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في موضوع  
*Engendering Migration in Moroccan  
Narratives and Cinema: Turning Female Bodies into Proactive  
Texts*

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## **DEDICATION**

*This humble project is dedicated to all the women who can make a change in the world*

*My respective parents*

*My kids: Mohammed Ilyass and Khalil Allah*

*Without their love and support, this project would not have been made possible*



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## مقتضب

تسعى هذه الأطروحة إلى نقد وتقييم المقاربات المتضاربة حول إشكالية النوع في الهجرة كما عكستها الرواية والسينما المغربية. تجسد الأعمال المنتقاة في هذا البحث موقفا نسويا متمردا تأثر بتطور "ثقافة الهجرة" التي أصبحت لازمة لا تنفك عن تجاوزات النظام الأبوي. تتمركز الأطروحة الأساس في هذا البحث على فكرة مفادها أن الشخصيات النسوية تدعم استراتيجيات الحراك -منطلقة أحياناً من قوة الخيال - مما يمكنها من التحايل بشكل استباقي على القوانين الأبوية ، وتبني الهجرة كفرصة للتغيير. فمن جهة، تم رصد التقنيات السردية التي أتاحت تحول الشخصيات الرئيسية في هذه الأعمال إلى ذوات فاعلة عبر صيرورة الحراك. ومن جهة ثانية، تم تسليط الضوء على الهجرة كصيرورة تعيق تمكين المرأة لا كفعل يخفف من لواء الهيمنة الذكورية، مما يولد انجاسا ينعكس حتما على جسدها. في خضم الصراع بين القوى الدينية المحافظة و المعرفة/ الإيديولوجيا الإستشراقية، اتبنت الدراسة أن بعض هؤلاء المهاجرات تستطيع، مع ذلك، توظيف آليات بديلة مكنتهن من الاستمرار والمرونة. ففي آخر المطاف تقدم هذه الأعمال للقارئ صورة عن المآزق الذي تجرد فيه المرأة نفسها. فبينما يثير هذا التحليل دهشة القارئ إزاء الموقف الأنثوي، فإنه في نفس الوقت يستفزه لمسألة الأخلاق الأنثوية التي أفقدت المرأة السيطرة على جسدها. إضافة إلى ذلك فإن هذه الرسالة تدفع القارئ لإعادة النظر في الإغراء الذي تمارسه الحداثة بما تبشر به من قيم إنسانية.

**المفاهيم الأساسية:** هجرة المرأة، الخيال، الإنزياح، النسوية، الحداثة، الإتجار بالبشر، جسد المرأة.

## Abstract

The purpose of this content analysis thesis is to critically analyze and evaluate contentious approaches towards gender migration reflected in some Moroccan narratives and cinema such as Laila Lalam's *Hope and Other Dangerous Pursuits*, Tahar Ben Jelloun's *Les Yeux Baissés* and Film *Les Oublies de L'histoire* produced by the Moroccan Cineaste Hassan Ben Jelloun. The act of either legal or illegal migration becomes, for female characters, an irreversible step that stands against the tensions and ambiguities inherited in their society's tradition. Undermining the patriarchal structure that relegates women to a demeaning role, female characters resort to a new space where there is a previewed possibility to emerge. While dissecting the mechanisms of converting protagonists into agent of mobility, I argue, on the one hand, that these female characters uphold strategies of mobility, sometimes triggered by the power of imagination, that proactively circumvent the law of patriarchy therefore adopting migration as an opportunity of change. Because crossing borders resurrects asymmetrical forms of prejudice and discrimination, these female migrants soon realize they had been duped by the unsafe specular representation of the other. I argue, on the other hand, that migration is no longer viewed as an action that mitigates the patriarchal structure; rather, a process through which female empowerment is occluded, and this occlusion will take place in the female body. Amidst the tragic conflict between religious conservative forces and the oriental's epistemologies, not all but some female characters tend to re-attain the mechanisms of survival and resilience.

**Key words:** Female migration; imagination; deterritorialization; agency; modernity; sex trafficking; female body

## Résumé

Cette présente thèse cherche à aborder les approches contradictoires de la migration de genre reflétées dans les récits et le cinéma marocains. Les œuvres sélectionnées contemplant l'attitude subversive féminine façonnée par l'évolution de la 'culture de la migration' qui se présente comme le corollaire inévitable des impositions patriarcales et de l'injustice. Un trait essentiel est l'accent mis sur la question de la liberté d'action des femmes. Dans cette thèse, j'indique que les personnages féminins défendent des stratégies de mobilité, parfois déclenchées par le pouvoir de l'imagination, qui contournent de manière proactive de la loi du patriarcat, en adoptant par conséquent la migration comme une opportunité de changement. D'une part, j'analyse les mécanismes de conversion des protagonistes en agent de mobilité. Ces migrants se rendent vite compte qu'ils ont été dupés par la représentation spéculaire peu sûre de l'autre. J'affirme, par contre, que la migration n'est plus considérée comme une action qui atténue la structure patriarcal, il s'agit plutôt d'un processus qui occulte l'autonomisation de la femme qui se produit dans son corps. Au milieu du conflit tragique entre les forces conservatrices religieuses et les épistémologies orientalistes, certains personnages féminins ont tendance à renoncer avec les mécanismes de survie et de résilience.

**Mots clés :** Migration féminine ; imagination ; déterritorialisation ; la liberté d'action ; la modernité ; trafic sexuel ; corps féminin.

## Contents

Dedication.....	i
Acknowledgement.....	ii
Abstract .....	iii
<u>مقتضب</u> .....	v
Résumé.....	vii
Figures.....	ix
Introduction .....	1
Review of Literature.....	2
Migration Novel.....	6
Methodology.....	8
Chapter 1: Imagination as an Aesthetic Fuel for Migration.....	27
1.1 A Brief Biography of Tahar Ben Jelloun.....	44
1.2 Cognitive Migration as a Planning Phase in Tahar Ben Jelloun's <i>Les Yeux Baissés</i> .....	46
1.3 Imagination and The Ambivalent Discourse in Tahar Ben Jelloun's <i>Les Yeux Baissés</i> .....	58
Chapter 2: Incorporating Migration Theories to the Works.....	61
2.1 Westernizing the Trip in <i>Les Yeux Baissés</i> .....	64
2.2 Illegal Mobility in Laila Lalami's <i>Hope and Other Dangerous Pursuits</i> ....	68
2.3 Woman's Mobility in Film <i>Les Oublies de L'histoire</i> .....	83
Chapter 3: The Encounter with the Western Faux Semblance.....	93
3.1 The Female Legal Migrant between Self deivision and Subversion in <i>Les Yeux Baissés</i> .....	95

3.2 Border as a Complex Site of Domination in <i>Hope and Other Dangerous Pursuits</i> .....	110
3.3 Female Migrants as Human Waste in Film <i>Les Oublies de L’histoire</i> ....	116
Chapter 4: the Representation of the Female Body in the Migration Narratives and Film.....	124
4.1 Juxtaposing the Muslim Female Body with the Imperialist Conquest In <i>Hope and Other Dangerous Pursuits</i> .....	127
4.2 Stigmatizing the Female Body in <i>Les Yeux Baissés</i> .....	135
4.3 Fetishizing the Female Body in Film <i>Les Oublies de l’histoire</i> .....	148
Conclusion.....	158
Bibliography.....	168
Glossary of Terms.....	190
Appendices.....	207

## Figures

Figure 1.1: Yamna's arranged Wedding.....	86
Figure 1.2: Starting the Journey towards Fez.....	87
Figure 1.3: Identity Transformation: Backhtinian Carnivalesque.....	89
Figure 2.1: The Arrival of Yamna to Brussel .....	117
Figure 2.2: The Use of Caravagism.....	118
Figure 2.3: An Aspect of Disposable Commodity .....	119
Figure 3.1: Fetishising Yamna's Body.....	148
Figure 3.2: Submissive Female Characters in the Brothel.....	149
Figure 3.3: Aicha's Submission.....	151
Figure 4.1: Scopophilic Scene .....	152
Figure 4.2: The Gaze and The Viewer's Implication.....	153
Figure 4.3: Nawal between Resistance and Fear.....	155
Figure 4.4: Nawal Self-effacement.....	156

## Introduction

This thesis seeks to critically analyze and evaluate contentious approaches towards gender migration reflected in Moroccan narratives and Cinema. The selected works contemplate the female subversive attitude shaped by the evolution of ‘culture of migration’ which stands as the inevitable corollary of patriarchal impositions and injustice. The act of migration which is delineated by a steady historical evolution and a variety of destinations emerges as a way to curtail the complacent certainties of the male premise of female biological essentialism.

The process of mobility from Morocco to Western countries holds the potential of engaging women in a more authentic itinerary of self- recognition that rebukes not only the inherent stereotypes of their counterparts ‘social power but also the prevalent Western discourses as a whole. An essential trait is an emphasis on the issue of female agency. The act of either legal or illegal immigration is for female characters an irreversible step that stands against the tensions and ambiguities inherited in their society’s tradition. Undermining the patriarchal structure that relegates women to a demeaning role, female characters resort to a new space where there is a previewed possibility to emerge.

Instead of depicting women as passive victims silenced by their male counterparts, authors offer traditionally different visions of Moroccan women by reconfiguring the traditional role of women to include marks of subversion. In this dissertation, I argue that female characters uphold strategies of mobility, sometimes triggered by the power of imagination, that proactively circumvent the law of patriarchy therefore adopting migration as an opportunity of change. I dissect the mechanisms of converting protagonists into agents of mobility that embody the “importance of becoming at the expense of the already achieved-the stable and static” (Cresswell 47).

The female characters get a grip on the staggering reality of crossing borders where asymmetrical forms of discrimination and exploitation are unexpectedly resurrected in the new territory. These migrants soon realize they had been duped by the unsafe specular representation of the other. I argue, on the other hand, that migration is no longer viewed as an action that mitigates the patriarchal structure; rather, a process through which female empowerment is occluded, and this occlusion will take place in the female body. Amidst the tragic conflict between religious conservative forces and the orientalist epistemologies, not all but few female characters tend to re-attain the mechanisms of survival and resilience.

### **Review of literature**

The second half of the twentieth century was apparently marked by ‘mass migration, mass displacement, globalized finances and industries’ (Rushdie 425), which was highly influential in formulating contemporary literary and cultural studies. The edifice of historical events clearly affirms the claim of the emergence of global movement and displacement. The Second World War alongside the imminent failure of the British Empire had a potential influence upon people’s decision to migrate. A burgeoning globalisation of economy was followed afterwards to contribute in stimulating a huge mobile international work force and an immense traffic of illegal immigration. Eventually, the information age was the major impetus behind the mobility of people, commodities and all kinds of cultural texts around the world. Therefore, our age has been a real upheaval since it witnesses a great act of migration and border crossing.

Morocco is regarded as one of the world’s major emigration countries. As European immigration restrictions fail to make their rigorous standards, Moroccan emigration has witnessed persistence and has been permeated by a variety of destinations such as France, Belgium, the Netherlands and Germany.

It gained momentum also in Italy and Spain since the late 1980s, as well as North America to a considerable extent. Emigration is still an ongoing process despite the 2008 global Economic Crisis, which is supposed to plummet the number of departures. Moroccans have constituted the ‘largest and most sustained increase of a migrant group in Spain and Europe’ (Zapata-Barrero 384), this occurred over the 25 past years. Morocco has, since the mid 1990s, “progressively become a country of transit for migrants that form a mixed group of asylum seekers and an increasing number of labour migrants” (Kassar and Dourgnon 14). In recent years, as it has been reported by the United Nations Office on Drugs and Crime, the account of the North African migrant turns out to be within the category of the educated and middle class and “the percentage of women is on the increase” (48).

For a long time, the French social sciences wielded an enormous influence on the research in Morocco that makes very slow progress regarding the subject of women, which is not the case in Anglo-Saxon countries, or recently in countries such as Spain and Italy (Maas et al. 2001). The feminization of migration is not a nascent issue but, it had an old aura of existing globally. Among 191 million migrants in the world, 94.5 million women were accounted in 2005. During the same year, women represent half of the migrants around the globe without including African countries and the Arab world. Women migration is getting more significant than men in countries such as North America, Europe and the Middle East ( Femmes et Migration). Basically, feminine migration has been directly associated with a family reunion. Yet, a shift of focus has been directed towards another purpose which entails pursuing education or looking for a job and starting a new life in the receiving country and Morocco obviously falls within the same realm.

Most debates related to irregular Mediterranean migration do not mention the fact that women contribute, by their choice, to cross borders. Indeed, women

are brought to discussion only whilst tackling issues of sex trafficking when it comes to global movement trends. As long as ‘adult women continue to comprise the largest group of detected [human trafficking] victims, as approximately half the total number are women’, it becomes clear that the futility to draw attention to those migrant women who are smuggled is quite intriguing (UNODC 29). In connection to migration flows, “[t]here have been no studies on gender issues’, since ‘the quality of the information available is somewhat limited, since many authors tend to mix up smuggling of migrants with...trafficking in persons” (UNODC 21-12). This explains the invisibility of women which leads to understanding the reason why these women make an act of migration to Western countries.

A growing body of literature on globalisation seems to offer a vivid depiction of immigrants, exiles, expatriates and wanderers of all kinds flowing across the globe. This persistent movement of people which involves all kinds of ethnic, cultural, social and linguistic encounters represent a significant milestone in shifting the cultural landscape of the world’s countries. Mobility, in its all dimensions, seems to be reinforced around the globe owing to the holding power of modern means of communication and transportation. This indicates that our age witnesses an unprecedented state of mobility and border crossing.

While looking through globalization literature, an aura of the move of the people from around the globe comes out as a spectacular surge and this includes “refugees, exiles, expatriates, international vagrants, guest workers, immigrants, globetrotting travellers and package tourists, wanderers of all kinds crisscrossing the planet and all its national, ethnic, cultural, social and linguistic borders” (Mosland 1). What becomes salient throughout the world is that there is a huge surge or “massive international and transnational defeat of gravity, an immense uprooting of origin and belonging, an immense displacement of borders, with all

the clashes, meetings, fusions and intermixings it entails, reshaping the cultural landscapes of the world's countries and cities" ( 1 ).

Entire attention has been given to male migration which generates a sort of misrecognition of the 'female aware' as an essential subject and component of international migration. This misrecognition or indifference is addressed by Vause while referring to Boyd and Grieco as follow: "indifference towards the gender is present when researchers add gender as the only variable or sub-community in the analysis, without re-addressing the present conceptual framework, or developing new models which allow the interpretation of differences on a gender basis" (Vause 11).

Given the idea that a woman, as a main element of my dissertation, moves from the state of invisibility to a decision of migration helps understand the conceptualization of human condition which is failed to be fully identified, in the humanities, through traditional signs of identity such as nationality, roots, birthplace and so forth. Indeed, the migrant seems to forge a new conceptualization of what it means to be human. It is a paradigm shift of focus from the traditional discourse of fixed identities to what really takes to be a human, which according to Homi Bhabha requires 'the borderline figure of a massive historical displacement' meant in a sense to be uprooted, nomadic, transnational, and transcultural (Bhabha 320). Bhabha's figure of the borderline comes out to reform or redress the notion of fixed identities generated by "the global historical norm of the permeation and intermingling of cultures...falsely portrayed as the exception' if not 'completely erased from our consciousness' (Beck 68).

While revisiting the notion of fixed identities, Salmane Rushdie shows a significant convergence with Bhabha and Beck when he states that "We pretend that we are trees and speak of roots...Look under your feet. You will not find

gnarled growths sprouting through the soles. Roots ... are a conservative myth, designed to keep us in our places" (Rushdie 85–6). As it has further been elaborated by Edward Said, the international migrant or the figure of the late Enlightenment human liberation is inclined to enrich the understanding of human nature in a way that the intellectual function of liberation has the potential to move beyond the state of settlement and the establishment alongside "the domesticated dynamics of culture to its unhoused, decentred and exilic energies, energies whose incarnation today is the migrant, and whose consciousness is that of the intellectual and artist in exile, the political figure between domains, between forms, between homes, and between languages. (Said, *Culture and Imperialism* 403). The marked observation to emerge from ideas of the human condition in correlation with movement and restlessness is the significant effect of these ideas on literary production and cinema.

### **Migration Novel**

Literature has a major purpose which is quitting, fleeing and exploring another horizon. These qualities make up a true literature, a rhizomatic literature that transgresses the norms of the established state of things. All elements systems, thought and things are put to flight and set in motion. These are one of the qualities that characterise the rhizomatic novel (Deleuze and Parnet 36- 74–5). Nomads, movement, lines of flight, territories, borders, in betweenness and multiplicities are amongst the geographical and migratory terms embedded in Deleuze's poetics. Deleuze's perception of the world comes out as an ongoing process of movement and change, "from the drifting of continents to the migration of peoples" (Deleuze 64).

About migration novels, Rushdie states that a "new novel is emerging, a post-colonial novel, a de-centered, transnational, inter-lingual, cross-cultural novel" (Rushdie 57). Thematically speaking, the new novel or the migration

novel revolves around, according to Soren Frank, global processes, human, cultural and national identity that constitute the milestone component of history and geography ( Frank 2008). The migration novel would appear to suggest another type of characters that deal with migration differently: from migration which involves a “destructive, agonizing, and painful” experience to a “productive, fascinating, and appealing” experience. To a large extent, the migration novel implies “rewriting ... identities in order to evoke their impure and heterogeneous character’ (Frank 18- 19). Another important aspect of migration literature lies in its style which “helps create an intratextual migratory world” in a way that the migration novels possess an “enunciatory strategies” which convey “ a complex play with multi perspectivism, wandering consciousnesses ... as well as intratextual border crossings between story and discourse’ (Frank 19).

Frank goes further to describe these types of novels as revealing a “plurality of discursive tracks” which involve discourses and styles that “are combined into highly complex compositions.” This suggests that ‘discursive borders are constantly relativized and transgressed ... intensifying the work’s migratory character’ (Frank 20). In relation to the migrant experience, considerable concern about the language is called into question to represent “Bakhtinian heteroglossia... and unawareness of the world’s high degree of constructedness”. The migration novel uses a language which “ destabilize doxa as it is constantly set in motion, varied, and impurified through the double awareness of two or more languages” (Frank 20).

A striking aspect of the contemporary migration novel has been overlooked to a large extent especially in Moroccan literature. It is the engendering of the migratory experience which will be the focal point of my thesis. This thematic element is intriguingly vital to the field of migration as it helps understand the gender difference in terms of the experience of the female migrant that changes

the traditional configurations of migration in the receiving countries. I would say this change starts from the country of origin towards other spaces. Ngugi WA Thiongo's, Wole Soyinka, Bessie Head, Buchi Emecheta, Doris Lessing, Alex La Guma, and Dennis Brutus among several others are exilic African writers who come out to embody the migratory reality through leitmotifs of alienation, isolation and aloneness. Such motifs are also traced in Moroccan migration narratives and Moroccan cinema too.

As far as my dissertation is concerned, I am more interested in some Moroccan Exilic writers and cineastes: Tahar Ben Jelloun, Laila Lalami, and Hassan Ben Jelloun. The selected works : Tahar Ben Jelloun's *Les Yeux Baissés*, Laila Lalami's *Hope and Other Dangerous Pursuits* and Hassan Ben Jelloun's film *les Oublies de L'histoire* are pertinent examples for the reader to come to grips with the complexity of being a female migrant placed in a quandary. While my analysis will leave the reader in a quite considerable astonishment at the female subversive attitude, they stand in a position to question the female ethics who is compelled to relinquish control over her body.

## **Methodology**

The structure of the analysis follows a chronological order of the migration experience focusing on the importance of the female imagination as an initial phase to make a decision to accomplish the act of migration, passing through a physical move towards the encounter of the faux semblance of the receiving country, ending by the representation of the female body as a site through which patriarchal hegemony is both exercised and challenged. Each chapter tells a story of its title and is interlinked to the following chapter where I carry my thesis further. The four chapters attest my thesis complex underlying argument. By starting my thesis with a chapter on the imagination that fuels the act of migration, I set the mood and tone for other chapters to carry out my argument.

While I move to a broad meaning of the migratory gender experience in which the female body enters a different realm, I allow the reader to see both sides of migration and go beyond the conventional perception of the host country or what is called *Eldorado*.

These four key aspects of migration will be interdisciplinary approached in the following chapters using different conceptual frameworks that will be complementary to provide a full perspective of the topic and an analytical line which unpack the dense layers of meanings which underscore the authors/cineastes' philosophical position with regards to women mobility.

I engage critically in identifying what does it take place before the female migrant becomes a migrant basing on Kyle and Koikkalainen's contribution to social sciences and social psychology with regard to migration scholarship, and Deleuze and Guattari's philosophical concept of deterritorialization, De Certeau's strategies of escape and Bakhtinian resistance to fixed identities to make protagonists agents of change. I shall, as a counter argument, bring forth other sides to theories that pave the way for richer and more nuanced reading of the female migratory experience. For instance, I will incorporate the provocative notion of *Human Waste* developed by the Polish Sociologist and philosopher Zygmunt Bauman as a particular apparatus through which the female migrant agency is squeezed out. I will also use Mulvey's account of the female gaze as only a starting point of reference to discuss the representation of the female body in the selected works.

An important idea in the first chapter "Imagination as an Aesthetic Fuel for Migration" is to question, using Tahar Ben Jelleoun's migration narrative as a relevant case study, what does it take place before the female migrant actually becomes a migrant. The nature of the protagonist's future choices and the process by which this imagining constructs the future is the argument that will be

dissected basing on Koikkalainen and Kyle's contribution to the social sciences and social psychology with regard to migration scholarship. Koikkalainen and Kyle draw attention to two phases of migration decision making process: the *predecisional (considering migration)* and *preactional (planning migration)* phase (Italics in original).

These types of phases which have been already observed by Stefanie Kley in his work entitled "Explaining the Stages of Migration within a Life course Framework" intrigue Koikkalainen and Kyle to confirm that previous studies on migration have failed to provide adequate proof to examine how the imagined future or option impacts future migration behaviour. Basing on the above mentioned phases, Koikkalainen and Kyle engage in what they call *cognitive migration* (2011) in an effort to bridge the gap of this field's limitation ( though lamenting for more empirical studies) in terms of incorporating the notion of imagination intrinsically related to social science and psychology.

Of the predecisional and preactional phase, Koikkalainen and Kyle say that "during the predecisional and preactional phases potential migrants imagine themselves socially and emotionally in a particular place in the future—days, weeks, or months before they enter the actional phase and physically migrate " (766) . Kyle and Koikkalainen's focus on the importance of the individual's imagination as an essential phase to make a decision to accomplish a physical move is practically the same as the one suggested either consciously or unconsciously by the novelist Tahar Ben Jelloun in his literary migration narrative *Les Yeux Baissés*. Disempowered by the mechanism of impoverishment and deprivation, the rural female protagonist immerses in a process of imagination that propels zestful dreams of an appealing lifestyle.

Informed by Arjun Appadurai account of the importance of imagination or "the *work of the imagination* as a constitutive feature of modern subjectivity....a social fact" which entails a form of agency (3-7), I will explain how imagination is an essential technique used to set the female protagonist free while putting the

idea of migration in motion. This chapter analyses the way the rural female character imagine a better future. A prosperous tomorrow which is triggered by powerful images of persons, objects and dreams of flight become the locus of inspiration to move to France.

As an alternative which goes beyond the demographical and economic dimension of treating migration, I seek to articulate that the female's migration is motivated essentially by imagination and hope which bear an optimistic view of the future. I will explain that the female protagonist's act of imagination involves drawing an antagonistic comparison between the homeland and the host country. This comparison embodies the rupture between the past (tradition) and the present; a rupture that is, in some way, revisited through the intervention of the old generation represented by the character of the grand mother whose ambivalent discourse echos Mernissi's account of reverse orientalism that is geared towards a moderate vision of women's liberation.

In the second chapter, *Incorporating Migration Theories to the Selected Narratives and Film*, I present the theoretical concepts of movement and mobility, showing their relevance to patterns of displacement manifested in the migration narratives and the film. In so doing, I argue that female characters uphold strategies of mobility that proactively circumvent the law of patriarchy therefore adopting migration as an opportunity for change. I discuss the mechanisms of converting protagonists into agents of mobility that embody "the importance of becoming at the expense of the already achieved-the stable and static" ( Cresswell 47).

Tim Cresswell is one of the most salient and eminent thinkers who tackles a nuanced migration theory. He draws attention to two essential concepts: movement and mobility. In his book entitled *On the Move: Mobility in the Modern Western World* (2006), Tim Cresswell sees movement as intrinsically related to an abstract idea of displacement in a physical space between two locations on a map with a linear projection from point A to point B. These are

fixed points of reference that serve as orientation to go from a site of origin to a site of destination (2). Regarding the context of illegal crossing from Morocco to Spain, the sea of the Strait of Gibraltar represents the physical space that it is controlled by power structure where immigrants are displaced from one territory to another in patera or boat.

In *Questions of Travel, Postmodern Discourses of Displacement*, Caren Kaplan points out the extent to which abstract space of displacement bears political connotations: “maps and borders are provocative metaphors, signalling a heightened awareness of the political and economic structures that demarcate zones of inclusion and exclusion as well as the interstitial spaces of indeterminacy” (144). The dominant structures, a concept developed by Jennifer Hyndman, indicate the boundaries which “are locations and testimony to dominant geopolitical discourse that create both conflict and violent representations, designating those who do and do not belong” (27-28).

Echoing Hyndman and Kaplan’s deep understanding of the role of power structure that alters abstract space into exclusive political territory, Cresswell states that “movements of people (and things) all over the world and at all scales [which] are, after all, full of meaning; they are also products and producers of power” (2). The movement of people prompted by political power has the potential to generate power per se. Accordingly, I would like to draw a connection between Michael Foucault’s philosophical acumen on disciplinary institutions and the strategic position of power, the territory, and the vulnerability of the female characters in the context of illegal migration namely Laila Lalami’s *Hope and Other Dangerous Pursuits*. In the same vein, *Patera* becomes the representation of jail in which the navigator embodies the jailor. Put differently, the hegemonic power that is enacted upon the movement of the prisoners can be connected with the navigator, who takes charge of controlling the passengers.

In light of Cresswell's insight on movement that not only suggests power structure but, creates power itself, some female protagonists become agents of change due to the breakout from hegemonic movement. For Cresswell, Mobility is "a socially produced motion" which engages three "relational moments" (3). The former refers to "pure motion" which can be connected with physical surfaces to show "empirical reality", for instance the airport lounge in *Les Oubliés de L histoire* and the maritime routes of *the boat or Patera* in Laila Lalami's *Hope and Other Dangerous Pursuits*. The second refers to an ideology that "becomes synonymous with freedom, with transgression, with creativity, with life itself" (Cresswell 3).

This ideology is salient either in legal or illegal migration narratives where characters break up with the conventional norms and resort to a different life by way of migration. The third "is a way of being in the world" (3). This suggests an incongruous unity; "a unity of disunity: it pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish" (18). This specific conceptualization of unity signifies the essence of migration which is much more likely to entail hazardous repercussions as I will further explain in my analysis in the migration narratives and film.

Tim Cresswell makes a step further to amalgamate these three moments of mobility with three different theorists who seem to go along with the strategies of mobility which cognate with migration. At first, Cresswell points to Michel De Certeau who believes that, through "tactics", nomads gain the ability to go past a space dominated by "strategies" of rationalized power (34-39). The strategies bear connotations of the force which seeks to protect the possessions and boundaries of a fixed place through, "the calculation (or manipulation) of power relationships" (35-36). The nomad's upholding of 'tactics' to pass by is a sign of urgency against the conventional norms or "the law of the place, for they are not defined or identified by it" (29-30). Basing on Certeau's thought, I argue

that female illegal migrant's inconspicuous border crossing of possessed spaces involves a kind of resistance to structures of power.

Mikhail Bakhtin's "carnavalesque" is the second theory upon which Cresswell depends. "Carnavalesque" is a notion that is used to signify a perpetual mobility of identity that threatens a fixed "official cultural" (Cresswell 48). The principle behind carnivalesque, as Robert Stam argues, is to "abolish (es) hierarchies, levels social classes, and creates another life free from conventional rules and restrictions. In carnival, all that is marginalized and excluded [...] takes over the center in a liberating explosion of otherness" (*Subversive Pleasure* 86). It seems to me that Carnavalesque paves the way to the characters in narratives and the film to cover with new identities standing in stark contrast with powerful institutions that set barriers to free expression. Rebelling against powerful institutions through personal transformations goes beyond detracting the position of barriers. It further impacts the prospect and the attitude of the female characters in narratives and film.

Deleuze and Guattari are other theorists who gain Cresswell's attention regarding the context of migration. Cresswell is interested in the theorists' notion of "deterritorialization" that has been coined in their thought provoking book *A Thousand Plateaus: Capitalism and schizophrenia*. Deterritorialization is a theory which compares the fixity of a tree with the mobility of a *rhizome* which "has no beginning or end; it is always in the middle, between things, interbeing, *intermezzo*. The tree is 'filiation', but the rhizome is alliance, uniquely alliance" (25). Being under pressure within a hegemonic structure, female characters choose to release from the imposed "filiation" or fixation, hence become able to move from one culture to another, shaping new alliances that support their mobility and empower their position in inconvenient surroundings.

Breaking filiation or fixation involves what Deleuze calls 'lines of flight' which means that you put something; a system to flight: 'To fly is to trace a

line, lines, a whole cartography’ this occurs only through ‘a long and broken flight that the world is discovered’ by the individual (Deleuze, *Essays* 36). In this way, these migration narratives and the film are read as offering the discovery of something new or becoming. Andrew Smith also comments this newness when he states that migration is dealt with by postcolonial studies “generally in terms of its epiphanies: new insight, new knowledge, a new understanding of the relativity of things” (Smith 257).

In a favourable correlation with Deleuze’s account of putting a system to flight, Bhabha speaks of the way meaning is forged through transmutating this newness and movement to get a grasp of the world: “the movement of meaning... that in the world of de Man puts the original in motion to decanonise it, giving it the movement of fragmentation, a wandering of errance, a kind of permanent exile (Bhabha, *The location of Culture* 322). I will argue how Fathma in Tahar Ben Jelloun’s novel escape what Deleuze calls the apparatus of capture and how Language/ fictional text becomes an alliance to accomplish this newness ( line of flight) tuned with the protagonist’s attaining of meaning. I will also explain how this female character is a representation of a deterritorialized subject where mobility is seen as an obligatory trajectory to avoid the traditional power structure.

The above mentioned theories highlight significant characteristics of nomadic mobility that makes the process of migration possible. It includes the female migrants’ potentiality to flow through space controlled by fixed power structures. It constitutes also their ability to retranslate the self and espouse new identities alongside the aptness of constructing alliances to evade capture within a hegemonic society. These tactics are subject to make a change in the gender role and are also reliable in terms of the analysis of mobility in the characters of the film and the novels.

In the third chapter, the Encounter with the West Faux Semblance, I will show the extent to which female characters in the narratives are caught within

the realm of the collision between the expected and the mainstream of reality. I will argue that some of these characters are forced to adjust to a new situation trying to create a space of their own, setting priority over the fantasmagoric material well being in order to establish a discourse that inveighs against the pervasive Western ideology. For the purpose of “revisiting the historical record, to push at the edge, to unsettle the calmness with which colonial categories and knowledge were instituted as the fact of history,” Gyan Prakash provides insightful reflection on the “Western dominance and resistances” (6). Prakash’s reflection serves to interrogate colonial freedom from imperial domination and psychological freedom from stereotypes and oppositions emanated from colonialism.

Prakash’s account opposes the idea of oppression by dismantling capitalistic norms in a conscious attempt to appropriate different forms of pacifism. In the narratives, I will show that some female characters resist Western stereotypes forming new peaceful spaces which go outside capitalism. In agreement with Prakash’s annihilating effects of capitalism, Zygmunt Bauman laments for creating social bonds between individuals getting away of social class differences and disparaging power relations. This contributes in the recognition of one’s own quality which, by and large, necessitates a dynamic function of the individual identity with a pacific society.

In *Work, Consumerism, and the New Poor*, Zygmunt Bauman adopts a critical perspective while observing forms of oppression emanated from capitalism; the latter which has the potential to anchor consumerism within Western societies. Consumerism is too imposing that it has the power to exclude people or female migrants (in the case of narratives) from society as long as they do not prove to meet the expectations of capitalism. In this process, consumerism brings about social class differences, emphasizing superiority and value of those who prove capable to consume while at the same time condemning those who could not. Such practices are liable to “stigmatize those

parts of reality which are denied the right to exist, and are destined for isolation, exile or extinction” (Bauman, *The New Poor* 85).

What is striking is that this oppression is justified as Bauman states: “Depriving the excluded of their freedom is a move undoubtedly required for the protection of law and order, and can also be argued to be in the best interests of the excluded” (86). Jürgen Habermas explains the above idea as ‘structural violence’ which implicitly imposes “social inequality, degrading discrimination, pauperization and marginalization”. It is an implicit and not explicit violence because the Western society keeps that sense of peace and progress (in Orosco 72).

Such degrading discrimination justifies the criminalization of Western patriarchal states against other identities or behaviours, a case which is mainly traced in Tahar Ben Jelloun’s *Les Yeux Baissés*. I show how the idea ‘of structural violence’ as a component of the fallacious conception of modernity is very much in tune with Tahar Ben Jelloun female migratory experience. Commenting on the aforementioned dangerous pattern of dichotomy, Johan Galtung asserts that “the absence of direct violence in a society indicates the presence of negative peace” (In Orosco 74), that is “based on masculine modes of experiences the world, where individual bodily integrity disconnectedness and physical strength are valued” (in Orosco 75). Obviously, the negative practices of these societies which privilege male ideology have undoubtedly annihilating effects on the weak, especially women who are prone to suffer physically and psychologically speaking (Hook 18).

In the migration narratives, female characters are portrayed as exerting a huge effort to stand against Western stereotype in the aim of constructing a personal identity that dismantles the capital gain, consumerism and Western ideologies. They initiate a phase which goes beyond fantasizing the other world transcending their naivety while interrogating the assumption of both Western and Oriental domination. In the process, I demonstrate how some of them

become actively engaged in destabilizing the spatial rational of the authoritative discourse adopting the master's apparatus ( fictional text) and how these migrants construct spaces on the margins of modern centers of the host country. This will be achieved through reference to the strategies of resisting a stimulating modern style developed by Anthony Giddens.

Anthony Giddens makes clear that modern global societies represent the source of neurosis in individuals compelled to experience the sentiments of risk while being constantly aware of the futility of the state nation or responsible to protect people from a harrowing destiny (124). Anthony Giddens speaks of multiple strategies to resist a stimulating modern lifestyle. Like Bauman, he sees self-marginalization as a strategy to overcome permanent anxiety. The mere thinking of distancing helps in gaining a sense of control of one's own life and release from the imposing power of a "superior being". Giddens, in this vein, asserts that the natural spaces are apposite sites in which the hegemonic system of capitalism and the poisonous effect of media can be averted (127).

The sentiment of risk, according to Giddens, is a state of awareness brought about the super abundance of information which constitutes a serious pattern of contamination. Self- marginalization is liable to afford the migrant a state of alterness which bears a positive connotation for the migrant relaxation (111). Giddens suggests another way to move away from the innervating modern world; it lies at constructing a "sustained optimism, which is essentially the persistence of the attitudes of the Enlightenment, a continued faith in providential reason in spite of whatever dangers threaten at the current time" (136).

