Orientalist Motifs in Freya Stark's The Southern Gates of Arabia: A Journey in the Hadhramaut

Khalid Yeslem Belkhasher* **Rasha Saeed Badurais****

Abstract

This paper queries the Orientalist motifs in Freya Stark's ***The Southern Gates of Arabia: A Journey in theHadhramaut*** (1936). This travelogue deals basically with one place, namely Hadhramaut in South Arabia,in the third decade of the 20th century. The book narrates the pioneering journey(s) of the British woman in the will-be-British protectorate and her sense of supremacy and highly-elevated pride of the British colonial civilization. It will be examined in terms of the whites' "Othering" the people of Hadhramaut via the lens of Edward Said's theory in ***Orientalism*** (1978) and some other related concepts. The travelogue, as it will be argued, is within the colonial processes of claiming ontological stability and/or of "manufacturing" the other through the production of epistemological traditional clichés for the purpose of hegemony and domination.The paper concludes that unveiling the masks of the British nomad reveals stereotypical portraits of others as being ignorant, exotic, uncivilized, "subaltern", filthy, and savage. Consequently, it is a typical colonial text that reveals the "white man's burden" to advocate the civilizing enlightening mission in this mysterious land, the sole property of the Great Empire.

Keywords: Freya Stark, Travelogue, Orientalism, colonialism, Hadhramaut.

In the Western colonial literary canon, the East has always been associated with mystery, eroticism, spectacular bizarre landscape, and many other attributes that are labeled to it. Ironically enough, these images have been fossilized over decades against the constant movement of history and the development of societies, especially for the Arabs. In his introduction to *Orientalism*,Edward Said explains that the older imperial powers have better understanding of the change or improvement in the Orient- the Middle East here- than the United States of America (4). On the same direction, Mary Louise Pratt (2008) voices Said's argument more clearly stating that there have been attempts by 'several generations of scholars and artists over the last five decades' to loosen the ' imperialism's grip on imagination and knowledge, and creating clearings for better ways of living in and knowing the world', but all attempts are in vain. 'Imperial thinking continues to renew itself and mutate with great resilience' (xiii).

Since the glorious days of colonization, Western travelers have been increasingly encouraged, by different motives, to move from the West to the Oriental domains. It is not a coincidence that the canonical outcome of travel writings has been in harmonious acceleration in the climaxing times of colonial expansion of the great empires. The question that jumps to our minds:" Is there any relationship between the parallelism of travel writings and colonialism, since they deal directly with the Occident (Self) and Oriental (Other)?" Said offers an answer when he explains:

Once was a growing systematic knowledge in Europe about the Orient, knowledge rein-forced by the colonial encounter as well as by the widespread interest in the alien and unusual, exploited by the developing sciences of ethnology, comparative anatomy, philology, and history; further-more, to this systematic knowledge was added a sizable body of literature produced by novelists, poets, translators, and *gifted travelers.*(Emphasis added, 39-40)

Those "gifted travelers " contributed in knowledge-gathering that enabled the empire to penetrate deeply into the targeted societies during the times of expansion. Supporting this view, Patrick Holland and Graham Huggan (2003, 15) and Carl Thompson (2011, 2-3) agree that the link between travelogues, imperialism, and postcolonialism is an evident.

Said clarifies the nature of relationship between the Occident and the Orient which "is a relationship of power, of domination, of varying degrees of a complex hegemony, and is quite accurately indicated in the title of K. M. Pannikar's classic Asia and Western Dominance" (5). In this respect, the Western interest in the Orient will be analyzed through Said's critical lens and those who harmonize with his views. For example, David Spurr (2004)refers to the "commanding view" in his *The Rhetoric of Empire* explaining," [in] our own largely postcolonial world, the commanding view still reflects the writer's authority over the scene

* Department of English, Faculty of Arts
**Department of English, Faculty of Arts

surveyed, but the perceptual appetite is more likely to fund itself unsatisfied, and the writer's tone to be one of disappointment or disillusionment" (18). Spurr's 'commanding view' meets - to a great extent- Mary Louise Pratt's 'Monarch-of- All-I-Survey';a concept that meets Said's arguments Carl Thompson's "Othering".Thompson (2011) has explained "Othering" in some detail covering two different aspects of it:

