

## Image of Islam and the Orient Man In Bernard Shaw's plays

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### Abstract:

The field of world literature encompasses a diverse array of interconnected literary works and cultures, reflecting unique aspects of human experience. Writers often draw from their personal experiences to depict and preserve a multitude of cultural images for present and future generations. Imageology, a key theme in world literature, often focuses on the image of the Orient Man, particularly in English-language works. Renowned playwright George Bernard Shaw is known for exploring Eastern civilizations, especially Islam, in his plays. This article aims to analyze Shaw's image of Islam and the Orient Man in plays like "Saint Joan" and "The Millionairess," contrasting them with prevailing Western views

**Keywords:** Imageology; Image; Islam; The Orient; The East; The West; Westerner; Stereotypes; Clichés; Bernard Shaw; Theater.

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### 1. Introduction

In this introduction we start with a presentation of the comparative image. The theme of the Image of Oriental in European literature in particular, and in world literature in general, is of great importance because it helps clarify the relation between Western literature and Eastern culture.

Imageology is a pivotal area within comparative studies, with the examination of the image of nations depicted in literary works emerging in the latter half of the nineteenth century alongside the growing trend of comparison in diverse scientific and literary fields. An important focus in the comparative literature of the French school involved the examination of the image of the Foreigner. French Jean-Mari

Carré first sketched the idea, then Marius-Francois Guyard developed and advocated it in the last chapter of his small book entitled “L'étranger tel qu'on le voit” (The Foreigner as we see), part of the 1951's series “Que sais-je?” (What Do I Know). In recent decades, however, the field of image study began to expand and develop, especially with the increase in communication and cultural exchanges.

Pageaux asserts that defining the comparative image yields a hypothesis rather than a rigid definition, indicating that the understanding of this concept is not fixed. He emphasizes that every image resulting from comparisons is rooted in subjective feelings, regardless of the intensity experienced by the individual making the comparison and the group being compared to. These images serve as representations of two starkly different cultural systems and are shaped by what Pageaux terms as the "foreign dimension" underpinning all comparative analyses. Through this comparison, individuals perceive themselves through the lens of the other group, engendering a blend of emotions and ideas - an imaginative difference - that holds significant emotional, ideological, and logical resonance. This difference can be observed in various realms such as social classes, origins, and cultural spaces in sociology, and as a conflict between established societies and so-called "primitive" societies in anthropology. Disparities may manifest in different forms including class distinctions based on standards of living, geographic disparities based on regional affiliations, and cultural dissimilarities based on civilizational development. Pageaux cautions that the accuracy of the comparative image is not always guaranteed, as individuals' perceptions of other groups may be flawed or purely speculative, or contrary to reality (حنون, 1986). The formation of comparative images is intricately linked to existing backgrounds and procedures within the observing culture. These images derive significance within distinct cultural systems, pertaining to social, cultural, or ideological spaces in which they are shaped. Here, the local identity of the observing culture juxtaposes that of the observed culture, perceiving itself as conflicting, equivalent, or complementary based on their historical relationship. The comparative image serves as a framework for accommodating ideological legacies and cultural reserves that influence private and public interactions among peoples. The image of the Alter ego is constructed through preconceived notions stemming from the social imaginings of the observing ego, necessitating an awareness of the self versus the other. Embedded in the factual and political history, these images contribute to the collective social imagination, aligning with the cultural or ideological underpinnings of their respective contexts. This cultural or ideological backdrop, inclusive of religious beliefs, shapes perceptions when juxtaposing

counterparts in the observed culture, culminating in the formation of an ideology. These "imaginings" stored in collective memory clandestinely influence individuals and groups, manifesting in cultural behaviors, symbolic identifications, and psychological predispositions specific to a cultural group. Social imagining encompasses the communal representations of a given society, whereby cultural consciousness engenders standard judgments about other communities, deeming them as divergent or conflicting. National identity, contingent on a shared history, juxtaposes with the Alter ego, portraying it as equal, complementary, or conflicting to the self. Consequently, social imagining comprises a network of interlinked self-images rooted in identity (the ego) and images of otherness (the alter ego), shaping perceptions and interactions within and among communities (Kazem, 2006, p. 38; Moura, 1992, p. 167).

