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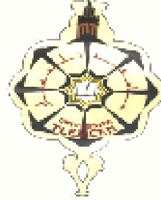

Orientalism in Lord Byron's Turkish Tale *The Giaour*

Dissertation submitted in partial fulfillment of the requirement for a Master's degree in Anglo-Saxon Literature and Civilisation

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Abstract:

This dissertation sheds the light on one of the most challenging works in English Literature. It examines the poetry of Lord Byron, and more specifically *The Giaour*, as a significant instance of Romantic poetry with an Orientalist stance. Combining a historical with an analytical approach, it seeks to break the metaphor of an Orient only Orientalized and to expose a European rather hypnotized by the Orient to choose it as a career. It reads *The Giaour* in the light of Edward Said's Orientalism to assess Byron's position. Byron's orientation was the exotic provinces of the Orient that affected his poetry and his life on the whole and led to the emersion of a different type of Orientalism.

Key words: Lord Byron – Orientalism – *The Giaour* – Romantic poetry.

Dedication:

To my loving family and dear friends

Acknowledgements:

All praises, First and foremost, to Allah the Almighty for granting me strength and patience to complete this work.

There are no proper words to convey my deep gratitude and respect for my supervisor Dr Souad Berbar. She has inspired me to become an independent researcher along with her continuous support, her patience, motivation and immense knowledge.

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General Introduction:

The world witnessed a translation of a collection of folkloric stories referred to as the *Alf Laila wa Laila* by the Frenchman Antoine Galland (1704). From mere oral narratives recounted by gypsy *conteurs* or *hakawatieh* who augmented their content and improved their plot based on their own personal taste and locality which made them noticeably diverging from one version to another, to a written manuscript, the so called *Arabian Nights* which by the same vein as the former was translated into different versions. The latter confused the real East with the one mentioned in the stories, hence, paved the way for a Western phenomenon and walked the whole Europe through the same annular route for centuries, to a world out of the confines of reality which lured them to believe that what was impossible becomes possible and what at first was hidden becomes visible.

Edward Said interpreted the tales as a set of negative images of the Orient purposefully produced for the European public (04). Alternatively, what Said designates as "Orientalism" is an Orient restricted by the Europeans' art visible only by their own images, whereas the real Orient has provoked the writer's visions and led to a distortion and violation of its very nature which allows the West to assert its hegemony.

The dichotomy of Orient/Occident or self/other represents the binary opposition and the collision of two different worlds. Albeit the hostile relationship between the Orient and Occident can be traced back to the 7th century when Islam constituted a major threat in the face of Europeans and later during the crusades, these thousand and one reveries which were endowed with a sense of reality in the midst of unreality, became a metaphor for moral beliefs to novelists and poets as well as a framework for Romanticism.

General Introduction

Lord Byron was one of the Romantics who viewed the Orient as a fertile land for their future literary compositions. They were looking for the exoticism of these lands that may possibly bestow some of its magic on their own writings. Although it has been generally assumed that Byron's tendency was far from the prejudiced template of his predecessors, Said did not cease to believe that the Western writers, including Byron, are unable to come to terms with the real Orient, and they are all part of the same imperialist project. Under these circumstances the research questions to be answered in this dissertation are as the following:

* Does Lord Byron's Orientalism, according to Said, conform to the same stereotypical image of his predecessors?

* If Byron's poetry was supposedly different, what makes this difference inadmissible to Said? And where does this difference lie?

In order to answer these research questions it is requisite to use a historical approach and to indulge in a critical analysis of Lord Byron's poetry to test the authenticity of his Orientalism.

This extended essay is divided into two chapters. The first chapter is an examination of different designations of "Orientalism" in general as well as Lord Byron's specific Orientalism as the fruitful seeds of his Grand Tour.

Chapter two is a content analysis of Lord Byron's Turkish Tale *The Giaour*, tackling the structure and Oriental vocabulary along with an emphasis on his approach to characterization and the representation of his Gothic villain.

Chapter One: Orientalism

"It is a commonplace of Orientalism that the West knows more about the East than the East knows about itself"

(Kabbani *Europe's Myths of Orient* 10)

Chapter One: Orientalism

1.1. Introduction

1.2. Definition of Orientalism

1.3. Byron and Orientalism

1.3.1. Historical Background

1.3.2. Lord Byron and his Grand Tour to the East (1809-1811)

1.4. Lord Byron, Romantic Poetry and Oriental Tale

1.5. Conclusion

1.1. Introduction:

Misrepresentation and mistranslation of Orientalism with a wrongly textual discourse led to the expansion of the imperial project over the East. Simultaneously, the appearance of literary critics as contrasting to these ambivalences had perpetuated such hegemony towards the Orient. Throughout this chapter, there is an attempt to elucidate the meaning of Orientalism along with an examination of the early European encounter with the Orient that resulted in Oriental travelogues, an Orientalism of a new order by Lord Byron as a prominent figure of Romantic poetry.

1.2. Definition of Orientalism:

The term "Orientalism " was used for the very first time in English by the literary critic Joseph Spence in his *Essays on Pope's Odyssey*, published in 1727, where he refers to "Orientalism" as a "new word" , the "true sublime" of the Orient and as an expression that invokes worldly government and heaven :

> Now you repeat it in English, I seem to want something of the strong pleasure it used to afford me, where the Greek speaks "Of the sun being perished out of Heaven, and of darkness rushing over the Earth! I cannot express the fullness of the words – But you know the original; and, I fear, will never see a translation equal to it. This whole prophetical vision … is the True Sublime; and in particular, gives us an higher Orientalism than we meet within any other part of Homer's writings. You will pardon me a new word, where we have no old one to my purpose: You know what I mean, that Eastern way of expressing Revolutions in Government, by a confusion or extinction of light in the Heavens (quoted by Kalmar 19).

It already conveys a negative meaning ascribed to the “Eastern”, linked to “confusion” and the spread of darkness superimposed on the first positive notion of the sublime.

In the 18th and 19th centuries, Orientalism has, according to the *Oxford Dictionary* (1971), been loosely used to advert the writing of an Orientalist, an intellect in the cultures, languages and literatures of the Orient, and in the realm of arts to detect a character, style or quality more often concomitant with the Eastern nations.

The implication of the term "Orientalism " as mentioned in the *Oxford Dictionary* remained steady until the decolonizing phase of the Second World War (1939-1945), where it became associated with "corporate institution" with intention to come across the Orient, a one-sided perspective of Islam, a way of thinking contingent on an “ontological” and “epistemological” differentiation between the Orient and Occident (Macfie 1). The conversion of this meaning was due to achievements fulfilled by a string of scholars and intellectuals of paramount importance, among them: Anouar Abdel-Malek, Abdul-Latif Tibawi and Edward Said (Macfie 2).

Anouar Abdel-Malek in his pivotal article “Orientalism in Crisis” published in *Diogenes* in 1963 provides an incisive critique of "Traditional Orientalism". According to Abdel-Malek, Orientalism has been stranded within the confines of “false enigmas” (quoted by Abdel-Malek 103) and therefore, it is urgent to undertake a revision, a critical re-evaluation of the general conception, the methods and implements for the understanding of the Orient.

The crisis, however, "strikes at the heart of Orientalism" (Abdel-Malek 104) mainly after the end of the Second World War on behalf of a political impetus embodied in "the victories achieved by the various

movements of national liberation" (104). He shows that traditional Orientalism regards the Orient and Orientals as mere "object of study stamped with an Otherness; as all that is different, whether be it 'subject' or 'object' but of a constitute Otherness, of an essentialist character" (107). The view that explains itself through lenses of an 'Ethnic Typology' which indicates in many instances an act of 'Racism', demonstrated by Abdel-Malek as the following:

> According to traditional Orientalists, an essence should exist sometimes even clearly described in metaphysical terms which constitutes the inalienable and common basis of all the beings considered: this essence is both historical, since it goes back to the dawn of history, and fundamentally a historical, since it transfixes the being, "the object" of study, within its inalienable and non-evolutive specificity, instead of defining it as all other beings, states, nations, peoples and cultures as a product, a resultant of the vection of the forces operating in the field of historical evolution (108).

Abdul-Latif Tibawi undertook the case of "Orientalism" from a different angle. In his *English Speaking Orientalist* (1961), he provided *A critique of their approach to Islam and Arab Nationalism* from the stance of a religious, faithful student devoted to Islam. He shed the light on the Judeo-Christian hostility towards Islam as viewed in Quran. "The people of the book" conceived Islam as "the work of the devil", Quran as "a tissue of absurdities" and Muhammad "a false prophet", "an impostor" or "antichrist" (Tibawi 6).

In the 19th century, there was a new approach – the teaching of Arabic in Christian universities – that approximately brought the two worlds close to each other. Howbeit; the Christian world objectives were largely

subversive; to have enough knowledge of Islam in order to unmask its "defects" (7) and subsequently "evangelize the infidel" (6).

Tibawi also declared quite frankly that English speaking students of Islam have been "less scholarly Objective in their studies and interpretations of texts" , they provided a scanty "scientific detachment" to fan the flames of "fixed ideas" of Islam dwelling forevermore in the minds of Western scholars (12). He observes that: "the late medieval image of Islam remains substantially unaltered; it has only discarded old-fashioned clothes in favor of more modern attire" (24). And by the same token "Orientalism has on the whole failed to come to terms with Islamic thought and methods" (33).

