

**Ministry of Higher Education and Scientific Research  
AbouBekr Belkaid University of Tlemcen**



**Faculty of Letters and Foreign Languages  
Department of English**

# **The Perception of the Orient in T.E. Lawrence's *Seven Pillars of Wisdom***

*An Extended Essay Submitted in Partial Fulfillment of the Requirement for  
a Master's Degree in Anglo-Saxon Literature and Civilisation*

**Presented by**

*Ms Houria ACHIR*

**Supervised by**

*Mr. Omar RAHMOUN*

**Board of Examiners**

Dr. Wassila MOURO (MC' A')	President	University of Tlemcen
Mr. Omar RAHMOUN	Supervisor	University of Tlemcen
Dr. Souad BERBER (MC' B')	Examiner	University of Tlemcen

**Academic Year: 2016-2017**

# Dedication

In the memory of my mother (may The Almighty Allah accept her in the highest ranks of Paradise)

To Amine who taught me how to serve humanity

To my beloved family and friends.



## **Acknowledgements**

I would like to express my sincere gratitude to my supervisor Mr. Omar RAHMOUN for his constructive comments and criticism for the work as a whole, because the accomplishment of this thesis would have not been possible without his guidance, support and encouragement. Thank you so much Sir!

I'm also immensely grateful to my beloved teacher Dr. Wassila MOURO .I have been extremely lucky to be your student. Thank you.

Similar profound gratitude goes to Dr. Souad BERBER, for being always patient and ready to help me and answer my questions. Myriad thanks.

## Abstract

This study aims to examine Thomas Edward Lawrence's *Seven Pillars of Wisdom* as a momentous instance of the twentieth century English travellers, with an Orientalist viewpoint. Linking the historical approach with an analytical one, it hints the Oriental influence on Lawrence's piece of writing during the Arab Revolt in the First World War by shedding light on myriad features of the Orient that has been mentioned in Lawrence's account. This research opens by addressing one of the marked Post-colonial issues, namely Orientalism, and its main pioneer Edward Said and his contributions, along with an emphasis on the most prominent concepts that shape Lawrence's *Seven Pillars of Wisdom*, which are important to the next chapter that analyses the oriental aspects and the dramatic events that are described in Lawrence's work. This dissertation validates that Lawrence's Orientalism was a continuation of the western accumulations of decades of negative prejudices.

# Contents

<b>Dedication.....</b>	<b>I</b>
<b>Acknowledgements.....</b>	<b>II</b>
<b>Abstract.....</b>	<b>III</b>
<b>Contents.....</b>	<b>IV</b>
<b>General Introduction.....</b>	<b>2</b>
<b>Chapter One: Historical Background of Orientalism</b>	
1.1. Introduction.....	7
1.2. The essence of Orientalism .....	7
1.3. Orientalism as a Discipline: Said’s Contributions.....	11
1.4. Stereotypes about the Orient.....	15
1.5. Postcolonial Theory.....	19
1.6. Otherness.....	21
1.7. Ethno masquerading.....	24
1.8. Crisis of Identity.....	25
1.9. Travel Theory.....	28
1.10. Travel Accounts and Fiction.....	32
1.10.1 Lady Mary Wortley Montagu’s <i>Embassy Letters</i> .....	32
1.10.2 Benjamin Disraeli’s <i>Tancred</i> .....	34
1.11 Conclusion .....	35
<b>Chapter Two: Orientalism in T.E. Lawrence’s <i>Seven Pillars of Wisdom</i></b>	
2.1. Introduction.....	39
2.2. T.E. Lawrence’s Biography.....	39
2.3 Background and Inspiration.....	41
2.4 Description of the Orient in Lawrence’s <i>Seven Pillars of Wisdom</i> .....	43

2.4.1 Setting.....	43
2.4.2 The Description of the Arabs.....	44
2.4.3 Characterization .....	47
2.4.3.1 Faisal .....	47
2.4.3.2 Shah Hussain, the Sherif of Mecca.....	49
2.4.3.3 Auda .....	51
2.5 Ethno masquerading.....	53
2.6 Crisis of Identity.....	55
2.7 Stereotypes.....	57
2.8 Otherness.....	58
2.9 Authenticity.....	60
2.9.1 Al- Aquaba Campaign.....	62
2.9.2 The Trip to Damascus .....	63
2.9.3 Lawrence’s Relationship with Faisal .....	65
2.9.4 Lady Ayesha .....	65
2.10 Conclusion.....	66
<b>General Conclusion .....</b>	<b>68</b>
<b>Bibliography.....</b>	<b>71</b>

## General Introduction

Travel as an activity of moving from one place to another, from one racial cultural category to another, usually exists in societies that exercise a high rate of political, economic and cultural power. The traveler frequently starts his journey, armed with awareness of the strength of his nation at all scales. Literature with her three pillars namely prose, poetry and drama, had always worked as a mirroring picture of the flourished aspects of any civilization, and often regarded as a basic memory of formidable humankind experience. It is frequently considered as a great bridge between the traveller and his experiences during his journey, and could be a truthful recording of his observations. English Literature successfully fit the need of her travellers, particularly those who travel to the Orient.

The Orient was always a lured globe for the English travellers during several periods of time, and the representation of the East by those travellers in English Literature was routinely negative, Which the perception was linked with the sense of reality in the mist of unreality, and was nurtured from the hundred years of interaction and hostilities between the Christians and the Muslims, that mainly the unfriendly relationship between the Orient and the West can be traced back to the 7th century when Islam scored a legacy as a powerful Empire that can threat the crusaders. Thus, travellers enriched the realm of literature by book and manuscripts that provide praiseful information and date, but most of the time negative serve and colored only the personal intention of the powerful country.

However, Edward Said elucidates enormous travel book in his groundbreaking work *Orientalism*, as a sort of negative images of the Orient intentionally composed for the European audience. However, what Said demonstrates in “Orientalism”, is an Orient covered and restrained by the Europeans’ hatred heritage that was confined only to their own perceptions, while the actual Orient prevented the writer’s view and led to a misrepresentation and violation of its very nature which allows the East to ensure its hegemony.

During the twentieth century, an exclusive orientalist traveller who goes by the name of Thomas Edward Lawrence wrote books about the Arab revolt against the Ottoman Empire during the First World War that continued to inspire many writers especially the westerns. Nevertheless, Lawrence found himself unexpectedly living in a period of time when abnormal conditions allowed him to do extra-ordinary things and for that reason he became remarkable. From a literary perspective, his considerable works and notably his magnum opus *Seven Pillars of Wisdom* reverses the main qualities and characteristics of the travel writers of the Victorian age and the twentieth century towards the Middle East, and regarded as a trustworthy source to justify the British conspiracy against the Arabs. But Lawrence was not spared from criticism for his ambiguous style, his manner of mixing facts with fictions, and mainly for the depiction of the conflicting and contradictory events between his literary works and his military reports.

*Seven Pillars of Wisdom* is one of Lawrence's famous and controversial canonical works; it is a kind of report which shows the political and the historical events that shaped the Arab revolt, and it is an interpretation of the white man's vision rather an archive of an earnest and objective person's experience and examination. Nonetheless, Lawrence was one of the romantics who perceived the Orient as an extraordinary place for their fertile imaginary literary formation. Lawrence was looking for the exoticism of this land to achieve what he could not recognize in his motherland, and to get rid from the restricted English Victorian society, and also relying on that very contrast to scatter some magic on his own writings. In fact, it has been generally assumed that Lawrence's bias was the same prejudice pattern of his counterparts, Said strongly confirms that the majority of western writers are unable to conceive the Orient with real critical eyes, far away from the ethnic and racial preoccupations, and are all endorsing the idea of its inferiority, to that, Lawrence was not an exception. He assumed that Lawrence was a new Orient lived among the people of the East, as if he was one of them, but the purpose was not to appreciate the realistic Eastern lifestyle but to gather more information about them, and this paved the way to rule them easily. Under such conditions the research questions to be answered in this research are as the following:



-Was Lawrence's depiction of the Orient a truthful account of his journey, or a mere product of fiction and stereotypes?

-was Lawrence's leadership of the Arab revolt a real account or just fiction?

In order to answer the research question, new historicist theory will be applied to investigate the historical events mentioned in Lawrence's work and to bring a new angle to the studies about the matter.

This extended essay is divided into two chapters. Chapter one is an exploration of the different descriptions of "Orientalism", including Edward Said's interpretation, and examines the post-colonial criticism, as well as undertaking the multiple concepts that make Lawrence's *Seven Pillars of Wisdom* a worthwhile canonical work with examples of two other English travellers.

Chapter two is a literary analysis of Lawrence's *Seven Pillars of Wisdom*, which shed light on the author bibliography and backgrounds, with an emphasis on the description of the place and people, his ethno masquerading, his identity crisis and stereotypes, and of the validity of his depiction.

# **CHAPTER ONE:**

## **Historical Background of Orientalism**

# Contents

1.1.	Introduction.....	7
1.2.	The essence of Orientalism .....	7
1.3.	Orientalism as a Discipline: Said's Contributions.....	11
1.4.	Stereotypes about the Orient.....	15
1.5.	Postcolonial Theory.....	19
1.6.	Otherness.....	21
1.7.	Ethno masquerading.....	24
1.8.	Crisis of Identity.....	25
1.9.	Travel Theory.....	28
1.10.	Travel Accounts and Fiction.....	32
	1.10.1 Lady Mary Wortley Montagu's <i>Embassy Letters</i> .....	32
	1.10.2 Benjamin Disraeli's <i>Tancred</i> .....	34
1.11	Conclusion .....	35

## 1.1 Introduction

The orient has been portrayed from antiquity as a lustrous landscape, a scope of mystery, abstruse land with spiritual mystics. The Orient with his rich cultures and ancient wisdom was not something unfamiliar to European and English reader. Many Europeans show a great interest toward the orient and described in details most aspects of the oriental life and disclose the reality of the orient. However, the imperialistic spirit and the feeling of superiority dominated the European and Western psyche for centuries, leading to a misconception of the Orient and its people, customs and beliefs. Most of the worthwhile European literary works about the orient based on the concept of racial ideology and nurtured by a series of typical stereotypes under the umbrella of popular prejudices and perceptions.

Hence, this chapter is concerned with the most marked post-colonial issues, namely Orientalism, and its prominent figure Edward Said and the main concepts that make T.E. Lawrence *Seven Pillars of Wisdom* a canonical work that demonstrates the monstrous European imperial doctrine toward the Arabs and the stereotypes that are deeply rooted in the sub-conscience of the western writers. Additionally, it elucidates the concept of otherness and Ethno-masquerading and other aspects.

## 1.2 The Essence of Orientalism

Orientalism has been an intricate center of debate between scholars, and its meaning changed and exceeded the traditional literal sense of the word through several periods of time. In the context of Academia, and according to the Oxford English Dictionary, the word Orientalism was in the eighteenth and nineteenth centuries generally used to refer to the work of orientalist, a scholar versed in the languages and literatures of the East; and in the world of arts to identify a character, style or quality commonly associated with the Eastern nations. However, the word's meaning kept the same stream until the decolonization period that preceded and followed the end of the Second World War.(1939-45).

In a further point of time, the meaning of Orientalism developed from the orientalist work that connected with the eastern countries in literature, painting, art and music to become a corporate institution prepared for dealing with the orient and its interweaving subjects, the partial view toward Islam, an effective instrument of the crucial western imperialism, and a way of thinking based on the preceded epistemological and religious distinction between the orient and occident. This transformation paved the way to the establishment of orientalism as one of the most important charged word in modern scholarship was introduced by a range of scholars and intellectuals many of whom lived and emanated from the orient.

In other words, and according to Mabilat Orientalism “is a component of a mismatched power struggle between East and West: through Orientalist beliefs and depictions, the East was weakened and more easily mastered” (1996:03). In general the West often refers to the European nations and America, while the East includes the Middle East and North Africa and Asia. The nomenclature usually separates the Islamic, Arabic culture and the lifestyle in the East from the Christian West, as mentioned by Rudyard Kipling “oh, East is east, and west is west and never the twain shall meet”. Orientalism is used by historians to identify Eastern culture through a Western perceptions and ideologies .There were a considerable number of scholars provided many significant ideas and interpretations of the concept.

It is worthwhile to mention that The first writer who used the term “Orientalism” in English was the eighteenth- century literary critic Joseph Spencer in his essay on Pope ‘s *Odyssey* published in the 1920 wherein he puts forward the new term and one of its usages :

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 prophetic vision ... is the True Sublime; and in particular, gives us a higher Orientalism than we meet with In 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.

In the abovementioned passage, Spencer’s neologism attributed a new term for the distinction and the difference of governmental and political mechanisms and systems between East and West. Thus, it was the first hint and trace of Orientalism in the Western literary framework.

Historically, The nineteenth century was a period of time in which a new broader definitions, discussions, and trends put forward in the oriental discussions .It was detoured from a simple definition to a basic ideology in which the Occident is protected from the analysis of self that is complete to true engagement with other culture (the other, non-European).According to Ziter: “the nineteenth century Orientalism was an elaborate project of displacement and self-invention” (2003:196). Likewise, Yengenogla believes that Orientalism is “about the cultural representation of the west itself by way of detour through the other” (1998:01). Furthermore, Orientalism may be defined as othering of the certain part of the world by the West in order to creates a classification rather than a differentiation between the East and the West which the Occident have a higher position by minimizing and stigmatizing the other one.

More specifically, Sardar asserts that “there simply has never been a definite object that is the orient .The orient is merely a pattern book from which stands can be taken to fashion whatever suits the temper of times in the west” (1999:28). For Sarder,

in this broad definition the “supposed knowledge “of the Orient is used to mirror the sense of value and superiority of the European. Thus, orientalism is a built neglect, organized self-perception, which is directly invested on the orient.