'Othering' is often used in two slightly different senses. In a weaker, more general sense, 'othering' simply denotes the process by which the members of one culture identify and highlight the differences between themselves and the members of another culture. In a stronger sense, however, it has come to refer more specifically to the processes and strategies by which one culture depicts another culture as not only different butalso inferior to itself. All travel writing must, arguably, engage inan act of othering in the first sense, since every travel account is premised on the assumption that it brings news of people and places that are to some degree unfamiliar and 'other' to the audience. (133-4)

Travelers serve, in most cases, as agents of the empire. They do not only report what they experience but, for the sake of suspense, intensify reality and portray people and their landscape in accordance with the fantasies and imaginations of the western readers.

Said has also cited Rudyard Kipling's 'A Song of the White Man' focusing on Kipling's representation of the White Men's Mission ' when they go to right a wrong' and 'clean a land' (Kipling 1899; 2,10). All these concepts are enveloped in Said's *Orientalism.* Therefore, Said states that , "Orientalism is the generic term that I have been employing to describe the Western approach to the Orient; Orientalism is the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery and practice" (73).

Travelogues, especially the ones written during the vogue of colonization, fall into the stream of "learning, discovery and practice" as the travel writers journeys follow these systematic processes of getting power via knowledge in Foucault's words. Rana Kabbani stresses the Foucauldian conception of power when she says, " Power has always needed knowledge, but it is not necessarily coercive in control all the time. It more often licenses and chooses, offering benefaction here, patronage there" (10). Again this is supported by Said in his introduction to *Orientalism*in which he differentiates between two kinds " humanistic knowledge" and "political knowledge"; the former is for enlightenment and the latter for " domination."(9). In this respect , knowledge that has been gathered for political motives aims at domination and hegemony. According to Said, travel writers fall in the second steam : "Therefore I study Orientalism as a dynamic exchange between individual authors [like travel writers] and the large political concerns shaped by the three great empires—British, French, American—in whose intellectual and imaginative territory the writing was produced" (15-16).Said confirms Foucault's notion of "knowledge and power" : "[K]knowledge of the subject races or Orientals is what makes their management easy and profitable; knowledge gives power, more power requires more knowledge, and so on increasingly profitable dialectic of information and control" (36).

Knowledge of the Oriental areas have been reported through travellers who are basically men; yet there are a number of women travellers who provide accounts of places and nations they have visited. Among them, there are two British ladies : Doreen Ingrams and Freya Stark. They have visited different areas in the Orient. Their journeys to Arabia and especially Hadhramaut and their writings about this specific area provide a significant material to examine travel literature with all its dimensions. However, As being female writers, questions might be raised about the validity of these women's travelogues, especially in such remote areas as Hadhramaut. Such doubts are raised because women travelers were supposed to support the civilized as a kind of complicity between the oppressed women and the oppressed civilized. Carl Thompson answers these inquiries:

More recent scholarship, however, has sought to emphasize that the woman traveller's relationship with contemporary structures of power was more complex, and included a broader spectrum of perspectives, than early 'feminist wishful thinking'… This spectrum includes many women travellers who endorsed wholeheartedly the imperial order that enabled their travelling, and many who used highly racist or ethnocentric strategies of 'othering' in their depiction of other cultures.(192)

Freya Stark (1893-1993) is a prolific writer who

has published over thirty travel Oriental books. Four of them are about Hadhramaut: *The Southern Gates of Arabia* (1936), *Seen in Hadhramaut* (1938), *A Winter in Arabia* (1940) and *The Coast of Incense* (1953). All of them were published by John Murray. Stark's first travelogue is distinctive and unique for it tells the frontier adventures of the lady at a decade that was witnessing great political changes due to the British willingness to subjugate the people and force them to follow its policy. This paper is confined to her first book to query the Orientalist tropes in it. Therefore, the paper investigates how this travelogue as just a part of the colonial processes to produce'the Orient as a repository of Western knowledge, rather than as a society and culture functioning in its own terms' (Mills 1997, 107) for the purpose of hegemony and domination.

