# Paul Bowles's First Insight into the Interaction with North African Alterity in "Tea on the Mountain"


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# PAUL BOWLES'S FIRST INSIGHT INTO THE INTERACTION WITH NORTH AFRICAN ALTERITY IN "TEA ON THE MOUNTAIN"

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ABSTRACT: *In his early short story "Tea on the Mountain," the novelist Paul Bowles explores the motifs of North African alterity and the impossibility of true contact with the other, due to the enduring influence of colonialist discourse, which would later become obsessive themes in his more mature fiction.*

> Like any Romantic, I had always been vaguely certain that sometime during my life I should come into a magic place which in disclosing its secrets would give me wisdom and ecstasy—perhaps even death.
>
> —Paul Bowles, *Without Stopping: An Autobiography*

In 1952, after twenty years of contact with native North Africans,[1] mainly Moroccans, Paul Bowles, when asked about the Muslim culture as well as the political situation in Morocco, expressed his views on the impossibility of knowing the Muslims in depth:

> I don't think we're likely to get to know the Moslems very well, and I suspect that if we should we'd find them less sympathetic than we do at present. And I believe the same applies to their getting to know us. . . . Their culture is essentially barbarous, their mentality that of a purely predatory people. It seems to me that their political aspirations, while emotionally understandable, are absurd, and any realization of them will have a disastrous effect on the rest of the world.[2]

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Here we are confronted with value judgments on the culture and maturity of North African people with clear imperialistic, even racist, connotations. This subtext exemplifies Albert Memmi's analysis in "Portrait mythique du colonisé" and Frantz Fanon's in *Les Damnés de la Terre*.[3] Fanon and Memmi postulate the dehumanization and the political immaturity of the colonized as fundamental aspects of the colonial discourse, which aims at justifying and maintaining the colonial regime. However, Bowles's friendly relationship with the natives gave the author a deeper perspective of the Muslim mentality and culture.

Nevertheless, after three decades of living in Tangier and despite being familiar with the "moghrebi" (Moroccan dialect) and having translated several oral narratives, Bowles confesses that he stills feels an outsider (". . . apart, at one remove from the people here"), alienated in the face of a population with whom, he knows, it is impossible to have a "Western-style relationship in terms of depth and reciprocity."[4] Furthermore, he recognizes that, in spite of being deeply affected by the Muslim belief, his alienation derives, to a great extent, from his refusal to adopt this religion, because (in his view) it inhibits rational thought.[5] At the end of the 1980s, he states, "Ma compréhension du peuple marocain me semble toujours reculer. . . . Ils sont si difficiles à comprendre, si illogiques, si contradictoires. Il y a sans cesse une partie du marocain qui va contre la partie qu'on a comprise. Une partie européanisée, une partie qui reste marocaine. . . . Quoi que fasse un Marocain, je l'accepte."[6] The awareness of the differences that separate him from the natives is, by itself, a sign that Bowles had assimilated part of the Islamic culture: "It seems likely that it's this very quality of impenetrability in the Moroccans that makes the country fascinating to outsiders."[7] Bowles felt this fascination right from the very first time he saw the Algerian coast, and it defines, with some variations in intensity, his relationship with North Africa:

> On the second day at dawn I went on deck and saw the rugged line of the mountains of Algeria ahead. Straightway I felt a great excitement; much excited; it was as if some interior mechanism had been set in motion by the sight of the approaching land. Always without formulating the concept, I had based my sense of being in the world partly on an unreasoned conviction that certain areas of the earth's surface contained more magic than the others.[8]

It is this fascination that motivated the setting of his Western characters within a North African scenario in his first short story, "Tea on the Mountain."

In 1939, five years after leaving Morocco, on a wintery New York afternoon, Bowles recalled Tangier, the Islamic culture, its rituals and fundaments; he

locked himself in his bedroom and wrote his first "North-African short story," not published until ten years later in the collection, *The Delicate Prey and Other Stories*. He later confessed to Stewart that "Tea on the Mountain" is superficial and trivial: "a thing by itself." Nevertheless, he also acknowledged its merit: "It may foreshadow things that come later in better stories."[9] In truth, this short story heralds the obsessive themes in Bowles's fiction, such as the longing to communicate with the other and its corollary, the impossibility of true contact due to the perpetuation of value judgments prominent in colonialist discourse. In this story, Bowles recalls Morocco through one of its symbols of hospitality, the tea ritual, here distorted by the characters' sexual and self-serving agendas.

