

ORIENTALISM AND THE EASTERN WOMEN IN LORD BYRON'S *THE GIAOUR*



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PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

Shedding light on Orientalist discourse's impact on the representations of the East and especially on Eastern women in literary works, this thesis concentrates on Orientalism and its mutation throughout history. In his groundbreaking work *Orientalism*, Edward Said claims that the distinction between the East and the West is not natural but human-made. He asserts that the East-West relationship is a hegemonic relation based on the false image of the East produced by Westerners as the primitive, irrational, feminine 'other' in contrast with the rational, masculine, civilized West. In Orientalist discourse, Orientalist writers construct the West as 'the self,' namely 'the subject' with all the positive aspects, while they define the East as 'the other,' 'the object' with all the negative aspects to reflect their country's political attitude towards 'the other'. The thesis attempts to ascertain the Western perception of the East and its impact on the representation of the Eastern women in Orientalist discourse who often embody the Eastern world itself, written in Western male writers' works. In order to actualize this goal, this thesis examines the stereotypical images of the East throughout history and Eastern women's image in Western discourse through a detailed examination of specific literary works. Such a discourse analysis allows the focus to be maintained on the Eurocentric representations of the East and Eastern women in a survey of the Western literary tradition through the Middle-age, Renaissance, Colonial period, and postcolonial times. In order to establish a continuity of the Eastern women stereotypes in Western discourse, the thesis also presents a critical analysis of Orientalist travel literary works focusing on a close reading of Lord Byron's *The Giaour*.

Key Words: The West - The East as binary oppositions, *On Airs, Waters, and Places* by Hippocrates, *Orientalism* by Edward Said, Women in Orientalism, Stereotypical images of the East and Eastern women, *Turkish Tales: The Giaour* by Lord Byron,

ÖZET

Oryantalist söylemin Doğu'nun ve özellikle Doğulu kadınların edebi eserlerdeki temsilleri üzerindeki etkisine ışık tutan bu tez, Oryantalizm ve onun tarih boyunca değişimine odaklanmaktadır. Edward Said, çığır açan Oryantalizm adlı çalışmasında, Doğu ile Batı arasındaki ayrımın doğal değil, insan yapımı olduğunu iddia etmektedir. Doğu-Batı ilişkisinin, Batılılar tarafından rasyonel, eril, medeni Batı'nın aksine ilkel, irrasyonel, kadınsı ve “öteki” olarak üretilen Doğu'nun yanlış imajına dayanan hegemonik bir ilişki olduğunu iddia eder. Oryantalist söylemde oryantalist yazarlar, Doğu'yu ülkelerinin “öteki”ne yönelik siyasal tutumunu yansıtacak tüm olumsuz yönleriyle ‘nesne’ olan “öteki” olarak tanımlarken; Batı'yı tüm olumlu yönleriyle “kendi”, yani “özne” olarak inşa ederler. Bu tez, Batılı erkek yazarların eserlerinde yazılan, Doğu'nun Batı algısını ve bunun genellikle Doğu dünyasının kendisini somutlaştıran Doğu kadınlarının Oryantalist söylemdeki temsili üzerindeki etkisini belirlemeye çalışmaktadır. Bu amacı gerçekleştirmek için bu tez, tarih boyunca Doğu'nun kalıplaşmış imajlarını ve Doğulu kadınların Batı söylemindeki imajını belirli edebi eserlerin ayrıntılı bir incelemesi yoluyla incelemektedir. Böyle bir söylem analizi, Orta Çağ, Rönesans, Sömürge dönemi ve sömürge sonrası dönemler boyunca Batı edebiyat geleneğinin bir incelemesinde Doğu'nun ve Doğulu kadınların Avrupa merkezli temsillerindeki odağın sürdürülmesini sağlar. Doğulu kadın klişelerinin Batı söyleminde sürekliliğini sağlamak için, tez aynı zamanda Lord Byron'ın *The Giaour*'unun yakından okunmasına odaklanarak Oryantalist seyahat edebi eserlerinin eleştirel bir analizini sunar.

Anahtar Kelimeler: İkili karşıtlıklar olarak Batı - Doğu, *On Airs, Waters, and Places*, Hippocrates; *Orientalism*, Edward Said; Oryantalizmde Kadın, Doğu ve doğulu kadınların klişe imajları, *Turkish Tales: The Giaour*, Lord Byron.

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DEDICATION

To my beloved son Mert Deniz,

for making me the luckiest and happiest person in the world.



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INTRODUCTION

WOMEN OF THE ORIENT THROUGH THE PERSPECTIVES OF WESTERN AUTHORS



“They cannot represent themselves, they must be represented”

Karl Marx, *The Eighteenth Brumaire of Louis Bonaparte* (1852)

Throughout history, when a community meets another one, they often attempt to describe this new community as ‘the other’. The difference-centered encounters of people from different geographical regions produce a struggle to define the other one. It is a struggle of subject and object, specially formed in the East-West encounters, to create ‘the other’ and ‘the self’. As the representative of this struggle, both parts observe with the goal to reduce ‘the other’ to certain things. In this sense, the perception and representation of ‘the other’ by the East and the West is a struggle to express its own as ‘the self’. However, their approaches do not create a symmetrical network of relations because neither the East nor the West intend to create a subject-subject relation; instead,

they establish a subject-object relation (Aktay, 2006, pp. 427-436). It is not a relationship based on the equality of both parts; on the contrary, it is based on asymmetrical power relations resulting from the political and sociological balance between two sides. In the relation of the encounters, the more powerful one considers himself superior to 'the other'. They categorize and describe 'the other' according to their own experiences with it. That is why the knowledge of 'the other' bases itself on the description of the powerful one. When we consider the relationship between the West and the East, we know the East according to Western descriptions of it and vice versa.

The representational relationship between Europe and Asia is established on their first encounter in ancient times. The stereotypical descriptions of the East start in ancient Greeks then continue through by Romans, and so on until modern times. First, the Greeks asserted the division between the East and the West as a "binary oppositions of communities" idea as indicated by Hippocrates. The natural geographical division is used for the communities themselves. There are natural divisions attributed to geography and locations or directions; however, the division between societies is human-made and prone to shift. South-north, east-west are binary oppositions in geographical directions, and with this meaning, they are not open to changes.

Nevertheless, the East and the West that defines the communities living in these directions remains fluid. For instance, even though western or eastern are geographical terms, they often embody civilizations as well. Greek scholars like Hippocrates, Plato, and Aristotle first mention these notions by explaining the geographical location and environmental differences. They categorize societies according to historical, cultural, and political relations with them. They use stereotypes to characterize them and divide them into the groups like Europeans, Asians, etc. The knowledge of Easterners bases on

the Westerners and vice-versa. With the knowledge of other nations, they represent them with some clichés that are the truths in their perspective.

In the natural division of the world, the world's parts are named 'south-north' and 'east-west,' which create geographical binary oppositions. The division of 'self' and 'the other' could be said to resemble this division of the parts of the world. Contrary to natural divisions, these descriptions above are human-made and result from the relations and experiences with other nations. For the first time in human history, the representation of people according to a geographical location is underlined by Greek philosopher Hippocrates, who mentions this notion in his book *On Airs, Waters, and Places* thought to be written around the fifth B.C. It deals with some specific aspects' effects on the characteristics of people, such as geography, environment, the aspects of place they live -being plain or mountainous,- climate, and water effects on their way of living, ruling system, and characteristics in general. The writer does not just use east and west as geographical directions, and the names Asia and Europe as different continents; they embody the differences of the inhabitants and their cultures, the way they live, and their characteristics apart from physical features. Hippocrates mainly divides human nations of the age as Europeans or Asiatics. The ideas in *On Airs, Waters, and Places* are considerable and have been followed by many philosophers and writers for centuries. In the picture of the inhabitants of Asia, many stereotypes have been used by the following writers and philosophers. In these portraits, while Europeans are depicted as courageous, endowed with a high spirit, Asians are illustrated as slave-like creatures that lack self-governing ability; cowardly and not endowed with a high spirit; as a result, they need the supervision of other nations. Asians are soft owing to their climate conditions, they are less belligerent and gentler in character than Europeans, who are more courageous and belligerent (Hippocrates, 5th B.C., p.3). They

conclude that the feebleness of Asians resulted from their monarchical ruling system. However, as the Europeans do not have a monarchical ruling system, and they are good fighters. Later, while describing people, some philosophers center on ethnicity or heredity, others concentrate on autochthony as the main reason for the differences, besides considering the environmental effects on this distinction. Plato and Aristotle use the same notions as Hippocrates; however, they consider the Ancient Greeks the best nation of the time. Aristotle combines the European high spirit, courage, and freedom with Eastern intelligence and accomplishments. The Greeks are, therefore, able to rule humankind. This idea is essential because it was the time of the Greek expansion towards the East. In this vein, for example, Aristotle uses this idea to justify ancient Greek imperialism. After Ancient Greeks, Ancient Roman philosophers and writers follow the same routes, notwithstanding, considering the Romans as the best nation of the time. The idea of being superior to other nations gives the writers of both nations a chance to justify the invasions of lands. The authors of both nations use stereotypes while describing other nations and often neglecting to consider people of conquered nations as individuals in these descriptions. The division of the Europeans and Asians, we can conclude, was based on the representations of both sides during ancient times.

Throughout European history, representation of the East or Asia differs according to political relations and aims. For instance, during the Middle-Ages, the East or Asia was considered Muslim or Islamic lands, and it was a powerful enemy that had to be eradicated as it was a danger for Christian Europeans. Therefore, in the writings of this era, representations include denigrations of Muslims or Easterners while ennobling the Christian Europeans. During the Renaissance, the descriptions were almost the same, besides representing Easterners as barbaric. After Mehmet II had concurred Constantinople, many thinkers, philosophers and artists escaped to Europe, especially to

Italy (Basar, 2010, pp. 61-100). Renaissance period is the 'Rise of the Ottoman Empire' in the East. There was a fear of invasion in Europe, so they consider the Ottoman Empire barbarians who could invade their country. However, until the Enlightenment or colonial era, Eurocentric representations of the East never aim to shape or change it for their own experience. After imperialism, Europeans represented the East as the Orient and defined them according to their own desires by using stereotypical characteristics for all Orientals to justify their invasions. Until colonial times, Europeans had defined the Orientals, they tried to understand them as not how they were in reality, but within the shape they wanted to see them in. Europeans considered the East a dangerous enemy until the seventeenth century, but after the Ottoman Empire was defeated in 1683 by the Gates of Vienna (Inalcik, 1973), Europeans self-perception shifted. They adopted the ancient imperialistic ideas for the East and used these ideas to justify their imperial behaviors. Imperialist ideas were partly shaped by Aristotle's ideas about the 'high spirits' who were born to be the ruler of other nations. Europeans could justify their imperial ideas in this way because they were powerful, intelligent, and belligerent, while Easterners were understood to be feeble, stupid, and less belligerent. They are prone to be ruled, the Western way of thinking went, but they have bad governors, so Europeans should rule them.

Especially after the colonial period, the East was depicted as inferior, unable even to represent itself; therefore, it must be represented. The epigraph used above is the same one used by Edward Said in his book *Orientalism* (1978). It is intentionally used to emphasize the relations of different nations based on power and superiority to represent 'the other'. By these representations, the West creates a distinct hegemonic relation with the East. Put succinctly, being the subject of the relation let the West control the East and define it according to its needs. Edward Said, in his book

Orientalism mainly tried to prove that the imperial aim of ruling the East created new Easterners for themselves who were feeble and slave-like must be ruled for their own sake. According to him, Orientalists aimed to represent the East as their own wishes, not as the real East. They considered the whole East as one and, with stereotypical descriptions, started to define them without considering individuality. While the East was a Muslim enemy for Christian Europe during the Middle Ages and “the land of barbarians,” what danger is for the whole of Europe, the East is inferior and feeble in colonial descriptions, according to Said (1978, p. 6). The Orient a mystery that has to be revealed with the help of imperials; it must be redefined, as it cannot define or represent itself.

Although Orientalism is a new concept of the twentieth century, it has a historical background that is shaped by specific periods’ social and political attitudes. Literary texts have contributed to the spread of this concept’s ideas among the readers. They are the tools helping readers understand the political and social life of the period they are written. In Orientalist discourse, writers, philosophers, and politicians often aim to justify their ideas about the common people. To do so, writers use the same stereotypes for their characters to convince people. Literature, in this sense, becomes a tool to shape and spread the ideas of a nation. In Orientalist literature, one thing attracts attention, ‘women characters’ due its prominent, useful and fluid role. The Orientalist writers use women as a tool to represent the country of the other. That is to say; a woman is not just an individual character from within their writings; they use her as symbol for the nation itself. Each detail about her represents her country indeed. In Orientalist literature, authors utilize women characters intentionally for a dual purpose; to emphasize ‘the self’s desire to present its image and tendency to dominate the ‘other’ (Aristotle, 1999,

pp. 4-5). Hence, it is a chance for writers to reveal their personal or national ideas about 'the other'.

1.1 Purpose of the Study

This thesis aims to demonstrate the effectiveness of Orientalist discourse on the personification of Eastern women in Western male writer's works. Giving the history of the division of the East and the West will help us to understand the representational relationship between Europe and Asia. With a detailed concentration on the origin of Orientalism, it will be clear that how literature is used as a tool to propagate these ideas. As an instrument to propagandize the author's ideas, 'woman' is used as a representative of her nation, and the portrait of a woman is the portrait of the nation itself. Women is used as a symbol of inferiority, feebleness, exoticism; therefore, their portrait underlines the hegemonic relationship between the East and the West.