After sixteen years of the publication of this critique, Tibawi published *A Second Critique of English-Speaking Orientalists*, wherein he focuses on newly graduated English Orientalists who, based on the friable teachings of their predecessors, found it extremely difficult to frame a sound and authentic relationship with Arabs. He asserted by way of Conclusion:

> In content and in tone the writing and teaching is still largely anti Islam and anti-Arab, particularly so regarding contemporary affairs. Those who graduate at the hands of Orientalists thus indoctrinated and who come into contact with Arabs and Muslims in the course of their business or duty often find it imperative to form a fresh point of view and even new vocabulary in order to express their relationship in a realistic manner different from that which they learned in the books of the Orientalists. This is one of their colossal failures (quoted by Macfie 168-169).

In 1979, the Palestinian literary historian Edward Said made a huge contribution to the academic world through the production of highly influential and controversial book *Orientalism*. It was the outcome of a

rejection; yet, a challenge to what Western scholars have referred to as Orientalism. "Orientalism" is a rooted way of thought, a misrepresentation of the non-western world, a prejudiced interpretation of the East and false assumptions shaped by the attitudes of European imperialism towards the Middle East.

Said, however, redefined "Orientalism" to denote "a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience" (1). He argued that the chief reason of a Western visitor to the Orient is "a European representation" of the Orient through an archaic romanticized image as "a place of Romance, Exotic beings, haunting memories and landscapes, remarkable experiences" (1).

For a better understanding of Orientalism, Said set three designations for the term. He associates Orientalism with "anyone who teaches, writes about or researches the Orient" (2), as "an ontological and epistemological distinction made between the Orient and (most of the time) the Occident" (2) which means an Orient uncivilized by nature with no knowledge but of a Western background, and eventually as:

> The Corporate institution for dealing with the Orient, dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, setting it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient"(3).

The substantial idea of Edward Said's Orientalism is that the Western knowledge of the Orient is not based on concrete and pragmatic facts, but on mere archetypes that observe the East as antithetical to the West:

> One ought again to remember that all cultures impose corrections on raw reality, changing it from free-floating objects into units of knowledge. The problem is not that conversion takes place. It is perfectly natural for the

> human mind to resist the assault on it of untreated strangeness; therefore cultures have always been inclined to impose complete transformations on other cultures, receiving these cultures not as they are but as, for the benefit of the receiver, as the way they ought to be. Yet the Orientalist makes it his work to be always converting the Orient from something into something else: he does this for himself, for the sake of his culture; in some cases for what he believes is the sake of the Oriental (67).

Moreover, he asserted that to conceive the notion of Orientalism more clearly there should be a complete detachment from historical stereotypes for, as he wrote in the Preface to the 2003 edition of *Orientalism*:

> .. history is made by men and women, just as it can also be unmade and rewritten, always with various silence and elisions, always with shapes imposed and disfigurements tolerated, so that our East, our Orient becomes ours to possess and direct (xiv).

These stereotypes then are a form of cultural anatopism, an appraisal out of its proper place and, therefore, a means of restriction imposed on the Orient as well as a bondage that immured the Arabs' ability to have a complete possession of it. Liberation from these stereotypes is consequently required; hence, the formation of a new Orientalism. The paradigm of an Orientalism discrete from the fixed and oversimplified ideas associated with the Orient is exemplified through the Orientalism of Lord Byron.

1.3. Byron and Orientalism:

The Orient has always been an objective for which Europeans' prospects grow intensely with an intention to have authority over it. In the early 18th century the Orient gates were largely opened to receive European travellers. The world was Orientalizing, in a clearer sense 'Romanticizing' which bestowed a chance to form literary products, depicting the

Europeans' encounter with the Ottomans, their relationship and their interest in the Orient.

1.3.1. Historical Background:

In the Middle Ages Christian Europe faced a major threat associated with the forces of Islam. The Muslim world stretched from India to Spain including Jerusalem and the Holy Land. For Christians, Jerusalem was a sacred city for it contains the tomb of the Christ, Golgotha and all what has a relation with the life and death of the Christ. Therefore, they believed it to have divine powers that can grant them redemption and penitence of sins and was consequently their place to make pilgrimage (Madden et al. 2016).

From 1087 the Turks hindered the Christian pilgrims from entering Jerusalem, as a reaction the Roman pope Urban II declared a crusade and induced the knights of Europe to "Undertake this journey for the remission of your sins, with the assurance of the imperishable glory of the Kingdom of Heaven" (Peters 28). He urged the knights to win back the Holy Land and promised them a complete forgiveness of their sins by becoming the soldiers of the Christ. Those who were captivated by his words walked wearing the sign of the cross and shouted "God wills it" (Solomon 110) and announced the beginning of the first and only successful crusade against the Muslim caliphates of the Near East. The crusades were:

> The battle cry of the thousands of Christians who joined crusades to free the Holy Land from the Turks. From 1096 to 1270 there were eight major crusades and two children's crusades, both in the year 1212. Only the First and Third Crusades were successful. In the long history of the Crusades, thousands of knights, soldiers, merchants, and peasants lost their lives on the march or in battle (Solomon 110).

The crusades were a success initially, but the constant growth of Islamic states brought it to its end. By the 14th century the Ottoman Turks

established themselves in the Balkans and would penetrate deeper into Europe.

The epitome of the Orient from the 14th to early 20th century is one sealed to be under the Ottoman dominion. However, to come to terms with the Ottoman Empire means to cope with a historical fact, universally acknowledged that "the Ottoman Empire lived for war" (quoted by Goffman 1); an empire which was built by default and blossomed from the rubbles of others.

During the early years of the 15th century, a storm of universal clashes jolted the great empires in Europe. In addition to civil wars, external invasions by Christian crusaders, led to the fall of the Byzantine army. In the same year "holy war" persuaded by Osman I was declared against the Christian Byzantinium (Inalcik 5-7). Europe by the 15th century became assiduously asthenic and started to lose its nations:

> For much of the fifteenth century, however, the Europeans had been relatively inconsequential on the world stage. Indeed, they were unable to prevent the advance of the Ottomans into the Balkans, a process that led in 1453 to the dramatic fall of Constantinople, the capital of the Byzantine Empire (Black 56).

And by the middle of the century the mother herself became the tomb of her people, with the drastic fall of the Byzantine Empire, a chain of declines within the continent had followed. Constantinople –the capital of the Roman Empire– became a shadow of its former self; it was no longer a consolidated city, but rather a spectrum of effete villages behind walls. The eager Ottomans, on the other hand, seized the opportunity to expand their domain and besieged Constantinople in 1453 which was a decisive triumph that assured, correspondingly, their control over the Balkans. This triumph

was followed by sequent processes of expansion throughout the Muslim world in the Near East and North Africa.

The Ottoman Empire position of a tremendous power resulted in a relationship based on fear with the Europeans, as Christopher Marlowe annotated in his *Tamburlaine*: "Now shalt thou feel the force of Turkish arms/ which lately made all Europe quake for fear" (134-135). Indeed, "until the end of the seventeenth century the Ottoman peril lurked alongside Europe to represent for the whole Christian civilization a constant danger" (Goffman 5).

Despite this situation, the Ottomans' ascendancy over the significant trade route stretching from the empire itself to India, their indulgence in alliances and trade links with European states, as well as the Europeans' fascination with Ottoman locations: Jerusalem, Damascus, Constantinople, were all reasons that stimulated European travels to the Ottoman world. These travels were based on a "wager upon a journey in which the traveller laid out a stake to be repaid at an agreed rate of multiplication if he returned safely having met a particular set of conditions" (Parr 350). In other words, the Ottoman soil was a place of danger, yet a challenge and a risky attempt for which Europeans had rolled the dice and gambled their lives to penetrate into.

The trips were to be made by significant figures of society: ambassadors, aristocrats, merchants… because travel required a certain wealth and on the grounds that "gentlemen have reason to forbear it" (Parr 353). With the advent of the 18th century, so many changes where brought; the travels abroad were designated as "the Grand Tour" which were "just as was the case of the sixteenth century" held by "A picked class… with their aristocratic temper, their wealth and their insular characteristics" (Mead 2). The Grand Tour was "not merely a pleasurable

round of travel, but an indispensable form of education" (2). As a consequence of the French Revolution and Napoleonic Wars which were on Edmund Burke's tongue: a "strange chaos of levity and ferocity" (quoted by warren 9) the travel routes through France or Italy were a stumbling block in the face of aristocrats that hindered them from carrying on their studies. A substitute idea was to engage in the British army, to ride a Napoleonic carriage whose final destination was Turkey. Eagerly enthusiastic for an adventure through "vicarious experience of peninsular war" along with an intention to "strike East" (Franklin 5), Lord Byron reserved his place in the British army and set sail to the Ottoman Empire

1.3.2. Lord Byron and his Grand Tour to the East (1809-1811):

George Gordon Byron was born on 22 January 1788 in London, the son of aristocratic parents: Captain 'Mad Jack' Byron and Catherine (née Gordon). At the age of ten he experienced a sudden transformation from a middle schoolboy to becoming the 6th baron Byron of Rochdale (Franklin 1). He was educated at Harrow (1801-1805) and then at Cambridge (1805-1807). To continue his educational career, like many of his contemporaries, he took the decision to be part of the compulsory European Grand Tour.

Byron travelled during the golden age of the Grand Tour, a time in history between two major events: the French invasion of Italy in 1796 and the explosion of the Greek War of Independence in 1821. These wars were the torch that illuminated the path and paved the way for Europeans to take on travels to the Ottoman Empire.