Among other conceptualizations, Abdel-Malek (1963) in his seminal article “Orientalism in crisis” provides a critique of what he called “Traditional Orientalism<sup>1</sup>”. That is based on the selected collecting of oriental texts and artifacts. The general sense is a misrepresented perception of the former, adopted to fit the European ideologies. Based on the work of Marx, the nineteenth century German philosopher, Abdel-Malek’s critique emanates from the understanding that “it is urgent to undertake a vision, a critical reevaluation of the general conception, the methods and implements for the understanding of the orient that have been used by the west, notably from the beginning of the last century, an all levels in all fields.” (1963:103-40). There was a deep change of political nature and roots that were ascending within the Third World ,especially with the rise of numerous national liberation movement provided the context of the crisis of orientalism .According to Abdel- Malek “ the crisis strikes at the heart of Orientalism: since the 1945,has been not only the “terrain” that has escaped it, but also the ‘men’ ,until yesterday the ‘object ‘of study ,and ,henceforth, sovereign ‘subjects’” ”(1963.104) . From this point, the main focus of the object of study of the Orient that has been discussed by the West has been not just the Geographical space but also surpassed to the “Men, and, henceforward, possession “subjects”. Furthermore, this notion flourished from imperialism, colonialism, and hegemonic systems that designed consciously to dominate and have the full authority over the Orient. Abdel-Malek shows that Orientalism treats “the Orient and the Orientals as an ‘object’ of study, stamped with an otherness –as all that is different , whether it be ‘subject ‘ or ‘object’ – but of a constitute otherness, of an essentialist character” (1963:107) .This view on the Orient confirms that the main interest of the Orientalists in their study and analysis of the Orient is in its exoticism and difference compared to the Western Self , deeming it “inferior” and “other”.

---

<sup>1</sup> Traditional Orientalism is the essentialist view according to which religiosity and backwardness is a permanent and essential phenomenon for oriental peoples.

In a nutshell, the attempts to define Orientalism have provided a solid background for further implications of the term and have shaped its disciplinary frame which was later developed by the prolific Palestinian-born scholar Edward Said.

### 1.3 Orientalism as a Discipline; Said's Contributions

The twentieth century witnessed the birth of the most well-known influential theorists and controversial public intellectuals in the world the Palestinian-American scholar Edward Said. In the recent history, Edward said, more than any other individual scholar, expounds the real relations between the two opposing poles: the Orient and the Occident, and he is one of the most successful anti-orientalist scholars. In his groundbreaking book, "Orientalism" Said marked a new profound view and interpretation from a different angles of the notion of Orientalism in order to achieve a target of providing basic logic critics, against the skewed western perception toward the Orient, which a range of stereotypes were raised by the European (the Occident, the 'self'), and the East (the Orient, the 'other').

Building on the work of Abdel-Malek (Orientalism in Crisis), and by the considerable inspiration and effect of a number of European scholars and intellectuals such as Michel Foucault (discourse, Power-Knowledge<sup>2</sup>) and Antonio Gramsci (cultural hegemony<sup>3</sup>) on Said's conceptions. Said conceptualized resultant of examples of Orientalism, as it is showed in the work of European novelists (fiction or travel writers), essentially as practiced by the British, the Americans, and the French poets, scholars, philosophers, historians, and others in the nineteenth century and early and later of the twentieth century. This view was also based on the European experience toward the Orient and a central notion from the preconceived perspective that envisions the Eastern societies towards the image of the other. Thus, Said states that

---

<sup>2</sup> A concept coined by the French philosopher who asserts that power is based on knowledge and makes use of it.

<sup>3</sup> It is the domination of a culturally diverse society by the ruling class that manipulates the culture of that society.



“the Orient was almost a European invention, and has been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences” (1979:67). This quotation shows that Orientalizing the ‘other’ had a long tradition and history consisting exoticism, both in people and nature that show remarkable experiences because it is a completely different world with distinguished other customs and traditions and most notably perhaps different ‘Other’ people with different color than white, who speak different languages and embrace different religion.

However, Orientalism that Said figured out in Western thoughts and canonical literary texts is completely an imaginative phenomenon, and a source of myth and lies, where the real historical truths and facts were quietly thrown away. In this regard, Said states:

(...) the fact that the Orientalist, poet or scholar, makes the Orient speak, describes the Orient, renders its mysteries plain for and to the West. He is never concerned with the Orient except as the first cause of what he says. What he says and writes, by virtue of the fact that it is said or written, is meant to indicate that the Orientalist is outside the Orient, both as an existential and as a moral fact. (1979:87)

According to Said, Orientalism is “a style of thought based upon an anthological and epistemological distinction made between the Orient (and most of the time) the Occident” (1979:02). From this this point, The West is civilized, superior, belonging to a sublime race, while the East (the Orient, the ‘other’) is inferior, backward, runagate, despotic. Thus, Orientalism is the fully practice on manifested these differences, that turned to become an Academic discipline and a comprehensive way to deal with realm of the Orient.

Concerned with the pre-dominance of French and British imperialism in the nineteenth century and American imperialism in the later part of the twenty century, and for practical and personal reasons, involved with the fact that Said educated in Palestine and Egypt and both them were under the occupation of British and American colonialism. Furthermore, all this qualities were a simple reality that led him to trace the oriental trails and subjects by the preceded British and French dominance culture. Said in his study of Orientalism, the main focus of his analysis was derived mainly with the relations Anglo –French American with the Arabic and Islamic world.

Edward Said in his masterpiece anatomizes the Anglo-French American Orientalism throughout an introduction and three parts: a manifested of early history of Orientalism entitled: ‘The Scope of Orientalism’; ‘Orientalist Structure and Restructure’, and ‘Orientalism Now’. He mentioned his main arguments in the introduction in which he puts forward a number of definitions of Orientalism, he asserts that: “the Orient has helped to define Europe (or the west) as its contrasting image, ideas, personality, experience” (1979: 01). This statement leads to examine the definition of the West at the expense of the orient and the East’s contribution in defining the Europe as opposite and different one in many aspects. Thus, constructing the other as an unfamiliar to the Europeans strengthens their own identities and superiorities.

In the first chapter, introduces a general overview of the field in which Said put forward his main case .Said by demonstrating the Orientalist discourse in the last part of the nineteenth and twentieth century, assert that this discourse based on the dualism division between the Orient and the West. Besides, Sarder states that:” the nineteenth –century orientalist studies tended to emphasis upon studying the past of ‘Orient’ cultures; by asserting that the zenith of non- European cultures had already passed they made the “degeneration” of the Orient seem to be unavoidable”. From this point, the Orientalists of the nineteenth –century shows a deep interest in studying the history of the Orient. However, Said elaborate Orientalism is not just a discipline study but

something more than a field of study; it cites the major European culture that shaping the western opinions and thoughts.

Additionally, this chapter elucidates the term “imaginative geography” .Said illustrate that there are a universal concept of separating in one’s mind a known atmosphere which he entitled “our” and another atmosphere surpassing “ours” entitled “theirs or other”, by creating a contradiction circle of self and other , that authorized the Occident to describe the Orient with a racism mechanisms nurtured by the previous prejudices and perspectives .Furthermore, Edward Said assumes that the quintessence opinion of the western study toward the easterners , was not to make a bridge of knowledge but rather to dominate and control them under the mask of imperialism. He illustrates this point by saying that Orientalism is “a Western style for dominating, restricting, and having authority over the Orient...It is a reflection of the relationship of imperial and intellectual domination of the East which feels it is superior to an inferior East”. (1979:03)

The second and third chapters obviously discuss the Chronological perspective. In the second chapter Said analyzes the period among last third of nineteenth century to 1870.”A third eighteenth century element preparing the way for Modern Orientalism it seems as a part of the legacy of the Enlightenment”. In addition, the beginning of the nineteenth century marked show three major intertwined trends: a sense of western sublime and superiority that shapes pragmatism, imperialism and stigmatize for other civilization; a romantic exoticism about the East whose poverty made it more charming and scholarships the great age of the East.

However, in the third chapter Said elucidates how the ‘inherent Orientalism’: which refers to the philosophical and preceded perspective of the racial Western superiority, and ‘manifest Orientalism’ that refers to the application of inherent Orientalism through the authorization and justification of Eurocentric perceptions, are works in relation with the West Academic, scientific and economic power to product a zone of the Orient inferiority and the West domination. Said asserts “The more I learn

about the post political ramification of racial superiority construction , the more I realize that past constructions manifest themselves in differences” . (1979:158).

To sum up, Edward Said in his pivotal work “Orientalism” provides an incisive critique against the western attitudes toward the Orient, Arabic and Islamic world. Besides he endeavored to highlights the substance of the mismatched literary, political and religious backgrounds that sketched to hit the deepest instable threads between the diverting worlds the Orient and the West .The resultant of Edward Said’s work, that there was a tremendous influence on the very terms of public discourse, as Rubin argued in his foreword of orientalism of Edward Said reader: “After Orientalism, scholars in the humanities and the social sciences could no longer ignore questions of difference and politics of representation.” .”(2000: 67).

#### **1.4. Stereotypes about the orient**

The Orient with his ancient civilization and wisdom and as being a place of lunar phenomena, a spectacular land that contain other extraordinary people, with different traditions and cultures and as a total opposition to the Western world, there was always a conceptual notion etched in the European mind, that the East was insightfully a puzzling riddle which was hard to discover, and was a seductive subject with enchanting beauty. However, Due to religious hostilities that stirred up a flame of hatred toward Islam and the historical facts, a collection of stereotypes and ethnic prejudice in a large scale, took place in the western mentality in presenting and understanding the Orient variations, and in the way of presenting the Eastern life and culture, in many worthwhile canonical and literary works written by writers, travellers and poets in different period of time.

In the framework of Edward Said “Orientalism”, as a discourse acts a filter on the perception and the image of the Orient, this filtered look of Orientalism provides a stable range of ideas about the characteristics of the Orient and the Oriental people, in which are called the “cultural stereotypes. As Bozdoğan states: “Cultural stereotypes

bring forth standardization over the perception and reception of the Orient. They reduce the actual complexity and diversity of the Orient into an unframed, objectified, and representable entity “(1989). Furthermore, they establish it as a standing reserve for Western domination. The image of the Orient, which is presented through the stereotypic identifications can be produced and reconstructed finally to become an object of consumption. This shape of appropriating the Orient by the operation of the stereotyping according to Bozdoğan: “prepares the Orient as a stylistic repertoire, a catalog of images ready at hand to be consumed at will”. (1988: 38-45)

From the Elizabethan age, the image of the Orient was confined to a cluster of easily distinctive characteristics illustrated by Edward Said (1979:02):“The Orient, was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences”. Simultaneously, it is seen through the waster eyes, a land and people that seek to be controlled and that permit a shaping due the foreign rate, thus, as reflected in literature the encounter between the Occident and the Orient is almost a series of dealing in which manifests and demonstrate his superiority. Furthermore, the interaction between the opposing globes is ritually presented to be a relationship of power and domination. Consequently, there are a set of aspects of the Orient that are most fascinated the West and about which many stories and fantasies are created were ethnic racial minorities, exoticism, the Eastern women, eroticism.

The basic of this chasm, is notably the traditions and prejudice that kept the Oriental in the position of object to be studies by the Occidental. From this point of view, it may be noticed that stereotypes of ethnic racial minorities in the West are preserve and record of prejudice; they likely serve as part to attempt to justify and authorize several practices and attitudes. These racial stereotypes may regard as the basic impediment and obstacles to the Westerner’s capacity to understand, comprehend, interpret and accept the East. Moreover, in the portrayal of the Oriental people, race has commonly been more significant than culture and condemning moral judgment were made on the color of the skin. A clear manifestation of this

preoccupation of the race is clearly addressed in the Western literature. The English medieval literary was highly distorted the image of the Arabs, some common literary portraits of the Arabs have showed Arabs as weak kings, medieval Saracens, filthy Bedouins, pagans, Moor, tyrant caliphs, mysterious travellers and immoral women, as in William Beckford's *Vathek* (1787). However, Modern English Literature works in order to discover the Arabian characters with relation to Islam. Islamic Arabs are depicted as a treat to the West.

The Arabs is defined as anti-occident in the poem *The Song of Roland*. Arabs of Spain do not acquire any value .From the storyline in the Song, Arabs are portrayed as pagans and believe in idols. The first lines of the poem describe the Arabian king of Spain; Mersilia .He is shown to be a devout to his gods, a caricature supporting the inference that Arabs and Muslims in general worship Greek divinities and Mohammed. Moreover, the Arab king worships Apollo and Mahound. Saracen or Arabs soldiers worship a trinity of gods, named Apollin, Tervagant and Mahomet, whom these pagans beg to intercede for them un the battle , much as the Christians do with respect to their god, Christ :

Before them carried their dragon  
And the standard of Tervagant and Mohammed  
And an image of Apollo, the felon. (v. 3266-3268).

The Orientalist Jullian states that: "Orientalism is only a phase in the cult of the Exotic" (1977:129). Thus, the Orient was strongly portrayed a land of exoticism and supernatural phenomena. However, Ralph P. Locke identify Exoticism as "the evocation of a place, people or social milieu" that is "perceived as different from home by the people making and receiving the exotic cultural product"(2007:477) , creating something that is interestingly different or strange, especially colorful and rich, and suggestive of another culture.