For Giddens, making a conscious effort to uphold a rational perspective enables the individual to revisit the pessimistic thought of the modern society in order to come up with a positive vision of the future. In the narratives especially in Laila Lalami's collection of Short Stories, the positive vision of the future is related to the distancing marginal lifestyle of the female migrant 'Faten' who will chose to live in modest lifestyle with her roommate Batoul away from the

Spanish society fraught with absorbing and captivating effects of capitalism. The female character shows feeling of solidarity and empathy towards her mate which explains the appropriateness of the choice made under the dire lived circumstances.

Having veered closely to the idea of the fallacious notion of modernity, I seek to articulate a new procedure to look into film *Les Oublies de L histoire*, a procedure which deviates from the one adopted to analyse the novels. I shall be eclectic in a self-conscious way. I am self-conscious of the paradox this shift might bring about in terms of the idea of women's agency in the context of mobility. So, I will investigate the question or the notion of '*Human Waste*' which, according to the film scenes, squeezes out of female migrant agency. I choose this particular apparatus due to the fact that the film contains no considerable aspect which correlates favourably with idea of the female migrant agency, rather it does target the idea of the female migrant victimhood.

In his magnum opus *Wasted Lives*, Zygmunt Bauman's notion of "*Human Waste*" is intriguingly pertinent to the understanding of the annihilating effects of female mobility. Zygmunt Bauman argues that a lot of people are labelled as human waste due to the border politics of globalization (34). As my analysis will carry out, the film is very much in tune with Bauman's compressing out of human or female migrant agency. This falls within the framework of legitimizing discourse of migration as a treat and dumping grounds. The globalization paradox has been addressed by a plethora of writers. Whilst financial, economic, technological and cultural flows are subjected to the borders of nation states, people's movement is directly inhibited (Munck 29). Human waste is the result of the contradiction between the imposed mobility of everything in the 'liquid world' and "the determined holding up of the mouldy decaying walls between inside and outside" (Bauman 56).

Throughout the analysis of the film, the experiences of human trafficking reveal that female migrants' lives are wasted following Bauman's hopeless

account. Being in a liquid world, the film shows that there is no way to be lulled into a sense of security. The liquid world induces politics of inextricable fears. According to Bauman, nation states lost control of economy and social welfare to capitalism and consumerism which results in lack of security (11).

In a conscious effort to provide a critical self positioning of life on borders whilst engaging with globalization and consumerism processes, Zygmunt Bauman shifts the emphasis away from material consumption to human consumption. This human waste comes in the form of ‘redundant’ people, and the word redundancy, according to Bauman, reeks of a constant consignment to uselessness. Redundant people become just like consumers who do not earn anymore thereby incapable of being part of a society who loosely makes of its attendants material waste: “to be declared redundant means to have been disposed of because of being disposable- just like the empty non-refundable plastic bottle or the once used syringe” (12).

Obviously, the world becomes barely habitable and there is nowhere to put the overhung of the excessive, redundant population as there would have been in colonial times (5). There exist great deals of people outside the developed world who are on the move in the liquid world- put into movement for economic or political reasons (Wyllie 57). The “waste of globalization”, for Bauman, are “refugees, the displaced, asylum seekers, migrants and the sans-papier” (58). Nations have not proved to be extremely capable, through authority, to allocate security in an economic and social level to those inside them, “seek their legitimation in persuading their populations of the threat from outsiders (floods of illegal immigrants, welfare spongers, terrorist and etc) who can be apprehended and disposed of at the borders by the effective vigilance of the state and its border controllers” (Wyllie 58)

Like packages, these people are dispatched or send off into invisible places: “Like the truck that goes to rubbish tip” (Bauman 27) we neglect “the rough district, mean streets, urban ghetoos, asylum seekers camps and other no

go areas” (27). What interests Zygmunt Bauman most is the refugee whose experience becomes the embodiment of rupture or loss with land, home, family and work), and whose presence has no “useful function in the land of arrival or assimilation”; it is a country which only represents the dumping circumstances in case there is slight option to work but in the waste disposal industry of the developed world.

Accordingly, mystifying and manipulating the outsider become the frequent preoccupation of contemporary European states. This practice serves as an authorized pillar in a globalized world which goes beyond their economic or social hold. In this way, the populations are recasted “intractable and incurable worries about individual security into the urge to defend collective security” as provision for imminent risks of “foreign influx and rising crime” (Bauman 12). In the film, Brussels is depicted as a place for wasted lives. Such depiction is not at odd with the rhetoric of criminal and security threats related to immigration and the subsequent necessity of border control has intensified across Europe (Vollmer 317).

Most of times, Immigration is associated, to a large extent, with crimes of human trafficking and migrant smuggling. A huge aspect of a particular horror entails the allocation of the female migrants to the margins or dumping sites where they are exploited in the sex industry. Fictional characters are depicted as potential victims of human trafficking. They find themselves in the brothel which, echoing Bauman’s thought represents the dumping site from where there is no retreat and return. Bauman’s account of the globalized world seems plausible to the extent that it reflects the harsh reality immigrants encounter mainly female migrants. It does offer a hopeless account of immigrants’ lives. This can be read as “justifying options alive” (Jacobsen and Poder 19-39).

In *Wasted Lives*, Bauman confirms the compatibility of the title of the book with its content, succinctly through renunciation of the liquid consumer society. As a sociologist, Bauman intends admittedly “to expose the relativity of

what is to open the possibility of alternative social arrangements...to keep the idea that states do not show any potential to handle their economies or no longer provide population with security which results in condemning the 'other' as a scapegoat to legitimize their shortcomings: "State power can do next to nothing to placate the insecurities caused by globalization. What they can do is to pretend as being able to handle and control refugees, asylum seekers, immigrants" (66). Therefore, globalization stands as "the most prolific and least controlled production line of human waste" (Bauman 6). Wading into an experience which involves sentiments of utmost dehumanization of sex trafficking, I will show the extent to which the female characters in film unlike the narratives, find it quite impossible to be real agent of their mobility.

Chapter four entitled the Representation of Female Bodies in the Migration Narratives and Film will deal with the representation of the female body in the works using Mulvey's theory as a point of departure. It is within the framework of visual pleasure and objectification that the representation of the female body should be placed. Laura Mulvey explains that scopophilia initially explored by Freud "arises from pleasure in using another person as an object of sexual stimulation through sight" along with "the spectator's fascination with and recognition of his like" (836-7). In other words, Scopophilia is a "dual circumstantance in which looking itself is a pleasure, as well as, derived from the pleasure of being looked at" (Mulvey 748-750). Furthermore, scopophilia, for Mulvey, indicates that the act of looking is classified in terms of binary opposition which entails active male versus passive female, Mulvey states:

The determining male gaze projects its phantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to be-looked-at-ness*. Women displayed as sexual objects the leit-motif of

erotic spectacle ... she holds the look, plays to and signifies male desire.  
Mainstream film neatly combines spectacle and narrative. (750)

This epigraph reveals that power is attributed to male, whilst the female behaves in accordance with his erotic fantasies through pleasure in looking. Being the subject of looking atness, as Mulvey argues, issues from being isolated, glamorous and sexualised (Mulvey 753). This becomes a source of enjoyment not only for the male characters in film, but also the male spectator, all of which towards achieving male eroticism and fantasy. In other words, the woman becomes under the control of camera, the spectator alongside the male characters.

In narrative cinema, Mulvey argues that the active Scopophilia alongside narcissism intensifies “pre-existing patterns of fascination already at work within the individual subject and the social formations that have moulded him” (833). The so-called patterns of fascination emanated from “established interpretation of sexual difference” (833), the image of the castrated woman suggests the lack of penis, straightforwardly generates the male discriminatory gaze. This has been explicitly elaborated by Luce Irigaray in her article entitled “This Sex which is Not One”, when she says that the social invisibility of women originated from the lack of penis does not stop in rejecting from the scene of representation but it goes further to place her within a biased visibility due to the claim of the phallogocentric culture which entails the incarnation of the horror of having nothing to see.

The condition of cinema plays a powerful hold role in perpetuating this gaze. It is a tool that pictures a “hermetically sealed world which unwinds magically, indifferent to the presence of the audience” (835-7), it urges the male spectator to bring out a “sense of separation” to make use of his “voyeuristic phantasy” (836). Besides, the screenings conditions enables the viewer “the illusion of looking in on a private world”(836), which places women in the

position of object” coded for strong visual and erotic impact so that they can be said to connote to be looked –at- ness”(837). The construction of the female as object of male scopophilic desire, fantasy and pleasure has been stressed by Irigary when she claims that the women’s”entrance into a dominant scopic economy signifies in her relegation to passivity: she will be the beautiful object” (101).

Actually, the objectification of the female body, as Fredrickson and Roberts, pervades not only films, but also other media such as Television and advertisements (176). The process of portraying social encounters and spotlighting bodies which “seamlessly align viewers with an implicit sexualizing gaze” is the site through which the female body becomes the target of male erotic visual pleasure (176).

The issue of objectification, according to Fredrickson and Roberts, is associated with the impact of the sexual objectification of the female body has on women. Fredrickson and Roberts argues that women’s mental health is affected by “self-objectification” since “individuals maybe co-axed to internalise an observer’s perspective on self” which creates “form of self consciousness characterised by habitual body monitoring of the body’s outward appearance” (179-80). This self-objectification or “persistent body surveillance” as Hill and Fischer asserts “can lead to negative psychological or subjective experiences for women”, like shame, anxiety, depression and decreased peak motivational states (4). All these aspects will be traced in the following analysis of the literary migration narratives and film.

After these theoretical underpinnings, I will show how Mulvey’s theory is an essential point of the departure, then I will show how some female migrants deviate from the aforementioned initial point. While some characters, mainly in the film and Laila Lalami’s novel, are portrayed as being sexualisedly adhering,

soon realise that an act of change should take place immediately to subvert the male gaze.

In Film *Les Oublies de l histoire*, the representation of the female protagonist's bodies will be examined. The protagonists experience of sex trafficking seems to be hopeless to challenge. On the one hand, Aicha's first attempt to escape culminated in burning some parts of her body (face and neck) as a way of punishment. On the other hand, Nawal's non-compliance to the rules of the pimps is a symbolic act to inveigh against an overtly phallogocentric values of the society. Some psychoanalytical aspect will be dissected by way of revealing the efforts channelled to dismantle these values. The analysis shows particularly the way Aicha and Nawal deviate from the typical image of the female body other characters display.

In Laila Lalami's *Hope and Other Dangerous Pursuits*, Faten's body represented in a way that adheres with Mulvey's original work, yet the narrative makes a shift of focus towards a moment of awareness that leads Faten to subvert Martin's orientalist stereotype. Taking into account the patriarchal oppression coupled with orientalist manipulative fantasy, the study concentrates on how the body of this female character becomes an object of exploitation for the Spanish guard in particular, and males in Spain.

In Tahar Ben Jelloun's *Les Yeux Baissés*, the emphasis is on Fathma's marginalised body. Instead of being an object of desire, the protagonist female body is an apparatus of reproduction. In the text, the traditional patriarchal claim puts the pressure over her body. However, the body is liberated by way of questioning and contesting this tradition. The text does not fall within the framework of Mulvey's account of the male gaze; it rather problematises the female body misconstruing it as a monstrous body, a body which is the source of evil for the progress of society. I think the pleasurable aspect of the female body is what renders it an evil for the beholders of tradition, an idea that goes beyond

the scope of my paper. So, I highlight how the protagonist body is controlled, stigmatised through a reifying tradition. The analysis will deviate from Mulvey's theory since 'Fqih' makes of the female body a devilish site from which virtue diminished.

What binds these bodies together is that some of the characters make an act of subversion to liberate their bodies from male power structure. Therefore, another dynamic plays itself out to further investigate Mulvey's legacy without denying its paramount point of departure for establishing the foundations of the argument. For the purpose of carrying my arguments through, this chapter is structured as follow: I will expose the relevant theory of certain feminist writers. Second, I will provide a definition of the female body and how it will be used within the context of this study.

The significance of this work lies at the heart of urging the reader to reconsider the extent to which the migratory space offers a unique site through which normative notions of femininity can be contested. My dissertation will also push the reader to revisit and retranslate the positive notion of modernity that entices the migrant by the prospect of humanitarian values.

## **Chapter 1: Imagination as an Aesthetic Fuel for Migration**

*Cognitive Migration: the Role of Mental Stimulation in the Hot Cultural Cognition of Migration Decisions* is an illuminating article which is part of the Decision Making for a Social World Web-conference organized by the International Cognition and Culture Institute and the Philosophy, Politics and Economics Program at the University of Pennsylvania. The concept of cognitive migration has been assessed by these scholars as part of a thought provoking book project entitled *Human Traffic: Imagining Mobility in Unsettling Times*.

In this article, David Jane Kyle and Sara Koikkalainen (Sociology and the Gifford Centre for Population Studies, UCD University of Lapland) outline the very empirical concept of “cognitive migration” to come up with a clear understanding of the function of the prospective imagination, or ‘mental stimulation’ while discussing the process of decision making before setting the idea of migration into motion.

To provide a further development of the issue, they divided their paper into four sections. A major focus of the first section, using current social science approach, was to understand the dangerous aspect of migration abroad in an irregular way. In the second section, Kyle and Koikkalainen have investigated several works in social cognitive and decision sciences (irrespective of the grey areas they entail) as a review that could be potentially useful in their contributions. In the third section, these scholars made sense of the conception of cognitive migration alongside cognitive migrants which enabled them to cast light on a significant part of migration decision making which proves acquiescent to a cultural and social cognitive approach. That is to say, to what extent cognition can be influenced by the social world and vice versa). In the last section, an initial support for this concept was provided from recent cognitive and neuro-scientific research regarding emotions while exploring some hypotheses with respect to determinants cognitive migration effects- in contrast with the event of the physical migration.

The section entitled *Understanding Risky Migration Decisions: The Case of Illegal Migration*. They introduced the idea that the vast majority of people around the world are conscious of the increase of the earnings through migration regardless of the chances this probably offer for social mobility. Kyle and Koikkalainen argue that many of these people do not firmly enact international migration, yet “to be sure, urbanization via domestic migration has been a hallmark of the past century. While it may be true that migrants mostly move from poorer to wealthier countries following an economic logic”. (3) There exist, according to Kyle and Koikkalainen, a considerable body of literature which report only a self selected minority who migrate not necessarily the poorest of the poor. This includes “illegal/irregular/undocumented migrants who are often willing to risk their lives and borrowed smuggling fees” (3).

These scholars go a step further to point out the dangerous aspect of migration acted by ordinary people or “non-criminal migrants” as these scholars called them. They are called so due to their behaviours which involves the non-obedience of the restrictions the state migration policies have laid out, in addition to the beyond political complications for both migrants and non-migrants.

Kyle and koikkalainen contend that “Many who “should” be leaving for greener pastures do not, while their often better-off counterparts in other regions take some of the riskiest journeys to destinations where they are not welcome” (3). These scholars argue that this “central mystery or gap” is salient in empirical research and policy literature on international migration alike. It is a mystery that generates pertinent questions for the purpose of understanding the manner by which the unauthorised migration decision is deeply fixed within a certain social context.

Another question is posed to grasp the meaning behind the general decision by the individual agents. In an attempt to bring information about the background of this problem, these scholars argue that there exist lacuna and

shortcomings with the state policies and social science theories because they focalize only on assumptions of rationality:

while most state policies and social science theories lean heavily upon assumptions of rationality (maximizing human capital) or the social forces of family and friends (social capital and information flowing within trusted networks), the empirical reality of this complex decision is not entirely understood with either under socialized or over-socialized models. Like many life-altering migration decisions many of us take in life, this is a risky decision with potentially big consequences. (4)

Besides, professional smugglers and other migration merchants are also to be taken into account while migration choice emerges within the punitive political legal environment. These professional smugglers and other components are in a position of manipulating people as long as they master informal market opportunities that enable the connection of foreign workers with employers and refugees with freedom (4).

This results in building a strategic trust in others and a social imagination which are crucial components for becoming migrants “as the known or imagined pros and cons of the destination.”(5). Therefore, the broader literature of empirical migration research, as these scholars claim, has presented an explanation and understanding of the migration issue in terms of the post event mobility mainly with respect to the process of adaptation and integration.

Instead of contemplating the households and the individuals life options before migration “which would necessarily including a much larger population in origin regions (or even regions with little out-migration at all)” (5), portraying the after arrival qualities of migrants is much more likely to be the preoccupation of the migration researchers. It is in this context that these scholars long for numerous studies in the field of social sciences that are to be conducted to investigate the cognitive dimension in relation to psychology: “social scientists have rarely problematized migratory decision-making as an

empirical object of inquiry, as opposed to survey research describing the attributes of migrants vs. non-migrants and their social ties within networks and other social boundaries” (6).

Through making sense of a correlation between cognitive and social sciences, Kyle and koikkalainen have admitted that they lack the conceptual language to come up with a full understanding of people’s act of migration mainly in its risky nature. Kyle and kokkailainen report that the decision of migration has been interpreted as one of rational agency according to disciplinary cultures of social inquiry or “ in contrast argued that individual agency/choice is a mere illusion as local, national, and global structures of power and cultures of oppression guide the migrants’ paths.”(6)

They both report that imagination and visions of particular ‘would be migrants’ have been already explored by anthropological studies, except that the conceptualization was not within full patterns of cognitive dimension. They resort, then, to “cognitive approaches to “rational” decision-making or how we vary from the logical choice”. (6) an attention has been drawn to approaches that target the universal brain including research on cognitive biases (6), alongside approaches that emphasise on “more psychological individualistic approaches, and a growing middle ground explores the cognitive sociology or cultural cognition of perception, choice, and agency.” (6)

In “Between Cognitive Universalism and Cognitive Individualism<sup>1</sup>: Quirks of the Universal Brain”, Kyle and koikkalainen report that universal assumptions about human behaviour in addition to the claim of rational “choice by individual actors or the irrational quirks of the brain that we, nonetheless, share” are major principles of a collection of cognitive science theories and concepts. They point as well to the lacuna and the shortcomings mentioned, for instance, by behavioural economics regarding the individual’s subjective

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<sup>1</sup> These scholars derives the typology of “cognitive universalism” and “cognitive individualism” from Zerubavel, 1999.

judgement Vis-a Vis a ‘logical choice’ (8). These involve what is called cognitive or information processing biases, social biases, in addition to emotional self protective mechanisms (Griffin 1988). This work, as they contend, is the point of preoccupation for Nobel Laureate Daniel Kahneman and Amos Tversky with regard to the diverse fields of cognitive science, behavioural economics, political science alongside neuroscience to name a few.

Related topics are mentioned by these scholars for keen readers. Academically speaking, these are some books on how human being make decisions (see Lehrer 2009) or choices (see Iyengar 2010), are predictably irrational (see Ariely 2008), how mistakes of reasoning rule our minds (see Piattelli-Palmarini 1994) or how to urge people into making decisions (see Thaler & Sunstein 2009). Kyle and Koikkalainen point to the idea revealed by, empirical research, that human is liable to make expected errors in the process of thinking, judgment and memory because of implicit cognitive illusions and biases.

These cognitive illusions and biases create a mismatch between the perceptions, judgment, or memory and reality or the normative standard in case a simple computer algorithm was making the choice at hand (Pohl 2-3). This aspect of human reasoning conveys that uncertainty is not underestimated in the world “outside of us; we are also prone to illusions of consistency, reliability, and certainty about the world inside our own heads. There can be no doubt that we think we are more logical, rational, and consistent than we really are” (Hastie & Dawes 2010, 325).

Kyle and koikkalainen explain that the validation of many human decisions “cannot be characterized as the actions of rational agents who carefully calculate the economic and psychological costs and benefits of their actions—even in laboratory experiments faced with limited choices”, then the decisions of complex mobility are to be constituted by these “brain quirks” . These scholars point to the shortcoming regarding studies conducted by

scientists in the field of ethnicity and immigration in relation to cognitive biases in a way that the mobility decision is not neatly investigated (Hamilton Krieger 1995, Lee & Ottat 2002, Rubin, Paolini & Crisp 2010, Rydgren 2007 and Reskin 2000). It sounds controversial for these scholars to incorporate these insights from research on dozens of known cognitive biases into the real-life setting of migration research has yet to be developed. (8)

In “*Dispositions of the Individual Mind*”, Kyle and Kokkalainen contend that there were several attempts to understand migration decision making from a psychological point of view especially with regard to a type of cognitive individualism insofar as this range of concepts and models of human behaviour clarify an individual’s cognition and behaviour instead of the universal traits of the human brain. (8) The literature is confined and it is dependent to a large extent on personality traits of the dynamics of the group if not geared straightforwardly towards the experience of settlement. According to studies on the “psychology of migration”, there exist results to come to terms with attitudes towards “immigrants and ethnic minorities, immigrant acculturation and stress related to adjusting to the new society and culture and intergroup relations between immigrants and host country residents” (see for instance Berry 2001).

Given the scarcity<sup>2</sup>, admitted by these scholars, of empirical psychological research on migration decision making, there are in turn studies that explored personality traits and motivation while looking for an identification of “migrant personality” (s.f Boneva & Hanson Frieze 2001, Polek 2007). Bad conditions in the country of origin including adverse economies, emigration and immigration policies alongside “the network support in the receiving country, and other environmental factors create the conditions for wanting to leave, but desires to do so, are based in the personality of those who make the choice” (Boneva & Hanson Frieze 478). Alternatively, existential migration is presented

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<sup>2</sup> see Ullah 2010 for further and recent study in relation to the manner by which migrants rationalize their decisions.

as a concept by Madison to describe the individual motivation opted for quitting the country of origin unforcefully to be transformed into a foreigner. (Madison 2006)

In “Where is the Middle Ground?”, Kyle and Koikkalainen points to some Sociologists such as Eviatar Zerubavel (1999) and Rogers Brubaker et al (2004) who contributed widely in the field of cognitive sociology and on the cognitive turn in the study of ethnicity respectively. Such traditions have not come yet to appease the void that marks the current understanding of migration decision-making. They claim that a cognitive turn constitute an asset for migration theory to tackle migrant decision making in a great deal of countries, thereby enriching the subject item of social cognitive research<sup>3</sup>.

Numerous studies have been carried out by psychologists, geographers, anthropologists and computer scientists’ altogether to come up with an understanding of way of the perception and the behaviour of human is processed in geographic space (Kitchin & Blades 2002). Human geography have dealt with ‘cognitive maps’ in order to examine how the spatial environment is perceived involving the context of migration and mobility research as well (Golledge 1980, Gärling & Golledge 2002, and Hedberg 2007). Kyle and koikkalainen admit that almost all these approaches:

are either confined to controlled experiments detached from the realities of, say, a teenager living in rural Mexico caught between a region crushed by economic and environmental change, on the one hand, and a possibly deadly, illegal journey across the Sonoran desert of Arizona after incurring a smuggling debt, on the other. (7)

kyle and koikkalainen insist on the lacuna the ground of cognitive social sciences entails as it remained limited to the descriptive aspect of the data eliminating all premises that could make sense of an integrative conceptual

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<sup>3</sup> For further information on the relevance of western research which targets the generalization of human reasoning see Henrich et al 2010

space and empirical agenda concerning perception, agency, choice, networks, and decision-making.

In “Cognitive Migration as the Second Migration Moment: Definition and Context”, Kyle and Koikkalainen suggest that a great deal of people are immersed on what these scholars call “cognitive migration” since they socially and emotionally imagine themselves in a certain space or place in due course (it could be a day, week, month) before moving to the decision of a physical move or migration. That is to say, according to these scholars, the mind precedes the body with regard to migration, an idea that constitutes the turning point of their analysis.

This fact is recognized by these scholars as a relevant and a pertinent component to understand a set of risky migration decision made by many people, in addition to those who “ may bend or break immigration or labor laws” (7). Kyle and Koikkalainen undertake the socio-cognitive dimension as useful tool to establish a sociologically informed cultural cognitive research with regard to the choice and decision making within the background of “very risky emotionally laden”(8).

These scholars focalize on the understanding of migration as “ personal possibility ( I can go, someone is telling me I should go” (8) in terms of decision making process as far as the actual decision of leaving the country of origin occur or not even does. Kyle and koikkailen argue that the decision to leave is not only confined to the estimation of destination advantages and disadvantages, it also incorporates the adoption of prospective imagination. They contend that “big, life-changing decisions, such as resettlement abroad, include a deeply social dimension: our social world provides us with a menu of acceptable choices framing the decision to be made. By engaging in mental time travel into our possible personal future, we work out the highly complex emotional and social impacts of that decision.” (8)

The three stages of decision migration or as they are called them migration moment are explained as the following way. The first migration moment entails awareness, migration as an abstract possibility; the second moment is related to cognitive migration 'leaving is a personal possibility offers third moment involves action: migration choice. These scholars realize that the deep experience of emotional certainty regarding the choice of migration is more important than the duration of time devoted to mulling over about future abroad. They explain that:

some people can make the decision to move within hours or days, while others ponder the issue for years. it is also likely that there is variation in what makes the imagined future abroad feel like the right choice. This decision process represents both the social and deeply personal dimension of migration: what will my life be like in a new country? How will my actions affect others around me- how will loved opens and others view me in the future? Will my family and children benefit more if I stay or go? Does the imagined future abroad feel right? (9)

By way of synthesizing, Kyle and koikkalainen assert that people who meditate are immersed in cognitive migration anticipating themselves in a future time and space. That is to say, cognitive migration is “the phase of decision making in which the experimental imagination actively negotiates one’s future social worlds and, hence, emotional states. Logically, there are many more cognitive migrants than actual migrants.” (9) a burgeoning investigation on the correlation between emotions and social imagination in decision of migration is considered to be pragmatic in terms of an empirical support/ ground for the conception of cognitive migration.(9)

In“*why cognitive migration: Empirical Support and future Research*”, Kyle and Koikkalainen consider, in the recent related neuro-scientific research, the unyielding basis of the decision making, emotions and mental simulation, alongside a potential plan focalizing on the assumption that ranges from an

interrogation into the causes and consequences of cognitive migration. They point out to the common aspect of human cognition in terms of the use of ‘mental time travel’: “remembering the past (i.e. retrospection) and imagining possible future events (prospection)” (9). They explain that neuroscience, cognitive, social, developmental, and clinical psychologies are various disciplines that marked a considerable influence in the realization of imagination and mental simulation process. They contend that diverse cognitive processes are constant with the conception of mental simulation construed, by Markman, Klein and Suhr as an “act of imagination and the generation of alternative realities (Handbook of Mental Simulation, vii). Kyle and Koikkalainen speak of how the individual is engaged in a false thinking, and consider the potential of ‘what if’ scenarios (Byrne 2005). They explain that “ when making decisions, we change different possibilities in our head, attempting to find out how we shall feel and what the future will be like if we choose an option over another” (10)

Five different academic works geared towards different situation of decision making to explain that “in making real life decisions, people appear to constrain the amount of information, and especially the number of options that they actively consider.” (Galotti 322)

Galotti points to ‘image theory’ explored by Lee when making decisions. People constrain the diverse options to an appropriate number. These options are at the point of three images: the value image ‘projecting the principle of people, the trajectory image reflecting the aspirations for the future, and the strategic image shaped by the plans and strategies that are supposed to achieve the trajectory image objective. These assessments allow the individual to opt for the best option and anticipating future events relying on the chosen plan of action. (Beach 12-13)

Furthermore, Kyle and Koikkalainen draw on the concept of episodic memory due to its potential to help make sense of the simulation of the past and

the future as well. They assumed that the concept of cognitive migration has a favourable correlation with what Atance and O'Neil label episodic future thinking which constitutes the contemplation of the self in the future to experience a preceded event. Atance and O'Neil recommend new dimension of research that is geared towards behavioural outcomes that gained impacts from the different ability people generate while projecting the self into the future (Atance and O'Neil 533-6). As a parallel research, the connections between emotions and decision making have taken place as well. Research conducted on the psychology of emotions has revealed that "affective states have a powerful influence on the way we perceive and respond to social situations." (Forgas 596) In the context of decision making, emotions function as (1) expected emotions which serve as an anticipation of the emotional consequences of one's actions and (2) as immediate emotions that are experienced when the decision is made ( Lowenstein and Lehnen 620 cited in Cognitive Migration). These two forms of emotions are certainly available when the individual immerse into risky journey to a destination abroad that is not known.

Kyle and koikkalainen assert the inadequacy of assimilating the extent to which imagination is powerful in decision making irrespective of wide interests. Making a life "altering decision such as embarking on international or even regional migration, the individual has to be certain on an emotional and psychological level of the consequences" (11) of what they do. This requires the involvement of concerned migrants in episodic future thinking (Alance and O Neil) in order to make sense of a prior encounter of a possible future abroad. This time travel which is mental in its nature is shaped by a lot of forms, what is crucial is that it constitute affective forecasting ( Lowenstein and Lerner 2003, Dumental 2009), experimenting numerous situations or images that have the potential of identifying the feeling of the individual in the given context.

Interestingly, a personal narrative on the manner by which the individual's life may forge is formed by mental time travel into a possible future in another

country. That is to say that the moment the individual convinced of moving as the right choice, they become in a position of explaining their narrative to others impacted by their choice “ selling one’s vision to others is no small task, as often the resources of one’s family have to be invested into financing the intentional move” ( *Cognitive Migration11*). In this case, the individual migrant “will have to share his/her conviction that is the right choice. That is to say, the migrant’s kin and friends may also imagine similar or different outcomes for the ‘would be migrant’. It is also often the case that family members” make the decision” to send a son, daughter, or spouse, an area ripe for exploring the transference of an imagined future not simply a zero game of agency and power” (11).

Kyle and koikkalainen also explain that future research as a discipline is worthwhile in developing the function of cognitive migration in the context of mobility decision. They present three broad areas of hypothezing and future research: the first one deal with understanding generally the purpose behind cognitive migration. The second tackles the factors that elicit cognitive migration and the extent to which the individual can measure and imagine this decision, and the third one constitute the nexus and causal relationship that can be established with regard to physical migration.

Acoording to Kyle and koikkalainen, it is the imagination that identifies the qualitative difference between making a good decision and a rational decision. They speak of the relevance of social cognitive need in the future within the context of cognitive migration that does not fully occur through” a cost benefit calculus; like Dicken’s A christmas carol” (12), rather, the future is supposed to be evoked so as one can express compassion with their own future selves. This might occur through mental mirroring or simulation that can be intriguing for cognitive bias and other psychological theories of decision making (12). Cognitive migration can be linked with what they call ‘hot decision’. They relied upon Robert Abelson’s well known notion of ‘hot’ vs. ‘cold’ thought to make clear that decision is related to ‘hot’ cognition of heightened emotional,

symbolic complexity, and hyper attention social cues (12). Social networks and contagion theories may offer mechanisms that lead to “hot emotionally laden decision, which other do not have that opportunity or burden”. (12)

Therefore, the obvious surge of migration industry interspersed by great deal of intermediaries’, brokers, and smugglers may conjure up cognitive migration as it becomes known that one can play for a clandestine or unauthorized passage with future earnings (Kyle 2000). Kyle and koikkalainen both deduce that the individual social network is vital in terms of the understanding of cognitive migration than the actual migration event, bearing in mind the influence of social networks in migration literature.

As for the ‘causal relationship of cognitive migration on physical migration, they address the influence of the aspect of cognitive in decision making. They argue that “ the mature internal narrative about the future must give the individual the emotional strength and rational cover to make the right choice- one justifiable to one’s family and friends”( 13) in case of the firm decision. The cognitive migration, as they see, already makes the decision regardless of the individual’s absence of awareness of the experience (13).

While discussing the impact of personality and the psychological concept in parallel on the way further social worlds are projected and moved to enact, Kyle and koikkalainen explain, drawing on Clark and Ross, that the individual’s optimism about future possibilities including variations play an important role in this vein. Yet, the perception differs from one person to another. Kyle and koikkalainen have come up, as I can see, with pertinent response in the form of deep inquiries addressing the extent to which

objective reality or new information influence the decision once cognitive migration has reduced the decision to a concrete vision and feeling about the future time and space? Do some people see themselves immune from the most negative of outcomes, and are therefore able to place their life in

the hands of human smugglers, while others cannot overcome their fear of change? (13)

Such inquiries can be discussed within the framework of the cognitive approach Kyle and Koikkalainen mentioned in their article. Other potential questions were raised with regard to the functioning of cognitive migration deep seated in the background of society. At the end of their article which is called for extension, further investigations are involved within the programmatic framework of cognitive sociology and cultural cognition (13).

As imagination bears connotations of social construction embedded in the past (the past which is itself a product of imagination), human beings' imagination can also travel to the future and the imagined is much more likely to occur. Human beings have the capacity to imagine future which exists as a representation or does not even exist. The motivating forces to travel across the future or cross borders are "usually multiple but greatly linked to the ability of travellers and their social networks to imagine other places and lives. People hardly journey to *terrae incognitae* anymore these days but to destinations they already virtually "know" through the widely circulating imaginaries about them" (Salazar 577).

In general terms, mass mediated images and discourses are much more likely to fuel people's imaginaries which have become global and have changed the way people collectively perceive the world, their own positionalities and mobilities within it (Morley 2000). Metaphorically speaking, imaginaries migrate through a large number of avenues and offer the cultural material solicited for the formation of translocal connections (Ronhild 2003). The individual's imagination can be in movement travelling to other places and other times though they are place bound (Rapport and Dawson 1998). Besides, when one is in movement, the imagination can target a particular place (e.g., people in

the diaspora recreating their imagined ‘homeland’) and that these imaginaries of fixity can influence one’s experience of mobility (Easthope 2009).

The image of the inaccessible lifestyle visualized on media seems to exert a powerful influence on Arab people in general and Moroccan women in particular. This has been clearly dissected by the Moroccan feminist writer and sociologist, Fatima Mernissi: she argues that “The dream of happiness for many Arabs [...] is a European vacation. Our nation [...] is becoming a huge land of individuals who roam standing in place, one eye on the television and the other on their passports” (*Islam and Democracy* 55-6). Therefore, when it comes to yearning for a space of speculation and a way of disentangling the self from the tribulations of the patriarchal tradition, designed to break down rather than secure the essence of women’s well being, images and imagination set a precedent for the up following act of immigration. The lifestyle displayed by Western media can be regarded as a push factor to foster women’s autonomy.

The impact of media on viewers lies at the heart of fostering better relations with the imagined space, a conceived world that secure comfort. Media is thus regarded as a “component[s] of the collective Imaginary and resources for collective agency” (Silverstone and Georgiou 434). This explains the extent to which media has changed the viewers’ perception of their daily life aspiring, par excellence, for a fetish Western style.

Irrespective of the power hold of media, being attracted to the Western life style can take another point of reference or source. Imagination, in the context of migration, entails also the cognitive aspect; a process that indulges dreaming of another place. No wonder that the European continent goes beyond its perception as a geographic unit. It is rather seen as the epitome of civilization, justice, high level of development, social security and freedom. The West becomes a dream, the locus of imagination and aspiration. It becomes an idea of

imagination and a product of fantasy emanated not only from mass media but also from migrants or returnees.