## 2. Overview of the East and Islam's image in European literature

Inherited images of the East have been reflected in European literature because of the historical conflict between the West and the East, as the West has always dealt with the East with caution. The West, feeling the greatness and superiority of its civilization, has developed ambiguous stereotypes (Moura, 1992) prevailing confrontation and clashes as the main aspect of the relationship between the East and the West since they have different foundations (identity, religion, ideas, culture, etc.). This allowed adopting imaginings that favor marginalization and exclusion (شحاتة, 2008, pp. 26-27), as the West is often described as mobile, renewed, creative and free, whereas the East is seen as stagnant, backward, fanatical, and authoritarian, and the Orient Man is portrayed as a follower of Islam, the religion of the East, and as a believer in its principles and teachings, which summarizes the West's view of the Eastern civilization (جورافسكي, 1996, p. 67). This primary view, mostly widespread in the literature of the Middle Ages, particularly in religious and epic theater, waged a fierce campaign against the Muslim East employing prejudice, preconceptions, and distorted imaginings stemming from that first negative position. "The Song of Roland" (declinet, 2005) poem epic provides a good example of this view, depicting Muslims as immoral pagans, easily defeated by Christian heroes, and who would quickly abandon their religion (هلال, 1983, p. 333). Other works that draw similar image include the epic "La Divina Commedia" (the divine comedy) by the Italian Dante (Alighieri, pp. 366-368), where he formed extremely negative images that incite hostility against Islam, and its symbols, and "hide its bright aspects focusing on what they consider as flaws or gaps in the Companions, and the successive Islamic empires" (مظهر, 1988). Thus, Muslims were considered as misbelievers, and

hence, the main enemy of Christianity.” (Mastnak, 1994) Everything related to Islam was then rejected and treated as outcast, closing all possibilities of dialogue between the Christian ego and the Muslim alter ego. (بن ربيعي، 2020) Travel accounts and modern literature have tried to affirm this image through biased works targeting Islam and attempting to preach Christianity among Muslims (الجبري، 1995)

The image of Islam was, on one hand, built on negative presumptions of idolatry, domination, violence and cruelty, while, on the other hand, praising the qualities of the ego, the Christian faith: freedom, peace and softness. According to these descriptions, the East looks anthropologically and ethnologically devoid of its values and history, and the Oriental, whoever Arab, Turkish, and Persian, is portrayed as a lustful Persian or a rude barbarian. These images are often attributed to a simple, primitive, fanatical, and aggressive religion, which is Islam.

Islam has been subjected to “ a history of European Orientalization”(شحاته، 2008) , to be conceived as that East with all its imaginative themes, (Pageaux, 2001, pp. 66-67) including ready-made patterns that are more imagined than realistic.

These features of fabrication and distortion have remained prevalent in modern Western literature, such as the writings of Chateaubriand *Intinéraire de Paris to Jerusalem*, where he appears influenced by the western exclusive views about the East, its civilization and its religion, including the play *Le Fanatisme* by Voltaire (2006), known for his disdain for religions, in which he portrayed Islam as a ridiculous religion full of superstitions and misinformation. Most western writings that ensued migrations and journeys tended to describe The Orient Man as weak follower who, fascinated by the luxuries of the Western civilization, would not refrain from indulging in its distractions, as claims French novelist (Tournier, 2013) in *La goutte d'or* (The Golden Droplet). Many similar western views underestimate the Eastern civilization and attempt to create a form of phobia towards foreign cultures through self-admiration and glorifying the achievements of the West.

However, some other western writings convey a harmonious tolerant image of the East in which “foreign cultures are appreciated, and considered as complementary to the western culture,” (Pageaux, 2001, p. 72) such as the works of the Irish playwright George Bernard Shaw. This is what we attempt to highlight in this article related to the image of The Orient Man in two of George Bernard Shaw’s plays: *Saint Joan* and *The Millionairess*.

