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**Otherness and Neo-oriental Discourse in William H. White's *The Greater The Honor* (2003) and James L. Halley's *The Shores of Tripoli: Lieutenant Putnam and the Barbary Pirates* (2016)**

A dissertation submitted in partial fulfilment  
of the requirements for a **Master's degree in Literature and Civilization**

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## **Dedication**

*To our family members and friends*

## **Acknowledgments**

We shall first thank God for granting us the chance and the ability to successfully fulfil this study. This project would not have been completed without the help and the kind support of so many individuals. We would love to extend our sincere gratitude to all of them.

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## **Declaration**

We are aware of and understand the university's policy on plagiarism and we declare that this thesis is the result of our own work. We also attest that this work has not been submitted for any other degree or professional qualification.

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## Abstract

This research analyses otherness and neo-oriental discourse in the two postmodern American novels *The Greater The Honor* (2003) by William H White and *The Shores of Tripoli: Lieutenant Putnam and the Barbary Pirates* (2016) by James L Halley. It also traces back the origins of captivity narratives set in North African coasts and the first confrontation of the American Navy with the Barbary pirates in the Mediterranean Sea. The study of the selected novels reveals that the North African is represented negatively as the Other. One of the objectives of the present research is to show the crucial role of Barbary captivity narratives in giving Westerners the opportunity to present the Orient in a very aggressive manner, especially after the 9/11 traumatic events, where myths, stereotypes, and clichés as well as racist discourse are used for portraying the “Muslim Other”.

**Key words:** Barbary captivity narratives, pirates, otherness, neo-oriental discourse, Barbary Wars, 9/11 events.

## **List of Abbreviations**

*G H: The Greater the Honor*

*L P: The Shores of Tripoli: Lieutenant Putnam and the Barbary Pirates*



## **Epigraph**

“East is East, and West is West, and never the twain shall meet”

From Rudyard Kipling’s “The Ballad of East and West” (1889)

## General Introduction

The Global War on Terror which followed the 9/11 attacks fostered the revival of American war tradition. Readers, as well as publishers, demanded more fictional and non-fictional accounts set in the ‘Orient’ and written by historians, war veterans, and former captives because as Hemingway wrote in a letter to Fitzgerald in 1925 “the war is the best subject of all. It groups the maximum of material and speeds up the action and brings out all sorts of stuff that normally you have to wait a lifetime to get.”(Donaldson)

Historical accounts about corsairs and pirates of the North Atlantic and the Mediterranean as well as abduction novels knew a huge popularity; stories about abducted women and girls in Pakistan, Afghanistan, and Irak gained an unprecedented admiration among adult readers. What is striking is that even historians converted themselves into novelists to write about Thomas Jefferson’s wars on Islam, known as the Barbary wars. It is significant to note that maritime fiction, stories told by American sailors and sometimes former captives about sea expeditions in which the story turns around a setting near or at the sea, knew huge success. However, the issue with captivity novels is that they prolong old myths about the Other. As the saying goes “old stereotypes die hard” and the Barbary myth is one of them. The barbary captivity narrative, which told America’s past encounters with foreign powers, has a long history in American culture and tradition; it played an important role in shaping the way Americans saw North Africans. Twentieth and twenty-first century American writers and readers have inherited the image of the North African as a noble savage from 18<sup>th</sup> and 19<sup>th</sup>-century writers and sailors.

The present research explores two novels: *The Greater the Honor* (2003) by H. White (hereafter *G H*) and *The Shores of Tripoli: Lieutenant Putnam and the Barbary Pirates* (2016) by James L. Halley (hereafter *L P*). Both writers wrote about how the U.S Navy faced the

Barbary Corsairs; their depiction is rather detailed. Both novels, we believe, demonstrate how the violent events of September 11, 2001, reshaped American contemporary literature and influenced writers/ historians in their choices of themes and issues by concentrating more on North Africans, who were demonized and represented as terrorists, savages, and uncivilized.

The concept of Otherness in transatlantic literature is always present no matter what the story tells. The word 'Otherness', broadly speaking, refers to how something or someone is differentiated from another based on false prejudices. The selected texts are based on real historical events. The conflict between the U.S Navy and the Barbary States was all about territorial sea controls in which the Barbarians imposed their ruthless laws to whoever set foot across their shores, not to mention the exaggerated ransoms inflicted upon the Christian slaves in the hands of African tyrants.

Despite decades of research and reworking on the theory of orientalism, more extensive investigations were made on the study of the Orient, especially after the 9/11 terrorist attacks that engendered a shift from traditional orientalism to "neo-orientalism". Ataweiji Mubarak in "Neo-orientalism and the Neo-Imperialism Thesis: Post 9/11 Us and Arab World Relationship" (2014) explained how the events of 9/11 changed the Arab-American relationship, and more precisely in the field of politics. Thus, the result of this emblematic transformation is the birth of the neo-oriental discourse, where the Muslims were severely demonized and dehumanized; in addition to that, a renovation is made on the classical oriental map in which India, Iran, and Turkey are excluded from the neo-oriental map. The researcher made also clear how this 'War on Terror' paved the way to Americans and the global world to consider Islam as a danger threatening the Western way of living.

Captivity narratives have been a new genre for various western academics, scholars, and authors to emphasize both history and fiction in order to bring a thrilling and passionate

touch to literature and to gather knowledge about different people and civilisations. This type of writing explores the face-to-face hostilities between the West and the East; a conflict in which a lot of countries have participated in, thus written on.

Paul Michel Baepler, for instance, examined in his essay “The Barbary Captivity Narrative in American Culture” (2004) the development of Barbary captivity narrative that was strictly naval. This literary genre, first of all, was established in Europe, but during the American Revolutionary War, gained popularity in USA. The first famous writers of this genre are Abraham Browne, Joshua Gee, and James Rilley. According to Baepler, this literary genre had an impact on both the American culture and literature such as novels, film, theatre, etc.

The white slave trade of the Mediterranean corsairs contributed to numerous tales of piracy and maritime adventures as well as social studies. This era made an appeal to numerous researchers who mostly focused on past conflicts to study the economic, political, religious as well as the cultural values of society. An example of the latter is the case study of Joachim Östlund in his essay entitled “Swedes in Barbary Captivity: The Political Culture of "Human Security”, that investigated the Swedish maritime expansion in the Mediterranean Sea and the obstacles they had to face with the northern Africans and the society’s differences. Preliminary work in this field focused largely on how the merchant ships got captured and immediately put to slavery, and how security in that period was a serious issue for many countries desiring to trade and to increase its economy. As the White Slavery was the main theme in every captivity narrative, authors offered their own personal way of portraying the matter, and many researchers compared between different depictions. Diana Wylie’s “Serving the Master, Slavery and Society in Nineteenth-Century Morocco by Mohammed Ennaji; Seth Graebner and White Slaves, African Masters: An Anthology of

American Barbary Captivity Narratives by Paul Baepler” explores the main differences in the discourse used by these two authors to provide an insight of how captivity was endured by the captured in the hands of the Northern Corsairs. In the last few years, and more precisely after the traumatic events of 9/11 by the Muslim terrorists, a new genre in American literature, known as Barbary Captivity narratives, has been one of the main interests of various contemporary writers. Works include Richard Scott’s *Jefferson and the Barbary Pirates: America’s First Encounter with Radical Islam* (2019), Mario Klarer’s *Piracy and Captivity in the Mediterranean: 1550-1810* (2018), Adrian Tenniswood’s *The Pirate of Barbary Corsairs, Conquests, and Captivity in the 17<sup>th</sup> century Mediterranean* (2010), Frederick C. Leiner’s *The End of Barbary Terror: America’s 1815 War Against the Pirates of North Africa* (2006), and Gregory Fremont-Barnes’ *The Wars of Barbary Pirates to The Shores of Tripoli: The Rise of the US Navy and Marines* (2006) contributed to depict one of the most important historical events that relates America with the North African states.

The review of current literature reveals that seminal contributions have been made by researchers on early captivity narratives and Barbary wars; however, few studies on the representation of North Africans in captivity narratives have been conducted by historians and critics. Therefore, this modest research attempts to fill the research gap and show the persistence of negative images about North Africa in post-9/11 literature.

Our research analyses for main topic the elements of the neo-oriental discourse in the two postmodern American novels. More specifically, it investigates the notion of Otherness and the representation of the North African society in both William H. White’s *GH* and James Halley’s *LP*. Therefore, this thesis will attempt to answer the following questions:

1. How is Otherness constructed in the selected novels?

2. Is there a continuity in the representation of the North African in early captivity narratives and contemporary American literature?

To answer our questions, we have chosen neo-orientalism as a theory for our research, an extension of orientalism, because it takes post-modernity, the War on Terror, and American politics into consideration. Broadly, orientalism as a discourse developed first during the 18<sup>th</sup> century, where the Western European scholars of the Enlightenment considered it as a debate in social discourse and they integrated it to other disciplines like anthropology and historiography. In 1932 and with the publication of Hamilton Gibb's *Muhammadanism*, Max Webber's "Collected Essays in the Sociology of Religion" (1947) and "Economy and Society" (1948), where he contrasted between the East and the West, orientalism took another shape. Furthermore, the Algerian philosopher Mohammed Arkoun made a contribution in the philosophical world, where he wrote about the Western orientalist point of view on Islam where he used a contemporary thinking about anthropology, history, sociology, philosophy, and semiotics to Islamic traditions and its relations to the West. In 1963, another Egyptian thinker, Anouar Abdel-Malek, attacked the essentialist Eurocentric depiction and misrepresentation of the Orient and oriental countries in his article "Orientalism in Crisis" and very closely followed by Abdul Tibawi's article (1964) "English-speaking Orientalists: A Critique of Their Approach to Islam and Arab Nationalism", where he extremely condemned the western scholarship on Islam as well as Marshal Hodgson in "The Venture of Islam" (1974) that criticised the ideology of judging the Middle East's civilization by their ancient texts (Boukhatem 20-24).

From all of this, we understand that Orientalism and oriental studies had taken their sits since the ancient times. Therefore, the negative conceptions as well as the horrific descriptions of the 'Orient' (including Berbers, Moors, and North Africans) and the hatred

emerged between the East and the West are not a new crisis but it takes its origins earlier, then, it progressed through time to become nowadays a discipline called Orientalism.