One of the most interesting illustrations on the nature of stereotypes is the depiction of Eastern women. Just an Arabs in general are depicted as helpless,

ignorant, and easily overpower by the Western's conspicuous superiority, the consolidation of the cultural and gender stereotypes in the Arabian women makes her an exclusively alluring destination for the Western man. Thus, she is regarded for the most part interpreted in relation to the white man as a foil for his virility and magnetism, this man is habitually the source of the liberation she investigate and pursuit from her own culture and promises a new better life. However, the primary focus of Western sexuality in the Orient was the Harem in which the Harem considered as a site of Eroticism .In this regard, the Oriental women was characterized as an object for voyeurism and espionage, and the veil as restrictive mask. Shohat asserts that: "the Orient is frequently presented metaphorically through the image of the veiled woman and that the inaccessibility of the veiled woman, mirroring the mystery of the Orient itself, requires a process of Western unveiling for comprehension" (1997:32). The Oriental woman herself can be used in texts as a metaphor for the Orient; hence the intertwined issues of women and of the East are essential in understanding western outlook of the Orient.

Another major pillar of stereotypes that always associated with the Orient is 'Eroticism' in which the Orient stood for a place of sensual desires and a space of danger and fantasy .According to Merriam –webseter dictionary Eroticism

"is that quality that causes sexual feelings, as well as philosophical contemplation concerning the aesthetics of sexual desire, sensuality and romantic love. That quality may be found in any form of artwork, including painting, sculpture, photography drama, film, music or literature".

In addition, the French novelist Honore de Blzac stated that: "Eroticism is dependent not just upon an individual's sexual morality, but also the culture and time in which an individual resides". (1826:65)

In a nutshell, the range of stereotypes that was raised up by the European travelers in their writings through their journeys , developed and created an essential image about the West in which it portrayed as rational, developed , superior and

masculine Europe, while the East is backward, irrational feminine. Additionally, these stereotypes and archetypes emerge a sharp sense of inexplicable xenophobic dogmatism and irreducible enmity.

### **1.5. Post-colonial theory**

Edward Said's magnum opus "Orientalism", was a work that raised up a deeply rooted change in the western Academic comprehension of the concept of Orientalism and the Orient. This groundbreaking work emerges as a new interest and gives a strange feedback for creating a new field of study, which influenced many indigenous writers and scholars from the colonized countries around the world, who suffered from racial discrimination and tyranny of the colonizer, to express their dreams, struggles and contentions, in order to gain their freedom and independence. Post-colonial studies were a starting point in national liberation movements, due to the colossus currency that has been gaining from 1970.

Post –colonial theory was an outcome of the work of multiple scholars such as K.Bhabha, Gayatri Spivak, Edward Said and others. The writers of *The Empire Writes Back* provide a definition that gains later a notorious reputation:

“We use the term ‘Post-colonial’, however, to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupation throughout the historical process initiated by European imperial aggression”. (1989: 02)

The focus point here is that post-colonial theory marks the end of colonization only from the political and economic rule, but it is the continuation of colonization, is hidden under the historical and cultural establishment by the colonizer. The term Post colonialism refers to a critical approach that emphasizes colonial experience from the colonized society's perspective. Moreover, post-colonial refers to everything that has



associated with the national culture after the end of colonization, it treats the main subjects that related to colonization, culture, language, history, the landscape and self and other mechanism .Hence, the post-colonial cover a very wide physical area that any other discipline in literature.

Edward Said regarded as the founder stone of post-colonial study. His book *Orientalism* formed the scientific study of post-colonial theory published in 1970.It discussed the post- colonial theory and literature. The book contains his own terminology, in which depict the balance between the West and East contradiction power. This view is expressed by Peter Barry in his comments on Said's *Orientalism* .He claims that Edward Said started postcolonial theory apparently manifesting the basic notions regarding the area:

“Hence, another major book, which can be said to inaugurate postcolonial Criticism proper, is Edward Said's *Orientalism* (1978), which is a specific expose of The Eurocentric universalism which takes for granted both the superiority of what is European or Western, and the inferiority of what is not. Said identifies a European Cultural tradition of 'Orientalism', which is a particular and long-standing way of identifying the East as the 'other' and inferior to the West.” [Barry: 193],

Spivak is considered as a basic pillar of post- colonial theory due to her critical work “*In Other Worlds: essays in cultural Politics*” including the essay ‘Can the subaltern Speak?’ She expanded the scope of subaltern literature including the literatures of marginalized women. According to her harsh comments on the women position in the patriarchal society, in which sheds lights on the women presentation in the post-colonial literature, Spivak is purely postcolonial feminist critic, Bertens states:

“Spivak can be said to be the first postcolonial theorist with a fully feminist agenda. That agenda includes the complicity of female writers with imperialism..... Spivak’s insistence on the importance of feminist perspectives is part of a larger role that she has perhaps unintentionally played over the last two decades: that of the theoretical conscience of postcolonial studies. Her work has as much addressed theoretical shortcomings in post- colonial theorizing as it has focused on postcolonial issues itself.” (1997:211).

Another significant post-colonial theorist is Bhabha and his book *The Location of Culture* (1994) has made a chief contribution in post- colonial criticism .Bhabha raised the question of cultural identity and the concept of Hybridity ,that defining the trend of postcolonial theory that all the cultures are overlapping and it cannot be separated. In this regard he assumes:

‘It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture’s hybridity’.

(1994: 64)

In a nutshell, the ultimate goal of post- colonial theory is fighting the aftermath of colonialism on culture and the structure of identity of the colonized people, and treats the most controversial and center debate between scholars otherness that shaped the Western perceptions toward the Orient.

### **1.6. Otherness**

The concept of Otherness raised a circle of debates among scholars that has gravitated towards a notion that otherness as intrinsically other, unrespectable and a resisting conceptualization. The focus point is about the self in which characterizes the

other as being an instrument to the identity of the self. The other is individual who regarded as fundamentally different, considered by a group or person as foreign ,stranger or variant in the primary way. At the same point, the other is not introduced in geographical terms but rather in the cultural and religion one.

Otherness is the process of perceiving and characterizing someone as radically different or alien .Stated differently , Otherness is the quality of being distinguish and distinct especially in the term of religion and culture and the social belonging( gender, race, social classes....).At this point Staszek defined Otherness as: “the result of a discursive process by which a dominant group (“Us”, the Self) constructs one or many out-groups (“Them”, the Others), by stigmatizing a real or imagined difference, presented as a motive of discrimination” . (2008:02).

Cultural geographer Crang describes otherness as “a process (...) through which identities are set up in an unequal relationship” (1998:61). Otherness is a construction of the self in- group at the expense of other out-group in reciprocal and unfair encounter, through identification and stigmatization of some real or imagined desirable and undesirable characteristic, that the self acquires and the other lacks. In other words otherness sets up the other as superior and the other less important and inferior. Whereas, this superiority and inferiority is mainly left inherent, and this conceptualization portrayed as the motto of geographical discrimination.

Jacques Derrida was one among many scholars who discussed the subject of otherness, and has been well known for his concept of alterity .Derrida (1989) asserts that: “the other of the otherness resists both the process of incorporation as well the process of introjection. The other can neither be keep a totally foreign entity, nor introjected fully within the self” .He also suggests that responsibility towards the other is about respecting and even emphasizing this resistance.

Deeply speaking, literature gives the self a private atmosphere in order to narrate, recognize, and understand the other by reflecting his own image, and criticize his own

position. Marcel Proust, *Time Regained* assumes that: “By art alone we are able to get outside ourselves, to know what another sees of this universe which for him is not ours, the landscapes of which would remain as unknown to us as those of the moon” (1927:525). That is to say that the most useful way, to discover the other and simultaneously perceive the self is through the art, and the powerful fictional power of literature the in – group can encounter the out group emotions and ideas.

The post-colonial theorist, Abdul Mohamed assumes that: “genuine and through comprehension of otherness is possible only if the self can somehow negate or at least severely bracket the values, assumptions and ideologies of his culture” (1983:84) .In other words, the separation and negation of the structure of one culture is impossible , and in order to understand the other, one should make his vision impartial from themselves so that the encounter of the other can be recognized.

The continental philosopher Levinas argues, that the self cannot exist and simultaneously without the other cannot have a concept of itself of self. He point out: “I’m defined as a subjectivity, as a singular person, as an ‘I’, precisely because I’m exposed to the other It is my inescapable and incontrovertible answerability to the other that make me an individual ‘I’” (dialogues 62) . Thus, marginalized people cannot express their own identity, and define their themselves without the permission from the dominant social group they should submit to the harsh rules addressed to them by the powerful group, and this lead to robber them from their voice , even from their identity and from the sense of self and value.

The self and the other are somehow mirror images of each other; yet different in a way because they are connected by their reflections .Richard Kearney describes this interrelationship of self and other as the “labyrinth of looking glasses” (1995:17). When the other lives outside the dominant group, the predicament between the self and other is less dominant .In this case; the recognition of the other is important ,and it consider the improvement of Levinas (1976) view point that the self is ethically obligated to the other.

In a nutshell, the concept of Otherness is not just related to the Orient, but it is associated with everything or someone who is distinct or different from the Western realm and atmosphere.

### **1.7 Ethno masquerading**

Among the most spread and controversial concepts of the contemporary world, Ethno masquerading seems to be the most prominent one, as it was the useful manifest instrument for the European travellers, in order to achieve political, cultural or religious purposes under the mask of cultural diversity. Ethno masquerade is defined here as the performance of an ethnic identity through the mimicking of clothes, gestures, appearance, language, cultural codes, or other components of identity formation.

Siege defines masquerade as the "playful site of the inauthentic" and Ethnomasquerade as "the theatrical embodiment of other ethnicities by a subject that hereby exercises power and simultaneously hides it" (1996:20). That is to say, Ethno masquerading is the full and truthful acting of other ethnic groups identity, through the imitation of the most components of identity structure. Thus, the real reason behind the performance of ethnic identity is reaching a hidden target which serves personal or colonial power.

However, the concept of ethno masquerading is closely related to Bhabha's concept of mimicry .According to Bhabha, mimicry presents a specific and certain phenomena of identify construction in the colonial process ,an imitation that is "almost but not quite ".Moreover ,he uses this term to refer the Westernization of native culture. Thus the concept of Ethno masquerading and mimicry are two faces of the same coin, and both of them are regarded by several postcolonial scholars as the most elusive and effective strategies of colonial power and knowledge making. In this regard, Marjorie Garber suggests that "Westerners have looked East for role models

and for deliberate cultural masquerade –For living metaphors that define, articulate or underscore the contradictions and fantasies with they live” (1992:352) .

To sum up, Ethno-masquerading most likely leads to the crisis of identity, especially when a person tries to assimilate a culture which is different than his own.

## 1.8 Crisis of Identity

The notion of identity rises as a complex entity in the realm of cultural studies, especially when the individual is exposed to features of an alien culture, thus causing a crisis of identity .In the context of Academia, and according to the Oxford Dictionary, Identity is defined as: “The fact of being who or what a person or thing”; but in a post-colonial context, identity seems to be difficult to be defined.

The cultural critic Mercer, assumes that: “identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty" (1990: 43) .Furthermore, the issue of identity is not a clear and fixed notion as it may be imagined, and its instability leads to crisis as Hall confirms: “ Identity emerges as a kind of unsettled space or an unresolved question in that space, between a number of intersecting discourses” ( 1989:10) .When one experiences a crisis of identity , the self is no more identified by the same properties ,undermining its sense as integrated subjects. This loss of stable “sense of self” is often called the dislocation or de-centering of the subject, this set a double displacement and de-centering individuals both from their location in the social and cultural world and from themselves, shapes a “crisis of Identity” for individuals.

Crisis of Identity is seen as a part of a huge operation of changes and transformations in which dislocating the central and main structures of modern societies an undermining the frameworks which gives the individuals save haven in the social world. However, Hebermas (1973) proposed on conceptual grounds stressing on two types of identity crisis called “Legitimation Crisis” and “Motivation Crisis”. The

former identity deficit refers to the individual experiences which are related to the lack of guiding commitments but thrives to establish personal goals and values. While the later refers to the problem of the multiply defined self.

More specifically, the national cultures are one of the most essential principals of cultural identities. In fact, national identities are not literary imprinted in the genes of human being, but formed and transformed within and in relation to the sense of representation as it produced as a set of meaning by the national culture. The conservative philosopher Scruton argues that:

“The condition of man requires that the individual, while exists and acts as an autonomous being n does so only because can first identify himself as something greater- as a member society, group, class n state or nation of some arrangement to which he may not attach a name , but which he recognizes instinctively as home”. (1986:156).

In other words, Identity Crisis most of the time caused for the European individual traveler who was far from his home, travelling to foreign part of the world especially the Orient without companions from one’s own country and finding himself being widely separated from his identity and national culture . In fact, these travelers armed themselves with the notion that they are physically as well as mentally superior to those who traveled amongst, and fashioned themselves as an agents of superior civilization, which nurtured the image of the European traveller that holding an honorable mission and not coming as an exploiter, but first and foremost as an enlightener.

However, the traveler often begins his journey from an intrinsic point witch is a solid stronghold of culture superiority and western traditions. Commonly most of traveler shared the same characteristics and kept the same prejudice of his Western predecessors towards the Orient .In this regard, Kabban illustrates that: “there is an

involuntary antipathy in the Englishman to foreign manners and notions that requires the assistance of social sympathy to carry it off” (89:1986).

At a close quarter, the traveler who travel to the orient without a compatriot of his own society, emerges a deep sense of alienness when he cut off from his own language, culture and his nation, Kabbani assumes that:

A person would almost feel stifled to find himself in the deserts Of Arabia without friends or countrymen ... In such situations, so opposite to all one's ordinary train of ideas, one seems a species by one's self, a limb torn off from society, unless one can meet with instant fellowship and support. (88:1986)

In the same vein, the traveller who is travelling to the East, and attempt to penetrate deeply into the Arab society and identity, followed a classic method that considered the most appropriate way to remove mysteries ,in which the British related to the oriental and Arabic world , is by living as similar a life as possible to that lived by the easterners, and masquerade them in a large scale in every tiny details of their culture, and in all ways available for him by adopting a new dress, new ideas, new name and conforming with their general habits. Frequently, this imitation was adopted to reach some religious and personal targets and used as a political weapon of sorts, a means of penetrating into a society in order to open sources of information.