### **3. The Orient Man in George Bernard Shaw’s writings**

George Bernard Shaw's theater reflects glimpses of the Eastern Muslim identity, portraying the East and Islam as suitable for modern societies and humanity as a whole. Shaw emerges as a thinker and social critic dedicated to reforming human societies based on principles of equality and individual freedom. Despite being born into a Protestant family, Shaw's upbringing was characterized by a lack of strong religious influence. His mother, though exposed to Christian principles in her early life, chose to focus on music rather than instilling religious beliefs in her son. Similarly, Shaw's father was not fond of religion, preferring alcohol, and familial influences, such as an uncle's hostility towards religion, further shaped Shaw's attitude towards faith. Growing up amidst the turbulent religious landscape in Ireland, Shaw observed a facade of religion masking a lack of genuine adherence, leading him to question his own ancestral faith. He saw how religion was used as a tool for persecution rather than a guide for moral living, prompting his rejection of the church and its rituals. While Shaw was influenced by the Bible in his youth, he developed a disdain for Christianity, viewing it as incompatible with true spirituality. Shaw's early experiences in church, where he felt coerced into practices he did not understand or agree with, fueled his rejection of organized religion. Instead, he embarked on a journey of introspection, ultimately embracing a personal philosophy centered on defending freedom and promoting equity as his own form of religion. This rejection of conventional religious structures in favor of ethical principles aligns with Shaw's overarching goal of advocating for a more just and equal society in his works.

Yet nevertheless, Shaw thinks Islam could, with its values, teachings and rules, accomplish this noble task of the universal reform, he declares: “when I read about Islam, I realized it is a great religion” (حامد, 1988, p. 14). In the same book, Ahmed Hamid explains that the “Prophet Mohamed (PBUH), was Shaw’s role model, as he provides a true example of a leader who would fight to free people of the shackles of slavery and despotism. The best part of the Prophet’s life for Shaw was that he did not employ his position to serve his personal interests, neither did he use his authority to mediate between God and people as the Church does.” (1988, p. 381) Bernard Shaw intended to write a play about the Prophet Mohammed (PBUH), but the British government did not allow that as Islam prohibits representing prophets characters on the stage, and that would anger the Turkish ambassador and provoke Muslims. Bernard Shaw continued to express his opinions about Islam in his plays, such as *Back to Methuselah* and *Saint Joan*, which tells the story of a peasant girl from France who sacrificed her life for her faith. Although, she succeeded in leading French forces to victory in many battles, her people burned at the stake for being a heretic! The play contains many

inferences that sincere faithful leaders, including the Prophet Mohamed (PBUH), go through hard tests, experience difficulties in their endeavor to reform, and incur a variety of insults (السمرّة، 1964).

The portrayal of the Prophet of Islam (Muhammad) was recurrent throughout the play, albeit not through direct embodiment of his persona. Instead, his voice resonated through the depiction of his morals and teachings, often aligning with the convictions of the play's hero, Saint Joan. George Bernard Shaw, in his incorporation of faith-related excerpts within the play, presents a tapestry of divergent viewpoints, endeavoring to decipher the girl's profound spiritual message, which compel both believers and non-believers to listen. Noteworthy among these perspectives are:

“No sir: we are afraid of you; but she puts courage into us. She really doesn't seem to be afraid of anything. Perhaps you could frighten her, sir.” (Shaw, 1959, p. 74).

“Her words and her ardent faith in God have put fire into me” (Shaw, 1959, p. 80).

“Of course. That is how the messages of God come to us (Shaw, 1959, p. 81).

“Even THE ARCHBISHOP shouts: What? Not at my unworthiness but at her faith! Gilles de Rais: this maid prophesied that the blasphemer should be drowned in his sin” (Shaw, 1959)

These opinions show that her faith is so strong that the churchmen acknowledge the truth of what she claims, and “Shaw” - in his influential style - quotes “Jean's statements that explain her faith, mainly when she tells Robert: “JOAN. I do not understand that a bit. We are all subject to the King of Heaven; and He gave us our countries and our languages, and meant us to keep to them. If it were not so it would be murder to kill an Englishman in battle; and you, squire, would be in great danger of hell fire. You must not think about your duty to your feudal lord, but about your duty to God” (Shaw, 1959).

“JOAN. I shall dare, dare, and dare again, in God's name! Art for or against me?” (Shaw, 1959)

Thus her strong faith gives her steadfastness and determination to stand up to enemies and hypocritical churchmen conspiring against the country's interest, just as the strong army commanders who are weak in faith did not prove it, and this poses a threat to the interests of both parties, the army, the church/state, and the religion. “Kauchon” says: “What will the world be like when The Church's accumulated wisdom and knowledge and experience, its councils of learned,

venerable pious men, are thrust into the kennel by every ignorant laborer or dairymaid whom the devil can puff up with the monstrous self-conceit of being directly inspired from heaven? It will be a world of blood, of fury, of devastation, of each man striving for his own hand: in the end a world wrecked back into barbarism. For now you have only Mahomet and his dupes, and the Maid and her dupes; but what will it be when every girl thinks herself a Joan and every man a Mahomet? I shudder to the very marrow of my bones when I think of it. I have fought it all my life; and I will fight it to the end (Shaw, 1959).