1.2 Research Questions

What is the beginning of the distinction between the East and the West?

Which approaches are distinguished between the East and the West?

How are the East and the West considered as communities instead of geographical locations?

What is the reason for using stereotypes to define a nation?

What is the importance of the subject-object relation in Orientalist discourse?

When does the idea of Orientalism emerge?

What is the importance of 'female characters' for representation of their nation and imperial ideology?

Does Lord Byron's approach to the East and his representations follow the same route as his predecessors?

1.3 Significance of the Study

This thesis will help us see the history of Orientalism, which dates back to ancient times- contrary to the idea about its origin in 1312 in Vienna Council- and its development in the 19th century in parallel with imperialism. It will underline the importance of literature to convey the government's messages to its citizens by impressing their ideas about other nations. With the help of literature, authors can convey their nations' ideology to the readers and justify their nations' attitudes towards other nations. This thesis will show us the importance of representation and misrepresentations of 'the other' while defining 'the self'. This thesis will show that in the representational relationship between Europe and the East, female characters and their aspects have a crucial role in defining a nation. Because female characters embody their country, indeed, every aspect used to define women characters is the stereotypical image of their nation.

CHAPTER 2

2.1 History of the terms West and East as binary oppositions in *On Airs, Waters, and Places* by Hippocrates

Defining people as superior or inferior, dividing them into many categories and characterizing them not as personal but as general stereotypes of a nation has resulted from certain aims such as getting a knowledge of the unknown, creating a language to describe these strange people that populate this unknown or finding ways to justify their relations with the others. Defining 'the other' is a tool in which there are generally binary oppositions like good and evil, strong and weak, white and black, east and west, south and north, woman and man. Throughout history, some nations have used these kinds of descriptions to define other nations. There have been many different civilizations throughout the world, and the first civilizations led the way for the modern civilizations of today. When we talk about modern civilizations automatically, a kind of division comes to mind, which is also based on the old civilizations' perception of their contemporaries. The most common and most profound division is between the Eastern civilizations and the Westerns civilizations. The words east and west are not just used as geographical directions, but simultaneously, they embody both the people living in these directions and their cultures. The historical background of this division dates back to Ancient Greeks and Roman Empire. For the first time, we encounter this division in *On Airs, Waters, and Places*, which is thought to be written by Hippocrates in the fifth century B.C. According to this text, the world is divided as east-west- south, and north, but this division is based on the temperature. Hippocrates depicts the physical appearances, health, and social characteristics of the people of the regions according to

the changes in climate, coldness or softness of the water and mountainous or plainness of the area they live. At the beginning of the book, he generally focuses on the effects of the changes in seasons besides the taste of the water and the quality of solid on the health of inhabitants. The health of the inhabitants changes according to the hotness or coldness of the weather, the winds, and the softness or hardness of the water they drink. If the weather is too hot in the summer and the area is exposed to hot wind, the water is plentiful and salty, and as a result, the inhabitants of these cities are open to some endemic diseases. However, if there are cold winds and no hot breeze in the summer, it makes the water hard and cold. The inhabitants are likely to find many things for eating but not for drinking for this time. Therefore, the health problems will probably be about the acute disease, more likely about lungs. Hippocrates gives the reasons for the health problems and mentions the effects of the temperature on the inhabitants' characteristic features besides their physical aspects. He states that the inhabitants of the places "exposed to the winds between the summer and the winter rising of the sun" are likely to be healthier than those discussed above. The productions of these countries are better, so the inhabitants "are superior to those which are exposed to the north" (Hippocrates, 5th C., p. 3). When it comes to the countries, lie in the West, they are exposed to the hot winds and cold winds together; as a result, the inhabitants are open to some diseases owing to the dirtiness of the water. The best places, according to Hippocrates, are the countries that have hot in the summer and cold in the winter with winds of summer during autumn, and they are situated at the hills of the earth. They generally have the water of rain or snow, which is the sweetest, cleanest, and most nutritious. Therefore, the inhabitants of these places are much healthier and have more advantages than the rest of the places (Hippocrates, 5th C., p. 3).

As can be seen above, Hippocrates is not just describing the better places according to the changes in the seasons and winds; he gives some details about the inhabitants' health and physical appearances. After giving general descriptions of the geographical places' temperature and their effects on the inhabitants' health, he gives details about the European and the Asiatic people's characteristic features due to the differences in the temperature. He claims that Asia and Europe "differ from one another" and the inhabitants of these places are also different in many aspects (Hippocrates, 5th C., p. 8). He goes on by telling;

...Asia differs very much from Europe as to the nature of all things, both with regard to the productions of the earth and the inhabitants, for everything is produced much more beautiful and large in Asia; the country is milder, and the dispositions of the inhabitants also are more gentle and affectionate. The cause of this is the temperature of the seasons....,the inhabitants are well fed, most beautiful in shape, of large stature, and differ little from one another either as to figure of size; and the country itself.... Manly courage, endurance of suffering, laborious enterprise, and high spirit, could not be produced in such a state of things either among the native inhabitants or those of a different country, for there pleasure necessarily reigns. For this reason, also, the form of wild beasts there are much varied (Hippocrates, 5th C., p.8).

Concerning his ideas about Asia, its temperature, and inhabitants, one can think that the Asian people are different from the European people both with the living conditions and products they produce due to the temperature of the seasons. Asiatic people live in better conditions than the Europeans, and they are more beautiful in shape; nevertheless, as implied in the text, they are not courageous and not endowed with a high spirit. His descriptions about Europeans as endowed with high spirits contrast sharply with the

Asiatic people who are considered inferior to Europeans in these aspects. To be sure, in some aspects, he commends the Asiatics, while in others, he does this for Europeans.

This idea is later used by other European writers, philosophers, and politicians who consider themselves more powerful, intelligent, courageous, and worthy than Asiatics.

For the first time in the history of humankind, we get the idea of the bipolarity of the universe in this text. The universe has four main directions, but east and west supply the main bipolar idea by dividing them more specifically as Asia and Europe. Here the names Asia and Europe are not just used as different continents; they embody the differences of the inhabitants and their cultures, the way they live, and their characteristic features apart from physical features. The most interesting idea stated in the passage is that the cowardice of the Asiatic people and their unwarlike result from “the nature of the seasons,” namely geographical conditions (Hippocrates, 5th C., p.10). In Europe, the climate is cold; hence, the Europeans must be strong and brave enough to fight the environmental conditions; contrarily, the weather in Asia is warmer, and that makes them soft both in their nation and for any attack from other nations; therefore, they are considered as weak who are lack of self-governing ability. The impact of environment, seasons, or temperature, in short, on nations’ characteristics later underlines the ‘environmental theory,’ which explains the differences of the civilizations, the cultural and characteristic features of the inhabitants according to the environmental conditions they are exposed to.

On Airs, Waters, and Places has had a profound influence on the subsequent writers, thinkers, philosophers, and even politicians. Hippocrates, in describing the Asiatic race as ‘pusillanimous’, and Europeans as ‘courageous’ maintains that being cowardly or brave determines their governing system as well. He states that “the Asiatic race is feeble, and further, owing to their laws; for monarchy prevails in the greater part

on Asia, and where men are not their own masters nor independent, but the slaves of others,” as they are unwarlike and live for the pleasure of their masters instead of living or fighting for their children or wives, and they do not have the manly or noble actions in themselves (Hippocrates, 5th C., p. 10). Contrary to such civilizations, others are warlike, courageous, and endowed with manly actions and high spirits. Hippocrates exemplifies them as “Greeks or barbarians in Asia”, as he claims that they “are not under a despotic form of government, but independent and enjoy the fruits of their own labors,” they are courageous enough to withstand the dangers they face during their life and accept all the punishments resulted from their cowardice (Hippocrates, 5th C., p. 10). As can be seen here, there are some differences among Asiatic people as well. The ones under monarchy are described as cowardly and unwarlike as they do not live for their independence but the continuity of the monarchy, whereas the barbaric Asians who do not live under the control of a ruler, live relatively independently. He attributes this difference to the changes in seasons and temperature and adds that the changes are not so common. On the other hand, he asserts that “Europeans differ more than those of Asiatics...; for vitiations of the semen occur in its coagulation more frequently during frequent changes of the seasons” (Hippocrates, 5th C., p. 13). He goes on by telling that “... the inhabitants of Europe more courageous than those of Asia; for a climate which is always the same induces indolence, but a changeable climate, laborious exertions both of body and mind; and from rest and indolence cowardice is engendered, and from laborious exertions and pains, courage” (Hippocrates, 5th C., p. 13). The reason for being coward or brave is attributed to the frequency of the changes in the seasons. The more the seasons change, the more courageous the inhabitants become because they have to be strong to live in the wild under severe weather conditions. As we mentioned above, being coward or courageous affects their institutions as well. Since “Europeans

are not governed by kings like” the Asiatics are, they are courageous and warlike; nevertheless, Asiatics are considered as cowardly;

for where men are governed by kings there must be very cowardly; for their souls are enslaved, and they will not willingly, or readily undergo dangers in order to promote the power of another; but those that are free undertake dangers on their own account, and not for the sake of others; they count hazard and go out to meet it, for they themselves bear off the rewards of victory, and their institutions contribute not a little to their courage (Hippocrates, 5th C., pp. 13-14).

Hippocrates gives the general characteristics of Asia and Europe by describing them as binary oppositions. As a result of these differences, cold weather people are courageous and fight for themselves and their freedom, while the warm weather people are coward and their souls are enslaved; thus, they do not care so much for being free but care for just living for the continuity of a king, a ruler. Hippocrates combines the climate's influences on people's personalities and political institutions. Thus, he can be considered the pioneer of the idea that seasons, places, and life conditions affect nationalities' characteristics. This idea and his book are primary sources to distinguish Europe from Asia by the subsequent writers, thinkers, philosophers, and even politicians. Trying to find out the reasons for the difference between Asia and Europe, some scholars explain with 'environmental theory,' some use 'heredity and social factors,' some use a kind of mixture of both theories, some tries to explain with 'physiognomic,' differences and so forth. Most of these writers consider themselves and their nations at the center/ the subject of the relation, and describe the 'other' / the object as outsiders. These descriptions sometimes include ethnic and racial prejudices, except for the reason of the differences. The most crucial point in these descriptions (including the ones done by Hippocrates) is that all are just ignoring the individuality and making

general comments on the nations' identity and characteristics. Most of them include stereotypical descriptions about 'other' nations to show them 'inferior' while portraying their own nations as 'superior'.

2.2 Ancient Times; Platon's and Aristotle's ideas

Superiority and inferiority have become the central notions since Hippocrates wrote this book. After Hippocrates, we should mention Plato, Aristotle, and other influential writers and philosophers of the Greco-Roman world. Plato and Aristotle support 'the environmental theory' according to which "the physical environment influences or even determines group characteristics (Isaac, 2004, p.56). Here, the 'group characteristics' is highly critical as it implies the ignorance of individuality in this theory. In this theory, in consequence of the environmental conditions of a place, people are categorized in basic stereotypes such as weak, cowardly, dull, inferior, and effeminate, or strong, courageous, active, superior, and masculine. People always tend to categorize 'others' to define both these people and themselves. Aristotle defines Europeans and Asiatics to show Greek nations' perfectness. He agrees Hippocrates' claim about Europeans' being courageous owing to cold weather and Asiatics' being a coward because of the hot weather. However, according to Benjamin Isaac, Aristotle combines the superior aspects of both parts and uses them to define Greek nations. Isaac asserts that Aristotle considers Europeans "free people with spirit" but "stupid and incompetent, a quality which extends their political organization". Furthermore, he considers the Asiatics as "soft, intelligent and competent people, but slaves..." as they do not have self-governing skills (2004, p.72). The combination of "European spirit and freedom" with "Asiatic intelligent and competence" makes Greeks a superpower of their time, who have the capacity of "ruling all mankind" (Isaac, 2004, p.72). This idea seems to lead

them to justify their invasions by claiming that they can govern others thanks to their intelligence and high spirit. The idea of being the most superior, courageous, and strongest country to take control of other nations might be considered the first seed in imperialistic ideas, for Europeans, especially during the Enlightenment period, use often revert back to this idea to justify their invasions by claiming almost the same things. Besides environmental theory, the influence of heredity on a group characteristic also has a significant impact on defining other nations in European society. The Greco-Roman ideas' impact on European colonialism will later be mentioned in detail.

While describing people of a nation being oblivious to individuality starts with Hippocrates' book, *On Airs, Waters, and Places*, it is followed by the subsequent thinkers. The differences of people are determined by environment, namely, climate and geography in the fifth and fourth century B.C. by Greek scholars like Hippocrates, Plato, Aristotle, and continue with Roman ones such as Vitruvius, Cicero, Lucan, and Seneca. Generally, they use stereotypes to categorize people by dividing them into groups, such as courageous, free Europeans, and coward, slave Asiatics. These characterizations include no individualism; the inhabitants are considered the same in their group. Each man in a group does not represent his own personality but represents the group itself. For instance, Aristotle's ideas about Greeks or Asiatics do not include any individual characterizations but the whole Greeks or Asiatics themselves. For him, Greece has the best location between Asia and Europe; thus, they are "ideally capable of ruling other nations"; nevertheless, "the inhabitants of Asia were servile by nature, or natural slaves" and thus ready to be ruled by Greeks (Isaac, 2004, p.164). As implied, the climate and geography of a country determine the characteristics of a group. A good government structure is determined by a suitable location, as it is the main component in shaping people. As Greeks have a good form of location, they have an excellent

governmental system; in contrast, Asiatics do not have a good structure of government owing to environmental conditions. As a result of not having a good governmental system, they are considered 'natural slaves.' They are not endowed with the ability to be rulers, but they are created to be slaves; it is about their nature.