However, this ethno-masquerading creates a real crisis in the identity of the disguised traveller, because this deception practiced by the European traveller by seeming Oriental and truthfully being occidental inside, often produced an emotional isolation and fragmentation that drives person to madness and fear. However, the most vivid example of this situation among the English travellers is T E Lawrence, a traveller who was extremely good at hiding his Englishness, under the mask of masquerading and integration with the Arabs. This ethno masquerading creates a deep



and intricate crisis in Lawrence's identity, because his sense of national identity and culture sheltered between his lost Englishness and his imitation of the Arabic identity and culture.

In a nutshell, crisis of identity may be an evitable result and consequence of the traveler, and it ends up with either alienating from the original culture, or gaining a new ability of adapting and acculturating to the new one, while the travel theory puts forward a more straightforward explanation of this phenomenon.

### **1.9 Travel Theory**

Travel, in its literary sense of meaning, is identified as a series of activities practiced by a person, who displaces from one place to another in order to situate the self in a space or spaces raised too huge a from both exploitation and discipline. Travel as being a physical movement is an inner feature of human life and regarded as one of its most eloquent manifestations. The traveler who seeks the undiscovered, unknown land that is seemingly different from his own, always coming from a societies that excise a high degree of political and economic and cultural power. Apparently, this is often for the European travellers who travel to the Orient to discover and compare their culture to the one they travelled amongst, at the same time this new attitude towards discoveries have a contradiction reactions, which encounter and exchange with new opinions, new cultures and new classes.

Nevertheless, the notion of travel in literature gained a new dimension, when literary men started interrogating imperialism and colonialism, and trying to view the world through different lenses than metropolitan center. Thus, literature was a fertile ground for travellers to writes their experience through their journeys. Interest in travel and Travel writing emerged in the late of nineteenth and at the beginning of the twentieth century, and gains currency due to several circumstances, and it is a result of an intellectual climate that is interrogating imperialism and colonialism values, post colonialism, ethnography, diaspora, multiculturalisim, nationalism, identity, visual

culture, and map theory. Travel literature is travel writing of literary values, and it typically records the experiences of a turning place for the pleasure of travelling.

Travel literature is the literary genre whereby all the geographical and cultural boundaries are melting, and it played a historical and key role of spreading and deployed information about outside and remote cultures, as Dinah Roma Sianturi shrewdly notes that travel literature: “It crosses boundaries and unsettles the conventions of other disciplines. It is both fact and fiction” (2013:03). Traditionally, is a popular genre that everyone is available to handle as Steve Clark asserts: “anyone can have a go”.

Apparently, the knowledge about the Orient relied almost exclusively on oral and written accounts of European adventures travellers. Moreover, travel literature implied a moving subject and by the same way a moving consciousness. A traveller who accounts of his experience is reporter of cultural otherness and he depicts the real facts of his journey. Nonetheless, when travel experience goes on paper (usually formed on prose), it serves the spacio–narratological frame for the experience of the traveller, and the values of the travel accounts based on several capacity and description which reflex in his style and literary abilities, that the traveller produce a literacy text based on reality not on fictional narrative. In this regard, Korte assumed that:

Accounts of travel depict a journey in its course of events and thus constitute narrative texts (usually composed in prose). They claim – and their readers believe – that the journey recorded actually took place, and that it is presented by the traveller him or herself. Within this basic frame of definition, accounts of travel manifest themselves in a broad formal spectrum, giving expression to a great variety of travel experience. (1986:23).

However, Travel writing has gained momentum only on the recent decades. Besides, the public enthusiasm for travel writing was a strong reason behind the negligence and the slowness for academics to give the attention they held on the other literal and historical documents. The British travel writer , Geoffrey Moorhouse shrewdly acknowledges that: “ the travel narrative is indeed in a rather special category of literature: it can include topographical description, history, autobiography, reminiscence about almost anything under the sun that you think your readers will tolerate as having some relevance to your journey or your disquisition on a particular place(2013:08).. That is to say, the travel narrative in interdisciplinary genre of literature that held many other disciplines about anything under the light handle as having some evidences that the readers can tolerate as your accounts of the journey on a particular place.

A genuine narrative traveller mediating extremes , seeking what have been discovered by the working mind in history , moves across a land where things are in place –home and outside ,self-and other none a travel can go abroad and return with a representable experience or a worthwhile discovery about from the outside to a community of readers . However, in the late of the twentieth century the community, the cities of the traveller theorist loses its centrality a home base. It is more hard and hard to deny what has usually to some extent been true that every center home or land, is regarded to someone’s else as periphery .Some time the most far lands are considered tourist attractions and the gigantic cities and countries that used to call a secure meaning of partial integrity .Such a confusing of location leads to a repositioning of cultural theory. James Clifford denotes theory as: “simply any developed comparative knowledge about the histories and forms of collective life” (2010:02). This confusion contested term contains a new introduction of the West as a location and going strength and competition, of a centrality and diaspora.

According to James Clifford, travel theory is: “a product long associated with Western discursive spaces-a status that permitted it to speak confidently of "human" history, culture, psyche, etc.-now is marked by specific historical centers and

horizons” (2010:02). Travel theory of the West has surpassed its traditional meaning ,it is no longer fixed at home which is a powerful place of knowledge ,history, science .Moreover, this privileged place is notably contested, and cut cross by other locations ,atmospheres, dimension of knowledge connected to racial ,gender a cultural diversity.

Among the scholars who tackled the travel theory , we find the renowned cultural critic theorist Edward Said .In his 1982 essay on ‘travelling theory’ treats the notion of travel theory, in which attends to the abilities of theories to travel .Said suggested that: “travel – from person to person, from situation to situation, from one period to another ’though the ‘circulation of ideas’ takes different forms, including ‘acknowledged or unconscious influence, creative borrowing, or wholesale appropriation” (1982:226) .The ability of a particular idea or theory to travel, to live over time ,or to win influence in specific period of time distinguish from that in which is originated , might well related to the capacity of travelling .

Said identifies the metaphor of the voyage to demonstrate the transfer of theories within the humanities and the social science, .Nevertheless , theories are not stable located as it were in a fixed stable ,but they are part of the whole dynamics of history and they journey both in the space of time and place, in this regard, Said assumes that : “ to traces their developments means to map both their route from the historical site to another, as well as to chart the transformations which occur at these various locations” (1982:237) .In addition the journey of theories are not left unaffected or unimpeded ,they are marked by each historical constellation through which they travel, as Said marked clear: “ as it moves from one environment to another, a theory will change, being ‘to some extent transformed by its new uses, its new position in a new time and place”. (1982:227).

To sum up , travel theory enriched the realms of literature ; not only by providing a different nuance to the methods of approaching non-western contexts and aspects

,but also by disassociating the literary and cultural spirit from the Western vision and perception of the other.

### 1.10. Travel accounts and fiction

Throughout many different periods of time, the European travellers were able to visit the Eastern lands, in which there was a large number of those who were honestly interested in the Orient. According to Brown's survey, some seventy travel book about the Orient was published in England between 1775 and 1825. On one hand, these travel book these writing contribute the reading public with pragmatic and practical , at time interested , data and knowledge , and on the other hand , they display much for the inspiration and motivation of the of visionary writers. However, some travellers were seemingly showed a great admiration for the Orient, and were satisfactory toward the cultural aspects of the Orient, whereas others exhibit in a large scale, the hatred and enmity against Islam and the Arabs.

#### 1.10.1 Lady Mary Wortley Montagu's *Embassy Letters*

Lady Mary Montague earned a special mention for being one of the very rare women who succeed to travel to the Orient and write in subjective, she visited Istanbul with her husband, the British ambassador in the 1717. During her journey, she write letters that recount the accurate women's life style in the Ottoman empire that called "Turkish Embassy letters", which she was free from all the double opposition between the Christian and Islamic worlds as superior and inferior, her latters published in 1763. Moreover, she was a fabulous figure even during her life time fascinating her contemporaries with equal ability, she regarded as a literary sources for later writings on the Orient, as for example, in Bayron's *Turkish Tales* .Conspicuously, Montague is regarded as an truthful eyewitness without any preconceptions, Montague's journey establish the starting point of the women's secular travel accounts about the Orient.

As a matter of fact, Lady Mary Montague scored access and entrance for her description for the Harem and the Women's Bath .However, during her writings Lady

Montague deeply involved herself with the restricted world and in all aspects of everyday culture of the Ottoman Empire, and try to breakout her alien's prospects and attitudes she says: "I ramble every day, wrap'd up in my ferige and asmak, about Constantinope and amuse my selfe with seeing all that curious in it". (Turkish Embassy letters": 405). Thus, Montague along with her interest in Arabic language, she matured a anger and excitement for Ottoman clothing, she tried to dress like the Turkish women and engage in the practice as known as ethno masquerade. Aravamudan assets that: "Montagu's self-positioning as a female author competing with male predecessors resembles Riviere's original concept of womanliness as a masquerade". (1939:71)

Being a woman, Lady Montague had access and entry to all places that were chiefly for women and no men travelers have ever had, such as Harem and Bath and discuss freely and closely sexual matters with the harem women, Thus Montague was in a unique position to recognize the Oriental sexuality in a different immense perspectives. Therefore, Montague's reports changed and conducted the women, especially where they heavy eroticized by men, and she regarded to be the first eyewitness of a Hamam for Women. When she write about her visit to the women's Baths in Arianople she says: "Adeiu, Madam. I am sure I have not entertained you with an account of such a sight as you never saw in your life and what no book of travels could inform you of. 'Tis no less than for a Man to be found in one of these places" (405).

The harem was always considered something unusual and exotic that shacked the western imagination. The harem dressed in the West as an analogy for despotism and capricious rule in society. Thus, harem was remained to be some the most maintained metaphors of Eastern sexuality and attitude, Dissimilation notions of pleasure and fantasy, and observed as image of voyeuristic desire, so the inner atmosphere of Harem was the most impassable charged local for men, specially the white men. However, Lady Mary Montague provides truthful observations of Harem through the penetrating the 'secret realm of the Oriental Women', and she thrown

away the previous notions of harems as a space of danger and desire. In this regard, Hamed Behdad states that: “The fact that Lady Mary was able to enter the harem seems to have cleared away all the repressive fantasies that one finds in the discourse of male Orientalists”. (1989:116)

To sum up, Montague chose to describe the Hammam and Harem in her “Turkish Embassy letters”, in order to represent the activities of Women in the East and to correct the preceding stereotypes about the Oriental women, that deeply fixed in the subconscious mind of the western travelers and readers. In addition, her writings act the ways in which racial, gendered, national, and class variations complicate and cut off the narratives of eighteenth century Orientalism.

### 1.10.2 Benjamin Disraeli’s *Tancred*

Benjamin Disraeli, (1804–1881) was, as a rule progressively perceived, a character out of the chronicles of nineteenth-century Romanticism. The romantic nineteenth century favored vision to estimation and exhibition to pondering. It had little use for scholar rulers; a showy author PM like Disraeli would improve. He was not just the persistently settler lawmaker who picked up the Suez Canal and Cyprus for Britain and cemented English impact all through the Orient to the detriment of the French and the Russians. He was likewise a spinner of garish fiction, books of high society and additionally stories of the Orient. Of the last mentioned, *Tancred or the New Crusade*, first published in 1847.

*Tancred* is a youthful English noble who sets out, looking for religious disclosure, on a journey to the Holy Land. He is persuaded that celestial disclosure is "neighborhood." He comes to lose hope, be that as it may, in the event that it may not likewise be racial: "Given men a chance to uncertainty of unicorns," *Tancred* is told by a "Jewish sheik," "yet of one thing there can be doubtlessly, God never talked but to an Arab." (41) It is not clear just to whom precisely Disraeli intends to allude to as "Bedouin," be that as it may, the personages he more likely than not had as a top priority are—aside from the scriptural Prophets—Moses, Jesus, and Muhammad.

Jews, on this record, were Arabs and Arabs were Jews, both of them individuals from the "sacred race" to which Israelites and in addition Ishmaelites had a place.

Edified In this manner, Tancred settles, under heavenly motivation, to battle for a union of "Asia" and England, which was to reinvigorate both. This is an alternate Tancred from his medieval namesake. One asserts that he is a radical who needs England to control the Holy Land as it was its "predetermination" to rule different parts of the Orient. One is helped to remember Said's perception that formally "the orientalist sees himself as accomplishing the union of Orient and Occident, but mainly by reasserting the technological, political, and cultural supremacy of the West." (1979:246).

This exceptionally British vision, delineating the West as guarding over nearby "Oriental" customs, owed a considerable amount to Disraeli's enthusiasm about the matter. One can notice how savagely self-serving such pioneer's "assurance" was, thus from multiple points of view did the pro-colonization writers in London, with Disraeli at their head.

## 1.11 Conclusion

Throughout this chapter, the theoretical frameworks of both Orientalism and post-colonial theory were analyzed, in addition to the definition of the semi-mythical construct about the Orient that was used by orientalist writers and travelers, thus paving the way for an emphasis on the book in question, namely *Seven Pillars of Wisdom: A Triumph*.