An unnamed female American novelist lives in the International Zone of Tangier, "where the life was cheap."[10] The low cost of living was a decisive factor in many Westerners' choice of the city as a place to live. This was particularly true for artists, including Jane and Paul Bowles. In *The Dream at the End of the World: Paul Bowles and the Literary Renegades in Tangier*, Michelle Green depicts the allure of Tangier on Paul Bowles and other artists of his generation: "To the expatriates who landed there after World War II, the International Zone of Tangier was an enigmatic, exotic and deliciously depraved version of Eden."[11] The novelist in "Tea on the Mountain," however, suffers from loneliness and, to a certain degree, feels alien in the environment: "The streets and the sky seemed brighter and stronger than she. She had of necessity made very few friends in the town, and although she worked steadily every day at her novel, she had to admit that sometimes she was lonely" (247).

Driss is one of the few friends whom she manages to keep (despite his persistent courting), although Bowles makes it clear that their friendship is based on mere futile rapport: "he made a good escort in the evenings" (248). It is this solitude, mixed with sexual fantasy, that leads her to establish contact with some students from the "Lycée français," particularly with Mjid and Ghazi, who catch her attention: "[Mjid] was the one she immediately wanted to get to know, perhaps because he was more serious and soft-eyed, yet at the same time seemed more eager and violent than any of the others" (248); Ghazi was "plump and Negroid . . . [with an] obvious slow-wittedness" (249). Note the ambiguity of the protagonist's interest in the two boys, who, for their part, decide to impress her. The boys try to show her that Tangier can be as liberal as Paris, which they believe possesses all the attractions one could want, including lasciviousness (250–51).[12]

This game of seduction leads them to set up a picnic during which they break some fundamental Muslim commandments, such as eating ham and drinking wine. For the Westerner, as a member of hegemonic culture, subverting

the colonized culture by breaking taboos is a means of establishing bonds and overcoming her loneliness. Although at first she refuses the boys' invitation, her yearning overcomes her reticence, and she promptly buys the ham and the wine, as well as other ostentatious goods (such as chocolates). It is a way to exhibit wealth (254), as she had already done in the café by displaying all her money on the table. By acting in this way, the novelist hopes to prevent the boys from making value judgments on her appearance or on her poor clothing:

> Mjid looked uncomfortable, and she guessed that it was more for having discovered, in front of the others, a flaw in her apparel, than having caused her possible embarrassment. He cast a contrite glance at Ghazi, as if to excuse himself for having encouraged a foreign lady who was obviously not of the right sort. She felt that some gesture on her part was called for. Pulling out several hundred francs, which was all the money in her purse, she laid it on the table, and went on searching in her handbag for her mirror. Mjid's eyes softened. (252)

The novelist is conscious of the seductive, if not sexual, game she is playing to assuage her feelings of solitude. Her alienation does not totally disappear, however. Even during the afternoon of the picnic, her encounter with the "other"[13] does not overcome the silence: "Suddenly she was conscious of the silence of the afternoon" (257), hence the feeling of sadness and estrangement (263) on hearing the "Muezzin's" call.

Between the novelist and her Muslim companions, there are conflicting interests that make genuine communication impossible. The novelist's subconscious sexual fantasies pervert her encounter with the "other": "The idea of such a picnic had so completely coincided with some unconscious desire she had harbored for many years. To be free, out-of-doors, with some young man she did not know—could not know—that was probably the important part of the dream. For if she *could* not know him, he could not know her" (260). Half aware that something is amiss in this adventure, although she tries to convince herself that there is nothing wrong, she attributes her malaise to the age differences: "She thought: 'There is nothing wrong. It should have been a man, not a boy, that's all.' It did not occur to her to ask herself: 'But would I have come if it had been a man?'" (260). Thus, while sexuality emerges as a means of establishing contact, this fantasy also expresses her fear of commitment to the "other."