Various writers and philosophers cited here have different approaches about the cause of distinctions between the East and the West. However, they agree in their perceptions of the hierarchy of races in which the West is superior to the East. The ideas of 'natural slavery' and 'high spirit' work as popular stereotypes in imperial ideology. While defining the East as 'the other' with negative aspects, they positively portray the West as 'the self'.

2.3 Orientalism in the Middle Ages

Hippocrates' ideas were followed by the other Greek philosophers first, then by the European writers and politicians. Description of the Easterners in ancient Greek and Roman texts is used by the Europeans as well. European nations would use almost the same stereotypes to justify their behaviors towards the Easterners. For instance, the greatest enemy of ancient Greeks was the Persians. For Greek philosophers, writers, and politicians, Persia was the land of the enemy eastward of Greece. The representational relations of the East and the West were based on the wars in the fourth century, and Anti-Oriental attitudes started among ancient Greek writers who wished to expand their lands. With this imperialistic ideology;

...these attitudes are not yet found among the authors who described the wars with Persians or had fought or travelled themselves in the East, such as Herodotus, Aeschylus, and Xenophon. Expressions of fierce hostility towards Persia are found first, not in the historical literature, but in rhetoric and philosophy. Gorgias, Lysias, Plato as well as Isocrates and, among the tragedians, Euripides, emphasize the essential opposition between Greece and the barbarians more than any previous literature. By the late fifth century Persia was not merely an enemy power- it was Asia, the opposite of Europe. No compromise was possible, desirable, or necessary, for the Asiatics were inferior and could be defeated. Thus we may discern here a direct correlation between imperialistic conception and the way in which the enemy is perceived. The desire to defeat and conquer goes hand in hand with the perception of the enemy as weak, immoral and contemptible.” (Isaac, 2004, p.509)

The subsequent thinkers, philosophers, and politicians in Europe used these anti-Orientalist ideas throughout the European- Asian relationship. Considering the enemy as inferior and immoral was first used in medieval times, and then during Renaissance with rigid hostility, they were described as barbarians who were a threat for Europeans. Anti-Oriental attitudes of Greek philosophers, then, were followed by the imperial Europeans to justify their invasions.

The depiction of the Easterners with some stereotypes mentioned above was adopted by the philosophers, writers, and politicians and mainly clergymen of medieval Europe. From the end of the West Roman Empire in the fifth century till the eleventh century, Europe considered itself superior to the East culturally and ignored the success

of the Easterners during this period. The Easterners were considered pagan, unbelievers, so there was no need to have close relations or attention. Europeans had a conflict with each other; therefore, they did not pay much attention to the East. However, with a wish to expand their land towards the East, they came face-to-face with the East: Islam in the Middle Ages. Europeans gather their powers to attack the East [Muslims], to destroy the danger of Islam for Christendom. Therefore, in medieval times the representational relations between these binary oppositions were named as relations between Christianity and Islam based on the wars called as the Crusades. What is generally accepted is that the Crusades is the beginning of Orientalism (Hentsch, 1996, p.100). The Crusades allowed the Christian West and the Muslim East to enter into a sustained relationship for the first time.

The main starting point of the encounters of the East and the West was that Islam constituted a 'problem' for the European Christian world. With its rapid spread, Islam posed a 'threat' for Christianity. Since the Crusades could not achieve the desired result, the Church had to look for different solutions and information about Islam and Muslims began to be gathered with concern and curiosity. The success that could not be achieved with the sword would lead the way to create new, discursive methods in line with the knowledge about this religion. The effort to prove that Islam was a perverted religion and Muhammad was a liar made learning this religion and the Arabic language necessary. Based on this idea, the Catholic Church accepted Roger Bacon's request to learn the languages of Muslims, which he put forward to expand the map of the Christian world and started these activities (Zakzuk, 1993, p. 17). At the same time, the provocation by the pope during the Crusades produced the feeling of enmity along with an 'image of East' forming the basis of the perception of the East that would last for centuries in the West. This time Europeans started to define Muslims according to their

experiences yet with a political and religious agenda in mind. Especially the leaders of church and state engaged with describing Muslims and their religion. Christian writers portrayed Islam as the enemy of Christianity and Muslims as the foe of the faith at the beginning of the eleventh century. Islam was pictured as a plague on Christendom, which would bring devastation to everywhere it went. Europeans used these rigid hostile representations of the East to justify the Crusades and conciliate the European public. Being pagan and infidels, Muslims had to be expelled from the Holy Lands.

During this period, the relations of the East and the West were basically based on two things, either commerce or wars- so was the knowledge of the East as well. As Zachary Lockman points out in his book *Contenting Vision of the Middle East: the History and Politics of Orientalism*, while through the commerce;

there derived an admiration for the accomplishments of the civilization brought from the East, and to a great extent, an appreciation of famous figures of Islamic history: the scholar Al-Farabi, the philosopher Avicenna, the scientist and mathematician Averroes, and the hero Salah al-Din; from the Crusades the perception of the Saracens as cruel, cunning, black, idolaters advancing barbarously into the Christian north. (2009, p.24)

Crusades considerably display the hostile relationship that shaped much of Christian Europe's relations with the Muslim East. The Crusades intended to rescue the Holy Land from Muslims thought to be idolaters and infidels when "The image of Muslims as idolaters and heretics was increasingly developed in medieval Europe from time forward, was the image of Muhammad (570-632) as a drunken and lascivious blasphemer" (Harris & Grigsby, 2007, p.76). Muslims were portrayed in Crusade literature as cruel, deceitful, and cowardly who pray the Satan. In these definitions, the

Prophet of Islam –Muhammad – was used principally to embody Islam itself. Christian authors portrayed him as the “Beast of the Apocalypse or a false prophet and a heretic who was taught by a Nestorian Christian and then perverted that teaching” (2007, p.77). Christian writers mounted all negative aspects on Muhammad to clarify that he was a false prophet and that everything he believed and did was out of monotheistic religion.

The relationship of the West and the East was not so amicable during the Middle-Ages, and with the combative and antagonistic feelings; medieval Christians describes Muslims with negative views of their Prophet Muhammad and the holy book, Qur’an, by using some stereotypes such as ‘ pagan, barbarian, deceitful, cowardly, treacherous. This hostility is because the East and the West considered each other as a threat since the emergence of Islam. Therefore, in Western authors’ writings, the Muslim ‘other’ was described with hostile stereotypes due to insecurity. The portrait of ‘the other’ in medieval Europe was determined by adversary concepts resulted from “military conflicts, colonial efforts; and religious ideologies” (Classen, 2013, p.459). The image of the Islamic East as ‘other’ in medieval Europe, on the one hand, was portrayed with stereotypes given above who nevertheless occupied the Holy Land to destroy Christianity; therefore, it was a threat and had to be eradicated for the sake of Christendom. On the other hand, the Prophet Muhammad is illustrated as a deceiver, pseudo-prophet, lustful pervert who embodies Islam itself. The reason why they attracted to the Prophet was that according to Europeans, Christianity derived from Jesus Christ; therefore, it is the religion of Christ. That is why they considered Islam as Mohammad's religion, so the representation of Mohammad also represents Islam and the Muslims. The representation of the East resulted from these disquietudes in the Middle-Age and Greco-Roman stereotypes were continuously used in these representations to justify their hostile attitudes towards the Easterners.

2.4 Orientalism in the Renaissance

The representational relationship of the East and the West was maintained during Renaissance as well. In European attitudes towards the East, Byzantium played a critical role in this era. Although it was located in the east, it was considered as Western; therefore, it had the first encounters with the East. From these contacts and disagreements with the Easterners, we get firsthand knowledge about Byzantine civilization's neighbors, namely Persians, Arabs, and Turks. Considering Muslim Turks as a threat to their future, Greek churchmen, politicians, and scholars tried to persuade Europeans to banish Turks from the gates of Byzantium with their help. After Mehmet II conquered Constantinople [Istanbul] in 1453, Greek scholars, intellectuals, and artists escaped to Europe, especially to Italy. Greek scholars played a critical role in translating ancient Greek books that helped the emergence of the Renaissance in Italy. Byzantine emigrants propagandize against Ottoman Empire to get the support of Europeans. "They consciously played on ancient Greek history and culture to encourage a sense of cultural difference and antagonism between Europe and Asia / West and East" (Dursteler & Bisaha, 2005, p.94). Byzantium Greeks were considered as a bridge between Europeans and Asians, Christendom and infidels, and with intentional hostile descriptions, inevitably, the Western perception of the Turks was shaped. The Muslim Ottoman Empire played a critical role in reuniting Western Europe to ancient Greco-Roman tradition because the enemy was the same, the East; so their attitude would be the same.

However, the fifteenth century was not the time of offensive European contacts with the East. Europeans were defending against the Ottoman Empire that was the potent antagonist from the East. As the enemy of Westerners, the Turks were defined as 'barbarians' – like the ones who had destroyed the Roman Empire- aiming to devastate

the European countries. Renaissance authors portrayed the Ottoman Turks as barbarians who were “brutally abusing Christians and riotously desecrating Christian holy places in the Holy Land” (edited by Classen, 2013, p.450). Ottoman Empire expanded its land from some Mediterranean islands and North Africa to most parts of southeastern Europe, from the area around the Black Sea to the gate of Vienna in central Europe. In Renaissance writings, fear of this expansion could be seen with descriptions like brutal barbarians defiling the Holy Lands. However, the defensive attitude against Ottoman Empire went on until their defeat in the second attempt to capture Vienna.

Despite being a powerful enemy, Ottoman Empire was considered inferior to Europeans- culturally and intellectually. The tradition of concerning ‘the other’ as inferior was still common in Renaissance time in terms of cultural and intellectual developments.

Western Europeans' attitudes towards the Ottoman Empire were complicated and multifarious, ranging from battles and spying to commerce and politics and diplomacy to the intellectual, literate, and sacred approaches. In Renaissance, the representation of Ottomans included both respect and curiosity apart from fear and hostility. They were portrayed as both demonic and exotic. On the one hand, some Western visitors and diplomats depicted the Islamic Ottoman Empire as exotic through which they sympathized with their “society and culture that was quite different from their own” (Maclean, 2013, p.20). On the other hand, some Western authors, politicians, and visitors defined the Turks as inferior and diabolical who were infidels and remained a threat to Western Christendom.

2.5 Orientalism in the Enlightenment (Colonialism- Imperialism)

After Hippocrates' views in *On Airs, Waters and Places*, and other Greco- Roman philosophers' works on Europe and Asia, environmental theory becomes the first route, followed by Europeans, to find out the reasons for differences between Europe and Asia and their inhabitants. And then, it encourages European writers or philosophers to portrait Europe as superior to Asia as their ancestors did in the fifth century B.C. As an example, we should talk about Aristotle's effect on European philosophers, politicians, or writers. Europeans give a different shape to Aristotle's ideas given above to justify their colonial and imperial goals. They combine these ideas with 'heredity,' which is considered necessary in determining the differences of inhabitants. It becomes the central idea in the nineteenth and twentieth-century especially in shaping racism. According to the ones who support this idea, group characteristics are determined by heredity, that is to say, being cowardly or courageous is transferred from generation to generation thanks to heredity. Montesquieu, Christopher Meiners, George Cuvier, and Johann Friedrich Blumenbach, among others are the followers of this idea in Europe (Isaac, 2004). These are all claiming that being superior or inferior is determined by genetics. In the nineteenth and twentieth century systematically European writers, philosophers, historians state their opinions on the effect of heredity and environment on shaping the whole people. They predicate their opinions on Aristotle's ideas given above to justify their imperial invasions. This becomes more common, especially after the eighteenth century with the rise of Enlightenment and European invasions of Asian countries. Since the Ancient Greeks, European has a feeling of being superior to Asians; hence, they consider Asiatics as inferior and cowardly who have lack self-governing skills and are often in need of an accomplished governmental system to survive in the

modern world as “all people only can survive under forms of true government”(qtd by Isaac, 2004, p. 109). Moreover, this thriving, modern, proper governmental system can only be supplied by Europeans, so their presence in Asian countries is for the sake of Asiatics' own good. This issue will be underlined in detail in the following part on Orientalism.