The *Princess Elizabeth* put out to sea from the port of Falmouth on June 20th, 1809 with Byron on board. In the company of his life-long friend John Cam Hobhouse, Byron embarked on his 2 years voyage to the Orient: (Greece, Albania and Turkey): "The two friends sailed from Athens

On the British sloop of war… and thence, again by sea, to Constantinople, arriving on May 13th 1810" (Cochran 152).

Deep in the midst of his journey in the Orient, Albania was among the most interesting locations he has ever been to. As he was captivated by Turkish Muslim culture in conjunction with Greek culture, Albania was a place combining both. Another chief reason was to make acquaintance with Ali pasha, the Ottoman governor of south Albania and north Greece, famous for his vigor and intrepidity. Byron glanced at him with an eye of respect, nicknamed him "the Mohammedan Bonaparte" and claimed as never having seen: "a chief ever glorious" (Mansel 2003).

Byron was known for creating an "image for the public" about him. That is, due to his deformed right foot, he was trying to design a peculiar "fashion" of his own to "conceal the defects completely" (Jones 19). When visiting members of the Ottoman ruling class, he made sure to put on different uniforms that he was very fond of, because he viewed them as a means to own respect, a symbolic feature that embodies his desire for a military role and the privilege of portraying the social class of the individual. He was described as the following:

> His youthful and striking appearance, and the splendour of his dress, visible as it was by the looseness of his pelisse over it, attracted greatly the Sultan's attention, and seems to have excited his curiosity (quoted by Peach 12).

After Albania, Athens, Izmir, Byron landed at Constantinople in 1810 where he got a good deal of touring: visited mosques, historic buildings, enjoyed Byzantine walls, attended comedy shows and dined with travellers of high social rank. A long trip that when asked about, he ironically answered: "I have been at more Mahometan than Christian court" (Mansel 2003).

Constantinople, however, was “the city won for Allah from the Giaour” (Mansel 2003) a former Christian state in the grip of Muslims for the sake of Allah. It granted him the chance of meeting the Turks. Mesmerized by their “high educational standards, their honest system of economic exchange and barter, the sophistication of their culture, the high standard of living and housing” (Mansel 2003) Byron regarded the Ottomans not as inferior to Europeans but they “with all their defects, are not a people to be despised” (quoted by Cochran 152). He was under the spell of the Orient and expressed its charm for him in his letters to Annabella Milbanke, confessing “I can’t empty my head of that East” for it was “the greenest island of my imagination” (quoted by Cochran 153).

Byron’s head, so full with the East, was a flowering land through which his imagination bloomed and fragranced with a distinct description of the Orient as in canto I of his poem *The Bride of Abydos:*

> Know ye the land of the cedar and vine? / Where the flowers ever blossom, the beams ever shine …/ Where the virgins are soft as the roses they twine, / And all, save the spirit of man, is divine? / 'Tis the clime of the East; 'tis the land of the Sun … (1-11)

It was the bliss of solitude and the safe haven that sheltered his fears, hopes and desires, and an escape to an infinite void as a pursuit of conciliation to his tormented soul.

1.4. Byron, Romantic Poetry and Oriental Tale:

Poetry has been defined by William Wordsworth in his preface to *Lyrical Ballads* as the “spontaneous overflow of powerful feelings: It takes its origin from emotion recollected in tranquility” (Bret and Jones xlvi). Poetry, therefore, is the application of emotions to denote a sensory experience, it is the aesthetic attitude towards worldly matters that occupies

the mind of the poet and leads him to articulate his sentiments as a response. It has been fiercely associated with "a word whose validity everyone is scared to question" (Cochran x), a word within the list of Lord Byron's "can't words" that instead of making things explicit "they throw up a smokescreen of illegitimate definition which obscures from us the reality of what we are looking for" (Cochran x). This word is "Romanticism" and in the misty maze of blurring definitions, it constituted a gap and a question left unanswered.

Lord Byron is considered as one of the head figures of Romantic poetry in the 19th century. However, these poets never called themselves Romantics, as Marilyn Butler noted "We have come to think of most of the great writers who flourished around 1800 as the Romantics, but the term is anachronistic and the poets concerned would not have used it themselves" (Cochran xvi). In fact, the writings in the Romantic period, even those accounted as canonical, were not "properly speaking Romantic" (quoted by Cochran xv).

Byron's poetry, by the same token, was under the scrutiny of new historicists. Because of his burlesque and satiric verse, his pertinence to Romantic poets was doubted, but what is certain is that Romanticism is the art of disguise, and Byron is the man who enjoys wearing masks. Oscar Wilde once said: "give a man a mask and he will tell you the truth" (quoted by McGann 7), and that was the case of Lord Byron's poetry.

When reading Byron's poems, the reader will emphatically notice that they are masked forms yet rhetorical strategies used deliberately to represent himself as someone "doomed to inflict or bear" (quoted by McGann 11). He had forever hated restrains, and within a world too relentless and allegedly ruled by "reason" where the poet loses his "right of

thought", he refuses to be "citizen of the world" (Quoted by McGann 11) and rather demands:

> But let us ponder boldly; 'tis a base
> Abandonment of reason to resign
> Our right of thought, our last and only place
> Of refuge; this, at least, shall still be mine:
> Though from our birth the faculty divine
> Is chained and tortured, cabin'd, cribb'd, confined
> And bred in darkness, lest the truth should shine
> Too brightly for the unprepar´ed mind,
>
> (quoted by McGann 12).

The message he is trying to convey is that the poet's only solace is writing. Through the use of "reason" and "right of thought" he is in a constant search for the truth, as it is the only way to enlighten the human mind. A poet, howbeit, owns a melancholic soul, and for truth is always strange those moments of truth he seeks to find are always followed by an "electric chain of despair" (quoted by McGann 12). They are rarely to satiate his thirst for love, life, happiness, for "all treasures, all delights, that eye or ear, heart, soul could seek" but to pursue them is to some extent "the very life in that despair" (quoted by McGann 13-14).

Byron's project in poetry was at first scale to "Stick to the East…the public are Orientalizing, and pave the path for you" (quoted by McGann 36). An Orient as a career to reach fame, but later on this project goal took another direction: "I [n]ever courted the public – and I will never yield to it. As long as I can find a single reader I will publish my Mind . . . and write while I feel the impetus" (quoted by McGann 37). To seek popularity was nothing more than following a false ambition:

> With false Ambition what had I to do?
>
> Little with Love, and least of all with Fame;
>
> And yet they came unsought; and with me grew;
>
> And made me all which they can make a Name.
>
> Yet this was not the end I did pursue;
>
> Surely I once beheld a nobler aim
>
> (quoted by McGann 37)

He decided accordingly, to give people a piece of his mind rather than looking after an aimless fame and creating a mere garish name.

The poetic verse of Lord Byron is featured as a reflexive process of his public life and personal experiences, most of which appears in his *Don Juan* where he used his character as a metaphor of himself :

> Silent and pensive, idle, restless, slow, /His home deserted for the lonely wood, / Tormented with a wound he could not know, / His, like all deep grief, plunged in solitude: / I'm fond myself of solitude or so / But then, I beg it may be understood, (quoted by Warren 2)

And sometimes he can be candid and moves straightforwardly to the point:

> Oh! that I had the art of easy writing, / What should be easy reading! could I scale / Parnassus, where the Muses sit inditing / Those pretty poems never known to fail, / How quickly would I print (the World delighting) / A Grecian, Syrian, or Assyrian tale; / And sell you, mixed with western Sentimentalism, / Some samples of the finest Orientalism
>
> (quoted by McGann 38)

In this passage, Byron confirms his awareness of his ability to write subtly, and tries to create a bond with his audience through an attempt to scale his poetry to make it an easy reading. He explains it as nothing more than Oriental tales combined with the sentiments of a Westerner to form an

example of an exquisite Orientalism to the reader. It also reveals the second aspect of his poetry which is to gather social attention to his writings with a careful endeavor to be up to his audience's expectations.

His literary output was categorized as "Neoclassical" or "Neo-baroque" which is a style of writing that refers to a new form of the classics inspired by the form, function, and theme of Greek and Roman literature where Byron transformed the characteristics of the classical literature: "sublime/ divine/ heroic/ revolutionary/ liberal and libertine" into his own kind of Neoclassical literature as "Satanist/ saturnian/ carnivalesque/ grotesque and burlesque, and the seductive 'Byronic hero'" (Modrzewska 14).

Byron undertook the literary composition at an early age, when at 19 years old he published his first volume of poetry *Hours of idleness* (1807) which was inspired by Charlotte's Dacre *Hours of Solitude* (1805) (McGann 54). As a teenager, the inspiration from Dacre's poems was the presence of "Sentimentalism" and hence he became involved in "Sentimental poetry" (McGann 56). Soon, Byron turned on himself and deprecated the writer who once flamed his imagination in his *English Bards and Scotch Reviewers 1807*, calling her the author of "two very respectable absurdities in rhyme" (quoted by McGann 55) and announced a shift to the satiric verse.

Sentimental poetry was linked to women writers and gained the public contempt as ludicrous writings of false sentiments. It gave much importance to the notion of "love" that suggests the involvement of both men and women in a relationship within the trinity of "mind, heart and body" that can be affected by betrayal (McGann 57). Byron believed deeply in a relationship with a total physical, mental and spiritual experience and perceived betrayal as a consequence of the compelling force

of circumstances, even if the person is devoted to love there will always be some uncontrollable interventions that can lead him astray (McGann 55-59). One of these circumstances is the passionate self: "In turn deceiving or deceived / The wayward Passion roves, / Beguiled by her we most believed, /Or leaving her who loves"(quoted by McGann 60).This belief resulted in a poetry characterized by deceit and betrayal associated specifically with the feminine beloved in his poems.

