

A Comparative Study between Herman Melville's *Typee* and Laila Lalami's

The Moor's Account

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Abstract:

The present paper compares and contrasts between Herman Melville's *Typee* (1846) and Laila Lalami's *The Moor's Account* (2014). As historical novels, both texts challenge the metanarratives given voice to the disfranchised Mustapha and Tommo to narrate the adventures they undertake. For the sake of conducting the study, the paper employs textual, analytical, and comparative methods to highlight the affinities between both texts including themes of the connection with nature, the theme of survival, and the theme of challenging the grand narratives as a case in point. At the same time, the study shows that both novels differ in other aspects as the representation of women, narrative techniques, and the ending.

Keywords: *Herman Melville, Laila Lalami, Typee, The Moor's Account, A Comparative Study.*

Comparative literature is a field which acts similarly as the study of international relations in a way comparative readings place emphasis on the intercultural, historical, political affinities and differences as they are shown in various literary works. On this basis, the present paper is a comparative attempt between Herman Melville's *Typee* and Laila Lalami's *The Moor's Account*. The study draws its significance from the way it compares and contrasts both texts. Additionally, the study is illuminating in the way that there are no previous studies that compare both texts except "Cabeza de Vaca, Estebanico, and The Language of Diversity in Laila Lalami's *The Moor's Account*," in which Zbigniew Maszewski asks whether Lalami's language is the same of Herman Melville's texts, "Is [Estebanico] suggesting connections between what he manages to accomplish. So well for the benefit of his companions and the satisfaction he gets from weaving the text for his readers in the manner both foretelling and reminiscent of Melville's sobreviviente?" (p.326) In addition to that the researcher highlights that there is a possible connection between the character of Cabeza De Vaca and Melville's Ishmail declaring, "Perhaps more erect lines of correspondence could be drawn between Cabeza De Vaca's wanderer and Herman Melville's Ishmael" (p.223). From the above quotation, one digs to highlight whether there are commonalities and differences between Melville's writings and Lalami's *The Moor's Account*.

The proposition that there is a possibility of comparing Melville's *Typee* with Lalami's *The Moor's Account* is suggested as a result of the many themes, ideas, the unique and special point of view shared by both writers that they challenge the grand narratives given and recovering the voices of Mustapha, Tommo, and the natives as disfranchised groups. In order to conduct this comparative attempt, the study, henceforth, relies heavily on analytic and comparative methods in highlighting the similarities and differences between both works.

Before venturing into further details, it is worth to have a brief reference to both authors and their representative works. Herman Melville (1819-1891) An American author whose

literary works are frequently noted. Melville's works not only examine nineteenth century experiences, but they are known for their great moral, psychological insights, and tragic vision of life. Melville's real experiences at sea are the basis for his writings. *Typee: A Peep at Polynesian Life (1846)* includes an account of his captivity among the Typees. Additionally, the novel is not only an adventure story, but it is also a spokesman of the native islanders and the damaging European culture in the valley, particularly a criticism of American expansionism and capitalism.

Melville's *Typee* revolves around Tommo, the white man, who escapes from the ship because he sees himself estranged among the white group, "Our ship had not been many days in the harbor of Nukuhava before I came to the determination of leaving her. That my reasons for resolving to take this step were numerous and weighty" (p.15). After leaving the Dolly, Tommo moves with his friend Toby from one tribe to another till they reach the Typee valley where they lived there for a period having a connection with the native people. Despite the fact that Tommo belongs to the white community, the author distances him from the colonialist group given voice to him as ,a marginalized character, to narrate the adventure from his own perspective. Importantly, the author estranges Tommo from his community to be a static observer who would describe the natives' lives, traditions in an objective manner instead of being biased and hegemonic as his colonialist group (missionaries, sailors).