The cognitive aspect of the individual is also important as it will be seen in Tahar Ben Jelloun's travel narrative after a brief biography of the author. In *Les Yeux Baissés*, the imagination of the Western culture is displayed through a cognitive aspect triggered by the images embodied, for example, in the very presence of a Frenchman in Fathma's village.

As I have mentioned in the general introduction, Kyle and Koikkaliene's focus on the importance of the individual's imagination as an essential phase to make a decision to accomplish a physical move is practically the same as the one suggested either consciously or unconsciously by the novelist Tahar Ben Jelloun in his literary migration narrative *Les Yeux Baissés*. Disempowered by the mechanism of impoverishment and deprivation, the rural female protagonist immerses in a process of imagination that propels zestful dreams of an appealing lifestyle.

Informed by Arjun Appadurai account of the importance of imagination or "the *work of the imagination* as a constitutive feature of modern subjectivity....a social fact" which entails a form of agency (1996: 3-7), I will explain how imagination is an essential technique used to set the female protagonist free while putting the idea of migration in motion. This chapter analyses the way the rural female character imagine a better future. A prosperous tomorrow, triggered by powerful images of persons, objects and dreams of flight, become the locus of inspiration to move to France.

As an alternative which goes beyond the demographical and economic dimension of treating migration, I seek to articulate that the female's migration is motivated essentially by imagination and hope which bear an optimistic view of the future. I will explain that the female protagonist's act of imagination

involves drawing an antagonistic comparison between the homeland and the host country. This comparison embodies the rupture between the past (tradition) and the present; a rupture that is, in some way, revisited through the intervention of the old generation represented by the character of the grand mother whose ambivalent discourse echos Mernissi's account of reverse orientalism that is geared towards a moderate vision of women's liberation. Let's first give a brief autobiography of the author of the work I am intending to analyse in this chapter.

## 1.1 A brief Biography of Tahar Ben Jelloun

Tahar Ben Jelloun is a prominent writer who was born in Fes, Morocco, in 1944 and currently living in France. Tahar Ben Jelloun is today considered one of the most well-known and prolific Maghrebi writers of French expression. Ben Jelloun's itinerary has taken him from his birth city Fes, to Tangier and Paris, where his works are published, and where he has lived since 1977. He continues to write fiction and to contribute to the French daily *Le Monde*, as well as to other European periodicals.

Tahar Ben Jelloun was the first writer from one of France's former North African colonies to receive the country's prestigious Prix Goncourt award for his novel *La Nuit sacrée* (*The Sacred Night* 1987). His works combine elements of both the French and Moroccan literary traditions, bringing a unique multicultural perspective to the body of post-colonial literature. Written primarily in French, Ben Jelloun's novels, poetry, and nonfiction works exhibit a diverse range of influences from lyrical Koranic imagery to Freudian psychoanalytical theory.

Scholars regard Ben Jelloun as one of the most prolific modern authors of the Maghreb region—an area comprised of Morocco, Algeria, Libya, Mauritania, and Tunisia—and commend his continuing focus on gender, political, and social relations within the Arab world. His works also focus on the immigrant experience, sexual identity, and human rights.

The bulk of Ben Jelloun's work in the early 1980s—particularly the poetry collection *À l'insu du souvenir* ("Unknown to Memory" 1980) alongside the semi-autobiographical novel *L'Écrivain public* ("The Public Writer" 1983) - gained recognition not only due to its potential to elicit reality through fantasy, lyric, and metaphor but also owing to Tahar Ben Jelloun's belief of the power of art to depict the fight for human freedom.

More praise and recognition has been awarded to Tahar Ben Jelloun because of his outstanding novel *L'Enfant de sable* (*The Sand Child* 1985). It is indeed due to the fact that the novel bears critiques of gender roles in Arab society through the tale of a girl raised as a boy. *La Nuit sacrée* (*The Sacred Night* 1987) is another novel that rewards him with France's prestigious Prix Goncourt. The two novels were translated into more than 40 languages. He also tackles other issues through literary works such as *Jour de silence à Tanger* (*Silent Day in Tangier* 1990) in which he contemplates on old age; and *L'Homme rompu* (*Corruption* 1994), an intricate portrayal of an ethical conflict that a government employee encounters.

In addition to *Cette aveuglante absence de lumière* (*This Blinding Absence of Light* 2001), an atrocious account of a Moroccan political prisoner, a real story that was a source of inspiration for Tahar Ben Jelloun in the late 1960s following his 8 month detainment. This outstanding work gained him more recognition since he had the privilege to win the International IMPAC Dublin Literary Award in 2004.

Non-fiction works of Tahar Ben Jelloun were also of paramount importance particularly *Hospitalité française: racisme et immigration maghrébine* (*French Hospitality: Racism and North African Immigrants* 1984) and *Le Racisme expliqué à ma fille* (*Racism Explained to My Daughter* 1998). These works are considered to be the epitome of the issue of xenophobia in France. This issue was revisited and elaborated arguably in *L'Islam expliqué aux enfants* (*Islam Explained* 2002). Indeed, it came out as a response to the anti-Muslim sentiment of the attack of 11 September, 2001 in the United States.

Ben Jelloun also tackles, in *Le Dernier Ami* or (*the Last Friend* 2004) the vicissitudes of a long friendship between two Moroccan men. He also focuses on issues of immigration in *Partir* (*Leaving Tanger* 2005) which recounts the

story of two Moroccan siblings who had to overcome an array of social and personal challenges after immigrating to Spain. Issues of Muslim identity construction were also the main touchstone in Tahar Ben Jelloun's work mainly in *Au pays (A Palace in the Old Village 2009)*.

Tahar Ben Jelloun also contributed to 'Le Monde' and other periodicals and in 2008 he was ranked the position of an officer of the Legion Honour. Published in 1991, *les Yeux Baissés* is one of his works that marks the conditions of women in rural context and reveal the extent to which these conditions contribute to the idea of their mobility.

## 1.2 Cognitive Migration as a Palnning Phase

Tahar Ben Jelloun's *Les Yeux Baissés* can be categorized among migration narratives that set the idea of rural female mobility in motion. *Les Yeux Baissés* offers a lens through which to view the role of women in rural areas. It treats the extent to which prevalent patriarchal ideology is still embedded in the isolated parts of Morocco which is fraught with a climate of sheer desperation for change. In *Beyond the veil: Male-Female Dynamics in Modern Muslim Society*, Fatima Mernissi points out to the complexities women encounter whenever there is an attempt to share males' spaces "A woman has no right to use male spaces. If she enters them, she is upsetting the male's order and his peace of mind... she is actually committing an act of aggression against him merely by being present where she should not be". (144)

This lived complexity lies at the heart of *Les Yeux Baisses*. The text tends to portray Fathma, a young Berber girl, as the guardian of culture and the one who is supposed to endure the cultural paralysis of her village, Imiltanout located in the south of Morocco. The former chapters of the novel project on Fathma's dialectical relationship to her village in relation to its socio-economical and historical dimensions. She lives in a remote Moroccan village

with her silent mother and her aunt who is the signifier of androgyny; a quality that is very important in the unfolding events of the story *Vis a Vis* the transformation of the protagonist.

Slima (also called Fatouma) vows the narrator and her family a great grudge. Slima is the example of the inadequacy and oppressive feature of the patriarchal society. She speaks on the village square which is seen as an expression of masculinity: “ma tante fit irruption dans cette place publique non pas pour redonner vie à des souvenirs enfouis ou éteints, mais pour conter son aventure. Elle avait le sens du jeu et de la mise en scene. Elle savait comment se placer et comment retenir l’attention du public...les contes c’est l’affaire des hommes” (62) ( My aunt burst into this public place not to give life to buried or extinct memories, but to tell her adventure. She had a sense of play and staging. She knew how to place herself and how to hold the attention of the public ...storytelling is the business of men) (my translation). This androgynous attitude is defined in the work of Ben Jelloun as:

La manière dont le corps survit à tous les interdits sociaux tout comme le palimpseste ou le récit indéterminé postmoderne est la manière dont Ben Jelloun exprime la littérature postcoloniale. Cette figure androgyne complexe, mystérieuse, voire monstrueuse joue un rôle fondamental dans l’écriture de toute l’œuvre" (Amar 114-115)

[The way by which the body survives all social prohibitions just as the palimpsest or the indeterminate postmodern narrative is the manner in which Ben Jelloun expresses postcolonial literature. This complex, mysterious, even monstrous androgynous figure plays a fundamental role in the writing of the whole work].

(Author’s translation)

Fathma's aunt is the monstrous androgynous figure which has no seductive assets with men. Indeed, such handicaps make sense of her ideal character to exercise the patriarchal order on the narrator and other women in the story on the one hand, and to undermine the phallogocentric social order on the other hand. In a society where husbands legally repudiate their wives, Slima is the one who takes the initiative to divorce her husband.

In stark contradiction with the social norm that requires women to prove of modesty (which is the case imposed upon the protagonist), Slima does not hesitate to speak in public of her dissatisfaction regarding her marital life: "elle n'avait aucune honte à évoquer ces problèmes intimes devant la famille" (29) [she was not ashamed to evoke these intimate problems in front of her family]. Facing the public is a major element that highly contributes in this veiled androgynous identity. While despising the male gender, she addresses loudly the nothingness of their presence: "Rien!...oh hommes inutiles"(63).

In the absence of men, as the narrator tells, Slima is the one who manages the business of the concession. She also behaves on behalf of men imitating the patriarchal self efficacy indulging in the same private space devoted to men: "seule ma tante avait une chambre, pas très grande mais assez confortable. Ce devait être le lieu secret où elle préparait les combinaisons et mélanges mortels. Elle s'enfermait là et ne permettait à personne d'en franchir le seuil, pas même... surtout pas à ma mère" (25). [Only my aunt had a room, not very large yet comfortable enough. It had to be the secret place where she prepared the deadly combinations and mixtures. She locked herself inside and did not allow anyone in mainly my mother] (Author's translation). According to Ruth, the hatred and grudge that Slima vows for other women is an emblematic of her androgynous nature:

L'archétype androgyne... exprime en même temps la haine pour les femmes qui acceptent leur position et la haine à l'égard des hommes qui

leur imposent cette position. Elle accède à tout ce qui est interdits aux femmes: la prise de la parole, au lieu du silence, l'écriture au lieu de l'analphabétisme, l'éducation au lieu de l'ignorance" (Ruth 114).

[The androgynous archetype...expresses at the same time hatred for women who accept their position and hatred towards men who impose their position on them. It has access to everything that is forbidden to women: speaking, instead of silence, writing instead of illiteracy, education instead of ignorance].

( Author's translation)

Bearing in mind the silence of the mother and the absence of the father, the androgynous nature of the quintessential aunt is one way that brings about detrimental memories for the narrator: “ elle me frappe. Elle m'avait bien reconnue, mais elle continuait à taper comme si j'étais un sac de foin. Je comptais les coups” (9) “She struck me. She had certainly recognized me, but she kept hitting me as if I were a sack of hay. I counted the blows” ( Author's translation). The aunt uses all her evil powers to manipulate everything. She poisons Driss, the narrator's brother “Driss fut empoisonné par une femme qui voulait nous faire du mal” (112). “Driss was poisoned by a woman who wanted to harm us.” (Author's translation). The narrator is found in a context where an incomplete representation of women is completed. The aunt disposes of an aggressive energy that endangers all with whom she associates. She aligns herself with patriarchy adopting a discourse which ironically imitates the figure of the other. Such reproduction which is of an ideological significance functions as a clear rejection to Fathma.

Along with the plight witnessed inside her family, Fathma has further been subjected to another journey of rejection. It deals with the social marginalization of girls from attending the Quranic School in the village. When Fathma attempted to disguise as a boy in order to take part in the Quranic School, she

was desperately an unwelcome intrusion. She received a cynical reaction from Fqih “Le Fqih me donna un coup sec sur la tete. Je poussai un cri et partis en courant. J entendis le vieillard dire : “Aveugle, certe, mais pas bête...Les femelles. Je les repère, elle sentent mauvais” (27). [The fqih kicked me on the head. I screamed and ran away. I heard the old man say: "Blind, sure, but not stupid... females, I spot them, they smell bad] (Author’s translation ). Such reaction reveals an implicit if not explicit kind of social estrangement towards girls where dominant gender discourse in an Islamic setting palys itself out.

The act of social estrangement of women within Muslim society is precisely what Tahar Benjelloun intends to deconstruct through his female protagonist. This has been also promulgated in other literary works such as *L Enfant de sable* in which the young girl, Ahmed, cloaked as a boy to appease her father's vanity. *Les Yeux Baissés* is a text through which Fathma challenges the stereotypes of the natural infirmity attributed to women and contest the illusion of being a man “whose act of violence requires no justification” (Ben Jelloun, *the Sand Child*, 70). The protagonist is set apart of her peers when she states: “I m not fool [...] not only I understood everything, but also I did not remain silent and passive” (15). It is the social and cultural restraints along with the quality of being an active observer that pushes her to chase a form of agency.

Therefore, the Fqih rejection comes out as a wake up call to re-interrogate the prescribed gender norms. This re-interrogation occurs through a set of actions that the female protagonist chooses to initiate: she first steals a “planche coranique, volé bien sur, sur la quelle j’écrivais des lettres qui n’étaient ni berbère, ni arabes, ni étrangères. C’était des signes qui m’appartenaient; j’étais seule à en connaître les clés, le sens et la destine” (31) “a Koran board on which” she wrote letters that were neither Berber, Arabic, nor foreign. They were signs that belonged to me; I was the only person who knew what they stood for, who knew their meaning and destiny" (22). Not only Fathma embraces the Koran board as a means to inscribe her own identity, but also

resorts to a farther place near a mountain to fulfil a total disengagement from the grotesque reality of her village:

Le lendemain, pour apaiser ma colère, je disparus une bonne partie de l'après-midi. j avais trouvé dans la montagne une cachette ideale, une espèce de trouée dans la roche qui ressemblait à une petite grotte. Je la considérais comme ma maison secondaire, mon refuge, ma tombe. Une fois dedans, je bouchais l'entrée avec une grosse pierre et quelques feuillage (30)

[The next day, to appease my anger, I disappeared after midday. I had found in the mountain an ideal hiding-place, a kind of breach in the rock, resembling a small grotto. I thought of it as my home away from home, my refuge, my tomb. Once inside, I blocked the entrance with a big stone and some foliage].

( Author's translation)

This isolated place creates a space for the narrator to give voice to her frustration at the atrocious realization of sex discrimination. The stygian grotto enables Fathma to discharge herself, therapeutically speaking, from the oppressive mechanisms acted upon her psyche alongside her body. Because she aspires to the desired state, Fathma starts immersing herself in drawing a kind of mismatched feeling with reality. She developes a phantasmagorical attitude to gain a sense of autonomy that is, according to the theory of Radway, a concept combined with the illusion of escape.

In *Reading the Romance: Women, Patriarchy, and Popular Literature*, Janice Radway asserts that placing a distance between real life and imagination it is possible to open a gap, a virtual, imaginary door, which nurtures the desired state. For Radway, dreaming has a sense of release that paves the way for women to “temporarily refuse[s] the demands associated with their social role as wives and mothers. [...] It function[s] as a ‘declaration of independence,’ as a way of securing privacy while at the same time providing companionship and conversation” (11). Once fathma’s imagination becomes the occupation of the

psyche, her self-esteem becomes in an ongoing process of establishment which leads to personal autonomy thereby “emotional gratification” (Radway 96).

Getting away from a place where women have been kept as prisoners within a patriarchal society is the first step for assuming another role which has no more passive connotations, rather positive and active implications that shows considerable foresight to gain autonomy. Women who are much more likely to get immersed in an aura of fantasy about the desired life seem, unlike others, to achieve their aspirations. The female protagonist gets a grip on who she is and what should she strive for to visualize an imaginary world.

Furthermore, the illusion of escape is reinforced by another moment in the novel in which the arrival of a foreign man to the village intrigues the narrator’s imagination. Both his visit and his appearance which conveys a civilized Western life style serve as worthy testaments to fulfil ‘Diaspora of hope’ highlighted by Appadurai:

ordinary people have begun to deploy their imagination in the practice of their everyday lives. This fact is exemplified in the mutual contextualizing of motion and mediation. Most people than ever before seem to imagine routinely the possibility that they ...will live and work in places other than where they were born: this is the well-spring of the increased rates of migration at every level of social, national, and global life. There are those who move in search of opportunity often because their current circumstances are intolerable. Slightly transforming and extending Albert Hirschman’s important terms *loyalty* and *exit*, we may speak of diaspora of hope. (6)

Along with the Frenchman’s existence, his flute emerges to suggest a symbolic function; a symbol of nostalgia to his homeland which is full of life and opportunities. Not only the Frenchman brings the flute along, but also shares it with the rural girl to consciously or unconsciously introduce her to the fantastic

world Fathma dreams of. So, the flute comes out as a reminder of the life the rural girl can choose. Following the Frenchman's instructions to play the flute for producing a fine melody connotes a full adherence to the other horizon which is full of grass and hope. It is a moment that is indicative of the rural girl's preference of being impressed by the unexplored. This is exemplified by her articulations of her aspiration for migrating with this foreign man whose image and smile completely engross her:

Je vis un homme grand de taille, mince, avec une superbe moustache rouse. C'était un étranger, probablement un français, encore jeune...je lui fis signe de s'asseoir. Il sourit, deposa son sac par terre et en sortit une flute en metal. Je n'en avais jamais vu. Il me la tendit et me demanda d'en jouer. Je l'examinai, je soufflai dedans. Je pensai à cet homme tout le soir et toute la nuit. J' étais submerge par son image, par son image, par son sourire. (36)

[I saw a man tall, slim, with a superb rouse moustache. He was a stranger, probably a Frenchman, still young... I made him sign to sit down. He smiled, dropped his bag on the floor and took out a metal flute. I had never seen one. He handed it to me and asked me to play it. I examined it, I blew in it. I thought of this man all the evening and all night. I was overwhelmed by his image, his smile. ]

(Author's translation)

As long as migration is particularly a new thing to make a decision about, paradisaical Europe and images of ambiguous Africa construct the raw material for shaping dreams of displacement and dislocation of an African migrant. That is to say, the protagonist's imagination becomes of significant importance to develop a culture of migration; this correlates with Kyle and Koikkalainen account of cognitive migration which "is the phase of decision-making in which the experimental, always-on imagination actively, though not always

consciously, negotiates one's future social worlds and, hence, emotional states converging around a core destination" (*Imagining Mobility* 2).

It further suggests that the individual/ protagonist contemplates the self in a future time and place which precedes the actual move (Kyle and koikkalainen, *Cognitive Migration* 788). It is a predecisional and preactional phase in which the female character 'imagine (herself) socially and emotionally in a particular place in the future—days, weeks, or months before ( she) enter(s) the actional phase and physically migrate(koikkalainen and Kyle, "*Imagining Mobility*" 11). When it comes to making a life changing experience such as embarking on an international migration, the protagonist becomes in a state of exploring:

the emotional and psychological consequences of one's actions. In order to make the decision to migrate, the potential migrants therefore engage in episodic future thinking (Atance and O'Neill 2001; see also Szpunar 2010) to pre-experience a possible future abroad. This mental time travel can take many forms, but the key factor is that it includes affective forecasting (Dunn, Forrin, and Ashton-James 2009; Loewenstein and Lerner 2009), trying out different situations or images that can help one determine what one's future self would feel in a given context (koikkalainen and Kyle 11)

Imagining the future seems interestingly optimistic about fulfilling objectives less constrained by reality, Fathma states: "Au lieu de passer la nuit à trembler de peur, j'eus une reaction inverse: j'etais nerveuse de Bonheur je me voyais enlevée par ce beau cavalier-entre temps je lui aurais procure un superbe cheval-et emmenée loin de ce village hanté par le malheur et la solitude" (36). [Instead of spending the night trembling with fear, I had an opposite reaction: I was nervous of hapiness I saw myself kidnapped by this handsome horseman-in the meantime I would have procured him a superb horse-and taken away from this haunted village by misery and loneliness] (Author's translation).

This lived scenario has the potential to turn into "complex sets of metaphors...as they help to constitute narratives of the Other and protonarratives

of possible lives, fantasies that could become prolegomena to the desire for acquisition and movement”( Appadurai 36). The very imagination of being kidnapped by the Frenchman to the other world is an idea that reveals the extent to which the decision of migration becomes powerful and full-fledged. Appadurai states that:

Imagination has now acquired a singular new power in social life. The imagination-expressed in *dreams*, songs, *fantasies*, myths and stories- has always been part of the repertoire of every society, in some culturally organized way but there is a peculiar new force to the imagination in social life today. More persons in more parts of the world consider a wider set of possible lives than they ever did before (53 Emphasis added)

Fathma sees her life through “the prisms of the possible lives” (54) which explain that her fantasy is reminiscent to what Appadurai calls a “social practice” which “inters, in a host of ways, into the fabrication of social lives for many people in many societies (54). Imagining another place and life are the contours of power and agency initiated as meaning making and world shaping device towards a possibility of constructing the rural female subjectivity

However, this fantasy leads Fathma to abandon the meek submission imposed by the male power alongside her aunt Slima whose devilish deeds end up with killing her only brother’s son, Driss. Fathma indulges in devalued discourse upon the bitterness of her place of belonging:

Mes rêves étaient ceux d’une bergère qui voulait envoyer aux abattoirs toutes les bêtes dont elle avait la charge ; je voulais m’en débarrasser pour quitter ce lieu devenu maudit depuis le départ de mon père... Notre village devait être une erreur...C’était un village que la vie effleurait à peine. Le temps avait fait halte... Alors, l’hôpital, l’école, le gaz butane, le papier, les crayons de couleur, c’était le bout du monde, l’autre côté de la nuit, l’inaccessible (26-27)

[My dreams were those of a shepherdess who wanted to send to the slaughterhouses all the animals for which she was responsible; I wanted to get rid of it to leave this place which becomes cursed since the departure of my father. Our village must have been a mistake ... It was a village that life barely touched. Time had stopped ... So the hospital, the school, the butane gas, the paper, the colored pencils, it was the end of the world, the other side of the night, the inaccessible]

(Author's translation)

Dreams form a meta-text articulated by the protagonist. These dreams are conveyed early in the text in a way that appears as life sustaining support and a defensive technique to handle the unpleasant reality through contrasting it with a vibrant mesmerising world. The dream sequences can be seen as cues that represent the idea of transformation. The symbols are revealed in an imaginary collision between two realities and two languages (Berber and French): "Il y eut une petite guerre brève mais efficace entre les mots français et les mots berbères. Je fus défendu avec fermeté et courage. Les mots berbères ne se laissaient pas faire... Ils avaient formé une ligne de défense contre les envahisseurs." (81) [there was a brief but effective little war between the French and the Berber words. I was defended with firmness and courage. The Berber words could not be allowed to do; they had formed a line of defense against invaders. ] ( Author's translation)

To put it differently, the set of actions articulated by the protagonist in the above mentioned quote initiate a move that forges new links between the past and the future. Fathma evokes a crucial moment of hope; a moment of faith in a better tomorrow that significantly differs from the conditions of her village. Drawing a comparison between the homeland and an Elsewhere indicates a moment of resolution, a moment of escape by means of imagination which makes the future open to experience act of migration ( this idea will be fully examined in the next chapter). Through a virtual look, Fathma tends to privilege

the other and the Elsewhere that bears idealistic and stereotyped mental representations:

La bas même s il fait froid, même si le travail est dur, c est la civilisation. La civilisation !ce mot sonne encore aujourd’hui dans ma tête comme un mot magique qui ouvre des portes, qui pousse l’horizon encore très loin, qui transforme encore une vie et lui donne un pouvoir d’être meilleur. (55)

[Even if it is cold there, even the work is hard, it is the civilization. Civilization! This word still rings in my head today like a magic word that opens doors, which pushes the horizon still very far, which transforms a life and gives it a power to be better]

(Author’s translation)

Through fantasizing the other world where civilization is a ‘magic word that opens doors’, the female character attains much more realizations of her aspirations. In Radway’s account, the women who dream about a more satisfying life are more likely to realize their dreams than those (like her mother) who do not use their imagination. Fathma immersed in visualizing an imaginary world connected with the perceived sumptuous Western culture. This clearly explains the extent to which Fathma is lured by the prospect of freedom, modernity, and comfort. In “*The Power of Imagination in Transnational Mobilities*”, Noel Salazar notes that:

in the cultural logics of migration, imaginaries play a predominant role in envisioning both the green pastures and the (often mythologized) memory of the homeland. Migration is as much about these imaginaries as it is about the actual physical movement from one locality to another and back. The images and ideas of other (read: better) possible places to live\_often misrepresented through popular media\_ circulate in a very unequal global space and are ultimately filtered through migrants’

personal aspirations. Migration thus always presupposes some knowledge or, at least, rumors of the other side (587)

Cognitive migration, at the very outset, leads to a life changing significance that will move this female character away from the marginalization of her space of identity. Imagination becomes a significant component of constructing Fathma's own identity thereby indulging an exercise of discretion to come to grips with the mechanisms of empowerment. Eventually, the imagination becomes a social practice which holds the potential of initiating agency, as it succinctly reported by Appadurai:

the imagined, the imaginary- these are all terms that direct us to something critical and new in global cultural processes: *the imagination as a social practice*. No longer mere fantasy...no longer simple escape...no longer mere contemplation...the imagination has become an organized field of social practices, a form of work... and a form of negotiation between sites of agency.( *Appadurai 31*)

In this way, imagination for Fathma, goes beyond the inevitable connotation of escape, it becomes a technic that paves the way to the interrogation of prescribed gender roles through action making. Rather than mere flight, imagination becomes the aesthetic fuel for proactivity, a “staging ground for action” (Appadurai 7).

### **1.3 Imagination and the Ambivalent Discourse**

The question of escape by means of imagination has also been addressed by Miriam Cooke, an anthropologist who shows a keen interest in Moroccan culture. In her book *Women and the War Story*, she points to the contradictory aspect of Arab women's escape through imagination which involves first a threat to the self while contemplating other identities but at the same time offers a chance to create new in-between identities, discourses alongside agencies

which may escape co-optation during a defeating international system that will curb and fuse variations as ludic (299). The moment when the narrator, Fathma, perceives the Elsewhere (France) as a total signifier of ‘emotional gratification’ (Radway 96), her grandmother interferes with an ambivalent discourse that she holds with regard to the speculative tempting territory (France). A clear enunciation of the space of the other has been voiced by the grandmother to suggest a moderate vision which only seeks an edifying journey of knowledge, knowledge that should be the sole purpose of displacement:

Méfies-toi des apparences, des images et des reflets dans l’eau. Tout cela passera. Seul te restera dans un coin du cœur la terre où tu as vu le jour. Nous sommes à Dieu et c’est à Dieu que nous retournerons. Eh bien, Dieu, c’est aussi la terre, nous sommes à cette terre, à sa colline, à ses montagnes, et c’est à elles que nous retournerons. Va ma fille, vis, étudie, apprends les mers, apprends le mouvement des étoiles, va chercher le savoir même s’il se trouve de l’autre côté de ce continent, mais n’oublie jamais d’où tu viens et ne dis jamais du mal du lieu de ta naissance. Aime-le et respecte-le comme tes parents...tu es la première fille de tribu à fréquenter l’école, et pas n’importe quelle école, celle des chrétiens (139)

[Mistrust appearances, images and reflections in the water. All this will pass. Only will remain in a corner of the heart the land where you have emerged. We are with God and will return to God. Well, God, it’s also the earth, we’re at this land, at its hill, at its mountains, and its to them that will go back. Go my daughter, live, study, learn the seas, learn the movement of the stars, seek knowledge though it is on the other side of this continent, but never forget where you come from and never say bad things about the place of your birth. Love it and respect it just like your parents ... you are the first tribal girl to attend school, and not any school, but that of Christians]

(Author’s translation)

The above representation of the self and the other triggers a process that maintains a discourse in the versatility of gazes and the counter point of voices. It deals with an ambivalent discourse in which the speech swings between irremediable exclusion and relative tolerance. In this vein the grandmother ambivalent discourse can be seen as reminiscent of the notion of reverse Orientalism distilled in *Beyond the Veil* by Fatima Mernissi, an eminent sociologist who deconstructs Western “paternalistic defence of Muslim women’s lot” through drawing attention to the misunderstanding of women’s liberation seen as a question of “succumbing to foreign influences” (711).

Therefore, the grandmother is portrayed as a symbol of sagacity which bears a clear understanding of the notion of liberation construed, echoed in Merniss’s thought, as acquiescence to the influence of Western feminist values. Liberation is thought to be a process of negotiation that embraces a plethora of concepts both Western and Muslim for the essential purpose of contributing to the amelioration of the status for women in Moroccan society. Hence, the grandmother narrative sequence conveys the moderate perception when it comes to the encounter with another culture.

That is to say, the other land is supposed to be only a kind of impetus for the purpose of securing a voice towards the construction of the nation’s identity. This impetus embodies knowledge which has a meaningful and everlasting effect on the individual fantasy about the other world, instead of fetishising the exterior image that would merely perpetuate the dominant stereotypes. To my mind; the very discourse of reverse orientalism can bring about change and straightforward relief from power structure. Taking full advantage of the rewarding aspect of Western culture and implementing them wisely within a non Western culture can be viewed as a moderate vision of inclusion and exclusion. An extension of the dialectical aspect of the possibility of inclusion and exclusion will be presented in the third chapter.

## **Chapter 2: Incorporating Migration Theories into the Selected Narratives and Film**

Rootlessness, breaking the state apparatus and psychological distance are essential components that indicate the maladjustment between the homeland and the land which is supposed to be a land of rescue. It has to do with the urge of making a change for the purpose of liberating the self from the social ramifications. This chapter will show how the philosophical underpinnings of Tahar Ben Jelloun and Lalami's novel alongside Hassan Ben Jelloun's film seem to be in tune with the conceptual frameworks exposed in the introductory section of the present thesis.

This chapter highlights the extent to which female characters uphold strategies of mobility that proactively circumvent the law of patriarchy therefore adopting migration as an opportunity for change. I shall move straightforwardly to discuss the mechanisms of converting protagonists into agents of mobility that embody "the importance of becoming at the expense of the already achieved-the stable and static" (Cresswell 47). Besides, I shall argue how Fathma, as a legal migrant in Tahar Ben Jelloun's *Les Yeux Baissés* escape what Deleuze calls the apparatus of capture and how Language (words) becomes an alliance to accomplish the line of flight tuned with the protagonist ambitions. I will also explain how this female character is a representation of a deterritorialized subject where mobility is seen as an obligatory trajectory to avoid the traditional power structure.

In the case of Laila Lalami's *Hope and Other Dangerous Pursuits*, I argue that illegal migrant's inconspicuous border crossing of possessed spaces involves a kind of resistance to structures of power. The movement of people prompted by political power has the potential to generate power per se. Accordingly, I would like to draw a connection between Michael Foucault's philosophical acumen on disciplinary institutions and the strategic position of

power, the territory, and the vulnerability of the female characters in the context of illegal migration namely in *Hope*. In the same vein, the boat becomes the representation of jail in which the navigator embodies the jailor.

Put differently, the hegemonic power that is enacted upon the movement of the prisoners can be connected with the navigator, who takes charge of controlling the passengers. In light of Cresswell's insight on movement that not only suggests power structure but, creates power itself, some female protagonists become agents of change due to the breakout from hegemonic movement. Mobility as "a socially produced motion" shows "empirical reality", for instance the maritime routes of *the boat or Patera* in Laila Lalami's *Hope and Other Dangerous Pursuits* or the airport lounge in *Les Oubliés de L histoire*.

Cresswell, as it is already mentioned in detail, points to Michel De Certeau's "tactics" through which nomads have the potential to go past a space dominated by "strategies" of rationalized power (34-39). The strategies bear connotations of the force which seeks to protect the possessions and boundaries of a fixed place through, "the calculation (or manipulation) of power relationships" (35-36). The nomad's upholding of 'tactics' to pass by is a sign of urgency against the conventional norms or "the law of the place, for they are not defined or identified by it" (29-30). Basing on Certeau's thought, I argue that female illegal migrant's inconspicuous border crossing of possessed spaces involves a kind of resistance to structures of power.

To move further, I shall use a Bakhtinian notion of *Carnavalesque* which works favourably to understand the transformation of some female characters in film *Les Oubliés de l'histoire* and Laila Lalami's *Hope*. It is a notion that is used to signify a perpetual mobility of identity that threatens a fixed "official cultural" (Cresswell 48) background. The principle behind carnivalesque is to "abolish (es) hierarchies, levels social classes, and creates another life free from conventional rules and restrictions. In carnival, all that is marginalized and excluded [...] takes over the center in a liberating explosion of otherness" (Stam

86). In this light, I will explain how this Bakhtinian notion of Carnavalesque is used in Laila's *Hope* and the film to signify a personal transformation which goes beyond detracting the position of barriers.

Deterritorialization is another concept which sounds compatible with the analysis I will come up with. This concept is developed by Deleuze and Guattari who compare the fixity of a tree with the mobility of a *rhizome* which “has no beginning or end; it is always in the middle, between things, interbeing, *intermezzo*. The tree is ‘filiation’, but the rhizome is alliance, uniquely alliance” (25). Being under pressure within a hegemonic structure, female characters choose to release from the imposed “filiation” or fixation, hence become able to move from one culture to another, shaping new alliances that support their mobility and empower their position in inconvenient surroundings.

Breaking filiation or fixation involves what Deleuze calls ‘lines of flight’ which means that you put something to flight, that you put a system to flight: ‘To fly is to trace a line, lines, a whole cartography’ this occurs only through ‘a long and broken flight that the world is discovered’ by the individual (Deleuze 36). In this way, these migration narratives and the film are read as offering the discovery of something new or becoming. Andrew Smith also comments this newness when he states that migration is dealt with by postcolonial studies “generally in terms of its epiphanies: new insight, new knowledge, a new understanding of the relativity of things” (Smith 257).

Significant characteristics of nomadic mobility are highlighted to make the process of migration possible. It entails the female migrants’ potentiality to flow through space controlled by fixed power structures. Ability is also constituted to retranslate the self and espouse new identities alongside the aptness of constructing alliances to evade capture within a hegemonic society. Such tactics are pertinent in a way that they offer a change in the gender role and they also constitute relevance in terms of the analysis of mobility regarding the characterization in the film and the novels.

## 2.1 Westernizing the Trip in Tahar Ben Jelloun's *Les Yeux Baissés*

Migration is “a one way trip” (Hall 1987) which stands as a push factor for both physical and psychological displacement. The feeling of the ontological vacuum has ultimately changed the female protagonist attitude towards her own Moroccan identity that makes of her a defective and handicapped being. After realizing that her village is sinking into atrophy, she begins to undermine its restless confinement trying to shape a new order which goes beyond current patterns of being. Such transformation needs, according to Brinda Mehta, a “particular vision aimed at destabilizing the status quo to create a new space (this “troisième lieu” evoked by Ben Jelloun in *les Yeux Baissés*), where that person can function as an autonomous agent, independent of homeland” (80). That is to say, the female protagonist initiates a journey geared towards realizing her full potential of being a woman.