In 1809 when Byron made his first trip to the Mediterranean, he started writing *Childe Harold's Pilgrimage*, which was published in 1812 and achieved a great success. It was Byron's alter ego that tells the story of the young Harold burdened with sin, escaping his society and his past to seek refuge in the Orient. Due to the publication of this poem, Byron woke up one day to find himself famous. It gratified the public demand for more Romantic adventure stories and therefore was followed by six verse tales: *The Giaour* (1813), *The Bride of Abydos* (1813), *The Corsair* (1814), *Lara* (1814), *The Siege of Corinth* (1816) *and Parisina* (1816). These tales were entitled "Turkish Tales" as they were set in the Ottoman Empire in the 18th century (Franklin 51). They were written in the form of series with a plot interwoven in a perfectly complicated style and a distinctive baroque. The poems suggest a collision of two opposite worlds; the Orient as exotic, despotic and gothic in defiance with an Occident: tyrannical, dangerous and sensual. What appealed to the reader in these poems is the variation of themes: love, deceit, women rights, ethics, rebellious heroism… (Franklin 51); as well as the representation of the protagonists as both a source of revulsion and tenderness, and more particularly Byron's exquisite description of the Oriental setting. He was praised by Abdul Raheem Kidwai for his: "eye for detail, his meticulous accuracy, and his positive appreciation of the Orient." (quoted by Cochran 10).

Chapter One: Orientalism

In March 1824, the last 2 cantos of *Don Juan* were published when Byron was in Missolanghi, Greece, to participate in the Greek war of independence. On April 9th, he caught a fever and within few days he was dead. Throughout his life, Byron had lived in both an internal and external battle, but what is known about him is that he neither thought to waiver nor to surrender. In 1938 when his tomb was opened for examination it was found that the clubbed foot he ever suffered from was amputated:

> At odds, finally, with himself; as recently as 1938 his tomb was opened for examination and, in the words of one eyewitness, 'his right foot had been cut off and lay at the bottom of the coffin' (Muldoon 5).

Despite the fame that surrounded Lord Byron after the publication of his Oriental tales, he was always in conflict with his publisher and the European public who did not accept his poetry. He was aware of the fact that some of them have abhorred his writings, but he refused to be tamed and kept the model of a flamboyant, maverick person whose image can never be shaken under any circumstance. In the introduction of *Lord Byron Poems Selected* by Paul Muldoon, Byron asserted himself: "I know they hate me, and I detest them, I mean your present public, but they shall not interrupt the march of my mind, nor prevent me from telling the tyrants who are attempting to trample upon all thought" (5).

With an inclination to be distant from his predecessors and at odds with his contemporaries, he chose to be a stranger among his fellow poets by producing a verse different from their own. "It was better to err with Pope then to shine in the company of contemporary writers that he despised and often deliberately undervalued" (quoted by Modrzewska 11). His poetry was modern; yet, he kept the substantial element of satire found in classical poetry because he saw it better to fail by adopting Alexander Pope

than to succeed by imitating his contemporaries' writings that he considered contemptible.

Although what makes of someone a Romantic is his inclination to nature; Byron's poetry was rather a reflection of his personal life and social experiences that ranged from uttered to shown, from peaceful to controversial, from joyful to woeful and from a scoffer to a soulful lover: "Byron the libertarian and Byron the libertine" quoted by Modrzewska 11).

As an advocate of freedom, unrestrained by convention or morality and in disagreement with his society, Lord Byron emerged as a professional bard with a special knowledge of his time and surroundings. His divorced thoughts and sagacious insights were the main reasons that laid the first stone to success and eventually smoothed his path to fame.

1.5. Conclusion:

Orientalism is an intricate term that has been interpreted from the myths made, in the first place, by the Europeans themselves as the scapegoat sacrificed to generate a civilized nation. The notion was as sacred as a heritage but with the advent of Lord Byron, its shackles were eventually broken in his writings. Indifferent to his predecessors' perspectives, he came to convey an Orient as a refuge and a melting pot that released his vivacious thoughts blended with his morosity to inscribe some masterpieces clothed in the robe of Turkish Tales.

Chapter Two: Orientalism in Lord Byron's Turkish Tale *The Giaour*

"Yet this will be a mournful tale /… Who heard it first had cause to grieve"

(Byron *The Giaour* 165-167)

Chapter Two: Orientalism in Lord Byron's Turkish Tale *The Giaour*

2.1. Introduction

2.2. Summary of *The Giaour*

2.3. Structure and Narrative Techniques in *The Giaour*

2.4. The Oriental Source of Lord Byron's Oriental Diction

2.4.1. The Oriental Source

2.4.2. The Oriental Diction

2.5. Oriental Characters

2.6. The Byronic Hero

2.7. Conclusion

2.1. Introduction:

The Giaour is the first of Lord Byron's Series of *Turkish Tales* that remained enigmatic and beyond the public fathoming. This chapter comprises a summary of the tale, an in-depth analysis of the structure and the techniques of narration with an endeavor to clarify the inconspicuousness surrounding the frame and the context. The poem is marked by the use of an Oriental language; it is therefore incumbent to allude to Byron's source to his Oriental diction as well as examine his Oriental characters with an analysis of the Byronic hero.

2.2. Summary of *The Giaour*:

Byron's poem *The Giaour* subtitled “A Fragment of a Turkish Tale” is a disjointed fragment of an Oriental tale. First published by John Murray in late March 1813, it was finally completed in December 1813. The poem deviates from any of Byron's poems by remaining the only one ever revised after the initial drafting. The first version constituted 375 lines and it has been, in Byron's words, "lengthening its rattles" (Marchand 359) until the seventh edition when it reached its final length of 1,334 lines.

According to one of Byron's letters, "the circumstances to which the above story relates are not very uncommon in Turkey" (quoted by Garber 351). He overheard it "by accident recited in one of the coffee-house story-tellers who abound in the Levant" (quoted by Garber 321). However, regarding the fragmented style, he put the blame on a "failure of memory". The poem suggests a story at the level of a narrative which juxtaposes the Eastern and Western concepts of love, life and the afterlife, as well as a binary opposition between East and West, Islam and Christianity.

'Giaour' or Gâvur in modern Turkish means infidel or non-believer, and the poem centers on a Byronic hero, the Giaour of the title, involved in a doomed love triangle with Hassan and Leila. 'Leila' is a Circassian maiden in the Haram of a Muslim noble man, 'Hassan' pasha. Without consideration to the structures of her society, Leila took the Giaour as a lover and eloped with him on one of the nights of Ramadan. Upon discovery of her act of infidelity, Hassan, in the Mussulman manner, sew her in a sack and drowned her into the sea. The Giaour arrived as the messenger of fate and gloom and reciprocally turned the palace into a tomb. He opened the doors of the abyss, became an angel of death and commenced a long epic battle with Hassan, throughout which he avenged his lover and put her killer to death in a bloody ambush. On the other hand, Hassan's mother cast a spell on the Giaour to be forever cursed, to writhe around Eblis as a vampire on earth, tortured by his inward hell to suck the blood of his own race.

To the Giaour, Leila was a form of life and her death buried his stained soul with guilt in his living body. The cursed, woeful, self-destructive Giaour wandered about in a constant search for solace and penitence and, therefore, turned to a monastery pretending to be a monk. One night, in a fevered wakefulness, he saw a vision of Leila where she has beckoned him to join her; it was then that he realized he will be dead by the morning. Subsequently, he confessed his story to the priest and revealed a desire to leave his grave blank of any marker for his story will remain as the stone marker of his life. The result was that: "This broken tale was all we knew / Of her he loved, or him he slew" (1333-1334).

2.3. Structure and Narrative Techniques in *The Giaour*:

Byron revealed that *The Giaour* is a story he heard from the coffee-house story-tellers in the Levant who sing or recite their narratives. By which he means the events of the story have all "the authenticity of the milieu" (Garber 321) in which they are told. It is not a library Orientalism but one that has "the first hand genuineness and immediacy of its source" (Garber 321). Though the authenticity of Lord Byron, in telling the story, cannot be questioned, it can be judged as an Orientalism of a different sort than the one recited by the Levantine story-tellers.

Byron regards himself not as an author, but a translator of the story. He believes that he has a secondary relation with the text and his additions and interpretations of it are "easily distinguished from the rest by want of "Eastern imagery" (Garber 321). As a matter of fact, his intentions through the poem are not to seek authenticity or Eastern imagery like so many other writers, he is rather interested in the narrative; to convey the truth of the situation through the events rather than the surface of the story.

Karl Kroeber in his book *Romantic Narrative Art* examined the narrative writing of Romantic and Pre-romantic periods in English Literature. He identifies them from their focus on "… pictorial beauty, timelessness and stylization of character" (quoted by Peterson 21). In other words, the narrative focuses on the inner imagination of the author displayed through the work rather than the development of characters or plot. Therefore, the work unity can be realized depending on the author's ability to shape the events through plot and characters.

The narrative technique of Byron that attracted the critics' attention and stimulated a major reaction is his approach to characterization. Peter Thorslev says that "… all these romances depend primarily on their

protagonists" (Peterson 22) and Byron had given so much importance to his characters that the plot became their mere subordination. The characters have also become the target of some critics' assaults for one technical reason; all his heroes in his romances have the feature of pride in common. They are all characterized by mystery with allusions of hidden secrets. However, to understand them "we are invited to identify ourselves with them" (quoted by Peterson 23) and not to count on the narrator's voice because it brings "no effective standards by which they are judged" (23).