With the publication of his masterpiece *Orientalism* in 1978, Edward Said wanted to open a debate about the manner in which the Arab-Islamic world had been represented and imagined by the West, and the social constructions of the ‘Orient’ as being the other that is widely remarked in various fields as history, literature, arts, music, and popular culture. Besides, an ‘Orientalist’ is the one who makes of the Orient (people of the Orient) subject of their literary and artistic works.

Numerous political events and transformations contributed to the changing of the status of the ‘Orient’ in the world in a dramatic way. The Islamic Revolution in Iran in 1979, the hostage of U.S diplomats in Tehran, The Palestinian issue, the emergence of USA ascendancy after the Cold War as well as the propagation of acts of terror that engendered the attacks of September 11<sup>th</sup>, 2001, and changed the American policies towards what Westerners call the ‘Oriental World’ (Samiei 1145). The 9/11 attacks inspired scholars to revive and re-examine classical orientalism to create a new paradigm called Neo-orientalism that is based on a set of structures in the past with some new rules, forms, and goals. Various neo-oriental writings have been produced in the post 9/11 era in the USA where the focus was the representation of the Muslims as being savage and uncivilized. Neo-Orientalists believe that Orientals (including North Africans) hate the American system of freedom and that they want to destroy it as G. W. Bush declared in his speech in 2004: “ideological extremists who do not believe in free societies and who happen to use terror as a weapon to try to shake the conscience of the free world” (Mirzayee et al. 228).

The issue of Otherness had always been an essential element in analysing how superior and inferior classes in societies are capable to identify themselves. For that, we

understand that any society controlled by a group of greater political power will automatically lack progression as well as be dependent on them, and this is what makes them inferior. In Orientalism and Neo-orientalism, otherness is the result of a discursive process in which dominant and authoritative in-groups (“Us”, the Self). i.e. the Europeans or the Americans, tend to view other minor out-groups (“Them”, the Other).i.e. the Orient or the East. This imaginary geographical boundary and socio-political distinction imposed by the westerners engendered in the social sciences and humanities dichotomies like: the West versus the East, the civilized versus barbaric, the rational versus the ignorant, the scientific versus the superstitious (Boukhatem 40). By the process of othering, the westerners treated the ‘Other’ as being unprivileged, violent, savage, exotic, and non-human. However, this latter classifies and fixes the Self as the centre, the superior, and the true human (Niazi et al. 104-105).

All those prejudices and stereotypes about the East are found in many western literary and cultural works. A demonic plan was followed by the colonizer in which it focused on the creation of ideas of separation, differentiation, and devaluation of the Eastern societies as well as put on them the feeling of lack of confidence and let in their minds the belief that they did not belong to the superior rank (Abraham et al. 201). What we know about the portrait of Muslims or the Orientals in general is largely based on previous stereotypical literary narratives and historical documents produced either by Europeans or Americans such as the captivity narratives with its two main subgenres, Indian and Barbary captivities.

Our research work is divided into three chapters. The first chapter explains some historical events and gives some definitions of the literary concepts. The second chapter aims at exploring the misrepresentation of the North Africans in William H.White’s *G H* It also focuses on how postmodernists still vehicle the same olds myths about North Africans. The last chapter explores the neo-oriental discourse in James Halley’s *L P*.



## Chapter I: Backgrounds

From the Hall of Montezuma

To the shores of Tripoli;  
We fight our country's battles  
In the air, on land, and sea;  
First to fight for right and freedom  
And to keep our honour clean;  
We are proud to claim the title  
Of United States Marine.

(Lines from The "Marines' Hymn",  
the official hymn of the US Marine Corps)

### Introduction

Piracy between the 16<sup>th</sup> and the 19<sup>th</sup> centuries was considered as a major and profitable outcome for many countries for many years. Yet, it may be conceived by some as unfair taxation or even may be considered as a criminal act. It took its origins from both ancient Greek and Roman civilizations, then in the Middle Ages, the Vikings and the Moors were engaged in it. This phenomenon flourished in the Barbary States of North Africa.

However, modern piracy and ancient ones are completely two different things but somehow share a great deal. In the previous centuries, piracy was very common across the globe, but deeply focused and largely dominated by the North African States, also known as the Barbary States which included: Algiers, Morocco, Tunis and Tripoli (nowadays goes by the name Libya); all of them belonged to the great Ottoman Empire. These states depended on piracy and made the whole Mediterranean Sea their playground; they inflicted heavy taxes and tributes on foreigners who sailed on their shores. This taxation made the Northern Africans the wealthiest and most powerful; their determination and strong desire to take over the world made all visitors submit to their laws, and disobedience was cruelly punished through either execution or slavery.

It is important at this stage to explain the words 'Barbary' and 'Barbarian' because they are repeated many times in our selected novels. The word 'Barbary' comes from *barbarous*; it means uncivilized. St Augustine, a North African native, would have used the word *barbarus* or *Barbara* to refer to 'Berbers'. This first use of this word 'Berbers' engendered the emergence of an ethnic pseudonym of the North African natives, and the term 'Barbary states' was used by the British when referring to North Africa between 1520 and 1830. In western narratives, we find, also, the use of the word 'Moor' as a reference to Muslims. The term 'Moor' was derived from Latin *Maurus* in reference to the inhabitants of the Roman province of Mauritania, but later on it was used by the Europeans to depict Muslims (Ben Rejeb 345-346).

The words— barbarian, moor, Mohametan— were always used in the narratives of captivity or even in modern writings in order to portray Muslims as Tenniswood (2011) states that "Every follower of Islam was a Turk, every Turk a follower of Islam. Moors were 'barbarians', both in the sense that they were Berbers and hence came from Barbary, and more contemptuously because they were beyond the boundaries of Christian civilization" (50). Therefore, when taking James Halley's *LP*, we observe the use of the word 'Moor' to refer to North Africans, what confirms that the author's judgements on Muslims were based on ancient previous historical accounts and documents.

To distinguish between the Greeks and the non-Greeks, the term "barbarians" was given to the Nomadic people of North-Africa mainly known as "The Berbers". Furthermore, the northern African states of Tunis, Algiers, Morocco, and Tripoli, respectively known as Morocco Algeria, Tunisia, and Libya had been part of the Ottoman Empire for centuries. The latter was one of the largest and most powerful empires of history. The states of the empire were under ruthless and most ambitious leaders often referred to as Dey (Algiers), Bey (Tunis), Emperor (Morocco), and Pasha/Bashaw (Tripoli). Their political systems were

constantly put at risk since they have always been under the attack of usurpation threats coming from all sides, whether from ambitious military officers or even bloodline jealousies.

The Mediterranean littoral was essentially governed by an influential maritime presence, commerce and imported resources were mainly dominated by big cities' shores, such as Tangier, Derna, Algiers or Tunis. The practice of Barbary piracy was a long struggle that consisted of civil wars as well as religious ones. The first enemies of the Barbary States were the Europeans, countries such as Spain, Portugal, Sweden, or England which had long fought the pirates but all of them eventually submitted to the laws imposed by the Barbarians, some fought them and somehow succeeded but not for long. For example, Portugal colonized Tangiers but ceded it to England that remained in good terms with the Barbary rulers through peace treaties. The most notable to mention is the peace treaty of April 10<sup>th</sup>, 1682 between Charles II and the Dey of Algiers; it allowed English vessels to freely merchandise in the Mediterranean Sea without being raided by the pirates in addition to the release of English captives held in Algerian prisons. The English were also in partnership with the Berbers at times of wars against the French or the Spaniards.

- **Historical background:**

The power of the Barbary States gained control from the beginning of the 16<sup>th</sup> century till the 18<sup>th</sup> century, and European countries preferred for many years to face the pirates with diplomacy rather than declaring wars. One specific country did not hold peace with the pirates for long: The United States of America. After the war of independence, the country began to flourish and do business trade with the world. The first business trade was with Africans, more specifically with Morocco. The first treaty of the US was with Morocco after the American merchant vessel, *Betsy*, was taken hostage forcing the American congress to negotiate peace treaties with Morocco and the three other Barbary States with considerable

tribute. After that, the numerous raids on American ships started; the Barbarians would not miss a single one. Merchant vessels had been the target for the pirates for many centuries; American ships were next on their list.

In August 1<sup>st</sup>, 1801, the first official Tripolitan War was declared with Commodore Richard Dale at the head of the US naval unit, which successfully managed to capture one of the cruiser's brigs "Tripoli". Battles at sea would continue and other ships would fall victim to the pirates. In 1802, another merchant ship *Franklinh* was captured by the corsairs. The list of captives grew bigger now that the North African states had officially declared war due to the unpaid tributes imposed on and declined by the United States.

After the two previous squadrons sent by the US to the Barbary shores, the third was set in September 1803 and was expected to do greater damages considering its power under the leadership of Commodore Edward Preble. The following month, however, was a huge catastrophe for the navy. Losing control of the USS *Philadelphia* and its crew; it was the second defeat that William Bainbridge had to face in the Mediterranean Sea after the surrender of his previous brig USS *George Washington*. To limit the damages, Captain Stephen Decatur goes undercover in February 16<sup>th</sup>, 1804 along with some of his men to destroy the captured ship so that it will not be used against them at sea.

Series of attacks on the Barbary coasts continued with Captain Decatur and Samuel Barron leading the fourth fleet. The following year, 1805, the US army officer, William Eaton, and his eight Marine officers alongside 500 mercenaries joined forces to face the Tripolitans and to march from Alexandria to Dern the -capital of Tripoli-to overthrow the Pasha Yusuf Karamanli. The fight ended with the victory of the US, and for the first time, the American flag was raised in foreign soil as a sign of power and control leading to the negotiations for the American captives with a signed peace treaty by the Pasha Yusuf

Karamanli on June 4<sup>th</sup>, 1805. After the paid ransom of the US for its captives, the treaty of peace was restored for quite some time between the Americans and the Tripolitans, but not for long. The corsairs continued the attacks on US ships and its seamen, despite this latter didn't respond right away for their distraction was drawn elsewhere, specifically towards the war of 1812 against the British. However after the concluded peace with the British, in 1815, the US government finally decided to put an end to the Northern African pirates declaring a war against Algiers and defeating them in the US-Algerian war or the second Barbary War of 1815, where captain Decatur and his powerful fleet submerged the Mediterranean Sea and force the Barbary States to sign peace treaties and to no longer attack the American vessels.

