REALITY AND REPRESENTATION: THE NONFICTION WRITING IN JOHN UPDIKE'S "MOROCCO"

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Abstract

"Morocco" is one of John Updike's short stories concerning family travel s. With the attempt to blur the gap between fiction and nonfiction, Updike experiments in "Morocco" with a new form of represented reality, which reveals a middle ground between the discourse and the depicted world. Through the portrayal of real historical events by juxtaposing the overt family travel narrative and the covert Cold War narrative, the short story mixes realistic travel writing into a fictional representation of Cold War writing. The Cold War writing, especially when represented through a backdrop of baseless fears, forms the covert narrative dynamics and integrates the narrative rupture in the whole overt family travel story where the unreliable narrative techniques in the tale, such as denarration, and disnarration, break upthe narrative progression and present various possibilities from the fissured narration. It turns out that the various overt narrative possibilities are restricted by the covert Cold War narrative, thus, the variety of overt narratives in "Morocco" is always constrained by the Cold War ideology. While the travel narrative is at variance with this particular reality, the underlying Cold War ideology, nevertheless, serves as the universal representation.

Key words

historical appropriation, travel narrative, automobile image, cold war narrative, emotional dynamics

Introduction

John Updike (1932-2009), the American writer of novels, short stories, and poetry, was best known for his realistic but subtle depiction of "American, Protestant, small--town, and middle-class" life. As a strong believer in the power and necessity of realistic narrative, he once stated in an interview: "The true novelist is in love with reality. He is a mediator between reality and the reader, and not simply someone who operates in a world of printed words." (Plath 1994, 150). For Updike, the writer's main concern should not only concern words' relationship to one another or the author's subjective consciousness though this is certainly a vital component, but also concern the allegiance of these words to the physical world. Thus, what Updike intends to do in his writing is to link the text with the physical world. Updike's realism or his

literary view of reality is a realistic representation or represented reality, i.e., a middle ground between the discourse and the reality. Updike's realism is similar to J.P. Stern's "middle distance". In *On Realism*, Stern argued that realism walked the middle ground between language and reality, something he referred to as creating the "middle distance" (Stern 1973, 113). The "middle distance" functions through a series of compromise, that is, between the ideal and the real, between the cognitive and the empirical, between our understanding of the world which, partially, is a discursive construction, and the reality outside of this construction.

Since no one can adequately reflect the real world, the reflection of the reality for each writer is not only different but also highly representative. For Updike, how to reflect the ordinary life of the Americans was his focus when representing the reality. As an advocator of realism, he stressed the importance of accuracy: "I find that the main charge, let's call it, that I get out of writing is when I feel I've gotten something down accurately. The main bliss, whether I read Henry Green or Nabokov or Proust or Tolstoy, is the sense that they've described precisely a certain moment of experience, whether it's a dress, a chair, or how a person's face looks" (Plath 1994, 210). Accuracy in the realistic narrative is an important feature that Updike shows in many of his writings. Accuracy for Updike means to construct both the outer world and the inner feelings of the characters in an accurate way that convinces the readers to believe. To achieve the accuracy, Updike would use as exact description as possible, which makes his writing an integration and extension of objective and static description, lacking of action. That may be the reason why Updike is criticized as a polished aesthetician----all polish and lacking in depth: his "own lush stylistic sensuosity [sic] at times obscures his story's action. Such an overbalance of the stylistic, it is claimed, creates literary decadence; having nothing to write about, Updike writes anyway, his lack of substance disguised by a thick sauce of adjectives, adverbs, and nouns" (Klinkowitz 1980, 7). It is partly true that Updike is obsessed with luxurious diction, but it is unfair to criticize Updike lack of depth. He often buries his deep thoughts into the luxurious depiction of the ordinary life, which only needs to be explored.