When Byron was writing *The Giaour* he could not choose between pursuing his artistic visions and assuaging the audience's impatience for a new adventure story. He wrote to John Murray on August 26, 1813: "I have, but with some difficulty, not added anything to this snake of a poem, which has been lengthening its rattles every month" (quoted by Peterson 28). Later on, he developed his octosyllabic couplets of the poem into longer ones, using a fragmented style as well as a seemingly restrictive form with great dexterity to exhibit the sclerotic rules of the described society. His style was "sometimes quaint and affected, and more frequently strained, harsh and abrupt" (Rutherford 61). He also employed a variation of moods and tones through passages written in different meters, as Kroeber summed it "the art of these early adventure stories, in short, is an art of contrasting surfaces"(quoted by Peterson 27).

Literary critics suffered a great deal interpreting the final structure of *The Giaour*; they also had difficulties deciding why Byron attempted such strange form in the first place. Jerome McGann suggested that the fragmented style was meant to be done the way it is to prove Byron's authenticity as well as providing "… a means of keeping his inclination to self-dramatization in check" (quoted by Peterson 29). The segmented technique then is a game of equivocation where Byron employs a fugitive

type of poetry able to confuse the readers' ability of interpreting the text, to eventually fall in the trap of a correct context as they perceive it. Furthermore, the main narrative interest in the poem was not in plot "but rather in the conflicting points of view from which that plot can be viewed" (quoted by Peterson 31). The technique of viewpoint relies on the process of changing narrators, used purposely by the author to gather the reader's attention to the tale by trying to guess who is really speaking. A manipulative technique involving questions which "do not quite resolve themselves into sufficient answers, apparent answers that serve merely to raise more basic questions" (Poston 53).

The Giaour has 4 narrators: a Moslem fisherman, a Christian monk, the Giaour himself and an omniscient narrator. In a contrasting manner Jerome McGann claimed that the story contains one narrator only "the ballad singer who assumes different roles at different moments in his performance" (quoted by Peterson 26). Though the idea of McGan can bring the work into unity and explain the use of the fragmented style, to consider the story as narrated by 4 narrators is the most likely to be correct.

The work is divided into 2 parts; the first part stretches from line 1 to 786 where the main story of Hassan killing Leila and the revenge of the Giaour is narrated by the fisherman. The second part from line 787 to 1,334 is sort of a dialogue between the fisherman and the monk. The fisherman told the monk of his recognition of the features of the Giaour in one of the monks of the monastery, and this latter reveals the Giaour's strange conduct since his arrival there. The final 350 lines consist of the Giaour's dying confession to the monk.

The lines of the story show the core of the plot as a triangular love-hate relationship between Hassan, Leila and the Giaour, but the reason leading to the conflict is missing. The reader will question from where did

the Giaour come? When and why did he fall in love with Leila? And why did she leave Hassan for a Christian lover? In addition, the events concerning this love triangle are not presented in the order of their development. The example is manifested in lines from 277 to 351. In the lines preceding, the fisherman speaks of when he first observed the Giaour on his horse; in line 277 the same fisherman switches to describe the ruins of Hassan palace. Until line 351 he relates that the Giaour was responsible for these ruins and up to this point, the reader is yet still uninformed about the reasons for which the Giaour killed Hassan. Consequently, the plot is not organized in a logical chain of cause and effect but rather explained bit by bit in a random manner.

A third idea is the realization that the climatic event surrounding the lovers is not the climax of Byron's tale. The point of the conflict between Hassan, Leila and the Giaour where the Giaour attains his revenge is supposed to be the high point of the entire romance. However, Byron "does not manage to give it the force of finality" (Peterson 35) since the scene is located towards the middle of the story from lines 519 to 688 and due to, as previously stated, the lack of background information leading up to the scene. Even though the conflict provides a primary emphasis on the story, it doesn't represent its plot. The plot can be highlighted in the conflict between the Giaour as he is and the Giaour as other people see him which is the turning point in the whole story.

The Giaour is considered as an episodic poem with a special terminology that gives the work its interesting and peculiar form. Robert Gleckner comments that:

> Though "accretive" is a proper word to use in describing the poem's evolution, its structure is more accurately seen as vertical. The tension between the horizontality toward which each segment of the

> narrative tends and the coinstantaneous thrust of the poet's generalizations, interpretations, and analogies is what gives the poem its peculiar effect and interest (quoted by Peterson 50).

The fragmented order of *The Giaour* is highly exceptional, with a quality preventing the work of being labeled under any definition of form. The poem is written in octosyllabic couplets with remarkable stylistic features. The rhythm suggests a ballad meter, the language is too garnished and the work is a narrative art. Though lacking some strength in plot and organization in time and events, the story proved to be a success due to Byron's unusual visions, the varying viewpoints and the representation of characters derived from his familiarity with the manners and customs of the East.

2.4. The Oriental Source of Byron's Oriental Diction:

Between 1740 and 1840 a considerable number of additions to the English poetic vocabulary were made, framed with an animus to refine the language in England. It was the result of the Romantic Movement that the poets attempted to increase the breadth of their diction by starring out of their own provinces. The East was Lord Byron's subject of poetry, and since "the ideal poem is a one which expresses Eastern life or Eastern feeling in Orientalized diction" (Osborne 4), an examination of Byron's Oriental diction as backed up by other Oriental sources is consequently required.

2.4.1. The Oriental Source:

Byron's chronicle of his Oriental readings mirrors a ten years old child who enjoyed reading the fables of the *Arabian Nights*. A child fondness with magical folktales grew gradually to include more sophisticated

Oriental accounts, culminating later in a travel to the East and, subsequently, in the composition of the Turkish Tales:

> Knolles-Cantemlr-de Tott - Lady M.W. Montagu-Hawklns's translation from Mlgnot's History of the Turks - the Arabian Nights - all travels or histories or books upon the East I could meet with, I had read, as well as Rycaut, before I was ten years old. I think the Arabian Nights first.
>
> (quoted by Kidwai 37).

The bibliography of Byron's Oriental readings has been presented mainly by E.H. Coleridge, Jerome McGann and Harold Wiener in their editions of Byron's poetical works to refer to the Oriental works which Byron read or supposedly read. In studying the sources which he relied on in his poetry; there was always an emphasis on the Turkish Tales as strictly grounded in the Orient. In a note to Lord Holland about *The Giaour* he spoke of his intensive knowledge of Oriental life:

> ...My head is full of Oriental names and scenes - ...It is my story and my East - (and here I am venturing with no one to contend against - from having seen what my contemporaries must copy from the drawings of others only) that I want to make palpable - and my skull is so crammed from having lived much with them and in their own way... with their scenes and manners… (quoted by Cochran 61).

He had also presented some guides to the Oriental origins of the poem "...I heard it by accident recited by one of the coffee-house story-tellers who abound in the Levant" and for a better understanding he wrote some explanatory notes: "...For the contents of some of the notes I am Indebted partly to D'Herbelot, and partly to that most Eastern, and, as Mr. Weber justly entitles It, "sublime tale," the Caliph Vathek" (Murray 79). In addition to these acts of indebtedness, he endeavored to accentuate the

genuineness of what he calls 'the costume' of the tales or else to prove the validity of his Oriental knowledge. In a letter to John Murray he claimed:

> I send you a note for the Ignorant - but I really wonder at finding you among them - I don't care one lump of Sugar for my poetry - but for my costume - and my correctness on those points…I will combat lustily (Moore 220).

The perfect example of his persistence on seeking the correctness of information is when he asked Murray about the burial of the prophet: "Look out in the Encyclopaedia article Mecca whether it is there or at Medina" (Moore 219) and for not being answered while pressed by the need of a clue he addressed him severely:

> Did you look out? Is it Medina or Mecca that contains the holy sepulchure? don't make me blaspheme by your negligence I have no book of reference or I would save you the trouble. I blush as a good Mussulman to have confused the point (219).

The importance of this letter lies on a tendency that corrected a common Western misconception about the burial place of the prophet. For writers who are not acquainted with the details of pilgrimage they point at Mecca as the site of the prophet's tomb. For instance; Byron's contemporary Walter Scott who presented Saladin swearing: "by the tomb at Mecca" (95) in his *Talisman* .

Turkish history was also among the sources employed in Byron's works. A point confirmed in Count Gamba's report:

> Wherever there was any difference of opinion, we always found on reference, that Byron was right; his memory, indeed, was surprisingly accurate. He said: "The Turkish history was one of the first books that gave me pleasure when a child; and I believe it had much Influence on my subsequent wishes to visit the

> Levant, and gave, perhaps, the Oriental colouring which is observed in my poetry. (quoted by Knight 19).

Lord Byron's source to *The Giaour* was already identified in his advertisement of the poem. However, the main episode was directly observed by him. His biographer, Leslie A. Marchand revealed:

> One day when he [Byron] was returning from his daily bathing at Piraeus he observed a curious procession moving down toward the shore under a guard of soldiers. Sending one of his servants to inquire, he learned that it was a party sent to execute the sentence of the Waiwode or Turkish governor of Athens on a girl caught in an act of illicit love. She had been sewed into a sack and was to be cast into the sea. (quoted by Kidwai 46).

In conjunction with the story heard by the coffee-house story-tellers, his personal observation is an extra source to the tale.