Migration which is “predominantly male, at least in its initial phases” (Sadiqi 59) becomes, in the text through narrative, a way of transgressing the social and cultural boundaries. Brinda states that “the choice of a female protagonist amid a corpus of male-oriented literary representations adds an interesting dimension to the portrait of the immigrant, and more so, as a woman from traditional non-Western heritage” (*Alienation* 80) to another territory where she could attain her status as a subject:

je voulais m'en débarrasser pour quitter ce lieu devenu maudit depuis le départ de mon père... Notre village devait être une erreur...C'était un village que la vie effleurait à peine. Le temps avait fait halte... Alors, l'hôpital, l'école, le gaz butane, le papier, les crayons de couleur, c'était le bout du monde, l'autre côté de la nuit, l'inaccessible. (Ben Jelloun 26-27)

[ I wanted to get rid of it to leave this place which becomes cursed since the departure of my father. Our village must have been a mistake ... It was a village that life barely touched. Time had stopped ... So the hospital, the school, the

butane gas, the paper, the coloured pencils, it was the end of the world, the other side of the night, the inaccessible]

( Author's Translation).

Obviously, Fathma's strategy of movement recalls Deleuze and Guattari's notion of 'deterritorialisation' that embodies the liberating feeling of detachment which boosts the interstitial subjectivity. The reason of deterritorialisation or what Deleuze and Guattari call flows or 'lines of flight' is to unsettle the limited thought of corporeality in potential forms of persistent becoming. *The narrator* is deterritorilised from a territory and reterritorilised in another that is allegedly imbued with fresh meanings where there is no more "bêtes, plus de ferme, plus d'école coranique...fini le fqih aveugle avec son baton aiguisé au bout pour faire mal" (Ben Jelloun 76) "animals, no more farms, no more Koranic school ... no more blind fqih with his stick honed at the end to hurt" (translation mine). Deterritorialisation becomes a strategy or a subversive act to circumvent the hegemonic masculine power and challenge the backwardness of the protagonist's village.

*Les Yeux Baissés* cherishes the fantasy of flight as an intriguing device to enter a transcendent space that Lidia Curti qualifies as a solipsistic world which is outside action and history (*What is Real*). The protagonist repudiates, coining Salman Rushdie's words, the conservative myth of roots that is designed to be kept in her place. Therefore, the female displacement comes to "disintegrate the dominance of national myth with all its implications of purity, unity and centrality" (Bakhtin, *Dostoevsky's Poetics* 19). Once these implications of unity alongside centrality are disintegrated and resented, the protagonist cancels the perpetuation of her mother's complicity with male oppressive power. She longs for a transcendent space where dispossessed aspirations for education and womanhood can be possessed.

This transcendent space is where a new self can be realized through the substitution of a silent mother for France. Impressively, the protagonist sees

France as the image of the new mother to be eagerly embraced. France is where transcendence and glorification can be gained “l’idée de partir en France donnait à mon rêve des couleurs et une musique superbe”(35). [The idea of going to France gave my dream colours and superb music] (Author’s translation). It is a place that embodies the luxury and dream of the migrant in which “the first trip across France symbolizes a rite of passage comparable to a pilgrimage to the holy city” (Mehta 85).

The protagonist develops the strategy of deterritorialisation which lies at the heart of her attempt to avert a scenario of being humiliated and denigrated by Fqih alongside her androgynous aunt. Fathma escaped what Deleuze calls the apparatus of capture to construct an alliance or a *rhizome* with words:

La *decision* était prise: nous ne resterions pas dans ce village ; nous allions, nous aussi émigrer, partir pour la France, *refaire notre vie*, là bas. Il allait faire *les démarches* nécessaires, trouver les papiers ...j étais curieuse de *connaître d autres lieux* et surtout très heureuse de *quitter ce village* (Italics mine 54)

[The *decision* was made: we would not stay in this village; we were also going to emigrate, to leave for France, to undo our life there. He would make the necessary steps, find the papers... I was curious to know other places and especially very happy to leave this village]

(Author’s Translation)

These words are placed in-between, in “*intermezzo*”, her persona and the multifaceted violence of her home. The words become the narrator’s allies that will lead her to a straightforward understanding of the world “ce voyage etait une fuite c est cela la France..En decouvrant ce pays étranger qui allait devenir ma nouvelle patrie” (70), (This trip was a flight that is France ... discovering this foreign country that would become my new homeland (translation mine). Deleuze and Guattari’s account of line of flight are very much in tune with Fathma’s ambitions

to “make rhizome” to free up escapes that dismantle the strata in their wake, break through the walls of significance, pour out of the holes of subjectivity, fell trees in favour of veritable rhizomes, and steer the flows down lines of positive deterritorialisation or creative flight.(190-191)

Fathma’s entire line of flight from homeland to the host land, one community to another and from oneself to another is directly applicable to what Deleuze would see as drawing a long witch’s line that escapes the dominant system’(Deleuze 5). Fathma is a subject who drifts, wanders and dislodges “the established powers of the earth which try to hold us back” (Deleuze and Parnet 40-1). Although Fathma is always ‘pinned against the wall of dominant significations’, she manages to flee the striation of oppressive discourses or the “objective determination” (Deleuze and Parnet 45) that undermines her existence.

Embracing a legal transnational mobility can be viewed as a defending mechanism that releases Fathma from the Foucaultian panopticon of the power structure reigned over the village. She is the representation of a deterritorialised subject as long as she proves “to make a clear break” thereby “makes the past cease to exist” (Deleuze and Guattari 381):

Le village s’eloignait peu à peu de mes pensées... le dossier de nos passeports était prêt. Il ne manquait plus que l’autorisation de la France qu’il ne tarda pas à nous envoyer... Nous ne resterions pas dans ce village ; nous allions, nous aussi émigrer, partir pour la France, refaire notre vie, là bas... J’étais surtout très heureuse de quitter ce village (Ben Jelloun 54)

[The village was gradually moving away from my thoughts... the file of our passports was ready. All that was left was the authorization of France, which he did not delay in sending us. We would not stay in this village; we were also going to emigrate, to leave for France, to undo our life there, close to him, under his protection. I was curious to know other places and especially very happy to leave this village.]

( Author’s translation)

Obviously, the text goes beyond the conventional depiction of women as passive victims silenced by their male counterparts as it is the case of some literary works such as “femme noire” by Leopold Senghor; Tahar Ben Jelloun rather portrays Fathma as a unique adventurer character who resents conforming to her homeland’s prevailing traditional norms that buries her female identity alive. To use Lacan's terminology, France becomes the mirror at which Fatma sees her reflection as a separate subjectivity and as an independent consciousness (Moukhlis 4). Indeed, a full perception of mobility necessitates moving towards the experience of mobility in which Laila Lalami’s *Hope and Other Dangerous Pursuits* is the case.

## **2.2 Illegal Transnational Mobility in *Hope and Other Dangerous Pursuits***

In “Morocco’s migration experience: a transnational perspective,” Hein de Haas succinctly explains the reason behind the international migration from urban areas:

People from areas located at the “margin of the margin” tend to migrate less and most migration from such areas tends to be internal. Similarly, in southern Morocco, sedentary peasant populations of relatively wellconnected oases, endowed with better infrastructural links and socio-political relations to the outside world, participated earlier and more intensively in international migration than sedentary or nomadic (and semi-nomadic) people living in small oases or other isolated areas in the Atlas mountains, steppes, and deserts. Typically the poorest people within sending communities are not the ones most likely to migrate, because they lack the resources to do so. (53)

Making the journey north is not confined to an identified category of poor or uneducated people, rather factors such as sex, class, level of education and marital status, all of which, are to be considered as well. That is to say, the idea of migration is set in motion by all socio economic classes, gender and

education levels. This will be exemplified through analyzing specifically female characters in Laila Lalami's *Hope and Other Dangerous Pursuits*.

As a brief biography of the writer, Laila Lalami was born and raised in Morocco. In 1992, she moved to the USA and got Ph.D in linguistics from the University of Southern California where she is working for the moment as an associate professor of creative writing. One reason for choosing her literary endeavor as a unit of analysis is the urgent demand in diaspora studies to listen to the invisible underground voices from within marginalized exiles or minor writers who largely make up postcolonial literature. In this context, James Clifford asserts in this context: 'if contemporary migrant population are not to appear as mute, passive straws in the political-economic winds, we need to listen to a wide range of "travel stories" (not "travel literature" in the bourgeois sense)'.

Having some affinity with the Arab-American literature, Lalami's fiction blends the celebration of Moroccan cultural richness with an instantaneous critique of its socio-political reality. Within the valorization of local cultures, change is valued and identity stability is depreciated. It valorizes identities that are in process of becoming and in eternal quest for home.

Laila Lalami's *Hope and Other Dangerous Pursuits* is a travel narrative which constitutes a relevant unit of criticizing the socio political reality of the Moroccan society that brings about female displacement. Laila Lalami depicts four main characters crossing the border to Tarifa, Spain. Whereas the two characters are ruthlessly deported, the left two others initiated a new life in Spain. The novel opens with the image of a boat carrying thirty migrants who aim to strengthen their positions in unfavourable surroundings. *Hope and Other Dangerous Pursuits* is divided into two sections, "Before" and "After". The 'Before' section entails two main female characters, Faten and Halima.

Looking into the female protagonists in laila Lalami's novel leads to recognise the extent to which the social pressure is so heavy that set the idea of

migration directly in motion. This work contests the traditional notion of femininity in the light of the migratory experience of two female characters: Halima and Faten.

Throughout the reading of this work, the reader learns that Halima is physically and psychologically abused by her alcoholic husband Maati. After feeling abandoned, Halima resorts to her mother, Fatiha whose presence is a kind of comfort to her in this ordeal since her father is dead and her two brothers already migrated to France. Halima's mother keeps saying that her daughter should be patient as long as "a woman must know how to handle her husband" (53).

Repudiating the mother's recommendation, Halima intends to get a divorce that was very bad news for Fatiha who "slapped her hand on her thigh, spilling tea on the table. 'Curse Satan,' she said. How are you going to feed the children?" (54) As a second attempt to persuade Halima to cure the spousal problem, Fatiha recommends a traditional approach that entails turning to sorcery: "Look, I'm going to get you a little something from a new sorceress I went to the other day. Make sure you put it in Matti's food this time. He'll become like a ring on your finger, you can turn it any way you want" (54). While Halima clings to her idea of pursuing divorce, her mother believes the court to be a source of complication:

Look what happened to Hadda. Hadda was Halima's neighbor in the Zenata shanty. Her husband had taken up with another woman but refused to divorce her. She'd gone to court, but he hadn't shown up at any of the hearings. Now she lives alone. She's neither married, really, nor free to remarry. (54)

Halima does not show any affection towards the state of Hadda, she rather replies angrily "Better than living with the son of a whore" (54). This response of deep resentment explains the extent to which the husband becomes a representation of hatred and gloom for Halima. The female character becomes

the emblematic of a new generation of Moroccan woman who no longer remain silent. She rather plucks up courage to break loose from the male's oppressive power as long as she proves to be capable to earn money by herself bearing in mind that Maati's income is spent in bars: "Maati made a living driving a cab for a businessman uptown, but there was a little of it left by the time his bar tab was paid. Halima had taken janitorial jobs two days a week and made extra money by selling embroidery to neighbors and friends". (54)

Halima sense of autonomy seems to be empowered after she decided to pursue a divorce. This decision is confirmed after she has been attacked physically by her husband. Halima feels no more tendency to be with her husband, she rather develops an undermining attitude towards him mainly in moments of his economic crisis: " [she] glared at her husband. Mimicking his voice, she groaned, I'll save, money, I'll buy my own cab, I'll get us out of Zenata one day, you'll see" (62). The decision of divorce is an obvious example the 2004 Personal Status Code reforms sought to establish. In her book *Muslim Women on the Move*, Doris Gray states:

The wife can ask for a divorce. Previously, a judge would not accept a request for divorce by a woman unless she could present a case of 'suffering prejudice' and witnesses. A woman's request for divorce will now be considered on its own merit without requiring witnesses" (82)

Besides, in case of divorce, the court awards custody to the mother. What is contentious about this is the nature of its implementation in the face of an obsolete patriarchal structure alongside corruption. Such issue related to the reforms has taken place in Gray's conversation with some women:

If the mentality of the judge does not change, the new law is meaningless, said Mina, an aspiring manager in an international firm in Casablanca. Anyone can buy a verdict here and, consequently, well-connected, wealthy men can obtain a ruling no matter what the new law says. Less

fortunate men and women are at the mercy of old-fashioned judges, whose decisions they would not know how to appeal. (93)

Bearing in mind the above rigid structure of patriarchy, it is justifiable why Halima offers the judge a monetary bribe so as she can get her divorce. Unable to put trust in the fairness of the justice system, Halima is forced to exert an influence on the judge's decision. Though the bribe she gives, she feels quite dubious about the result as long as the judge represents the corrupt and rudimentary system that the 2004 reforms were intended to act against:

The judge readjusted his jellaba and told her not to worry. 'Be on time at the hearing. You'll get your divorce this week.' He tapped her back and she realized it was over and he was pushing her toward the door. Suddenly she wished the exchange of money had taken a little longer. What if he didn't give her custody? She wondered. Why did she give him the money all at once? She could have given him half and promised him the rest after he'd granted her the divorce and custody. Why didn't she think of that earlier? 'Wait,' she said.....Why wouldn't he give her the children? This judge had been taking bribes for years; there was no reason to think he wouldn't come through this time. (67-68)

Eventhough Halima's attempt to gain divorce prove to be ultimately futile "It was a mistake to have thought ...that judge could get her out of her situation" (72), she thinks that she has a better chance of successfully migrating to Spain than she does of divorcing Maati. Up to the moment of departure, Halima manages to survive the abuse of her husband alongside the obsolete structure of old hierarchies. She gains independence and autonomy of action seldom achieved by women in Muslim societies as it is the case for Hadda.

The novel clearly sets the nature of the situations that triggers the need for migration. The critic Lisa Marchi indicates that laila Lalami's text "highlights the economic precarity, social invisibility, and indisputable vulnerability of the

migrants” ( *Ghosts* 51). After all the plight lived in the homeland, Halima contemplates crossing borders with three children. Attempting illegal migration is the locus of freedom which necessarily involves plunging into the Mediterranean imbued with both hope and anxiety. Being part of *Harraga* (s.f Glossary) in the middle of the night, towards a journey of exploring the other territory indicates Halima’s non-responsiveness to fixity and passivity. Her means to discard her society’s marginalization lies in upholding strategies of mobility.

Immersing into fantasy ( s.f chapter one), Halima, as it is the case of Fathma in *les yeux Baissées*, dreams of a better future if it happens that she makes it or if she has “gone to Europe like her brothers. Would she have an appartement, a washing machine, maybe even a car? Would she have Maati?”(71). This echoes Deleuze and Guattari’s insight on “voyage in a place: that is the name of all intensities, even if they also develop in extension”; hence, thinking becomes the locus of voyage (482). Not only through thought Halima wants to become an agent of mobility, but she adopts an illegal way of mobility to experience the new order. As long as crossing borders is the only possibility to start a new life, Halima looks beyond the difficulty of this trip:

Her mother [ Fatiha] asked Murad the time before they got on the boat, as though she were on a schedule. Now she gives Scarface a dark, forbidding look, wraps one arm around her daughter and the other around her two boys, seated to her right. Halima’s gaze is direct, not shifty, like Faten’s. She has an aura of quiet determination about her, and it stirs feelings of respect in Murad, even though he thinks her irresponsible, or at the very least *foolish; for risking her children’s lives* on a trip like this (lalami 78 Emphasis added)

Here, the alliances entail the help of her mother and the unification of her children like Deleuze and Guattari’s rhizomes which bring about new option. Marginalized passengers also constitute components with whom Halima form

alliances that sustain her persistence in subverting social norms. Looking into the strategy of escape described by De Certeau, she is able to flee from her husband's abuse and the society's injustice. With this empowerment, Halima's separation with her husband brings about a "feeling of elation entirely new to her" (116). Such elation represents a powerful source of creativity.

Interestingly, the stigma of divorce turns to bear a positive impact on Halima's decision to become a real woman not a submissive wife. It becomes clear that the oppressive regime turns to generate powerful resistance instead. The text, then, conveys the capacity of subjugation in liberating the self through an active reaction. The account of resistance as the possible result of power is vehemently developed in *the History of sexuality* by the French Philosopher Michel Foucault who states that "when there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of extriority in relation to power" (95). In this way, becoming can be read as a way of resistance, an insight that is a common point between Foucault and Deleuze. Yet, the mobility of Halima to overcome repression leads to another imprisonment which is absorbed by the geopolitical particularity that involves the sea:

Soon the little boat reeks of vomit. Murad tucks his nose inside his turtleneck. It smells of soap and mint and it keeps out the stench but, within minutes, the putrid smell penetrates the shield anyway. Now Halima sits up and exhales loudly, her children still huddling next to her. Rahal glares at her, tells her to hunch down to keep the boat balanced (Lalami 79)

Alway is a literary critic who contrasts the sea with the land which moors characters with "papers" and surveillance. The sea represents an exalting abstraction, an individual reflection of the desiring self that displays a "sensual relationship" eliminating any point of reference of historical or cultural relations

(Madghary *Al-bahr*, 70-71). The Sea is interpreted ahistorically as entailing no national borders and territoriality (s.f Glossary).

In the text, the female migrants would appear to constitute the component that constructs the clandestine ground where they are invisible to government invigilation that might eliminate connections to surroundings or human recognizable proof. This human constructed transit position diverges with the detention center of the Guardia Civil where migrants are pulled after washing ashore. It is characterized by the non-palce since it appears to be no connection with the coast that indicates:

the fourteen kilometers across the Strait of Gibraltar, the beach upon which the migrants wash ashore, nor the hotels and houses watched by the Guardia Civil. The only continuity between spaces is the familiar appearance of boatmates; the rest of the space discourages human interaction as it is regulated by a clock on the wall, doctors wearing masks, and police officers wordlessly hauling migrants from points within, to shore to van to center to cell ( Nahrain 56)

The sea is the site upon which the boat floats and moves on the ocean. It is true that this boat represents the container of migrants' hope; it constitutes, however, a hindrance that occludes the hope of these migrants. That is to say, Halima is in a boat which is supposed to be a vehicle of freedom, yet; it turns out to be the Foucauldian Panopticism where the navigator is in a position of ruthlessly controlling and manipulating the movement of the migrants alongside their bodies (*Discipline and Punish* 218). The text accentuates not only the injustice of society but also the uselessness of the efforts of women to escape their dismal role in Moroccan Muslim society. For de la Cruz-Guzman, Halima's act of migration fails because she is supposed to "confront the misogyny of her husband in the context of a supportive community" (143). Even there is an initiative that manifests in fleeing the ruthless of the husband, the trip culminated in failure:

Halima raises a hand at Rahal. “You thief! We paid you to take us to the coast. Rahal says, “You want to get us all arrested a harraga? Get out of the boat if you want to get there. It’s not that far. I’m turning back.” Someone makes an abrupt movement to reason with Rahal, to force him to go all the way to the shore, but the Zodiac loses balance and then it’s too late (45)

Though the text depicts the backdrop of Halima’s migrant experience as one way to explain the danger and the futility of women’s mobility, another hope of survival in the homeland is considerably established when she runs a successful ‘Beghrir’ business (122):

After Halima returned to Casablanca, she didn’t move back in with her mother, who had never agreed with her decision to leave, and who, Halima feared, would try to convince -her to get back together with Maati. Instead she borrowed money again, this time from one of her cousins, and took a room with her three children in Sidi-Moumen, a slum outside the city (114).

Unlike her mother, Halima sees no disgrace of being a divorcee. Rather, she contributes to breaking down women silence preferring to take initiatives to survive instead of carrying on the same direction that she knows it will lead to destruction. Therefore, Halima becomes a representation of the changing face of womanhood in contemporary Morocco: she is unafraid to challenge a patriarchal system that strips her of any authority and sense of independence. In this light, the mere attempt of migration brings about a sense of empowerment that urges her to seek more egalitarian gender roles in which both males and females possess authority.

In addition to Halima, Faten is another important female character for my analysis. While Halima’s efforts of migration ended in deportation, Faten is a complex female character who seems quite different than Halima in her attempt to avert deportation. Previous to this event, Faten is portrayed as a fanatic urban

student who quests for justice and individual agency. She is able to influence her friend Noura who begins veiling like half the city's female population (36); listening to sermons, and reading books such as *Ma'alim fi Triq* by Egyptian Islamit author Sayyid Qutb (1964).

Faten goes further to voice her criticisms and objections to the system of the government stating that “if we had been Muslims, perhaps these problems wouldn't have been visited on our nation and on our brethren elsewhere. What do you mean? Noura asked. ‘Only by purifying our thoughts and our actions...’”. These thoughts clearly demonstrate Faten's courage to speak her mind and to challenge the status quo. As a young female, she is unwilling to passively accept a subordinate role within the patriarchal society by remaining silent. In an interview, Lalami explains the complexity of this female character:

**Andrew Lawless:** Let's talk a bit about Faten, one of the characters who intrigued me the most in *Hope and Other Dangerous Pursuits*. You approach her almost shyly, recounting her life, before crossing the sea into Spain, mainly through the prism of Larbi Amrani, whilst the other three characters are presented directly. What made you choose this approach, which works brilliantly but has the ever-present risk of upsetting the symmetry of the novel?

**Laila lalami:** The character of Faten was probably the hardest to write. The issue of religious fundamentalism is constantly present in the news media and therefore readers have particular expectations of these kinds of stories. The Muslim headscarf is often associated with religious fundamentalism, which is itself connected to Islamic terrorism, so to write about a woman who chooses to cover and make her a whole, unique, complex character that defies readers' expectations was not always easy. And it was also difficult because I am not particularly observant myself, so I had to really explore all that in her character. It's true that choosing another character to tell the first part of

Faten's story slightly upsets the symmetry in the book, but I think that this choice works well on another level. "The Fanatic" is ultimately a story about hypocrisy. Presenting Faten first through someone else's eyes and then through her own eyes helps me question the reader's assumptions about her (Lalami).

Faten philosophical encroachment on Noura was bitterly resented by Noura's father, Larbi who is a civil servant in the ministry of education. After he recognized that his daughter has shown a propensity for a rigid form of Islamic thought, he began to probe into Faten's past and uncovers some important details that ultimately decide her fate. Larbi conspires to make sure that Faten will fail again in the final exam which culminated in preventing her from the necessary credentials she needs to possess in order to find a job which Noura sees as unfair. Noura asks: "What's going to become of her? There are so many unemployed college graduates, but without a diploma, her chances of ever finding a job...It's so unfair" (49).

Faten develops strategies of mobility to ease her devastating situation. Her first strategy is the deployment of her discourse to protest against the corrupted manoeuvring of Larbi. Faten goes on steps further to display a rebellious attitude through her 'derogatory comment about King Hassan within earshot of a snitch' (129). She obviously tends to circumvent the authority of Larbi and the patriarch's domination to allow herself certain space of manoeuvring. Faten defies the male's privilege of conditioning the fate of women.

The second strategy consists of breaking alliances with different members of her society following Deleuze and Guattari's theory of rhizome to navigate her way out of prejudiced circumstances. Therefore, the idea of crossing borders is set in motion as it is the only way for salvation. It is an idea that is propelled by the hope for change as long as she aims to "to make a clear break thereby makes the past cease to exist" (Deleuze and Guattari 381). She repudiates

instilling nostalgic moments or debunker[ing] inside nostalgia” resorting instead to ‘travelling light’ (Deleuze, *Essays Critical* 134). The Mediterranean becomes the lure that projects a desire for a place and time which is a form of “reterritorialization”.

Taking a boat trip along the strait of Gibraltar does project Faten to the same power of the Panopticon. The form of power operated on her body in the prison or patera is not only represented by the navigator as it was the case for Halima but also by the Scarface:

Faten starts crying, a long and drawn out whine. All eyes are on her.

Her hysteria is contagious, and Murad can hear someone sniffing at the other end of the boat.

“What are crying for?” Scarface asks, leaning forward to look at her face.

“I ‘m afraid’, she whimpers.

“ Baraka” he orders.

“Leave her be,” Halima says, still holding her children close.”

Why did she come if she can’t handle it?” he yells, pointing at Faten.

Murad pulls his shirt down from his face.

“Who you do you think you are?”

He is the first to be surprised by his anger. He’s tense and ready for an argument.

“And who are you? Scarface says. “her protector?”

A cargo ship blows its horn, starting everyone. It glides in the distance, lights blinking.

“Stop it,” Rahal yells. “Someone will hear us!”(112)

Notwithstanding the inevitable conditions in the boat, Faten’s strategy of mobility goes on to persist when the motor “finally wheezes painfully and the boat starts moving. ‘Praise is to God’ Faten says, ignoring Scarface’s glares. The crying stops and a grim peace fall on the boat” (Lalami 111). The persistence of

such strategy of mobility is also clear when she was arrested pending her return to Morocco. She proves to be able to choose between either having sex with the Spanish guard or being deported to the country she has come from:

The guard had taken her to one of the private exam rooms, away from Everyone else. He lifted her skirt and thrust into her with savage abandon. He was still wearing the surgical gloves he'd had on to examine the group of migrants who'd landed that day. And, all the while, he kept calling her Fatma (Lalami 141).

In order to gain a satisfactory lifestyle, Faten manages to negotiate with her body that represents a nomadic circumvention of patriarchal structures described by De Certeau. Blatantly, sex becomes a perfect antidote to the implementation of the law in case of the invasion of territory. Obviously, sex turns to be an act through which alliances are forged for smoothing the process of mobility. Avoiding deportation necessitates Faten's body to become a model of mobility that cements flexible rhizomatic alliances. Surrendering the body becomes a requirement since it has the potential to bring life into the new world. Besides, submitting to the guard's predatory gaze coincides with the absence of authority to condone her conduct.

Through flexibility, Faten displays a radically different identity which echoes Bakhtin's strategy of the carnivalesque in which a conservative girl takes on a role that contradicts her age alongside the set of values she inherited in her country of origin. Such tactics reveal a clear understanding of Faten's transformation or becoming. Not only the above tactics and strategies offer Faten a chance for survival but ironically turn the gate keeper into an ally who does what he feels it serves his purpose to defend her from going back to the miserable corrupted life. Alliance occurred through becoming and becoming is necessarily since there is no room for likeness, no room for being the same as similarity would constitute "an obstacle or stoppage" (233). Becoming is "molecular" (233) because it does not accept likeness and imitation. Becoming

disregards appearance as it does not occur on a molar line (s.f glossary) rather, it occurs on a molecular level ( s.f glossary).

The becoming involves a large distance from the norms of the molar line. It goes in stark contrast with the strict codes of race, gender, age. It is a special alliance between its subject and its medium. Therefore, Faten's rupture with the homeland's rigid norms is the locus of becoming. In *The Science/ Fiction of Sex: Feminist Deconstruction and the Vocabularies of Heterosex*, Annie Potts makes clear that this becoming would "require a departure from rigidification, categorization and segmentation; hence, an escape from molarity" (Potts 251). This deviation from norms associates the subject of becoming to the subjugated. Through this connection, a new thing is created to cause an advantage ( Deleuze and Guattari 280).

Therefore, Faten experiences becoming that entails going beyond the limits of her body to become a new woman. Interestingly, the text offers the truth behind transcending the restrictions of the body to experience a new dimension of the self. Overwhelmed with her community's oppression, Faten is indulged in a process of becoming a prostitute achieved by way of doing or affect (...). There is an intrinsic relationship between becoming and affect which is inextricably inclusive in its sense (Deleuze and Guattari 258). It is an interchangeable bodily experience in which Faten mingled with the prostitute to form a single unit in order to have access to Spain.

Through this mixture, Faten develops a strategy of mobility which enables her to subvert male hegemony in her country. To form new alliances, it is necessary that she uses her body (The idea of the body as a site that internalizes the stereotype of the Spanish man has about Arab women will be fully elaborated in chapter four) as a means of survival. In other words, she manages to gain a relative triumph of mobility over movement even though it requires an outstanding sacrifice. This sacrifice highlights the extent to which the

boundaries between homeland and host land are blurred; an idea that will be elaborated in the following chapter.

### 2.3 Women's Mobility in Film *Les oubliés de l'histoire*



Hassan Ben Jelloun is a Moroccan writer, director and producer. Hassan Benjelloun was born on April 12, 1950 in Settat. He is the youngest of a family of ten children. In 1965, he joined Abdelmalek Essaadi high school in Kenitra to continue graduate studies and pursued graduate studies in pharmacy in Caen where he graduated in 1976. Back in Morocco, he performs his civil service at the Faculty of Medicine from Casablanca. Passionate about cinema, he enrolled in the so-called art and essay clubs.

From 1976 to 1979, Hassan Ben Jelloun directed reports and medical films. Being faithful to art and cinema, he decided to return to Paris to study at the 'Conservatoire Libre du Cinema Français (CLCF)' in 1980. After his film studies ended, he returned to Morocco in 1984 and assists Abd-el-Kader Lagtaa in the show "Image and Sound". In

collaboration with other Moroccan filmmakers, including the late Mohammed Reggab, He first created the Film Maghreb Company. They produce together institutional, documentary and advertising films (1985-1990).

In 1989, he joined four other directors to create the "Casablanca Group", which gave birth to five feature films, including *La Fête des autres* his first fiction. In 1994, follows *Yarit*, then, *Les Amis d'hier* (1998) *The lips of silence* in 2000 and ' *le jugement d'une femme* in 2001. The latter has received several awards in various international festivals.



Hassan Ben Jelloun's later film entitled '*Les oubliés de l'histoire*' or 'forgotten by history' won the best scenario at the 4<sup>th</sup> International Arab Film festival in 2010. Though migration is a recurrent leitmotif which permeates Moroccan cinema, the Moroccan director Hassan Ben Jelloun dissects the subject from another perspective through a Moroccan-Belgian production: "*Les Oubliés de l'histoire*". Hassan Ben Jelloun's film is inspired by Hollywood cinema which is "popular mythology, an unconsciously held collective

patriarchal fantasy which does not reflect any woman's reality but in which her image functions as a sign" (Chaudhuri 8).

Film *'Les Oubliés de l'histoire'* recounts the drama of three young Moroccans: Yamna, Nawal and Manal who come to stand a chance of a better a life in Brussels. They will fall into the circuits of illegal immigration and their daily lives will become a nightmare scenario. The film sheds light on the complexity of the migrant subject in which Hassan Ben Jelloun seeks to offer a more comprehensive view about the issue, mainly the push factor on which this forced choice is based. It discusses the social condition through female migrant experiences in the host country, Belgium where tremendous features of exploitation are going on (s.f. the following chapter). In an interview, Hassan Ben Jelloun states:

Après jugement D'une femme, après ou vas-tu moshé ? j ai fait les oubliés de l histoire. C est sur l exploitation des femmes, des Marocains, Cest du déjà vu dans d autres films américains, mais ça c'est la version marocaine, africaine.

[After judgment of a woman, after 'where do you go Moshé'? I made the forgotten ones of history. It is about the exploitation of Moroccan women. It is already seen in other American films, but that it is the Moroccan African version]

( Author's Translation)

Hamid Naficy coins the term 'Accented cinema' which is regarded as one of the main concepts of transnational film study where the filmmaker as a transnational figure becomes the centre of attention. Cinema, as it is defined by Naficy, is par-excellence a diasporic cinema or a cinema of displacement:

If the dominant cinema is considered universal and without accent, the films that exilic and diasporic subjects make are accented. This accent emanates not so much from the accented speech of

characters in the various narratives as from displacement of filmmakers, their artisanal production mode, and their esthetics, politics and demography. ( Naficy, *Making Films* 42)

Hassan Ben Jelloun uses the film not merely for the purpose of coming up with a Moroccan version of women exploitation; but through several shots, he engages constructively with the conditions occasioned by physical, social and psychological relocation from Morocco to another space. In the film, as it is the case for the literary narratives, female characters migrate for the reason of emerging in another territory where they can start a new life void of social pressure. They aim at chasing the chance of fulfilling what would be impossible in their homeland or at least very difficult to achieve.



Figure 1.1: Yamna's arranged Wedding

On her wedding night, Yamna's husband learns that she is no longer virgin. Having disgraced the family reputation, her father orders the mother to dismiss Yamna: "Arrêt de manger et rentrez chez vous! Nous sommes leur risés !! Ta fille sera jugée plus tard ! Allez, levez vous le mariage est fini. C'est de la catastrophe !" Le père de Yamna: 'fais sortir ta fille [cette calamité] avant qu'on ne la lapide! [Stop eating and go home! Are they kidding us!! Your daughter will be judged later! Come on, get up the wedding is over. It's a disaster! Yamna's father: "tell that calamity to leave home before they come and stone her] ( Author's translation). Abiding by rules and the husband's orders, the

mother can only give her daughter two golden bracelets and pray for her safety: “Prenez cette petite Somme d'argent mon enfant; cela vous aidera à affronter le monde. Prends soin de toi, et que Dieu te protège des bâtards”. [take this small amount of money my child; it will help you face the world out there. Take care of yourself and May God protect you from bastards ] (Author’s translation )

The film portrays Yamna as a victim of tradition and one who should preserve the dignity of her family, a finding that is very much in tune with prior studies of Tunisian cinema (Khelil 2008) and Moroccan short films (Jaidi 1994). Being a victim is associated with the value system of patriarchy which embodies the panopticon that regulates and restricts the female protagonist whose mother is forced to yield as well. In reference to the home seen as a prison for women in the homeland, Hamid Naficy explains that:

confinement is both national and gendered. It is national because the girl is posited as a metaphor for all[Moroccans] condemned to live in a panoptic disciplinary society, and it is gendered because the girls confinement to a room is itself a haunting metaphor of women’s life in Morocco](37-38).



**Figure 1.2.** Starting the Journey towards Fez

Notwithstanding the sense of victimhood issued from tradition, Yamna is propelled into an active action through understanding her condition in an attempt to overcome her subjugation. Standing alone at the side of the road to get passing cars to stop for giving her ride to Fez is one way that Yamna undertakes to initiate her strategy of mobility. She, then, converts to an agent of mobility through giving her bracelets to a driver for ensuring her migration to Belgium. “ Le chauffeur: Ou est ce que tu vas ? Tu connais Quelqu ‘un en Belgique?? Amina lui répond: Non. Le chauffeur: as tu de l argent? [Driver: Where are you going? Do you know someone in Belgium ?? Amina answers : No. The driver: do you have any money? ] ( Author’s translation) Her mobility represents “the importance of becoming at the expense of the already achieved-the stable and static” ( Cresswell 47).

Inspite of being exposed to such repudation, Yamna shows to make an endeavour to transcend the oppressive circumstances and break free. Echoing Cresswell’s insight on movement which not only suggests power structure but, creates power itself; Yamna becomes an agent of change due to the breakout from hegemonic movement. The mobility of women, as Linda McDowell sees, is considered as a defensive mechanism to find a way out averting the hegemonic structures of power: “[P]olitics of location does not depend on a territorially based identity but rather on the development of networks between members of an imagined community of Third World women” (214).

The community rejects Yamna who is no longer connected with her sense of belonging. She chooses to escape to another territory to overcome her vulnerable state in her homeland. In “Woman’s Place in Man’s life Cycle”, Carol Gilligan asserts that women must escape from patriarchal dominance if they want to survive since “women’s failure to separate then becomes by definition failure to develop” (201).