As stated above, first ‘environmental theory’ starts to give shape to Europeans ideas about Orientals, then ‘genetic’ or ‘heredity’ becomes a key element determining nations' differences. However, shortly after the assertion of heredity, some philosophers claim that having a strong or weak character is determined by both environment and heredity. For instance, in Greco-Roman antiquity, Seneca put forwards that if one changes his place and moves to a different geographical region, his character can be affected by this change, but it is not certain whether this change will be better or worse for him. Though he changes characteristically, his physical features might not change owing to his genotype (Isaac, 2004, p.95). For instance, a black man is still black despite moving to the north of Europe or a white man vice-versa. During the Enlightenment Period, these claims are followed by many philosophers, the most important of whom is Emmanuel Kant. Kant also brings environmental theory together with 'heredity' to explain the reason for the differences of races. He considers humans as being born with an empty mind with some specific codes, then with the help of the external world, one gets his personality. The environment is not the only factor alone determining the differences, but heredity also plays a key role in forming nations according to the followers of this idea. Related these central ideas are three key factors, according to Benjamin Isaac, that actually continue since Greco-Roman antiquity, “Autochthony and pure lineage, eugenics, physiognomics.” Eugenics is common among the ancient Greeks, especially among Athenians. They consider themselves a unique,

non-mixed, pure lineage, and because they believe that “autochthony produces better people”, they prefer arranged marriages among their own citizens, the superior couples, to guarantee their superiority to go on with their offsprings (Isaac, 2004, p.148). On the other hand, physiognomics is a discipline which aims to show the personal character via physical one. That is to say, one’s character can be detected from external physical features. Detecting individual characteristics is crucial in defining group characteristics which is the common approach of all these theories. The idea of being superior, non-mixed, and of unique pure lineage is highly effective in forming European ideas for Asians and Asia itself. In the whole approaches scholars, philosophers, or writers only consider group characteristics instead of individual characteristics. From environmental theory to Physiognomics, all these approaches given above describe people with stereotypical characteristics to define 'the other.' As a result, they create a classification system through ethnic stereotypes, and ignore individuality that strengthening racist ideas become more common after European imperialistic invasions. These all theories are combined and then subserve European imperialism to justify themselves about their ideas for Orientals. Greco-Roman approaches to define 'the other' are used as tools to justify European invasions and later imperialism. Hippocrates’ book is used as a handbook to define Asians or Orientals in short, then Aristotle’s ideas about Asians’ being natural slaves give them the right to invade Oriental countries, then other theories or approaches help them shape or define Asians for European Orientalists. All these tools show “the inhabitants of Asia as soft because of their good climate and resources. They are less belligerent and gentler in character than Europeans, who are more courageous and belligerent” (Isaac, 2004, p.166). This is the main idea of imperialistic Europeans, as it gives a chance to justify their invasions. Because Asians are naturally slaves, invasions are necessary to rule them with a true governmental system.

Europeans have the right to rule the inferior, cowardly, naturally slave Asian. These all resulted from the first descriptions of Asians, namely Orientals, in Greco-Roman antiquity, as they create an atmosphere in which slavery is considered natural. “The theory of natural slavery and related attitudes towards the vanquished are all geared to justify empire both from a moral and functional perspective. ... they served to remove moral qualms or even prevent such qualms from becoming a significant factor in the public attitudes of many Greeks and Romans”(Isaac, 2004, p. 506). Justifying their invasions and acquiring slaves through wars are formulated by Greco-Romans to remove the qualms in society. War is a tool to acquire slaves; therefore, it is an illegitimate process aimed at reducing inferior foreigners to the state of slavery for which nature has designed them (Isaac, 2004, p.506). Europeans use the same methods to justify their invasions and acquiring slaves in the eighteenth and nineteenth centuries. Europeans claim that Asians are slaves in nature; they are not endowed with the gift of ruling themselves on their own, in contrast; the Europeans are courageous and warlike, they are not soft because of nature and the climate; thus, they can bring democracy and proper governmental system to Asian countries. The proper governmental system means the quality of the government is essential to shape the public; under a bad qualified government, no one can be beneficial to their country. When Europeans invade an Eastern country, they bring democracy and a good form of government to function well. The invasion is for the Easterner's own goodness, and despite being natural slaves, they deserve to be ruled by a good, qualified government. The ideas of common, natural slavery of Asians work as an accepted element in imperial European countries to justify their invasions and oppressions over Asian people. It is clear that Greco- Roman attitudes to Asians or Oriental countries reach Europeans through literature or political texts. In short, “Greek literature followed by Latin literature, has given later European

civilization two highly seductive and therefore extremely powerful tools, suggesting that it is possible to classify human into superior and inferior groups” (Isaac, 2004, p.163). Furthermore,

Outspoken and irrational anti-Occidental attitudes occur among Greek authors of the fourth century who had an imperialistic ideology, such as Isocrates. Gorgias, Lysias, Plato as well as Isocrates and, among the tragedians, Euripides emphasize the essential opposition between Greece and the barbarians more than any previous literature. By the late fifth century Persia was not merely an enemy power- it was Asia, the opposite of Europe. No compromise was possible, desirable, or necessary, for the Asiatics were inferior and could be defeated. Thus we may discern here a direct correlation between imperialist conceptions and the way in which the enemy is perceived. The desire to defeat and conquer goes hand in hand with the perception of enemy as weak, immoral and contemptible (Isaac, 2004, p.509).

Benjamin Isaac’s ideas, given above, are highly remarkable when we consider 'Orientalism.' Anti-Oriental attitudes are said to start in the fourth century among Greek authors with an imperialistic way as they describe not just Persians, but also other Asiatics with rigid hostility and show them as 'barbarians, inferior, immoral, contemptible and weak' who might be defeated easily. These perceptions of the East underline the concept of 'Orientalism,' which is asserted and examined in detail by Edward Said first. According to Said, throughout history, Europeans have tried to define East and Easterners with different aims as a result of their relationship with them.

2.6 Orientalism in the Postcolonial – Postmodern Era

Representation of the East has shifted throughout European history by its relationship with the political. Until colonial representations, the former representations do not have a goal of reshaping, redefining, or reconstructing. However, as mentioned above, the East was considered exotic, unknown far during the colonial era that must be redefined with a Eurocentric perspective. Concerning the representational relations, Postcolonialism cannot be differentiated from colonialism as being the extension of it in the twentieth century. However, their differences must be highlighted; while colonialism is an exploitation of Western powers directed against the Orient, which is strengthened with the military campaign, postcolonialism is a cultural and academic approach to the Orient designed with the power of Oriental discourse. It seems to be the reaction to colonialism by dealing with Orientalist discourse, ethnicity, repression, identity, and degeneration in the modern era. Postcolonialism seems to accelerate during the Cold War developing after World War II. With the advent of Decolonization after World War II, and European political domination over the East, especially the Middle East and Africa, ended. This leads to a re-examination of colonial values, which dates back to the Enlightenment rationality. While the Orientalist writers' adventures, romances, and exploration of the exotic landscapes take a great place in Colonial literature by romanticizing the wildness of the Orient and heroism of colonizers, writers, scholars, and thinkers of the postcolonial period try to deconstruct the Eurocentric vision of the Orient and its mission enforced against it (Milne, 2009, p. 123). For instance *Heart of Darkness* by Joseph Conrad, and *A Passage to India* by E. M. Forster's examines the paradoxes of colonial literature. Both books aim to deconstruct the stereotypical images of the East. However hard they try to wriggle themselves out of Orientalist attitudes towards the Orient they cannot be successful

owing to being an European and maintaining a Eurocentric knowledge of it. For instance, in *A Passage to India*, the writer highlights the biases against the East by creating a European character who considers the Oriental characters as barbaric and lustful by blaming the main Oriental character for molesting her in a dark cave. Such stereotypical images of Orientals and generalizing their attitudes, allows us to consider Forster also can be categorized as an Orientalist writer.

Representation of the East in the postcolonial era accelerates after the 11th September terrorist attacks, especially in cinema and media. There appears a global viewpoint in the “coverage of international news..., as a result, the coverage of Muslim countries was directly influenced western media and became a topic of great importance” (Shahwar, 2014, p.1). Since the 9/11 attacks, especially in the USA, Western media broadcasts fictitious information about Islamic countries. In western mainstream media portrayal of Islam and the Islamic world is full of misrepresentations and inaccurate interpretations. That is why, Shahwar claims that owing to the “distorted images developed and manipulated by the media, Islam is the name of negativity in the West” (2014, p. 2). Western televisions and newspapers prefer to use a primitive Muslim man who is prone to be a terrorist and a Muslim woman with a burqa, struggling to survive under tyranny. Western films create a war scene between ignorant, cruel Eastern terrorists against the modern, civilized West. The presence of the Westerners is portrayed as a must for the native people, as they are under the rule of terrorists and must be saved by the Occidental heroes by bringing democracy there. As Shahwar claims that “ since 9/11, Islam has been portrayed in the media as a religion that needs to be changed for its survival” (2014, p. 2).

Considering that media in the 21st century is the mirror of the state, its policy, and society, its importance in the postcolonial era in terms of Oriental issues cannot be

underestimated. This time media is used more as a tool to convey Eurocentric biases about the East especially, the Middle East and Islam. The coverage of Eastern women has a special place in western media; Muslim women are either terrorists owing to the burqa they wear or oppressed housewives who are the sexual objects of their husbands. According to a research done in *the New York Times* and *the Guardian* “Muslim women in the two sampled news media are portrayed as terrorists specifically because of their dress code where on several occasions the news organizations refer to them as Al-Qaida’s and extremists in the way they practice their religion”. In addition, according to the findings of the research, these two news media create some stories while reporting on Muslim women, including “ financially oppressed, terrorists, extremists, uneducated, housewives and sexual objects for men” (Kasirye, 2021, p. 1). Representation of Muslim East and especially Muslim women on media has an aim like Orientalist writers who reflect their countries policy and their relations with the East on their writings. For centuries as stated before, representation of the East and Eastern women changed according to Western politics, but misrepresentations have not changed. These representations are created to justify states’ politics and ensure the support of Western readers.

CHAPTER 3 :
ORIENTALISM BY EDWARD W. SAID

Historically and culturally, the world is divided into the West and the East according to nations, races, cultures, power, and political relations. While the natural division is about geography, this is unnatural, man-made, artificial, and done intentionally by defining ‘the other’ to define ‘self’, indeed. Representing and defining ‘the other’ enables the ‘subject’ to define ‘the self’ as its reverse image, concept, personality, and knowledge. Therefore, defining the Orient, make it possible for the Occident to define himself by attributing all the negative aspects to the Orient and the good/positive ones to the Europeans, vice-versa. Representing ‘the self’ superior to ‘the other’ sharpens the distinction; ‘the Orient becomes more Oriental, the Westerner more Western’ (Said, 2003, p.46). While the knowledge of the East as ‘the other’ bases on Western descriptions of the East, the knowledge of the West as ‘the other’ bases on Eastern descriptions of the West. Europeans define East / Asia as Orient for the geographical location and the community and culture of this society. This case inevitably creates two binary discourses; Oriental and Occidental discourses. Westerners have had connections with Easterners through trade, wars, and diplomacy for centuries, and as a result of these contacts, there exists a vocabulary, imaginary figures, and rhetoric about each other. Therefore, Orientalism or Occidentalism is not just an ontological but also an epistemological difference between the Orient and the Occident. It is a manner of thought created by man and comes out of differences.

Edward Said, who is one of the most influential critics of Western discourse on the East, particularly on the Middle East, asserted the concept of Orientalism. Said’s *Orientalism* is a leading book, an analytical reading of “imperial discourse

which is about the Oriental or non-western other” (Shabanirah & Marandi, 2015, p.1) Edward Said points out that “the western intellectual is in the service of the hegemonic culture” (2003, p.22). He demonstrates “how imperial and colonial hegemony is implicated in discursive and textual production” (2003, p.22). *Orientalism* critiques Western texts that include recurring stereotypical pictures and clichés about the East, generally negative such as idle, ill-tempered, unintelligent, and inferior. Said assumes these representations as unrealistic that constructed on western fears and comprehension. According to Said, Orientalists and Orientalism are:

Anyone who teaches, writes about, or researches the Orient – and this applies whether the person is an anthropologist, sociologist, historian, or philologist – either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism (Said, 2003; p.2).

According to Edward Said, in Oriental discourse, there are misconceptions and misrepresentations of the Orient besides mistreatments attributed to Western superiority to justify European imperialism. He asserts that Europeans have ruled over and dominated the Easterners with the executive, systematic, and academic but fictitious and apocryphal knowledge produced by the scientific, academic Western institutions.

According to Said, the institutionalized Orientalism is:

Taking the late eighteenth century as very roughly defined starting point Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient –dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient (Said, 2003; p.3).

In his book, Said claims that Orientalism is a product of professionals by defining 'other' to justify Orientalist attitudes towards the Orient. It is based on geography and culture; through which they accept the dichotomy of the East-West; however, this distinction between them is human-made; however, later, these arbitrary geographical distinctions "accompany the social, ethnic, and cultural ones" (Isaac, 2004, p. 71). Said says, on June 13, 1910, Arthur James Balfour uses the word "Oriental" to talk about people of Egypt and adds; "the choice of 'Oriental' was canonical; it had been employed by Chaucer and Mandeville, by Shakespeare, Dryden, Pope, and Byron. It designated Asia or the East, geographically, morally, culturally" (Said, 2003, p.31). This designation seems to be political and comes out of centuries long with the interaction of both sides.

Edward Said considers Orientalism a historical and geographical issue/phenomenon and has existed for different reasons throughout history. During the ancient Greek and Roman Empire, the Orient or Asia was not represented as inferior. However, during Middle Ages, the East or Easterners were considered inferior because of their faith. Islam was the main enemy of Christendom, and Muhammad was not a Prophet but an imposter (Said, 2003, p.60). Their representations base on their anxieties and their wish to control the Orient. As Said says, "... the European representation of the Muslim, Ottoman, Arab was always a way of controlling the redoubtable Orient" (2003, p.60). While doing so, they ennobled themselves to increase allegiance among Christian Europe. However, recent Orientalists aim to portray an insubstantial Orient that is not scary for European readers but inferior, feeble, irrational, ignorant, and lazy. Throughout history, Westerners have tried to describe and represent the East as if they required these representations. Every new arrival thought that they bring better, more suitable, more common-place representations. Even though the way they define the East

has changed; the aim of these definitions has never changed, aiming to make people believe that these representations are accurate and reflect the truth. Because if one wants to get knowledge about the East, he has to believe these descriptions. As Said asserts, “the reader has to remember all the time in order to get the Orient the must pass through the learned grids and codes provided by the Orientalist” (2003, p.61). The Orient was designed and planned by Orientalists and presented to the Western readers in a systematic schema through which the readers adopt their views about the Orient. Although it can be considered normal to impose one’s culture to 'the other' during intercultural interaction, Orientalists, in Orientalist discourse, “convert the Orient from something into something else ... for himself, for the sake of his culture” even “for the sake of Oriental” as well (Said, 2003, p.61). Oriental is considered weak, inferior, lack of representing himself; therefore, Western representation is beneficial for him.