Shaw provides a similar image of the Church's position on the Prophet Muhammad, PBUH, and his message, through "Couchon," who describes the risks Christianity was exposed when Jean was preaching, as similar to those Arabs were afraid of when Prophet (Muhammad) started preaching the message of Islam.

This is shown through the English nobleman WARWICK, who actually experienced contradictory things, when he says: "I am a soldier, not a churchman. As a pilgrim I saw something of the Mahometans. They were not so ill-bred as I had been led to believe. In some respects their conduct compared favorably with ours." (39) He opposes what Cauchon believes about Muslims, and affirms that Muslims are tolerant, loving people. He says: "You would not say so if you heard us quarrelling about religion, my lord! I am sorry you think I must be either a heretic or a blockhead because, as a travelled man, I know that the followers of Mahomet profess great respect for our Lord, and are more ready to forgive St Peter for being a fisherman than your lordship is to forgive Mahomet for being a camel driver. But at least we can proceed in this matter without bigotry" (Shaw, 1959, p. 122)

He also describes the priest's thoughts as fanatical and rigid, owing to his statements against Muslims and their Prophet, which represent the church's intolerance, rejection and hostility to other faiths. "Not for nothing did Islam come to symbolize terror, devastation, the demonic, hordes of hated barbarians, for Europe, Islam was a lasting trauma." (Said, 1979, p. 59) As many Christians were converting to Islam; Moreover, Islamic thought had a great influence on the church, and new heresies emerged and spread among some Christians, changing or adopting some of their views, mainly of God. The Christian West worked to distort the message of Islam, presenting it in a negative image, and deeming Muslims as deviant, barbarians or savages (Said, 1979, p. 60). Islamic conquests were described as robberies of Christian countries, and murder of peaceful Christians. The West began to see the East as a dangerous place in which Islam

was growing; and “the mental barrier between Christian Occident and Muslim Orient was ‘upheld by ignorance and related myth-making. The West perceived the East as a dangerous region, where Islam flourished and monstrous races multiplied and thrived. The Muslims were themselves seen as a monstrous race, and portrayed as black, dog-headed and ugly and evil races were growing (Kabbani, 1986, p. 14). This led the Christian ego to fabricate false stories about Muslims, and portray them in the form of usurping aggressors. They posed “a threat to the Western Christian world long before since Muslims gained power and conquered Christian territories Thus, Islam along with the East became synonymous with violence, brutality, barbarism, fear, and disbelief... Therefore, it was thought of as an evil that must be fought, as its teachings “came to abolish the teachings of Christ which had governed humanity for centuries, and deprive the Christian West of the privileges it had legislated for itself in the name of God (Arnold Sir Thomas & Alfred Guillaume, 1931). Islam was never viewed as a divine message that could complete the message of Christ; as the Church’s priests and popes rejected it, which prompted the Christians to consider it as a danger, exactly like the danger that Saint Joan represents for the Church. She calls for the holy fight, unlike the men of the Church, and asks for sacrifice. She spoke out in her defiant views against the retarded Church, which neglected its sacred duty to defend the Earth. They declared:

“This creature is not a saint. She is not even a respectable woman.” (Shaw, 1959)

Now I suppose there can be no reasonable doubt that she is a sorceress. (Shaw, 1959)

She was accused of sorcery as the prophet of Islam was, as confirmed by Shaw through the comments of some characters in the play when they accused her, such as Warwick’s response to Cauchon, the French bishop, who believed that what she was doing was similar to what the Prophet Muhammad had done. Where he says: “She sends letters to the king of England giving him God's command through her to return to his island on pain of God's vengeance, which she will execute. Let me tell you that the writing of such letters was the practice of the accursed Mahomet, the anti-Christ.” (Shaw, 1959) he compared her to the Prophet Mohammed, the camel driver, stating she was doing the same “mischief”:

“By it an Arab camel driver drove Christ and His Church out of Jerusalem, and ravaged his way west like a wild beast until at last there stood only the Pyrenees and God's mercy between France and damnation. Yet what did the camel driver do at the beginning more than this shepherd girl is doing? He had his voices from

the angel Gabriel: she has her voices from St Catherine and St Margaret and the Blessed Michael. He declared himself the messenger of God, and wrote in God's name to the kings of the earth. ” (Shaw, 1959)

In the Middle Ages, that was the Churchmen's opinion stated through Cauchon, who speaks on their behalf to imply that the church would fanatically reject all what challenged its religious beliefs mainly the teachings of Islam, and would fight against anyone contradicting Christian values. Arab writer “Aqqad” mentioned a comment made by Shaw himself declaring: “ This is not my opinion, that was the church's opinion during the Middle ages.” (العقاد، 2014) Hence, since the middle ages until the modern era, Islam and its Prophet had always been considered as enemies to Jesus and Christianity.

Analyzing Churchmen's declarations in the play, Shaw scatters some ideas about Islam and the Prophet Mohammed, who was mentioned ten times along with other prophets who had endured difficulties to convey their noble messages to people. Therefore, the reader might feel the need to investigate why Shaw did so. Was that a mere insertion to develop his ideas, or a necessary ingredient in the plot?

Saint Jean's faith statements invite the audience to hear the voice of truth, the voice of sincere faith, the voice of love, the voice of sacrifice for the country, the voice of rejecting fanaticism, the voice of religious tolerance... which is the same voice of Islam. Shaw compares Saint Jean's message to the Prophet Mohammed's message, and her voice of truth to Angele Gabriel's voice. In the play, the prophet of Islam and Saint Jean share many similarities: they were both accused of sorcery, and they both led a simple life: He was a camel driver and she was a country girl.

The play refers to the revolt against the authority claimed by the clergy. Yet, it develops the idea of religious tolerance, and sacrifice for the sake of faith. Jean rebels against the church restrictions and fights for freedom of opinion and thought. Shaw rejected the authority of the Church which benefited just educated religious people and “dislikes the reverence that scholars gave to Pasteur...” (زاكي، صفحة 336)

These inferences and flashes become explicit opinions in his distinguished play *The Millionaire* which, blending tension and harmony, portrays the relationship between the Muslim East and the Christian West in unique artistic way, through the two heroes: the East represented in the character of the Egyptian doctor with his opinions and beliefs, and the West in the character of the English millionaire with her ideas and beliefs. Shaw puts the two characters in conflicting situations

where the Oriental spiritual principles are contrasted to the Western materialistic arrogance (Shaw, *The millionairess*, 1952). In the midst of that conflict, the Egyptian doctor was able to overcome all the temptations of the western life because of his knowledge, steadfast personality and moral qualities which appear in many scenes of the play, starting with his first meeting when the Egyptian doctor hears the Western millionaire screaming in the stairs, and he quickly offers help (Shaw, *The millionairess*, 1952, p. 80). In the play, moral qualities defeat materialistic greediness. This is reflected in the doctor strong answers to Epifania's sarcastic questions: "Who the devil are you?", he replies with great confidence: "I am an Egyptian doctor." (Shaw, *The millionairess*, 1952, p. 80) He replies to her arrogant demands to be treated and taken care of: "I keep a clinic for penniless Mahometan refugees" (Shaw, *The millionairess*, 1952, p. 81), he adds: "I have to reserve myself for poor and useful people" (Shaw, *The millionairess*, 1952). This infers that he's a doctor to help poor people, but she wants to provoke him when she says: "Then you are either a fool or a Bolshevik" (Shaw, *The millionairess*, 1952), and he replies: "I am nothing but a servant of Allah" (Shaw, *The millionairess*, 1952). This suggests that, according to Shaw, true believers seek to worship God by helping other people and supporting the needy as the doctor's bottom line is to serve and please God, and not to achieve fame or collect wealth. This is the source of his strength that makes him reject all the millionairess's temptations (consideration, marriage, wealth) whenever she offers: I wanted to see what you looked like without it. [She puts it tenderly on his head] (Shaw, *The millionairess*, 1952) ... . Don't you want to throw your wretched work to the devil for once and have an afternoon on the river with an interesting and attractive woman?"