Laila Lalami (1968), A Moroccan novelist and an essayist who deals with different issues including Arabs' experiences in diaspora, nostalgia to home. In the New York Review of Books, Pankaj Mashra noted, "Lalami writes about her home country without the expatriate's self-indulgent and often condescending nostalgia" (2007, p.2). In 2015, Lalami was named for the Pulitzer Prize in fiction. Among her works, *The Moor's Account* (2014) that won an American Book Award from The Before Columbus Foundation. Lalami's work is a historical novel that revolves around the narrator Mustafa Ibn Muhammad Ibn Abdulssalam Al- Zamori, a Moroccan slave known as Estebanico. Mustafa chooses to be a merchant and in short time, he starts to trade slaves, "I had once traded in slaves. I had sent three men into a life of bondage without pausing to consider my role in this evil" (p. 47). After the family economic crisis, Mustafa sells himself into bondage. He was shipped to Seville and was given the name Esteban. After few years, the owner, Bernardo, sells him due to economic crisis. Later on, Mustafa was re-baptized by his new owner Andrés Dorantes de Carranza sending him to explore The New World in 1527's expedition. For eight years, Mustafa with his four companions moved from one tribe to another showing his talents and the way he finally manages to survive despite all hardships.

As asserted earlier, the study is a comparative attempt which accentuates the commonalities and differences between Melville's *Typee* and Lalami's *The Moor's Account*. Both works foreground the themes of journey, connection with nature, and the theme of survival through connecting the heroes' adventures in both locations. Disrupting the hegemonic narrative is the first commonality between both texts. To borrow De Groot's words that both works, "Challenge mainstream and repressive narratives" (2009, p. 3). Both authors interpolate historical discourse, highlighting history's limitation. To put it differently, both writers empower their narrators emphasizing that what was buried and deemed by the mainstream as unworthy, becomes the main concern in both texts. In this context, it is useful to refer to Edward Said's *Culture and Imperialism*, in which the critic declares, "The arts and disciplines of representation depended on the powers of Europe to bring the non-European into representations, the better to

be able to see it, to master it, and, above all to hold it" (p. 99) through giving voice to the disfranchised individuals. Tommo, the natives, and Mustafa are seen as postcolonial subjects who resist the hegemonic European imperialist tendency. The characters, therefore, "Interpolate the various modes of imperial discourse to counter its effects by transforming them" (Bill Ashcroft, 2001, p.14).

What is noteworthy here is that in *Typee*, Melville recovers the natives' voice through distancing Tommo from his colonial companions to describe, dissect, and observe, the Typees' way of life, their traditions, language, clothing, and culture. From a postcolonial perspective, Melville's novel shows that the grand narratives are no longer valid, and it is the turn of little narratives to write history from their own perspectives. Dalley Hamish (2014) asserts, "Postcolonial historical novels ask to be read as serious interpretations of the actual past" (p.52). Through his novel, Melville reveals the denial and the limitation in the other's participation in European hegemonic narratives. Master narratives are rhetoric on empire par excellence in not giving voice to the silenced groups. In this respect, Melville becomes "Such an ardent critic of colonialism" (Watson G, 1997, p. 3). In his valuable study, "Colonialism and Language in Herman Melville's *Typee*" HG Erney (2001) provides us with a postcolonial reading of Melville's *Typee*, "Analys[ing] the book's position between colonial and anti-colonial discourse... the foregrounding of language will be addressed, as well as the typeean language, classification and naming"(p.1). In Christopher Sten's words (2001), Melville writes *Typee* intending to study, "The otherness of these cultures with understanding and respect" (p.38). Unlike his predecessors, Melville, "Refrains in most cases from entering into explanations concerning [the natives'] origins and purposes...Melville's willingness to make an unvarnished recitation of Polynesian facts reflects his desire for pure objectivity himself as a detached observer, Melville makes his readers trust him and his representation as pure reality"(Nicholas Nownes, 1997, p. 90, 323).

Traditionally speaking, travel narratives were a genre that in a way or another supports European expansionism and imperialism. Through the power of narration, travel narratives were the fuel to the imperialist colonialist project. In her *Imperial Eyes: Travel Writing and the Transculturalism*, Mary Louise Pratt asserts,

Travel narratives by Europeans about non-European parts of the world went (and go) about creating the domestic subject of Euro imperialism (and) how they have engaged metropolitan reading publics with (or to) expansionist enterprises whose material benefits occurred mainly to the few. (1992, p. 4)

As an elusive and a deconstructionist author, Melville uses the genre to criticize USA's expansionist project. Melville subverts and deconstructs the traditional meaning of travel literature. To put it differently, Melville's American traveler, Tommo is detached from his community depicting the natives in an objective manner distorting the former biased representation of the South Seas' inhabitants as David Porter's *Journal of a Cruise Made to The Pacific Ocean* and Stewart's *A Visit to The South Seas in U.S. Vincennes*.