Ordinary life within the American small towns is often the major concern in Updike's literary writing. The ordinary life, however, in his writing is not a literary reflection of what actually happens in the real world. Just as Saul Bellow once said, "Realism has always both accepted and rejected the circumstances of ordinary life. It [realism] accepts the task of writing about ordinary life and tries to meet it in some extraordinary fashion" (Cronin 1994, 69). The ordinary life under Updike's pen is to meet his expressive needs, which can be different from novel to novel, from story to story. Updike's talent lies that he is good at fictionalizing the ordinary realistic life in a literarily extraordinary way, and making special sense of the ordinary life through specific representation of the reality. Thus, there is both difference and affinity between the reality and representation in his works.

The short story "Morocco" is one of the samples to show Updike's technique and talent of representing the reality through literary way. "Morocco", based on incidents in the spring of 1969, was first published in 1979 in *Atlantic Monthly* and compiled in the short story collection *My Father's Tears, and Other Stories* in 2009. "Morocco", by extending the family life in American small town to that in the foreign land, is a travel memoir of the protagonist "I", an American British, together with his wife and four children to travel in Morocco in 1969. The story, by blending the nonfiction form (memoir as well as travelogue) with the fictionalized plot, which is interwoven with the appropriation of the real historical events, blurs the distinction between a real memoir as well as travelogue and a literary fiction. This writing technique of fictionalized nonfiction is closely related to Updike's fascination with Cold War Ideology. The paper will explore the relationship between this writing technique and Updike's Cold War Ideology.

1. Representation of the Real Historical Events

Updike is an expert in appropriating the real historical event in his writing. He juxtaposes the story time with the real historical event in the story to present a "real" Morocco. In fact, Updike is not the first one trying to present the "real" Morocco. Located in the northern part of Africa, Morocco has long been misguided as the "Far West" of the Europe, an "empty" land ready for exploitation by the so-called pioneering spirit. That's why Morocco has long been explored by European adventurers and travelers. Just as Claudio Minca and Lauren Wagner analyzed, Morocco has been taken as "a space of familiar and mediated experience of difference lying just at the borders of Europe" (2016 xiv). Although from the perspective of Europeans, Morocco has been depicted as a mythic place, however, this mystery has also been combined within a colonial imagery which always entails an exotic inferiority and backwardness. Since the time of Ancient Rome, Africa has been regarded as "Dark Continent", a distant and unknown land where uncivilized barbarians live (Herodotus 1920; Pliny the Eleder 2018; Ptolemy 2002). Although the Middle Ages witnessed an ambivalent representation of the Black Africa: hospitality and pleasantly carefree in lifestyle on the one hand and lack of ration and immoral in lifestyle on the other hand (Africanus 2010) the Crusade propaganda remolded North Africa a wicked opponent of Christianity (Schacht and Bosworth 1974). Since the early 16th Century, the transatlantic slave trade had turned the images of African into negative ones (Dapper 1668). Till 18th Century, Morocco was still represented as images of Barbary pirates, veiled women and hooded Muslim men (Dahen & Lausberg 2010). While in 19th Century, Morocco was reproduced, through drawings of Eugene Delacroix, religious mission report of Charles de Foucauld and travelogue of Pierre Loti, as exotic and artistic Orient, picturesque like the lost Garden of Eden. This image of Morocco aroused stronger interest from Europe to further explore Morocco,

which eventually led to the colonization of this land. And in 20th Century, especially after the reconstruction of Louis-Hubert-Gonzalve Lyautey, the builder of French Protectorate over Morocco from 1912 to 1955 (Miller 2013), Morocco was represented, through writers like Edith Wharton and Elias Canetti, as a tourist attraction, a mixture of Maghreb tradition and European modernity (Wharton 2017; Canetti 2012). These representations of Morocco from the European perspective in the recent centuries vary from images of threat to images of lure, from barbarian land to exotic orient pastoral, from a land of enmity to a land ready to be conquered. No matter what image Morocco is represented, there is always a clue of otherness behind. European images of Morocco have always remained with the imagined Orient: a "pre-modern", "sensuous and ruthless" (Leerssen 2007) milling crowd with dark skin. Furthermore, the otherness behind Morocco's representations is always accompanied by the claim that the representation is the embodiment of the "real" and authentic Morocco, as in the case of Updike's "Morocco".