According to Edward Said, French and British Orientalism is the beginning point of the issue; American Orientalism comes after and follows their path. The relation of France and Britain with the East started centuries before, but they “dominated the Eastern Mediterranean from about the end of the seventeenth century on” (Said, 2003, p.16). Wars, trade, travelers, and politics made the relations more serious, and as a result of this relation, Europeans created an idea about Eastern that is Orientalism. As Said claims, “Orientalism is a way of coming to terms with the Orient based on the Orient’s special place in European Western experience” (2003, p. 1). Through their experience, European people tried to depict the Orient, and while doing so, they choose the things that Orient do not have (must have actually) or the thing that they should not have. That is to say, with a political view of truth, Europeans created a new Orient by shaping, naming, or depicting them, in short by creating an ‘Orientalized’ East. However, it cannot simply be said that Orientalism is “an airy

Europe and fantasy, about the Orient, but it is a created body of theory and practice in which, for many generations, there has been a considerable material investment". The investment made it possible to see a "system of knowledge about Orient that is filtered in Western consciousness" (Said, 2003, p.6). Indeed, the Oriental live in his world, but Westerners draw the consideration of this world and its portrayal to the rest of the world, so they depict Orientals not according to the way they live, but according to the rules that they themselves have create and control.

American perception of the Orient seems considerably less severe as it mainly deals with the Middle East after World War II. When it comes to the main point by just shipping the details of Franco-British Orientalism's difference from American Orientalism, it is clear that they are all based on the relationship between the Orient and the Occident in terms of "power, domination and varying degrees of a complex hegemony" (Said, 2003, p.5). Western people consider themselves more powerful and feel the right to dominate the Orient as Orientals do not know how to rule themselves; they are inferior in this sense. According to Said, "England knows that Egypt cannot have self-government..... So it was required to occupy Egypt for Egyptians (2003, p.34). The occupation of Egypt is a must for these people as they cannot govern themselves; they are irrational because their mind do not work like Europeans. According to Westerners 'the Oriental is irrational, depraved (fallen), childlike, 'different'; thus the European is rational, virtuous, mature, 'normal'". The colonial encounter and their interest in the orient made it necessary to define the alien, unusual creatures to show themselves stranger over this weak partner (Said, 2003, p.40).

Edward Said focuses mainly on the Middle East and Islamic geography on Orientalism instead of the far East. As we mentioned above, Western representation of the East became more severe and hostile after the rise of Islam. Exclusively they were

running a smear campaign against Mohammad during Middle-Ages. He was portrayed as an 'imposter.' Not only the clergymen of the time, but the writers also systematically portrayed Mohammad as an infidel and deceitful. Said mentions Dante's book 'Divine Comedy' in which Mohammad was depicted as "Ma ometto" on the 8th floor of hell, and he was in endless suffering. The most wicked ones and the devil were on the 9th floor, just one floor worse than Mohammad's place. As a writer, Dante brought the continuation of the ongoing historical phenomenon here and tried to impose on society that Mohammad, who could be considered the representative of the East, was on the wrong track. While he humiliated Mohammad, he glorified his own faith and culture (Said, 2003, p.70). Said also asserts that Europeans defined themselves with this systematic phenomenon. When they describe the Orient with these negative attributes, there exists an Occident with all positive aspects. That is why the East is vital for the West, as although it is outside of Europe, it has an essential role in it. "The Orient and Islam are always represented as outsiders having a special role to play inside Europe" (Said, 2003, p. 71). According to Said, Orientalism is the West's approach to the Orient, and in this systematic approach, they aim to recognize, discover, and define the East.

Said stresses that as a systematic study of the Oriental East by Westerners, Orientalism was constantly stirred and collaborated with imperialistic intentions of the Western colonial powers. As mentioned in the part of Middle-Age, Europeans' interest in the East and aims to get knowledge about it results from their fear of Islam, considering it a threat to Christian Europe. That is why it will not be wrong to relate Orientalism with the maxim 'know thy enemy.' After the unsuccessful attempts in the Crusades to defeat the Eastern Muslims, Europeans change their attitudes and try to beat them systematically. Therefore, Said thinks that Orientalism dates back to the decision taken in Vienna Council in 1312 and has more than seven hundred years of academic

background starting with missionary work. Although in the beginning, knowledge about the East is just used to define it as ‘the other’; as everything opposite to the West, later Europeans use this knowledge of the East to define or redefine it to weaken their enemy in all aspects, to justify their colonial invasions in the 19th and 20th centuries.

Another bewildering point for Said is that with the development of Orientalism in the Eastern lands, Oriental attitudes towards fellow Orientals starts to change; they consider themselves inferior-creatures as the Orientalists do. Since Orientalism has a global power and effect on shaping people's minds, and it is challenging to produce an alternative thesis against this power, after a while, Easterners also began to perceive the East as a commonplace of lower-class people (Said, 2003, p. 47). The image of the East that is produced, shaped and represented in the West, this time is adopted by the East itself. It is used as a source, a guide, and a key for self-dissolving and comprehension. This is exactly what ‘Self-Orientalism’ entails. Self-Orientalization means that individuals and societies understand and make sense of themselves through ideas that do not belong to them (Uluc, 2009, p. 204). Orientalism produced such a successful work that Self-Orientalism emerged as a result, through which Easterners have come to the conclusion that they are genuinely Oriental.

Considering this issue, it is significant to talk about Orientalism in Ottoman Empire as Orientalism has different roots in Ottoman Empire because of its geopolitical location. Ottomans consider themselves both European owing to technological modernity and Asian because of their historical background and spiritual wholeness of the East. Ottoman Empire was different from the other colonial countries for its semi-colonial heterogeneity; the Ottoman Empire was different from the other colonial countries. “Because on the one hand, it remained a formally independent, multinational

empire; on the other hand, it last territory to separatist nationalism and great-power imperialism, and it slipped into economic and political dependence.” (Findley, 1998, p. 19) Ottoman Empire was both a colonizer and colonized country. It colonized many countries in Europe, Asia, and Africa for centuries but was colonized by Europeans in the 19th century; therefore, while the Ottomans are considered ‘Oriental’ for Westerners, they perceive the ones that stand to their East as ‘Oriental’. Ottoman Empire can be analyzed for its Orientalist attitudes towards its East, but at the same time, it is Orientalized by Europeans. Hence, it also created a reaction to this European attitude by creating its own Occidentalism. Although Turkish Occidentalism must be differentiated from secular and religious Occidentalism, it consists of Self-Orientalization as well. Westernization is considered a tool for modernity which is a must for the survival of the empire in Ottoman Occidentalism. On the one hand, some Ottoman Occidentalists think that Westernization is based on two domains, 'technique' and 'idea,' the former should be followed as it is beneficial for Ottomans' rise, but the latter is a threat for some prone people to degeneration. The 'idea' of Westernization is unwholesome as it consists of the immoral-material way of life, which is dangerous for Ottoman values and spirit. This moral decay of the West is considered a threat to cultural identity, Islamic religiosity. Although Ottomans accept being backward and materially poor, they consider themselves superior for being morally rich and uncorrupted. 'The material' attributes to the European 'the other' while 'the spiritual' to Ottoman 'self.' The Ottoman 'self' is praised and ennobled while European 'the other' is despised by underlining its' moral decay and social corruption. On the other hand, some Occidentalists perceive the East as inferior in terms of both domains. According to this group, Occidentalism means modernization that means accepting everything from the West as the East is backward in all round. Writers, scholars, common people in this

group consider themselves genuinely Orientals, and adopt the Orientalist ideas about the East; representing the East as backward, inferior, feeble, incapable of ruling itself. In order to be successful, developed, and superior the East should follow the Western rules. Therefore, people of this group are not just subject to Self-Orientalism, they Orientalize the other group and consider them as 'the other' (Yavuz, 1999, p. 65). They consider the Easterners uncivilized people who can be civilized with the help of Westerns and by following Western route.

In conclusion, Said's groundbreaking work *Orientalism* is a canonical text thanks to what he has defied the concept of Orientalism which bases on the difference between the East and the West. European colonization is the starting point for Orientalism as they encounter different countries and consider them inferior or less developed. Since they do not know enough about Eastern countries, they sound very exotic and establish a systematic knowledge to define these unknown places. Representing and defining the East as 'the other' help Europeans to define 'the self' that creates European identity. Said underlines the role of writers and scholars in creating stereotypical images to define the East. Because he claims that writers serve imperial governments to justify their colonial activities, that is why Edward Said assumes Orientalism as a concept through which the West creates a hegemonic relation with the East by defining it with stereotypical images. He adds that Western Orientalism becomes successful thanks to Orientalist writers as they are the ones who can convey their country's policy to its citizens and justify their government's activities.

CHAPTER 4 :
EASTERN WOMEN'S VOICE IN WESTERN LITERATURE BY THE
WESTERN WRITERS: ORIENTALISM IN LORD BYRON'S TURKISH
TALES: THE GIAOUR

4.1. Historical Background

'Orientalism' is a term that intends to use East Asian and Middle Eastern cultures in Western art and literature. The term is used first by Europeans during Enlightenment to describe Eastern culture and nation as unknown, untamed, exotic, and barbaric besides being taboo while defining themselves as superior and savior, suzerain, compared to the Orientals. However, the notion becomes a much more important subject of research after the stunning work *Orientalism* by Edward Said. The writer gives degrading descriptions and allegorical representations of the East done by the Westerners to justify their colonial and imperial attitudes towards the Orient. That is to say; Orientalism is an ingrained way of thinking, an inaccurate and tendentious description of the non-western world, a biased explication of the Orient, and a false impression formed by the Western imperialist attitudes towards the East. According to Said, in the development of Orientalism descriptions of the East are changeable owing to the political relations of the East and the West. However, the general attitudes and perceptions are stable in which an inferior, irrational and unknown East doomed to the representations by the West for his own goodness. He asserts that " the Orient was reconstructed, reassembled, crafted, in short, born out of Orientalist's efforts" that brings "Orient closer to Europe" to help decrease "its strangeness" to make it known by the Occident(2003. p. 87). The East is something unknown, strange, silent distance to the West; however, it "needed to

be known, then invaded and possessed, then re-created by scholars, soldiers”, and writers (Said, 2003, p. 92). To make it known by the Western public, the works of Orientalists include “standardization and cultural stereotyping... of the 19th-century academic and imaginative demonology of the East” (Said, 2003, p.26). Said gives so much attention to the role of authors’ to convey the Westerners’ political messages to readers. Therefore he considers Orientalism as a professional act of justifying Westerners’ presence in Eastern lands and Orientalist writers as the “special agents of Western power” who would spread his Western culture with the general policy of his country. No matter how these writers try to be fair in their descriptions, they are first an Occident, then an individual; and the Orient in these descriptions is “first an Oriental” then “a human being” (Said, 2003, p. 102). Since the Orientalist writers are the part of Western history and culture, which shape their attitudes towards the Orient. Said states that “authors are ... very much in the history of their societies, shaping and shaped by that history and their social experience in different measures” (qtd by Al-Alwan, 2008, p. 43).

Being the special agents of their Western countries’, authors of the 18th and 19th centuries played a critical role in colonialism and imperialism, during which imperialism started to increase. They convey their nations’ messages to readers, including justifications of their governments’ presence in the Oriental lands. Romantic Orientalism came into view at the beginning of the 18th century, with the translation of *The Arabian Night* into English, including exotic settings, superstitions, preternatural happenings, and intentional absurdity. Though ‘Oriental tales’ as a kind of genre dates back to Middle-Ages in English literature, *the Arabian Night*’s translations give rise to the blooming of the genre. After *the Arabian Nights*, *Persian Tales* (1714), *Turkish Tales* (1718), *Mogul Tales* (1736) were translated into European languages and further

strengthened the genre (Kidwai, 2015, p.11). The East - with its distance, disparity and the variegated world- which profoundly influences the European Romantic tradition in terms of sensation, sentiments, and literary forms, represents the unknown, mysterious, exotic, remote and mostly the opposite of Western culture, “the other”, for many poets and writers in the English Romantic tradition, as well (Leask, 1992, p. 4). Being unknown and exotic makes the East more piquant for the Westerners, especially for the British, towards the end of the 18th century. Besides politicians and soldiers, writers, scholars, and travelers start to travel to the Orient to learn more about it. Therefore, the representations of the Orient base on these visits and base on their experiences with the Orient. However, these representations create a hierarchy between the Orient and the Occident, and as Said asserts, these power connections have their roots in both imperialist and colonialist thinking (1995, pp. 14-15). Through these representations, the unknown or exotic emphasize the hegemonic relationship between the East and the West. Because to represent the exotic Orient, some stereotypes such as ruthless warriors, imprisoned women, irrationality, deceitfulness, licentiousness, and inferiority are used; contrarily, while representing the Occident courageous lovers saving women from tyrants, rationality, superiority, and honesty are used to underline the hegemony of the West over the East. According to Edward Said, ‘Orientalism’ “is a Western-style for dominating, restructuring and having authority over the Orient,” and this style correlates with “the self-containing, self-reinforcing character of a closed system” (1995, pp. 3-70). The intercourse between the East and the West is a correlation of power of hegemony, of varying degrees of complicated dominance. As Said claims above, ‘Orientalism’ is a tool to show the Occident’s superiority over the Orient and done professionally to define ‘the other’ to justify Orientalist’s attitudes towards the Orient. Naji B. Queijan defines the mechanism of representing the exotic as follow:

To a Westerner (considered here as the ‘subject’ or ‘the self’) the Orient (the ‘object’ or ‘the other’) is exotic because it is remote and different. [...] When the subject, then, studies this exotic experience, he is studying a Westerner subjective attitude. In other words, he is studying himself and not the object. Such a study involves the self as a central figure and implies the sense of self-superiority (qt by Alber, 2013, p. 111).