Actually, Stark's perspective to the 'Rest'*(1) is somehow different from the general tendency of the conservative nature of the British. She tends to be mild and to mix with the natives so as to understand their nature and their personalities well. There is a number of factors which help her to follow this method. These factors are indicated generally by Cynthia Young (2014)*(2). The first is that she had lived a part of her life in Italy; the matter that helped her to be far away from the British arrogance. Young states that, " Stark's unorthodox upbringing seems to have prepared her for a lifetime of travel. She was born in Paris to British parents and spent most of her life in Italy' (5). Consequently, she abhors the behavior of her fellow residents in the colonized areas she visited.In a letter to her mother, Stark complains: "I am not even pro-native, certainly as much of an imperialist as any of the people here [in Baghdad]. But Mrs.Srtugess told me today that one can't be friends with the natives and British both, and so what is to be done" (Stark, 1985, 111 quoted in Young 2014, 11).Another important factor is her poverty and hidden scalp deformity.These factors along with her ability to speak Arabic help her to communicate easily with the natives of the areas she has visited. Such a way does not mean she is pro- natives or anti-colonizers. It might be considered worse than the obvious enmity.

It is called by Said 'mercurial' way (Said describes the French way of dealing with the Orientals as mercurial (213) in comparison to the dry straightforward British). Hence Stark's approach to penetrate the Rest is typically 'Orientalist nomadology'.Stark seems, from the first pages of the book, to have been obsessed by the ancient incensetrade in area riches that made it "Happy Land" in that epoch.She is much interested in Shabwa, the ancient historic capital of the Kingdom of Hadhramaut.The explicit motive of her journey is stated in the historical introduction to the book "Shabwa, last year, was still unvisited. It is marked on the map about sixty miles west of Shibam… I […] try to reach Shabwa by the way of Hadhramaut" (6-7). Yet, in her discovery journey, she reveals typical Orientalist attitudes that pinpoint "othering" the Hadhramaut and its inhabitants and she has claimed in the beginning of the book as her purpose is to be refuted by her behavior later.

In an identical colonial strategic plan, Stark surveys the area with the haughty air of the superior western traveler. Yet, she mixes with the beduin and all other sects of the society upper and lower to the extent that Ba Gort, one of her companions on the way from Mukalla to the interior, murmurs, "The beduin are pleased with you" (92). However, this is just to satisfy her hunger to dive deep in their idiosyncrasies, lifestyle, mentality, and thus report her accounts with accurate minute details.

In addition to her involvement in the daily routines of the native, she keeps 'commanding view' as a frequent trope in the book which is repeatedly employed in the different places in which Stark finds herself. She is not only satisfied with observation from above, but she goes to the bazaar to deplore almost everything she faces. She is overwhelmed by the vastness and emptiness of the area. Whenever she reaches an open area, she provides accurate description: "…and looked from the windows …to …[t]he coast stretches beyond to a sweep of hills, where RasBurum pushes out to sea" (31). She is amazed by 'the distance of 70 miles' ' between Makalla and Bir Ali' (43). The Jol' lies many days' journey between the actual desert and the sea' (64) and ' has the fascination and the terror of vastness not only in space, but in time' (81). This wide area grows the British Empire's appetite for more lands to conquer, the pretext is that they are not matured enough to manage their affairs.In other words, in a quick mental map, she concludes that the area is barren and typical for the 'White Men's Mission': "As I closed my eyes in this security and silence, I thought of the Arabian coasts stretching on either hand; - three hundred miles to Aden; how many hundred to

Mascut in the other direction? The Indian Oceanin front of me, the inland deserts behind: within these titanic barriers" (35-6).Her passionate desire to grasp all the scene with all its details makes her include even the latitudesand longitudes, and temperatures of the areas she visits. Moreover, she describes the plants of the area and attempts as possible to compare them to the plants in her mother land so as to clarify the picture for her readers. Furthermore, in her attempts to get an overall view of the area, she is always attached to high places: mountains, hills, …etc. On the way from Cana to Mukalla, 'the mountains are sharp – naked […] lonely and hard as death…' (25). In Mukalla, she climbs a steep cliff and"from the top we had a fine but barren view over inland rust-coloured waves of landscape, to small villages…, and to the valleys that lead by long ridges to Do'an. East of us the mound-like hill of Shihr, and Wadis Buwash and Rukub between; west of us, Fuwa… and below of us the sea…' (40). From this tour, she finds out a truth that ' mountaineering is not looked upon as a treat along the coast of South Arabia- there are too many empty hill tops all about" (40). Then she gives herself the right to own these ' empty hills' calling them "our hill" (41).