In her novel, Lalami enters a dialogue with the metanarratives challenging their hegemonic perspective. In the preface, Lalami indicates that there is no single truth because, "Truth is in the guise of entertainment" (p. 4). By the same token, Ashcroft declares that history,

"Is a method rather than a truth..., an institutional formalization of the stories we tell ourselves to make sense of our lives" (p. 86). In this respect, Lalami gives voice to Mustafa to express, reveal the hidden history that was repressed in *La Relacion* (1542). On this basis, Mustafa declares,

And in this relation I tried to the story of what really happened when I journeyed to the heart of the continent. The servants of the Spanish empire have given a different story to their king and their bishop, their wives and their friends. The Indians with whom I lived for eight years, each one of them, each on of thousands, have told yet other stories. May be there is no true story, only imagined stories, vague reflections of what we saw and what we heard, what we left and what we thought. (p. 320-21)

As the quote highlights that through given Mustafa the right to narrate the narrative from his perspective, the author unsettles the power structure that render certain individuals or groups as Mustafa seen not only marginalized, silenced, but also invisible. On this basis, Lalami empowers Mustafa in order he "Could right what had been made wrong" (p.296). From the beginning of the narrative, Mustafa asserts that his narrative intends to "Correct the details of history that was compiled" (p. 3). Additionally, from a postcolonial approach, Lalami's novel turns the marginalized Mustafa to the center. To borrow Yousef Awad's words (2015), "As a postcolonial historical novel, Lalami's *The Moor's Account* seeks to fill in the gaps, correct history and present the point of view of the marginalized" (p.13). Till the end of the novel, Mustafa confirmed that,

I still had one thing. My story... What had been changed, perverted, or left out was the heart of our history, the part that could not be explained, but could only be told. I could tell it. I could right what had been made wrong. And so I began to write my account. For every lie I had heard about the imperial expedition that brought me to the edge of the world, I would tell the truth. (p.296)

At the heart of dealing with the affinities between both texts, it is quite important to accentuate that both authors blur the boundaries between history and literature, between reality and fiction. In his work on the postcolonial subject and history, Ashcroft refers to history as " A construction of language and of culture, and ultimately, the site of struggle for control which postcolonial writing is in a particularly strategic position to engage" (p. 83). By the same token, in his "Postcolonial Allegory and Transformation of History", Selmon Stephen declares that "And the extent to which we are able to see history as language, as discourse, as a way of seeing, or as a code of recognition is also the extent to which we are able to destabilize history's fixity, its givenness, and open it up to transformative power of imaginative revision" (1988, p.159). What is worth to mention here is that Melville's *Typee* is based on the author's experiences in the Marquesas Islands. The novel involves an account of his captivity among the Typees. Melville lived with the native people, "In his account of the singular and interesting people among whom he was thrown, it will be observed that he chiefly treats of their more obvious peculiarities ; and, in describing their customs, refrains in most cases from entering into explanations concerning their origin and purposes" (*Typee*,p.4). From the time of its publication, different critics make various debates about the text whether it is a fiction or history. For instance, in his, "The Dynamics of History and Fiction in Melville's *Typee*" John Samson (1984) emphasizes that whether Melville has written a factual text or a fantasy fiction. On this basis, one

presumes that in the novel, history and fiction are intertwined in the way the text portrays the whites' biased depiction of other groups. At the same time, it is a plea for a tolerant, objective depiction of the natives. Similarly, Lalami's work mingles between fiction and history. Lalami's novel is a re-writing of Cabeza De Vaca's *La Relacion* given voice to Mustafa to tell the truth from his perspective since he was marginalized in the original text. Additionally, the author enters in a dialogue with Aphra Behn's *Oroonoko* subverting certain themes. Both authors, therefore, use history and fiction to emphasize certain buried issues.