In 1816, Admiral Lord Exmouth and his powerful navy squadron arrive in the Mediterranean shores ransoming and releasing prisoners from their captivity including American captives in the Algerian prisons forcing the abolishment of white slavery in Africa. August 27<sup>th</sup> would mark the end of the Barbary power destroyed by American fleets as well as European ones joining forces to end the terrorized sea. For three centuries up to the signing of the Treaty of Tripoli on November 4<sup>th</sup>, 1796, in Tripoli and Algiers on January 3<sup>rd</sup>, 1797, the Mediterranean Sea lanes had been governed by the North African Muslim States of Barbary. The United States of America, before the American Revolution (1775-1783), was under the British protection and its relation with the Barbary States was associated to the British Royal government that was at that time paying tributes and goods for their ships in the North African Barbary States; but during the war, the French government had made an alliance with the former British Colonies in which the French Navy provided the US merchant ships protection in the Atlantic Ocean and the Mediterranean Sea in 1778 against the Barbary pirates. After the revolutionary war, the new born state gained independence but stood alone and with no help, for that reason it had to find solutions in how to face the threat of the Barbary States against their ships. As a result, the US was obliged to pay tributes for the

Barbary nations and to ransom its citizens. Soon after the formation of the United States, diplomatic efforts were made to sign various peace treaties with the Barbary Coast or which were also called Barbary treaties which were negotiated in Morocco (1786), then in Algiers (1795), after that in Tripoli and Tunis in 1797. Joel Barlow, the United States consul general, was sent to the Barbary States of Algiers, Tripoli, and Tunis for negotiations. He was the one who dealt with these treaties. And on February 10<sup>th</sup>, 1796, Humphreys appointed with Joseph Donaldson and Joel Barlow and then the Treaty of peace and friendship was signed on November 4<sup>th</sup>, 1796. After that, it was certified in Algiers on January 3<sup>rd</sup>, 1797. The treaty was revised by Humphreys on February 10<sup>th</sup>, 1797, and the time of its ratification no discussions or disagreement was made (Boston 1).

For many years, both President George Washington (1789-1797) and John Adams (1797-1801) did nothing to stop piracy and they were all about peace policies, that is to say; to avoid war declarations to their nation. Considering this latter not strong enough to assume another conflict, they preferred to pay annual tributes for the Barbary States. However, for Thomas Jefferson who was elected as the third president of the United States beating John Adams and inaugurated on March 4<sup>th</sup>, 1801, those policies were not enough and no longer an option to be considered. And that was not just a matter of American ships but also a subject of the American honour. Then, the capture of the USS *Philadelphia* on October 31, 1803, by the Barbary pirates and the cutting down of the American flag by the Pasha of Tripoli pushed Jefferson to put an end for these offensive practices and declared war against them.

Thomas Jefferson had many purposes and interests when fighting the Barbary States. Firstly, there was a need to build a strong navy and found a solid military force to defend American ships and trade routes. Secondly, the American navy needed help and opportunity to stand up for itself and to start constructing a reputation as a strong nation. With the pressure

of the American president, the Dey of Tripoli, Yusuf Karamenli, felt that Tripoli was in danger either on sea or on land for that they were obliged to sign the Treaty of Peace In 1804, and as a consequence, the crew of Philadelphia was redeemed in agreeing to pay (\$60,000) (“Treaty of Tripoli” 2019).

After a short while as president, Jefferson laid hand on the reports detailed by the American ambassadors at Tripoli which gave an insight of the threatening situation, showcasing the increased tributes of the Bashaw which turned into actual threats. American navy officer William Eaton tried his best at negotiating with the Tripolitans, as he was the diplomatic figure representing his nation in Tunis. Eaton and the Adams administration contradictory views of the situation with the pirates were no secret for anyone. For that matter, Eaton's beliefs were to strengthen the nation to intimidate the Bashaw rather than submitting at his demands as the Adams administration did for so many years. For Eaton, the time had come to face the problem instead of dogging it with money. That is how Jefferson and Eaton shared the same overviews on the nation's honor.

As the days went by, President Jefferson's concerns grew bigger. Thus start to think of a plan that would make history for both Americans and the northern Africans. However, to do so, he needed an official clearness coming from the members of the US government and his cabinet members as well. After the humiliation of the USS Washington’s journey to Constantinople and the surrender of Officer William Bainbridge to the Dey’s commands, both Jefferson and his advisors knew the critical matter at the Barbary Coast and that needed to be taking care of, but both of them knew that the US Navy wasn’t as strong to handle such action. So for starter, the navy base must be strengthened before thinking of declaring war.

After long conversations between the president and his advisors, they came to agree on sending a naval fleet to Tripoli to protect American ships and with another piece treaty to

avoid hostilities but at the same time show the American naval power. Jefferson concluded a letter sent to the Bashaw explaining the peace terms hoping to calm down the Bashaw's impulses on declaring war against the US. Despite the president's peace efforts, the Bashaw's greed simply grew bigger, he wanted more money from the Americans thus his determination was reflected upon the several attacks on US merchant ships. However, the price set by the pasha was so high that the American treasury wouldn't afford even if agreed on. The threats of the Bashaw continued, deadlines were set to subdue, or else it was war. "I will wait six months for an answer to my letter to the president....if it does not arrive in that period...I will declare war in form against the United States." Yusuf Karamanli, Bashaw of Tripoli, October 1800 (Kilmeade Yeager).

Despite James Cathcart's warnings towards the nation, they were later on confirmed. On May 11<sup>th</sup>, 1801 the bashaw's consultant was sent to declare war in an official form. The Barbarians declared war by attacking the American consulate on May 14<sup>th</sup>, 1801. In the same year, a war fleet was sent under Jefferson's orders. The fleet included powerful naval ships that were essentially built for war but was sent to watch out the American merchant ships. By doing so, the president meant to impose certain dominance in the Mediterranean Sea as a sign of power and resistance. USS *Philadelphia*, USS *Essex*, USS *President* as well as USS *Enterprise* were the main naval fleet sent to the Barbary Coast, under the commands of Richard Dale, Samuel Barron, and William Bainbridge.

Before Jefferson's resistance against northern piracy, the United States in the 17<sup>th</sup> century with John Adams as president, suffered a great deal, its business abroad. A great number of American merchant ships fell under the hands of the corsairs, more than 100 American captives held in the Barbary States mostly in Algiers. During the mid-17<sup>th</sup> century until the mid-18<sup>th</sup> century, George Washington's office dealt with piracy in most diplomatic



ways. Offering deals and treaties to avoid war and confrontation knowing that the US navy wasn't prepared nor strong enough to be launched at sea.

- **Literary background:**

The slave trade was a profitable income for the Barbary States, as they made it their main business revenue. They had been dealing with white slavery for over twenty years. According to historians; they were the most barbarous masters of Africa. The crews captured during these terrifying raids were immediately put to hard labor and slavery. Slave men and slave women do not go under the same slavery process. For the crewmen, it is work on fields in chains, and are bought in auctions according to their competence, strength as well as their fitness their future masters put them under different exercises to figure out which level they belong to, and whether it is worth the purchase or not. Whereas the female captives, it is another type of captivity and servitude. Most of them were kept in households and local brothels as prostitutes; some of them however are meticulously selected and later on shipped to Constantinople for the Sultan.

White slavery in the 16<sup>th</sup> and 17<sup>th</sup> centuries was a living hell; many prisoners of all nationalities were treated as nothing more than animals. Some even spent their whole lives on serving the white masters thus sentenced for perpetuity for their governments denied to pay their ransom; some others die within days of their capture due to the hard conditioned work circumstances. And the United States is one of these countries to decline ransomed American captives kept in Algerian prisons. According to historians and researchers, many Christian organizations started to emerge for the sake of their Christian brothers held captives and charitable foundations gathering sums of money to pay the ransoms. These foundations, according to Gregory F. Barnes, were the works of priests and monks as they were also known to come for help to the slaves through spiritual and medical aids. Among the famous

foundations, we substitute:” The Order of The Holy Trinity and Redemption of Captives”. This latter was founded by priests in Paris in 1199 who were also referred to as "Fathers of Redemption" or simply "Mathurians". They have also established several humanitarian missions across the Barbary States.

The terrifying reputation of the Barbary Pirates made the wealthiest European countries submit to their rule, and had no inconvenient on declining the tributes and taxes imposed because eventually, they had enough to pay, but for those who couldn't do so, their destiny is soon cut short and headed straight to hard labor or slavery. Out of the four Barbary States, Algiers is known to be the most severe and often cruel towards its captives.

After the 9/11 terrorist offensive committed by El-Qaeda Islamist organization on the American World Trade Center, a new genre called the naval fiction appeared in the American literature. The latter emphasized heavily on the so-forgotten era of the Barbary States and the U.S navy in the Mediterranean Sea. And the novels' themes focus more on demonstrating Muslims as uncivilized people and Islam as the religion of terrorism. Those modern novels were based on other previous literary genres which existed for centuries, but the most important one was the Barbary Captivity Narratives.

In broad sense, captivity narratives are stories of people who are captured by the enemies during wars or after shipwrecks and then taken as war-prisoners or simply as slaves. These narratives are told by slaves or former captives and are usually based on true events containing some fictional elements. Narrators, usually male, tell their experiences of their imprisonment, anguish, escape, and/or liberation after being ransomed by the government. These types of narratives have had an eminent place in the world of history, literature, ethnography, and even in the study of native people. By the 1620s, the new genre of the Barbary captivity narratives, that was strictly naval, started to emerge and establish itself as a

noticeable one, first, in Europe, after that, it spread to America, during the American Revolution, where it gained its peak popularity.

The term 'Barbary' refers to the coalition of North African states and the white American slaves who were taken by the North African pirates were narrating their experiences during the period of their enslavement or captivity under the North African control. They dealt typically with the brutality, savage behaviour, and the inhuman treatment of the non-Christian and the innocence of the Christians. These narratives were generally published as almanacs, broadsides, articles, newspapers, execution sermons, or short novels.