The Giaour was full of Oriental materials; in the opening lines of the poem, an Oriental material was displayed: "For there - the Rose, o'er crag or vale / Sultana of the Nightingale," (21-22). In the explanatory note of the poem he enlightened the reader that "the attachment of the nightingale to the rose is a well-known Persian fable" (Kidwai 47). Hence, Coleridge, Wiener and McGann nominated Henley's note on *Vathek* as Byron's source of this part. Coleridge also referred to William Jones' translation of an Oriental poem; *A Turkish Ode of Mesihi* by Charles Hanbury Williams as another possible source. The scholars, in addition to that, suggested Lady Montagu's account which Byron read, particularly the representation of the harem. The works are a translation of 'Turkish verses' which draws on the same fable: "The nightingale now wanders in the vines; / her passion is to seek roses." (quoted by Withington 75). Her elucidation of the tale was as the following: "The first verse is a description of the season of the year; all the country now being full of nightingales, whose amours with roses is an

Arabian fable" (Sharpe 127). Thus, it was regarded as the basis of Byron's notes.

Byron was known for his support to the Greek cause; he lamented Greece being under the Turkish rule. Lines 149-150 of the poem express this lamentation: "crawl from cradle to the grave, / slaves- nay, the bondsmen of slave" (Murray 64). The term 'slave' is an allusion to the Turkish governor of Athens; he was mentioned in Byron's note by Thomas Moore: 'The Kislar Aga (the slave of the Seraglio and guardian of the women)' (Murray 64) a detail that Byron might have gleaned from his involvement in Turco-Greek affairs. The other sources suggested by Wiener were: Prince Cantemir's *History of Growth and Decay of Ottoman Empire* and Lady Montagu who described: "the Kyzlar Aga… is the chief guardian of the Seraglio ladies" as similar to Byron's description.

The Oriental setting of *The Giaour* was minutely described in lines 223-239:

> The crescent glimmers on the hill, / The Mosque's high lamps are quivering still; / Though too remote for sound to wake / In echoes of the far tophalke. / The flashes of each joyous peal / Are seen to prove the Moslem's zeal. / To-night - set Rhamazanl's sun - /To-night - the Bairam feast's begun

The details in the scene are very rich of Oriental materials related to Ramadan: the crescent, the mosques, the end of fasting and the feasts. The supposed source of these details is from George Sale's translation of the Quran: " 'Their [Muslims'] two Bairams, or principal annual feasts: the first of them...begins...Immediately succeeding the fast of Ramadhan "(quoted by Kidwai 50). Though his direct experience has bestowed some vividness

on his depiction, the precision in portraying such fine details is something to be praised for.

The Giaour in the poem was introduced with reference to the hot, dry wind blowing in the desert 'the Simoom': "He came, he went, like the Simoom, / That harbinger of fate and gloom. / Beneath whose widely-wasting breath / The very cypress droops to death" (quoted in Autor 65). He is similar to the fatal storm of the desert that leads to death; these effects of the storm are presented in James Bruce's *Travels to Discover the Source of the Nile* which was found in Byron's reading list.

What proved Byron as highly acquainted with Oriental customs is his familiarity with Quran and Islamic matters. In the poem, Hassan, was in contrast to the Giaour, a figure of charity and hospitality. Byron regards these conducts to be "the first duties enjoyed by Mahomet" (quoted by Kidwai 53). Hassan was also described as the 'Emir' dressed in "his garb of green" (quoted by Kidwai 53) in reference to the privileged color of the Prophet.

Likewise, Byron draws allusions to “Al Sirat's arch” (483) in the poem, while in his explanatory notes he demonstrated its meaning: "Al-Sirat, the bridge of breadth narrower than the thread of a famished spider, and sharper than the edge of a sword, over which the Mussulmans must skate into Paradise" (Byron 68). The view of similar notes in Beckford's *Vathek* by Henley led the scholars to consider it as the source of information. Another source of parallel information that has not been noticed by the scholars is Sale's translation of Quran:

> those who are to be admitted into paradise...must first pass the bridge, called in Arabic al-Sirat, which they say is laid over the midst of hell, and described to be finer than a hair and-sharper than the edge of a sword (65).

Byron says that when the Emir's men gather together, they exclaim in the Muslim manner: 'Bismillah! now the peril's past' (568). He explains the meaning of Bismillah showing his familiarity with Quran to his readers; "In the name of God'; the commencement of all the chapters of the Koran but one [the ninth], and of prayer and thanksgiving" (Byron 113).

In the same vein, Byron provided two Oriental images related to the afterlife which every Muslim believes in and rarely known by non-Muslims. The first is the depiction of 'the maids of Paradise', an Oriental image that has forever fascinated the West. A scene in *The Giaour* where the Houris warmly welcomed Hassan in Paradise after his death at the hands of the Giaour: "But him the maids of Paradise / Impatient to their halls invite. / And the dark Heaven of Houris' eyes / On him shall glance for ever bright" (739-743). Byron indicates these lines as "part of a battle-song of the Turks: "I see - I see a dark-eyed girl of Paradise" (quoted by Kidwai 63). The second is when the narrator of the story refers to the Giaour as: "false Infidel! shalt writhe / Beneath avenging Monkir's scythe" (747-748). On the identity of 'Monkir' he provided an explanatory note:

> Monkir and Nekir are the Inquisitors of the dead, before whom the corpse undergoes a slight noviciate and preparatory training for damnation. If the answers are none of the clearest, he is hauled up with a scythe and thumped down with a red-hot mace till properly seasoned, with a variety of subsidiary probations (Cochran 63)

He acknowledged the source to be Sale's translation of the Quran and Bernard Picart's *Religious Ceremonies and Customs*:"…See Relig Ceremon and Sale's Preliminary Discourse to the Koran" (quoted by Kidwai 64).

Considering Byron's concern for accuracy, his profound Oriental readings and his stay in the Orient, it is more likely to note the presence of different Arabic, Persian and Turkish words in his tale.

2.4.2. Oriental Diction:

Before indulging in the diction of Lord Byron, it is preferable first to define what is meant by the term 'Oriental' and 'diction'. Diction in the general sense is meant to highlight Byron's choice and employment of words. Oriental, on the other hand, signifies a religio-cultural concept rather than a geographical one. It also specifies the customs, manners, and traditions diffused in the time of Byron: hence the Arabic, Persian and Turkish words are a crucial element of his Oriental vocabulary.

The most attracting feature of Byron's vocabulary is its great diversity which bursts the query whether he was or was not acquainted with these Oriental languages. In a journal entry Byron claimed:

> I sometimes wish that - I had studied languages with more attention - those which I know...the Armenian and Arabic alphabets - a few Turkish and Albanian phrases, oaths, or requests...I set in zealously for the Armenian and Arabic… (Marchand 55).

He mentioned his knowledge of “some variety of Turkish oaths” and his ability to swear in Turkish, followed by a confession that “I have got no great vocabulary in that language”. His biographer revealed that he "bought an Arabic grammar to prepare for the Eastern voyage...and took lessons In Arabic from a monk" (quoted by Kidwai 80). His Oriental expressions, therefore, are mere combination of keen observation of Oriental life along with a reservoir of Oriental readings.

The Oriental expressions in *The Giaour* are written in a dispersed manner. In the section below they are to be listed alphabetically with brackets for each word including the times it has been repeated in the poem and the lines number:

Afrit (1; 784): 'Ifrit' is an Arabic word for Demons that are mentioned in the Quran. Byron used the term when he drew a comparison between the wild Afrits and the Ghouls.

Allah (5: 482, 681, 734, 1083 and 1133): The Arabic equivalent to God, used by Muslims to describe God and similarly by Byron's characters whenever they mention God.

Al-Sirat (1: 483): The Arabic word for 'way' or 'path', regarded as a sign of Day of Judgment. It indicates a bridge narrower that the thread, sharper than the edge of the sword and only people with good deeds can easily pass over.

Amaun (1: 603): An Arabic word means 'mercy' or 'protection' especially in a state of war. Byron used it to describe Hassan in the hands of the Giaour unable to raise 'the craven cry, Amaun'.

Ataghan (3: 355, 522 and 602): Originally a Turkish word 'Yatagan'. It is a type of a short knife made of silver with a curved edge for easy hunting. In *The Giaour* the Emir appears with his 'Silver-Sheathed Ataghan'.

Bairam (2: 299 and 452): A Turkish word that Signifies a 'festival'; it is used in the poem to describe the two major Islamic festivals 'Idd Alfitr' and 'Idd Al-Adha'.

Bismillah (1: 568): The abbreviated term of 'Bismillah ar-Rahman ar-Raheem' (In the Name of God the Most Graceful, the Most Merciful), a word used by Muslims to ask help from Allah in all matters. Byron employed the term to refer to Hassan who uttered the term when about to shoot a bullet over the head of the Giaour.

Bread and Salt (1: 343): It is a Persian and Turkish term known as 'nan-o-namak'. In Oriental culture to break Bread and taste Salt means to create a

sacred bond between the host and the guest for this act ensures the safety of the guest.

Calpac (1: 717): Is the Turkish 'Kalpak', a solid cap or head dress with different colors to indicate the social class of the individual. Byron unaware of these details, failed to describe Hassan's Calpac.

Chiaus (1: 571): 'Cavus' is the Ottoman title of a high ranked soldier, employed by Byron to describe the Chiaus of Hassan.

Eblis (1: 750): Byron explains Eblis as the 'Oriental prince of darkness' and the companion of the 'infidel Giaour'. In Arabic or Quranic verse it stands for Satan or Devil.