**CHAPTER TWO:**  
**Orientalism in *Seven***  
***Pillars of Wisdom***

## **Chapter Two: Orientalism in *Seven Pillars of Wisdom***

2.1. Introduction.....	39
2.2. T.E. Lawrence’s Biography.....	39
2.3 Background and Inspiration.....	41
2.4 Description of the Orient in Lawrence’s <i>Seven Pillars of Wisdom</i> .....	43
2.4.1 Setting.....	43
2.4.2 The Description of the Arabs.....	44
2.4.3 Characterization .....	47
2.4.3.1 Faisal .....	47
2.4.3.2 Shah Hussain, the Sherif of Mecca.....	49
2.4.3.3 Auda .....	51
2.5 Ethno masquerading.....	53
2.6 Crisis of Identity.....	55
2.7 Stereotypes.....	57
2.8 Otherness.....	58
2.9 Authenticity.....	60
2.9.1 Al- Aquaba Campaign.....	62

2.9.2 The Trip to Damascus .....	63
2.9.3 Lawrence's Relationship with Faisal .....	65
2.9.4 Lady Ayesha .....	65
2.10 Conclusion.....	66

## Chapter two

---

### 2.1 Introduction

Thomas Edward Lawrence's *Seven Pillars of Wisdom*, is possibly regarded as one of the most substantial work in the history of English traveller writings about Arabia; a magnum opus of psychological analysis and self-revelation, which may enclose the truth and fantastic events, but which is undoubtedly an important piece of English prose. It was enormously influential in the development of the later perception and image of the Arabs in the consciousness of Lawrence's counterparts in England and other parts in the West. Yet Lawrence's true story and legacy is still a subject of matter and debates among historians. The central issue addressed in this chapter is to put forward the inspiration of the author and the description of the Orient by Lawrence in *Seven Pillars of Wisdom*, along with a focus on Lawrence's masquerading, and his identity crisis. Besides, the intent is to highlight the common stereotypes, between Lawrence and his previous travellers. The last part of this chapter is consecrated to the notion of authenticity with an emphasis on the most controversial events in Lawrence's journey to the Middle East.

### 2.2. T. E Lawrence Biography

Thomas Edward Lawrence scoured glory of fame, as a British leader of an Arab revolt against the Ottoman Empire during the First World War Lawrence became a compelled symbol, and figure of exotic romance and bold World War. Nevertheless, many people especially in the West, esteemed him as a national and seductive hero, while others particularly in the East, thought he was conceited deceit who did not earn the place he was given in history, as Lawrence of Arabia.

Lawrence was born at Gorphwysfa in Tremadog, Caernarfonshire, and Wales. 16 August 1888, the son of the Anglo-Irish noblemen named Sir Robert Chapman and Nanny Sarah, who went by the name of Robert Lawrence. Lawrence through his entire life was an unusual and misfit who never did thing in the typical way, in his early childhood, he was fascinated and captivated with history by the age of eight. He was apparently enamored of studying the middle Ages (A.D. 500–500), and he tried eagerly to mimic the attitude of the knights of that period, who lived by the code of

## Chapter two

---

prestige and chivalry (the epics and the system of knighthood), and he most seemingly assistant ambitions to follow in the footsteps of these ancient knights.

However, Lawrence attended the local Oxford high school for boys, when his family moved to Polstead Road Oxford. In the 1907, he got a scholarship to Jesus College at Oxford university and establish his study of history in sincere. Still obsessed by the Middles Ages, in the summer of 1907, he determined to make a walking tour to Syria and study the castles left there by the crusaders, and made remarks and outlines, which he used in the paper he wrote when he returned to Oxford. He collected praise and great points on his paper. Besides, this journey had spark his interest towards the Arabic lands and raised up aspiration to learn more about them.

Before the First World War , Lawrence become an Archaeologist in the Middle East , after his graduating with a first class bachelor's degree , this paved the way for him to gained an opportunity and sailed for Beirut in the 1910. Thus, the year after, he returned to the East with a British Museum archeological team, in order to excavate an antique site ay Carchemish in Syria. During his archaeology trips in the Middle East, Lawrence influenced by the Arabist and archaeologist – Gertrude Bell, and D.G. Hogarth of the British Museum in Jerablus, and took the chance to continue his studies of languages (French, German, Latin, Greek, Arabic, Turkish and Syria), and learn more about the Arabic culture .In addition of learning about their culture, he wanted to presented himself with the locals .He took to wearing different native costume and features of local life. Lawrence also became aware of the Arab exasperation against the domination of the Ottoman Empire.

However, when the First World War broke out in 1914, Lawrence involved the British army, and was send to Cairo, Egypt, to work in intelligence. In 1916, Lawrence was thrown in a mission to ask the support from the main local leaders of the Arabs was Emir Faisal, son of Sheriff Hussein of Mecca, and to encourage them to revolt against the Ottoman Empire, in order to defeat the alien of Germany.

## Chapter two

---

Throughout his life, Lawrence was a productive writer. In 1919, he starts to collect and gather the expanded notes he had written during the two years he had been on the march with the Arab armies. Thus, working from these notes, his accounts to the British superior to Cairo, and his memories, he began to write long accounts of his years in the Middle East. Those accounts were titled the *Seven Pillars of Wisdom* which was finally published in 1926.

### 2.3 Background and Inspiration

In spite of the lack of evidence about the author's religious implications, *The Seven Pillars of Wisdom* is not void of theological allusions. The title comes from the Book of Bible, which is marked by the personification of Wisdom as a woman who came to teach and illuminate the human race: "Wisdom hath builded a house: she hath hewn out her seven pillars. Give instruction to the Wiseman, and he will yet be wiser: teach a just man, and he will increase in learning." (Bible, Proverb 9.1). This can be also noticed in the book's dedication which Lawrence initiated by "To S.A", referring to Selim Ahmed, a Syrian boy of whom T.E Lawrence was very fond. The shocking news of his passing reached Lawrence before he entered Damascus he says:

I loved you, so I drew these tides of  
Men into my hands  
And wrote my will across the  
Sky in stars  
To earn you freedom, the seven  
Pillared worthy house,  
That your eyes might be  
Shining for me  
When I came

In addition to the biblical reference of the title, the book itself was influenced by John Ruskin's *Seven Lamps of Architecture* in which the author spoke of the Lamp of Truth that has no degrees and keeps continually breaking the pillar of the

## Chapter two

---

earth .T.E Lawrence called his book “my literary builder’s yard” and was planning to write seven books in total, one book dedicated for each pillar.

In the same context, the architectural metaphor is omnipresent in *Seven Pillars of Wisdom*, the book which was written in an architect’s office, encompasses an introduction entitled “The Foundations of Arab Revolt” and a final chapter named “The House is Perfected” .T.E Lawrence (1922:194) considers that “the whole house of war in its structural aspect, which was strategy, in its arrangements, which were tactics, and in the sentiment of its inhabitants, which was psychology; for my personal duty was command, and the commander, like the master architect, was responsible for all». An anecdotal evidence about the title lies in the fact that it adumbrated both thematic and philosophical mode of the book in its architectural metaphor ; Lawrence (ibid.211) later states :”I meant to make a new nation, to restore a lost influence, to give twenty millions of Semites the foundation on which to build an inspired dream-palace of their national thoughts.”. The dream-palace is an allusion to Burkean <sup>1</sup> aphorism:” The road of excess leads to the palace of wisdom”, thus confirming his Nietzschean<sup>2</sup> (and Burkean) Philosophical attitude.

The first appearance of the title was not in the book in question, which describes what E.M Forster (1921:13) calls “The last of picturesque wars”, but rather in a manuscript that T.E Lawrence wrote in 1913, which recounted adventure in seven type-cities of the East (Cairo, Baghdad, Damascus, etc.) .That early work , “descriptive with a moral” was deemed immature and burned by Lawrence himself in 1914.Hints about the book can be found in Chapter 59 where T.E Lawrence vividly depicted six cities of Syria.

It is noteworthy that Lawrence, who was wounded in war, returned to England after barely surviving a plane crash in Rome, and it was to his humiliation and disappointment that the Arab aspires were denied and rejected in Versailles, and Feisal (Lawrence’s ally and friend) was expelled from Syria in 1920. It was after

---

<sup>1</sup> Edmund Burke (1729 – 1797), Irish politician and philosopher, he is regarded as the founder of modern conservatism.

<sup>2</sup> Friedrich Wilhelm Nietzsche (1844-1900), German philosopher and philologist.

## Chapter two

---

those unfortunate events that T.E. Lawrence started to transmute his suffering into writing his famous book, whose subtitle “A Triumph” is highly ironic.

### 2.4 Description of the Orient in Lawrence’s *Seven Pillars of Wisdom*

Throughout his wanderings in the desert, T.E. Lawrence perceived Arabs and their lands from his own stance: his whims and fancies intertwined with his observations, his pronounced imperialistic purpose was involved in his writing and the ‘White Man’s Burden’ spirit was dominant. This can be noticed in his depiction of the people (Arabs and Turks) and the place.

#### 2.4.1 Setting

Coming from a country that prides itself with its sophisticated urbanization and being born to a religion that is confined to some rituals and few practices in cathedrals, Lawrence contemplated the desert with great interest, claiming that it was a purifying instrument for the Arabs. He states: “Their birth set them in crowded places. An unintelligible passionate yearning drove them out into the desert. There they lived a greater or lesser time in meditation and physical abandonment; and thence they returned with their imagined message articulate, to preach it to their old, and now doubting associates”.(Lawrence:37) . According to Lawrence, Arabs set their mythical patterns in the desert, and rely on its vastness and purity to disassociate themselves from the material world.

In contrast to the “clean” and spiritual desert, Lawrence provides a horrifying description of Arabs war cities. In addition to that, the port of Jidda , in which “the foundations of the Arab Revolt” (Lawrence:28) are laid , was depicted as ruined and redolent in Lawrence’s words :”*The style of architecture was like crazy Elizabethan half-timber work, in the elaborate Cheshire fashion, but gone gimcrack to an incredible degree ... The atmosphere was oppressive, deadly*” (Lawrence:73).The simile in the passage coheres with T.E. Lawrence’s Victorian pride that made surface when he considered the harbor of his supposedly glorious Arab revolt as primitive and ruined.



## Chapter two

---

In a similar vein, Lawrence allows his negative portrayal of the cities to prevail, most clearly through his architectural description of the city of Akaba, where he states:

“Through the whirling dust we perceived that Akaba was all a ruin. Repeated bombardments by French and English warships had degraded the place to its original rubbish. The poor houses stood about in a litter, dirty and contemptible, lacking entirely that dignity which the durability of their time-challenging bones conferred on ancient remains.”  
(Lawrence: 314).

The author has purposefully chosen the less beautiful side and sites of Akaba to put forward its inferiority, over-simplicity and dull effects once compared with the Crusaders’ castles in the mountains of south Syria. Likewise, Jerusalem was described by Lawrence as “a squalid town” (Lawrence:333), thus ignoring its historical and architectural richness.

The Arab cities which were supposed to form the Seven Pillars of Wisdom are symbols of political, architectural and spiritual decay. Lawrence fashions himself as the prophet of the Arab Revolt and describes the cities as sinister and fanatic, neglecting their geographical and historical importance.

### **2.4.2 The Description of the Arabs**

The description of the people was, in some instances, less negative than that of the cities, but the Western image of an immature primitive race that should be kept under the white man’s tutelage prevailed in Lawrence’s work. The Bedouins are regarded as highly spiritual individuals who find comfort in “the emptiness of the world and the fullness of God” (Lawrence:39), but at the same time, the Semite “hovers between lust and self-denial” (Lawrence:40). Dislocation and civilization are fatal to the Arabs in Lawrence’s standpoint, because the strength of the Bedouins is “the strength of men geographically beyond temptation: the poverty of Arabia made

## Chapter two

---

them simple, continent, enduring. If forced into civilized life they would have succumbed like any savage race to its diseases, meanness, luxury, cruelty, crooked dealing, and artifice; and, like savages, they would have suffered them repeatedly for lack of inoculation” (Lawrence:227). In his first period of his stay in Arabia, Lawrence was careful and tended to study and analyses the people he meets, He states: “A first difficulty of the Arab movement was to say who the Arabs were. Being a manufactured people, their name was changing in sense slowly years by years. Once it meant an Arabian. There was a country called Arabia; but this was nothing to the point.” (Lawrence:13). The author he feels superior to those people, who are so unlike from him for the color, of their skin, the clothes they wear, the language they speak and the religion they embrace, he held the same typical attitude of the European society in the nineteenth and twentieth century that consisted in seeing and portraying the Oriental people as inferior beings.

At close quarters, in the first pages of the book there are some reflections on the Arabs that are the outcome of an imperialist vision. In this vein, he asserts: “That these people are incapable to rationalize reality, they are without any type of moral or material organization and they are incapable to appreciate what is materialistic” (Lawrence:298). Moreover, he goes on arguing that: “the Arabs do not feel any duty for the state but they are mainly lovers of their houses and domestic eases” (Lawrence:272). According to Lawrence the Arabs are greedy, dirty, small-minded, vindictive, ignorant and abstemious.

Most specifically, the *Seven Pillars of Wisdom* is mostly shaped around the plot, structure, and the themes of Sir Thomas Malory’s *Morte d’Arthur*, the only book that Lawrence carried with him throughout the desert campaign. *The Morte d’Arthur* delivers as proto-narrative<sup>3</sup> of Lawrence judgments of Arab culture by lying over the Arthurian narrative upon the events of the Arab campaign. In serving as the proto-narrative for the Arab revolt, *The Morte d’Arthur* provides Lawrence with ready - made scenario for action, with a legal justification for his role in the

---

<sup>3</sup> micro-sequences of mental images continuously occupying the author's consciousness , thus influencing his writings

## Chapter two

---

Arab campaign, which he saw himself as committed in the chivalric operation by correcting a wrong done to another people by helping the Arabs to overrun the tyranny of the Turks, and with a rational authorization for Britain's mediation in the history of another people. However, as described in Lawrence's masterpiece, the Arab warrior tribesman parallel in many ways the brotherhood of the round table, he states: "the collective responsibility and group-brotherhood of the desert, contrasted with the isolation and competitive living of the crowded districts" (Lawrence:240). He sees the Bedouins as a congenial band, similar to the knights – errant, committed to wresting freedom from the Turks and thus acquiring justice.