Different from the images of "real" Morocco mentioned above, Updike's representation of "real" Morocco is related to a new historical background – the Cold War. The story time in "Morocco" is set in April, 1969. When they travel to Rabat, the capital city of Morocco, the protagonist and his family encounter the Soviet high-level delegation. The story tells that Nicolai Podgorny and Alexei Kosygin, the Soviet leaders at that time, are paying visit to Hassan II, the king of Morocco. If the reader is familiar with the real history, they will find out that the Soviet delegation did pay a visit to Morocco in the early April, 1969 and the exact date of this visit was on April 2nd, 1969. The readers may be surprised that the fictional protagonist and the real Soviet delegation are in the same place at the same time, which makes the story more convincing to be real. It leaves the impression to the readers that the protagonist probably takes part in the real history and involves in the real encounter with Soviet Union. This also creates a hidden sense of political conflict and a tension between reality and representation in the story at the background of Cold War.

The 1960s witnessed a new period of Cold War between United States and Soviet Union. By the end of the 1960s, a balance of nuclear power had been achieved between US and Soviet Union. Both of the two super powers had realized the destructional consequence of a full-scale nuclear war. Thus, the two military blocs led by US and Soviet Union abandoned the policy of direct military conflicts at the previous period of Cold War and geared to win the support and alliance of the Third World (Kramer 2016), among which the newly independent African countries became the major targets. In the late 1960s and early 1970s, Soviet Union remained favorable status in winning the support of the Third World in North Africa and Middle East, which meant Soviet Union got more competitive advantage over US outside of their traditional areas of influence. The reason for the downbeat of US in shedding its influence over African and Middle East regions can be traced back to Jefferson's concern about "canaille", the mob during the French Revolution. It is

believed in the future presidents of US that the condition to obtain liberty for any people is the possession of private property and unpropertied people do not deserve the freedom (Westad 2005). Among those excluded were the newly independent African countries in the 1950s. This made Soviet Union on the way to turn the world "in their way" by shedding more political influence over the Third World in 1960s and 1970s (Andrew and Mitrokhin 2006). Morocco, lying in the northwestern coast of African continent, cannot be more important for its strategically geographic position. Meanwhile, Morocco, with complicated liaison with Arabian countries in culture, religion and history, was actually an important member of the Islamic world. The "Six-Day War"[1] processing in April, 1969 between the Islamic world and Israel also gave a hint of regional tension (Quigley 2012; Shemesh 2008). The background of both the global Cold War and the regional conflict in Middle East paves the way for a turmoil setting and conflicting tone in the story. Moreover, the historical background in the story highlights the political importance of Morocco in Cold War period and traps the reader's attention more easily to turn into the representational world Updike conveys in the story.

The reader may take the representational reality as the real if they do not check the real historical event closely. While if they do, they would find that the real Soviet delegation was not co-led by Podgorny and Kosygin together but led by Podgorny alone. In history, Alexei Kosygin visited Morocco in 1971 not in 1969, neither together with Nicolai Podgorny. Here, the Soviet delegation event is fictionalized in the story. This fictionalization provides not only a truer sense of reality but a conflicting historical background in the story. The protagonist and his family are set to visit Morocco at the time of Cold War conflict in the global context and military conflict in the regional context. This will change an ordinary family travel into an extraordinary political experience and leave more space for the fictional representation in the story. Meanwhile, by fictionalizing the real historical event, the gap between the outer reality and the literary representation is obscured. The readers can hardly tell when the real event ends and the literary fiction begins. Thus forms a tension between the reality and representation in the story setting, which paves the way for a further exposure for Updike's deep intention in the short story. The dual narrative dynamics will provide a better scaffold to expose Updike's writing intention in the story.