During the process of surveying the land with her commanding view and providing exact details of the area, she gives multidimensional descriptions of its inhabitants who share 'oneness with its animals and plants and stones' (67). The process of 'Othering' the inhabitants starts by cultivating this image of oneness. The land is vast, empty and virgin, and the inhabitants are the same. To represent stereotypical clichés, Stark always describes the people, men or women, as being similar: '… the type of face one comes to know in Hadhramaut, very long and narrow, with a mouth large but sensitive…' (17). Besides, she expresses her dislike and depersonalization of the native collies who look different to an extent not to look at their faces. She describes them working, "The argument took place on the gangway, among brown arms and legs in whose snaky tangle my goods were rapidly descending" (29).Stark follows three main strategies to represent the Hadhrami people: comparing them to animals, describing them as prehistoric/ dead creatures/ ghosts, and personifying the animals in the area. These three ways can be put under one main concept: dehumanization.

Figuratively, She mixes her descriptions with examples from the animal kingdom. For instance, The Murshidi boy is with a ' frog-like face' and ' hair like rat tails' (62). The son of Merriam, the sister of one of her guards and guides, looks ' with eyes as sad and wise as those of an animal' (79) and the Sayyid's wife who belongs to Al-Attas family and 'descended from the Prophet' is ' a beautiful creature', ' thin and long like a greyhound' (122). In one of her narrations of the Jol, she merges with them to the extent that she likens herself –with them- to ants: 'As we passed the heads of these defiles, and deviated like ants that come in summer to cracks in the ground and wind about to circumvent them' (92). Here, Stark typically represents what Said calls the mercurial attitude. However, she sometimes contemplates :

The world being so vast, it is very remarkable, and constantly surprises me, that the human brain should be vast enough to comprehend it: and perhaps our most important occupation is that of thinking. The beduin, living as unconsciously almost as the stones, belong to inarticulate Nature, but we, in our uncomfortable awareness, have the future on our hands. (93)

The other strategy she follows to dehumanize the Hadhramis is by comparing them to unreal creatures or ghosts. Some are like 'imps of darkness.' (39) and others come suddenly 'from nowhere' (87). Another example is when she is ' watching [the] picture of life below [her residence in Mukalla]' , she notices ' a continual stream of people' passing through 'the *gate*' . For her,' they looked, as they came one after the other, through the *gate*, with their provisions in their hand, like those tomb processions in Egypt, bearers of food for the dead' (32), so they are ghosts from the Pharaoh times who serve the dead (their families). Here is another reflection of abusing the Hadhramis and to even denying the reality of their existence as human beings. Of course, according to her logic, the ghosts and the dead should live in the city of ghosts and dead. She does not lose the chance to support her previous claim; therefore, she describes Al-Mukalla at night as of ' the ghostlike shape ' which 'appeared- tall, [with] straight walls clustered together' (27) and

Below, in deep shadow, lights glimmered here and there; not the open welcoming lights of our cities but furtive things, half hidden, one could see, by shutters and high walls; their diversity gave the city its mystery, a bright flare here, a little rush light there, no street lamps in rows, but

round the minaret a subdued glimmer to show its slender tracery from below. (26)

Stark goes to the farthest extreme by personifying the animals she watches in the area. Whenever she describes a group of people with their animals, she mentions the animals first: 'There are about six of these resting caravans, each of twenty or more camels and human beings… among its animals, great and small, the family life goes on' (32). When she gives details about the process of oil presses, she watches the camel (used to perform this process) explaining ' *he* comforts *himself* for the dullness of life by a sense of virtue, like many other formalists beside *him'* (Emphasis added, 38). In Mukalla, as she leaves the hills from which she has a commanding view of the city, she picks up a shaikh and she notices a fox on the way.' *[H]e* (the fox) did not move, but waited, and watched us as we passed, ready to run, *his* body alert and intelligent- a lucky creature, not made to be religious against *his* will' (Emphasis added 42). She hints that the shaikh is hypocrite and is chained by his fake religiosity and the fox is better than him. When the shaikh leaves the car, ' he strode away with a formal word and a sudden mask-like face, a religious model in all but his walk, which was still that of a free and wild animal under the clumsy gown' (42).