Since exotic symbols bring along inconsistent knowledge about the Orient, and it leads to making the colonizer, the perceiver, or the Orientalist, in short, superior to the Orient. Through these representations the Orient is determined with specific characteristics and identity features; however, the Occident self composes its own identity while defining the Oriental ‘other’. Edward Said has asserted that “ The Orient helped to define Europe (or the West) as its contrasting image, idea, personality, experience” (2003, p. 324). In the systematic descriptions, the Oriental ‘other’ is attributed to negative personal features such as laziness, illogicality, being feckless and feeble, being effeminate, whereas the Occidental ‘self’ is everything the Orient is not. Michael Dibhin in *Dead Lagoon* says, “ Unless we hate what we are not, we cannot love what we are,” which reveals the aim of the Orientalist (qt. in Hungtinton, 1996, p. 20). Orientalist helps to create a general knowledge about the unknown; ‘the other’ also defines ‘the self’ for his nation. When the representations are considered in this term, restructuring the Orient with the representations is essential for shaping people’s ideas about a specific group, namely ‘the other’. Therefore, the travelers’, politicians’, and authors’ descriptions of the Oriental ‘other’ are significant owing to the impact of the writings on the readers. Since writers’ rebuilding the Orient through images and stereotypes makes the Orient visible with its colors and lights to the readers.

However, during colonial times, the East was feminized within this discourse, and instead of being dangerous, it turned into the exotic, unknown, seductive, and far, making it attractive to European readers. According to the Westerners, femininity is something weak, powerless, needs support and protection; that is why Orientalists use a woman as the embodiment of the Orient. Because they want to make it clear for the readers that Western imperialistic expansions have reasons such as saving and protecting the Orientals, bringing them democracy. In these representations the Oriental woman, in novels and other texts of the Orientalists, is portrayed with negative images and depicted as an exotic, oppressed woman who is a victim of native patriarchal laws. Such representations help construct a barbaric image of the Eastern male that is used as a justification of the Western invasions and has contributed to a sexually attractive Orient where an Occidental male can experience his fantasies without any restrictions or judgments.

As a systematic way of knowledge, thanks to Orientalism, European people have an idea about the East without visiting any place in the Orient. Since Medieval times, for defining the Orient, Orientalist writers have preferred using a woman as a tool that embodies the Orient itself. During the Middle-Ages the East represented by Islam, and for fear of conversion, it was depicted as hostile, dangerous and their prophet as prevaricator; even Muslim woman was considered as a danger; therefore, eventually, she was converted into Christianity by a Christian knight to make it clear for the readers the only accurate way is Christianity.

In this chapter, Orientalist representations of the Orient and especially Oriental women will be given with aim of laying bare the underlying reasons for these representations and images. Firstly a brief history of representation of women in Oriental texts will be given. Secondly, Lord Byron's one of the most important

works, *The Giaour*, a part of his famous poems *The Turkish Tales*, will be analyzed in detail to demonstrate that Byron also follows conventional Orientalist perceptions of the East using stereotypical images in his poem. Because he is not considered a conventional Orientalist by some critics, his poem will be analyzed generally to underline his Orientalist attitudes towards the East; then, his poem will be analyzed in terms of using a woman as the primary source whose actions initiates a series of events. Byron's approach to female characters reflects both his Orientalist subconscious and patriarchal order as a male writer. Therefore, as it is the main aim of this thesis, representations of an Oriental woman by an Orientalist male writer will be examined meticulously.

As detailed in the previous chapters, representations of the orient were a way of getting knowledge about 'the other' to define both 'self' and 'the other'. However, it is clear that since the seventeenth to the second half of the nineteenth centuries, the representations of the East are shaped by the professional, political, and intellectual purposes of European colonialists. In these narratives - written by European writers, politicians, travel writers, scholars, philosophers, historians – the Orient is depicted as inferior who cannot govern himself; instead, he needs the Occident. The Orient is alienated, exotic, and unknown who needs to be ascertained and defined by the Orientalist writers to raise a Western consciousness in European readers to justify their country's colonization and presence in the East.

Said also attracts attention to the representations of Oriental women in Orientalist discourse. Western travel writers render service to this imperialist project by composing stereotypical images of the Oriental woman -who embodies the Orient itself- to systematize, perceive, and dominate it. Representation of women is literary tradition,

prevalently produced by the male gaze, has been evaluated from Medieval-Era to post-modern times. The representations of women in men's literary imaginations reflect a pattern of their era's prejudices; especially the Oriental woman archetype has received many transformations throughout history. For instance, if the text was written in the Victorian Era, women were reflected as inferior to the men; if it is about an Oriental woman there, the woman is 'doubly inferior being' as she is both a woman and an Oriental. Oriental woman, especially "The evolving Muslim woman archetype has undergone several transmutations. Her textual presence has embodied and symbolized the political, economic, cultural, and ideological relations between Europe and the Muslim world at particular historical moments (Zine, 2002, p. 17).

The European "meta-narrative of Muslim woman" "begins to enter into the Euro-western imagination during Middle Ages" (Said, 2003, p. 3). The representation of women during that era embodies the relation of Europeans with Muslim Easterners. As it was the time of the Crusades, there was a war between Islam and Christianity, and Islam was considered a threat; therefore, the representation of woman was "one of the dominant queens or noblewomen who characteristically held powerful sway over the European Christian hero. This image of a woman reflects the Islamic empire's imposing position in its relationship with Europe during that time. In the Middle Ages, Europe was not dominant over the "Orient," and the fear of conversion from Christianity to Islam was the dominant idea. The archetypical image of the woman was a "quarrelsome or overbearing woman." At that time, "Islam and Muslim women" began to emerge as negative referents in European discourse. "The Muslim queen or princess eventually converts and leaves her country, religion, and qualities of a transgressive female behind as she enters Christian society with a newly tamed consciousness" (Zine, 2002, p. 5). This image was often used at that time as it happens in the twelfth-century

tale *Historica Ecdesiastica* where we find a Turkish princess who falls in love with a French Crusader captured in her country. She helps him escape but betrays and rejects her father and changes her religion to Christianity (Kahf, 2006, pp.1130-35). Kahf notes that the conversion motifs ultimately result in "the Muslim woman's silence" (2006, p.1132). She was a bold and forward person but through this conversion, "the bolt 'termagant' becomes mute" (Zine, 2002, p. 5). Zine also claims that silencing Muslim women can be considered "the conquest and sublimation of her" (2002, p. 5). That is the main aim of Christian Europe concerning Islamic Eastern.

In the early Renaissance literature, the representation of Oriental women, particularly Muslim women, in European texts was not so different from that of European women (Kahf, 1999). She was first considered as a woman than a Muslim woman. The difference between Renaissance texts than medieval ones is that at the time of Renaissance, "she becomes less of a passive object of male desire", more silenced while she was more dominant in medieval times (Young, 2001, p. 32). This can be due to the power changes between Europe and Asia; Muslim empires, as with the expanding and exploration European's position in relation to Islamic empires become more equal. Muslim empires "were no longer the only formidable actors on the geopolitical stage" (Zine, 2002, p. 6). With this new balance, the fear of Islam decreased and this time, as mentioned above, the embodiment of the Islamic World as a Muslim woman was not powerful or threatening. She is silenced from the beginning, and instead of being active, she is passive now. "A new archetype of the Muslim women was activated at this historical juncture when the vicissitudes of difference once again become negatively fixed (Zine, 2002, p. 7). In Cervantes' book (1605) *Don Quixote*, in the part of "The Slave's Tale," a new archetype of women emerged. "It is interesting to note that the heretofore unmentioned Islamic dress enters the textual discourse at this critical

historical juncture ... the Muslim woman archetype enters as an unknown veiled foreign figure. The Muslim princess is reinvented as the “rescued Muslim Maiden” (Zine, 2002, p. 7). Here again, a veiled princess just gives her handkerchief to a Spanish slave and never says a word. She helps him to escape by betraying her father, stealing his jewelry, and converting to Christianity. The most important point is that the Spanish slave seems to save her from that patriarchal, tyrant world. She shifts from active to passive. As soon as Zoraida, a Moorish woman, converts, she unveils and becomes “legitimated and redeemed from pagan “otherness”. Zoraida is silent and unveiled now that shows European people’s desires. They are more potent over Eastern, and by the motif of the veil, they know more about Islam.

During colonial times, in their power relation with the East, the Europeans systematically represented the unknown “other” to justify their presence there. This “led spectators through an ordered representation of the Orient, which was open to the penetration of their gaze and from which they derived ‘knowledge’” (Bullock, 1999, p. 9). Through this systematic knowledge of the Eastern female in the colonial era, European readers learn both about the Orient and Orientals. In this era, the image of Muslim woman is more openly sexualized; she is depicted as a harem concubine, besides the victimized, unknown veiled woman. The veil here is used as a motif that is exceedingly eroticized. As Rey Chow asserts, “The inaccessibility of a veiled woman, mirroring the mystery of the Orient itself”; therefore, seeing her as unveiled is considered as a symbolic act of possession, dominating the Orient itself, since she is used as a metaphor for her homeland that becomes permitting for European penetration and knowledge (1993, p. 57). When Orientalism is assumed to complement colonization and colonization is considered a component of patriarchy that reflects masculinity, power, and dominance, the patriarchal colonizers or Orientalists victimize the Oriental

veiled woman in Oriental discourse to present themselves as heroes would save this woman in despair.

4.2. A Close Reading Of *The Giaour*

Not just an Orientalist writer, but a colonial times' writer, Byron, intentionally or unintentionally, subserves this 'western project' by creating stereotypical images of the Orient such as despotic Oriental males and victimized females. Like other Orientalist writers, Byron also writes according to his era's prejudices against the East. He writes his poems when the East was the focal point for the Westerners due to its mysterious, exotic, and unknown traits. Historical developments enhance the attention of Englishmen towards the Orient and Byron's enthusiasm to give his energy to work on the Orient. Therefore, ambassadors, aristocrats, merchants, wealthy writers who have a certain amount of money to travel started to join the trips called "Grand Tour", whose destination is the East, especially the Ottoman world in the 18th century (Mead, 2014, p. 2). The tour's destination was the East because the travelers could not visit the European countries because of continental wars. Besides, this tour was considered a form of education as the participants would learn about the unknown Orient. Therefore, willingly ambitious for an adventure to the unknown lands, Lord Byron took place in the British army and set out his journey to the Ottoman Empire in 1809. He traveled through the Ottoman Empire between 1809 and 1811 and started his journey from today's Albania, later today's Greece, and then the coast of Asia Minor and Istanbul before returning to Athens. The main reason for this adventure was to attain fame through the Orient, as it was considered a career that would bring a reputation to him throughout the world. Jeromo McGann quoted Byron's ideas on the issue in *Byron and*

Romanticism, saying, “Stick to the East...the public are Orientalizing, and pave the path for you” (2002, p. 36). However, later his poetry’s aim turned from considering the Orient as a tool to attain fame to just reaching readers to publish his mind.

With false Ambition what had I to do?

Little with Love, and least of all with Fame;

And yet they came unsought; and with me grew;

And made me all which they can make a Name.

Yet this was not the end I did pursue;

Surely I once beheld a nobler aim

(qt by McGann, 2002, p. 37)

Instead of running after false ambitions such as aimless fame and structure a mere spectacular name, he preferred to give all his energy to reach even a single person to yield a bit of his mind.

Byron’s choosing the East as a career results from his own experiences in his homeland, indeed. With his full name, George Gordon Byron was a member of an aristocratic family and was born in 1788 in London. After his uncle’s death, he inherited the title of Rochdale’s sixth Baron Byron. He studied at Harrow (1801-1805) and then attended Cambridge (1805-1807). Like most of his contemporaries, he participated in the indispensable ‘Grand Tour’ to complete his education (Franklin, 2007, p. 1). He had a personal interest in the Orient since his childhood, and it started with *the Arabian Nights* and increased with his readings of Sir William Jones, Thomas More, and William Beckford. After *Arabian Nights*, *Vathek* by Beckford influences Byron by heart. The former raises his enthusiasm in the Orient thanks to its mysterious and exotic aspects of the Orient; while the latter impressed Byron not just for its supernatural and exotic settings but for the detailed descriptions of Oriental life and customs. That’s why

Byron gives all the scene details and describes characters, weather, atmosphere, and landscapes. However, this was not the only reason for him, as he considered the East a career for fame like his contemporaries because writing topics started to repeat the previous one about Europeans, so they need new blood to attract the attention of the European writers. Besides, though Byron was a member of an aristocratic family, he could not have a flawless upbringing because of his parents, so “he often presented the behavior of spoilt aristocrat in his private life” that made him unaccepted among the other aristocrats (Krasniqi & Okumus, 2016, p. 197). He sympathized with liberation movements and sometimes mutinous English lifestyles, making him an outsider character. Since he could not find a place in England owing to his writings against the upper class, he decided to find this place in the East, and finally, with the help of Eastern tales, he could find a great place in his homeland. The Orient turns into his subject of poetry since he considers that expressing Oriental life and feelings in Orientalized diction would bring about ideal poetry.