2. Surface Level of Dual Narrative Dynamics and the Family Travel

The concept of dual narrative dynamics, proposed by Dan Shen, illustrates that there may be dual narrative progressions under the plot development of a literary works, i.e., the overt narrative progression and the covert narrative progression, and the dual

[1] The "Six-Day War" between Israel and Arab world happened briefly but fiercely from June 5th to June 11th in 1967.

trajectories of signification and the complicated connection between them can be found in the literary works (Shen 2022). Shen's concept of dual narrative dynamics has been inspired by various sources in narratology, such as the notions of dynamics of the texts (Brooks 1984), the division between the implied author and the real author (Booth 1983), the "instability" and "tensions" in the narrative progression (Phelan 1987; 2007), and plot development [2] (Richardson 2002), and the specific phrasal construction and patterning in a narrative to arouse the narrativity and the reader's reactions such as suspense or surprise (Toolan 2007), to name just a few. The dual narrative progressions can be complimented or contradicted, depending on the writers' intension to influence readers' understanding on the story events, characters, themes or aesthetics. The dual narrative progressions will enrich the expressive power of the writings. As for "Morocco", the overt narrative progression exists in the narrative of family travel.

Travel writing in western world has taken place since the 18th century to record and depict the "movement between geographic location and cultural experiences" (Ravi 2003, 1). Travel indicates a sense of distance and the differences that the distance entails. Both the distance and differences may arouse awe and admiration in the readers, or, sometimes, may expose the insight in the writers. One of the charms of the western travel writing lies in its so claimed "authenticity" of the non-western people and cultures, which implies a comparison between "us" and "them".

This comparison between "us" and "them" can be traced back to the construction of the Other in Hegel's master-slave model. In Hegel's opinion, the construction of the Self on the side of the master is through the confirmation on the side of the slave's enslavement. Without the enslavement and recognition of the enslavement from the slave's side, the master cannot accomplish his position as master. In other words, the self-consciousness of the master depends on the slave's othering both physically and spiritually. As Hegel elaborated, "The truth of the independent consciousness is accordingly the consciousness of the servant... being a consciousness repressed within itself, it will enter into itself, and change around into the real and true independence" (Hegel 1977, 407). In spite of Hegel's inclination on the mutual dependence of master and slave, there exists an obvious inferiority on the position of the slave as the Other. Homi Bhabha and Gayatri Spivak respectively reveal, in the background of colonialism, how the Europeans, the colonizer, constructed the colonized as the inferior Other. Bhabha argued, "The Other loses its

[2] In Richardson's anthology *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames,* five sections are contained, i.e., narrative temporality, plot, sequencing, beginnings and ends, and narrative frames. The division among the first three, especially between the plot and sequence, has been questioned. See Eyal Segal, "Narrative Dynamics: Essays on Time, Plot, Closure and Frames". *Poetics Today*, Vol. 24, No.1, 2003, pp.143–144 and also see Marc Singer, "Narrative Dynamics: Essays on Time, Plot, Closure and Frames". *symplokē*, Vol. 11, No. 1-2, 2003, pp.260-261. The distinction between fabula and syuzhet, or intranarrative and extranarrative sequences in the anthology does inspire a further exploration in the narrative dynamics.

power to signify, to negate, to initiate its historic desire, to establish its own institutional and oppositional discourse" (Bhabha 1994, 31), while Spivak, through her development of the concepts of "othering" and "worlding", pointed out that "the 'Colonizing Power' is far from monolithic – that its class-composition and social positionality are necessarily heterogeneous" (Spivak 1985, 254). Bhabha and Spivak intend to expound that the colonialism works through the deprivation of the indigenous people in various ways, including both the official documents to ensure the high culture of the colonialists and the everyday interaction between the colonizers and the colonized as master and servant, so as to induce the indigenous people to accept their status as the inferior Other.

The inferiority of the Other has been penetrated in the western travel writing, in which the westerners are preset as the superior ones while the non-westerners the inferior ones. In the western travel writing, the non-western world has often been demonstrated as the Orient, thus forming a binary opposition of Occident and Orient. Among the vast range of the Orient, Morocco has often been an indispensable one. That explains why Morocco continuously fascinates Europeans. Updike's fascination on Morocco lies in a different Morocco under the tourist gaze of his protagonist.