The danger provided by the unknown, since it is an essential part of her fantasy, leads her to present herself as an easy possible victim: she displays wealth,

promptly accepts the invitation of the two unknown boys, goes to one of the seducers' bedrooms, and stays there alone with him; later she takes him to her own hotel room. The relationship she seeks is based on a perverse game meant to generate emotions that would momentarily fill the emptiness of her life, using Mjid as she had Driss: "putting him off without losing his friendship" (248). In fact, when the dialogue could go beyond futility and provide further knowledge about the alterity of the "other's" culture, she agrees with Mjid that the Muezzin's call causes sadness but does not comment on his statement about women not having souls in Muslim tradition.[14] Significantly, she arranges her hair, stops talking, and ends the adventure: "'This is over,' she said to herself" (263). Thus, by the end of the story, knowing that she has to go to Paris the following day, she parts from Mjid without any trace of emotion: "She wanted more than anything to lie down and rest. Instead, she went downstairs into the cramped little salon and sat in the corner looking at old copies of *L'Illustration*" (265). Paris and Europe had definitively substituted Tangier and Morocco in her thoughts.

The protagonist of this short story acts like a Western resident of the Tangier International Zone, a place where everything can be bought for a small amount of money and where nearly everything is allowed to the Westerners, particularly in their interaction with the natives.[15] She is aware of the consequences of accepting drinks at the café (248), as she knows that she is a "symbol of corruption" (253), but this does not prevent her from inviting males to her hotel room (264). When she accepts a ring from Mjid, she does not fully perceive the Muslim assumption at play. She is delighted and feigns sadness for not having something to offer in return. To this, he answers, "The pleasure of having a true European friend." She counters that she is not European but American; "All the better," replies Mjid (254–54). In this dialogue of seduction, she does not see that the two boys identify her as a Nazarene, an infidel and a sexually available woman, before whom they feel superior as men and Muslims. She represents, for Driss as well as for the other Moroccan students, sexual freedom, the woman to be conquered, to whom you offer food, drinks, and gifts, equivalent, in their culture, to maintaining a prostitute. In the relationship between colonizer and colonized, there has been a complete role reversal with the ascendency of the colonized at the expense of the Westerner, who becomes a mere object to be used for their ends. This inversion is to be found in all the interactions between the natives and this Western woman. In this sense, it is significant that all the students except Mjid remain seated when she is introduced to them, as it emphasizes their lack of respect for her.

Thus, Bowles depicts, between the Westerner and the two Arabs, an inverted relationship within the parameters of the colonial discourse, that is, the relationship

between the colonizer and the colonized in which the colonizer is superior. Some scholars of the postcolonial period have discussed the binary separation of the colonizer and colonized in terms of "othering," a word coined by Gayatri Spivak to denote the process by which a Westerner belittles the colonized other. In this story, however, we are faced with the inversion of this relationship, that is, the belittling of the Westerner. Such ambivalent interactions, imbued with the mimicry and the sly civility discussed by Homi Bhabha, will constitute essential themes in Bowlesian fiction.[16]

And, in fact, although the novelist in "Tea on the Mountain," intends to profit from these relationships, the Muslims are equally calculating. For Driss, a Europeanized Muslim, this American is no more than a plaything: "[His] feeling of the ownership of the American lady was so complete that he was not worried by any conversation she might have with what he considered schoolboys" (251). She enables him to display an image of himself as a liberal and modern Muslim who does not fear religious commandments. For their part, the intentions of the two boys, mainly Mjid, subvert the meaning of the tea ritual in Moroccan culture; his purpose is not the traditional ritual of hospitality, but rather to secure the feminine favors of an easy prey. Hence Mjid's perturbation and his wonder regarding the Westerner's sadness: "Mjid was watching her. 'You are crazy,' he said at last despairingly. 'You find yourself here in this beautiful room. You are my guest. You should be happy. . . . You could lie down, sing, drink tea, you could be happy with me. . . .' He stopped, and she saw that he was deeply upset" (260). Although Mjid expects the novelist to be grateful, the absence of her gratitude does not exclude the possibility of future pleasures in his mind (261), and he continues with his strategy.