This land with its creatures are covered with a 'casual veil; dust' (35). They are dirty and never have any hygienic precautions. The flies make their food invisible and their food is disgusting, gross and rotten. It is not allowed to eat food unless the name of Allah is mentioned over it. The narrations and the descriptions clearly aim at legitimizing the pretexts for activating the White Men's Mission in Kipling's terms to clean the dirt:

… A friendly democracy accepts all: the grubbiest could sit there on the carpet, using it as a handkerchief, orlifting the edge now and then to spit carefully underneath. It was the life of the medieval castle in all its details;a lifeso much lived in common that privacy and cleanliness are almost unobtainable luxuries. Saintliness on the other hand, is made not only possible, but frequently essential (125-6).

As being a woman traveler, she has an advantage _over men travelers _to enter the secret world of Harem. In her meetings and direct dealings, she contacts men. And as a woman, she ought to be sympathetic and complacent with her own sex. The matter is not simply like that. Here, in this area, she is a representative of the Western imperial power whatever her sex is. Women in the masculine Hadrami society live in a purdah . The widow she meets in the ship is kept in the bottom 'to see and be seen by as little of [the world] as possible' (17). In Mukalla, the wedding in which women appear in their best, is a brutal rendering of strange colored creatures who do not look like 'Woman' at all: but ' inhuman, hieratic, and sacrificial; not women, but a terrifying, uncompromising embodiment of Woman, primeval and unchanging' (47). Stark here uses the most racist vocabulary to describe the traditions and customs of harem life that is not like hers. Therefore, she, and of course the western culture she represents, is superior to Others who are different. Yet difference, which is the law of Nature, does not demolish the humanity of Others and keeps it as an exclusive property of the white race. This kind of discourse is colonial, 'bloody racist,' to quote Chinua Achebe in his famous criticism of Conrad (8). In Do'an, she discovers more about women that they are not educated and they do almost nothing but calling each other, chatting and playing with children.Since women are an inferior race in the society, she is astonished to know that: ' Municipal jobs like water-selling and the collection of refuse seem to be in the hands of the women all over the Hadhramaut' (166). In one of her incarnations of the Orientalist nomadology, Stark imitates other women when they keep silent because the Sayyid retreats after promising to let them (his harem) ride the car. She states: '*we* knew our places well enough to say no more about it' (Emphasis added 214). Her penetration into Hadhrami society exceeds the curiosity of a discoverer who has got a specific destination of her journey. She transcends the civil society to the military and gets details about it. She writes:

The Sultan of Makalla's army is divided into his own bodyguard of slaves called the Nizam and 'Askar, who are paid troops, enlisted from Yafa'I tribes to which the Que'eti dynasty belonged when first it descended on its conquering way to the coast some hundred years ago. These tribesmen are paid ten to fifteen thalers a month (fifty to twenty-two shillings), and are supposed to provide their own food; there are three to four thousands of them scattered in the sultanate. (48)

Stark's acute sense of details, particularly the military, arouses suspicion about the nature of

hervisit; or at least what she has claimed in her introduction.Such knowledge of the military which is classified 'confidential' becomes accessible to her. Moreover, she chucklesat their naïve war tactics. During her way into the wadiHadhramaut, she asks about the raids and the war between people of Hajrain and The Buqris' family: 'Do they never besiege you?' and the answer is ' Sometimes. But we keep four pairs of field-glasses and can see them coming.' Then she concludes that: 'They seemed to think this ample protection. And indeed sieges have never been very strict in South Arabia' not only Hadhramaut (154). Relevant to this context, Stark attempts to figure out the centers of power and authority in the area. She finds out that 'the tribal power … over the beduin' (120) is one example as with the 'Ba Surra at Masna'a' and as with the Sultan of al-Qatn, Ali ibn Salah al-Qe'eti. Another example is the authority of the noble and peaceful Sayyids in the Wadi Hadhramaut.