In seeking to glean how both texts are similar, one adds that the theme of colonialism is another commonality between both texts. Melville's *Typee* is a social practice and a political commentary of USA's colonialist tendency. The author shows his stance towards colonial powers through the narrative of the sailors and the missionaries. As the narrative progresses, two distinct groups begin to emerge the Whites and the Natives, which can be further, dichotomized as colonizer and colonized, civilized and savage. It is worth mentioning that the Dolly's crews have the belief that the island is filled with the dangers of cannibalism. For that reason, they depicted the Typee's people as backwards, savages, and "lover [s]of human flesh... The natives of all the group are irreclaimable cannibals" (*Typee*, p, 24). As time runs, Tommo made numerous observations of the valley's nature suggesting that this character may not relate to the identity of the white colonizer; that is, he discovers that the natives have their own traditions, language, and they have nothing to do with the notion of barbarism. In this realm, Goudie S X (1998) pointed out that "[Tommo's] role changes from mobile explorer to static observer, from the ship-borne representative of mercantile capitalism to the land-bound captive of primitive culture" (p. 2). To borrow Pratt's concept "the non- hero of anti-conquest", one presumes that through the character of Tommo, Melville ironically criticizes the whites' actions in the valley highlighting that the tribes that were away from the whites' colonialist project are immune from such sick imperialist tendency, "Thrice happy are they who, inhabiting some yet undiscovered island in the midst of the ocean, have never been brought into contaminating contact with the white man" (*Typee*, p. 14). In Maleki Nasser's and Jaj' Jari Mohammad Jawad's (2018) words, "Herman Melville's *Typee* oxalates between a purely objective description of native islanders and a subjective colonial representation" (p.82).

Chiefly in Lalami's novel, the theme of colonialism is referred to in different occasions. As an illustration, Mustafa refers to the cruelty of the white men and how they see themselves superior to the point, "They gave new names to everything around them, as though they were the all-knowing God in the Garden of Even" (p. 18). The narrator goes a step further arguing that the imperialist tendency is the slogan for the white men because whenever an empire was falling, another one was rising. Additionally, the narrator specifies Senor Albaniz's cruelty towards the Indians, " But if you refuse to comply, or maliciously delay in it, we inform you that we will make war against you in all manners that we can, and shall take your wives and children, and shall make slaves of them" (p.10). Mustafa directly reveals that colonialists would represent the Indians as the ones who are responsible for such cruelty creating new stories, " I know now that these conquerors, like many others before them, and no doubt like others after, gave speeches not to voice the truth, but to create it" (p.10). Importantly, Mustafa highlights the greed of the white men in Apalache and how they were rushing for gold.

Accordingly, the ship is another similarity between both works. In both texts, the ship stands for Multiculturalism and Transculturalism. In *Typee*, Melville refers to the ship declaring,

"Poor old ship! I say again: for six months she has been rolling and pitching about, never for one moment at rest... The group for which we were now steering.... Be tenanted by beings as strange" (p.7-8). From the quote, one presumes that the ship connects between different groups communicating with each other to have a shared goal which is to reach a certain area. On this basis, Sten (2001) mentions that Melville's *Typee* is an "early evidence of the cosmopolitanism that marks his whole career" (p.38). While in Lalami's novel, the ship is the means through which Mustafa begins to deal with different groups leading him to live among different tribes starting to learn their tongues.

In the background of highlighting the commonalities between both works, it is important to reveal that both texts are narrated by the protagonists themselves, adding a sense of authenticity and subsequently, constructing a solid and a broader bond between the protagonists and the reader. In the preface, Tommo, the narrator who stands for the author's voice, confesses to the reader the shortcomings of the writing process of *Typee* declaring,

He deems it right to advert to what may be considered a culpable omission. No one can be more sensible than the author of his deficiencies in this and many other respects; but when the very peculiar circumstances in which he was placed are understood, he feels assured that all these omissions will be excused. (p.4)

In showing the pitfalls of the text, the narrator gains the reader's attention. In *Typee*, the repetition of the word reader appears in page 4, 5,6,76, and 117. Additionally, the narrator directly shows that the author forgets the dates, and some events highlighting,

In very many published narratives no little degree of attention is bestowed upon dates ; but as the author lost all knowledge of the days of the week, during the occurrence of the scenes herein related, he hopes that the reader will charitably pass over his shortcomings in this particular... There are some things related in the narrative which will be sure to appear strange, or perhaps entirely incomprehensible, to the reader ; but they cannot appear more so him than they did to the author at the time. He has stated such matters just as they occurred, and leaves everyone to form his own opinion concerning them, trusting that his anxious desire to speak the unvarnished truth will gain for him the confidence of his readers. (p. 4-5)

In Lalami's novel, Mustafa narrates his story "Establishing a bond with the reader" (McKay Marina, 2011, p. 41). Through his narration, Mustafa confesses to the reader that he narrates his story intending to