Yamna’s displacement is seen as a way to challenge and resent the patriarchal control. With the strategy of escape explained by De Certeau, Yamna

manages to flee from being stoned to death. Her mobility is a challenge to gender hierarchies. It is the emblematic of what Cresswell sees as “a socially produced motion” which engages three “relational moments” (3). The former refers to “pure motion” which can be connected with physical surfaces to show “empirical reality”, exemplified by the airport lounge while Yamna waits for her flight.



**Figure 1.3** Yamna and Identity Transformation: Bakhtinian Carnavalesque

As long as she proves to be no longer restricted and confined to male authority, she begins to release herself removing the veil and dressing in a way that is not the same as it has been offered by her mother. Yamna delves into a renewal spirit of her identity as a Moroccan woman in a spirit that detaches distinctions and suspend norms all of which prohibitions are undermined to live an unrestricted life. This new appearance which disguises her sense of identity echoes, to some extent, Bakhtinian theory of Carnavalesque. Carnival as it is explained by the Russian critic, Mikhail Bakhtian is “a world of topsy-turvy, of heteroglot exuberance, of ceaseless overrunning and excess, where all is mixed, hybrid, ritually degraded and defiled” (Bowers 67).

This spectacle not only targets the actors but “embraces all the people” with no “distinction between the actors and spectators”, indeed “it has a universal spirit; it is the special condition of the entire world, of the world`s revival and

renewal, in which all take part” (Bakhtin 7). This universal spirit denies the distinctions and the barriers suspending “all hierarchical rank, privileges, norms, and prohibitions” of usual life (Bakhtin 7-10). In the film, Bakhtinian carnivalesque brings Yamna, who is in the fringes of society, under an umbrella allowing her to relatively fulfil a new salient presence. The carnivalesque serves to mask “the differences between superiors and inferiors” (Bakhtin 246).

Irrespective of the issue of gender hierarchies, it is noteworthy that carnivalesque neither cossets the male authority, traditionally-believed superiors, nor disdains the power of women who are conventionally perceived as inferiors. Through the channel of the carnivalesque which “liberate(s) from the prevailing view of the world, from conventions and established truths from clichés, from all that is humdrum and universally accepted,” (Hegerfeldt 133) Yamna takes positions and freely do whatever she desires. She is empowered through tracing a gradual movement from the males’ imposition to an agent of mobility. This equates with Bakhtin’s carnival in which “all hierarchies are cancelled” (Bakhtin 251) and life has “the laws of its own freedom.” (Bakhtin 7) Therefore, the renewal of clothes that are thought to be shameful in her village manifests Bakhtin’s one element of carnivalesque.

Alternatively, Carnivalesque paves the way to Yamna to cover with a new identity which stands in stark contrast with powerful institutions that set barriers to free expression. Rebelling against powerful institutions through personal transformations goes beyond detracting the position of barriers. It further impacts the prospect and the attitude of the female protagonist in this film. Yamna possesses a greater capacity for transitional identity and nomadic mentality that allow her to flow through territories and evade imposed destiny.

However, Yamna is placed at the hand of a wicked driver who sold her to a Morocco-based pimp, Samir. Yamna is found as a co tenant in Belgium alongside Nawal, Manal and other female characters from different parts of the world. These two other young Moroccan women have all been assisted to

Belgium in the same way. Along with other female characters, Yamna is supposed to pay huge debts of several thousands of Euros: “pour vous faire venir ici on a dépensé beaucoup d’argent: les passeports, les visas, le ticket d’avion, de bateau, de bus. Vous me devez beaucoup d’argent” (47:26). [To make you come here we spent a lot of money: passports, visas, plane ticket, boat, bus. You owe me a lot of money]. (Author’s translation)

As the events unfold, the film clearly accentuates the uselessness of women’s endeavour to flee their miserable role in Arab society. Once Yamna reaches the Belgium’s red light district, her attempt to avoid the ruthlessness of the male power of her village becomes relatively fruitful. In addition to other female characters in the film, Yamna shows little control over her body therefore her mobility seem to occlude the process of her empowerment. That is to say, Yamna does not manage to carry out effective strategies of mobility dislodging herself from the power movement of the driver and the Morocco based-pimp. After a little account of empowerment, she turns out to be a victim again because of the contact with the male’s movement which leads her to a sudden physical and psychological abuse.

This protagonist is caught in a space where boundaries are vague, identities are mingled and nothing is certain. It means that after resisting the structure of power and wading into a supposedly nomadic experience, she finds herself placed at the hands of aggressive figures. Borrowing Michael Foucault term, Yamna’s fate is met up in a ‘place of otherness’ or heterotope (s.f Glossary of terms), a term used to describe sites, both physical and symbolic, where incongruous elements coalesce in disquieting and usually transgressive ways. Foucault’s heterotopias, in other words, is a space of hybridity, associated with ‘time in its most flowing, transitory, precarious aspect with “time in the mode of the festival” (26). Heteretopia is where crisis emerges to identify another dangerous circle of victimhood (s.f chapter three on *Human Waste*).

It seems to assume that the Moroccan cineaste Hassan Ben Jelloun tends to dramatise female mobility through portraying Yamna and other female characters as being vulnerable and victims succumbing to the oppressive structure of patriarchy in Belgium. That means, displacement comes out as a movement starting from one point to another to cause the sudden perpetuation of the institutions of power which does not help as it has been expected to open new options for traditional gender roles. Otherwise, mobility is seen as partially effective strategy to escape the power structure of the homeland.

Notwithstanding the major strategies to be autonomous agents, the above female characters implication of mobility poses a major threat to their identity. This idea is explained by Susan Freidman who contends that “identity depends upon a point of reference; as that point moves nomadically, so do the contours of identity, particularly as they relate to the structures of power” ( *Susan* 22). Denying the patriarchal stratagem while fleeing on a plane or a patera, the nomadic character is subject to difference that propels the desire of displacement as it embodies the quitting of the comfort zone of a known territory, yet; it may be astounding to the advantage of a new way of life in an enigmatic place. The following chapter stands as an extension to the idea of *threat of mobility* or *becoming* in the film and other migration narratives.

### **Chapter 3: the Female Migrant Encounter with the Western Faux Semblance**

Transformation is liable to collapse the sense of empowerment or the process of becoming. At a particular point of their insights, Deleuze and Guattari mentions the dangerous side of transformation or becoming in a way that it may culminate in the complete destruction of the self particularly when a mismatch is created between the body and the rigorous codes in an impetuous manner: “this too sudden destratification...will sometimes end in chaos, the void and destruction, and sometimes lock back into the strata, which become more rigid still” (503). It is in the light of the above mentioned destruction that this chapter will be devoted to.

In this chapter, I will shift the focus to admit that the imagined world offers little comfort to female migrants to achieve autonomy and be real agents of their mobility. As an extension of the previous chapter, the literary narratives and film will reveal the extent to which female characters are caught within the realm of the collision between the expected and the mainstream of reality. New female characters will emerge to reinforce the analysis. Some of these characters are forced to adjust to a new situation trying to create a space of their own, setting priority over the fantasmagoric material well-being in order to establish a discourse that inveighs against the pervasive Western ideology; whereas other characters proved to be incapable to get out of their frustration and nightmarish imprisonment.

In addition to what has been stated, I explain the way some female characters resist Western stereotypes while forming new peaceful spaces far from capitalism. I also cast light on the imposing nature of consumerism that affect female migrants’ characters badly. I argue that Female migrants attempt to resist Western stereotypes to construct a personal identity that dismantle the capital gain, consumerism and Western ideologies. Though not all, some of

these characters will initiate a phase which is placed beyond fantasizing the other world transcending their naivety while interrogating the assumption of both Western and Oriental domination. I also mention that some female migrants especially in Laila Lalami's novel revisit the pessimistic thought of the modern society in order to come up with a positive vision of the future demonstrated by drawing a distance from the Spanish society fraught with absorbing and captivating effects of capitalism.

Alternatively, I explain that hindrances such as ideologies of race and racism are liable to frustrate the female migrant especially in relation to Fathma's migratory experience in Tahar Ben Jelloun's novel. Yet, distancing the self from the modern society or upholding a sense of optimism is among the strategies on which both protagonists in the selected narratives rely to overcome violence of modernity. Distancing the self is per se a source of being powerful that generates the mechanism of resilience. Forming independent identities necessitates the female migrant's distance from modern spaces which help to enhance the non-modern lifestyle.

Notwithstanding the above approach, I seek to articulate a new procedure to look into film *Les Oublies de L histoire*, a procedure which deviates from the one followed to analyse the novels. I will investigate the question or the notion of 'Human Waste' which, according to the film scenes, squeezes out of female migrant agency. I choose this particular apparatus due to the fact that the film contains no considerable aspect which correlates favourably with the idea of the female migrant agency, rather it does target the idea of the female migrant victimhood as the film hopelessly portray.

### 3.1 The Female Migrant between Self-devision and Subversion in Tahar Ben Jelloun's *Les Yeux Baissés*

the 'in-between' is itself a process or a dynamic, not just a stage on the way to a more final identity...It is the space in-between which imposes itself as a reception place for differences at play.

(McDowell 215)

Seeking an illustrious space filled with the notion of self-recognition seems to be at odds with the sort of reality it camouflages. In *les Yeux Baisses*, the post-deterretorialization makes the female protagonist embraces a retranslated perception of migration to another territory which is barely veiled with hostility. It is a given condition that disintegrates the individual whose potentially act of migration becomes destabilizing and no longer empowering. The socio-psychological complexities are inextricably lived by the female protagonist who soon found herself captured in the politics of the host country, the one which constitutes the basis of negativity and marginalization.

The text goes further to position the female migrant within parameters of a tragic displacement reflecting "the actual reality of North African immigrants in France" (Mehta, 79). This is quite clear when the narrator states: "je m'eloigner de mes parents, je me repliais sur moi meme...et lorsque j ouvrais la bouche, c'etait pour leur parler une langue etrangere, une mère hostile qui volet leur enfants" (120) [I went away from my parents, I fell back on myself ... and when I opened my mouth, it was to speak to them a foreign language, a hostile mother that stole their children] (Author's translation). France becomes hostile to synchronicity and offers, instead, dysfunctional, oppositional space leading to the disintegration of the individual (lionnet 254).

There are three essential moments in the novel where France is seen as the inconspicuous usurper of the female immigrant's self-actualization and valorization. The first moment falls within the irreconcilable gap between religious ideologies of the alien migrant and the receiving country. Fathma rejects the praxis of her parent's religious beliefs particularly in the month of Ramadan:

Ce fut à ce moment-là que survint le mois du ramadan...- Tu n'es plus une enfant. Tu dois jeuner. Il faut aussi te remettre à la prière. Sinon ton jeune ne sera pas valable.

Je l'écoutais, tout en pensant au bouleversement que cela entretiendrait. Mes Convictions religieuse s'étaient évanouies. Je croyais en dieu, mais pas la manière de mes parents. Je lui parlais la nuit un peu en berbère, un peu en français... le troisième jour, je cessai de faire le jeune et *mangeai en cachette* (Italics mine 108)

[It was then that the month of Ramadan came ... - You are no longer a child. You must fast. You must also return to prayer. Otherwise your fasting will not be valid. I listened to him, while thinking of the upheaval that this would have. My religious convictions had vanished. I believed in God, but not the way of my parents. I spoke to him at night a little in Berber, a little in French ... the third day; I stopped doing the young man and ate secretly. ] ( Author's translation)

Having attained the opportunity to get access to school and create a state of opposition with the country of origin and distances the protagonist from her parents: "avec mes figes et mes revoltes...mes parents n'étaient pas satisfaits de mon comportement ...je ne dependais plus deux, mais eux dependaient de moi...Mes sentiments à leur égard changeaient" (119). [with my figs and my revolts ... my parents were not satisfied with my behavior ... I did not depend on them anymore, but they depended on me, .. My feelings towards them changed]

(Author's translation). Parents become the first victims of the narrator's change of attitude: "je m'éloignais de mes parents et je me repliais sur moi-même (...) Une mère hostile leur volait leur enfant (120) [I was moving away from my parents and I was falling back on myself (...) a hostile mother has stolen their child] (Author's translation).

Indeed, it is the moment when the female migrant believes in her quest for liberation that the confrontation of the two cultures starts to appear. She does resent her native village and tries to remove the traces of her past, but her roots are still strong. As a result, her being is placed in the confrontation of two visions of the world: "j'avais le sentiment d'être divisée en deux. J'avais une moitié suspendue encore à l'arbre du village, et l'autre moitié balbutiant la langue française" (108). [I had the feeling of being divided into two. I had a half still hanging on the tree of the village, and the other half stammering the French language] (Author's translation).

The above idea of self-devision is also exemplified in another moment in which the female migrant gets along with David, a Portuguese friend "je suivis David...ma main serrée dans la sienne, je fermais les yeux et attendis les frissons...il me dit: tu ne crois pas à mes arbres! Si j'aime bien être avec toi dans ce jardin" (90) (I followed David ... my hand clasped in his, I closed my eyes and waited for the chills ... he said to me: you do not believe in my trees! I do, I like to be with you in this garden (Author's translation). This is a moment which shows the difficult situations young Muslim girls face as they reach the age of puberty and get along with their European friends. Salah Natij explains that Ben Jelloun builds his characters through adapting the image of what the *other* (the West) can make of him.

The writer confirms the opinion of the European on the Maghreb. The stories told by the writer correspond then to the images and beliefs circulating in the West (Natij 41). For a thoughtful reader, the problem here is fundamental; of course it deals with a young Moroccan girl who follows the European education

and whose identity is problematic, but it is also a veiled warning to ponder the size and the complexity of an intercultural dialogue:

Tout tourna autour de moi. Je ne distinguais plus les gens des objets. Je ne savais plus si ce qui m'étourdissait était la violence de la gifle, la surprise ou la honte. [...] Ce jour-là, je connus la honte. Jamais auparavant mon père n'avait porté sa main sur moi. [...] La nuit, il parla avec ma mère [...] : Je regrette, mais c'était plus fort que moi. Je n'ai jamais frappé personne ; et le premier coup, c'est ma fille qui le prend. Mais pourquoi a-t-elle manqué l'école et surtout pourquoi est-elle partie avec un étranger ? (92-93)

[Everybody stands against me. I could not distinguish people from objects. I did not know if what made me dizzy was the violence of the slap, the surprise or the shame. [...] That day, I experienced shame. Never before had my father put his hand on me. [...] At night, he spoke with my mother [...] I'm sorry, but it was stronger than me. I have never hit anyone; and the first shot is my daughter taking it. But why did she miss school and especially why did she leave with a stranger? ] (Author's translation)

Because of collided allegiances, the migrant comes to terms with self-devision. Through the character of the father who punishes her, she realizes that the host country is only another village “sache que notre morale, notre religion sont different de celles de tes camades de classe, nous n'allons pas vivre toute notre vie dans ce pays où nous sommes des étrangers” (95). [Bear in mind that our morality, our religion is different from those of your classmates, we will not live our whole life in this country where we are foreigners.] (Author's translation)

The self-devision is not solely confined to the protagonist as being the representation of the new generation, but it also includes Moroccan immigrants in Europe whose act of displacement does not make a meaningful sense:

Voici un homme simple; issu de la branche pauvre de la tribu, un brave homme qui a dû émigrer en France à l'âge de vingt ans, ne sachant ni lire ni écrire, ne connaissant de l'islam que certains versets du Coran et les prières, un homme sans prétention, sans grande ambition, dont le seul capital est sa force physique et, ses biens les plus précieux. Il ne connaît que les murs de l'usine et la chambre qu'il partage avec neuf autres émigrés. Il s'est trouvé, du jour au lendemain, déplacé d'un village que le ciel avait maudit à un autre village où il ne reconnaissait ni les gens ni les choses.(53)

[Here was a simple man; an offspring of the poor branch of the tribe, a good man who had had to emigrate to France at the age of twenty, unable to read or write, knowing nothing about Islam except for the prayers and a few koranic verses, an unassuming, unambitious man, whose sole stock-in trade was the walls of the factory and the room he shared with nine other migrants. From one day to the next, he had been displaced from a village cursed by heaven to another village, where he recognized neither people nor things.]

Obviously, the female migrant becomes disillusioned by reterritorialization in another territory which does not show to be the quested womb. It is true that she, in Deleuzian terms, makes a clear break, but the traditional village keeps haunting and imposing itself within a country that is supposed to be the epitome of freedom and self expression. The father reminds her of that when he states “nous sommes des Musulmans. Ici, les filles n'ont pas de morale... Nous ne sommes pas des chrétiens. Si ma fille se met à fréquenter des garçons, ce sera notre ruine, notre défaite... la France n'est pas notre pays. On est là pour gagner notre vie, pas pour perdre nos filles” (92). [We are Muslims. Here girls do not have a moral. We are not Christians. If my daughter starts dating boys, it will be our ruin, our defeat [...]. Here, is not our home. France is not our country. We

are here to make a living, not to lose our daughters] (Author's translation). Such reminds form a contradiction between the context to which the migrant belongs to and the aspirations she came with. Such contradiction entails the protagonist deprivation and disappointment.

In other words, being an exilic subject places Fathma in a constant status of restriction and demands. The girl is projected in a double cultural belonging as Lilliane Vassberg develops in her critical thought on Maghrebian women in France when she states that managing a double cultural belonging necessitates "assumer leur difference dans la difference. Elles sont Maghrebines en France et elles sont femmes dans la culture Maghrebine"(711) [to manage a double cultural belonging, they must assume their difference within difference. They are Maghrebine in France and women in their Maghrebian culture] (Author's translation).

Self-ostracizing generates an ontological vacuum that causes disintegration. The female migrant emerges in a land that is neither a connotation of history nor a memory which can be quite possible: "ici nous n'avons pas des souvenirs. Nous ne pouvons pas vivre comme si nous etions encore au village...Nous n'allons pas vivre toute notre vie dans ce pays où nous sommes des etrangers" (95). "Here we have no memories. We cannot live as if we were still in the village...we are not going to spend the rest of our lives in this country, where we're outsiders" (translation mine). Such element reveals notions of otherness and alienation that brings about meaninglessness.

Another significant moment associated with the life of this female immigrant and her family entails the death of Djelali, a fifteen-year-old Arab man killed by assassins. The text provides complete information about him; his name, his age, some data on his family and the exact date and time of this tragedy; it was nine past nine on Sunday, October 27, 1971. The death of the

boy is a break in the life of the neighbourhood; the word racism is repeated several times:

Le deuil observé par tout le quartier ne pouvait rendre l'enfant à sa famille, ni rendre la justice plus juste, ni empêcher d'autres coups de fusil. Le deuil, c'était notre manière à notre manière à nous de parler un pays où l'on a pris l'habitude de tuer facilement l'étranger... l'enterrement fut une immense manifestation silencieuse où des bras de Français brandissaient le portrait de Djellali et des pancartes où ils dénonçaient le racisme. J'appris le sens du mot 'racism' (111)

[The mourning observed by the whole neighborhood could not return the child to his family, nor do justice to justice, nor prevent further gunshots. Mourning was our way in our own way of speaking a pay check or we used to easily kill the stranger ... the burial was a huge silent demonstration where French arms waved the portrait of Djellali and placards where they denounced racism. I learned the meaning of the word 'racism'. ] (Author's translation)

This tragedy reveals a notion of racism that pervades the receiving country. The existing sentiments of racism and a fixation with the traditional patriarchal normativity form the greatest obstacle for the integration of the protagonist in a modern society. Racism is "on the one hand, a matter of behaviour, usually a manifestation of hatred or contempt for individuals who have well defined physical characteristics different from our own; on the other hand, a matter of ideology, a doctrine concerning human races" (Todorov 64). It is important to distinguish between "racism" founded in the inherited "ideal type," and racialism," which defines doctrines that privilege the Western European over others seen as different or even inferior biologically, culturally, and intellectually (66).

It deals with a sort of discrimination which supports the naturalization of Western patriarchal normativity and the criminalization of other identities that pushes the family of the narrator to leave the neighbourhood and moves to the

suburbs rejecting urban authorities. Hence, therefore deconstructing the myth of modernity “Les gens avaient besoin de retrouver le coin du pays qu’ils avaient laissé derrière eux” (107) [people needed to find the corner of the country they had left behind] (Author’s translation). Hargreaves reports:

In France, they are part of an ethnic minority that, partly as legacy of the war of independence, is frequently the butt of racist attacks from politicians, police officers, and private individuals alike. In North Africa, despite official claims to the contrary, they are not uncommonly despised as Frenchified outsiders (91)

Alongside her family, Fathma is faced with a sense of an inevitable segregation and alienation generated by the lack of integration “la situation etait grotesque...je sentis pour la premiere fois que nous n’etions pas chez nous, que Paris n’etait ma ville, et que la France ne serait jamais tout à fait mon pays”(103) “the situation was tough ... I felt for the first time that we were not at home, that Paris was my city, and that France would never be quite my country”( translation mine). The only option left for migrants is to set up their own space where there is no room for abiding by the social norms of the host country. France becomes a voluntary form of confinement where the immigrant is separated from the rest of the society.

It is a separation that generates notions of racism and violence toward the immigrant whose experience of social and cultural clash become hazardous. To a large extent, unfavorable stereotypes are much more likely to create prejudice and hostility against foreign migrants. These stereotypes serve as an essential social function in which an exotic nation or culture is embedded as it is indicated by Homi Bhabha in his groundbreaking book the *Location of Culture*

the stereotype ... is a form of knowledge and identification that vacillates between what is always “in place,” already known, and something that must be anxiously repeated ... as if the essential

duplicity of the Asiatic or the bestial sexual licence of the African that needs no proof, can never really, in discourse, be proved.(94-95)

He further states:

The stereotype is not a simplification because it is a false representation of a given reality. It is a simplification because it is an arrested, fixated form of representation that, in denying the play of difference (which the negation through the Other permits), constitutes a problem for the representation of the subject in significations of psychic and social relations. (107)

Strikingly, stereotypes, as Bhabha argues, have been used historically to serve an ideological purpose which silences the weak and justify the domination of the powerful: “The objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction” (101)

Such advent of hindrances (ideologies of class, race, ethnicity, gender, and sexuality) are liable to compress out the migrant agency. Race including ethnicity go beyond visible characteristics such as skin, color or hair to include historical backgrounds, language, or religions (Nagel 6). Ethnicity is “the result of a dialectical process that emerges from the interaction between individuals and those whom they meet as they pass through life. An individual’s ethnicity is a negotiated social fact – what you think is your ethnicity versus what others think is your ethnicity” (42).

A key problem of Fathma’s integration within a modern society emanates from racism of dislike and contempt for people who prove to be physically different in addition to the matter of ideology, a doctrine concerning human races” (Todorov 64). It is critical to note that racism and racialism are different in a way that the former is “founded in the inherited ideal type” (Todorov 66), and the second is related to doctrines that put Western European in a superior status over others who are regarded different biologically,

culturally, and intellectually (66). Such discrimination justifies the criminalization of Western patriarchal states against other identities or behaviours.

The criminalization which entails the tragic death of Djellali and the assassination of many Moroccan boys (Benseha, Reski, Said, Ahmed, hammou Ali, Omar and so forth) is the subject of radical decomposition, Fathma admits: “J’accédai comme par magie à un autre âge. J’avais vieilli de quelques années. Je n’étais plus la petite fille émerveillé par tout ce qu’elle découvrait, j’étais une jeune fille frappé dans son cœur par la mort d’un garçon qui aurait pu être son frère” (111). [As if by magic I attained a new age. I had grown several years older. I was no longer the little girl who marvelled at everything she discovered, I was a girl stuck to the quick by the death of a boy who could be her brother] (Author’s translation). Fathma gradually awakened to the realization that there is a huge difference between the mainstream politics of the West and the practices it plays out: the confluence of stereotypes, discrimination, and mistrusts which “can lead to an explosion of hostilities and the kind of brutality that we normally associate with violent acts by one person upon another” (Todorov 73).

To my mind, the text posits an urgent centrality of the irrational violence; the host country seems to be no longer a privileged standpoint or home. Rather, home for the protagonist becomes a signifier of a confinement in both places: homeland and exile. Hamid Naficy explains that “confinement is both national and gendered. It is national because the girl is posited as “a metaphor for all [Moroccans] condemned living in a panoptic disciplinary society, and it is gendered because the girl’s confinement to a room...is itself a haunting metaphor of women’s lives in [Morocco]” (37-38). Ironically, the receiving country mirrors another sort of patriarchal.

Accordingly, the protagonist admits the following: “j’avais en moi trop de revolte pour ne pas en vouloir a mon pere qui subissait la vie, travaillant comme une bête, sacrifiant sa jeunesse” (84). [I had too much revolt not to blame

my father who was undergoing life, working like a beast, sacrificing his youth] (Author's translation) In "Refusing to Be a Macho", José-Antonio Orosco explains that "contemporary Western societies appear peaceful and well to do on the surface but are in fact permeated by a kind of violence that he refers to (based on Jurgen Habermas's research) as 'structural violence' (73). 'Structural violence' is the hazardous form of violence that characterizes modern Western societies (in Orosco 72). It implicitly enforces "social inequality, degrading discrimination, pauperization, and marginalization" while maintaining an appearance of peace, progress, and the advancement of mankind (in Orosco 72). This social inequality is grasped by the narrator through the character of the father who soon:

décida de déménager le plus vite possible. Il savait que Djellali avait été tué pour rien. Il était arabe et jeune, beau et insolent, vif et charmeur. Et puis les assassins ne cherchent pas de raisons...la peur regnait dans le quartier la Grotte d'or était un terrain de chasse idéal pour ce qui ne voulaient pas de nous dans ce pays. Mme Simon très évoquée par ce drame...Disait qu'elle avait honte, car dans ce pays certains avaient pris l'habitude de mépriser les gens qui n'étaient pas comme eux, qui n'avaient pas la même religion...elle m'explique la démence des hommes, la haine, la déchirure des cœurs, l'acharnement du mal ...ce jour là je n'avais plus treize ans, mais mille ans (112)

[decided to move as quickly as possible. He knew that Djellali had been killed for nothing. He was Arab and young, handsome and insolent, lively and charming. And then the killers do not look for reasons. Fear reigning in the neighborhood the golden Grotte was an ideal hunting ground for those who did not want us in this country. Mrs Simon, very much evoked by the tragedy, said that was ashamed, because in this country some people used to despise people who were not like them, who did not have the same religion, she explained to me the dementia of men, hatred, the tearing of hearts, the acharnement of evil..

This day, I was no more than thirteen, but a thousand years old] (Author's translation).

The above passage is linked to Johan Galtung's idea which entails "the absence of direct violence in a society indicates the presence of 'negative peace'" (in Orosco 74). He intrinsically relates it to "masculine modes of experiencing the world, where individual bodily integrity, disconnectedness, and physical strength are valued" (in Orosco 75). Awakened by the 'negative peace' of the host country, Fathma starts to display sentiments of contempt visualized by the reader through a series of demeaning words or adjectives that she deploys to undermine the patriarchal hegemony of the host country: "On n'y pensait pas comme avant, mais on apprenait que d'autres Arabes ont été tués.. J'appris les expressions : 'chasse à l'homme', 'chasse à l'arabe', 'ratonnade', 'bougnoule'.. je me mis à tout noter dans un carnet"(117). [We did not think about it like before, but we learned that other Arabs were killed ... I learned the expressions: 'manhunt', 'hunt Arab', 'ratonnade', 'bougnoule' ... I put everything in a notebook] (Author's translation)

Fathma goes further to express in a rigid way the violence of the host country through strong and meaningful words such as: "Morts gratuits, orage d'été. Morts inutiles, rendant ce pays obscène. Morts pour rien, ou alors pour assurer à une partie de cette société la laideur dont elle avait besoin" (118). [free death, summer storm. Unless death, making this country obscene. Death for nothing, or else to assure a part of the ugliness this society needed] ( Author's translation). Fathma's anger stands as a female discourse which can function as a form of resistance to the patriarchal violence of the host country.

As a young girl, Fathma's perception of the modern West is not at odds with the interesting study of the resistance of Moroccan Youth to Western Ideology carried out by Gema Martin Munoz. In her article "*Arab Youth Today: The Generation Gap, Identity Crisis and Democratic Deficit*", Martin Munoz realizes the impatience of the youth with "the need to rediscover on a cultural

level their own Islamic values( Islamic legitimacy) as opposed to the values imported from abroad-that is to say, the West.”(22)

Echoing Antony Giddens’s account of modern societies in *the Consequences of Modernity*, Fathma has access to multiple opportunities both productive and troubling in the novel: productive in a sense that France provides opportunities to choose the life the way she aspires for (which manifests in her learning of the language), and troubling in a way that it requires high degrees of negotiation which ,at times, might be risky and psychologically costly: “l’angoisse de la balle perdue’était un peu calmé. On n’y pensait pas comme avant, mais on apprenait que d’autres Arabes étaient tués”(Ben Jelloun 117) (the anguish of the lost ball was a little unnerved. We did not think as before, but we learned that other Arabs were killed) (my translation). Being exposed to such sources of productivity and trouble in the host country projects an image of polarisation or binary opposition.

Civilized and the uncivilized, the native and the Foreign alongside other forms of reductionism which undermines the value of the individual worth are such binary oppositions towards which the narrator bears resentment. Such complication which occurs in the life of the narrator is translated by her radical search for an exit from the unexpected impasse. At this moment, she begins to reconcile with her difficult past which is a long and difficult operation.

Resisting social prejudice and fear requires Martin Muñoz’s alternative which entails moving to her native village, to relive harsh memories; the memories that certain objects or perfumes trigger like the scent of clove which reminds her of her evil androgynous aunt who murdered her brother Driss, and the obstinate Fqih who humiliates: “ce retour fut une épreuve douloureuse” (Ben Jelloun 133) [This return was a painful ordeal] (Author’s translation). This reveals the extent to which the narrator is wading into a dilemma where a sense of belonging seems quite impossible.

Another essential gesture which signifies her resistance and subversion lies in writing a fictional text by means of interacting with the host country. The fictional text becomes a world that binds the migrant with the shifting reality. That is to say, fiction serves as the mediator between these two inextricable components. It is a mediator that shapes the space where she expresses her marginalization and dislocation. The fictional text becomes a stage from which she disrupts European authoritative discourse in an attempt to destabilize its wordly and spatial rational through interspersing images of the village with those of the host country.

Fathma adopts the master's apparatus to disassemble the hegemony of France; French is the language of the colonizer whose sign of persecution becomes Fatma's means of resistance, subversion and freedom. She occupies, therefore, the French language as it were to destabilize its organizing control. This destabilization occurs also through submitting the tenses in French to her rational claim to exasperate the authority of dialect and its control as representational devise.

Uncapable to completely get a handle on the rational of French grammar and tense formation, Fatma closes up collapsing all tenses into the present tense. She, therefore, appears to literarily disturb the Western construction of time. In this way, the relationship between the signifier and its object of signification alongside its cathacristic meaning is apparently fragmented. Interestingly, this has a further impact on Fathma's character in a way that an established subjectivity is being uprooted through subversive procedures to forge a free drifting signifier of an identity which is perpetually within the making.

Here, the reasoning of the narrator seeks to assimilate that the account of European history that rejects other micro-histories to the margin is subsidized into a hybrid enunciatory 'present' that does not concede, rather dismantle the Eurocentric conception of time and its underlying logic. As a voice from the margin, Fathma dares to penetrate the discourse of power for the purpose of

intruding the apparatus and the fundamentals of the European colonial discourse. Both Ben Jelloun and the narrator association to Europe bear the same connotation of revision. Fathma's voice is one that is diasporic and exilic. She is immersed in a process that blurs the difference between the oppressed and the marginalized. The narrator not only turns the spatial and temporal unity to confusion, she also upsets any space that could gain her a fixed identity, a space whose epistemologies are only to be transgressed.

Within this change of attitude lies the idea that a sense of belonging is to be surrendered and a conventional interpretation of reality should be revisited. The text entails no coherent structure, no fixed identity and therefore no one truth. The text positions the reader in a state of incongruity and a mysterious undecidability namely when it comes to notions of identity in which its fragmented nature swings between the present and the past, French, berber and Arabic, the metropolis and the village, the centre and periphery.

*Les Yeux Baissés* provides both hope of change and an alienating experience resulted from the diasporic move that indulges the migrant in the dynamics of a modern dehumanizing society. The narrator makes the reader reflect upon the exilic experience as a way of nomadism in which life transcends the captivating forces of any one's culture, language and homeland. This is an understanding which represents the consideration of the country as a fiction optimised by artistic and emotional growth of the female migrant.

While Tahar Ben Jelloun excels at unravelling the mystery of a glorified space through his rural immigrant female character and the alternative she opts for, Laila Lalami's special character "Faten" further explores the dark tunnels of the danger urban female immigrants enforced to experience for what she sees as a form of survival.

### 3.2 Border as a Complex Site of Domination in *Hope and Other Dangerous Pursuits*

The identity of the migrant is evinced by way of the mere structure of “Before” and “after” as separate sections in *Hope and Other Dangerous Pursuits*. It is a kind of structure which indicates that the space of clandestine migration as a transit quarter is detached from topographical and historical relations—the stories and histories of travelers making the voyage. Nevertheless, the practices of border represent its materiality by way of creating a border out of a fence, wall, blockade, and ditch; hence their quality is liable to have a very short effect. It is the reasoning and territorial governmentality that affect the way the spatial and temporal steadiness of borders are embodied. Yet, this reasoning has the potential to demonstrate the manner by which a wall, a fence, and a blockade are summoned to label identities.

The text exhibits the extent to which the border is a dispersed place enacting its regulations in areas far removed from its bodily vicinity and commencing up different spaces for additional endemic forms of control. This explains that there is a scattered cultural border that comes up with the prospect of its secretion and camouflage by way of culture, race, and gender in shaping borders. Gloria Anzaldúa understands that “borders are set up to define the places that are safe and unsafe, to distinguish us from them” (25). While Border becomes a “diving line, a narrow strip along a steep edge”, borderland is a “vague and undermined place created by the emotional residue of an unnatural boundary...it’s a constant state of transition” (25)

Shaping borders necessitates the demystification of its characterizing blur to demarcate the inside and the outside, the proper self and the stigmatized other. Because of the vague aspect of these boundaries, Faten becomes the clandestine other who reincarnates the lamentation of Maghrebian fantasies for the Spanish guard. In his book *Belated Travelers*, Ali Behdad mentions that the lamentation related to “the disappearing other” is seen as a yearning process displayed by

Western travellers in the Middle East for an orientalism disappeared by the effects of modernity. In the text, illegal migration brings together the performance of the sexual fantasy and the yearning for an imagined Mediterranean. It is the “liberation of wishful fantasies” (Ferguson 115) that brings about consumerism instead of the “regulation (stimulation) of desires” (115). Hence, reterritorialization occurs not only through reviving the pleasure of the Mediterranean fantasy but intriguingly through the commodification process.

Western obsession of the body, regional memory and place is what shapes the idea of reterritorialization in this novel. The yearning for other results in surrendering the territories reclaimed into national memory, and then passing to acting fantasies is what set up the reterritorialization for Faten who receives contamination from the other<sup>4</sup>. While her return to homeland becomes ruthlessly imminent, the immigrant becomes under a Spanish guard’s predatory gaze (s.f chapter four). It is a gaze that suggests a resolution, followed by means of sex to continue the crossing of borders. It is a border that is a fundamental site of control and influence.