With Mjid's initial desires being unfulfilled, his materialistic interests (already present in his enthusiasm for the Westerner's wealth) become more prominent. All his ostentation proves this, as does his willingness to leave Tangier for a place where he could earn money: "'You know,' he said slowly, 'If I could earn money I'd go away tomorrow to wherever I could earn it'" (261). This is the American dream, naïvely pictured by a Moroccan boy from the 1930's: "'Perhaps some day I shall go to America, and then you can invite me to your house for tea. Each year we'll come back to Morocco and see our friends and bring back cinema stars and presents from New York'" (262–63).

Considering the context, Mjid's words also show his interest in becoming the American's protégé. This interest is revealed in two episodes. The first is his proposal to recover the money she unduly paid in rent: "'I'll demand the money you paid him, and we'll make a trip together.' He paused. 'I mean, I'll give it to you of course, and you decide what you want to do with it'" (162). The second is the episode in

which he takes a pen from the novelist's wallet: "'It's a beautiful one,' . . . 'Do you have many?'" (262). All of this behavior typifies the ambition of a young man who seeks to benefit from a chance encounter with a Westerner. Everything is trouble free, short, and swift, as is his indifference to her departure for Paris: he gives her the address of a secret residence, with the annotation "Incredible," and "Good-bye, . . . You will come back" (264). By the end of the adventure, the Westerner seems to have forgotten everything, and the young Arab seems to experience only a little frustration; there is no trace of the nobler feelings of friendship, love, or even longing. The novelist is nothing more than a Nazarene, an infidel to be possessed as a beautiful object—Mjid chooses the adjective "magnificent" to characterize the woman as well as the pen (257, 262)—or a possible source of income.

In the interview given to Jeffrey Bailey in 1981, Bowles comments on the Moroccan relationship with the foreigner. He believes that this relationship is based on a sense of religious superiority that produces a vision of the "Other," the Nazarene, as a "useful object": "Well, he [the foreigner] *is* a victim. The Moroccans wouldn't use the word. They'd say 'a useful object.' They believe that they, as Moslems, are the master group in the world, and God allows other religious groups to exist principally for them to manipulate. That seems to be the average man's attitude."[17]

Mjid's attitude is not strange to Bowles. In fact, Sawyer-Lauçanno, in the second part of his biography of Paul Bowles, focuses on the ease with which Bowles, in his youth, used to take advantage of benefactors (as with Aaron Copland) to handle financial problems. He also relates an episode in which Bowles, during his first stay in Morocco, helped his friend Harry Dunham to free Abdlekader, a fifteen-year-old Arab, from a racist and unscrupulous French couple: "Dunham, angered and upset by the woman's attitude, decided to take matters into his own hands. A few minutes later, Bowles found the boy . . . and Dunham talking. Abdlekader was beaming. When Bowles asked Dunham what was going on, he replied that he had invited the boy to go to Paris with him to be his valet."[18]

For these young Moroccans, however, the subversion of taboos also expresses their revolt against traditions that they considered old-fashioned, as well as a degree of naiveté. Having consumed the ham and the wine provided by the Westerner, Mjid declares, "Now that I've finished, I can tell you that I don't like wine, and everyone knows that ham is filthy. But I hate our severe conventions" (256). The novelist suspects that Mjid's discourse is constructed to impress her. But while Mjid's declaration does reveal his desire for Europeanization, there is some disagreement between the two boys. Mjid is more liberal, while Ghazi maintains a more hypocritical position, fearing that the other Arab boys could hear the heresy

of their plans and tell his father (252). Despite this fear, however, Ghazi's behavior challenges not only the paternal figure but also his society, as his father holds the position of supreme judge in the city's native community: "'If my father could see us,' said Ghazi, draining a tin cup of it. 'Ham and wine!'" (256). This willingness to mimic the West is obvious in almost all of the boys' attitudes and discourse: the display of wealth through their clothing and holiday house and the offer of a silver ring, as well as their demonstration of good manners and their knowledge of European social conventions. When the housemaid provides them with Arab bread, olives, and oranges, Ghazi complains, "A real European picnic is what we should have" (155).