The agency of the family travel in "Morocco" is the protagonist "I", an American British, and the direct reason "I" recalls the family travel is to remember the family gathering in the good old days. The story narrates how "I" together with his wife and four children (two daughters and two sons) travel through Morocco but get unpleasant travel experiences and acknowledge at the end that the true meaning of family travel is the clinging together of the family members, having nothing to do with where to go or what to do. In spite of this, the depiction about the various Moroccans and Moroccan cities under "my" tourist gaze highly outweighs the plot of the family travel. Updike justifies the realness of the depiction of the Moroccans through "the wrong travel time" design. The family travel happens in April in the story. It is hinted that April is a wrong time for travel in Morocco for it is ahead of the best travel time. "I" attribute this fault to an ignorant British travel agent. It is the wrong travel time that leaves the protagonist a chance to see the so called "real" Morocco. Thus extends two thirds of the story on the various Moroccans and Moroccan city landscapes that the protagonist and his family witness during the travel. The family travel narrative provides the story with a convenient scheme to construct the so-called "real" Morocco under the tourist gaze. The witness of the protagonist turns Moroccans from the host to the gazed object.

Although the Moroccans under "my" gaze are differed in age, gender, occupation, and social rank, not in ethnicity because "I" cannot tell Arabs from Berbers, "I" still generalize them as "dark men in robes who frightened" "my" 8-year-old daughter. (Updike 2009, 1) Skin color is endowed with racial prejudice. As Caucasians, Moroccans in the protagonist's eye are different from the Americans because their skin color is darker, while dark skin color of the Caucasians has long

been associated with the degeneration of the Orient on the one hand, and with lower class of peasants and working labors on the other hand. In this light, groups of the Moroccans are portrayed in unpleasant way. Some of them are poor and obedient, such as the Spider-like beggar on the street or the poor men and women peasants on the bus; some are addicted to money-making, such as the little girls selling wild flowers, or the Restinga hotel manager speaking French but only with the financial calculation in mind, or the merchants in shepherds' robes in Agadir bank; others are either sensuous or mad, such as the masturbating vagrant in the Agadir public beach and the maddened Moroccan mother after losing her daughter in a traffic accident; still others are apathetic to people in the misfortunes, such as the crowds gathering after the traffic accident. The crowds in "my" eyes are those who pay every effort to overpower the crazed mother instead of the truck driver, the perpetrator in the accident, which is beyond the understanding of the western reason. Under "my" tourist gaze, Moroccans are either lack of sense or lack of sensibility. Moroccans under the protagonist's gaze are portrayed as lesser people, especially the lesser poor people. Riches, or private property becomes a hidden standard for the protagonist to judge who have the quality to gain freedom. Obviously, Moroccan people are not among those qualified.

Individual Moroccans are presented along with two types of Moroccan cities under the gaze of the protagonist, i.e., the under-constructed city and the urbanized city, both of which are differed and represented in different vehicles. It turns out in the story that, the higher the degree of urbanization of the city is, the higher the degree of privatization in vehicles the protagonist uses. The under-constructed city is connected with the bus while the urbanized city with truck, taxi and rent cars. Different vehicles in and between cities create different mobile space for the protagonist and his family to get access to various Moroccans. The bus creates a public mobile space and the truck, taxi and rent cars create a comparatively private mobile space. In the protagonist's viewpoint, the vehicles in the urbanized cities are categorizing Moroccans into a new order between the drivers and the pedestrians, with the drivers in the higher position and the pedestrians in the lower position. The traffic accident displays the new order and the individual Moroccans being twisted in the new order. In the accident, an innocent Moroccan girl is killed by a truck and the traffic is held up. As tourists, the protagonist and his family observe what happens after the accident. First, the girl's mother expresses her sadness by racing "up and down the bare slopes" of the road and "splitting the skies with her uncanny keening" (Updike 2009, 4). The racing and keening of the mother are named as "ancient modes of lamentation" as well as "the noise" that "no American could have made" (Updike 2009, 4). The juxtaposition of the ancient modes of lamentation with the noise reveals the protagonist's mixing attitude towards the Moroccan mother. On the one hand, the mother is worth of sympathy because she loses her daughter in the accident and because both she and her daughter are victimized in the driver-pedestrian new order.