Byron’s first work about the East was *Childe Harold’s Pilgrimage* I and II, which brings him the first fame for English people, was written in March 1812. After seeing this reaction, to keep the readers interested in more Romantic adventure stories, Byron writes six verse tales called *The Turkish Tales* about the East that consolidated his fame throughout the world. *The Turkish Tales* or *Eastern/Oriental Tales* are *The Giaour*, *A Fragment of a Turkish Tale* (1813), *The Bride of Abydos* (1813), *The Corsair* (1814), *Lara* (1814), *The Siege of Corinth* (1816), and *Parisina* (1816) (Graham, 1998, p.78). These poems have become so influential in English literature they were rapidly translated. First, they were translated into French by 1815 and then translated into many other languages in ten years. “Their convincing Oriental colors, the colors of their characters, and the violent events portrayed – or supposedly portrayed –

in their plots, made them phenomenon” (Cochran, 2009, pp. 1-9). The tales were written with an intertwined plot in series. They display a conflict of two binary oppositions: the East as exotic, tyrannical, and barbaric in a challenge with a Western: brutal, perilous, and voluptuous.

The Giaour is the first poem of the *Turkish Tales*, a long fragmentary dramatic poem consisting of 1334 lines. Byron wrote it in September 1812 and then published it in March 1813, but it could be completed by adding 927 more lines to the first draft, which was 407 in 1813 after the twelfth edition (Cochran, 2009, p. 1). In Byron’s note at the end of the work, it is revealed that he overheard the story “by accident recited in one of the coffee-house storytellers who abound in the Levant” and translated by an interpreter so he could not remember the whole. (quoted by Garber, 1981, p. 321). Byron fictionalizes his work based on the story he listened to and a similar story he had witnessed. The title of the work is based on the character whose real name is not given but qualified as ‘Giaour’, and at the beginning of the short introduction, the information about the poem's subject and the time it takes place is given. Being about a concubine sewed into a sack and thrown into the sea for infidelity and her young lover from Venice avenged her, the story takes place when Albanians were pushed back from Mora, and New Islands belonged to the Venetians (Byron, 1981, pp. 39-40).

Giaour means unbeliever or infidel in Turkish, and the work focuses on a Byronic hero, the Giaour, who is the victim of a love triangle with Hassan and Leila. Being the favorite concubine in a powerful, wealthy, Muslim nobleman, Hassan Pasha’s Haram, Leila is a Circassian girl who eloped with her lover Giaour on the last day of Ramadan, ignoring her social structure. Having discovered her infidelity, Hassan sewed her in a sack and threw her into the sea. Distraught by the pain of not saving his lover from this dreadful ending, Giaour is decisive in taking revenge, so he ambushes and

kills Hassan. After the messenger brings Hassan's bloody turban and garbs, his mother curses the Giaour to writhe in pain as a vampire who sucks his own race's blood on earth. Leila was the meaning of life to the Giaour, and her death buried his soul with sinfulness in his living body. After this event, he sequesters himself in a monastery, feigning to be a monk, and waits for death. One night he sees an illusion of Leila beckoning him to join her, then he understands that he will die by the morning. He always has the lover he lost in his mind; even in his last breath, he tells about his love for Leila while confessing to the priest. In the end, it says: "This broken tale was all we knew / Of her he loved, or him he slew" (Byron, 1813, pp. 1333-1334).

Byron uses four different voices to tell his tale: a Westerner omniscient narrator who presents the poem as a whole, a Muslim fisherman, the Giaour himself, and a Christian monk. Byron's narration technique is as important as the characters themselves when Orientalism is considered. As a representative of Western culture and thoughts, Byron overtakes a mission to represent the Orient for making it known by Westerners. However, as Said claims, Western writers cannot deal with the "real" Orient, choosing instead to represent the Orient counted in the Western hegemonic desires. Therefore, these numerous narrators help him to give his message more efficiently. Byron approaches the Orient from a higher, superior position, and as an Orientalist, he is a Westerner first and an individual later. That is why, as Said asserts, the negative stereotypes and images of the Orient are used intentionally to create an imaginary Orient that is inferior and irrational apart from being dogmatic (2003, p. 102). With these false representations, an imaginary world of the Orient is effectuated for Western readers, and the prejudiced attitudes towards the East pass down by the Orientalists, including Byron.

Byron starts the poem with the Westerner omniscient narrator, who may be Byron himself, representing the time's European thoughts. He complains about the persecution of Greeks by the Ottoman Empire. Although Greece is in the East, it is not considered an Oriental country but a European due to its significant cultural impact. Ancient Greek's significant art and scientific knowledge help Europeans' development in science, art, politics, and so on during the Renaissance; hence it is crucial for the Europeans. They feel grateful to Ancient Greeks for their development; therefore, for Europeans, Greece is a Western country that should arise again to have its old glory. With this feeling, Byron's Western omniscient narrator portrays Greece metaphorically dead under the oppression of the Turks.

No breath of air to break the wave
 That rolls below the Athenian grave,
 That tomb which, gleaming o'er the cliff,
 First greets the homeward-veering skiff [...]

Tis Greece - but living Greece no more! (1-4; 89)

Greece is described as a grave that is not alive anymore under the Turks' pressure. Then the beauty of the landscape is given as "darkened by exotic qualities of the Orient" (Alber, 2013; 115).

Strange - that where all is peace beside
 There passion riots in her pride,
 And lust and rapine wildly reign,
 To darken o'er the fair domain. (58-61)

Firstly, he describes Greece with beautiful landscapes and peacefulness, but later owing to its being under Turkish dominance, this beautiful atmosphere is contaminated, and the beauty and peacefulness of the landscapes are darkened. Byron uses exotic stereotypes of the Orient to give the details such as passion, riots, pride, lust, and rapine wildly. These are some stereotypes used by Romantic Orientalists while describing the East. With these representations, Byron creates a hegemony of the West (namely Greece as a western country) over the East (the Turks). Being ruled by an Orient is something negative that can darken the beauty of the domain.

Crawl from cradle to the grave,
 Slaves, nay, the bondsmen of a Slave
 . (149-150)

Byron has a traditional knowledge of the East based on his ancestors' experiences with the Orient. Although he has first-hand knowledge of the Orient thanks to his presence in the East, he cannot eliminate his prejudices against the Orient. Hence, he should be identified as the component of the imperialist project in which the Orient is converted "from something into something else" (Said 2003, p. 67). This is a must for imperialists, for the sake of their culture, and according to their beliefs for the sake of the Oriental itself. The imperialist project intends to disrupt the real nature of the Orient by modifying and, finally, domesticating it. Here, the Turks are depicted as slaves by changing the real nature of the Ottomans, and they are described as inferior to Europeans. Therefore, Byron laments to see a higher nation, Greece being under Turkish domination who are not even capable of self-governing. Having the luck of self-governing is a notion traditionally used by the Orientals to justify their government's presence in the Eastern countries. As Said stresses on the issue, saying that "when Orientals struggle against colonial occupation", an Orientalist must say that "Orientals have never understood the meaning of self-government"; therefore, their

presence there is so crucial for the Orient's own goodness (2003, p. 107). The Orient must be governed by a powerful, rational Westerner who represents democracy as well. However, in Greece's case, antidemocratic, despotic Turks rule a higher, civilized, and peaceful nation, which is sorrowful.

Not just the omniscient narrator - Byron's voice – reveals Orientalist details and images in the poem; the Muslim fisherman is also such a critical character that displays conventional representations of the East in Orientalist discourse. He, himself, is the representative of the Orient first, then an individual. As an individual, he might interpret the events differently. For instance, his comments about the main characters might be different if this poem were not written by an Orientalist writer who intentionally creates such a character to convey his message to European readers. Fisherman's descriptions of the events and the characters give a clue about his culture and religion. He tells most of the story of the Giaour, Hassan, and Leila. He gives all the details about the main reason for this tragedy. He portrays the Giaour as:

False infidel! shalt writhe.

Beneath avenging Monkir's scythe;

(739-46)

His descriptions about the Giaour reflect his general idea for the Westerners. However, it does not imply an individual opinion but the Eastern perception of the West, indeed. They are all infidels, so they should writhe in pain. His hatred is not just for the Giaour, but for his race as well. However, his hostility is not because the Giaour is a Christian, but as an infidel, he kills Hassan and has illicit relations with Hassan's wife, Leila. That is why Giaour "deserves to be slain at the hands of Ottoman sons" (198-99). The narrators' xenophobic attitudes towards the Giaour also result from his presence "in the

scenes of Muslims celebrating their religious festival- Ramadan and Bairam (Cochran, 2006, p. 167):

Why looks he o'er the olive wood? / The crescent glimmers on the hill. / The
 Mosque's high lamps are quivering still; / Though too remote for sound to wake /
 In echoes of the far tophaike. / The flashes of each joyous peal / Are seen to
 prove the Moslem's zeal / To-night, set the Ramazani's sun; / To-night, the
 Bairam feast's begun; / To-night – but who and what art thou / Of foreign garb
 and fearful brow? / And what are these to thine or thee (222-232).

The fisherman describes the last day of Ramadan and gives the details about the coming Muslims festivals, Bairam feast joyfully, but then his mood changes, and there appears the Giaour who is alien in this ambiance, and the fisherman questions, "what are these to thine or thee" (232). Byron, here, implies Orientals' ideas about the Europeans' presence on their lands. Since the fisherman stands for the Orient itself, he reveals the questions and thoughts of all Orientals. Orientals are not pleased with Europeans' being in their countries like here the Giaour portrayed as an unwanted foreigner "like a demon of the night" (202) and is not accepted by the fisherman to be around, especially at a time of traditional feast.

On the one hand, Byron tries to give Orientals' ideas and their hatred towards the West; on the other hand, he emphasizes the superiority of the Westerners over the Orientals by describing the Giaour as so powerful that he even destroys the peaceful ambiance of Oriental feast.

Woe to that hour he came or went, / The curse for Hassan's sin was sent, / [...] /
 he came, he went, like the Simoom / That harbinger of fate and gloom / Beneath
 whose widely – wating breath / The very crypress droops to death- (279-85).

The fisherman describes the Giaour as a curse that turns the palace of Hassan into a tomb, his destruction is like the 'Simoom' that turns him into a fate and gloomchanging the order of everything. Despite including negative evocations, these descriptions do not give any negative form to the Giaour; instead, they imply his strength and the things he is capable of doing. The fisherman and friar's reprimands show that " notwithstanding, of the Giaour, these utterances seem to render him a formidable, awe-inspiring, even attractive figure" (Kidwai 1993, p. 169). Instead of dispraising him, their descriptions highlight the greatness of the Giaour. Here again, Byron could not give up using traditional Orientalists' attitudes towards the East, through which the Occident is portrayed as the symbol of power, superiority, and dominance. As a Westerner, the Giaour is depicted as such a powerful man that destroys the tyrant Hassan's palace which implies the superiority of the West over the East. He first appears like the Simoom, "That harbinger of fate and gloom", and brings death to the scene. Having a destructive power makes the Giaour stronger than his enemies. That is to say, the destructive power of the West is emphasized to give a message to the East.

The plot of this poem gives Byron's perspective, considering the collision between the Orient and the Occident. Hassan and the Giaour's encounter reveals his Orientalist viewpoint since Hassan is used intentionally as the representative of Oriental despotism of Turks whereas the Giaour body forth Western imperialism. The Giaour, who embodies the West itself, is victorious in this battle, as it is stressed above, like a storm; he brings destruction and death at the end. It is implied that the West would win against the tyrants. The tyrant Hassan, who stands for the Orient's despotism, dies by the hand of the Giaour, namely the Occident, which alludes to the victory of the superior West over the backward East. Byron gives this message allegorically as he describes both characters with just the opposite meanings he wants to qualify them,

indeed. While he gives the negative aspects of the Giaour, as mentioned above, he aims to glorify him, but for Hassan, it is the direct opposite:

But Gloom is gathered o'er the gate, / nor there the Fakir's self will wait; / Nor there will wandering Dervise stay, / For bounty cheers not his delay; / Nor there will weary stranger halt / To blesa the sacred "bread and salt." / Alike must Wealth and Poverty / Pass heedless and unheeded by, / For Courtesy and Pity died / With Hassan on the mountain side. / His roof that refuge unto men / Is Desolation's hungry den. / The guest flies the hall, and the vassal from labour, / Since his turban was cleft by the infidel's sabre !" (338-351).

Hassan is described as a generous man who is an important person and being loved by people. He embodies both generosity and hospitality. 'bread and salt' is traditionally used to give a message that if one shares his 'bread and salt' with a stranger, the stranger is no longer an enemy for him. That's to say, Hassan is portrayed as a good man who accepts even the Giaour as a friend by sharing his 'salt and bread' with him. But the Giaour betrays him and, in the end, kills him (qt by Kidwai 1993, p.52). Without his presence, his palace is isolated and turns into a tomb. As a generous man, his house was a shelter for poor and starving people. However, they will leave his hall as he is no more there because the Giaour slaughtered him.