Mjid is the one who demonstrates the most desire for Europeanization, up to the point of assimilating the psychological patterns described by Frantz Fanon in *Peau noire, masques blancs*, namely social and racial superiority. The shock shown when confronted with the possibility that the American woman might have thought that a boy from the street could be his brother ("'You would not need to look at that child to know he was not of my family. You heard him speak . . .'" [250]) can be interpreted in the same way as the ostentatious display of wealth and the seduction ritual. This complex of racial superiority mixed with a hint of paternalism is also noticeable in his interaction with his friend, Ghazi, who is portrayed as being more immature. Thus, he takes advantage of Ghazi's sleep to go for a walk with the new friend and to explain to her the reason for his friend's colored skin: "'I'm going to tell you about Ghazi. One of his father's women was a Senegalese slave, poor thing. She made Ghazi and six other brothers for her husband, and they all look like Negroes'" (256). When the Westerner asks him if he considers the "Negroes" to be as good as he is, his answer is determined: "'It's not a question of being as good, but being as beautiful'" (256). Superiority, then, is understood not in social or even cultural terms (Ghazi belongs, on his father's side, to a superior social class), but in terms of physical beauty and, in a certain way, of racial purity. This is the reason why Mjid shows off his whiteness, insisting on the fact that this is a distinctive feature of his family. He also reveals his penchant for certain Western physiological characteristics: "He pulled his shirt off over his head. His body was white. 'My brother has blond hair,' he said with pride. Then confusedly he put the shirt back on and laid his arm about her shoulder. 'You are beautiful because you have blue eyes. But even some of us have blue eyes. In any case, you are magnificent!'" (257).

The attraction of the white woman, especially when blond and blue-eyed, to North African and Black men is well-known. Franz Fanon discusses this attraction in his "L'homme de couleur et la blanche," and Albert Memmi sums it up in

a single sentence: "La femme blonde, fût-elle fade et quelconque de traits, paraît supérieure à toute brune" (137).[19] In the passage from "Tea on the Mountain" quoted above, the psycho-existential complex, as defined by Fanon (created by the contact of the black man with the white), is patent: Mjid shows off his whiteness, believing that it makes him superior to his friend. As Fanon explains, "Le Noir veut être Blanc . . . [Les] Noirs veulent démontrer aux Blancs coûte que coûte . . . l'égale puissance de leur esprit."[20]

An attentive observer of human relationships, Bowles depicts the perverse effects of colonization on the young Arab population. In truth, he testifies to Fanon's presupposition that White civilization, the European culture, has imposed an existential deviation on Blacks. According to Fanon, this distortion is an inferiority complex that originates in the Black man's attempt to rebuild his personality.[21] Such an attraction and repulsion dynamic is summarized by Memmi in "L'amour du colonisateur et la haine de soi":

> La première tentative du colonisé est de changer de condition en changeant de peau. Un modèle s'offre et s'impose à lui: précisément celui du colonisateur. Celui-ci ne souffre d'aucune de ses carences, il a tous les droits, jouit de tous les biens et bénéficie de tous les prestiges; . . . L'ambition première du colonisé sera d'égaler ce modèle prestigieux, de lui ressembler jusqu'à disparaître en lui.[22]

According to Memmi, one should not conclude that this admiration means the approval of colonization, as in his desire to equal the colonizer, the native displays his refusal of the colonial situation: "Le refus de soi et l'amour de l'autre sont communs à tout candidat à l'assimilation. Et les deux composantes de cette tentative de libération sont étroitement liées: l'amour du colonisateur est sous-tendu d'un complexe de sentiments qui vont de la honte à la haine de soi."[23] The exaggerated submission to the colonial model, along with the rejection of his physical and cultural identity, causes his destruction, a phenomenon that Memmi compares to the "negrophobia" of the Blacks and the anti-Semitism of the Jew.[24]