He replies: "Women are neither interesting nor attractive to me except when they are ill. I know too much about them, inside and out. You are perfectly well" (Shaw, *The millionairess*, 1952). This shows that he only deals with women as part of his human job with a lot of care and sympathy, and, outside his profession, he wouldn't care of their temptations, mainly if they are not aware of the true relationship that binds men and women, like Epifania. He affirms to her: "You talk to me as if you were a man. There is no mystery, no separateness, no sacredness about men to you. A man to you is only a male of your species." (Shaw, *The millionairess*, 1952)

Shaw identifies the main difference between the two characters, which lies on their attitude towards wealth when the millionairess declares her love to wealth: "Do you take me for a fool? My ancestors were moneylenders to all Europe five

hundred years ago: we are now bankers to all the world” (Shaw, *The millionairess*, 1952, p. 82); she adds: “There is nothing one can get except more money.” (Shaw, *The millionairess*, 1952). She represents, in the play, the materialistic western people who spend their life in the service of money, but the doctor doesn’t care about wealth as he’s aware of man’s true mission in life when replying: “There is a good deal to be done in the world besides attending rich imaginary invalids.” (Shaw, *The millionairess*, 1952), “Well, that is a disease for which I do not prescribe. The only known cure is a revolution; but the mortality rate is high; and sometimes, if it is the wrong sort of revolution, it intensifies the disease. I can do nothing for you.” (Shaw, *The millionairess*, 1952) He replies when she asks him to marry her: “I am married to Science. One wife is enough for me, though by my religion I am allowed four. .... Nothing doing, lady. Science is my bride.” (Shaw, *The millionairess*, 1952)

The Westerner does not comprehend that Easterners raise their offspring on the value of contentment, and warn them against greed, selfish desires and whims, just like other oriental cultures...” Therefore, their children do not develop any feeling of anxiety or worry about the lack of their possessions because they are spiritually satisfied; Any such civilization will be able to provide its individuals with reasons of tranquility and happiness that are not guaranteed by any technical progress or any material gains.” 69 Shaw, on one hand, summarizes the West’s defects through the doctor’s voice: “I see. Enormous self-confidence. Reckless audacity. Insane egotism. Apparently sexless” (Shaw, *The millionairess*, 1952, p. 85), and praises some of its qualities, on the other hand: “Good. A practical intellect. And what do you want at present, for instance?” (Shaw, *The millionairess*, 1952)

Shaw develops the theme of contrasting the West and the East values through the two different characters: The smart egoistic and materialistic Epifania, and the responsible wise confident Egyptian doctor.

The millionaire, careless and not interested in moral and spiritual values, owing to her arrogance and overconfidence she inherited from her aristocratic accepts to obey the Egyptian doctor and try to change her material principles (to earn her money by the sweat of her brow and manage it well without extravagance) in exchange of receiving his attention. (Shaw, *The millionairess*, 1952) According to Shaw, this is what makes the stubborn millionaire appreciate the value and principles of the Eastern doctor, inferring that the material temptations of the West cannot defeat such values neither can it alter the faith from which they stem. In so doing, Shaw provides different perspectives for the civilizational dialog between

the East and the West, and suggests the West should adopt some of these values to sustain wealth with morals and knowledge.

Shaw's inclusive view is a result of testing the eastern values, mainly when he was in Egypt 73 (العقاد, 2014), and it comes to challenge "the western conviction that the East has always remained a passive civilization". 74 Shaw's view refutes western writings that depicts easterners as materialistic worthless thieves.

#### 4. Conclusion

Both plays attempt to present the cultural harmony between the East and the West, and hence favor an integral rather than a conflicting relationship, through the marriage of the eastern spiritual and cognitive values with the western material foundations and traditions. Such harmony would provide the conditions of a positive exchange, and could allow cross-cultural fertilization of ideas, which benefits both sides, as stated by Pageaux: "the foreign reality is viewed and judged positively by the observing culture which is, in its turn, positive and complementary to that culture." (Pageaux, 2001) This positive view addresses the issue of cross-cultural dialogue and diminishes chances of clashes and exclusions. Yet nevertheless, "there is no doubt that tolerance requires intellectual maturity based on contemplation and assimilation, not on presumptions and stereotypes, it also requires a constant dialogue between the ego and the alter eg." (Pageaux, 2001). This was Bernard Shaw's method when examining the Oriental civilization, in which he sees a model of sincere faith, strong determination, and deep thoughts that can enrich the Western civilization.

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