Among other conceptualization, Lawrence regarded the Arabs as an immature race that they are not qualified to burrow deep into Western philosophical and metaphysical questioning and issues. He states that:

"Semites had no half tones in their register of vision, they were a people of Primary colors, or rather black and whites, who saw the word always in contour, they were a dogmatic people, despising doubt, our modern crown of thorns. They did not understand pour metaphysical difficulties, our introspective questioning; they know only truth and untruth, belief and unbelief, without on hesitating retinue of finer shades"(Lawrence:17).

Thus, according to him the Arabs belief in god it could not be anything more than a simple doctrine unaffected by rational abilities. The special focus of Lawrence in 'Our' in which referred to his own race (The Westerners), is planned to make a pointed discrimination between the intellectuals and philosophical levels between the British and Semitic races.

Lawrence was an oxford graduate and Archaeologist in the Middle East who was fascinated by history, and who held a considerable knowledge about the Semitic races, all this qualities were supposed to form a better description about the Arabs in his writings. Besides, albeit the historical proof of the Arabs contribution the Western

## Chapter two

---

renaissance, Lawrence intended to depict the Arabs as primitive people living a yahoo life, having no comprehension of the Western civilization, and he automatically considered himself as a member of a sublime race that must guide the Arabs in their revolt against the Turks.

### 2.4.3 Characterization

During the whole journey of T. E Lawrence to the desert of Arabia, the concept of the white man's superiority was always in the background, and was taken a solid place in his sub – conscience. This can be notably seen in the description of the Arabic Characters, in which this concept is regularly reflecting and deeply mirroring Lawrence's writings.

#### 2.4.3.1 Faisal

In the portrayal of the Arabic characters, Lawrence depiction of the Arabs is in general, and of Faisal in particular, is totally negative. The majority of the narration in *Seven Pillars of Wisdom* orbits around Faisal. Lawrence was searching from the first day he entry the Desert of Arabia, for the right Man, who could be used as an effective instrument for his imperialist agenda, and for the British conspiracy against the Arabs, in order to defeat her enemy Turkey by revolting the Arabs against the Ottoman Empire. Thus, according to him there is no man better than Emir Faisal while he choosing him as a leader, provided a contact between the British and Arab forces, which he presented somewhat approvingly and portrayed as a legendary symbol, whereas, Lawrence regarded him as an important part of his military tactics. However, this hidden representation defines Imperialistic hints in its basis. Lawrence noticed that in the gaze of his men Faisal was a man

“drained of desires, ambitions, weakness, faults; so rich a personality enslaved by an abstraction, made one –eyed, one armed, with one single purpose, viz to live or die in the service of his nation .He was a “picture of man; not flesh and

## Chapter two

---

blood, but nevertheless true, for his individuality had yielded its third dimension to the idea” (Lawrence:147).

Likewise, in his first literary portrait of Faisal, Lawrence writes that he

“was tall, graceful and vigorous, with the most beautiful gait, and a royal dignity of head and shoulders ... Appetite and physical weakness were mated in him, with the spur of courage .his personal charm, his imprudence, the pathetic hionts of frailty as the sole reserve of this proud character made his an idol of his followers. (Lawrence:96-97)

In this passage, Lawrence provided a description of Faisal’s physical appearance, and his good manners that made him a heroic symbol in the eyes of his followers. He states:

“He attracted countless supporters making them swear by the holy Islamic religious book Qur’an their responsibilities to independence above all the other sacred things: life, family and material possessions. He proved himself a successful administrator and lived a strictly regulated life even in war camps. His people knew that he did not like the daily routine to be disturbed “(Lawrence:147)

His character, his large –heatedness help him to won the heart of his friends and enemies alike. If there is a conflict over money among any two tribes, Faisal would often pay from the state treasury or from his private funds to resolve the problem. However, this feature was the solid pillar which united the multiple tribes of Arabia in the war against the Turks. All the regional blood hostilities ended whenever Faisal passed through a region .He considered as a court of final solution for western Arabia. The prudence with which he dealt with the tribal crisis made him “a force transcending tribes, superseding blood chiefs, greater than jealousies” (Lawrence:147). This gave to his revolt an extensive national character.

## Chapter two

---

Lawrence 's literary portrayal of Faisal in *seven pillars of wisdom* , is totally opposed to his private judgment and regarded as a reflection of his early personal enthusiasm for the Emir , a creative response to nobility and exoticism , and statement to his political need to identify the nominal leader of the Arab Revolt as a powerful and heroic figure.

### 2.4.3.2 Shah Hussain, the Sherif of Mecca

Shah Hussain is another important personality described in *The Seven Pillars of Wisdom* , the Sherif of Mecca who is described by the Author as “obstinate , narrow –minded, suspicious character”(Lawrence:332). His reputation as “the servant of the holy cities” and his spiritual leadership of Islam was badly effected due to his alliance with the British government. However, a lot of radical Muslims regarded the Shah Hassain as an ‘unforgivable sinner’, while the modernist treated him as a candid but impatient nationalist betrayed by British promises. Lawrence states that Shah Hussain “because of his pre-eminent position in the world of Islam of, it was difficult for his opponents to wage a direct war against him; they could only hope to correct him with arguments rather than but use force.”(Lawrence:572). In this passage Lawrence manifest the sacred and spiritual place of Sherif of Mecca in the heart of his adversaries , this spiritual value is regarded as an obstacle in making a decision by his opponents to wage a direct war against him, and they hardly attempted to find a peaceful way to correct him.

In Lawrence’s standpoint, the Sherif status could be used as an effective instrument in making the Arab revolt against the Turks lucrative, and the full success of this revolt depended much on an intelligent use of this status. However, the Arab Army fighting against the Ottoman Caliphate thought “that an Emir of Mecca, descendant of the prophet, a Sherif, was another worldly dignitary whom sons of Adam might reverence without shame” (Lawrence:177). In Lawrence’s opinion, this was the binding assumption of the Arab evolution. According to him, it gave it “an effective, imbecile, unanimity” (Lawrence:241). In addition to the Sherif spiritual

## Chapter two

---

power, Lawrence was quiet aware of the political importance of the Sherif, and therefore treated him as aid for his political inspiration and principle. As he claims:

“Sherif Hussein had had the worldly wisdom to base his precepts on the instinctive belief of the Arabs that they were of the salt of the earth and self-sufficient. Then, enabled by his alliance with us to back his doctrine by arms and money, he was assured of success. Of course, this success was not level throughout. The great bodies of Sherifs, eight hundred or nine hundred of them, understood his nationalist doctrine and were his missionaries, successful missionaries thanks to the revered descent from the Prophet, which gave them the power to hold men’s minds, and to direct their courses into the willing quietness of eventual obedience. (Lawrence:68).”

In contrast to Sherif’s spiritual and political influence, Lawrence sheds light on the dark side of Husain’s personality, by stating facts about Hussain’s jealousy and competition from Faisal achievements .Faisal phenomenal victories and his importance in the military tactics , had establish a sense of envy in the tired man who was “little likely to sacrifice a pet vanity of unity of control “(Lawrence:332-334) Thus , with the expanding importance of Faisal , a huge change took place in Sherif Hussain’s mental outlook towards him. His urgent and unjust desire to rule made him look at Faisal’s emergence as the Hero of the Arab revolt as a threat, if not as insult to his control. Accordingly, he developed “a green –eyed hatred for his son who was doing too well and was being disproportionately helped by the British” (Lawrence:535). Hussain wanted so badly to be the supreme ruler of the Arabs, by advancing his personal interests, and building his own glory above the interests of his country, and all the Muslims. Hussain’s rivalry shows up to the extent of calling Faisal “traitor and outlaw” (Lawrence:455), and he many times let Faisal down, in Lawrence words: “the lust of power had grown uncontrollable in the old man” (Lawrence:545).

## Chapter two

---

In addition of Hussain jealousy, Lawrence was pretending to highlight the alleged racial disputes among the Muslims, by noting that Hussain dislike for singular races and people. After the execution of some outstanding Arab nationalist in Damascus, Jaafar, a Syrian holding an appropriate position in the Turkish Army , involved Faisal realizing that he was with misguided side .Faisal wanted to make him commander –in – chief of his army .But king Hussain would not have it for “ he dislike both the Mesopotamians and Syrian”(Lawrence:172).

Lawrence’s literary representation of Shah Hussain in *Seven Pillars of Wisdom* was used as an effective method to give the British conspiracy the legitimate authority, whereby Lawrence addressed the Hussain’s spiritual and political importance in revolting the Arabs against the Turks.

### 2.4.3.3 Auda

Auda the great fighter of northern Arabia and the chief of the Abu Tayi clan is another character, in the *Seven Pillars of Wisdom*. A man in his early fifties with his streaked black hair, still strong, powerful and active like a young man. However, Lawrence’s description of this character, was not unique or different from the previous characters, though Lawrence seems to show enormous respect to this man, he covertly criticized Auda’s personality aspects. The following passage provides truthful evidence:

“after his robber fashion he was as hard-headed as he was hot-headed ...his patience in action was extreme: and he received and ignored advance, criticism or abuse with a smile as constant as it was very charming .if he got angry his face worked uncontrollably, and he burst into a fit of shaking passion, only to be assuaged after he had killed: as such time he was a wild beast, and man escaped his presence “(Lawrence:167).



## Chapter two

---

In the eyes of Lawrence, he was declined into the symbol of classic Arabs, awkward, racially inferior and beastly natured being. Thus, according to him, the barbaric treats of Auda are highly showed and outweigh the good side of his personality to a great extent. But Auda totally ignored all what others have been said or thought about him. For him life had become a saga, a medieval story of epic achievement. Arab folklore and Arabic poetry had formed his personality:

“He saw life as a saga, all the events in it were significant: all personages in contact with him heroic. His mind was stored with poems with all raids and epic tales of fight, and he overflowed with them on the nearest listener ... A time he seemed taken by demon of mischief, and in public assembly would invent and utter on oath appalling tales of the private life of his hosts and or guests: and yet with all this was modest, as simple as a child, direct, honest, kind-hearted and warmly loved even by those to whom he was most embarrassing –his friends”(Lawrence:167,177).

Lawrence, noted the Auda had several good and worthy ethics such as directness, modesty, simplicity, honestly and kind-heartedness, but they all covered by his antiquated view of life. It is common for Lawrence in describing some Arab characters with praises, as he do in the case of Auda, he never forgets to manifest his supposed racial and cultural superiority.

Albeit Lawrence's intent in the Arab campaign, was the adaptation of the medieval doctrine of the heroic knights and his intensive enthusiasm was drove out from the revival attempt of the Christian warriors of the middle ages, Lawrence's ethnocentrism and racism were highly present in Auda's portrayal. Which he was ironically and insignificantly prevailed Auda's description with the pride of the Arabic folklore and poems.

### 2.5 Ethno masquerading

Ethno masquerading is the full and truthful acting of other ethnic groups identity, through the imitation of the most components of identity structure, such as clothes, gestures, appearance, cultural ethnic identity, and other aspects of identity production. This phenomenon was strongly observable above all in the European travellers in the eighteenth and nineteenth century, during the colonial period, and especially by the women writers travel. However, Lawrence was not different from his predecessors, he endorsed the classical method, through which the British could connect to the Arab world. Lawrence was a land mark in disguising all aspects of his Englishness, in all ways open to him; he associated himself exclusively with the Arabs. He lives as they live, by integrating with their general habits, wearing their clothes and speak their language in order to make them familiar with him on every aspect. Besides wearing the Arabic dress, Lawrence symbolically change his name, the latter inspired his new name from the mispronunciation of his name by the Bedouins 'Aurens', which is almost sounded adequately 'Arabicized'.

Indeed, after spending few weeks in Arabia, Lawrence decided to wear a conventional Arab headgear. He claimed to have put the hat, in order to protect himself from the scorching sun. Moreover, he recounts that during his earlier stay in Syria, he got used to wear the Oriental clothes. Whereas, his entire change of costumes was clearly blossom in the twentieth chapter. When Faisal asks Lawrence if he would have linked to wear the same Arabic clothes, where he states: "Suddenly Feisal asked me if I would wear Arab clothes like his own while in the camp" (Lawrence:89). Nevertheless, Lawrence accepts it with a great pleasure and provides a suitable justification for his choice with two logic reasons on one hand, where he says: "I should find it better for my own part, since it was a comfortable dress in which to live Arab-fashion as we must do" (Lawrence:89). These clothes are certainly comfortable and appropriate for the hard and hot climate of Arabia. On the other hand, he states that:

## Chapter two

---

“Besides, the tribesmen would then understand how to take me. The only wearers of khaki in their experience had been Turkish officers, before whom they took up an instinctive defence. If I wore Meccan clothes, they would behave to me as though I were really one of the leaders; and I might slip in and out of Feisal’s tent without making a sensation which he had to explain away each time to strangers.”(Lawrence:89)

Lawrence notices that the Arab army would have accepted him as ‘a part of them’. He was extremely good in playing the game of masquerade; he was a vivid disguised parson in playing at being Arab, since ethno masquerading was a play of skills. Furthermore, Lawrence was fully mindful that if he plays enough, he might beat the native shrewdly at his own home .Where he used ethno masquerading as a political weapon and a mechanism of penetrating into the heart of the Arabic society in order to open sources of information and organized plans.