When talking about captivity narratives in American literature, a reference should be made to Mary Rowlandson. She was a colonial American woman who was taken as a slave by the Native Americans during King Phillips's war. During her captivity, she experienced harsh physical sufferings and because of her traumatic experience, she was persuaded that the Native Americans were demons and agents of Satan. She was freed and ransomed after eleven weeks in Massachusetts. Then, she wrote *A Narrative of The Captivity and Restoration of Mrs. Mary Rowlandson 1682* or what is known as *The Sovereignty and Goodness of God* that was published after 27 years. And, she was the first one who contributed to the prevalence of this genre in North America. Abraham Browne and Joshua Gee were the earliest first surviving well-known American writers who had published their narratives about the Barbary captivity after their return to America. They were taken as prisoners in 1655, and 1680 respectively. Abraham Browne was imprisoned for three months by the Moroccan corsairs. When he went to Boston, he wrote his narratives where he spoke about his escape from the conversion of what he called the 'Mohametan Religion'.

Joshua Gee's *Narrative of Joshua Gee of Boston, Mass., while he was captive in Algeria of the Barbary pirate* (1680–1687) was speaking about Gee's captivity experience

under the hands of African masters. Joshua Gee was an industrious man as well as a shipwright trade from Boston. He was captured by Algerian privateers and taken to slavery and he spent seven years there. In 1687, with the help of an American judge and diarist named Samuel Sewall who managed to arrange his redemption and then he returned to Boston.

Mather Cotton was a puritan clergyman in Massachusetts and a Boston Congregationalist minister. He was famous for his scientific studies and literary works, and he was a leading figure in Early America. He wrote one of his important sermons called *The Glory of Goodness* where he compared the North African captors to “the monsters of Africa” and related them to “the powers of darkness” as well as he described them as demons and satanic figures (Glory 31).

According to Paul Baepler in his article “The Barbary Captivity Narrative in American Culture” (2004), the story of Barbary captivity marked its beginning before the capture of Abraham Browne; he said that it started in 1603 when Captain John Smith was captured by the Turks and he also added that after five years when William Bradford landed in the New Found Land that Moroccan corsairs attacked 40 ships. In addition to this, Baepler also proclaimed that there are some references to colonists who sailed in the Atlantic and were captured by the Barbary privateers, but there is nothing official because these stories were just circulating orally (218).

John Foss was an American sailor who, in 1793, was captured by the pirates of the North African coast more precisely in Algiers where he was enslaved for five years. In 1798, he was redeemed by the U.S government with some other few Americans. In the same year of his redemption, he published his accounts’ *A journal of the captivity and sufferings of John Foss; several years a prisoner at Algiers: together with some account of the treatment of*

*Christian slaves when sick:--and observations on the manners and customs of the Algerines* in which he described every detail that he had lived when he was a captive in Algeria.

James Rilley, an American sea captain, is considered as the most popular writer of Barbary captivity narratives in the United States; he was well-known for his book *An Authentic Narrative of the Loss of the American Brig Commerce* that was published in 1817. He spoke about the sufferings of the surviving officers and crew, the ones who were captured and enslaved in the Great African Desert. There is also a reference to the Narratives of Robert Adams, an African American sailor who was kidnapped in the coast of Africa in 1810 and he was enslaved for three years in the City of Timbuctoo. In addition, there was Eliza Bradley, the wife of Captain James Bradley that was captured on the Barbary Coast in 1818. She was harshly criticized for her accounts and they said that she copied several passages from the work of James Rilley. Moreover, there is also Archibald Robbins who wrote *A Journal Comprising an Account of the Loss of the Brig Commerce, of Hartford, James Riley, Master, upon the Western Coast of Africa, August 28<sup>th</sup>, 1815.*

Slavery is a socio-economic system based on the exploitation of human rights and freedom. It was considered as one of the most horrific issues that humanity had known throughout centuries. It is the condition of being under the control and the domination of the slaveholder and to be his property or commodity. The loss of freedom, obedience, poverty, and violence are the well-known features of slavery. In literature, slavery is a very common theme that is elaborated by many worldwide writers. The American literature was also influenced by slavery and the captivity narratives or the slave narratives genre is the best example. This genre consists of stories told by former slaves that were either blacks controlled by white masters or whites controlled by African slaveholders. That was the case of the people who were captured by the Barbary States of North Africa.

Slave Narrative is a literary form that grows out of the written accounts of African slaves in America, chiefly, in the mid-18<sup>th</sup> till the late 19<sup>th</sup> century. It takes the form of an autobiography in which the slave recounts and describes his horrible experience from slavery to freedom by using different styles for the sake of presenting testimony about their captured lives. Slave Narrative genre had some important characteristics, first, it contains in the very beginning of the narrative the author's engraved portrait signed by the narrator. Secondly, the title page includes the claim 'Written by Himself' which is an indispensable part of the title. It should, also, contain one or more prefaces or introductions written either by a white abolitionist friend of the narrator or a white editor, and it always started by the sentence: I was born (Olney 152-153). And the leading figures of this genre were Olaudah Equiano, Harriet Jacobs, and the father of it was The Narratives of Frederick Douglass.

The slave narratives did not just affect the black slaves taken by North Americans, but also, the white Americans who were captured by the pirates in the Barbary States of North Africa because in that time both American and Barbary states' economy was reliant on slave labour. The majority of the American slaves captured there were due to the enemy ship.

The white slaves are considered as prisoners of war. They can be ransomed and redeemed and they can go back to their home if a peace accord, a kind of pact or treaty, was signed between their countries and the enslaving regency. If the slaves were converted to Islam, they could gain their freedom and practice their rights as any citizen in that Muslim state because in the religion of Islam no one had the right to enslave the other. Their conditions of life as slaves were easier, especially those of wealthy families, than the black slaves seized from the interior of Africa. However, some of them suffered from difficult circumstances such as hunger, physical labour, and hardships. Those who refused to convert to Islam could work and pay for their ransom and stay there and become free. Others could

even practice any job as business or also become Barbary pirates like their masters. Thus, Barbary captivity accounts published by former white slaves, had given the opportunity for readers and historians, first, to know more about the North Africans masters as well as they made clear the image of slavery in the Barbary States.

Barbary captivity narratives are mostly sea narratives that belong to what is called maritime fiction because they are always stories of sailors captured by pirates of the North African States during enemy ships capture. Their accounts generally deal with themes related to their adventure in the sea as well as their experiences during their capture by the pirates and the life that they had lived there.

Nautical fiction, sometimes called naval fiction, sea fiction or naval adventures fiction or simply maritime fiction, is a literary genre where the setting is on the sea or near the sea, and generally the plot of those stories is based on the relationship that exists between the human being and the sea as well as sea voyages, and the setting of sea fiction reflects usually to words such as ships, merchant sailor, naval ships, vessels, and lifeboats which are related to seaports and fishing villages. This genre started to be written during the 18<sup>th</sup> century but gained its popularity in the early 19<sup>th</sup> century and the purpose was to represent the nautical culture and to describe life at the sea. Hester Blum said in his article “Pirated Tars. Piratical Texts: Barbary Captivity And American Sea Narratives” (2003) that because the Barbary states were powerful for many centuries and took the sovereignty and control over both the Atlantic ocean after the Trade with Portugal and Mediterranean world, many merchant ships from different nations and their crewman were captured and taken as slaves by the corsairs, then, asking for tributes for their ransom. And the American navy was one of the victims especially when it lost its protection from the British navy after the Revolutionary war. In addition to this, he added that those American captives contributed heavily to the emergence

of the American sea narratives because of their sea writings about piracy, shipwreck, and more essentially the hard conditions and circumstances of their captivity and liberation.



## **Chapter II: Postmodern Construction of Otherness in William H. White's *The Greater the Honor* (2003)**

### **Introduction**

The purpose of this chapter is to explore the representation of North Africans in William H. White's *GH* (2003) as well as the stereotypes drawn from past hostilities between the West and the East to shape up traits of personalities rather been over exaggerated by western writers for the purpose of creating the perfect and evilest enemy in every narrative.

### **William H. White: A Portrait of a Sailor as a Young Artist**

William White is an American author specialized in maritime heritage and the history of the United States' navy. He served his country's navy in the 1960s and was involved in conducting a naval operation in Vietnam for three years as a navy officer. He is also a member of the Massachusetts Historical Society and the National Maritime Historical Society. He was elected to the board of trustees of Operation Sail, Inc, which was a major sponsor of the War of 1812 Bicentennial commemorative of 2012 and 2015 as well as a lifelong trustee of the USS Constitution Museum in Boston and the LYNX Educational Foundation. His long career and his lifelong sailor experience in the navy excelled him in writing the best maritime fiction narratives in which he combined history and fiction. He wrote several adventures and nautical fiction. His past life as a former sailor had a great impact on his writings made him write down the real and accurate life of a seaman onboard warship. Aside from *The Greater the Honor* (2003), he also authored the famous *The 1812 Trilogy: the Isaac Briggs Series* set during the period of the Barbary Wars, the entitled *Press of Canvas* (2000), *A Fine Tops'l Breeze* (2001), and *The Evening Gun* (2003), alongside the Oliver Baldwin series; *In Pursuit of Glory* and *The Greater the Honor* (2003). He currently lives in New Jersey with his 36-year-old wife.

## Meeting the *Orient* and *Oriental Other* in North Africa

The history of the United States and the Orient has been a long series of unforgettable events for both sides; each one of them is blaming the other. Postmodern American writers still adopt this trait of conflicts and these past stereotypes in their works. The distinction between societies based upon race and culture is heavily represented in William H White's *GH*. This American author depended on the past hostilities between his nation and the Maghreb as the main setting of his storylines. Otherness, as explained in the general introduction, is the attribution of inferiority to less powerful groups by the dominant and more powerful ones, also, it is the unfair social stigmatization to refer to a non-dominant society or simply is how different identities are constructed based upon the attribution of political powers (Zevallos). Peter Lang AG in his article "Orientalism: The Making of The "Other" defines otherness as an extreme prejudice made up by the west to stigmatize the east based on absurd discrimination drawn from numerous differences which regards either culture, religion, or political powers thus creating an image of strangeness that differentiate two different societies (Zevallos).