On the other hand, however, the mother is barbaric because she loses her mind by being so overwhelmed in the sorrow as to twist her behaviors into unreasonable insanity. The mother's out of control becomes another evidence for the inferiority of Moroccans in the protagonist's eye. In addition, the depiction of the "clumsy" and "excited" train of people chasing the mother around furthers the sense of inferiority of Moroccans. The fact that they chase and punish the victimizing mother instead of the truck driver is to twist the traditional ethics and consolidate the driver-pedestrian new social order.

Different from the negative images of Moroccans, the images of the protagonist and his family are positive. They are strong-minded, they are reasonable and restrained. The protagonist attributes these characteristics to the fact that they are from "the free country". "The free country" indicates a political tension between the US and the monarchy Morocco. Freedom is considered to be linked with the positive characteristics of the protagonist's family while despotism is hinted to be linked with the negative characteristics of the Moroccans in the story. Thus, compared with the Moroccans, the protagonist and his children are turned into the synecdoche of the US, the representation of the so-called free country. Judith, the 14-year-old elder daughter, is in her blossom and decisive when talking "in almost a woman's voice" (Updike 2009, 5); Mark is compassionate though at the age of 12 when witnessing the dead Moroccan girl under the truck wheel; Caleb, the second son, consoles and reconciles when the family falls into disputes at the age of only 10; and Genevieve, the 8-year-old younger daughter, cares about the homeless dogs around Moroccan hotels. Except the due childishness and sibling competition, the four children of the protagonist's embody an extraordinary excellence in character of the free country's future generation. The only negative and heterogeneous aspect in the protagonist's family is in his wife, who is portrayed as a weak and sensitive woman having no decision right for the family affairs. She helps nothing but to cry when the family runs out of cash on stepping on the first Moroccan city. She is portrayed so panic and unwise that even the "navy-blue beret" on her head is "unflattering" (Updike 2009, 1). Her weakness makes the only flaw and heterogeneity in the family. It turns out, however, in the end of the story, that the protagonist divorces his wife as if to cut the only weakness and heterogeneity off the family.

On the whole, it is clear that in the post-colonialist context, the once colonized still cannot be taken as the "neighbor"-like Other (Levinas 1998)[3] but as the "hell"-like Other (Sartre 1989)[4]. The protagonist never shows his will to communicate with the

[3] Levinas pointed out that "It is precisely in this call to my responsibility by the face that summons me, that demands me, that claims me—it is in this questioning that the other is my neighbor", see Emmanuel Levinas. *Entre Nous: Thinking-of-the-Other.* New York: Columbia University Press, 1998, p. 146.

[4] Toward the end of Sartre's one-act drama *No Exit* the play, Garcin declares: "So this is hell. I'd never have believed it. You remember all we were told about the torture-chambers, the fire and brimstone, the

Moroccans. The overt family travel narrative conveys a binary contrast between the Moroccans and Americans, in which freedom eventually becomes the key standard to judge who is better. In the protagonist's mind, the reason for the twisting of Moroccans, either in group or in individual, is due to their lack of freedom. Lack of freedom becomes the original sin of Morocco in the protagonist's mind. Moroccans are represented as twisting creatures and lesser people and Moroccan cities twisting spaces. Lack of freedom as a theme in the story is closely related with the covert narrative dynamics in the story.