Besides, her emphasis on the social stratification might come under the colonial motto "divide and rule (or conquer)" and also help to locate the most useful focal points to collaborate with these colonial powers in their ultimate mission.Moreover, her journey comes in a time in which the empire initiates her mission into Hadramout whether under various pretexts. On a visit to one of the schools in the town, she unveils her real intention:

[…] I admired the heroism that fed the struggling spirit, wrestling alone to impart an unassimilated civilization in an unwilling land. The assembled classes sang me "God save the King," in English and then in Arabic: I listened with some misgiving, wondering if this might not be misinterpreted as one of these subtle British arts propaganda which we are always hearing about- but I afterwards learned that "God save the King" is an accomplishment of which Makalla is proud, and has no territorial implications. (45)

The "civilizing mission" begins and Stark's Orientalist tropes in the above quotation are crystalized in the British propaganda that the writer tries to interpret it as an "accomplishment" not for the class but for the whole town, Mukalla, a childish naïve representation of the natives in whose children's education the Empire has succeeded to penetrate. And the writer insists that it "has no territorial implications."

The issue of education is crucial for her imperial goals. She manages to penetrate deep into their mentality that they are illiterate considering the Occident's standards; the matter which will facilitate controlling them. They concentrate on the military and trade more than education, thus the educated are among the poorest sects in the society.In her conversation with the sheikh, she has picked on the way to her residence in Mukalla, he tells her 'that he would like to travel, but was poor, "That," said I "because you are learned. All the learned are poor. If they were not poor, they would stop being learned."To this he also agreed.' (41). Another truth she discovers in the Hadhrami society is that there is ' no material advantage in education' (44). The schools are miserable like the ones she visits in Mukalla and 'five of the subjects taught were various aspects of the Quran…' (44) and they use '…wooden slate[s] instead of …copy-book[s]' (213). The point about the natives' focus in religion attracts her attention not only in education but in all the affairs of Hadramis' life. She is *ashamed* of their 'meek, unquestioning acceptance' of destiny and then comments that ' A fearful lot of work is left for God to do' (124). Soon, she refers to their inability to elevate to such beliefs: in the West 'we' refuse 'formal religion' but 'The East still holds religion in its established forms' (129). She considers the East attitude as a kind of 'slavery of the mind'(ibid).

Throughout the book, she reveals her sense of superiority towards those inferior Orientals by pitying their poverty and the negative influence of the West on them. In an incident when she is in Thile, the son of a slave woman asks her for money 'Bakhshish' (59). This shocks her and all others. But she is shocked because other western travelers bribe the natives with money so as to gain their cooperation. Stark comments on this: ' This habit of scattering money is, I think, one of the most unfortunate things that European travelers are apt to do: by it they offend the best Arabs and spoil the rest' (59). The more she deals with the Orientals, the better she understands them and the easier she "tames"/ controls them. One of her companions 'was very silent' (135) and keeps ' striding ahead with flapping gown at an uncontaminated distance', but after she initiates discussing some topics with him, ' he became a pleasant companion, and gradually fell into a walk beside me' (135). Another example takes place in Sif. The area becomes famous for being unfriendly to strangers. However, they deal with her in a better way when she 'set forth with friendly w'Allahson a donkey so small as to

be almost invisible' (137).

To sum up, Freya Stark's *The Southern Gates of Arabia: A Journey in the Hadhramaut* is a travelogue that falls*i*n the pattern of accumulating stereotypical image of the Orientals. The Orient, as Said initiates his book" an European invention, and had been since antiquity a place of romance, exotic beings, haunting memories, and landscapes, remarkable experiences'(1). Therefore, Surveying the land with its vastness and all its resources, dehumanizing its inhabitants, and delving into the minute details of their daily life are the typical tropes to fossilize and crystalize that image not only in the collective memory of the 'West' but also the 'Rest'. When these tropes are stabilized, the next step is to civilize. Such primitive inferior places and nations are considered unable to manage their affairs and thus they need the superior races to civilize them.Stark's participation is just a stage in the whole process of Orientalism. With previous and following attempts which continue up to today but with changing guises, the West continues legitimizing its mission in the east; the mission of the White Men which is referred to today as "liberating" the developing countries.