In "Tea on the Mountain," Bowles recalls a Tangier of the early 1930s, a heteroclite city because of its Free Port status; a city politically, socially, financially, and sexually attractive to the Westerner, who benefits from a nearly complete legal impunity. His protagonist belongs to the city's Western artistic milieu. She is conscious of what money can buy and, up to a certain point, of what she represents to the native: a "symbol of corruption" (253). Feeling alone and alienated, she seeks the company of young Arabs, taking advantage of the fact that she is a blue-eyed

Westerner and the social and colonial status that her appearance implies. The encounter with the "other" is, thus, distorted from the start: if on her side the Westerner searches for benefits, whether sexual or social, on their side the young Arabs seek sexual and financial favors from a woman who, according to their religious credo, they view as a prostitute. Apart from depicting the failure of the cultural encounter due to the existence of value judgments, both Western and native, that distort the essence of the other, Bowles also observes the perverting effects of colonization and occidentalization on Arab culture, particularly on the young population.

Scholars have generally agreed that this story is not one of Bowles's best works. Stewart, however, agrees with Bowles that this story "may foreshadow things that come later in better stories": the attraction of the unknown, the solitude of the contemplative mind in a culture that is never fully understood, the desire of a true friendship between members of different cultures, and the impossibility of its achievement.[25] Stewart argues that, in this short story, the dramatic effects of Western confrontation with the North African alterity are not yet at play:

> The weakness of the story is its assumption that Morocco can be put on and removed as casually as its native djellaba. Later, Bowles will make dramatically convincing the idea that once North Africa has been perceived, there is never an escape from perception.[26]

Nevertheless, the very existence of this short story, written eight years after his first contact with Africa, testifies to the compelling allure of North Africa on Paul Bowles and to his conviction that no one comes out unscathed from a confrontation with an alien culture. Bowles was to maintain this conviction throughout the rest of his work.

## NOTES

1. Bowles's first stay in Tangier occurred in the summer of 1931. After several other sojourns, he established residence in this city in 1947.

2. Harvey Breit, "A Talk with Paul Bowles," in *Conversations with Paul Bowles*, ed. Gena Dagel Caponi (Jackson: University Press of Mississippi, 1933), 3–5, 4.

3. Albert Memmi, "Portrait mythique du colonisé," in *Portrait du colonisé, précédé de Portrait du colonisateur* (1957; Paris: Gallimard, 1985), 99–108; Frantz Fanon, *Les Damnés de la terre* (1961; Paris: La Découverte, 2002), 282–97.

4. Jeffrey Bailey, "The Art of Fiction LXVII: Paul Bowles," in Caponi, *Conversations*, 111–34, 129–30.

5. Haren Alenier et al., "An Interview with Paul Bowles," in Caponi, *Conversations*, 157–79, 171.

6. "My understanding of the Moroccan people always seems backward. . . . They are so difficult to understand, so illogical, so contradictory. There is always a part of Morocco that goes against the part that we have understood. A European part, a part that remains Moroccan. . . . Whatever a Moroccan does, I accept." Robert Briatte, *Paul Bowles: 2117 Tanger Socco* (Paris: Plon, 1989), 18. All translations from the French are my own.

7. Bailey, "Art of Fiction," 129.

8. Bowles, *Without Stopping: An Autobiography* (London, 1972), 125.

9. Laurence D. Stewart, *Paul Bowles: The Illumination of North Africa* (Carbondale: Southern Illinois University Press, 1974), 21.

10. Paul Bowles, "Tea on the Mountain," in *The Delicate Prey and Other Stories* (1950; Hopewell, N.J.: Ecco, 1995), 247–65, 247. Subsequent quotations from this story are cited simply with page numbers in parentheses.

11. Michelle Green, *The Dream at the End of the World: Paul Bowles and the Literary Renegades in Tangier* (London: HarperCollins, 1992), xi.

12. In the same way, Fanon, in *Peau noire, masques blancs* (1961; Paris: Seuil, 2002), points out the fascination of the Antilleans with the French metropolis.

