Morocco through Anglo-American Eyes

Morocco—Barbary, the Maghreb—has been a source of fascination for Anglo-American writers for almost five centuries. From Renaissance drama through captivity narratives published on both sides of the Atlantic through tales of tourism and resettlement, the northwest corner of the African continent has been used in Anglo-American writing to triangulate vexed oppositions (English-Spanish; Christian-Muslim; independence-slavery; civilized-barbaric; modern-ancient) and reflect an idealized or at least relatively fixed self-image. We will analyze both the tensions in these Anglo-American portrayals and the ways in which recent Anglophone writing from Morocco disrupts these accounts.

Week
1a  Introductions: Anglo-American Maghrebi encounters
1a  ambiguity of captivity narratives: meeting point of God, ethnography, self
   Barbary captivity narratives & Renaissance/Restoration drama
   Barbary captivity narratives & early US literature
   Barbary captivity narratives & early novel (Robinson Crusoe)
1b  modernism and tourism: place as background for encounter with self
   from Between place and performance
   from Pierre Bourdieu, Distinction (less touristy than thou)
2a  Preparing to read Othello:
   from Andrew Borde, The First Book of the Introduction of Knowledge (1547)
   from George Peele, The Battle of Alcazar (1594)
   from William Shakespeare, Titus Andronicus (Aaron the Moor)
   from William Shakespeare, The Merchant of Venice (Prince of Morocco)
   from John Pory translation and introduction, Leo Africanus, History of Africa
   Elizabeth I, edicts of expulsion (of “blackamoors” from England) 1594-1600
   triangulating Spain with Barbary
2b  Othello, Act 1 (John Leo Africanus and John Pory): magic of storytelling
   Othello, black and white
   Moulay Mohamed El Jabri, “The Gazelle with the Golden Horns” in Richard
   Hamilton, The Last Storytellers
   Emily C. Bartels, “Making More of the Moor: Aaron, Othello, and Renaissance
   Refashionings of Race”
3a  Othello, Acts 2&3: Turning Turk/Desdemona as renegade
   Daniel J Vitkus, “Turning Turk in Othello: The Conversion and Damnation of the
   Moor”
3b  Othello, Acts 4&5: Barbary forsaken; traducing the state
4a  Daniel Defoe, The Adventures of Robinson Crusoe (1719)
4b Rabati Crusoe
   from Thomas Phelps, “A True Account of the Captivity of…”
   from Joe Snader, Caught Between Worlds: British Captivity Narratives in Fact and Fiction (2000)
   from Linda Colley, Captives (2002)

5a Aphra Behn, Abdelazer; or the Moor’s Revenge (1676);
   from Aphra Behn, Oronooko
   Adam Beach, “Global Slavery, Old World Bondage, and Aphra Behn’s Abdelazar”

5b US Barbary captivity tales in conjunction with slave narratives etc.
   from William Okeley, “Eben-Ezer, or a Small Monument of Great Mercy…”
   from Mary Rowlandson,
   from James Riley, “An Authentic Narrative…”
   from Judah Paddock, “Narrative of the Shipwreck of the Ship Oswego”
   from Frederick Douglass, “The Heroic Slave”
   Paul Baepler, “The Barbary Captivity Narrative in American Culture”

6a from Mark Twain, “Innocents Abroad” (1869)

6b Edith Wharton, In Morocco (1920)

7a George Orwell, “Marrakesh” (1939)

7b Amazigh storytelling and Brer Rabbit tales
   The hedgehog, the wolf, and the buttermilk (Amazigh)
   Brer Rabbit, Brer Fox, and the buttermilk

8a Djemaa el Fna storytelling
   from Thomas Ladenburger, Al Halqa (documentary; 2010)
   Richard Hamilton, The Last Storytellers (2011)
   Interviews with Ahmed Ezzarghani and his apprentices

8b Paul Bowles, The Sheltering Sky (1949)
   atavism etc. an interview with Paul Bowles
   Paul Bowles, “

9a Bernardo Bertolucci, The Sheltering Sky (1990)

9b from William Burroughs, Naked Lunch (1959)
from Diana Wylie, book about American Legation

10a Paul Bowles, *The Spider’s House* (1955)
10b Artisan’s stories from the Fès Medina

11a years of the anthropologists:
Clifford Geertz, market economy in Sefrou

11b from Elizabeth Fernea, *A Street in Marrakech* (1988)

12a Moroccan women write back


13b Immigrant writing? Anglo-Afghani-Moroccan writing?

14b Conclusions