Margin:

(1) The 'Rest' is a term used by Carl Thompson in his book Travel Writing. It is the opposite of the 'West'. Thus Thompson'
s binary meets Said's 'Occident' and 'Orient.'

(2) The writer does not agree with the arguments in Young's paper. However, she provides useful information about Freya Stark and her previous travelogues written about other countries in the area.

Works Cited:

1- Achebe, Chinua. Hopes and Impediments:Selected Essays.New York: Doubleday, 1989.

2- Holland, Patrick and Huggan, Graham. Tourists with Typewriters: Critical Reflections on Contemporary Travel Writing. 4th ed. USA: The University of Michigan Press. 2003.

3- Kabbani, Ranna. Europe's Myth of Orient Devise of Rule. MacMillan Press.1986.

4- Kipling, Rudyard. 'A Song of the White Man'. 1899 .

5- <www.poetryloverspage.com>poets>so..>viewd in 15, Jul. 2016.

6- Mills, Sara. Discourse. London and New York: Routledge. 1997.

7- Pratt, Mary Louise. Imperial eyes: Travel Writing and Transculturation. 2nd ed. New York: Routledge. 2008.

8- Said, Edward. Orientalism. London: Routledge& Kegan Paul. 1978.

9- Spurr, David.The Rhetoric of Empire. Durham& London N.C.: Duke University Press. 2004.

10- Stark, Freya. The Southern Gates of Arabia: A Journey in the Hadhramaut. London: TaurisParke. 1936.

11- Thompson, Carl. Travel Writing. New York: Routledge. 2011

12- Young, Cynthia. 'Respect, Postcolonialism and the Travel Writing of Freya Stark'. MA thesis. Integrated Studies Project. Athabasa University.2014.

الموتيفات الاستشراقية في كتاب فريا ستارك
"البوابات الجنوبيــة للجزيرة العربية: رحلة في حضرموت"

خالد يسلم بلخشر **رشا سعيد باظريس**

الملخص

يناقش هذا البحث الموتيفات الاستشراقية في كتاب الرحالة البريطانية فريا ستارك " البوابات الجنوبية للجزيرة العربية (1936) الذي يتناول رحلة المؤلفة إلى حضرموت في ثلاثينيات القرن العشرين. الكتاب يعرض رحلة السيدة ستارك في حضرموت التي كانت وقتئذ على وشك الانضمام للمحميات البريطانية في جنوب الجزيرة العربية. هذه الرحالة التي تعاطت مع المجتمع الحضرمي (الآخر) بنظرة استعلائية من منظور (الأنا) البريطانية الاستعمارية كما صورت انبهارها بالفضاء المكاني الذي عدته جزءاً من الامبراطورية.

اعتمد البحث ــ كمنظور نقدي ــ على نظرية الاستشراق عند إدوارد سعيد المضمنة في كتابه الاستشراق (1978) وبعض المفاهيم النقدية لنقاد آخرين توافقت آراؤهم مع سعيد. ناقش البحث حقيقة الكتاب الذي لا يخرج عن النسق الاستعماري في تصوير الآخر من خلال الكليشيهات المعروفة في أدب الاستعمار وما بعده والتي تستهدف في المحصلة الأخيرة تسويغ الاستعمار وهيمنته على دول الشرق. لهذا يتستر الرحالة الغربيون ــ وستارك أحدهم ــ خلف حجج واهية لرحلاتهم ولكن ما أن ينزاح النقاب عنهم تتكشف أهدافهم الحقيقية المتمثلة في تصور الآخر، وفقا والتنميط الاستعماري ، بأنه مجرد جاهل، متوحش، شهواني، غير قادر على إدارة شؤونه.. إلخ. وهذا ماتبين من خلال هذا البحث.