Correct details of the history that was compiled by my companions...under the pressure of the Bishop, the Viceroy, and the Marquis of the valley, and in accordance with the standards set by their positions, they were led to omit certain events while exaggerating others, and to suppress some details while inventing others, while I... feel to recount the true story of what happened to my companions and me. (p.3)

It is worth declaring that Mustafa faithfully addresses the reader, "Reader, the joy of a story in its telling. My feet were throbbing with pain and my stomach was growling with

hunger... Telling a story is like sowing a seed-you always hope to see it become a beautiful tree with firm roots and branches that soar up in the sky" (p. 124). In another incident, Mustafa directly addresses the reader, "You can imagine, gentle reader, how relieved we were to find another island" (p.158). Mustafa has a solid bond with the reader to the extent he tells the reader about his encounter and later on his love for Oyomasot asserting, "Reader, beware : the things you say to impress a beautiful woman have an odd way of being repeated to you when you least expect them.... I was still trying to attract Oyomasot's notice" (p.236).

In the wake of discussing the affinities between both texts, it is quite important to refer to the narrators' connection with nature. After leaving the Dolly, Tommo moves from one tribe to another in a way he was astonished by various natural scenes to the point he sees the valley as Eden,

The idea pleased me greatly. It seemed to combine a great deal of practicability with no inconsiderable enjoyment in a quiet way...It was refreshing even to think of it ; and so I straightway fell to picturing myself seated beneath a cocoa-nut tree on the brow of the mountain, with a cluster of plantains with easy reach. (p. 21)

In his sea journey, Tommo's self is highly connected with nature to the point he starts thinking of his unknown path,

We had never once turned our faces to the sea, we found ourselves, about three hours before sunset, standing on the top of what seemed to be the highest land on the island, an immense overhanging, cliff composed of basaltic rocks, hung round with parasitical plants. We must have been more than three thousand feet above the level of the sea, and the scenery viewed from this height was magnificent...The black hulls of the vessels with deep glens, or diversified with smiling valleys, formed altogether the loveliest view I ever beheld, and were I to live a hundred years, I shall never forget the feeling of admiration which I then experienced. (p. 30-31)

During his stay in the valley, Tommo lived among the natives who highly delight their lives in nature. Tommo is influenced by the natives' habit in living in nature leading him to live in a harmony with it, "Over all the landscape there reigned the most hushed repose which I almost feared to break, lest, like the enchanting gardens in the fairy tale... I remained gazing around me, hardly able to comprehend by what means I had thus suddenly been made a spectator of such a scene" (p. 40). In Lalami's Novel, Mustafa is highly connected with nature. As an illustration, Mustafa has a wide knowledge about herbs and their use as an alternative for medicine. As he becomes a slave, Mustafa finds that nature is the only alternative for his situation. In different occasions, he prefers to go to nature gazing at natural scenes. These latter pull him to remember his home and family in Morocco to the point he starts asking whether to send a letter to his brothers or not.

It is quite interesting to show that both narrators faced different hardships. In *Typee*, Tommy explores unknown regions facing the problem of shortage in food and water, "It was now the fourth day since we left Nukuhava and the gnawing of hunger became painfully acute" (p. 49). Additionally, Tommo faces nightmarish days since he was afraid from a frightful death

at the hands of cannibals. Moreover, at one point, Tommo feels himself as if he is estranged from civilization living in a primitive manner. Tommo was depressed to the extent he sees that his existence becomes a burden to him. In *The Moor's Account*, Mustafa narrates his true account of his life and how he becomes a slave in order to save his family from starvation, "I would have readily gone to the gates of hell if I knew it could save my family from starvation" (p.80). Additionally, Mustafa reveals how he was seen as slave and how his owner cuts him from his origins through re-naming him, "A name is precious; it carries inside it a language, a history, a set of traditions, a particular way of looking at the world. Losing it meant losing my ties to all those things too" (p.7). Importantly, Mustafa faithfully narrates how he goes alone into the unknown since he has put a price for everything in his life. More Importantly, The narrator reveals how he was humiliated as a slave, for example, he refers to his master's cruelty towards him when he broke the pot. Most importantly, Mustafa shows that the storm is another barrier that faced him in his unknown journey. Foremost, Mustafa was despaired to the extent all he wants is to be among his relatives especially that he was warned to not put a price for everything in his life. It is worth noting that both narrators were enslaved at a point in their lives, renamed, and detached to other locations where they start new life overcoming all sorts of hardships.