The decision to have sex with the Spanish guard highlights how Faten’s entry into another territory is troublesome. She is corrupted by the Moroccan government which causes deterritorialization, yet Spain turns out to be a land where dealing with another corruption is a way to survive irrespective of what an Islamic identity is meant to be. It swiftly becomes apparent that “in the liminality of diaspora and exile, the boundaries between self and other, female

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<sup>4</sup> For further understanding of Europe’s Other, see: Hein De Haas, “The Myth of Invasion: The Inconvenient Realities of African Migration to Europe,” *Third World Quarterly* 29, no. 7 (2008): 1305-1322; Pinar Bilgin, “A Return to ‘Civilizational Geopolitics’ in the Mediterranean?” *Geopolitics* 9, no. 2 (2004): 269-291; Nikolaos Tzifakis, “EU’s Region-Building and Boundary-Drawing Policies: The European Approach to the Southern Mediterranean and the Western Balkans,” *Journal of Southern Europe and the Balkans* 9, no. 1 (2007): 47- 64; Stephan Stetter, “The Politics of De-Paradoxification in Euro-Mediterranean Relations: Semantics and Structures of ‘Cultural Dialogue,’” *Mediterranean Politics* 10, no. 3 (2005): 331-348; Paul Balta, *La Méditerranée Réinventée. Réalités et Espoirs de la Coopération* (Paris: La Découverte, 1992); Jean-Claude Tourrett, “Les Régions Actrices et Partenaires de la Construction Méditerranée,” *La Pensée Midi* 21, *Quelles Régions pour Dmain? L’Exemple Méditerranée*, eds. Bruno Etienne and Thierry Fabre (Aries, France: Actes Sud, 2007).

and male, inside and outside, homeland and hostland are often blurred and must continually be negotiated”( Naficy 33).

In Morocco, Faten vehemently rejects the objectification and exploitation of women. Crossing borders urges her to become the type of woman she inveighs against, the one who is the embodiment of “Western European ideals of beauty, while signifying exoticism through the incorporation of orientalist props, such as the elaborate headdress transparent veil” (Jarmakani 118). In spite of the fact that she is no longer restrained by the regulatory frame of her homeland, Faten is now exposed to another oppressive sphere of gender relations by becoming a prostitute:

While living in Morocco and wearing the veil, Faten has the freedom to wear whatever she likes, and she chooses to veil. In Spain, she must wear “heels” and “short skirts” (135). Faten becomes trapped within the West’s expectations of her role as a prostitute. The Western imagination of the female Islamic migrant who is liberated through the “freedom” of Western society is proven to not fit Faten. (Campell 20)

Obviously, the act of displacement and entering another territory can be, by and large, troublesome in favour of femininity construction that erodes the sense of autonomy she strives for. Bell Hooks asserts the negative view of patriarchal societies that makes of the weak mainly women liable to be physically and psychologically abused since hyper masculinity or machismo is entirely condoned and accepted (18). In Spain, Faten must wear “heels” and “short skirts” (135) to sell her body on the streets and get into cars with foreign men.

Survival necessitates the abundance of faith and the removal of the veil. It is an act that goes in stark contrast with Faten former conviction which entails the dismantling the West’s idea of the helpless Muslim woman forced to veil. Being a clandestine migrant makes Faten under pressure, indeed she becomes an ‘other’ who is supposed to submit to the violence of the nostalgia projected by the Spanish man who tends ceaselessly revives impressionistic and circulated

images of the Arab women. The migrant, then, falls in the West's ideology, she enters into a dangerous paradigm, which entails her transformation into a prostitute through the premise of freedom' of the Western society. Ironically, the displacement from Morocco to Spain, which is supposed to deterritorialise the self from the repression of class and gender, culminated in the worst circle of exploitation brought about asymmetrical power relations.

Faten's post migration life is a site through which the interpretation of her fantasies about the new modern space is no longer a liberation point of reference. Rather, it is a paradigm site of in which the contemplation and consumption of her body by the colonial West is viewed as a signifier of the persistence of the colonial regime. (S.f. chapter four) As a mysterious being, Faten is placed on the other side marked by the Spanish's regeneration of the cultural border. This kind of border is shaped by the resurrection of a stereotypical fantasy of the Arab woman that the Spanish man bears as a perception:

Faten's client fantasizes her, and forced her to re-fantasize herself to him, as having traveled from the 19th century, still backward, un-modern, and simple. She re-fantasizes herself by providing a theater of representation molded to conform to characteristic tourist itineraries. Faten draws upon familiar global imagery, known as "odalisque dreams," to localize ("Moorish house") and authenticate ("harem") herself in creating a stabilizing "repertoire" familiar to her client. She learns this repertoire when she migrates to Spain. (Nahrain 23)

Madrid is depicted as a place of delinquency and shame. It is not the luxurious land the female migrant fantasizes when she was home. In Madrid, Faten shares the street with immigrant women from Romania and Ukraine, Competing geographies of dispossession from the global South and the Eastern bloc vie for ascendancy in a globalized prostitution ring which provides invisible (working-class) service to the insatiable Spanish cravings for the exotic

(Mehta 143). Faten observes that her roommate Betoul, “one of those immigrants with the installment program—she sent regular checks in the mail to [her brothers and sisters]” (142) represents the group of drudges: “she lived like a pauper for eleven months of the year, and in August, she flew home and spent whatever was left in her bank account” (136). Faten notices that most Moroccan immigrant workers are employed in “garbage truck...cleaning out people’s trash” (135), which reinforces the idea that Spain is a mere territory of disillusionment and frustration for the migrant.

Optimistically, Faten upholds a strategy of distancing herself from the modern consumer society. Distancing the self, as it is developed by Giddens, is per se a source of being powerful which generates the mechanism of attaining agency. This is to say, forming independent identities necessitates the female migrant’s distance from modern spaces, meanwhile enhancing the non-modern lifestyle. Implicitly, living in a non-modern background dismantles capitalistic values and alleviates the oppression of the patriarchal control.

Beyond “banal modernity”, the modern city according to Frisby is a neurotic place of “entrapment” which triggers “a past elsewhere” (Spaces 34). ‘This past elsewhere’ contemplates the manner through which Faten generates a lifestyle far from the patriarchal structure to come to terms with surviving mechanisms in quite marginal or modest spaces exemplified in the narrative by sentiments of empathy and strong social bond, which works as a solace for a wholesome survival.

The Construction of what is called a ‘past elsewhere’ (Space 35) goes beyond Martin’s domination and disregarding the divisions of territory, gender and class. Declining Martin’s fantasy comes out as a symbolic act to reject the Eurocentric male worldview. Indeed, it is a decisive act that resents the manipulation of Western ideologies as a whole. Faten no longer accepts to succumb “the price she would have to pay every time if she wanted to see” Martin who is, actually, “no different than his father” (142). Echoing Giddens

and Bauman strategies of resisting an innervating modern lifestyle, Lalami's female character tends to promote a peaceful existence where she can recuperate a sense of control over her life and disentangle herself from the dependency on a fallacious "superior being" (127). Such step necessitates the inevitable questioning of the patriarchal superiority.

Through interrogating the patriarchal superiority, Faten holds back power over her body irrespective of what a state of the potential income will be. Assigned to a heathy atrophy of the mind, she decides "not to think too much" (139) neither about the frustrations of the past nor the restlessness of the present. Rather, she develops empathetic mechanisms resorting to a gathering experience in which she prepares an Eid meal sharing it with her roommate Betoul, a Moroccan nanny of a Spanish family. Faten tries to get along with Betoul while reflecting on what they have both sacrificed in Madrid.

Turning to a community measured by one's own culture and the intangible friendship with Betoul, and staying home on the Muslim holiday, which is a sign of her reconciliation with her religion, Islam, favourably correlate with Homi Bhabha's "strategy of survival". This strategy makes of the culture the basis that "reaches out to create a symbolic textuality, to give the alienating everyday an aura of selfhood, a promise of pleasure" (247).

In addition to self-distance, the protagonist's attitude suggests self-marginalization which is an option to get rid of constant anxiety while turning to a state of alterness to be at ease (Gidden 127). This is a form of challenge to metaphors of progress within a modern consumer society. It is indeed a conscious act that is concomitant with the re-attainment of autonomy that the receiving country does not show so much to offer. To my mind, the offer exists implicitly somewhere, but it needs an exertion of force to pursue a policy of displaying agency.

### 3.3 Female Migrants as *Human Waste* in Film *Les Oublies de L histoire*

Just as the media can exoticize and ‘otherize’ cultures, they can also promote multicultural coalitions. And if dominant cinema has historically caricatured non European civilizations, the media are more multicultured, with power not only to offer countervailing representations but also to open up parallel spaces for alternative transnational practices. (Shohat and Stam 166)

Like a work of literature, cinema could function as a reflection of the director’s mind. In response to Edward Said’s concept of worldliness of literature, Ashcroft and Ahluwalia argue that “texts have ways of existing which even in their most rarefied form are always enmeshed in circumstances, time, place and society. In short they are in the world, and hence “wordly” ( 22). Cinema provides a relevant epitome of the world. Taking into account that reality becomes increasingly fraught with complexity and fragmentation, “the means of representing it becomes more problematic as well; and this forces language and narrative into a more elaborate self-consciousness” (21).

A number of contemporary films have used the figure of the illegal migrant in Western societies to the point of almost starting a new subgenre (Mandelbaum and Sotinel). In *les Oublies de l histoire*, the borders represented beyond the dividing lines between Morocco and Belgium not as the characters expect: Elle voulait devenir un modèle, et celle à côté d’elle est originaire du Liban, elle cherchait un homme dont elle était amoureuse et les deux autres voulaient faire partie du monde du cinéma”, declare Amal, l’une des esclaves sexuelles du film, à Yamna. (“She wanted to become a model; and the one next to her is from Lebanon, she was searching for a man she was in love with, and the two others wanted to be part of the world of cinema” says Amal, one of the sex slaves in the film, to Yamna”. This film gives a gruesome look into the world of

human trafficking which comes out as a dynamic practice and ever-growing phenomenon incited by the greed of ‘evil human traffickers’ exploiting the most vulnerable (Bales 31).

The Moroccan cineaste Hassan Ben Jelloun warns that: *Tourné au Maroc et en Belgique, le film montre que l’Europe n’est pas cet Eldorado qu’on imagine. C’est un avertissement à ces jeunes crédules qui s’accrochent aux rêves chimériques*”, he adds that : *Une jeunesse “exploitée et consciente que son unique chance de survie est de bien s’accommoder d’une réalité qui oscille entre cauchemar et espoir’* (filmed in Morocco and Belgium, the film shows that Europe is not this Eldorado we imagine. It is a warning to these gullible young people who cling to chimerical dream; he adds that ‘A youth exploited and aware of survival is to live with a reality that oscillates between nightmare, and hope’)



**Figure 2.1** The Arrival of Yamna to Brussel and the Encounter with the Trafficker

The above figure embodies the moment of shock and discomfort. Yamna becomes speechless and voiceless which leave the viewer with a specific moment of contemplating the “epistemological commensurability that has unfolded.” (Katarzyana and Bennet 3) It is a moment of “strange encounters” (Sara 2) in which Yamna alongside other victims are initiated to the world of

scrutiny and panopticon, consigned to the detention brothel that makes of their future sealed.

Being trapped in the detention brothel which is a personification of the dumping site echoes the provocative notion of Zygmunt Bauman: ‘Human waste’ which compresses out of the female migrant agency. The female migrant characters become just like “packages dispatched and sent off into invisible places” (Bauman 80). They are sent to a brothel in Belgium, a country that is depicted as a place of wasted lives. These female migrants become what Bauman calls the “outsiders incarnate” (81) sealed off “in tightly closed containers” (85) from their country, by their way to the airport towards “new ghettos” (81) which bears the connotation of the detention brothel in the film.

What is striking about the narrative play of *les Oublies de L histoire* is that it matches with “the usability of foreignness and thus with the facet of foreignness that highlights the usefulness of the foreign body in the service of the nation” (Katarzyana and Bennet 4). It is, indeed, a philosophical underpinning of what a receiving country stands for.



**Figure 2.2:** Current Conditions of the Victims Displayed Through a Technique called Caravagism

Being in a dark, gloomy and a melancholic place like a brothel, as it is illustrated by the above figure, denotes the dumping ground that it is reserved to

the migrants who become direct candidate for waste or “garbage can” (Khama 193) population. They are jettisoned and left unnoticed which conveys the atmosphere of despair that envelops female mobility. The female migrants exit one life and enter another territory where their final exclusion is accomplished; since once inside, they are forgotten and forgotten by history as the title of the film suggests. Both the status of being illegal migrants and the places they have in another territory echo Bauman’s metaphor of ‘human waste’. That is to say, these characters exist only as commodities measured by their job as prostitutes and their bodies as long as they can be used anyway. Indeed, they are exploited in a predatory way which in the film sequences results in the weakening of the female body as long as it serves as a disposable commodity:

Physical suffering and disappointment are supposed to be healed at home, which is also where one’s potential is restored and balm is poured into the wounds inflicted by life outside. But the migrant worker is exposed to the outdoors: he cannot hide his body, or his private parts, or his suffering, and he answers the calls of nature in full view” (Nasraoui 208).



**Figure 2.3** An Aspect of Disposable Commodity Manifests in Injecting Nawal with Heroin

Nawal's resistance resulted in another phase of suffer that entails manipulating her through forced injections of heroin. It is an injection that makes Nawal trapped more and more in a zombie world of male traffickers who consume the energy of the female migrant. This consumption of energy can be read as an explicit metaphor for the function of the state which entails making its living from the misery of female migrants. While the nation reveals a vampiric basis, the viewer is placed in a position where they contemplate these female migrants as human waste disposed by capitalism. The nation state has historically manipulated "strangehood" which stands as, coining Bauman's word, an anthropoemic strategy that implicitly serves to "vomit the stranger"(Bauman, *the Making and the Unmaking of Stranger* 47)

Therefore, the useability of the female migrant pervades the film as far as their bodies can be offered in exchange of money. It has to deal with an "acute crisis of the human waste disposable industry"( *Wasted lives* 6), and the working of this industry matches with the film sequences in a way that operates via the specific usability of the female characters marked as disposable wasted humans. It is true that they are not 'worthy' humans, but their body parts are ironically valuable to sustain the lives of those who consume them, those who fill a compassion deficit. Noticeably, the notion of useability suggests consumption, manipulation, exploitation and destruction.

Being in another territory places these migrants under the category of the excluded or "the superflous population" where they become "technical element", a sideline of economic proress" (Bauman, *Wasted lives* 7). Eversince the moment Yamna, Nawal and Amal pay the middleman, they happen to lose control over their own trajectory, their autonomy is diminished and their transformation into a commodity becomes clearly full-fledged. While the full objectification involves a pedantic control of the victims' appearences, there is a constant ensurance that they look attractive to be sold just like products or goods in

supermarkets. The pimp ensures that the merchandise is well negotiated to grab the highest amount of money from the expected clients.

The value of the merchandise is indicated by the state of the body parts (breasts, legs and so forth). Being under the hand of traffickers is synonymous with the female migrants's absolute commodification, selling them in a kind of modern day slave auction. So, the subject goes through a metamorphosis that turned them into merchandise transported by a band of pimps towards the brothel in Brussel. In the film sequence, the appearance of Yamna, Nawal and Amal alongside other female victims from the other parts of the world is persuasive of the metamorphosis of these characters which conveys the human trafficker's point of view towards what women truly are; mainly Moroccan women who perceived as owning oriental juxtaposed with the imperialist conquest (s.f. chapter four).

Traffickers are much more likely to expose their power over the female migrants manipulating them as they plan to do. In the film sequence, the pimp is quite confident to justify the victimhood of the female migrants eliminating all forms of pulling exploitative and fiddling move against these women. With the merchandise, the traffickers move between the brothel and night club with impunity which suggests that the liquid modern consumer society is void of security and control :

On vous a rendu un grand service vous êtes sorti de la misère de votre pays, la dictature de vos parents, de vos frères. On va réaliser vos rêves de jeunes fille on vous permettre de rencontrer des jeunes très intéressants. Et pour vous faire venir ici on a dépensé beaucoup d'argent : les passeports, les visas, le ticket d'avion, de bateau, de bus. Vous me devez beaucoup d'argent. Nous on travaille.(47:22)

[We have done you a great service; you have come out of the misery of your country, the dictatorship of your parents, of your brothers. We are going to

achieve your dreams of young girls; we will allow you to meet very interesting young people. And to make you come here we spent a lot of money: passports, visas, plane ticket, boat ticket, bus ticket. You owe me a lot of money. We work!  
]

(Author's translation)

From the very first moment in the brothel that represents 'dumping site', it becomes quite evident the extent to which these victims are burdened by this job that usurps their dignity and autonomy. The land of arrival places these female migrants in an invisible place where security seems to have an aura of absence. These fictional female migrants seem to "live ahead the present" (Bauman, *Wasted Lives* 114). They sought "a hermetic place where they can attain the status of perfection. Yet, this perfection implies the end of the journey because nothing left to transgress or transcend" (114). Ironically, "the dream of stillness" these migrants fantasy occur through an abrupt change. It is a change that brings about uncertainty which according to Bauman makes a shift from material consumption to human consumption.

Therefore, these female migrants face inclusion at Belgium own discretion; a land where negative peace is pervasive. That is to say, there is a huge discrepancy between "the official discourse on the border and the border as a dynamic site of corruption, violence and alienation: As a matter of fact, as the countries of destination have repressed illegal entry and semimilitarized ever larger sections of their borders, there has been a sharp increase in illegal human trafficking" ( Sassen 41). This straightforwardly explains the danger which is the locus of the modern life.

To put it differently, the attempt to move in the globalized world renders the characters prone to experience life that is actually wasted. While questing for their autonomy and dignity, they are trapped in the practices of irregular migration. They are consigned to "the category of human waste and dumped in the refugee heaps of asylum systems, refugee camps or urban ghettos (Wylie

59). In one of the final moment in the film, Nawal voices her frustration to the other victims; she tries to persuade them to make subversion against the power structure of the pimps. Her attempt to protest with the other victims doomed to failure, she decides finally to commit suicide in order to get rid of the bitter exploitation aspect of human traffickers.

Indeed, the final scene conveys the extent to which women's mobility denotes that they are agents by their fate ( s.f Chapter four). It becomes obvious to say that the female migratory experience indicates "social abjection" or "abjection as a lived social process" (Tyler 4). All in all, the useability of the immigrant has an old aura of existing historically. People who migrate to other territories have been used differently as "cheap and often disposable labor force, an exotic others in the form of mail-order brides" (Katarzyana and Bennet 6). While it deals with female protagonists within the realm of exploitative dynamics of human trafficking, *Les Oublies de l histoire* deploys the identification mechanism deep seated in the classical narrative storytelling to convey two conflicting elements: the social marginality and the squeezing out of the migrants' agency in the European spaces.

Interestingly, these mechanisms of identification allow the audience or the viewer to discharge catharsis that might generate a considerable moment of contemplating the stereotypical representations of the migrants. These identifications mechanism is much more geared towards dymestifying the divergent point between the insider and the outsider. It is an identification that profoundly dislodges modes of self identification, interpellating the notion of invisibility of the female migrant, ingraining their marginality within a panopticon hellish prison; which results in the impossibility to come to terms with agency.

## Chapter 4: The Representation of the Female Body in the Narratives and Film

In “*Visual Pleasure and Narrative Cinema*”, Laura Mulvey, a feminist theorist, points out to the representation of women in film when she argues that “patriarchal societies have structured film form” (746). For Mulvey, women are at the centre of attention when pleasure, through the male gaze, plays itself out in film. The male gaze is what shapes the perception of the female body. It is seen, for Mulvey, as an erotic site where the fantasy of the male spectator is projected on the female figure (750). Such concept of the gaze, the look which pervades Mulvey’s account of the representation of women is pertinent for the discussion and criticism of gender. Mulvey’s feminist account becomes in an ongoing process of shifting and shaping throughout critiques.

As a starting point, its legacy still gains relevance to the analysis of the film ‘*les Oublies de l Histoire*’ and Laila Lalami’s *Hope and Other Dangerous Pursuits* though. Mulvey’s concept of the male gaze which entails the objectification and sexualisation of the female body stand as an essential point to interrogate the other option the body can present in the film. In spite of the major change which has been noticeable regarding the representation of women or female characters in film or literary works, women are still restrained by the stereotypes of, among others, gender, class and sexual orientations (Inness 8).

The meaning chased behind this chapter is looking upon the way the female body is represented and understanding the significance of such representation to the male structure of power and the gaze. So, the feminist theory which is relevant to be considered here, especially for the film and Laila Lalam’s work is that of Mulvey. The analysis will be achieved after an overview of feminist’s accounts.

As a social movement, film theory and criticism are inevitably influenced by feminism (Smelik 491). According to feminist theorists, cinema is “a

cultural practice representing myths about women and femininity” (491). Smelik pinpoints to the idea that early feminist criticism was geared towards the stereotypes of women; yet it soon calls for a positive notion of their images. Eventually, an effort has been channelled by feminist film criticism to grasp the “all pervasive power of patriarchal imagery with the help of structuralist theoretical frameworks such as semiotics and psychoanalysis” (Smelik 491). A reference will be made to semiotics and psychoanalysis to understand these concepts alongside their influence on the perception of the female characters body.

Feminist thoughts are seen to be inextricably connected to psychoanalysis. For Chaudhuri, Mulvey, Silverman, de Lauretis and Creed demonstrate “why film is a feminist issue and why feminist issues are still important in film” (2). This chapter reveals how Hassan Benjelloun film *Laila Lalami*’s novel adhere but sometimes deviate from the concepts that traditional feminism refers to mainly through the emphasis on the representation of body.

Bearing in mind that it is a product of second wave feminism, feminist film theory tends to put the emphasis on the hidden power structure at work in society and does provide insights into women’s problems which are caused by these societies (Chaudhuri 4-7). Within the feminist paradigm, theorists discuss the way women are presented in film in terms of their appearance and bodies. They tend to make sense of the extent by which societal powers influence the representations of women. Burgin’s account is echoed by Smelik in a way that she views cinema as constructing a “particular, ideological, view of reality” (491).

The body and appearance are constituted by the function of Hollywood cinema which entails an “unconsciously held collective patriarchal fantasy” (Chaudhuri 8), which explains that society shapes appearance and the bodies. Here women’s image works as a sign instead of a reflection of her reality. The

perception of the female body in relation to Visual culture is dissected by many theorists. Burgin shares his weave of thought in this regard when he states that: “Contemporary visual culture cannot be seen as simply reflecting or communicating the world in which we live. It contributes to the making of the world; individuals and nations act in accordance with beliefs, values, and desires that increasingly are formed and informed” (21-22).

Burgin conveys the idea of what one could perceive of their body after making a reflection through film. This quotation can work as a way to explain both: we live in a society that is reflected in Cinema; therefore society is constituted and shaped by what it sees. As long as film is a product of construction, it can be exposed to different interpretations. In a film, the body can be the flesh which is “intrinsic to the cinematic apparatus, at once its subject, its substance, and its limits” (Shaviro 255).

Therefore, it is patriarchal fantasy that shapes women’s images as it will be seen through the analysis of some female characters. In this way, women are perceived as ‘other’ to male norm. This otherness is fed by patriarchal culture via intermediaries such as “tradition, language, tales, songs and movies” (de Beauvoir) used by individuals to shape a manner in which to experience and understand the world. Such concept of otherness which generally pervades the feminist movement and approach aims to analyse as well as change the power of patriarchal societies (Chaudhuri 4).

This aspect of change is salient and pertinent to demolish the power of the gaze. The issue of gender is also pointed out here. Chaudhuri insists on the idea that gender is a question of culture which is not innate in its nature but attained by social conditioning (16). Noticeably, it is the social conditioning which identifies the femininity of a woman. Chaudhuri draws a distinction between “female’ which denotes biological sex, and ‘feminine’ which indicates a social gender role (16). In addition to the female and femininity, sexuality is

another concept added by Volocci to assign person's choice of being heterosexual or homosexual (752). In the globalised twenty first century, "many factors, including film help compose the manner in which people of all race, genders and social statuses understand and experience the world" (Jensen 15). Accordingly, the film depiction of female body has a significant role in understanding the perception of the female body.

The idea of the female body and its representation in visual mediums is associated with the notion of gender. Examining the body and sexual difference become a question that poses itself among gender. The interrogations about "which kinds of bodies, what their differences are, and what their products and consequences might be, can demonstrate, problematize, and transform women's social subordination to men" (Grosz 611). The influence the body made on women is the contentious and the intriguing subject for feminists: "academic interest in the body turned to a cultural study of the definitions of beauty and the impact those definitions had on women's identities as well as their actual social experiences" (Sanders 28).

A significant aspect of the representation of the female body and its effects on the protagonists will be carried out will be delineated basically to come up with an argument which partially subverts Mulvey's theory. Some protagonists are depicted as classically pleasurable to be looked at, whereas others soon take an active action to subvert the gaze.

#### **4.1 Juxtaposing the Muslim Female Body with the Imperialist Conquest in *Hope and Other Dangerous Pursuits***

The previous chapter of this thesis delineates that Laila Lalami's collection of short stories works as a pertinent "example of how the border as a liminal space between Africa and Spain proves to be fertile site in which to investigate issues of gender which operates in a transgressive process requiring a shift in mentality

and reality” (Kareem 232). The part of this chapter presents the extent to which this ‘fertile site’ affects Faten’s body for it becomes a tool that metaphorically revive colonial power.

Faten’s name is substituted by the Spanish rapist for Fatma; a name that indicates Western’s men orientalisation and appropriation of the Arab female body including her identity. This name bears the connotations of an ideal beauty; a symbol which signifies “exoticism through the incorporation of orientalist props, such as the elaborate headdress and transparent veil” (Jarmakni 118). Fatma is an oriental name adorned with the notion of fantasy targeting the Arab female body exemplified in the novel by the action of rape. Such action is exposed to suggest the weakness of the colonized and the continuous exertion of authority of the former colonizer.

As long as Faten or Fathma is an Arab woman who dares to cross borders, her body is vulnerable for it is the platform through which negotiations of identity are established and cultural confrontations are brought about:

Through her immigration experience, Faten renounces the constraints of the hijab( her faith), thereby succumbing to the sexual oppression of prostitution. In the process, she also loses a sense of agency through her inability to free herself from another form of oppression, namely the imposition of a postcolonial sexualized discourse over her or identity (David and Ortiz)

Such female character becomes the embodiment of the woman Martin has been reading about, “over the years that follows, she d time to hear all the fantasies, those that, had she finished her degree, she might have referred to disdainfully as odalisque dreams. No they were just part of a repertoire she d learned by heart ad had to put up with if she wanted to make a living” (Lalami 148). She, therefore, represents the image of woman who is disregarded “under the yoke of

Islam titillates the Western observer and permits him to place himself in the superior position. Women and their role become a stick with which the West can beat the East” (Malti-Douglas 9). This kind of beat is done through Faten or Fatma’s body that is looked at or conceived as a territory to desecrate and as an object from which asexual pleasure is gained.

Conforming to the orientalist ideology, Martin sees Faten’s appearance as unique and one that differentiates her from other Spanish women. As a Western man, Martin constructs the misshaped idea by “the profound difference between the will to understand for purposes of coexistence and humanistic enlargement of horizons, and the will to dominate for the purposes of control and external domination” (Said 217). Accordingly, Martin adopts a transpast and transcultural description, he says ‘shaking his head’:

Women in this country...do not know how to treat a man. Not the way, you Arab girls do. Faten felt anger well up in her. She wanted to slap him. I have been reading about the duties of the women to the men and all that. It is a fascinating subject (Lalami142)

It is quite noticeable that the narrative falls within the realm of fantasy and the sexualisation of the body attributed to male and his construction of the traditional power base of culture. It is culture that is interpreted as “a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge and attitudes towards life” (Greez 87). Within the same vein, Gloria Anzaldua constructs, in her turn, culture as the one that:

Forms our beliefs-we perceive the version of reality that it communicates. Dominant paradigms, predefined concepts that exist as unquestionable, unchallengeable, are transmitted to us

through the culture, culture made by those in power-men. Males make the rules and laws; women transmit them. (14)

Such transmission is enacted upon Faten's body which fills Martin with a predatory gaze. It is a body, Muslim woman body embedded as a typical image of the West's indelible mythological impression of the odalisque or Harem. Such idea forcefully liable to make the female a real slave:

Martin asked: where did you grow up?

In a Moorish house

With your parents?

I did not see much of my father. I spent all days in the Harem (Lalami 142)

Harem or the category of Harem as Jarmakani explains is the imaginative space through which to project masculinist and heteronormative fantasies of erotic desire and male power, as organised around male access to "add possession of women" (3). Within her body dwells the guarantee of return to authenticity and immanence promised by the Mediterranean Maghreb. Abd al-Naby Thakr is an eminent scholar who contributes with his insight while criticizing illegal or clandestine Moroccan Migration literature as a violent "shedding of skin", a skinning implied by the difficult meandering of exile alongside the documents of identity that are required to be burned in such instances.

Furthermore, it is worthy to note that Martin ruling passion with Faten's body coincides closely with "performativity", a concept developed by Judith Butler in *Bodies That Matters: On the Discursive Limits of Sex* to designate the materiality of the body steemed from culture:

The regulatory norms of sex work in performative fashion to constitute the materiality of bodies and, more specifically to

materialize the body's sex, to materialize sexual difference in the service of the consolidation of the heterosexual imperative (32)

The materialization of Faten's body is intensified by the imagination of Harem that has always intrigued Western men for it signifies an oriental lure which conveys an exotic abnormal sexuality. Having the colonial position of power, Martin bears, echoing Bhabha's statement, knowledge as desire and pleasure (*The location* 86), therefore this Muslim migrant becomes the solely capital gain for Martin. This is exercised through the body which represents the battlefield of postcolonial cultural struggle between new capitalist forces that put pressure on women to be more sexual and seductive and old traditional ones, conservative and prudish( Golley 527-28). Such pressure is quite reminiscent of the character of Faten.

That is to say, the image of Harem and heroic position Martin enacts work as twofold elements to understand Faten's passivity and submissiveness. First, she is the "colonized subject" that is "fixed in zones of dependency and peripherally, stigmatized in the designation of underdeveloped, less developed, developing states, ruled positioned as a categorically anti-thetical overload" (Said, *Reflections* 295). Second, her body works, referring to Fadwa Malti Douglas idea, as an analogous discourse to construct an identity fabricated by the Western stereotype depending on the image of Scheherazade:

There is an explosive relationship among sexuality, the body, and women's voice in the Arab Islamic sphere...Scheherazade demonstrates to her literary conscious and descendants that an intimate relationship must be created between writing and the body. She is as sexual being and who manipulates discourse (and men) through her body. It is the latter that permits her sexuality, articulated through her body and words. At the same time, Scheherazade uses narrative to redirect desire and, hence, sexuality (5-6-11)

Like Scheherazade, Faten becomes the locus of fantasy as long as she possesses a body skin “like black olives and breasts like mangoes” (Lalami 131) to fill in the desire of the Spanish man. The representation of her body is one that perpetuates the stimulated position attributed par-excellence to Muslim women whose body projected as “subject to male/ female gaze which is in tune with Mulvey’s account. Yet, conceived as a strategy of appropriation, it re-enacts as masculine pose in a traditional area reserved exclusively for males” (Suyoufie 227).

The preconceived representation of the oriental body is emanated from the excessive sexual titillation brought about its description as “preoccupied with sex” (Hassan 31) and that Arab women “spent their time in sexual preparation and in sexual intrigue” (16). The sexual relationship Faten has with her rapist Martin embodies the binary opposition of the postcolonial subject: colonizer and colonized. Faten realises that Martin’s racist perception of Morocco results in his dictator racist father who belongs to Franco’s Fascist regime: “for all his studying, all his declarations of understanding, he was no different than his father” (Lalami 142). Martin’s interest is the story weaved by Faten about her origin which conforms to the constructive nature of Western narrative. In a pleasant and appealing manner, she tells him that she grew up “in Moorish house..in the harem..with my six sisters... they initiate me to the art of pleasing men” (Lalami 142). Such intervention represents the essential move in the change of Faten/ Fatma.

Having assimilated fully what it means to be a female illegal migrant, Faten soon shows a nascent attitude to revolt against the hegemonic power of the male gaze associated with the Spanish colonizer. She no longer accepts being passive recipient of Western stereotypes. She, then, rebukes the demeaning role of being an orientalist source of fantasy for Westerners. Her action of inveighing against injustice can be seen as “the Moroccan and Islamic tradition of vociferous

activism- a more realistic and practical way not just of representing women but also changing their lives”( de la Gruz Gruzman 137). This can be viewed as an act of activism which lies at the heart of Faten/ Fatma’s resentment of sexual intercourse with Martin:“I think you should find yourself someone else next time” ( Lalami 143).

Faten soon realizes that she has to undo the sense of self she quests for eversince the moment she decides to cross borders. She, now, sets the mood to cross a new border or boundaries towards a new life void of the imposed identity either from Martin in the received country or Noura’s father in her country of origin. This change indicates the unnecessary need of seeking a refuge, being rescued by Martin or anyone else, which echoes the idea of Assia Djebar when she reports that:

We saw at the beginning how the women of Islam...are speaking of their liberation....with what splendid and sometimes tragic leaps into the future from a thousand servitudes, from the aggression and from the heavy crust of the past. It is freeing itself-and the women at its heart as surely- with great strength because it is the strength of faith: faith in itself and faith in God (40)

Being aware of what it means to be vulnerably objectified and ruthlessly exploited, this female migrant becomes an agent for herself which goes in vehement contrast with Western discourse alongside Mulvey’s idea of female passivity. That is to say, Faten has the willing to regain her autonomy thereby saving her body while supressing all Western assumptions about her identity as a Muslim female migrant.

Repudiating the West obsession with domination, Faten shows a nascent sense of agency towards her abject position in Madrid. She no longer accepts to be the colonised subject that is “Fixed in zones of dependency and peripherally, stigmatized in the designation of underdeveloped, less-developed, developing

states, ruled by a superior, developed, or metropolitan colonized who was theoretically positioned as a categorically antithetical overlord” ( Said 295). She despises Martin’s counterfeit favour of ensuring her legitimate immigrant documents. She decisively refuses to submit to Martin’s desires asking him to look for “someone else next time” (143), resenting the position of being an object to be studied, as a cultural artefact, this, along with her culture, could be known (142).

In one way or another, this subversion reveals Lalami’s attempt to “intervene in the imaginary-to change how images are produced-rather than to present minorities ‘as they really are’”( Kaplan 219). Lalami’s Female character realizes that she needs to give up the role attributed to her within a modern consumer society.

Interestingly, the text offers the reader a chance to reinterrogate and retranslate the image of the migrant Muslim woman who is considered legitimately passive. The text fulfils its promise of subverting the male gaze as it provides the start of an alternative in which Faten is a catalyst for the new Western political perception about the female migrant. It is due to the protagonist’s self consciousness about her physical appearance alongside her identity that trigger the act of resistance as a defending mechanism which confronts the utmost colonial domination for attaining self-preservation.