William H.White combined both entertainment and history in this piece of art. This combination of fiction and reality gives the story a solid background as an aspect of which is rarely encountered in any other novel. The events of the story and its characters are simultaneously matching with historical facts, and that is what makes the reader go further with the reading and the discovery of naval fictions and its different aspects. The reader, in this case, is not only enjoying the fictional tales but also learning about real-life events of past decades.

In this fascinating story, William White went beyond U.S. borders to illustrate foreign cultures and highlight the effect on the latter upon social standers. Oliver Baldwin, an

American midshipman, recounts his journey into the heart of one of the most memorable conflicts that the United States had to face. The period of the Barbary Pirates was without doubt a forged sword to the American government as well as the military power. Young Baldwin narrates his face-to-face with the Oriental corsairs alongside his daily apprentice on board the ship. As a beginner, Oliver Baldwin finds himself pushing his limits so as to prove his worth among the crew of Captain Decatur as well as to contribute to the patriarchal cause of his country to gain political power.

In the first chapters, the author immediately puts the reader in a naval environment, using a setting built up by ports and ship vessels surroundings. The detailed description of characters and the setting was lived the reader back to what and how the period of the late 17<sup>th</sup> and the 18<sup>th</sup> centuries. White's high admiration for the Navy is greatly showcased and reflected through his description of the latter as a family tradition, since his main characters, Oliver Baldwin's father and brother, were both working and serving the American navy. Maritime novels are not only based on the author's imagination but also past current events. In White's *G.H.*, we encounter Captain Stephen Decatur, William Bainbridge, Edward Preble, and the Barrons. These characters have long existed and their achievements are well accurate with past events. Nonetheless, fiction is still a product of imagination, thus these personalities are assimilated within the storytelling and with fictional characters as well. The Baldwin Brothers alongside Oliver's shipmates are the pure imagination of the author. We can also distinguish the author's career and personality through his main character Oliver Baldwin, with whom he built the story around. We are immediately introduced to American ship vessels that served during the Tripolitan Wars, vessels of greater importance such as the USS Argus which is known to be one of the first brigs that went to sea to face the First Barbary War in 1803 and to be part of the famous blockade of Tripoli as well as the seizure of the capital of Tripoli at that time which goes under the name of Derna. Another important vessel

is USS Philadelphia. This one is one of the most important vessels that were once captured by Barbary Pirates under the leadership of Captain William Bainbridge in Tripoli.

The novel, an example of nautical fiction, deals with heroism, social and cultural hierarchies, as well as individualism. Oliver Baldwin is a representative figure. At the beginning of the story, we meet this young boy full of ambition and who will serve his country as well as accumulate further professional promotions which will lead him to greatness and success. In the first part of the novel, the author focused on detailing the life of a midshipman, including the chores, the responsibilities, and the tasks that a midshipman has to do.

The story is focused on the main character. The beginning of the story circles around the main character Oliver Baldwin and his discovery of his new career and his new social environment. The focus of the author on the young boy is to shape his character from weak to a stronger hero. His character started from scratch to become one of the strongest leaders. The story began of course by many obstacles and life difficulties that the main character has to face and overcome. The first chapters are fully dedicated to this. White describes a lot how Oliver Baldwin got to the ship and how he had several issues to get accustomed to the harsh life of sailors. He describes how the procedure goes for any midshipman starting his career in the navy.

The main character presented in White's novel is intriguing; his personality reflects Americans' views on the Orient. Oliver Baldwin is a very brave and determinate young midshipman in pursuit of a promising and a successful navy career, so his journey would kick off from scratch to bottom. His apprentice among the crew men will lead him to promising promotions and even earns him the trust needed to become a faithful and recognized crew member alongside his leading Captain Decatur.

In the novel by William White, we encounter descriptions of a hostile and cruel culture; the way the words represented a whole society is rather illogic and may even seem harsh and unfair. In the following passage, in which the narrator described the encounter between the captured American soldiers brought to the Bashaw of Tripoli, the ruler is portrayed as an uncivilized person with no culture or knowledge: “We reasoned that we were worth more to these rascals alive than dead” (195). And in another passage, he also said:

Of course, this person—theBashaw—spoke no English, preferring instead the uncivilized and unintelligible tongue of his land and, after haranguing us for some time before realizing that we understood not a word of the Gibberish he spoke, he called into the room a Mr. Nissen, who is Denmark’s consul in this hostile land and fluent in both Arabic and English. (196)

Writers who write about foreign societies with different cultures and languages tend to quickly judge what they are not familiar with, referring to a language as uncivilized and intelligible simply because it was not understood and seemed unknown. This latter is the fruit of othering a culture without knowing it. And that is what Said previously referred to, holding past wounds and making them as a way of discriminating another society with a feeling of superiority. Referring to Arabic as a gibberish language and comparing it to English in the passage was an indirect racism.

White, like his predecessors who wrote captivity narratives like Giles Milton, Charles Sumner or Hollick Helen, described the pirates as being malevolent, depriving them of all kinds of humanity to even picture them as heartless rogues of society. In a letter sent to Oliver, his brother describes the first encounter with the corsairs who captured the American crew and taken to be held in the castle of the Bashaw, the narrator in this novel demonstrated

how the pirates dressed up alongside their weapons and belongings not to mention the detailed way of life, a completely different one from the Americans thus seen as extravagant or simply exaggerated.

William White opened his book with Thomas Paine's saying "Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph. What we obtain too cheap, we esteem too lightly: it is dearness only that gives everything its value." In this latter, he had perfectly summed up thousands of Americans' conception of hard work and war ideologies. He compared power to hell in which he emphasized on the importance of sacrifice and strong will to be the result of glorious battle victories. An idea of what is harder to get is what is needed and cherished, easy wins are taken with less value.

The wars between the Barbary pirates and the American soldiers hashed the main conception of a powerful government. This latter led the way to a new reform which the Americans wanted to cease away from the Northern African corsairs and that is power and tyranny. No matter how complicated the wars against the African Corsairs were, and how much bloodshed in the course of the dreadful events, the American government wanted to keep the fight at all cost and that sacrifice always leads to glorious triumph. William White included this idea in his narratives, telling his readers how important it was to do battle to take over what his nation needed to flourish at that period of history. To do that, he most likely built up his characters' personalities upon bravery and fight. He also put great emphasis on honoring his country through greater wins as well as sacrifices during the several confrontations with the African Corsairs. Courage, honor, and sacrifice are the main ideas that White focuses in his novel. The main character Oliver Baldwin reflects these characteristics as well as the leading captains and lieutenants used in the story. Nonetheless,

every government seeks greater control and global power. Both the Northern African countries and the United States went with the basic idea of tyranny and power. The Barbary pirates once spread terror at sea making them the most fearless and powerful empire there is, not to mention their raiding and the global white slave trade which gave them power and control over the world. When reading *GH*, we clearly see how the Americans went through this impactful period of its history. In fact, each paragraph reflects the Western view on the Orient, and the fact that the US suffered plenty of defeats during these wars puts the novelist to write down and describe his most sincere and truthful thinking about the oriental culture, and even he represents the voice of many of his compatriots. Accordingly, his writings may reflect a subjective way of seeing and describing a foreign society alongside its culture. Thus, the representation of North Africans in the novel is unfair and exaggerated which leads to the use of stereotypes that discriminates against the Orient. The language that William White uses in *G H* is biased. Throughout several passages, we encounter the use of words such as; “rascals”, “devils”, or “heathens” which he generally used to refer to the Tripolitan Corsairs, an example of the latter in the following passage from *G H*:

Screaming and yelling in English and the unintelligible guttural invectives of our turbaned adversaries competed with the clashing of steel on steel and the sharp crack of pistols. In the background, I could identify, without looking, the flagship’s steady, rhythmic broadsides. *Small comfort, that.* As I stepped over the enemy bulwark and onto his deck, a white-robe fellow with a dense, black beard and fiery black eyes rose up in front of me.

He held the same curved blade I had seen on the of *Philadelphia*, and his menacing posture stopped me in my tracks. He studied me for a

moment and actually smiled. His teeth, stained and blackened, made the smile all the more horrible. I was rooted to the deck, unmoving even when he stepped toward me, raising his *scimitar* as he likely relished the joy of splitting me open. (299-300)

White described the Northern Africans in detail and even categorized them just like “ideological extremists who do not believe in free societies and who happen to use terror as a weapon to try to shake conscience of the free world” (Speech to UNITY). He once used in fiction narratives holding scimitars and hatchets with a threatening evil look on their faces, these characteristics are previously used in myths and old legends to even be portrayed in Hollywood movies and shows. Heathens, devils or even demons are the descriptions used by American and European writers to refer to the corsairs and to provide as well a certain kind of criticism towards the culture and religion of the Orient. Giles Milton in his novel *White Gold: The Extraordinary Story of Thomas Pellow and Islam’s One Million White Slaves* (2004) shares the same method used by William White’s narratives; in fact, the British writer portrayed the Tripolitan pirate as follows:

The lookout who first sighted the vessels was perplexed. It was not the season for the return of the Newfoundland fishing fleet, nor was a foreign flotilla expected in those waters. As the mists lifted and the summer skies cleared, it became apparent that the mysterious ships had not come in friendship. The flags on their mainmasts depicted a human skull on a dark green background—the menacing symbol of a new and terrible enemy. It was the third week of July 1625, and England was about to be attacked by the Islamic corsairs of Barbary. (12)



In this passage by Milton, we clearly distinguish the classical descriptions of pirates just like the ones used in old myths and legends as well as in fictional tales of pirates with the famous black frightening skulled flag hanged on top of their ships. Not to mention the detailed descriptions of the Africans as being the monsters of the seas with a terrifying look upon their faces. Consider the following passage:

They slipped ashore at Mount's Bay, on the south Cornish coast, while the villagers were at communal prayer. Dressed in Moorish djellabas and wielding damascene scimitars, they made a terrifying sight as they burst into the parish church. One English captive would later describe the corsairs as "ugly onhumayne creatures" who struck the fear of God into all who saw them. "With their heads shaved and their arms almost naked, [they] did teryfie me exceedingly" They were merciless in their treatment of the hapless congregation of Mount's Bay. According to one eyewitness, sixty men, women and children were dragged from the church and carried back to the corsairs' ships. (Milton 13)

The description of North Africans by the West is without doubt subjective considering the trauma the two sides had faced during the previous centuries. Slavery during that time was a tremendous profit for corsairs. Of course, it is always a sensitive topic to bring back to the surface again knowing that several novels had expanded on the matter. The slave trade or white slavery as it is referred to by historians have been the main theme for several novels dealing with African corsairs. A good example is of course the famous *Don Quixote* by Miguel de Cervantes who based the background story upon Algerine slavery. Aside from William White and James L Halley's novels based upon Barbary States, we encounter also Charles Sumner, who chose the same historical period to develop the issue of Slavery in the

North African coasts including Algiers as his main focus. Charles Sumner's book entitled *White Slavery in the Barbary States* exposed the issue of Christians held by the Africans as slaves for longer periods until their ransom by their respective countries.