3. Deep Level of Dual Narrative Dynamics and Cold War

The covert narrative on Cold War is woven in a prevailing fear all through the story. From the very beginning of the story when the protagonist states his fear of the milling Moroccans, the dreadful emotion is penetrating the family travel narrative in the whole story. Fear is the psychological motivation that drives the protagonist to "flee" from one Moroccan city to another. Updike himself once said that in his fictional characters, "each face is suppressing knowledge of an immense catastrophe", (Updike 1962, 262) which is represented as fear in the character. Fear is not a negative emotion for Updike, but a force to keep the plot move on, to keep the "poor guys [characters] running" (Updike 1971, 152). At the beginning of the story, the preset fear is expressed through the protagonist's statement "We were afraid to stop" (Updike 2009, 1). The reason for the preset fear, however, never gets explained in the story. The emotional drive of fear becomes the disnarration in the story. Disnarration refers to events in a narrative that could have happened but doesn't actually happen (Prince 1992, 30). The significance of the disnarration lies that it shows the possibility of the development of events. This possibility is mediated by the four Moroccans in the story who try to get close to the protagonist: The hotel manager in Restinga, the thin dark man at the Restinga bus station who offers to talk to the protagonist in Moroccan native language, the vagrant on the public beach in Agadir and the policeman in Safi. The interaction process between the protagonist and the four Moroccans shows a clear pattern: the communication between the protagonist and the Moroccans decreases and the level of fear and physical distance increase in turn. In the process, the protagonist retains a strong sense of border and Eurocentric mindset, refusing to allow any Moroccan to undermine the distance of maintaining such a border. Just like Edward Said pointed out, "the Orient is watched, since its almost (but never quite) offensive behavior issues out of a reservoir of infinite peculiarity; the European, whose sensibility tours the Orient, is a watcher, never involved, always detached" (1978, 103). The protagonist only interacts with

'burning marl.' Old wives' tales! There's no need for red-hot pokers. Hell is – other people!" see Jean-Paul Sartre. *No Exit and Three Other Plays*. New York: Vintage International Publisher, 1989, p. 45.

Moroccans in French-speaking environment. In the context of the Cold War, the French-speaking environment belongs to the Western culture and the space of the self for the protagonist, while the local language environment in Morocco belongs to the other culture and the other space. In this way, the distance between the protagonist and the Moroccans is essentially the distance between the Western space and the non-Western space in the political background of Cold War. The mysterious fear eventually turns out to be related with a Cold War Ideology.

The visit of Soviet delegation in Rabat gives the first clue to the Cold War tension. As the protagonist tells, his family is excluded out of Rabat because of the full reservation from the Rabat hotels. Here, Rabat is becoming a political field where Soviet Union and the United States are competing with each other. This event metaphorically represents the tension between Soviet Union and the United States in the Cold War of 1960s. In 1960s, though the regional conflicts in Middle East continued to escalate, both Soviet Union and the United States had no intention to expand military conflicts. Rather, they worked on extending their political influence in the Middle East and Africa. Nearly every corner of the African continent was penetrated by the influence of either Soviet Union or United States or both. The description in the story about how Rabat is decorating itself with all the flags and banners of hammer and sickle as well as the posters of Lenin makes the Moroccan capital a metaphorically representative space of Soviet Union, while the rented Renault car functions as a temporal representative space of the United States. The two representative spaces compete with each other for influential power. Thus, the event that the protagonist's family has no space to stay in the Moroccan capital serves as political function to indicate that U.S. influential power is temporally suppressed by the Soviet Union influential power. The story, however, designs a counterbalance to Soviet temporary advantage. The capital is designed to be dominated by Soviet Union space in the story; however, the other Moroccans cities are open to the protagonist's family. The fact that they drive the rented Renault car to go through various Moroccan cities indicates the breaking of the dominance of Soviet Union and the free moving of American influential power in Morocco. The itinerary of the Renault car is like a line while Rabat overwhelmed with the Soviet flags, banners and posters is only a dot in the line. In this way, the protagonist and his U.S. representation seems to take the final victory.

In addition, the covert Cold War narrative is conveyed through some unreliable narrative technique, i.e., denarration, which disintegrates the overt narrative and presents various possibilities from the fissured narration. Denarration is a strategy of narrative negation in which "a narrator denies significant aspects of her narrative that had earlier been presented as given". (Richardson 2001, 168) This narrative strategy fundamentally changes, as Brian Richardson stated, "the nature and reception of the story" (Richardson 2001, 168). In "Morocco", the Red-Light incident in the small town of Safi has a paradoxical duality of meaning. The incident is simple.