In *Hope and Other Dangerous Pursuits*, Faten’s body is represented in a way that adheres with Mulvey’s original work when Faten becomes an object of exploitation and subjected to the Spanish men gaze. Having awakened by the patriarchal oppression coupled with orientalist manipulative fantasy, the narrative makes a shift of focus towards a moment of awareness that leads Faten to subvert Martin’s orientalist stereotype.

## 4.2 Stigmatising the Female Body in *Les Yeux Baissés*

In *les Yeux Baissés*, the depiction of women and sexuality is not merely for creating a sense of entertainment for the reader, rather it is “bound up *with issues of power, violence, and pain* whether explicitly through sadomasochism and rape or *implicitly* through a *generalized oppression*”(284 *Italics mine*). Indeed, Ben Jelloun uncovers aspects of Moroccan society meant to be obfuscated by many people. Notwithstanding the contemporary realities, the text tends to uphold a reformist conviction towards Islamic tradition for the purpose of clearing up doctrinal incongruity. This reformist conviction is done through the female character, Fathma, who shows much willing to gain independence, “defying their oppressors, and bolting in desperation, abject and humiliated” (Marrouchi 284-285). To put it differently, Fathma becomes actively critical of Islamic tradition that is imbued with practices anchored “in the regulation of sexualities through control of bodies and spaces” (Hulya 20). The pervasive motif of women under patriarchy helps understand why the body is alienated and how the female narrator upholds a catachrestic technique to resist the power structure of society.

The village where the female protagonist lives is governed by “highly sexualized and genderd; the public reserved for men while women can only create their own secret one” (Moukhtar 3). The division of space indicates that the presence of Fatma in the religious institution or ‘*ecole coranique*’ is a nuisance:

Il y avait une ecole coranique dans l’unique petite mosqué. Mais les filles n’y avaient pas droit. Mon frere y allait ; je l accompagnais de temps en temps et restais a roder autour comme une folle, recevant l’echo des versets recites par l’emsemble de la classe. Je les repetais maladroitement, sans rien comprendre. Je rageais, je pietinais le sol en maudissant l’ecole et le vieux Fqih aveugle (27)

[There was a Koranic school in the unique little mosque. But girls were not allowed to. My brother went there; I accompanied him from time to time and remained to lapping around as an insane, receiving the echo of the verses recited by the whole class. I repeated them awkwardly, without understanding anything. I was raving; I was trampling the floor cursing the school and the old blind Fqih]  
( Author's translation)

The above quote indicates that Fathma's oppression is not confined to endemic social customs; rather it is attributed to the whole structure of Islamic tradition. In "the Meaning of Spatial Boundaries", Mernissi explains that Muslim sexuality is territorial" (Mernissi, *Beyond the veil* 489) it is controlled by an "elaborate ritual for resolving the contradictions arising from the inevitable intersections of spaces" ( 489). The control of the sexual space is carried out through visual, spatial, and ethical perspectives (Mernissi, *the Veil* 93). The ethical perspective which "belongs to the realm of the forbidden" (93) is important to understand the way Fathma's body is marginalised by the blind Fqih who represents Islamic tradition.

That is to say, the spatial regulation of women's bodies is bordered on an obsession for maintaining the social order (Mernissi, *Le Harem Politique*) which means that women constitute a sort of trouble to the harmony of the Islamic community because of their strong sexuality (Rhouni 166). This can be implicitly deduced from the reaction of the blind Fqih when he said: "Aveugle, certes, mais pas bete... les femelles, je les repere, ells sentient mauvais...continuons..." (Ben Jelloun 27). [Blind, certainly, but not stupid ... females, I spot them, they smell bad ... continue] (Author's translation).

Rejecting Fathma from the Quranic institution is part of enacting the veiling or covering of the female body in the name of preserving morality, an idea that makes a view of her body as "Pudendal and polluting"( Barlas 2). Obviously, the statement " they smell bad" suggests the blind Fqih's disparage of

Fathma as owning a polluting body which is closely linked to Stowasser's account of the belittling of females emanated from the premise that women are "greatest fitna or temptation for men and unclean over and above menstruation" (27).

Another argument that can be established in order to explain the blind fiqh rejection entails the "fear of the demonic power of sex... a fear of the uncontrollable, dangerous, and yet fascinating power of sex" which "develops the tendency to see all the dreaded (hence hated) aspects of life in woman" (Shimmel 124). In discourses of Islamic tradition, as Asma Barlas states, the veil is supposed to

protect men by hiding the impure, but enticing, female body from them. However, the very power of this body to arouse men also makes it vulnerable to their sexual depredation which is why it must be veiled. Far from signifying female virtue, the veil points to a licentious and easily provoked sexuality, especially male sexuality, that can only be kept under wraps by literally wrapping up the female body itself. (3)

This indicates that a deprecatory image about women is constructed to represent their bodies as a source of evil which highly deteriorates men's behaviour and hence the progress of society is diminished. So, this is as it is clear in this case does not fall within the parameters of the gaze or the object of the male gaze. Instead, such practices are much more likely to be interpreted by the fear from the impure or the monstrous body deduced from Fiqh misogynistic and belittling language used to describe the protagonist. No wonder that his archaic ideas are liable to narrow and shape the thinking of the reader, which can be a reflection of the mindset of some leaders' of mosques. Such way of thinking is more liable to perpetuate women's subordination. Indeed, Fiqh's full-fledged statement takes all forms of violence, mainly symbolic violence which aims at dismantling women from history.

It seems to assume that the text underlines the extent to which Islamic tradition continuous to instill its ideology and exposit its rule on the female body “mon corps ...sera invisible.personne ne s’apercevera de ma presence” (Ben Jelloun 244). [My body will be invisible.. no one will notice my presence] (Author’s translation). Fqih immutable account of womanhood tenaciously etches the abjection of the female body which allows the persistence of the masculine desire to dominate. Such domination does not seem to acquire the same connotation as it is the case for Faten.

The physical punishment enacted on Fathma’s body implies that men need to put women under their control as they are assumed to be physically and morally superior (Rhouni 167). In the text, the control is done not only through verbal but also physical abuse. The narrator states in this regard: “Et avec un long baton, sans se deplacer, chercha l’intruse...puis le bout du baton atteignit ma tete couverte; d un geste precis, il fit basculer le capuchin. Jetais comme nue. Le Fqih me donna un coup sur la tète. Je poussai un cri et partis en courant” (27). [With a long stik without moving, looking for the intruder and subtly tipping out the hood. I was like naked. I got a knock on the head by Fqih. I cried out and run off] (Author’s translation). Inspite of the violence enacted by Fqih and the androgynous aunt, Fathma’s body “did not feel a thing, I could make holes in my body, and I would allow without reacting” (9). Such physical abuse is much more liable to make a woman experiences fellings of being shameful for the mere thought of being woman.

In other words, the imposed control over the very territory of Fathma’s body constitutes a part of the ideological construction of Islamic tradition fraught with tacitly accepted norms in order to anchor certain factitious values, which straightforwardly suggests continuity with the past. The reaction of Fqih reflects an unscrupulous agenda geared towards ligitimizing the exile of female bodies from the public space, an idea which emphasizes the masculine imaginary. While dealing with the idea of body, Micheal Foucault has given a

considerable attention to these essential concepts: sexuality and power of which he thinks that “Christianity found the means to establish a type of power that controlled individuals by their sexuality, conceived as something of which one had to be suspicious, as something which always introduced possibilities of temptation and fall in the individual” (126).

Actually Islamic culture regards the female body as a complicated issue. The Islamic culture and “the traditions (whether Muslim or Christian) that govern women’s sexuality and bodily acts...are based on a conservative patriarchal culture justified by religious dogma, creating social norms and practices that assume the power of tradition” (El said and Meari 111). Therefore, Fathma’s body is considered to be the ground through which the experience of religion by the means of which gender and sexuality are shaped (Charmaine and Jibrin 922).

Given the attitude of Fqih, a fallacious idea comes out to suggest that women body is considered to be a sacred taboo. Then, as long as it is categorized among sacred taboo, it should by and large be confined and controlled. The control of Muslim women’s bodies is vehemently forced since they are regarded as active sexual beings; therefore, they constitute a menace to the very order of society (Mernissi, *Beyond the Veil* 490). The non-control of the body brings shame to society that is supposed to preserve its reputation. In the same vein, Deniz Kandioti states that “control over female sexuality becomes strikingly evident in the large number of different individuals who see themselves as immediately responsible for ensuring women’s appropriate sexual conduct (325).

Notwithstanding all these restrictions, invading the Quranic School can be explained as a possibility for Fathma to resist Islamic tradition. The female character endeavours to undergo the oppressive tradition in order to heal her bodily disintegration from community. She retreats to grottos and tree trunk to escape injustice. This kind of liberation is overlapped with the encounter of

another female character in the novel 'Halifa' who asked to exchange the touching of each other's nipples:

J'eus envie de les caresser, puis je rougis de honte. Je partis en courant, bouleversée par ce contact qui éveilla en moi une sensation étrange, bonne et toute nouvelle...j'étais mal à l'aise et me mis à detester Halifa et à me degouter moi-même. Je decouvrais que mon corps pouvait ressentir autre chose que le froid et la fain, la chaleur et la fatigue (34)

[I wanted to caress them, and then I blushed with shame. I ran away, bumped by this contact that awoke in me a strange sensation, good and new ... I was not at ease and began to hate Halifa and dislike myself. I discovered that my body could feel something other than cold and cold, heat and fatigue] ( Author's translation)

Liberating the body necessitates the quest for an alternative space such as 'l interieur d'un tronc d'arbre" (33). Yet, social norms and taboos bring back shame of the self and sexuality that the protagonist experiences in her reality of being a woman. She is haunted by the premise that the regulated body is the marker of a pure society where male power is maintained. The female character Fathma starts to experience a polarised sensation, trying to mediate physically between the categories of belonging to her own body "sensation étrange bonne et nouvelle", (strange sensation good and new) and traditional norms "me mis a detester Halifa et me dégouter moi-meme", ( makes me dislike Halifa and disgust myself) opting out of conforming, at the same time, facing the reifying cultural tradition.

It is in this light that "Ben Jelloun puts women at the heart of village life and of family ethics. He codifies them as the guardians of culture, the bearers of its secrets, and, at the same time, the ones who hold the key to salvation" (Mokhlis 2). Once the protagonist recognises she is inevitably restricted by historical and cultural identity which mystifyingly controls the female body, she

turns to reverse paradigms of traditional division of space between men and women. The narrator stands at a position where she becomes a subject “of representation by breaking stereotypes, undermining the restrictions imposed by confined sequestered space through a transgression of the public and the private, and by questioning the viability of man-made traditions aimed at the privation and marginalization of women” (Brinda 80-81).

Being a subject entails the alienation of the body, a rather starting point for reflection on new self knowledge, new thinking of another space. To make a change, the protagonist chooses education as a panacea to attain her bodily integration while filling the ontological vacuum in another space. In a covertly defiant way, she states (no more blind fqih with his sharpened stick... there are boys and girls together and the teacher had no stick (Author’s translation). Ironically, the fqih irrational prejudice generates an urgent need for Fathma to experience a complete transformation geared towards healing her body from physical alienation.

Faced with patriarchal authority, the text represents the female body as an apparatus of reproduction. The body becomes the canvas onto which repression of society can be inscribed. Yet, the body is liberated by way of questioning and contesting this tradition, which means that the very resistance of the protagonist constitutes a form of social change. To save her body from destruction, she gives voice to her subversions against the indictment of her village. The female body signifies the physical and psychological selves as she substitutes her agony into a pain both visible and more manageable. Fathma seeks to project the idea which seeks to acknowledge that healing necessitates the recognition of the one’s self and communal violence.

While making sense of the power of her mind to heal her bodily dispossession, Fathma arrives at a point where she dares to break down traditional barriers through an explicit articulation of her feelings. Such vital

feelings are also conveyed through her refusal of dowcasting the eyes which renders the look or “le regard” as a powerful item to do so.No wonder that ‘le regard’ or the matters very well here, especially that its sense is highly correlative with the title of the novel perse. Essentially, the power of the look is used to support speakers while expressing the movements of their soul, Cicero has stated that:

Le pouvoir des yeux, la manière de leur donner de l'expression mérite donc beaucoup d'attention. Pour la physionomie, il ne faut pas vouloir la faire trop agir, la changer sans cesse ; car on risquerait de tomber dans le ridicule ou dans la difformité. Ce sont les yeux qui doivent avoir tour à tour de la vivacité, du calme, de la pénétration, de la gaîté, montrer enfin tous les mouvements de l'âme de l'orateur toujours d'accord avec son discours. L'action est l'éloquence du corps ; elle doit être l'interprète fidèle de l'âme. Et la nature nous a donné les yeux, comme elle a donné au cheval et au lion la crinière, la queue, les oreilles, pour exprimer les sentiments intérieurs. (Dialogue de l'Orateur, 199)

[The power of the eyes, the way to give them expression therefore deserves a lot of attention. For the physiognomy, one should not want to make it act too much, change it constantly; because we might fall into derision or deformity. the eyes are the ones which must in turn have vivacity calm, penetration, cheerfulness, finally show all movements of the speaker's soul always compatible with his speech. Action is the eloquence of the body; it must be the faithful interpreter of the soul. And nature gave us eyes as it gave the horse and the lion the mane, the tail, the ears, to express inner feelings] (Author's translation)

The language of the eye is supposed to either support enrich or completely replace verbal speech. In literature, the look or le regard

discourse is often used by writers who reserve a special place given the idea that this verbal element is salient in human relationships. In *les Yeux Baissés*, the look or le regard constitutes the living mirror of taboos that have long struck Moroccan society. The text describes the look which is the object of challenge for the narrator. 'le regard' or the 'look' reveals Fatima's capacity to free herself by refusing to lower her eyes which has been used by men as an object to subjugate women in a traditional Moroccan society.

Through the text, the idea of lowering the eyes (With Downcasted Eyes) emerges as a way of submission. It is an attitude enshrined in tradition to prohibit women from looking outside. Girls are supposed to lower their eyes and not look directly; the Koran however advocates this attitude to both sexes: "Dix aux Croyants qu'ils baissent leurs regards, d'être chastes. Ce sera plus décent pour eux. Allah est bien informé de ce qu'ils font." (Le Coran: la lumière versets 30-31) [Tell believers to lower their eyes, to be chaste, it will be more decent for them. Allah is well-informed about what they are doing ] (Author's translation)

The gesture of lowering the eyes, with respect to tradition is interpreted as the epitome of modesty and obedience towards men. Such law, however, is vehemently refuted by the narrator who asserts herself through looking people straight in the eyes: "Quand j'étais petite, on disait que j'étais effrontée: je regardais les gens en face, soutenant leur regard jusqu'à ce qu'ils se fatiguent et renoncent à m'intimider avec leurs yeux ronds et méchants"(164). [When I was little, it was said that I was cheeky: I looked people on the face, holding their look until they tired and gave up and intimidate me with their round and nasty eyes]. (Author's translation)

By means of the look, Fathma cut the ties with her tradition showing her parents that she is capable, after becoming adult and educated, to get rid of the

pressure of the look; an idea that does not appeal to her parents at all. She imagines that her father wrote her a letter in which he voices his heart: “J’aurais aimé te parler directement, mais depuis que j’ai remarqué que tu ne baissais plus les yeux en t’adressant à moi ou à ta mère, je préfère éviter un affrontement dont ni toi ni moi n’avons l’habitude.”(92-93) [I would have liked to speak to you directly, but since I noticed that you no longer looked down when speaking to or your mother, I prefer to avoid a confrontation which neither you nor I are used to] (Author’s translation)

Not accepting to lower the eyes is construed as a rebel against authority and more importantly against the authority of her husband. The latter is a French writer she met when she was invaded by a romantic character of her creation who she wants to get rid of. On the wedding occasion, the attitude of lowering the eyes is encouraged by the grandmother. The situation is ironically described by Fatma who states:

Le jour de mon mariage, j’étais prisonnière de deux grosses femmes, professionnelles du protocole. Elles devaient m’assister, comme si j’étais une princesse. Elles faisaient semblant de le croire. Elles me disaient : Gazelle, princesse, baisse les yeux, ne regarde pas en face, tu es couverte d’or et de diamants, tu dois rougir et même pleurer de bonheur lorsque ton homme viendra à coté de toi, ne le regarde pas, garde les yeux baissés, car tu es fille de la pudeur et de la vertu. Si tu j’évanouis, nous sommes là pour te ranimer. C’est bien, une fille Le regard qui s’évanouit, cela prouve son innocence et sa pureté. (266)

[On my wedding day, I was trapped by two overweight women, protocol professionals. They were to assist me, as if I were a princess. They pretended to believe it. They said to me: Gazelle, Princess, look down, do not look in the face, you are covered in gold and diamonds, you must blush and even cry with happiness when your man comes next to you, do not look at him , keep your

eyes down, for you are the daughter of modesty and virtue. If you pass out, we are here to revive you. It's good, a girl the look that faints, it proves her innocence and her purity].

( Author's translation)

Fatma thinks of her marriage, with this man whom she believes to be madly in love with, as another opportunity to free herself from the burden of her ancestral oppressive tradition. Unexpectedly, her husband tends to exercise the same order and assume the same right towards his wife just like that which the father has in front of his daughter, namely that he wants to oblige his wife, to lower her eyes out of modesty during his presence:

Je sais ce qu'il veut, il me l'a clairement dit un jour ; il me veut les yeux baissés comme au temps où la parole de l'homme descendait du ciel sur la femme, tête et yeux baissés, n'ayant pas de parole à prononcer autre que : « Oui, mon Seigneur ! ». Il appelle ça de la pudeur, moi je dis que c'est de la bassesse, de l'hypocrisie et de l'indignité. La pudeur, c'est regarder l'homme en face et confronter nos désirs et nos exigences. Si, aujourd'hui encore, l'homme monte sur le mulet et la femme suit à pied, si tout le monde trouve cela normal, pas moi. (274)

[ I know what he wants, he told me clearly one day; he wants me with downcast eyes as at the time when the word of man came down from the sky on the woman, head and downcast eyes, having no word to say other than:Yes, my Lord! He calls it modesty; I say it is baseness, hypocrisy and unworthiness. Modesty is about looking the man in the face and confronting our desires and demands. If, even today, the man goes up on the mule and the women follows on foot, if everyone finds that normal, not me.]

( Author's translation)

The idea of refusing to abide by the French husband's surprising rules leads to an obvious disagreement and conflict. Before he left home, he had written a letter reminding her of her own tradition:

Il faut, comme dit le philosophe, que le cœur se brise ou se bronze. Le mien n'est pas tout à fait brisé et ne pourra jamais atteindre la dureté du bronze. Le mien est las. Alors je m'en vais. Je te laisse enfin avec toi-même. Apprends la pudeur et l'humilité. Je sais que cette histoire des yeux baissés te fait rire. Ta vie, telle que tu me l'as racontée m'a ému. Tes combats de fille d'immigrés m'ont plu. Je pensais que tu étais entre deux cultures, entre deux mondes, en fait tu es dans un troisième lieu qui n'est ni ta terre natale ni ton pays d'adoption. J'ai eu de l'audace de penser que je constituerais pour toi une patrie. Ce fut une erreur. Tu ne Sais pas épargner la honte aux autres. (295-296)

[It is necessary, as the philosopher says that the heart should be broken or tanned. Mine is not quite broken and can never reach the hardness of bronze. Mine is weary. So I am leaving. I finally leave you with yourself. Learn modesty and humility. I knows this story with downcast eyes makes you laugh. Your life, as you told me, moved me. I liked your struggles as a daughter of immigrants. I thought you were between two cultures, between two worlds, in fact you are in a third place which is neither your homeland nor your adopted country. I dared to think that I would constitute a homeland for you. It was a mistake. You do not know how to spare others from shame].

( Author's translation)

As a leitmotif, the idea of the look becomes the defending mechanisms for challenging submission and making a rupture with tradition. It becomes an object of refusal to believe in fatality like her mother, grandmother and great grandmother. Fathma decided to be the one "through whom the break up happen" (celle par qui la rupture arrive. (44) Fathma is gifted with a powerful

look and a strong determination. She is faced with the wickedness of her aunt and she does not remain silent or passive, she courageously stands up for herself through the power of the looks which brings about change in her personality; a personality imbued with particular qualities.

To put it differently, the narrator's exceptional strength infuses her with three major virtues, they are: "la résistance à l'adversité, la volonté de vivre dans la liberté et la dignité, rigour dans le courage" (243) (resistance to adversity, the will to live in freedom and dignity, rigor in courage). These qualities allow the look of the girl, adolescent and woman to attain the necessary energy to struggle for her emancipation. Revolutionising the oppressive tradition requires strong looks. These looks are steemed from the eyes which are part of the human body or Fathma's body. Therefore, the looks alongside the body constitute complementary unit through which tradition is questioned and contested.

All in all, the heavy cost on Fathma's body when she deals while dealing with tradition does not seem to suggest, this time, the male gaze or desire to manipulate the female body due to its passivity. Instead, a deep religious conviction is motivated to manipulate the female body because it is an active sexual being that threatens the superiority of males. That is to say, in Tahar Ben Jelloun's *Les Yeux Baissés*, the emphasis is directed towards Fathma's marginalised body. Unfavourably correlative of Mulvey's account of the female body as the object of desire, the protagonist's female body becomes rather an apparatus of reproduction over which burden is placed. The text does not fall within the framework of Mulvey's account of the male gaze; it rather problematises the female body misconstruing it as a monstrous body, a body which is the source of evil for the progress of society.

I think the pleasurable aspect of the female body is what renders it an evil for the beholders of tradition, an idea that goes beyond the scope of my paper. So, the protagonist body is controlled, stigmatised through a reifying

tradition. 'Fqih' makes of the female body a devilish site from which virtue diminished. Yet, It is through the stigmatised object (the body including the looks) that a power of change emerges to make sense of an ontological being.

#### 4.3 Fetichizing the Female Body in *Film Les Oublies de l'histoire*



Figure 3.1 Fetishizing Yamna's Body

In "*Les Oublies de L histoire*", there are several scenes to which Mulvian concepts can be applied. When Yamna arrives to Belgium along with other characters from different countries, the pimp forthrightly bursts through her gazing at her body where the chest appears to be emphasized with the lighting allowing the gaze for both the pimp and the view. This makes Yamna a spectacular object for the male gaze. Peter Lehman and Wiliam Luhr see fetishism as the "overvaluation of a part of a woman's body" (270). Here, fetishism is not only confined to what is sexual, rather; it targets the objectification of female's bodies to appease the male visual pleasure (271). It is an aspect that is saliently pervasive in the film under discussion.



**Figure 3.2** Depicting Submissive Female Characters in the Brothel

Several close up shots of the parts of female bodies are also established the moment when their fate is sealed. Those shots demonstrate a weak side of the female character, particularly, when Yamna is placed on the right side among three male traffickers: “tu as la peau douce comme une rose”(30:15); an action which indicates the voyeurism that “calls attention to a certain type of male active power, of the subject/looker on the object looked upon...The males would then be in the active position. Male visual dominance certainly rules”(Douglas, 24). In the same way, Mulvey reports that men drive all actions where:

a passive woman stands in patriarchal culture as signifier for the male other. they are bound by a symbolic order in which man can live out his phantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning. (173)



**Figure 3.3** Aicha's submission

While the sex trafficker tries to render this female character meek and submissive, Aicha who is another Moroccan victim emerges with neck covered in burn scars (hidden with a piece of black cloth around the neck for they look horrible) as a clear example for any migrant who might dare to disobey orders. The pimp says:

Il vous suffit de suivre les instructions...elle etait belle Aicha! Elle ne manque rien ici. Un jour, elle a tenté de s'enfuir, de partir à son pays...elle a été rattrapé..Dommage! Et voila sa fin, et celle qui va finir comme Aicha ça me feras plaisir de s'occuper d'elle personnellement...celle qui desobeit, le regrettera.(48 :57)

[Just follow the instructions ... she was beautiful Aicha! She does not miss anything here. One day, she tried to flee, to go back to her country ... she was caught again. Fortunately! And here is her end, and the one who will end like Aicha; it will make me happy to take care of her personally ... the one who disobeys, will regret it]

( Author's translation)

Scars are perceived differently when placed on the body. William Lhur reports that scars offer men an empowered look, whereas women's scars are interpreted as being a source of defectiveness (41). Scars diminish women's values of beauty. In the film, women's scars work also as a signifier of patriarchal oppression. The scars of the migrant Aicha indicate the extent to which women are powerless and inferior over males.

This authoritative structure is worked out as well through the mise en scene. Robert Craft delineates that the camera angle affects the manner by which the spectator assess the characters. In the case of a high camera angle, the spectator looks down on the character which indicates a weak image while a low camera angle, the character looks bigger, and the spectator looks up to the character (305). Enough space is left for sex traffickers to exercise their power and violence while the victims are positioned at the far end of the room in the brothel as well as in the bar.

Images "not only narrate power relations, but bear these relations within their very formal structure and in their conditions of distribution" (Amelia 3). Images or visuals have the potential to either nurture or challenge power relations. Magie Humm states that the camera looks at the female characters as objects; at the same time, the man in the film are presented in a way that makes "their gaze powerful" (14). Such powerful gaze is fuelled by the means of camera and its technical specific stereotypical process. The structure of the film sustains both the male character and the spectator whose gaze projected at female characters who are "represented in fetishist and stereotypical ways"(14)



**Figure 4.1** Scopophilic Scene

This figure exemplifies the scopophilic moment developed by Mulvey, that makes men powerful because of the active gaze and the protagonist weak as they are positioned in an inferior zone.

The determining male gaze projects its phantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to be-looked-at-ness*. Women displayed as sexual objects the leit-motif of erotic spectacle ... she holds the look, plays to and signifies male desire.

Mainstream film neatly combines spectacle and narrative. (Mulvey 750)

Migrants' bodies are excessively projected for visual consumption which indicates that the image of female sexuality becomes the mechanism through which the authority of the male gaze is validated. The gaze also involves the receiver and how the film is received (s.f Garraio). In the film, there is no way to exclude the receiver's gaze in connection with the body of the trafficked woman.



**Figure 4.2** The Gaze and the Viewer's Implication

The erotic gaze becomes part of the aesthetic choice. It involves the implication of the viewer's gaze and the point of view which reinforce the representation of the illegal migrant body in the host country. In a way or another, the film's aesthetics seek basically to highlight the function of the bodies violated in the host country, I mean the aesthetic shows whether the body opts for an on or off screen representation.

To foster the reality effects, Hassan Ben Jelloun adopts an aesthetic choice which consists of shooting with the digital camera to foster the reality effects. The technical function of the (lightweight) are inextricably geared towards chasing the female characters at a close range. It is in this regard, Hassan Ben Jelloun says:

Il s'agissait donc de montrer la réalité de ces pays d'accueil et comment les immigrés sont reçus. Il y est également question d'exploitation de l'immigration clandestine. C'est donc toute une documentation qui a été réunie dans ce sens. On a visité plusieurs pays européens et arabes pour pouvoir collecter le maximum d'informations afin de créer une fiction proche de la réalité. «Les Oubliés de L'histoire» est en quelque sorte une fiction documentaire. (Ben Jelloun)

[It was therefore to show the reality of these host countries and how immigrants are received. Besides, it tackles the issue of exploitation of illegal immigration. Well, it is all documentation that has been gathered in this direction. We visited several European and Arab countries to collect as much information as possible to come up with a fiction close to reality. "The Forgotten by History" is in a way a documentary fiction]

(Author's translation)

The sequence showing the trafficking of the female characters in the brothel alongside the bar is a paradigmatic illustration of the relationship between technical choice, aesthetics and meaning: the camera moves among the bodies as if it takes up the function of the trafficker. At this point, the subjective camera conspicuously urges the viewers to look at the female bodies. Therefore, no wonder what sort of feeling the viewer will experience. Along with being astonished at the imposed prostitution, the viewer is placed in a position which lies at the heart of interrogating the values of the socio economic system.

The subjective camera seems to function in contrast with the receiver who becomes indulged in an uncomfortable situation particularly when there is a face to face confrontation with the sexual violence enacted against the major characters (Yamna and Nawal). It is a sequence which binds both slow and quick succession of shots showing the faces of the clients on top of the victim. In this instance, the gaze of the viewer is mingled with that of the victim. Here, the aesthetic choice bears clear ethical implications. That is to say, the gaze of the viewer is brought onto the scene indicating a sense of challenge enacted by the director. Therefore, the sequence which follows Nawal's rape by several pimps provides a static shot of her being half naked and unable to move at times she was held to the brothel where she was ruthlessly offended by her abductors.

As the events of the story unfold, the viewer's gaze reproduces that of the abductors. No wonder that the director of the film tends to immerse the viewer in two complex situations: the refusal of being a voyeur which will result in

ceasing to watch the film, and the interrogation of their own perception regarding the representation of the female suffered body. Hence, the viewer's state of mind fluctuates between what is complicit and critical distance. Furthermore, the eroticised female body projected for male visual pleasure can be seen as the epitome of a pervasive order of difference that connotes the "non-identity" (Derrida 129) of a woman. Such sex symbols and passive representation of the female migrants reveals a considerable compliance with Mulvey's thought.



**Figure 4.3** Nawal Between Resistance and Fear

Speaking of deviation from Mulvey's theoretical stand point, Nawal is a female character that deviates from Mulvey's theory. She makes of her body a power to set up priority of one's narrative in order to challenge a controlling group. Her confrontation with patriarchal controllers of her body seem to be tragic to the spectator at first, but it soon turns out to be a pertinent strategy to put an end to its oppressive power gaze. When making self effacement, Nawal sacrificingly challenges the patriarchal voyeurism thereby attaining a quite meaningful definition of her body. After she realises it is a futile to form alliances with other victims come to terms with a rebellious act, the self effacement of her body becomes a proactive initiation. Her sudden demise embodies the hopes of those forgotten by history. It is supposed to be a wakeup

call for other victims to resuscitate the meaning of being a woman. Nawal's body becomes the living epitome not only for female characters but for sex traffickers and abductors who were afraid of being disclosed the moment of the tragic event.



**Figure 4.4** Nawal self-effacement

Notwithstanding Mulvey's account of the male gaze, the female body becomes, through the act of Nawal's suicide, the source of the significant insight for other female characters that do not show much to change their brutal situation for producing a thought. Nawal's act enables the viewer to move from scopophilia to a feeling of pity and pain. Ironically, the female body becomes the powerful means to process and dismantle the manipulative structure of the traffickers. Nawal's body further contributes a wide discourse that might interest feminism. It serves as a subversive discourse which offers the voice to woman to be heard irrespective of what speech is meant to mean. Furthermore, irrespective of one's expectation of the horrible act, Nawal forges a sense of recognizing thereby healing the self.

Interestingly, Nawal's body marks an acknowledged history of patriarchy. It stands as the emblematic image of its indictment. The female body here is not a crisis or an object of the gaze anymore; rather an opportunity to inveigh against the atrocious exploitation of sex traffickers. I see Nawal as an important element in this study. Putting an end to her life is unique and intentional mean to enact the corporeality that underscores her revolt against oppositional thinking, rhetoric and social codes of language.

The female body becomes the privilege site to give upon language. Throughout the film, it is clear whether Nawal is going to submit or revolt. Her attitude is strong enough to build mechanism of agency though stark constraints. Notwithstanding her being in a male controlling group of sex traffickers, her story is shaped gradually through her insistence of agency which is unlike other victims.

*Les Oublies de L histoire* creates new history to enrich, subvert and preempt formal closure for the narrative of history. For me, the film offers a kind of revision of the representation of woman as being passive. The body transformed into a proactive text where both pain and agency is registered. It bears a significant weight in preserving a sense of agency. Unconventionally, the event of the suicide re-animates the perception of the representation of women changing the history of patriarchy through a revolutionary and heterodox way.

All in all, what binds the bodies of different characters together; each one in their own way of subversion to liberate their bodies from male power structure. Therefore, another dynamic plays itself out to further investigate Mulvey's legacy without denying its paramount point of departure for establishing the foundations of an argument.

## Conclusion

A state of atrophy within the village made the protagonist In Tahar Ben Jelloun's *les Yeux Baissés* undermines the restless confinement to shape a new order which goes beyond current patterns of being. Such transformation, by way of mobility, changed the protagonist into an autonomous agent. The text presented a deterritorialized subject through lines of flight unsettle limited thought of corporeality in potential forms of persistent becoming, substituting the silent mother with France which become the new mother to be eagerly embraced. Words became the narrator's allies that led her to a straightforward understanding of the world.

Yet, one part of this understanding has positioned the female legal migrant within parameters of a tragic displacement, in which France became the usurper of her self-actualization and valorization as a result of the irreconcilable gap between the praxis of religion of the alien migrant who turned out to be a divided self and the receiving country. Not only has the protagonist self-ostracization generated an ontological vacuum, but also the existing sentiments of racism and fixation with traditional patriarchal normativity. The analysis conveys that France is actually the world that binds the migrant with the shifting reality.

As a gesture of resistance, fiction represented the mediator between these inextricable components. The fictional text revealed to be the stage upon which European authoritative discourse is projected in a disruptive way destabilizing its spatial rational while adopting the master's apparatus to disassemble its hegemony exasperating the authority of dialect and its controlling device. It is a representative device that is powerful enough to fragment the object of the signified and the signifier. Through subversive procedures, subjectivity has been uprooted to a free drifting signifier of an identity which perpetually within the making.

As a voice from the margin, Fathma dares to penetrate the discourse power for the purpose of revision. Resorting to suburbs was also a strategy to reject urban authorities thereby deconstructing the myth of modernity. Such deconstruction posited an urgent centrality of the irrational violence or negative peace emanated from France's exposure of forms of reductionism which undermines the value of even the legal migrant whose sense of belonging became, as the analysis proved, impossible. *Les Yeux Baissés* provides both hope of change and an alienating experience resulted from diasporic move that indulges the migrant in the dynamics of modern dehumanizing society.

While Tahar Ben Jelloun excels at unravelling the mystery of a glorified space through his rural female narrator and the alternative she opts for, Laila Lalami's urban character specifically Faten explores the dark tunnels of the danger enforced to experience for what she sees as a form of survival. Making the journey north involved all social economic classes' gender and education levels. The stigma of divorce turns Halima into an agent of mobility who proved to become a real woman rather than a submissive wife. The sea became, then, an exalting abstraction refelecting a sensual relationship eliminating anypoint of reference. Though the analysis discloses the backdrop of Haima's mobility experience as a way to explain the danger and the futility of women's mobility, another hope of survival in the homeland was considerably established when she managed to run successful business in her country of origin, the idea which anchors the changing face of womanhood in contemporary morocco.

The Mediterranean became Faten's lure that projects a desire for a place and time which stood as a form of reterritorialization. Notwithstanding the power of the panoptican, the body balatantly emerged to represent nomadic circumevention of patriarchy. Sex became a significant antidote to the implementation of the law in case of the invasion of territory. It was through the female migrant (Faten) that sex can be read as an act through which alliances

forged for smoothing the process of mobility. Such becoming is the locus of the rupture of transcending restrictions to experience a new dimension of the self. It was a complete destruction of the self particularly when a mismatch was created between the body and the rigorous code of society.