The Barbary States, after the decline of the Ottoman power, were enveloped in darkness, rendered more palpable by the increasing light among the Christian nations. As we behold them in the fifteenth century, in the twilight of European civilization, they appear to be little more than scattered bands of robbers and pirates,—"the land rats and water rats" of Shylock,—leading the lives of Ishmaelites. Algiers is described by Giles Milton as "a den of sturdy thieves, formed into a body, by which, after a tumultuary sort, they govern;" and by another writer, Charles Sumner, contemporary with the monstrosity which he exposes, as "the theatre of all cruelty and sanctuarie of iniquitie, holding captive, in miserable servitude, one hundred and twenty thousand Christians, almost all subjects of the King of Spaine" (Sumner 20).

The portrayal of Northern Africans by most western writers is always the same. Words such as robbers, evils, heathens, bandits or even demons are their main characteristics. We do not exclude the fact that at that period of time, people of parts of the globe had their own ways of thinking and with different perspectives of approaching trade and world economy. That difference is drawn from their separate beliefs. Religion characterizes the society but doesn't mean one is better than the other, Christianity or Islam despite their big differences still a way of worship which cannot be understood by either side.

Culture and religion are greatly involved when we refer to Neo-Orientalism. American authors have shown this in their novels. The overuse of the word "Heathen" in White's novel is ambiguous. The term heathen refers to a non-Christian religion that can even called pagan. This detail in the book is vital because it may sound like judging a non-Christian religion but,

in reality, he was attacking Islam. In this regard, the depiction of African societies by western authors like C.R Pennell or Paul Baepler tends to introduce heavy criticism that regards either a different culture or a non-Christian religion. Paul Baepler's *White Slaves, African Masters: An Anthology of American Barbary Captivity Narratives* gave a historical insight which relates American history with North African countries. As any other captivity narrative, Baepler's use of memoirs of American captives held in North Africa as slaves gave a supporting background for his narratives, thus the barbarous images he introduces and the ones most captivity narratives have served as a long-lasting image which had been absorbed by American and European consciousness since in every one of those stories the same descriptions and the same stereotypes that discriminate the north African societies are encountered. In order to make it sound more diplomatic, captivity narrative authors justify the use of explicit words such as heathens or pagans by referring to the main idea of civilizing the uncivilized, as well as using Christianity as the one and only holy religion that can save North Africa from its devilish and barbarous culture and religion.

Theorists in general extended their views on the matter, arguing that because of what the United States had suffered in the events of 9/11, it created a phobia to everything that concerns the Islamic religion and societies. That is how we often refer as Islamophobia. This exaggerated fear is always highlighted in captivity literature; it is also associated in movies and shows in which the enemy and the terrorist has automatically oriental roots. Thus, Islam is associated with violence, criminality, and hostility; it is a powerful prejudice that creates diversity in humanity. Nonetheless, it is always critical to approach this kind of sensitive data considering its impact on the American society. The bloodshed in the horrific event was a traumatizing phase to the United States and to the world (Cvek 4).

This process of making the differential gap between the West and the East had been the major case of study for many Orientalists and Neo-Orientalists who seek to dig out the innocuous truth that regards the stereotypes held by western writers. Frank F. Scherer argued in his book entitled *The Freudian Orient Early Psychoanalysis, Anti-Semitic Challenge, and the Vicissitudes of Orientalist Discourse* (2015) that one of the opposite sides naturally takes over the role of the dominant ruler, and that the binary constructs between opposed cultures and languages have for so long brought different terms referring to Orientalism and it goes under different names such as the Occident and the Orient, the West and the East or even the Self and Other (Scherer 36).

The discourse used in White's *G.H* adopts a certain kind of criticism previously used by other authors, not to mention that this way of depicting another culture by an outsider tends to always engender the damaging side effects upon the targeted societies. These side effects can be either political or psychological which some of them damage the development as well as the growth of a society which freshly got rid of colonial rule. Frantz Fanon highlighted this matter in his book *Black Skin, White Masks* (1952) where he emphasized on how colonial racism is originated and how it destroys the psychological boundaries of individuals within an independent society. Colonial racism is the inferiority caused to the colonized people by their powerful colonizers. In addition to that, we can consider also the culture as well as the religion of the colonized community as uncivilized and inferior the reasons which have always pushed postmodern American writers to treat these societies in bad manner as well as reflecting to them as the Other. Fanon experienced colonial rule as youngster. Thus, he perfectly put his personal life experience into words. To him, the inferior colonized people are considered as subhuman simply because they do not share the same culture and principles as the Westners do, that is why for Fanon othering these kinds of cultures and societies is considered as a natural and a normal behavior to have. And that the duty of the white is to

eradicate incivility so to enlighten the so-called savaged corners of the world, and the psychological pressure made upon these post-colonial societies is abnormal. Convincing these people that the only way to be a normal human is to adopt another culture and assimilate it as their adoptive one so to still have a certain control over them despite the end of colonialism.

## **Conclusion**

From the examination of White's *G.H* (2003) and the several sources dealing with otherness in American fiction, we can deduce that no matter how long the lapse of time had gone since impactful historical events that the world had gone through, societies can never really move away from them and they will always be associated in novel stories no matter what side of the globe they come from. History and literature have always been the bridge of authors' views on world's issues, using history and art to illuminate their opinions no matter how harsh and misleading they may sound to others. Nevertheless, authors of future generations can learn from previous experiences lessons of life in how dealing with any society as well as treating it fairly and equally as possible in a way no one is above the other, after all we are all brothers and sisters and united, we shall never be defeated.

## Chapter III: Geopolitics in Fiction: James Halley's *The Shores of Tripoli* (2016)

### Introduction

The present chapter investigates prejudiced representation of North Africans in James L. Haley's *LP* (2016). Haley's novel perpetuates (neo)-orientalist discourse and demonstrates that post-9/11 captivity novels, like early captivity narratives, perceive North Africa as a space of otherness and strangeness.

### James L. Haley: The Historian as Novelist

James L. Haley, born in December 14, 1951, is an award-winning American historian and novelist. He grew up in Fort Worth, Texas and graduated from the University of Texas at Arlington with degree in political science, then, he joined the University of Texas School of Law, before, becoming a full-writer. He is also a Fellow of the Texas State Historical Society and a member of the Texas Institute of Letters. Haley had written several works nearly twenty books both on contemporary and historical fiction as well as the history of Texas, the Native American, and the American history. In each of the two biographies *Sam Houston* (2002) and *Wolf: The Lives of Jack London* (2010), Haley has won the Western Writer of America Spur Award, and gained the Fehrenbach Award of the Texas Historical Commission in both *Passionate Nation: The Epic History of Texas* (2006) and his most recent nonfiction book *Captive Paradise: A History of Hawaii* (2014). In fiction, the famous House of G.P. Putnam's Sons in cooperation with James L. Haley introduced an important and brilliant new naval adventure series *The Shores of Tripoli: Lieutenant Putnam and The Barbary Pirates* (Nov 1, 2016) which is the first of an intended series of historical novels that deals with the age of fighting sail and the pre-War of 1812, including *The Darker Sea* (Nov 14, 2017), and *The Devil in Paradise: Captain Putnam in Hawaii* (Oct 22, 2019).

## 1. *The Shores of Tripoli: When Geopolitics, History, and Imagination Meet*

In an interview for the American magazine *Quarterdeck* in October, 2017 the journalist, George Jepson, asked James Haley a series of questions related to his book *The Shores of Tripoli*. James L. Haley shared the story behind the Bliven Putnam series in which he said that the idea began with the naval historian and the literary agent James D. Hornfisher, the one who has contacted him and proposed for him to work with the G.P Putnam's House in New York in 2012. At the beginning, Haley was not sure to agree because he had many projects, but after forty-hours, he answered Hornfisher and he accepted. He said in this interview that the series started first with the oldest and well-known House of G.P Putnam's Sons, the one which had published the 1856 edition of James Fenimore Cooper's History of the U.S Navy. He also said that according to Nita Taublib, a legendary editor working there in the House, the naval fiction genre was a British and existed during the Napoleonic era. And Taublib added that they were thinking of producing a naval series with an American protagonist but they were hesitating because they do not know if the American Navy was doing anything between the periods 1812 till the civil war.

James L.Haley mentioned that before starting to write the Putnam series, he read much American naval history and many of non-fiction works on the Barbary Wars. Then, he said that what made the novel important and seemed to be authentic was the research made on locations, for example, in Litchfield Connecticut, Tapping Reeve's Law School, and Captain William Bull Tavern still exist as well as the location of the Palazzo Sessa in Naples, Cyrene in the Libyan coast, and the layout of the Dey's palace in Algiers. After that, the journalist wanted to know how Haley was able to use vivid and reliable descriptions of the ship handling and the battles scenes in *LP* and the response was that James was always careful of reading actual reports on the battles and the crewmen's reminiscences for melding his

characters into those scenes. Then, he gave other details related to his characters where Haley said that my characters are fictitious based on the Michener method of weaving fictional characters through actual events. However, the choice of his two main characters Bliven Putnam and Sam Bandy (one from Connecticut and the other from South Carolina) was made on purpose for building a fight during the fifty-plus years covered by the series. For Haley, the use of real-life characters into his own story was not a challenging and a difficult task because for him, as he said “history is the world I inhabit, so when a real historical figure comes onto the stage (Emperor Slimane of Morocco, or Edward Cutbush the surgeon on the *USS Constitution*, or John C. Culhom, or Hemet Pasha), my instinct seemed very strong on how I wanted to use them” (Jepson 8).