Despite the hardships, both narrators manage to survive for handful reasons. To begin with, both narrators are talented in dealing with other tribes. Tommo, for instance, assumed the native style of dress, shoes. He was fascinated by the corollary markings of the body and the Taboo figures. Additionally, Tommo delighted the native clothing, as an illustration, in his first excursion into native dress, Tommo declared that "I have no doubt, I appeared to as much advantage as a senator of Rome enveloped in the folds of his toga" (p.141). In the context of delighting life in the valley, Tommo stars to have solid connection with the natives. For example, the narrator becomes so close to Kory Kory, "The natives multiplied their acts of kindness and attention towards myself, treating me with a degree of deference which could hardly have been surpassed had I been some celestial visitant. Kory Kory never for one moment left my side, unless it was to execute my wishes" (p.96). Importantly, the narrator has a love relation with the damsel Fayaway. More importantly, Tommo is talented in the way he rapidly learn the natives' tongue, "As if I could understand every word that he said" (p.69).

Accordingly, in Lalami's novel, Mustafa is sly individual who manages to survive despite the hardships. Mustafa was skillful in learning other languages, "I was curious about the Indians tongue" (p.12). In another incident, Mustafa becomes an interpreter and translator for his colleagues because he "wanted to speak their language... but (he) needed to spend time with them in order to learn the cadences of their native tongue" (p.46). Importantly, Mustafa's capacity to rapidly learn other languages makes him communicate freely with other tribes, "I realized that I had spoken to her in a foreign tongue, though it was not any tongue I had heard or know before" (p.166). It is worth adding that Mustafa's mental abilities help him to survive, for instance, he becomes the "Head Physician" (p.10). The use of traditional herbs is another talent that helps Mustafa to survive among the greedy all-knowing Gods of the Garden of Even.

Although there are various affinities between both works, both texts differ in other aspects including the representation of women, narrative techniques, and the ending (dénouements). To begin with, the representation of women is the first divergence between both texts. In *Typee*, Tommo falls in love with Faraway. It is worth showing that Tommo indulges in a physical relation with Fayaway against his puritan origins. Tommo refers to Fayaway as

damsel, “If the reader has not observed ere this that I was the declared admirer of Miss Fayaway” (p.117). It is quite mentioning that Tommo comes from spiritual atmosphere that rejects physicality. For that reason, one highlights that Fayaway’s and Tommo’s relation was a failure particularly that he decided to leave the valley by the end of the novel. While in *The Moor’s Account*, Mustafa describes Oyomasot as an enlightened round character, and a self-reliant individual. Mustafa describes her as, “From the start, what struck me about Oyomasot was that she did not care... that her father and mother disapproved of her wandering off alone” (p.228). During the storm, Oyomasot defends her self-arguing, “Why did he did not bring them in from the rain? Oyomasot asked. She said this in a level tone, but that only made her mother angrier that was your duty, not his. He would rather get wet than bring them in himself” (p.229). Additionally, Oyomasot convinces the Indians to disperse when Mustafa’s attempts prove to be a failure. Importantly, Oyomasot encourages Mustafa to take action in order to free himself from bondage, “What you want is not something that can be asked for, it can only be taken” (p.296). More importantly, Mustafa shares his opinions with Oyomasot about their escape, “Are you sure your plan will work? Yes / you have made promises before/ i twill be different this time I said. You will see” (p.304). Unlike Tommo, Mustafa is a sly character who protects his beloved woman despite the hardships that faced them.

Chiefly, narrative technique is another difference between both works. In *Typee*, the author uses frame stories and multiple narrators who continuously intervene in the narrative commenting on certain events. Melville is an elusive author who stands behind various narrators including the sailors, the missionaries. In other words, Tommo is not the only narrator who controls the narrative. While in Lalami’s novel, Mustafa is the only narrator who controls the narrative shedding light on the suppressed history. The Dénouement is another point in which both texts diverge. In Melville’s novel, Tommy surrenders moving away from Fayaway looking for a new life elsewhere among the white community. While Mustafa prudently finds a path not only to survive but also to protect his beloved.

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