It seems that while, on the surface Lawrence feels intimately at home with the Arabs, through the actual emerging in all aspects of their life and adopting their dress style and some of their daily cultural manners, he keeps struggling to maintain his distinct British identity refusing even the subsequently conferred title “Lawrence of Arabia.” He, places his full trusts in his Arab allies, praising their sense of honor and cherishing their unconditional loyalty and hospitality. Yet distancing himself from them whenever he feels that a thorough cultural assimilation is underway. Even when he claims that he feels more Arab than British, this creates in him a sense of shame and resentment since Arabs appear to him in reality as “gravel-gazing men from another sphere” (Lawrence:310).

Consequently, Lawrence’s engagement in the Arabic culture, hints the Westerner subject’s identification with the traditions and customs .Thus , the change in Lawrence’s identity was the result of wearing a new dress, and going through a shift that is obviously physical, but inside him, there was a sharp sense of de-westernization: “I was sent to the Arabs as a stranger, unable to think their thoughts

## Chapter two

---

or subscribe to their beliefs ... If I could not assume their character, I could at least conceal my own.'(Lawrence:29). in this passage, Lawrence deeply felt himself alien, and gradually seems trespass the barriers between 'him' and 'them' , 'here' and 'there' , 'Orient' and the 'West', so the wide and closely practiced of ethno masquerading by Lawrence of seeming Oriental but being Occidental ,composed a crisis of identity .

### 2.6 Crisis of Identity

Lawrence's serious masquerading was a helpful instrument in furthering his imperial and military goals, and the actual disguise lead him to jump from one racial category to another, which he transformed from an English man to a super Arab and an extraordinary Bedouin. However, Lawrence like his counterparts was ever wished to actually become Oriental in flow suit the Oriental language, garbs, and habits, now would to prefer the Oriental society more than the European one . However, Lawrence the more like that culture inhabitants, he came into view in dress and manner , the more recognizable he felt himself to be, and the more converted he became of his own superiority.

Nevertheless, the ethnic treachery trained by Lawrence, produced a nervous and sensitive fracture and fragmentation. Lawrence describes this paradox:

“In my case, the efforts for these years to live in the dress of Arabs, and imitate their mental foundation, quitted me of my English self ... At the same time I could not sincerely take on the Arab skin: it was an affectation only ... Sometimes these selves would converse in the void; and then madness was very near, as I believe it would be near the man who could see things through the veils at once of two customs, two educations, two environments.”(Lawrence:12).

In the above passage, Lawrence's doubt and sorrow are incredibly dramatic and omnipresent. .Yet, such sensation, does not diminish and shake Lawrence's

## Chapter two

---

ethnic affiliation and dignity. Indeed, deeply inside him, he recognized himself completely specific from those darker people who lived among them for a brief moment. Lawrence describes his revulsion from the blacks within the tribes, he says: “Their faces, being clearly different from our own, were tolerable; but it hurt that they should possess exact counterparts of all our bodies” (Lawrence:176).

Meanwhile, Lawrence felt himself to be mentally and physically greater than those Arabs he travelled amongst them. According to his prejudice, this superiority charged upon him a keen white man’s burden that offers him to try to enlighten and save them from their savagery. It was such a spirit of redemption that Lawrence took upon his shoulders, to ‘lead and save’ the Arabs, unqualified and unable as he portrayed them to take their destiny into their own hands. He says: “I meant to make a new nation, to restore a lost influence, to give twenty million Semites the foundations on which to build an inspired dream-palace of their national thought”. (Lawrence:211). Several times Lawrence felt ironically the stupidity of those Arabs, Lawrence’s involvement and embracement of the Arabs’ way of life was not of null consequences, he was supposed to be the dominant orchestrator of the Arab revolt and thus the master, but he failed to see how it can absorb him. Lawrence considers that:

“A man who gives himself to be a possession of aliens leads a Yahoo life, having bartered his soul to a brute-master. He is not of them. He may stand against them, persuade himself of a mission, batter and twist them into something which they, of their own accord, would not have been. Then he is exploiting his own environment to press them out of theirs.  
“ (Lawrence:28).

According to Lawrence, it was a dangerous mission to live with the Aliens, since one must follow their submission or become enslaved to their perversity.

## Chapter two

---

To sum up, Lawrence's journey to the Middle East was a problematic representation of an identity crisis, which was the outcome of a range of events that happened to him during his mission in Arabia. His ethno masquerading creates a serious sense of separateness and isolation which was the major reason for his confusion and distress.

### 2.7 Stereotypes

A critical look upon *Seven Pillars of Wisdom* will show that T.E. Lawrence disparages the Arabs while propagating the western stereotype about the Arabs being savage and incapable of ruling themselves, thus pandering to the preconceived notions of the western readership about the Orient. This can be clearly notice when Lawrence characterizes the Arabs of whom he made acquaintance as “people of primary colors .... A dogmatic people, despising doubt, our modern crown of thorns” (Lawrence:35). He further adds: “ They did not understand our metaphysical difficulties , our introspective questioning”(Lawrence:38).This depiction of Arabs as simple-minded and primitive people finds its root in the orientalist discourse and shapes the relationship between Lawrence and the Arab rebels as it has enfeebling effects on it.

In a similar vein, Lawrence's Arab allies have not been spared negative appellations, albeit he admired them in several places of the book. He repeatedly describes them as undeserving “Semites” and as “lambs” (Lawrence:256).The striking manifestation of the supposed supremacy of the western spirit occurs after the Azrek incident, when T.E. Lawrence distanced himself from the Arab warriors, and it was in his retreat that the metaphorical English wind and green leaves of a tree reminded him of the alleged supremacy of his European race , as he uttered his perception of the Arabs : “ It told me I was tired to death of these Arabs; petty incarnate Semites who attained heights and depths beyond our reach, though not beyond our sight. They realized our absolute in their unrestrained capacity for good and evil; and for two years I had profitably shammed to be their companion!”

## Chapter two

---

(Lawrence:263).Lawrence’s yearning to bedevil to Arabs is due, according to him, to their lack of rationality and unpredictable penchant for either good or unjust causes.

On the other hand, hints of a positive description of the Arabs are put forward when the author spoke about his relationship with Auda Abu-Tayi, and he shows that he was not superior than his “friend” .In this respect, Clare Brandabur and Nasser al-Hassan Athamneh comment :

The Seven Pillars adds the ultimate twist to this relationship: an Oriental expert who comes to see himself as inferior to those he had presumed to dominate. In Lawrence’s admission that he saw in himself no such heroism as that of Auda Abu-Tayi, we have essentially Kipling’s less elegant “You’re a better man than I am, Gunga Din.”(2000:335)

In a nutshell, Lawrence’s description of the Arabs was a catalogue of western stereotypical images about the people of the Arabian Peninsula and the Levant rather than a truthful account of their real and actual demeanors

### 2.8 Otherness

Throughout Lawrence’s journey to the Middle East the relationship with the ‘other’ was the most radical problem that emerged in the surface. Considering with the historical and political circumstances that Lawrence find himself thrown in, and all the cultural clashes he experienced with the Arabs, originally were not the results of respect and appreciation, but rather a personification of segregated otherness.

In fact, the cruel and hostile sense of otherness that is notices in *Seven Pillar of Wisdom* is mainly enclosed and achieved beyond absolute stereotyping and cultural alienation, and edges on an ethnic prejudice against the Arabic tribes and more particularly the profound racism against the Turks. Nevertheless, the ethnic bias that opposes the Arabs and the Turks are revealed through a range of degraded characteristics, such as defamation, joke, ridicule, in this respect he says:

## Chapter two

---

“The Turks found a footing in the Arab States, first as servants, then as helpers, and then as a parasite growth which choked the life out of the old body politic. The last phase was of enmity, when the Hulagus or Timurs sated their blood lust, burning and destroying everything which irked them with a pretension of superiority”.(Lawrence:120).

However , to serve Britain ‘s war aims against the Turks in the Middle East during the first World War and , therefore ,Lawrence adapted the mode of disguise his xenophobia against the Arabs , and alleged to evaluate their way of life in order to exceed hi impression of otherness. He says that:

“I was sent to these Arabs as a stranger, unable to think their thoughts or subscribe their beliefs, but charged by duty to lead them forward and to develop to the highest any movement of their profitable to England in her war .If I could not assume their character, and I could at least conceal my own, and pass among them evident friction, neither a discord nor a critic but an unnoticed influence. Since I was their follow, I will not their apologist or advocate  
“(Lawrence:28-29)

According to him, the Arabs are lacked intellectual cultivation and clarification.

In fact, Lawrence was quiet aware of his ideological position , besides of his military ones as an English battling the Turkish other, is seemingly obvious in many parts of *Seven Pillars of Wisdom*. However, the yearning for the Byzantine Empire , that cannot be easily overthrown to the degree the author consciously indicates reference to “Istanbul “ the capital of the Ottoman Empire , preferring to use European and Christian name “Constantinople”. Thus, this eagerness to the Byzantine Empire was the epitome and the Outcome of his hatred towards the



## Chapter two

---

Ottoman Empire and the Turks in general. Whereas, this is a reflection to his xenophobia that was fully hidden during Lawrence's activation of the mode ethno masquerading. In fact, Lawrence's attitude towards the Turks had been formatted long before his arrival to Arabia, for his announced target was not simply to massacre Turkey but "tear it into pieces" (Lawrence:38).

Additionally, Lawrence as a British leader who came to Arabia in order to win the War was obliged to understand the Arab soldiers, to plan a triumphant strategy. He states:

"I concluded that tribes men were good for defence only. Their acquisitive recklessness made them keep on booty, and whetted them to tear up railways, plunder caravans, and steal camels , but they were too free minded to endure commend , or to fight in a team"(Lawrence:112).

Thus, according to Lawrence's standpoint, the Oriental tribes are less trained than the European and were still following the old military tactics, he noticed that the Arabs were divided in several groups , that were regarded as ridiculous by him.

To sum up, the notion of otherness that captivated Lawrence from his first arrival to the Middle East and his attitude toward the Arabs was frequently omnipresent in *Seven Pillars of Wisdom*. Thus, Lawrence was a vivid example in maintaining evidence of Englishness.

### 2.9 Authenticity

Lawrence had a romantic character that made him covet the freedom of the desert, which fascinated him and made him mislead the truth of the war and his real role as a British officer in it, with delusion and dreams. Thus, the quiet and vivid example that could easily be understood is by reading the *Seven Pillars of Wisdom*. Nevertheless, Lawrence's vagueness's role was manifest from the very beginning. According to Subhi al- 'Umary, a thorough criticism of the depiction that occurred in

## Chapter two

---

*Seven Pillars of Wisdom* must clarify this ambiguity: Was Lawrence lying to the Arabs when he said they will have their freedom when they rebel against the Ottoman Empire? To what extent he should tell? Should he say that the British would have guaranteed the Arabs nearly anything in order to drive them to revolt? Should he say that in his book because he was pretending to hide the fact that Britain had no intention of giving the Arabs their complete independence, his role in the plan was embarrassing one? Lawrence exceptionally grants this in his first chapter of *Seven Pillars of Wisdom*, pursuing the advice of George Bernard Shaw for a political reason.

However, Lawrence's great romanticism led the critics to question his depiction of the events; in addition to that, his true story and heritage are still the center of debates among historians. In the same vein, many scholars report on the man who established his own myth. David Fromkin the historian and the author of *a Peace to end All Peace: The Fall of The Ottoman Empire and The Creation of The Modern Middle East*, asserts that : “ Seven Pillars has exquisite Victorian phrasing, derring-do, raids and counter raids and men astride horseback and camel — everything , except the facts” ( 1989:69). Besides, he goes on arguing that: “On the minus side, he never could make up his mind what story he wanted to tell — and that means that he contradicted himself several ways. It also means you never know what the plot is, because there are three or four, and they're quite different”.

In contrast to harsh critics, Jemery Wilson, The Authorized Bibliography a previous president of the T.E. Lawrence society claims that the book is “extremely accurate, historically, and anybody who says it's a novel needs to do their homework." One cannot ignore Lawrence's self –inventive talent, as Wilson reckons, yet he calls the book:” true in essence, perhaps wrong on a few details”. Moreover, Wilson says that Lawrence wished to write a masterpiece worthy of Melville's *Moby Dick* or *Dostoyevsky's The Brothers Karamazon* .Additionally, Lawrence's friend George Bernard Shaw called his book “a magnum opus”.

## Chapter two

---

In fact, it is common that Lawrence was a visionary and ambiguous parson and he had so plenty fanciful power that lead him to produce exotic events even in describing verifiable truth. Hence, *Seven Pillars of Wisdom* is a combination of real reports and fancy that tasted romantic flavor. Thus, exaggerations, imagined stories and contradictions shape Lawrence's description of *Seven Pillars of Wisdom*, which it is broadly contrast from his accounts in the official reports to the Arab Bureau that was established on January 1<sup>st</sup>, 1976 by Clayton, an official highly regarded in Arabia.

In short, Lawrence's report to the Arab Bureau is widely different in Lawrence's style when he was stating the facts and when he was writing *Seven Pillars of Wisdom*. Actually, this report displays how Lawrence later in his masterpiece associated the notion of the leader of the revolt to himself. In fact, there are many examples that exhibit the contradiction between Lawrence's *Seven Pillars* and the report on one hand, and other documents on the other hand.