*The Shores of Tripoli* can be considered as an example of ‘neo-orientalist fiction’. One can take a look at the paratextual apparatus to understand the writer’s project. The book is dedicated “To the Blivens, with love, Brent and Gina and Lucas and Annika”. In the epilogue we read:

All nations that have not acknowledged the Prophet are sinners, whom it is the Right and duty of the faithful to plunder and enslave, and every Moslem who is Slain in this warfare is sure to go to Paradise.

SIDI HAJI ABDUL RAHM AN ADJA,  
TRIPOLITAN AMBASSADOR

Perhaps no service, either in the way of ships or officers, ever had so large a proportion of that which was excellent in it . . . as the navy of the United States, the day peace was signed with Tripoli.



JAM ES FENIMORE COOPER,  
*The History of the Navy of the United States of  
America*

In the very beginning of the novel, more precisely in the epilogue, we remark that Halley used two important quotations that summarize his project where he presented the North African Muslims as savage people and the Americans as superior. When comparing the two quotations, we understand, directly, that in the first one, the author had the intention of giving the readers this first bad impression and negative depiction of culture and people who justify and defend their horrible acts of captivity and enslavement against foreigners in the name of their religion, prophet, and God; however, in the second quote, it seems that the writer chose to create a feeling of being proud and honoured of the American new nation, even that it was victim of violent acts of piracy but it stood strong and powerful.

Starting, first, by that of Sidi Haji Abdul Rahman Adja, the Tripolitan ambassador, where the readers realize these characteristics of violence, intolerance, barbarity, and ignorance of the North African Muslims (the Berbers) whose thinking was restricted to the horrifying piratical confines as well as to the belief that dying murdered when fighting non-believers equals enter into paradise in triumph. Thus, in modern times, this is the way in which the neo-orientalists describe the Muslims in their discourse as well as exposing the issue of the 'Muslim Other'. In addition to that, the reader from this quote may understand that the conflict between the East and the West dates back to more than 200 years ago and that Islam is not a new enemy for the global world; however, the Muslim pirates of the Islamic nations of Tripoli, Tunis, Algiers, and Morocco during the 19<sup>th</sup> century were considered terrorists on the Mediterranean Sea. In his quote extracted from "History of the Navy of the United States of America", James Fennimore Cooper, a previous midshipman in the US navy, made comments on this naval campaign with Tripoli where he was grateful to this struggle because of several positive consequences that had got after the assignment of the Treaty of

peace with them, especially for the US navy. As readers, we feel Cooper's appreciation of the good remnants won from this war.

Haley seems to be indebted to early American writers who wrote about Barbary Shores and who were the first to introduce North Africans to their readers. The novel stages the conflict that exists between the West and the East through characters and language. Right from the opening pages, readers will not miss the judgmental descriptions of natives and Americans to stress the differences that exist between American and North African values.

## **2. The Pirate as the Other**

A cursory look at anthologies of captivity narratives and piracy stories shows that many writers produced works on the matter. The image of the pirates had changed in the contemporary American entertainment media in which they are portrayed with positive and respectable features, for instance, *The Pirates of the Caribbean* film series (2003, 2006, 2007, 2011) are the best examples; however, in fiction pirates personify viciousness, cruelty, and depravity of piracy in the real world (Kania 1). The first novels that stage pirates as characters date back to the 18<sup>th</sup> century. Daniel Defoe's *Robinson Crusoe* (1719) refers to piracy during its golden age. The Barbary corsairs are described as bandits at the sea enemies of the trade who captured and enslaved Christians. Defoe's *A General History of Discoveries and Improvements* focuses on the idea that the Barbary corsairs are not enemies because of their religious faith but because of trade affairs. Another important eighteenth-century writer who was influenced by Defoe's writings is Jonathan Swift, known for his famous satirical adventure novel *Gulliver's Travels* (1726). In the third part of the novel, Gulliver was captured by a Japanese pirate. Unlike Defoe, Swift used piracy to critique the Dutch government. Another less known fictional account among readers that provided a great amount of information on pirates and piracy is Captain Charles Johnson's *A General History of the Robberies and Murders of the Most Notorious Pyrates* (1724).

In the 19<sup>th</sup> century, there was a shift in the representation of the pirate. Lord Byron's 1814 poem, *The Corsair* is an example of this evolution. In his poem, Conrad, an archetypal Byronic hero, is described as a strong yet sympathetic pirate who loves his wife Gulnare. As a response to Byron's poem, Sir Walter Scott wrote his romantic pirate novel, *The Pirate* in 1821, where the events turned around the encounter of Mordaunt Mertoun, the Troil family, with the Captain pirate Cleveland. In the novel, Scott spoke about Cleveland's love story with one of the Mertoun family member called Minna Troil who considered Cleveland as an extraordinary and a perfect man. Scott's novel is a romance which dramatizes piracy and mysterious settings. In 1883, Louis Robert Stevenson published *Treasure Island*, an adventure novel where pirates are defined as villain, evil, and bloodthirsty eager to do anything to capture Captain Flint's buried treasure. Twentieth century literature offers a less romantic representation of the pirate; Rafael Sabatini's *The Sea Hawk* (1915), *Captain Blood* (1922), and *The Black Swan* (1932) concentrate more on the humane aspects of pirates.

The abovementioned novels are written exclusively by Europeans. Americans, however, did not write many novels about corsairs in the 19<sup>th</sup> and beginning of the 20<sup>th</sup> century. Their fascination with the figure of the corsair grew right after the rise of terrorism. *The Shores of Tripoli: Lieutenant Putnam and the Barbary Pirates* (2016) is a contemporary American novel that discusses the issue of maritime piracy in North Africa. James Halley went back to the overlooked era in American history to speak about the first fight between North Africa and USA as the narrator states:

For a decade, the United States had been paying an annual "tribute," as it disgracefully called, to the four Berber states of North Africa: Morocco, Algiers, Tunis and Tripoli. They were collectively known as the Barbary

States. Piracy on the open sea had been the mainstay of their national economies for some three centuries. (Halley 17)

The story takes place in 1801 during Thomas Jefferson's presidency. Jefferson is portrayed by Halley as a praiseworthy president that played a great role in making America powerful and saved it from the viciousness and brutality of the Barbary States unlike President John Adams who was seen as a shame and disgrace for the American nation because of his acceptance of paying annual tribute for the Barbary states:

Mr. President Adams, whom Bliven's father had voted for, supported this policy of tribute and appeasement, with a mind to protect American trade for less cost than building and maintaining a seagoing navy. Thomas Jefferson had been the first to advocate resistance, some fifteen years ago, but his threats were idle, for there was no fleet. (18)

Americans were obliged to declare war against the 'wild' Barbary States and put a line to those pirates. Lieutenant Bliven Putnam and Sam Bandy, the main American characters who embody American values, are introduced in the first chapter. Both are the flawless figures of white, Christian prisoners abducted by pirates in North Africa:

Probationary Midshipman Bliven Putnam was fourteen by the calendar, but he appeared and acted years older. The wind was following, lifting the curly, sandy-brown hair on the back of his head, his three-inch standing collar keeping the morning chill off his neck. He was already as

tall as many men and as broad in the chest, with a square set to his jaw, his Blue-gray eyes conveying determination and quick intelligence. (16)

Readers who are familiar with travel books, captivity narratives, American ‘astonishing’ survival accounts, and ‘incredible’ shipwreck stories will quickly make parallels between Haley’s novels and Captain James Riley’s 1817 autobiography *Sufferings in Africa: The Amazing True Story of an Irish-American Enslaved in North Africa* and Sequel to Riley’s Narrative : *Being a Sketch of Interesting Incidents in the Life, Voyages and Travels of Capt. James Riley, from the Period of His Return to His Native Land, After His Shipwreck, Captivity and Sufferings Among the Arabs of the Desert, as Related in His Narrative, Until His Death* (1851).

Bliven Putnam played a great role in defeating the pirates of the Maghreb during sea conflicts and defending his nation. He is described as being brave, smart, and knowledgeable. Sam Bandy, Putnam’s friend on the ship, is represented as ‘a stout lad with straight hair of reddish blond, fair skin that tended to burn rather than tan, and blue eyes slightly popped and very clear that seemed to always express expectation” (Halley 25).

James Halley’s portrayal of the North African inhabitants and the Barbary pirates is not different from that drawn by Defoe, Stevenson, and others. His representation of the North African pirates is based on stereotypes and myths. In Halley’s novel, the corsairs of the Maghreb are described negatively; they are bandits, sea looters, barbarians, and thugs not as the usual caricature found in the adventure novels as pirates with bottle in hands, the blindfold put on the pirate’s eye, parrot on the pirate’ shoulder, or the wooden leg. Those undesirable images about corsairs can be recognized directly from the book’s cover where in the title he used two important negative terms ' pirates' and 'Barbary' that give us an insight of the

writer's position in how the people of North African coasts were isolated and unrefined. We consider for instance the following passage:

One of the Berbers landed five feet from where Bliven Putnam was reloading one of the guns—a labour that was quickly forgotten because the closest marines were engaged with two other pirates. In a heartbeat Bliven had his saber out of its scabbard and was fending off the first of the Moor's strikes. He was very dark, with yellow teeth showing against red gums; Bliven saw that he had a pistol wedged in his belt, but he did not draw it; therefore he must have already fired it. (28)

While reading the novel, one can perceive the dissimilarity in the manner North Africans and the American sailors are physically described. Halley's portrayal of North Africans was based on exotic descriptions. Those negative representations accredited to North African Berbers reinforce, first, the neo-orientalist discourse, then, the Western propaganda against Islam and its followers and the ideological split between the westners and the Muslim Other. Consequently, they set the ground for the twenty-first century readers to construct more negative images of the Muslim other for being rapacious creatures, monsters, barbarians, demons. Halley wanted to create this picture of American nobility, civilization, superiority, and presenting the West as being the triumphant, powerful, and dominant over the inferior as well as the weak East. We can also consider the following passage:

Like all navies, the Berbers take their rank and file from the worst of society—*beggars, drifters, criminals*—and to be at the bottom of society in North Africa is a different and worse condition than in Europe or

America. Most of their men were *cutthroats* by nature before being put aboard ships to become pirates in fact. (38)

The rhetoric of inferiority and orientalist discourse are very palpable. The above-quoted passage reveals Haley's limited perception of the Berbers—the indigenous people—who are given a series of spiteful appellations: 'barbarians', 'moors', 'pirates', 'drifters', 'beggars', 'criminals', 'cutthroats', and 'Mohametans'. From this passage, we understand that the image of North Africans has not changed since the publication of the first captivity narratives by Americans. Pirates in Haley's novel are violent, dirty, and ugly barbaric men with distorted minds. All these features enriched the American other repertoire, strengthened the orientalists/neo-orientalists' stereotypical image of the Arab/ Muslim as being evil, and asserted the American new nations' power and superiority over the Barbarian oppressor (Boulahnane 111). This following passage is another example in which Maghreb Muslims were badly described:

“English.” Gavino nodded. He confirmed for them that Tripoli had declared war on the United States. “Now,” he said, “I am informed that the dey of Algiers will not join the war, but I don't trust the old rascal. Your real trouble is with the bashaw of Tripoli, he's a real brute, named Yusuf Karamanlis. Mark me, he is an evil one, he is.... Now you will understand that Mohammedan countries do not issue written declarations of war, like civilized people. In Tripoli they chop down your flagpole! (41)

This quote is another important passage where the Muslims are depicted as dangerous terrorists through characteristics attributed to the Barbary rulers. The description of the Mohemmadan world's rulers was brutal and very bad, especially, the bashaw of Tripoli, Yusuf Karamanlis, who was portrayed as a killer and murderer, then, the Dey of Algiers, Mustapha , who was characterized as 'old bugger', 'horrid, simpering old tyrant', and 'the old rapsCALLION'. On the other hand, Tunisian and Moroccan leaders were less criticized because they did not really present a risk to them. From the orientalist and neo-orientalist perspectives, the misrepresentation and negative descriptions of the North African /Muslim Other and the discourse of terrorism become among the most important and even dominant theme either in American literature and media. Moreover, James Halley wanted to present the American as being the 'Self' and the centre of the world as well as the one that is superior, and civilized. In addition to that, the writer wanted to create this ultimate binary opposition of Us-them by focusing on showing the Arab Muslims as being without mercy and conscience and that they found their pleasure when attacking and taking the innocent western merchants as slave and killing them if it was needed because they were considered as infidels.

In other parts of the novel, the writer added some other minor characters to reinforce the notion of otherness by taking Maghreb Muslims as an illustration, for instance, we have 'Murad Reis' (Halley 36), grand admiral for the Tripolitan navy, and ' Reis Mahomet Rous' (60), admiral in the service of his Highness the bashaw of Tripoli as best examples. Both characters are described by the writer in the same way and even by using approximately the same vocabulary.

### **3. Gender**

In *The Shores of Tripoli*, readers can remark that the book is dominated by male characters. There are some passages in different chapters where the writer provided the differences that existed between western and the non-western women. Halley presented the



evil image of the eastern men as being merchants in female bodies; women are sexual slaves as we read in the following passage: "They apportioned the women among the warlords' harems to spend their youth in sexual bondage and after that consigned them to drudgery. These Berbers justified by their religion: Mohammedanism, known also as Islam." (17). As all western writers, Halley was one of those who had negatively stereotyped the oriental women and misrepresented them and giving them the most harmful characteristics of weakness, passivity, oppression. He is considering them to be the men's victim of violence, sexuality, and bad treatment "They apportioned the women among the warlords' harems to spend their youth in sexual bondage" (17). We look also at the following passage:

The appearance of a succession of girls in the most gossamer garments they had ever seen and they performed a shocking sort of dance, swaying their outlined hips, shimmying their naked bellies, all the while keeping time with tiny cymbals slipped onto their thumbs and fingers. Each wore a kind of black kohl about her eyes, accentuated out from the corners like ancient Egyptian drawings, and lipstick the shining reddish purple of dark cherries. Bliven was quick to notice that when, in dancing, one of the girls caught the eye of a man she began to play up to him, smiling at him, teasing him, dancing toward him in a way that could not be taken as other than seductive. (248)

In this quotation, the writer provided a negative status of North African women where in his description he related those women to sexual symbols such as 'the most gossamer garments', 'shimmying their naked bellies', and 'seductive'. However, western women are

put on the perfect conditions of life in which they are educated, smart, civilized, conscious of their right, and independent from the patriarchal dominance.

#### **4. Religion**

The Other is an object of suspicion that uses Islam as justification for their terrorist acts in the name of Allah. As it was mentioned before, the story is about the clash between the Orient (more precisely the Maghreb) and the Occident. The author presented the issue of piracy, enslavement, abducting women for sexual oppression, and he linked them to religion where he said throughout different chapters that those Muslims justify their acts under the pretext of the Islamic religion: “you are infidels, Mr. Barnes. Our Holy Koran places upon us, the faithful, the right and the duty to subdue and enslave unbelievers at our Pleasure” (Halley 96). Halley discussed the serious contemporary intercultural and religious tensions between America and Islamic world and reinforced the oriental and neo-oriental ideas that depict the Muslims as being uncivilized, savage, and violent. In his novel, Halley harshly criticised the Islamic religion, the one that he called in his book Mohemedanism; the Prophet Mohamed and the Holly Koran had given the Muslims the right to capture ‘the infidels’ and kill them if it was needed or just enslave them either until their ransom or choosing to be converted to Islam in order to get their freedom and having the same rights as the other. This is also what John Foss (1798) writes in his narratives about the violence of Muslims and Islam: “such is the gross indignation the Mahometans, bear toward the Jewish religion, that a Turk may with impunity, (if he flees to a Marabout Mosque, or pay a small penalty,) murder ten of them [Jews]” (40). He also adds: “my readers ought to be informed that these merciless Barbarians are taught by their religion to treat the Christian Captives with unexampled cruelty, and that in so doing they do God service!” (5).

## **Conclusion**

James Haley's *The Shores of Tripoli* is an illustration of the post 9/11 American neo-orientalist discourse as well as an explanation of the definite new form of the concept of 'Othering'. This chapter showed the writer's disgust and hatred toward North Africans. Savagery and barbarity were the dominant qualities that were attributed to the North Africans.

## General Conclusion

The present research work investigated the misrepresentation of the North African/Muslim and the construction of Otherness in William H. White's *The Greater The Honor* and James Halley's *The Shores of Tripoli*. The theoretical framework is based on Orientalism and Neo-orientalism. Our findings provide additional information about captivity novels written after 9/11.

This modest paper attempted to explain how the War on Terror that followed the 9/11 attacks was one of the main causes that pushed American writers to write again about Barbary States and Barbary Wars. It also showcased the early development of the American government and its growth towards a powerful one letting loose the ties that have long linked her to the British Empire. In addition to that, both Halley and White tend to give the same descriptions of the North Africans in their novels by characterizing them as the evilest devils on earth as well as picture them as heartless rascals of society. Their unjustified way of dehumanizing North Africans by presenting them as the worst creatures and rogues of society raise many concerns about the impact of (neo) orientalist discourse, which has not softened since the publication of Abraham Browne's account in 1655, on North Africans and Americans.

The analysis of our selected novels may be considered a further validation of the idea that many post- 9/11 novels still perpetuate orientalist thoughts. Different studies carried on other novels like Powers's *Plowing the Dark*, Updike's *Terrorist* and De Lillo's *Underworld*, *Point Omega*, *Mao II*, *Falling Man*, Paul Auster's *Leviathan*, Philip Roth's *Operation Shylock*, Danielewski's *House of Leaves* agree that neo-orientalist discourse is very common in postmodern novels.

The findings of this study have to be seen in light of some limitations. While conducting our research work, we have faced some challenging problems that affected our

motivation. In the very beginning of our work, we encountered methodological problems and unavailability of novels and resources because of the novelty of the topic and shortage of previous research studies and book reviews. After that, we confronted the lack of access to resources, especially, after the spread of the Corona Virus Pandemic that engendered absence of institutional supports as well as a lack of a face-a-face contact and meeting with our supervisor.

Ideally, these results should be replicated in a study where other Barbary novels by Haley, White, and others are compared. Future research might investigate cultural anxiety, representation of space, and the representation of Moors in Barbary novels. It should be reminded that despite the negative representation of North Africans in the selected texts, both writers have brilliantly captured political instability in USA and North Africa during the first quarter of nineteenth century.

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## Résumé

Ce travail de recherche vise à étudier le concept d'altérité dans les deux romans américains *The Greater The Honor* (2003) de William H. White et *The Shores of Tripoli : Lieutenant Putnam and the Barbary Pirates* (2016) de James L. Haley. Ce travail de recherche retrace également la confrontation de la marine Américaine avec les pirates Barbaresques en Méditerranée et examine comment la piraterie se reflète dans la littérature moderne ainsi que les stéréotypes tirés de cette dernière pour condamner toute une société. Nous montrons à travers cette étude l'évolution de la littérature américaine postmoderne et sa croissance basée sur des bouleversements historiques marquants qui se sont produits entre les États-Unis d'Amérique et l'Afrique du Nord. L'étude examine aussi le rôle crucial des récits de captivités barbaresques qui ont donné l'occasion aux occidentaux de présenter les orientaux d'une manière très agressive via l'utilisation d'un discours raciste où les Musulmans du Nord-Africain sont représentés à partir des images de « l'autre » où des mythes, stéréotypes, et des clichés sont attribués à eux. Ces deux romans révèlent le discours néo-oriental utilisé par des auteurs américains contemporains, plus précisément après les attentats terroristes du 11 Septembre 2001.

**Mots clés :** Altérité, récits de captivité barbaresques, discours néo-oriental, Orient, Occident, pirates barbaresques, stéréotypes.