13. We use the distinction between "Other" with a capital "O" (the colonizer) and "other" with a lowercase "o" (the colonized), as defined by Bill Ashcroft et al., *Post-Colonial Studies: The Key Concepts* (London: Routledge, 2000), 169–71.

14. In Bowles's novel *The Spider's House* (1955; London: Peter Owen, 1985), Amar, a young Arab, expresses the Muslim concept of women: "[I]f Allah had meant women to talk to men, He would have made them men, and give them intelligence and discernment. But in His infinite wisdom He had created them to serve men and be commanded by them" (280). This concept is present in orthodox religious practice and not in the Koran commandments, which establish the frontier between the virtuous and unabashed women and the preeminence of men (Koran 2:228).

15. Since Tangier was an International Zone, it had a peculiar legal status. Westerners could be judged only by their own courts. This resulted in an almost diplomatic immunity in the case of a conflict with the natives: "While not above the law, or beyond reproach, the colonial structure of society certainly afforded them a great deal more license than was available to the Moroccan subjects or to the foreigners themselves in their respective countries." Christopher Sawyer-Lauçanno, *An Invisible Spectator: A Biography of Paul Bowles* (London: Grove, 1989), 295. Bowles depicts this Western distinctiveness in his novel *Let It Come Down* (London: Penguin, 1952).

16. Gayatri Chakravorty Spivak, "Can the Subaltern Speak?" (1988), in *Colonial Discourse and Post-Colonial Theory: A Reader*, ed. Patrick Williams and Laura Chrisman (New York: Columbia University Press, 1993), 66–111; Homi Bhabha, *The Location of Culture* (London: Routledge, 1994), 23. Ranajit Guha describes the process of inversion in *Subaltern Studies I: Writings in South Asian History and Society* (Delhi: Oxford University Press, 1982). See also Edward Said in *Orientalism* (New York: Vintage, 1979) and *Culture and Imperialism* (New York: Vintage, 1994).

17. Bailey, "Art of Fiction," 129. In Bowles's short story "Mustapha and His Friends," Bowles portrays a Muslim city dweller who states that the Muslims always try to take the maximum advantage from their relationships: "Even in friendship, love, marriage and family relationships, at one time or another he will try in some way to get the better of the others" (57). This attitude reaches its height in the character's interaction with Westerners, who, viewed as inferior human beings, must, as a rule, be exploited. Paul Bowles, "Mustapha and His Friends," in *Their Heads Are Green and Their Hands Are Blue: Scenes from the Non-Christian World* (1957; New York: Harper, 2006), 55–68, 57.

18. Sawyer-Lauçanno, *Invisible Spectator*, 117.

19. "The blonde woman, even if she is dull and undistinguished in her features, seems superior to any brunette." Albert Memmi, *Portrait du colonisé*, 137. See also Fanon, *Peau noire*, 51–66.

20. "The Black wants to be White. . . . [The] Blacks want to prove to the White, no matter what, . . . the equal strength of their spirit." *Peau noire*, 7. Fanon is the first to affirm the existence of differences between the African and the Antillean populations, but he is aware that some of his conclusions are valid for both races, based on the fact that some of their behaviors are the outcome of colonialism.

21. Ibid., 11.

22. "The first attempt of the colonized is to change his condition by changing his skin. A model is offered and is imposed on him: that of the colonizer. The latter does not suffer any of his weaknesses, he has all his rights, has all possessions and enjoys all the prestige; . . . The primary ambition of the colonized is to match this prestigious model, to resemble him until he disappears in him." Memmi, "L'amour du colonisateur et la haine de soi," in *Portrait du colonisé*, 136–38, 137.

23. "The denial of self and the love of the other are common to any candidate for assimilation. And the two components of this attempt for liberation are closely related: the love of the colonizer is underpinned by a complex of feelings, ranging from shame to self-hatred." Ibid., 137.

24. Ibid., 137–38.

25. Stewart, *Paul Bowles*, 21–26, 21.

26. Ibid., 26.