### **2.9.1 Al- Aquaba Campaign**

Aquaba is regarded as the most necessary port in the red sea, and was always a center of conflicts between the British and Shah – Hussain. During Faisal's stay in Wagh, his base was still on the red sea before attacking Aquaba. Faisal and Audah Abo -Tayah, the courageous and famous desert warriors planned to catch Aquaba, which Faisal had selected Al- Sherif Naser to attend "Auda" as his personal representative. While, Nasib- Al Bakri was an eye –witnessed of these events confirmed the evidence that Faisal calculated to advance the revolt north to Syria, and he was in contact with several military Syrian leaders. However, Nabil-Al Bakri was sent as a political messenger to the leader of Djabal Druse and of Syria to illustrate the purposes of the revolution. As a result, Al-Sherif Naser planned to announce the revolt in the name of King Al-Hussein in order to combine the tribes and end all their private hostilities. Although the whole exploration was planned without Lawrence, he asked Faisal to engage for giving a hand in planting mines.

## Chapter two

---

Nevertheless, later in *Seven Pillars of Wisdom* Lawrence insisted on being the leader of Aquaba expedition. He state that it was an outcome of his journey and believed in opportunity of gathering seven Arabs groups to attack Turkish lines, and he was also the reason of settling the private problems between the tribes amongst whom he was moving .Moreover, he goes in arguing that he: “"was working out with Audah abu-Tayeh a march to the Howeitat in their spring pastures of the Syrian desert. From them we might raise a mobile camel force and rush Aqaba from the eastward without guns or machine-guns"(Lawrence:195).

Actually, Lawrence’s presence during the expedition was a source of disturbance and embarrassment for “Auda” and the Arabs leaders , where it was an obligation for them every time to justify to the Bedouins about him and his role saying that Lawrence had negative influence on the Bedouins of the North. Besides, those Northern people did not know Lawrence, and no one can ignore the fact that the Bedouins discuss their problems only with their own Sheikhs, but never with foreigners.

### 2.9.2 The Trip to Damascus

There are a lot of controversies and contradictions that orbits around this trip, which Lawrence claimed to have accomplished secretly .In his report for the Arab Bulletin .(August01, 1917), Lawrence says that this trip took place before the departure of Al –Nasib Allbakri while in *Seven Pillars of Wisdom* he said that this trip took place after Nasib departure.

However, Sulaiman Moussa<sup>4</sup>, author of *T.E Lawrence, an Arab Revolt (1957)*, claimed that he met two Arab companions of Lawrence: Nasib-Al Bakri and Fayez al-Gusain. Fayez stated that Lawrence was not absent from the camp even for a day which he considered it would be impossible to cover the distance involved in time and asked: "Was Lawrence a bird to have gone all these distances?" (1966:75). additionally, he goes on arguing that the journey would be impossible because

---

<sup>4</sup> Suleiman Mousa (1919-2008) is A Jordanian Author and historian, he was the first and only Arab author to write about Lawrence of Arabia and show the Arab perspective.

## Chapter two

---

Lawrence could not hide his identity all the time, especially in an environment where the people are naturally curious.

Moreover, both in Lawrence's diary and his report to the Arab bureau, his tendencies to confirm his own account were notably omnipresent. Yet, written in an army message he says: "Oh my... I'm terrified... to go off alone to Damascus... to get killed... for all sakes try and clear this show up before it goes further. We are calling them to fight for us on a lie and I can't stand it" (Lawrence:68). And later, Lawrence goes on saying that he "learnt that Hachim was NE of Ragga and Ibn Murshid in prison in Damascus and my plan thus failure... in El Gabbu (Gaboun)... has been entrusted by the Turks with the defence of Damascus". (Lawrence:69). While, Nasib al- Bakri says:

"As for Lawrence's claim that he went in disguise to Damascus, Ba`labak and Tadmur, it strikes me as very strange indeed, because it is far from the truth. I am certain Lawrence did not leave us for a single day, and we were not separated until after he left for Aqaba, with Audah and Nasir, while I left for Jebel Druze". (1930: 102).

From another stance, Lawrence insists on confirming that the story of his Damascus's trip was purely a fiction matter in the notes he sent on July 22, 1927 to Robert Graves, who was engaged at the time in writing his biography: "In my report to Clayton after Aqaba, I gave a short account of my excursion from Nebk northward. It was part of the truth. During it, some things happened, and I do not want the whole story to be made travelable. So on this point I have since darkened counsel" (1963, 88-90).

Eventually, the proof of such trip is intensely paradoxical and is relatable to Lawrence's character, which he may have intentionally added to the mystery of his journey by his own hesitation. This issue for many scholars is unsolved.

### 2.9.3 Lawrence's Relationship with Faisal

Lawrence has always claimed that he had a strong relationship with the Emir Faisal, but the is just what appeared in the surface, in *Handling Hejaz Arabs is an art, not a science* (1931), he carried on disclosing the kind of relationship he had with Faisal:

"Win and keep the confidence of your leader... never refuse or quash schemes he may put forward, but ensure that they are put forward in the first instance privately to you. Always approve them, and after praise modify them insensibly, causing the suggestions to come from him, until they are in accord with your own opinion. When you attain this point, hold him to it, keep a tight grip of his ideas, and push him forward as firmly as possible, but secretly so that no one but himself (and he not too clearly) is aware of our pressure"(Doc. no. 882/7) .

While, in *Seven Pillars of Wisdom* he wrote: "Faisal was a brave, weak, ignorant spirit, trying to do work for which only a genius, a prophet or a great criminal was fitted. I served him out of pity, a motive which degraded us both". (Lawrence:515).

### 2.9.4 Lady Ayesha

Putting a focus, on Lawrence's description of the two raids on the railway line in the Arab Bulletin (October 8, 1917, N° 65), with that of *Seven Pillars of Wisdom*, it is obviously that Lawrence in the latter account he claimed he w searched after:

"An ancient and very tremulous Arab dame, and guaranteed her that would not be harmed, and that months later he earned from Damascus "a letter and a pleasant little Baluchi

## Chapter two

---

carpet from the lady Ayesha, daughter of Jellal el-Lel, of Medina, in memory of an odd meeting"(Lawrence:371).

Arguably, there are several evidences that refute Lawrence's claims, and confirm that the carpet story was only mere creation. Sulaiman Moussa deeply believes that this story is a fabrication to cover Lawrence's loot, and the carpet was part of the booty plundered from the train. He states (1996,98) that: " Lawrence may have fabricated the episode to forestall the charge that he shared with the Bedouin this primitive custom of plundering the enemy, and to endow his story with something of romantic flavor". In fact, the incisive proof that the carpet story was a lie is outfitted by a letter that Lawrence himself wrote to a friend on September 24, 1917, two days after his return from the raid, having informed his friend, but the real played in this raid n he goes on to say:" The Turks then nearly cut us off as we looted the train, and I lost some baggage and nearly myself. My loot was a superfine red Baluchi prayer-rug". (Lawrence:80).

Lastly, Lawrence 's beautiful and romanticized style in writing was the outcome of his romantic character and his imaginary vision , that lead him putting forward to create fantastic events in describing facts during his mission in Arabia. Particularly, this imaginary power apparently addressed in his Magnum Opus *Seven Pillars of Wisdom*, which was a mixture of real accounts and fantasy .Thus, for all this reasons most of the Arabs view Lawrence only as a spy or an intelligence officer who he sacrifices his pretended Arab love for the achievement of his own country political target.

### **2.10 Conclusion**

After examining the most prominent chapters of the book, one simply cannot deny Lawrence's harmful role in the authorized Sykes -Picot Agreement. In addition to that, his contributions to the dramatic breakup of the Ottoman Empire branded his mission as accomplished. It is worthwhile to mention that Lawrence's xenophobic attitude toward the Arabs and particularly the Turks was noticeable, even though he

## Chapter two

---

was craving to exhibit the contrast throughout his book. Eventually, Lawrence's *Seven Pillars of Wisdom* is the mixture of accurate and woven events, that accompanied his military expedition and it is a mirrored picture of his prejudice and imperialistic principles.



## General Conclusion

*Seven Pillars of Wisdom* is a canonical work that rises up great amount of judgments; it can be interpreted as narrative of the historical events that happened to Lawrence during his trip to Arabia in the Arab Revolt against the Ottoman Empire, while others realized it as written account pretending to distort the Arabs image in particular, and the East in general. However, from the first Lawrence makes clear that this work is not a chronicle of the Arabs Movement, but a representation of “me in it”. It is a narrative of daily life; mean happenings, little people (Lawrence:07). This representation inspired from the clarification of Lawrence’s psychology with the cultural impacts that formed his life, specifically with Western heroic narrative in the form of the medieval romance literature that promoted his fresh dreams of personal glory. In the wake of his post –war unfortunate enterprise, T. E Lawrence produced an account of military success at the expense of his personal satisfaction, a failure that is omnipresent throughout the chapters and the pages of the book, ‘A triumph’ and an irony in the title himself, in fact it is a literary success in recording a personal failure.

In the Arab Bulletin (1931), an article to which Lawrence contributed and in which he included anecdotal information about *Seven Pillars of Wisdom* , it becomes clear that he fashioned himself as the spiritual prophet of the Arab revolt, while in fact he was simply an agent of the British imperialist, which he bore racism and hatred towards the Arabs, and especially the Turks. Besides of classifying and observing them with a colonizer’s eyes ,The way that Lawrence examines the people who travel amongst confirms Said’s theory of Orientalism: that Orientalists of the European society in the nineteenth and twentieth century are generally seeing the Oriental people as inferior beings. In the same vein, Oriental places are identifying as separate, backward, bizarre, and lifeless. Nevertheless, this racist attitude is important to the conquered people, so the Orient was treated by Lawrence like his predecessors as the core of subject of analysis, “the observed, and the object”.

Edward Said was quite clear about Lawrence's tendency and attitude towards the Arabs, he discloses in *Seven Pillars of Wisdom* a conflict between the 'the narrative history' and the author's vision. Thus, according to Said Lawrence starts "by stirring the lifeless, timeless, and forceless" Arabia into action, and then tries to impose upon their 'movement' a basically western shape derived by his own mind. However, Said writes that the system of education about the Orient was a topos, a literary conference to be inherited from someone who already dealt with the Orient to someone who is dealing with. One cannot ignore that Lawrence highly relied on his predecessor's texts; it was a completion to his own writings, thus it is worthwhile to mention that *Seven Pillars of Wisdom* is widely designed after the plot, structure, and themes of Sir Thomas Malory's *Morte d'Arthur*, the single book that Lawrence transported with him during the whole of his journey to Arabia.

The analysis of the book resulted in the acknowledgement of Lawrence's romantic and literary abilities, which made fact and fiction intertwine throughout the course of events. One can also notice the author's judgemental and prejudiced view towards the Arabs, which even his embracement of their lifestyle, could not cure, but was rather for the achievement of the imperialistic purposes of his country.

This research aims to hint the influence of the Orient on *Seven Pillars of Wisdom*, as well as to investigate the most prominent elements of the Orient that has been mentioned and described in the book. The aforementioned aspects reflect the author's imperialist vision, and he was a perfect manifestation of the accumulations of centuries of stereotypes. Thus, it is by following a certain agenda and bearing such attitudes that he has put his own country interests above the Arabs' benefits during their revolt against the Turks, although he declared in many occasions that he loved them.

After the research was conducted, one can clearly see that *Seven Pillars of Wisdom: A triumph* was a catalogue of its author's subjective and stereotypical views of the Orient, rather than a realistic account of a traveller who embraced the manners of the Arabs and seeks to grant them freedom via his leadership of the revolt. Furthermore, his alleged leadership would not be possible if not due to the

collaboration of King Husain and his sons, ignorantly allowing a revolt that will give them nothing in return.

# BIBLIOGRAPHY

## Primary sources

Lawrence, Thomas Edward. *Seven Pillars of Wisdom: A Triumph*. London: Reprint Society, 1939. Print.

## Secondary sources

Abdel-Malek, Anouar. *Orientalism in Crisis*. New York: Diogenes, 1963. Print.

Dold, Bernard. T.E. Lawrence: writer and wrecker. Roma: Herder, 1988. Print.

Lawrence, T. E., Robert Graves, and Liddell Hart Basil Henry. n.d.: n. pag. Print.

Lawrence, T. E., Jeremy Wilson, and Nicole Wilson. T.E. Lawrence: correspondence with Bernard and Charlotte Shaw, 1927. Fordingbridge: Castle Hill, 2003. Print.

Lawrence, T. E., and Jeremy Wilson. *Revolt in the desert: the abridged edition of Seven pillars of wisdom*. London: Tauris Parke Paperbacks, 2011. Print.

MacLean, Alistair. *Lawrence of Arabia*. New York: Sterling Juvenile, 2007. Print.

Miri, Seyed Javad. *Orientalism: a Eurocentric Vision of the Other*. London: International Peace Studies Centre Press, 2013. Print.

Mūsā, Suleiman, and Albert Butros. T. E. Lawrence: an Arab view. London: Oxford U Press, 1967. Print.

Parry, Benita. "Overlapping Territories and Intertwined Histories: Edward Said's Postcolonial Cosmopolitanism" *Edward Said: A Critical Reader*. Ed. Michael Sprinker. Cambridge: Blackwell, 1992. Print.

Said, Edward W. *Orientalism*. New York: Pantheon , 1978. Print.

Salusinszky, Imre. *Criticism in Society: Interviews with Jacques Derrida, Northrop Frye, Harold Bloom, Geoffrey Hartman, Frank Kermode, Edward Said, Barbara Johnson, Frank Lentricchia, and J. Hillis Miller*. New York: Methuen, 1987. Print.

Shāz, Rāshid. *In Pursuit of Arabia*. New Delhi: Milli Publications, 2003. Print.

Tabachnick, Stephen E. *T.E. Lawrence Puzzle*. New York: n.p., 1984. Print.

Thomas, Lowell. *With Lawrence in Arabia*. London: W W Norton, 2017. Print.

Yardley, Michael. *T.E. Lawrence: a biography*. New York: Cooper Square Press, 2000. Print.