Emerging in another territory while avoiding the national and the gendered confinement was the same purpose of migration for Yamna in *Film les Oublies de l'histoire*. Caught in a space where boundaries are vague, Yamna's fate is met up in a place of otherness or heterotopias borrowing Foucault's concept. The mere thinking of migrating revealed a considerable act of agency, yet heterotopia is where crisis emerged to identify another dangerous circle of victimhood. My analysis revealed that the film has depicted the moment of contemplating the 'unfolded epistemological commensurability' where usability suggests consumption, exploitation and destruction. All these elements in the analysis of this film helped realize the atmosphere of despair that envelops female mobility.

Therefore, both the status of being illegal migrants in this film and the places they are found in the other territory echoed the discussed Bauman's metaphor of *human waste*. Having been categorized as human waste, the film as I have argued is much more geared towards understanding that illegal migrants are trapped in a vampiric world of human trafficking which consumes their energy. It is an explicit metaphor for the function of the state which enails making its living from coining Bauman's terms 'vomiting the strangers'.

The analysis revealed that female migrants face inclusion at Belgium own discretion. While female protagonists are caught within the realm of exploitative dynamics of human/ sex trafficking, *Les Oublies de l'histoire* deploys the identified mechanism deep seated in the classical narratives storytelling to convey two conflicting elements: the social marginality, the sequencing out of the migrants in the European spaces. It has been delineated

throughout the analysis that the mechanisms of identifications allow the audience or the viewer to discharge feeling of catharsis that might come up with a wake up call or raising awareness regarding the stereotypical representations they bear towards migrants. Another thing is that these identifications profoundly dislodges modes of self identification, interplying the notion of invisibility of these female migrants while ingraining their marginality within a panoptican hellish prison culminated in the occlusion of the process of agency.

To recap, I have analysed the way the rural female character in Tahar Ben Jelloun's *Les Yeux Baissés* imagine a better future; in which dreams of flight proved to be an aesthetic fuel to fulfil mobility to France. I have argued that the protagonist's act of imagination, intrigued by the fascinating image and presence of a Frenchman in the village, involved drawing an antagonistic comparison between the homeland and the host country. This comparison embodied the rupture between the past (tradition) and the present. It a rupture that was the point of criticism through the intervention of the old generation represented by the character of the grand mother who came up with an ambivalent discourse related to women libration which goes hand in hand with Mernissi's account of reverse orientalism.

Having shown the patterns of displacement incorporated both to the migration narratives and the film, I argued that some characters uphold strategies of mobility that proactively circumvent the law of patriarchy therefore having managed to adopt migration as a chance for change. I have also discussed the mechanisms of converting protagonists into agents of mobility. Accordingly, I went steps further to connect Michael Foucault's philosophical acumen on disciplinary institutions with the strategic position of power, the territory, and the vulnerability of the female characters in the context of illegal migration. In this regard, I have managed to cast light on the *boat* which was the

incarnation of the jail in which the navigator embodies the jailor who controlled the passengers.

In other words, I shed light on the image of being restricted to a *boat* which exemplified Foucauldian's Panopticon mainly in Laila Lalami's *Hope and Other Dangerous Pursuits*. Basing on Cresswell's three relational moments, I have also highlighted that the ideology of women's mobility constituted a challenge to the abusive hegemonic power. I have argued that illegal migrant's inconspicuous border crossing of possessed spaces involves a kind of resistance to structures of power according to Certeau's theory to migration. While I explained that Bakhtin's principle of carnivalesque had the potential to pave the way to the characters to cover with new identities opposing powerful institutions that set barriers to free expression. I have argued, on the other hand, that this initiative further impacts the prospect and the attitude of characters.

Having used Deleuze and Guattari's notion of deterritorialization, I have contended that female characters chose releasing themselves from the imposed "filiation" or fixation, hence become able to move from one culture to another, shaping new alliances that support their mobility and empower their position in inconvenient surroundings. Interestingly, these migrant narratives and film read as offering the discovery of something new. I have highlighted significant characteristics of nomadic mobility that made the process of migration possible in a way that some female migrants flew through space controlled by fixed power structures. It constituted also their ability to retranslate the self and espouse new identities alongside the aptness of constructing alliances to evade capture within a hegemonic society.

Pertinent theoretical concepts were reliable and useful in indicating how all these forces work in the migration narratives and film. I have shifted the focus to admit that the imagined world offers little comfort to female migrants to achieve autonomy and be real agents of their mobility. As a counter argument, the literary narratives and film revealed the extent to which female characters

are caught within the realm of the collision between the expected and the mainstream of reality. Some of these characters were forced to adjust to a new situation trying to create a space of their own, setting priority over the fantasmagoric material well being in order to establish a discourse that inveighs against the pervasive Western ideology; whereas other characters proved to be incapable to get out of their frustrations. I have explained the way some female characters resist Western stereotypes while forming new peaceful spaces far from capitalism. I have also pinpointed the imposing nature of consumerism that affected female migrants' characters badly. I highlighted this impact using Jürgen Habermas's idea of structural violence. I have argued that Female migrants attempted to resist Western stereotypes to construct a personal identity that dismantle the capital gain, consumerism and Western ideologies.

Though not all of them, some of these characters initiated a phase which was beyond fantasizing the other world transcending their naivety while interrogating the assumption of both Western and Oriental domination. I have also argued that some female migrants especially in Laila Lalami's novel revisited the pessimistic thought of the modern society in order to come up with a positive vision of the future demonstrated by drawing a distance from the Spanish society fraught with absorbing and captivating effects of capitalism. On the other hand, I made sure that hindrances such as ideologies of race and racism are liable to compress the migrant agency especially in relation to Fathma's migratory experience in Tahar Ben Jelloun's novel.

Approaching the idea of the fallacious modernity, I have sought to articulate a new procedure to look into film *Les Oublies de L histoire*, a procedure which deviated from previous findings or analysis in the literary works. I investigated the question of 'Human Waste' which, through the film's scenes, squeezed out the female migrant agency. I have selected such particular apparatus due to the fact that the film contains considerable aspects which correlate favourably with the idea of the female migrant's victimhood rather

than agency. The apparent lack of correlation with other works is justified by the issue of sex trafficking which made female resistance a futile. I have looked differently into the representation of the female body in Hassan Ben Jelloun's film, *Laila Lalami* and Tahar Ben Jelloun's novel. While I argued that some characters were portrayed as being sexualisedly adhering, they soon realised that an act of change should take place immediately to subvert the male gaze. In the *film*, the eroticised female body projected for male visual pleasure regarded as the epitome of a pervasive order of difference that connotes the "non-identity" (Derrida, 129) of a woman.

The film represented female characters as passive and sex symbols subjecting them to the male erotic gaze. However, one of the female characters has shown to be quite active which indirectly deviates from the Mulveyian claim. The representation of the female protagonist's bodies were examined to elucidate that the protagonists experience of sex trafficking proved hopeless to challenge. I have tried to exemplify this through Aicha's first attempt to escape culminated in burning some parts of her body as a way of punishment. I further illustrated this hopelessness through Nawal's non-compliance to the rules of the pimps, resulted in self-effacement which was a powerful symbolic act to subvert an overtly phallogocentric values of the host country.

In *Laila Lalami's* collections of novel, I have dealt with the representation of Faten's body that adheres with Mulvey's original work, yet I have illustrated that the narrative made a shift of focus towards a moment of awareness that led Faten to subvert Martin's orientalist stereotype. Taking into account the patriarchal oppression coupled with orientalist manipulative fantasy, my study concentrated on how the body of this female character signified an object of exploitation for the Spanish guard in particular, and males in Spain. In *les Yeux Baissées*, I examined Fathma's marginalised body. Instead of being an object of desire, the protagonist female body was an apparatus of

reproduction. I have argued that the traditional patriarchal claim put the pressure over her body.

However, I contended that the body was liberated by way of questioning and contesting this tradition. In doing that, I dissected the fact that the text did not fall within the framework of Mulvey's account of the male gaze; it rather problematised the female body misconstrued as a monstrous body, a body which was the source of evil because it occludes the progress of society. Indeed, the last chapter banded these bodies together in a way that female characters made an act of subversion to liberate their bodies from male power structure.

By way of synthesizing, I can say that the ability to flow through spaces dominated by fixed power structures and the ability to redefine the self and adopt new identities are salient strategies in Laila Lalami's *Hope and Other Dangerous Pursuits*, Tahar Ben Jelloun's *Les Yeux Baissés*, and Hassan Ben Jelloun's film *Les Oubliés de L'Histoire*. Notwithstanding, the Foucauldian Panopticon of the *patera* in the context of illegal migration, the mere attempt of upholding De Certeau's strategy of escape and Bakhtinian resistance to fixed identities make protagonists agents of change. By breaking alliances with different members of their society, these works alongside the film are combined to examine female experiences in a broad spectrum of migration.

While Tahar Benjelloun delves into the issue of legal migration from a rural perspective, Laila Lalami shifts the focus to the urban area to exquisitely explore the stagian tunnels of the illegal migratory experience. Fathma, Faten and Halima actively subvert and disrupt the purported coherence of the patriarchal structure for revitalizing their status quo. While Fathma's act of legal transnational mobility was seen to be relatively a successful initiative, Faten's illegal border crossing was the devastating act that culminated in sex trafficking which is the case of Yamna, Nawal and Amal in Film *Les Oubliés de l'histoire*; if not with a high degree of exploitation. Fathma's quest for a change in a

modern Western world is combined with her religious beliefs that she no longer feels inclined to.

Meanwhile, Faten had gone through an astounding metamorphosis from a radical Muslim girl into a prostitute who condoned to negotiate with her body in order to get access to Madrid. Obviously, female migrants soon realized they had been duped by the unsafe specular representation of the other. Through these protagonists the reader is urged to consider how the migratory space offers a unique site from which to contest normative notions of femininity. While these literary migration narratives and the film reveal the power of art in reflecting social and political reality of both sending and receiving countries, the reader becomes interested to question the ethics of the position of the Laila Lalami's protagonist (Faten) who was compelled to relinquish control over her body.

The reader is also pushed to retranslate the positive notion of modernity that entices the migrant by the prospect of humanitarian values. These literary migration narratives are pertinent examples for the reader to come to grips with the complexity of being a female immigrant who is placed in a quandary. Weighing up all the pros and cons of the gender stratification system in both sending and receiving communities, a women's position relative to men's could improve, erode or remain unchanged ( Tienda 72).

It is true that migration functions as a catalyst for occluding the process of empowerment, but it goes without saying that a mature identity is being constantly shaped within the meaning chased in the migratory experience. In the narratives and film, the migratory experience marks an important milestone in the mind of every single reader/ viewer whose quest of displacement is overlooked.

All in all, no study is completely flawless or inclusive of all possible aspects. The scarcity of resources and the translation of concepts are among the

salient constraints in this research paper. More literary and visual production should be produced mainly with regard to cognitive migration in order to shape an overarching framework to gender migration from which researchers including myself could find useful empowering possibilities and experiences to examine. So, more nuanced understanding of the gendered both complexities and horizons of female migration should be highlighted.

This thesis made me critically reflect on important questions for further research such as:

-To what extent moralizing discourse over migration can foster hyper-visibility in accordance with national government interest and international political discourse?

- Through which medium the complex entanglement of gender policies and migration policies can be fully understood? How can visual sequence help problematize an attack to human dignity, individual trauma and victimization?

- How can the policy of education work favourably in civic engagement and in changing the perception of migration with regard to the construction of identity and citizenship?

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## Glossary of Terms

### A

**Abduction** this term suggests the act of leading somebody away by force or deceiving persuasion. In this thesis, the term used in relation to Female migrants' abduction in Film *Les Oublies de l'histoire*, especially in relation to sex trafficking.

**Abject** I used the term abjection to suggest that the female character in Tahar Ben Jelloun's *Les Yeux Baissés* is marginalized because of her body by Fqih who represents the male authority of the society she lives in. Kristeva's account of the concept abjection which entails a rejection of something that exists within the self ; something which both attracts and disgusts us , is very related to Fathma's abjected body which erodes identity and social order. In kristeva's words, the 'abject threatens the unity/ identity of both society and the subject', by calling into question the 'boundaries upon which they are constructed' (1982) :54). Accordingly, Fathma's confrontation of her abjection and recognizing the otherness in her is what made her change towards others constructing a space of her own.

**Affect:** the term is used to suggest a bodily experience as it has been delineated by the philosopher Baruch Spinoza and developed by Gilles Deleuze and Felix Guattari in *Thousand Plateaus: Capitalism and Schizophrenia*. According to Spinoza, the affect can be associated with feelings though it can be used differently. Spinoza, seventeenth century Dutch philosopher of Jewish Portuguese origin believes affect as a power to act. For him, there are two types of affects: the former is related to actions that are caused by events which are inherited in our nature; and passions, which are brought about by external

factors. In correlation terms with this thesis, Spinoza's account of this concept of affect entails that the person can increase the power of their body through affecting and being affected by other bodies. Brian Massumi understands Guattari's definition of affect as both affect and affection. These words denote a personal feeling (sentiment in Deleuze and Guattari). Spinoza's affectus is the ability to make an affect and being affected in turn. It deals with a prepersonal intensity linked to the transition from an experimental state of the body to another implying either an increase or decrease in that body's potential to make an act. Spinoza's account of affection considers the above state as a confrontation between the affected body and the affecting body, the latter which includes, in its global meaning, the mental or ideal bodies ( Gille Deleuze and Felix Guattari xvi).

**Alien** This term is used to indicate the non-belongings of female migrants to the country they migrated to.

**Alienation** This term is used in this thesis to indicate a feeling of powerlessness or lack of inclusion because of external powers manifested itself in institutional constraints. It is used to manifest the state of alienation in both countries the country of origin and the receiving country. In contemporary cultural studies, the concept alienation constitutes examining subcultures and minority groups. A plethora of theoretical backgrounds sound pertinent in assimilating this concept in cultural studies: for instance, critical theory is concerned with the alienating influences of consumerism, technology, the culture produced by mass media. Alienation is also categorized as specific component by existentialism trend.

This term has been also conceived, in lacanian psychoanalysis, as a component of subjectivity regarding imaginary and symbolic instances. Alienation is also related to postcolonialism which projects its effects on the postcolonial subject, the latter which feels no more attached to his or her

precolonial identity. In the postmodern theory, alienation involves also a fragmentation of the self in a world that becomes non-sensical.

**Agency** This term is used in the dissertation to suggest the capacity of making an act of change, the capacity for becoming of female characters to indicate the impact produced through the possibility to originate social acts out of the constraint of social structure. Sociologically speaking, there are three main orientations in the agency– structure debate, depending on the relative emphasis placed on agency or structure: (a) theories based on methodological individualism, which emphasize the centrality of human agency (e.g. Weber 1992 [1905]); (b) Marxist, structuralist and functionalist theories (e.g. Durkheim 1997 [1893]), which privilege structure over agency; and (c) theories that move beyond the strict dualism of the two factors, such as Giddens’s 4 Key Concepts in Cultural Studies A 9780230\_006461\_02\_A.qxp 15/12/07 12:27 am Page 4 structuration theory (1984) or Bourdieu’s theory of practice and the habitus (1977 [1972]).

Intrinsically related to the notions of power, free will, identity and autonomy, agency is a major concept in the culturalist strand of cultural studies, concerned with theorizing the possibilities of radical social action. (For further information on this term, see Leavisite critics, the Frankfurt School, Althusser’s (1963) and Gramsci’s subtler mediation between agency and structure)

**Androgyny** is a concept that entails ‘a vast theoretical domain’ (Theumer, 2013, p.30) it has been changed in meaning throughout time. Yet, it remains controversial and amorphous in its conceptualization and applications (Caselli, 2008). Basically, ancient ideas of androgyny are combined with mid-twentieth century and co-existed with post-structuralist concepts of androgyny. It is quite clear in the way that the term androgyny is itself a conflation of the two Greek words ‘andro’, meaning male, and ‘gyne’, meaning female (Kuznets, 1982, p10; Humm, 1995, p10; Wood, 2009, p.26). Hence, a great deal of theorists such as

Hargreaves (2005) have asserted that androgyny constitutes of self contradiction in a way that it resides within, or is ‘bounded by the binary categories’ (5), that needs interrogations.

The polarized and shifting nature of the historical multifaceted version of the concept of androgyny is the point of focalization for contemporary representations in order to mark a renewed queered androgyny that aims at operating beyond existing categorizations. Generally speaking, as it has been mentioned by Jane allcroft, androgynous ideas can be traced through antiquity, peaking at various historical moments such as in Greek mythology; in the ideas, lifestyle and works of the Bloomsbury group in the 1920s and 1930s, the bohemian revival of the 1960s, the ‘Women’s Movement’ of the 1970s and the anti-Thatcherite arts and social movements of the 1980s (Heilbrun, 1964; Kuznets, 1982; Humm, 1995; Hoffman & Borders, 2001; Hargreaves, 2005). Androgyny, as Singer argues, has an aura of presence “in a mythic time so distant that one might almost say that androgyny was the beginning of mythic time’ (33) because in all ancient myths about creation there was a time before the beginning, a void or blackness or chaos, and then a time of creation when there existed the primal unity containing the potentiality of all things.

This primal unity takes many forms: the pre-Hellenic Universal Egg, the T’ai-Chi figure of Taoism, the alchemic Nigredo or the God of Creation in Judeo-Christianity (Humm, 1995; Singer, 1989). Androgyny is that primal unity which then split, or fell to Earth, to form the beginnings of all life. Male and Female become two distinct entities formed along with other binaries such as day/night, sky/Earth, Good and Evil. Judeo-Christian culture has two creation myths: in the first chapter of Genesis man and woman are created simultaneously and equal by a deity that is androgynous, in that it is both male and female, but in Genesis two women is born of a hermaphroditic Adam (Singer 61-64) Translators of the Bible have ‘crowded out of existence’ any

reference to the androgynous deity, and ‘overlooked the tale of the simultaneous creation of man and woman’ (Singer 64).

**Assimilation** This term can be traced in the two travel narratives. Adjustment of one ethnic social group ordinarily a minority to another includes the subsuming of dialects, conventions, values and conducts of indeed essential crucial interface. In spite of the act that the conventional social hones of the brunch are improbable to be totally deserted, on the entire assimilation will, hence, lead one group to be socially vague from other membres of the society, absorption is the foremost extraordinary shape of acculturation.

**Asylum** a form of security given by a state on its domain based on the guideline of non-refoulement and globally or broadly recognized dispalced person rights. It is allowed to an individual who is incapable to look for insurance in his or her nation of relationship and or home brought about fear of being oppressed for reasons of race, religion, nationality, participation of a specific social group or political view.

**Audience** The word infers from Latin audientia, which suggests ‘hearing’, the ‘act of listening’, or a ‘body of listeners’. In media and social thinking, the term expectedly alludes to a bunch of individuals devouring – observing, Clearly, mechanical improvement incorporates a noteworthy affect on media utilization. Most as of late, the quick improvement of unused media innovations has permitted tall levels of client control and interactivity, hence obscuring the conventional qualification between media makers and media shoppers (Lievrow and Livingstone 2002; Turkle 1995).

Ways of conceptualizing the gathering of people are of imperative requirement to broadcast media makers, since gatherings of people have a coordinate affect on their budgetary victory. Groups of onlookers are moreover a concern of government administrative bodies, which have a stake in controlling

media utilization: in both cases, the control of the audience. In this thesis, audience or viewer is mentioned to convey or understand the extent to which agency is inclined to the consumer of what they watch. That is to say, there is a passive audience and an active audience who critically absorb media messages. While the predominant role of media and popular culture has preoccupied the Frankfurt school, Bulmer and Katz 1974 attribute an active role to the audience in media texts for a personal position profit. I mean that 'they use it in a way that they are able to choose gratifications'. This comes in favourable correlation with Stuart Hall's theory of encoding and decoding account (1980) which makes sense of media consumption as an active process.

**Authority** in this thesis authority is related to power structure of borders as it can be also related to the power of patriarchy. Generally speaking, authority is a sort of control that is recognized as being genuine and authorized by a system of social benchmarks. Max Weber recognized three essential sorts of authority: legal-rational authority, which concerns codified measures, such as laws and procedural controls; traditional authority, which rests on un-codified feelings inside the genuineness of ancient conventions and sharpens; and charismatic power, credited to the extraordinary capacities of a pioneer (1968 [1925]). A fourth type of authority, based on capacity, is known as 'professional authority' (Haskell 1984).

The term induces that creators have single claims over the utilization and explanation of their creation. In poststructuralism, the conception of the passing of the maker is related to the most part assess of authority. In postmodernism, authority is seen as challenged by a creating doubt toward metanarratives, resulting in what Habermas calls 'legitimation crisis' (1975/1973).

## B

**Body** the term is used in chapter four to understand the different meaning by which the body is perceived. The politics of the body necessitates that the one go through contemporary poststructuralist and postcolonial theory which, like feminist account, study the binary opposition between body and mind, and other bipolar elements such as nature and culture, femininity and masculinity and the public and the private as constructing an ideological paradigm that enforces the ongoing process of Western male domination. The body is further concerned with the nature as one of its aspect that is marginalized because of human intrusion.

Politically speaking, it is perceived as an ultimate grabnd of ideological control, regulation and surveillance, at the sametime, placed in and generated by discourse, as it his delineated by Foucault (1979/1975; 1980/1976) whose work influence a great deal of scholars irrespective of institutional coercion, Foucault explains that exhortation and stimulation became the impetus by which bodies are regulated in high modernity. Cultural studies, mass media propagates the culture of consumption posits the extent to which the latter which encouraged embodies subjects to manage their bodies in different ways: through skin care, plastic surgery, decorative cosmetic, body piercing, tatoing, hair style, excercises, clothing or jewellery and sop forth. In this way, identity can be voiced out by either of mainting the body complying with or resisting socio cultural norms.

This echoes the idea of carnivalesque embodied in the type of clothes the female characters changed to conforme to another system of values in order to survive in host country. An essential aspect though it is not intrinsically related to present conceptualization of the body in chapter four, and which interests cultural studies is the politics of lived bodily experiences like aging and disease along side their representations in public disease. Genetic engineering for

example studies the idea of how the human body can be controlled to the extent that we cannot distinguish between bodies and machines.

**Border** geographically speaking, border is a term which is associated with the area within sniffing distance (not separated) to the boundaries that define the state territory (Prescott 1987). I have mentioned in the introduction of my thesis that there is a great surge or flow of people, ideas and so forth. This change has challenged the defined the notion of national boundaries. Some boundaries, for instance, the ones that distinguish the first and the third worlds seem to be accessible than before (Donnan and Wilson 1999).

Ethnic groups, cultures, professions and academic disciplines, social classes or gender- I mean every single category can foirm what is called symbolic and real borders. Because it is perceived as a site of the production and the deconstruction of difference, the metaphor of the border has raised eyebrows in what concerns a plethora of disciplines (social, political and cultural theories). As I hve mentioned in chapter three of this dissertation, the border seems as both, a site of domination and control in whichthe power of the influence is excercised by the centre (passport checks at state borders), and a fertile site where experimentation and cultural play take place. Border crossing as destabilizing act for refugees, migrants, displaced persons or touriusts can be either empowering or damaging for the crosser. (I have explained in my analysis of the female migrant characters that border is relatively empowering).

**Borderland** it is worthwhile to note that the word borderland can be used interchangeably with the word border except that it connotes a point of view that attests to the centrality of the borderland itself, instead of perceiving as a function of the centre. Besides, the borderland is understood as being of paramount terrain where a new poltics of identity is produced (see Mikula 2008). Borderlands are also perceived as site where the conception boundaries

of class, gender and ethnicity are bridged and established hegemonies challenged (Anzaldua 1999).

## C

**Carnavalesque:** obviously carnival or carnivalesque is a term that indicates a certain mode of behaviours or practices related to popular festivities which come before the lent period in the Christian calendar. Interestingly to Bakhtin Coinage of the term, carnivalesque bears the connotation which derives from the Latin *carnem* ('meat' plus *levare* (to lift, to remove)). The Russian literary critic Mikhail Mikhailovich Bakhtin sees carnival as experienced by every individual concerned since the boundaries between the performer and the spectator are blurred. So carnival in this way is actively observed. Because carnival generates a feeling of solidarity and raises awareness of the ongoing process of communal ontology, it bears a powerful resistance for cultural resentment to hierarchies.

As I have mentioned in chapter two while using the concept of carnivalesque to examine the female migrant's transformation, Bakhtinian carnivalesque is used to subvert the authority of the official culture. For further understanding of this term as it is used in other fields of study, I would like to its use in reference to the subversive potential of texts and practices in every single strand concerning popular culture. It is also understood, for Peter Stallybrass and Allon White, as partaking in the sense of symbolic inversion and transgression in relation to a range of different socio-cultural contexts.

**Caravaggesque:** This term echoes the pictorial technique of the Italian painter called Caravaggio whose paintings present a violent contrast between black and white especially in the faces. The film recalls this technique where it is claimed either consciously or unconsciously by the writer.

## D

**Desire:** this term is used in relation to the male gaze in chapter four. In psychoanalytic theory, Jacques Lacan considers desire as a major drive that characterizes human reality. Desire, for him, is a drive that is never satisfied. It is kept by an everlasting displacement from one object to another. It is never maintained to one object; always in search for a new object. This suggests an ongoing yearning for gaining the *jouissance* that is supposedly not fully attained. This is traced back to the initial state of being. I mean it is characterized by the relationship between the child and the mother or '*jouissance of being*' that has to be inclined in correlation with the symbolic 'law of the father'.

The absence of *jouissance* is part of human existence and the law functions in twofold: the refutation of *jouissance* and sustaining the human desire to catch up the instinctual fullness state. Desire in psychoanalytic theory is understood as the result of Western Modernity, which entails an imagined centre to the system of signification (Deleuze and Guattari 1987). The postmodern wave of thought perceives desire as intrinsically related to the concept of assemblage (French *agencement*). This leads to the understanding that desire is both productive and produced as a result of a specific social assemblage, then it is mobilized by a constant interaction of imaginative shift and stabilization, or, in their language, deterritorialized and reterritorialized.

## G

**Gender:** as opposed to 'sex' which is biologically defined as natural and reproductive difference, gender is intrinsically associated with the socially constructed distinction between men and women. This term is generated out of the second wave of feminism in the late 1960s and early 1970s. It was presented by scholars of feminism to intrigue resistance to the conventional, sex roles imposed on women and men in societies that are characterized by the

system of patriarchy. Feminist critics go in favourable correction with poststructuralism and postmodernism since 1980s. In this regard, they discussed the idea of binaries such as sex/ gender, nature /culture and mind /body. Judith butler is regarded as one of the salient theorists who theorize the sexed body excluding the cultural item.

Judith Butler pinpoints to the idea that the body is always discursively produced. Gender, for her, is performative. It is void of any existential status, “apart from the various acts which constitute its reality” (1990:136). Not only theory of feminism gained a significant influence from Butler’s wave of thought but also queer theory and cultural studies. Yet, her thought has been rejected by a great deal of critics in feminism who asserts that anti fundamentalism weakens the idea of becoming a doer or an agent of change and ‘the normative vision of feminist politics and theory’ (Benhabib 1992).

**Globalization:** generally speaking, this term suggests the economic, political, social and cultural processes that work beyond the level of the nation state. It is used in an intrinsic relationship with the social and the political strand, because it fosters new understanding of identity and community; it does also encourage new forms of governance and political action. Culturally speaking, globalization is related to the great surge of homogenization, worldwide of consumer goods and services. New globalization, for Stuart Hall, entails a global mass culture which is not English, but American (1991).

Mikula mentions that ‘the traditional focus of cultural analysis on traditions tied to a particular territory or nation is increasingly shifting to the hybrid forms that result from dislocation and cultural interaction’ (2008). Globalization is interpreted as “simple process of homogenization in which everything become the same...do not simply impose themselves every where in just the same ways. Instead, local societies, cultures, economies, and political

foundations respond in active and distinct ways to the changes that confront them ( Bennet et al. ( eds) 2005:149).

## F

**Fetish:** this term derived from Portuguese *fetiço* which means sorcery or black magic. This term is utilized in this thesis in psychological terms in a way that signify a sexual fixation on the body or parts of it. Freud in his *Three Essays on the Theory of Sexuality* (1975)(1905) attributes the fetish as originating from the male child's anxiety of female castration. In this thesis, the term fetishism is much ore likely to come to terms with Marxist thought in a way that commodity fetishism indicates an essential aspect of capitalist societies. Marxist inflected theory interprets fetishism as a certain decontextualization and abstraction of objects.

## H

**Harraga:** Majid Hanonoum explains in *The Harraga of Tangiers*, that the word “ harraga” derives from hrag, denoting “ to burn”. The meaning of the word lahrig is multifaceted. To burn means to violate the law in order to go to Europe; to burn, which means to cross boundaries beyond the limits of what is morally and legally acceptable. The word indicates also the case in which the individual overstays their visa hence becomes an illegal immigrant “harrag”( 232) Hannoum, Majid. “The *harraga of Tangiers*: Encounters”. *International Journal for the Study of Culture and Society*. 1(2009). Fall

**Heterotopia :** On Foucault's heterotopia, Andrew Thacker states that Certain commentators have interpreted heterotopias as simply sites of resistance to the dominant ordering of socio-spatiality found in marginal places and locations ...

Heterotopias are not sites of absolute freedom or places where marginal groups always resist power ... the importance is not the places themselves but what they perform in relation to other sites. Andrew Thacker, *Moving through Modernity: Space and Geography in Modernism* (Manchester: Manchester University Press. 2003)

## I

**Institutional Territoriality:** William Walters, in discussing the “institutional territoriality” within which stowaways are regulated, references Schmitt to reinforce the common equation between territoriality and the political, with disregard to maritime activity’s politicization. He claims that in the “itinerant figure there remains a trace of that most ancient conception of the sea: an open space beyond the terrestrial power of states, a place where ‘there were no limits, no boundaries, no consecrated sites, no sacred orientations, no law, and no property’” (Schmitt 2003: 42)

## N

**Nomad:** the term is derived from the Greek verb *nemein*, that is to say ‘to pasture’, it is a term that is associated with a number of people that continually “move to find fresh pastures for its animals and has no permanent home (COED). Bedouins and the roma people stand as quintessential examples of nomadic existence” (Mikula 2008). The figure of the nomad is used to examine the extent to which Western thought has reached sedentary while relying on the idea of the stability of the centre which will be an essential source of judging and ascertaining the truth.

In this way, the nomad represents all the overwhelming forces that challenge centering and codification. What characterizes the nomad is the non-stability of identity because it works out of the continuous play of resources, roles and relationships. The nomad’s territory constitutes a smooth surface in

which boundaries are not stable. No point of origin and no fixed destination are two crucial elements that define the nomad's existence. The nomad's existence goes beyond history; history that is "always written from a sedentary point of view and in the name of a unitary state apparatus, at least a possible one and even when the topic is nomads. What is lacking is a nomadology, the opposite of a history" (Deleuze and Guattari, *A thousand Plateaus* 23)

## M

**Migration** this term is used especially in relation to what Sten Pultz Moslund notes in his book *Migration Literature and Hybridity 2010*. Most scholars, according to Pultz, in the field use 'migrant' and 'migration' as generic terms that include a host of related terms in circulation, such as exile, refugee, immigrant, nomad, traveller, wanderer, and so forth. These all involve radically different experiences, which is why the term 'migration literature' may be accused of being fraught with universalising and romanticising implications.

Nevertheless, 'migrant' and 'migration' unite these different experiences for their shared suggestions of movement and acts of crossing geographical and cultural borders. As for universalising and romanticising implications, the problems of the term 'migration literature' are unmistakable but no different from the problems of terms like 'national literature' and 'world literature'.

**Molar line:** About the molar line, Deleuze explains that "Segments depend on a binary machines which can be very varied if need be. Binary machines of social classes; of sexes, man-woman; of ages, child-adult; of races, black-white; of sectors, public-private; of subjectivations, ours-not ours" (Deleuze, *Dialogues* 128). This polarity indicates that one's life is completely mapped out, so there is no way to be liberated within the unyielding segments of the molar line.

**Molecular:** The molecular line's segments, for Deleuze and Guattari, are not as stringent as the molar line's because they are "more supple but no less disquieting"( Gilles Deleuze and Felix Guattari 199). The molar line's rigidification is inextricably challenged by the power of the Molecular line's segments

## P

**Panopticon:** a central tower from which the dominant power can maintain a permanent surveillance and eliminate any attempt of rebellion among the prisoners (*Discipline and Punish* 218).

## R

**Rhizome, rhizomatics:** the notion of the rhizome is used by Deleuze and Guattari as a metaphor to indicate a form of knowledge and power in stark contrast with the "arborescent" (tree like) paradigm, pervasive in Western metaphysics (1987(1980)). The tree comes in their analysis as a metaphor that is used to exemplify the notion or source from a single root, out of which other structures grow directly through binary division (see Mikula 2008). Yet, the rhizome does not contain a centre; instead it is shaped by lines of intensity and flight, which allows a constant interaction of deterritorialization and reterritorialization. The form of rhizomatic spatiality is the map that can be "torn, reversed, adapted to any kind of mounting, reworked by an individual, group as a social formation" (ibid:12). In cultural studies, this concept gained powerful recognition because it stresses that cultural hegemony does not proceed from a unified centre but rhizomatically.

## S

**Sexuality:** in the late nineteenth century, sexuality is newly derivative of word sex. It connotes both "gendered identities and subjectivities alongside eroticism and sexual desire; and those of anatomy and sexual reproduction" (Mikula

2008). The word sexuality is used to categorise people into types placing them as representation of various sexual behaviours and desires (Mikula 2008). Freud psychoanalysis is the contentious strand that makes an influential trace upon modern approaches to sexuality, through understanding it as a powerful means' behind the development of the human psyche. A transition, as Freud sees it, from the reproductive aspects of sexuality to the realm of erotic pleasure and desire. Jaque Lacan explains that the essential symbol of social authority which is the phallus is what shapes sexuality.

In contemporary cultural studies, the work of Micheal Foucault is one of the most salient contributions regarding human sexuality. He understands sexuality as a historical construct that constitute a desirable object of both knowledge and means by which western societies regulate the social order (1980/1976). Queer theorists such as Judith Butler (1990) and Eve Kosofosky Sedgwick (1995) have indebted to Micheal Foucault's account. These theorists come out to subvert the essentialist notions of sexual desire which 'have dominated modern approaches to sexual identities, orientations and practices' (Mikula 2008).

**Space, place:** in this thesis, the term space is used to mostly indicate its significance as being deeply embedded in social relations. Henri Lefebvre (1991/1974) is a French Marxist and sociologist who understand space as historically contingent. Each historically produced type of space involves within it marks of forrunners of ones yet to come (Lefebvre 1991). While space manifests in three way dialectic (between cultural practices, represenatants and iùagination), Lefebvre admits that there are two different types of space: dominated space that is characterized by hegemony and control. There is also what is called appropriated space that is affected by the daily practices to come to terms with specific needs.

Being indebted to Lefebvre, place is explained according de Certeau as 'dominated' or institutional space. Place is related to a strategy in which closure and internal administration are the characteristics. Yet, space is interpreted as stitched to tactics. An 'appropriated' or practiced place is what identifies space. Both space and place are culturally produced in a way that they contribute to the shaping of culture.

# APPENDICES