Franguestan (1: 506): A Persian word 'Farang' or 'Firangistan' which means 'Franks' and 'French', used in the Orient to indicate a European. Byron related it to 'Circassia' or 'Caucasia'.

Genni and Ginns (1: 385): One of the *Arabian Nights* fables which stands for invisible or spiritual beings interfering in the lives of human beings.

Giamschid (1: 479): In a description to the Persian king Jamshed, Byron used an allusion to 'the jewel of Giamschid' to refer to his wealth and love of wine.

Haram (2: 292 and 435): The Arabic word that connotes 'sacred place' such as Mosques, Mecca, Medina where it is forbidden to commit any act of violence within their boundaries. Haram is also the interior part of the Muslim house and Leila in the story was a part of Hassan's Haram and betrayed a sacred rule.

Houri (3: 486, 741 and 1046): Houri or Houriya is the term used to describe the virgins of eternal beauty or the so called 'women of Paradise'.

Hyacinthine (1: 496): Byron compared Leila's hair in his flow to the Hyacinthine which means 'Sunbul' in Arabic.

The insect-queen of Kashmeer (1: 389): A term borrowed from *Vathek* and employed in *The Giaour* to describe the feminine beauty.

Jerreed (1: 251): The Turkish 'Jerid' is derived from the Arabic 'Jarid'. It is a spear thrown in a competitive game or war.

Koran (1: 726): The word of God revealed to the prophet Mohamed as the messenger of Islam. In the poem Byron speaks of the Koran verse that mourns the dead, inscribed in the tomb of Hassan.

Mecca (1: 730): 'Mekka' is the town in Saudi Arabia and the house of God where Muslims practice the rituals of pilgrimage. In the poem Muslims are described as “bending the knee” in prayer “at Mecca”.

Monkir (1: 748): The angel of death and inquisitor of the dead after being entombed. A term associated with the infidel Giaour.

Mufti (1: 491): An Arabic word for a 'Jurisconsult', a person qualified to give advice on religious matters. It is associated in the poem with Leila, that if the Mufti saw her beauty, he will notice signs of the divine.

Palampore (1: 666): A Turkish expression which indicates a dress worn by Turkish nobility.

Serai (1: 444): The Persian word 'Saray' refers to a hotel. In Turkey it has the equivalence of a palace. Byron described Leila as dwelling is 'Hassan's Serai'.

Symar (1: 1273): It is an Arabic word for robe. Leila appeared “shining in her white Symar”.

Tophaike (1: 225): It is derived from the Turkish word 'top' which describes the cannon. Byron explains the cannon to be a device used at sunset to announce the day of the Bairam.

Byron was forever zealous to mark his poetry with signs of originality and to seek correctness of costume was rather his aim behind the use of Oriental diction. In addition to that, he employed Oriental Characters to make the scene even more credible and officially Oriental.

2.5. Oriental Characters in *the Giaour*:

When Byron wrote *The Bride of Abydos* he referred to it as another Eastern tale; "something of *The Giaour* cast" (quoted by Kidwai 40) and when he spoke of it he condensed that "the characters… are Musulman" (quoted by Cochran xxxiv). What is meant by analyzing the Oriental Characters in *The Giaour* is to engage in a study of the Musulman figures as represented in the tale.

Although *The Giaour* has four narrators with diversified opinions; the fisherman is one of higher importance among them for his Oriental identity. Byron believed it better to use a purely Oriental character from his severe Islamic stance to recite all the incidents of the poem. He wished for an Oriental voice to echo in his lines and that, therefore, was the role of the fisherman.

The Muslim narrator or the fisherman describes all the characteristics and qualities of characters and events. He describes the Giaour as an “infidel” and his movement as equal to “the Simoom”. He compliments the beauty of Leila; her eyes are as "bright as the jewel of Gamschaid" (479), and her hair is as the "hyacinthine" (496) in its flow, but his description is characterized by major abhorrence of both characters. His hate towards the Giaour was derived from hating his whole race, creating the image of two

opposite faiths unable to afford any possibility of trust or coexistence. His repugnance grows steadily, from his being an infidel, due to the murder of Hassan and his involvement in a relationship with a Muslim woman. He claimed, then, that the Giaour deserves to be massacred by "the Ottoman's sons" (198).

The fisherman is in a state of 'xenophobia', the reason why he is in a ceaseless bewilderment towards the Giaour's presence among Muslims. In the scenes of the Bairam celebration:

> The crescent glimmers on the hill. /The Mosque's high lamps are quivering still; / Though too remote for sound to wake / In echoes of the far tophaike. / The flashes of each joyous peal / Are seen to prove the Moslem's zeal (222-228).

These are Muslims festivals, but "what are these to thine or thee" (232). He explains that the Giaour is an outsider unwanted "like a demon of the night" (202) and unwelcomed to be around. By the same vein as the Giaour, Leila is abhorred by the fisherman; since she betrayed Hassan with the faithless Giaour "her treachery deserved a grave" (462). She is but "The faithless slave that broke her bower, / And, worse than faithless, for a Giaour" (535-536). They are both faithless, the Giaour for being non-Muslim and Leila for deviating from the Islamic norms. Leila is even more loathed “worse than faithless”, because her lover is a non-Muslim and this makes her doubly guilty.

By way of contrast, he lamented the murder of Hassan and recalled his good manners: "And here no more shall human voice / Be heard to rage - regret - rejoice -The last sad note that swelled the gale/ Was woman's wildest funeral wail" (320-323) and bewailed the destruction of his palace that was once a Paradise, yet turned into a tomb when it fell in the hands of Eblis.

Through the representation of the fisherman, Byron did not intend to associate this character with a quality of hating others. As a matter of fact, hate affected all the characters in the tale. The fisherman loathes Leila and the Giaour, this latter abhors Hassan and Hassan abhors him as well, even the Christian monk disliked the Giaour for his hellish deeds. Byron in his advertisement of the poem explains this antagonism between characters as the result of wars and territorial disputes at the time, whereas the physical and mental violence in the poem are the responsibility of both Islamic and Christian traditions.

Byron's Leila is a silent character; a "heroine as passive victim" (Poston 55). Within a poem of 1.334 lines she does not spell a word and the reader learns about her from the fisherman's reference to her treachery and the Giaour's description of her beauty. Leila's ideal beauty inspires a great kind of love for she kindles a match of light in a vast void of darkness; however, this beauty is the incentive of a fatal confrontation of two men. It is a form of life and at the same time a source of death. Byron describes her as "the insect queen of Kashmeer" (389) because it "invites the young pursuer near, / and leads him from flower to flower" (391-392). Leila's beauty leads to tragedy, and the two men in their pursuit of it are like a child in an attempt to catch the charming butterfly of Kashmeer, a chase that will end either with futility or with the ruin of the object wanted, it is rather "a chase of idle hopes and fears / begun in folly, closed in tears" (398-399). Even if one wins the object of beauty, he will lead a life of pain and loss of peace because the fiercely sought always loses its charm when it is finally owned.

Leila also represents the stereotype of the Oriental women subjected to tyranny, segregated and deprived from her personal and sexual freedom. She experiences a life of servitude and for any attempt of her to break this

bondage, her life will be the price. Throughout the tale she is "a displaced form of male narcissism" (Poston 56) and portrayed as non-human. Viewed by the Giaour as "the precious freight" (362) and by Hassan as a "lovely toy" (404), even after death, her body did not deserve an earthly grave. Leila's dissatisfaction with her matrimonial position which lacks any kind of love led to her affair with the Giaour, and later to her death and the abhorrence of the fisherman for relinquishing her morals and religion. This miserable ending was not an attempt to attack the Islamic laws but rather to indicate the principles of both Muslims and Christians. In the given context, Marilyn Butler commented:

> Leila's tragedy provides the human context against which the claims of the great religions are seen, and it is notable that neither religion has a space for her, in this world or the next (quoted by Kidwai 177).

The character of Leila also reveals a covert political allegory; her treachery is a personification of Greece as a "female needing rescue from a Turk by a savior from the West" (quoted by Bari 705). Though she was sacrificed, she rescued neither Hassan nor the Giaour, exactly as the Greek land that holds no potential to be divided or shared. For Nigel Leask, Leila stands:

> as symbolic embodiment of the Hellenic values underlying European civilization, which can find representational space only as a beautiful corpse or as the phantom which returns near the end of the poem (33).

Byron through Leila's character accused the violence of his time for breaking the Butterfly of Kashmeer's wing, thus, she can no longer frisk beautifully or fly jubilantly.

The third and last Oriental Character is the Muslim noble man Hassan. Hassan's character throughout the poem is easily perceived and understood. He exemplifies the stereotype of a despot; described by the fisherman as a

"stern" (519) with "fiery flashes" (589) and a frowned countenance and voice "dreaded more than hostile sword" (559-600). Regarding Leila's punishment, it appears to be a tactic to prove him as a true Osmanlie, eager to preserve his Haram from "the evil eye" (612) of "the accursed Giaour" (619). Despite his cruelty and tyranny, the fisherman attributed positive qualities to him. He is the Emir in his splendor dresses of "garb of green" (357) and his "Calpac" and "Caftan" (717). He leads his people fairly and inundates them with his charity and hospitality which appears in his "courtesy and pity" (346), his "bounty for strangers" (341) and his assistance of the poor and the desolate. He also has a deeply rooted faith that reminded him to call on the prophet and the name of Allah at time of death that subsequently turned his face to heaven (668). Peter J. Manning noted that: "The first glimpse of Hassan surprisingly shows not the ruthless murderer of his faithless beloved but an infant enveloped in liquid maternal happiness" (37) Therefore, Hassan is a character of both virtues and vices.