When the protagonist with his family drives to Safi, he fails to see the red light and drives through it. After realizing that he has run a red light, he does not stop the car, even when he notices that the policeman has showed up and written down his license number. The Red-Light incident is over; however, the aftermath fear is continuous till the very end of the story. The Red-Light incident in some way perpetuates the driver's privilege in the previous discussed driver-pedestrian new order, which confirms the privilege of the driver and of the car in Morocco. Seen from another perspective, the Red-Light incident dissolves the privilege of the car, however. The protagonist's disregard for traffic rules reveals two meanings: on the one hand, as a car owner, the protagonist runs the red light as a violation of traffic rules; on the other hand, as a British-American, the protagonist runs the red light as a violation of Moroccan order. The Red-Light incident highlights the protagonist's dual privileged position as a driver and a British-American. It is the British-American identity that makes the protagonist's Red-Light incident a more political narrative of automotive power.

Right after the Red-Light incident, the story intersperses the psychological activity of the protagonist, whose main function would complicate the Red-Light incident if not seen from the perspective of Cold War. The story shifts the narrator from first person to third person here: "he had grown certain that his license-plate number was being telegraphed up and down the coast, through the network of secret police that all monarchies maintain. At any moment sirens would wail, and he would be arrested, arrested and thrust deep into the bitter truth of Morocco, which he had tried to ignore, while stealing the sun and the exotica" (Updike 2009, 6). The previous first person implies that the protagonist is the narrator, conveying a limited subjective perspective of observation. The third person at this point indicates that the protagonist is distanced from the narrator, and this distance seems to make what the present narrator says more objective and credible, and more conducive to expressing the narrator's position: The real Morocco is a monarchy full of secret police. It seems that the Red-Light incident is not the protagonist's disregard for traffic rules, but his attempt to escape from this "real" Morocco. The third-person representation of mental activity here not only justifies the Red-Light incident, but also, to some extent, dissolves the previously constructed narrative line of the driver-pedestrian order, forming a sort of denarration, i.e., the narrator's deconstruction and erasure of the previous story. From the narrator's standpoint, the tragic death of the little girl under the truck seems to presume that in the protagonist's mind, these are not solely the faults of urbanization or automobiles, but also the faults of the monarchy. The protagonist's Red-Light incident reverses the previous car power narrative into a rebellion against the monarchy; however, neither the car power narrative nor the monarchy rebellion narrative can unify the whole explicit narrative process alone, which causes instability and uncertainty in the structure of the explicit travel narrative in the story. While if introducing the Cold War tension, the instability and uncertainty caused by the denarration will become reasonable. There is some hidden

hostility between the protagonist and his representative Morocco. In 1960s, Morocco obtained the support from Soviet Union in agriculture and mining and exported agricultural goods and mineral substance to Soviet Union in return. In the Cold War background, Morocco's connection with Soviet Union equals to enmity to the United States, which is unbearable for the protagonist. That can be part of the reason why he represents Moroccans as twisted people and Morocco as a monarchy country without freedom. He wants to dwarf Morocco so as to dwarf Soviet Union since the connection between the two. The Cold War thinking pattern always haunts in the story.

Conclusion

The introduction of non-fictional narrative elements to the fictional narrative of the short story "Morocco" greatly increases the credibility and authenticity of the explicit travel narrative, making it easier for readers to accept the "real" Morocco created by Updike. Herein lies the significance of Updike's fictionalized nonfiction writing. On the one hand, it blurs the boundary between fiction and non-fiction, between fictional truth and historical truth, highlighting the unique aesthetic effect of fictionalized non-fiction writing in the form of expression. On the other hand, the reader is also immersed in the explicit travel narrative of the story while unconsciously accepting the implicit Cold War narrative, which conceals the game of Cold War ideology and the boundary awareness of Self/Other and Occident/Orient in the uneventful family travelogue, making the work present a strong political connotation in the theme. The blurring and dissolution of boundaries, however, in the form of fictionalized nonfiction writing and the establishment of political and ethnic boundaries in content and theme constitute a contradiction. The story experiments with uncertain narrative strategies such as "denarration" and "disnarration" in an attempt to resolve this contradiction. Other possibility for the story is developed out of these narrative strategies. It turns out, however, that the various overt narrative possibilities are restricted by the covert Cold War narrative, thus, the variety of overt narratives in "Morocco" is always constrained by the Cold War ideology. While the travel narrative goes in the surface of particular reality, the underlying Cold War ideology serves as the universal representation.

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