Byron in this context conveys the theme of Oriental despotism and violence as equal in negative features to those of Christianity. The failure of Christian morals to alleviate the agony of the Giaour as well as denouncing Leila an adulteress did not differ from the rigid Islamic traditions of that time. It judged the Giaour from his evangelical background and allowed Leila to be sewn in a sack rather than stoned to death as the real Islamic law commands.

According to Peter Thorslev, "Byron concentrates each of his romances on one dark hero and the rest of the characters scarcely matter" (148). He is Byron's mad, bad and dangerous-to-know hero, which centers the tale action as incarnated in the character of the Giaour.

2.6. The Byronic Hero:

The Byronic hero is a character popularized by the works of Lord Byron. Like Byron himself, the Byronic hero in general is a melancholic and insurgent young man anguished by his sinful past; his main features are summed up by Thorslev: "Byron's heroes, on the other hand, are all lovers - for most of them it is the ruling passion in their lives - and they remain faithful, in true romantic fashion, until death" (148). The Giaour is the attractive, charismatic, emotionally sensitive Byronic hero driven by his high passionate feelings towards Leila into a dark faith.

Instead of a heroic character he owns some dark qualities, being emotionally devastated which makes him isolated from society. He is indifferent to how he is perceived by others and cares much more about self-fulfillment. Rather a narcissist with a prideful soul that leads him to what he thinks it must be done; he is the kind of a hero who rejects the morals and traditional standards of societies as well as organized religions. He gives the least care for Christianity because he finds no appeal in it, he confessed to the monk: "I would not, if i might, be blest, / I want no paradise" (1269-70). All that he wishes for is for his restless soul to find peace in reunion with his lover.

Peter J. Manning considers the Giaour:

> a thwarted figure, ignorant of the essential self, who represses his inner dismay under a shell of sternness...He is unable to win the woman he loves from his rivals, who are generally father-figures, and though her picture contains ominous shadows, he is incapable of maintaining a healthful existence apart from her (quoted by Kidwai 162).

The paradoxical fact in the events is that the loss of love resulted in a mutual hatred between the Giaour and Hassan which was later an impulse for murder. Both men with all the cultural and religious differences are not so much of different themselves. They both have a dignified personality unable to accept unfaithfulness; the Giaour confesses: "Yet did he but what I had done / Had she been false to more than one" (1062-1063) they are of equal vices and weaknesses that led to similar tragic fates.

The Giaour is considered as the prototype of the Gothic Vampire; whilst, it was a later work of Lord Byron that stimulated the birth of the modern vampire. In April 1816, five friends escaped their troubled lives to the rural serenity at villa Diodati on the shores of Lake Geneva. Gathered at the villa were: Lord Byron, Percy Blythe Shelly, John William Polidori – personal physician to Byron –, Mary Godwin and her step-sister Claire Clairmont. To break the tedium of the hot, stormy weather, Byron suggested a ghost story contest. The result was the most famous work of vampirism *Frankenstein* and a lesser known work of Polidori *The Vampyre.*

Byron wrote a fragmentary narrative of 2000 words entitled *Fragment of a Novel* (1819) and had quickly abandoned it. Polidori reworked Byron's fragment and published his own under the name of Lord Byron which, as it was anticipated, achieved an immediate attention than it would be under Polidori's name. The work was "less of plagiarism than of slander" (Chih Yeh 20). Polidori named his vampire Lord Ruthven after Clarence de Ruthven, the name attributed to Byron in his former mistress Lady Caroline Lamb's first novella *Glenarvon* (1816). Probably because Byron became a lord at the age of ten and Polidori envied his prestige that accompanied the title. Byron in turn wrote a letter to *Gallignani's* Magazine in which he denied all authorship to the work but it was too late to undo the

connection. Though this work presented a modern type of a vampire, Byron's *The Giaour* was the first literary encounter with a vampire far before this latter.

The Giaour was cursed to be an undying creature that feasts on the blood of his relatives: "But first, on earth as vampire sent, / Thy corse shall from its tomb be rent, / Then ghastly haunt thy native place, / And suck the blood of all thy race" (755-758). The characteristics of the Giaour in the tale are parallel to those of a typical vampire, a legend in the vampiric folklore known as Vrykolokas. It is a creature whose soul has come under the thrall of infernal forces which makes it compulsory to reanimate its former body by victimizing its own kin. John Cuthbert Lawson provided a list of ways in which a corpse can become Vrykolokas. Those of a close relation to the Giaour's character are: men of evil and immoral life in general, those who die under a curse and those who meet with any sudden or violent death. Accordingly, The Giaour is a truly vampire. Peter Thorslev on the other hand considers:

> The Giaour is primarily a sensitive Gothic Villain - in his appearance, in his air of the fallen angel, in his "remorse," and in his defiance. He has first of all the looks of a Gothic Villain, especially in those three tell-tale features, the brow, the eye, and the smile (150).

The “Shrouded eye”, the “unchangeable brow” and the “bitter smile” mixed with evil traits are the characteristics of the Gothic villain and the feeling of remorse has never been associated with the vampire. Though his “evil eye”, “sallow” and “pale” complexion are ones of a vampire, the passage in which it is proclaimed that the Giaour will from “daughter, sister, wife, / At midnight drain the stream of life" (759-760) makes it difficult to adjudicate when it is remembered that the poem concludes with

his death apparently alone with no family; a fact not compatible with the vampire's stereotype as physically immortal.

Byron claimed to John Murray in June 17th, 1816: “I have…a personal dislike to ‘vampires,’ and the little acquaintance I have with them would by no means induce me to divulge their secrets” (Byron 135). The vampire conundrum in *The Giaour* is neither easy to solve nor leads to a satisfying answer; what is pleasing though, is Byron's morality behind using the vampire. Byron tends to convey that the Giaour's folly was not of causing others to die, but of forsaking his reason to live, the fact that he was made immortal and rather preferred "To die and know no second love" (1164). Love was his elixir of life, his sense of longevity and when it was finally lost, he succumbed to death and broke the metaphor of eternity.

2.7. Conclusion:

The Giaour is Lord Byron's conjuring trick from which he mirrors himself through the setting, life and traditions of the East. The poem is a form of “lying like truth” where the reader is being deceived through a perplexing structure in strive of faithfulness. The work is emblazoned with an Oriental touch exemplified in the use of Oriental diction and characters, along with a glimpse to the world of Gothicism as Byron's means of presenting the guilt-ridden Byronic hero.

General Conclusion:

Edward Said in his seminal book *Orientalism* scrutinized the writings of the 19th century Orientalists and found that the Orient studied was a textual universe, a literal world embodied in books and manuscripts that influenced and fascinated the West (52). Said argued that his Orientalism was established in Byron's lifetime, but the Orient visited By Byron was already a textual universe. Byron was himself aware of the textuality of the Orient, and though his readings bibliography exhibited a great deal of preceding Oriental works, he felt no longer the need to "expatiate" in what has been already said (Byron 104).

Said writes that the system of knowledge about the Orient was a topos, a literary convention to be inherited from someone who has already dealt with the Orient to someone who is willing to. Though Byron relied on his predecessors' texts, it was only for the sake of completing his own. The Orient on the other hand was the only poetical policy available for him because the rest of the world has been exhausted (Byron 56) and the East was the only vivid space that inspired poetry.

In the wake of Edward Said's Orientalism it was hard to look at Byron's poetry in a disparate manner because of the highly pervasive idea that the Europeans approached the Orient from a position of superiority; a European comes against the Orient as a European first and as an individual second. In this sense, Byron approached the Orient from a fanatical stance based on the fact that he is European and they are Orientals. The issue that surrounds this idea is that Said made a generalization towards all Europeans; the all-encompassing European is not at all different from the all-encompassing Oriental which makes him follow their own steps to a

prejudiced picture about the other. He used to emphasize that Europeans cannot continue to victimize someone else just because they were a victim once and therefore, Said is contradicting himself by adopting something he has already refuted.

The difference in Lord Byron's poetry appears in the way he perceives it; the East meant an exotic mystery and a vast space liberating him and his imagination from the restricted and formal life of England. Byron's trip to the East was a journey to the exotic recesses of his mind to discover his own being. In *The Giaour* he used Oriental characters dwelling in real Oriental settings with reference to Oriental manners and customs which reveal his keen romantic views: a man who seeks his true identity in a realm of conflicts, opposites and peculiar experiences which draw him close to his real identity.

He stated in his letters that the great pleasure and comfort he enjoys in the East cannot be found in the classical life of England (Moore 115) and draws a separation from his Englishness when he used the term "your country" to signify England as no longer his own country and that he felt more like home on Eastern shores. Moreover, Orientalism is attached to the controversial prefix "ism" which refers to a set of beliefs, especially ones that someone disapproves of. When Byron spoke of Orientalism he said that he is full of "Orientalities" and that he is not able to call them "isms" (Byron 237). By replacing a direct emphasis on the distinction between "Orientalities" and "isms", Byron displays an awareness that a systematic representation of the Orient exists, but he does not descend to the level of using it.

Lord Byron was the emissary of the East back to the West; he believed his poetry was the fertile land from which the British identity can bud, therefore, a unification of two world; one in the actual reality and the

second on the wings of the imagination. Orientalism is the career both Said and Byron pursued separated only by the fact that Byron's Orientalism looks to the hopeful future and Said's Orientalism looks to the tragic past.

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