At the first glimpse, Byron positively portrays Hassan and rises pity for him; nevertheless, Hassan later becomes a tyrant who kills a woman cruelly. Byron uses some conventional descriptions to show Oriental despotism. He depicts Hassan as "Stern," who is "dreaded more than the hostile sword" (519, 599-600). The horrible retribution Hassan laid upon Leila to demonstrate himself as a 'true Oriental' is also a conventional description of the Oriental portrayed as a tyrant (Kidwai, 1993, p. 179).

Byron shows the Ottomans as a tyrant who keeps women in the harem and uses them for sexual desires. There is no love between Leila and Hassan; she is a slave who fulfills Hassan's sexual desires. Though there are no exact details about it, it is implied with Leila's escape from Hassan's harem. As a Muslim woman, she must know that she will die if she is caught; nevertheless, she prefers to escape rather than stay with 'stern Hassan'. In contrast, the Giaour is the hero of this tale owing to saving a woman from this torture, from tyranny. The Giaour intrudes on Hassan's harem by eloping with his favorite concubine for the sake of love. As a result, tyrant Hassan kills Giaour's beloved Leila, and he kills Hassan in return for this crime. Although Hassan is portrayed as the victim of this triangle love story and the Giaour as cruel, 'Elbis' at first; later Hassan turns into a tyrant while the Giaour a mournful lover who is avenged and killed Hassan for the sake of this love. Byron justifies the Giaour's acts and aims to purify him before readers. This is so typical when we consider the imperialism of the time. The Orient is conventionally portrayed as negative, and its some institutions are depicted as decayed, which needs an urgent remedial act of the British Empire. Byron implies his own perspective that the West is rightful for its actions, while the East has some defaults that the West must reform. It is assumed as God's will and a civilizing mission to bring reform to the colonies. Hassan's and Leila's relationship was decayed; there was no love there. Therefore, as a Westerner, the Giaour appears to bring civilization to make things better. Despite not saving Leila from death, metaphorically, he saves her from tyranny. It seems that Byron uses the poem to prove the West's hegemony over the East by killing the tyrant Oriental and praising the Western way of love (Yuan, 2015, p. 4). Hassan, as an Oriental, is a cruel, tyrant, lustful and barbaric, while the Giaour is a civilized gentleman. The latter knows how to behave women, a chivalric hero who

saves desperate captive women from cruel despotic husbands, a superior character in terms of power relations and sensuality.

The conventional binary between despotic Orient and enlightened Occident – “a binary that derives the nationalistic literature seeking to justify Britain’s expansion of empire”- seems to be the poem's central theme (Yuan, 2015, p. 7). Byron’s Orientalist and imperialist attitudes are the same; he neither condemns British imperialist expansions or Orientalist attitudes towards the Easterners nor apparently supports them. However, in his works, he implies the traditional way of supporting his country’s politics by creating binary oppositions between the East and the West and portraying the East according to nationalist perspectives to justify British expansions. Byron uses conventional stereotypes in all his poems, *The Turkish Tales*, including *The Giaour*. There is a male Muslim tyrant who tortures a Muslim heroine, and a Christian knight rescues her. Byron creates a Byronic hero in each tale who initiates the actions – the Giaour’s love for a Muslim woman, Leila, sets going many events in a row. In conventional Orientalist literature, the Christian knight shows up to rescue an Oriental Muslim woman whom her tyrannical husband or father tortures. “In liberating the subjugated female, the hero establishes his moral, physical and cultural superiority” (Kidwai 1993, p. 161). Saving an Oriental woman is a way of attesting European superiority over the East both physically and culturally. Western characters become embodiments of light; their irruption to the unknown, backward Orient brings enlightenment to the Orient itself.

Not just Byron, but most conventional Orientalists also use Oriental women who are suffering in a patriarchal culture, namely at the hands of cruel father or husband and saved by Occidental hero. Orientalists use women intentionally to prove their superiority over the East and justify their country’s imperialist expansions. Because an

Oriental woman is not considered an individual but as the Orient itself, she embodies the Orient. The relations of a Westerner male and Oriental woman reveals the relations of the East and the West, indeed. "... This crude sexual formula may be applied to any narrative in which an occidental male possess and penetrates an oriental female and enables the narrative to be used as a metaphor for western imperialist expansion into the forcible domination of eastern countries" (Cochran, 2006, p. 1). To save oppressed women from a chaotic world is considered a mission by Western civilization, and in order to accomplish this mission, everything is acceptable by the Western audience. This is just used as a justification for their imperialistic aims. According to Said, when the power relations are considered between the East and the West, 'masculinity' stands for the West, whereas 'femininity' body forth the East and their relationship reveal the West's hegemonic relation over the East (Said, 2003, p. 13). Since a female is considered weak, needs protection, and can be possessed easier than a male. Therefore, an Oriental woman is used to naturalize the difference between the East and the West and legitimize this hierarchy (Yegenoglu, 1998, p. 307). In Oriental literature, generally, an Oriental woman is used as the primary source of protection by a male like the East itself needs the West as a ruler owing to being powerless and lacking self-governing power.

Leila, the heroine of Byron's tale, indicates some conventional stereotypes of an Oriental female exposed to tyranny, entire isolation by putting her into the harem, and lack of personal freedom. She is the favorite concubine of Hassan's harem, but still, she is a slave, not having any freedom. Thus, Leila breaks away her chains and runs to her freedom with the Giaour; however, she dies at the end because of breaking the patriarchal rules. Although she is the scapegoat of this tale by being the reason for the destruction of both men, the Giaour and Hassan, there are few details about her. She is

introduced to readers by a Muslim fisherman who depicts Leila for her ‘treachery’. Later she is portrayed as the Giaour’s beloved, dead lover by the Giaour himself. In Oriental discourse, Western missionaries project a silenced woman that is a captive of patriarchal culture; like here, as a Westerner, Byron creates a captive concubine who has no chance to talk for herself, but instead, male characters speak for her.

Upon that eve she fled away ; [...]
 Twas then she went as to the bath, [...]
 And far beyond the Moslem's power
 Had wrong'd him with the faithless Giaour.
 Somewhat of this had Hassan deem'd, [...]
 Too well he trusted to the slave
 Whose treachery deserv'd a grave: (448- 462)

The Muslim fisherman gives the details about Leila’s escape. She carries out her treachery on a holy day for Muslims and doubles her guilt by eloping an infidel, Giaour. She is Hassan’s favorite, so he trusted a slave who actually “ with the faithless Giaour” her “treachery deserved a grave (458, 462). Her ideas, feelings, or reason for her actions are not given by her but by a male narrator. She cannot represent herself like the East’s lack of ability to do so. Therefore, readers get a structured knowledge about her and the East, indeed. Both Leila and the Orient are wanted to be restructured with Orientalist representations for the Western readers to justify their attitudes towards the Orient. Hence, she is portrayed as “ the faithless slave that broke her bower, / And, worse than faithless, for Giaour” (535-36). As a treacherous woman who betrays her husband, she does not fit the notion of a good Muslim woman and, even worse than infidel Giaour; hence, merits an awful death. She is “a displaced form of male narcissism” that is

characterized as non-human throughout the poem. For the Giaour she is “the precious freight”, and for Hassan a “lovely toy” whose body, even after death, does not merit an earthly grave. As Marilyn Butler underlines “Leila’s tragedy provides the human context against the claims for the great religions are seen, and, notably, neither religion has a space for her, in this world or the next” (qt by Kidwai, 1993, p. 177). She is guilty of her moral adultery and religious infidelity in having a love affair with the Giaour. Leila breaks both the moral and religious patriarchal codes by ruling out her sexual freedom as a woman. Therefore, she is punished with death and with blame and condemnation to admonish the rest of the women and relieve the patriarchal system. Even the lover of Leila, the Giaour, emphasizes that he would do the same thing if he were Hassan: “ Yet did he but what I had done / Had she been false to more than one” (1062-63). Although the Giaour says, “ To me, she gave her heart, that all / Which tyranny can never enthrall,” as a man, no matter why she carries out her act, he also thinks that if a woman violates the patriarchal norms by taking over her (sexual) freedom, she deserves death (1068-69). She is not just condemned by the native patriarchal system but also by the non-Oriental patriarchy, the colonizer. She is the scapegoat of this tale by breaking the rules of patriarchal norms. Therefore, it is clear that being an Oriental woman is harder than being a male member of the Orient itself as an Oriental woman is subject of ‘double colonization which “ alludes to the fact that women are twice colonized – by colonialist realities and representations, and patriarchal ones too” (McLeod, 2000; 175). She is represented by an Orientalist writer as an infidel both for her country and for Westerners when patriarchal norms are considered. In the eighteenth and nineteenth centuries of the West, in terms of patriarchy and women’s freedom, both morally and religious, readers’ expectations also require punishment of women at the end to keep patriarchal order.

Byron creates a silenced woman, who cannot express herself, propagating the cliché of the “heroine as passive victim” in Oriental discourse (Paston, 1995, p. 55). As the heroine of a 1.334 line poem, she is not given any voice, and readers learn so little about her from the Muslim fisherman’s descriptions of a treacherous woman deserving death and the Giaour’s depiction of her beauty. Not just the voice of this woman is stolen; her individuality is sacrificed to make her conform to the images of Western expectations. She both represents the whole Oriental women and the Orient itself. In conventional representations, Oriental women are portrayed as “universally weak, passive victims of barbaric” Oriental males, “and as too backward and ignorant to find any means to resist their oppression” (Liddle & Rai, 2006, p. 498). Therefore, silencing her will make it easier for Orientalists to show an exotic, oppressed Oriental who needs a savior, the West itself. They adapt their invasions to the idea that Spivak asserts as “White men saving brown women from brown men” (1999, p. 287). Thus, Byron adopts this approach, and on the one hand, he justifies Westerners presence on Oriental lands by saving oppressed people from tyrant governments; on the other hand, he creates a sensual and highly sexualized Orient where Western men can attain their sexual fantasies without any judgment that they would in their motherlands.

In Oriental discourse, women are not just considered the racial ‘other’ but ‘female’ as well. Therefore, mythologizing representations of the Orient as ‘other’ is part and parcel in fantasies and male power in Oriental texts. As Jean Dumont asserts, the “domination over the native women was part and parcel of European man’s power and control of her native land (qt by Simons, 2002, p. 24). Therefore, the land is colonized, but the people on it are appropriated and constructed through Oriental narratives to prove Western power over the East. In these texts, sexual expectations of European males play a great part. Orientalist writers carry out their fantasies and desires

of sexuality in Oriental lands over Oriental women as it is a taboo concept in their motherland. According to Said, the Oriental women “express unlimited sensuality; they are more or less stupid, above all they are willing.” Since it is a reflection of male desire and the Orient is “a place where one could look for sexual experience unobtainable in Europe,” especially in the seventeenth, eighteenth, and nineteenth centuries of Europe “when sex was a taboo subject (Said, 2003, pp. 11, 13, 24). In Foucault's “Power – Knowledge,” he suggests that sexuality is a particularly “dense transfer point for relation of power” not only between male and female but between “government and population/citizens as well.” Foucault asserts that, especially from the Victorian period-eighteenth century- onwards, the female body was examined to construct a “knowledge of sexuality” engaged in “the sensations of the body” and “the quality of pleasures”. These analyses of women’s bodies subserve to colonial purposes as being in “proliferating, innovating, annexing, creating, and penetrating bodies in an increasingly detailed way, and in controlling populations in an increasingly comprehensive way” (1972, pp. 14, 16, 17). Thus, in Oriental discourse Oriental woman, a prototype for the whole women in the Orient, is used as a tool of pure exotic fantasies of European males to show possessing her means possessing the Orient itself.

The exotic Eastern woman is generally described as a concubine in a harem and either veiled or nude to satisfy male desires. Firstly, when the veiled woman is considered, she may be interpreted as both a danger and tempting who is sensual and exotic. On the one hand, she is threatening as what is behind is uncertain, invisible; so a barrier to rule over or control by the West. On the other hand, being invisible and hidden makes her seductive and desirable for Western males. As Malika Mehdi claims “Orientalism becomes the narrative or visual device for the expression and identification of male desires”, in which they think the Orient was full of sexual commitments and

plenty of voluptuous women, so they are “appropriating her body and identity and possessing her again in sexual and textual terms” (1993, pp. 12-18). Therefore, the harem is considered unknown and exotic that stir the European imagination, and by creating myths and stereotypical images about it, descriptions are accepted as accurate and not easy to deconstruct. The mythical stereotypes are parts of the tradition of ‘othering’ through which the Orientalist implies the hegemonic relationship between the East and the West. “For the essential Oriental characteristics of sensuality and violence and its political aspect in terms of the oppression of women, the harem served in the West as a metaphor for tyranny and arbitrary rule in society” (Kidwai, 1993, p. 21). Leila as a member of the harem is subjected to tyranny and deprived of any freedom:

Oh!who young Leila’s glance read
 And keep that portion of his creed
 Which saith, that woman is but dust,
 A soulless toy for tyrant’s lust? (487-90)

She is depicted as “a soulless toy” under the domination of tyrant Hassan who uses her for his lust. Byron follows his contemporaries and predecessors’ Oriental ideas by creating a woman whom a tyrant detains to serve his sexual desire. There appears the Western male whose aim is to save this woman from her despotic husband and free her. Saving a woman is metaphorically used by Orientalists to emphasize the West’s presence in the East that is a must for the Oriental if he wants to be free. Europeans must be in Orient as the superior power to bring there better life conditions like freedom. Although Leila is drowned to death in this poem in return for her attempt to break the patriarchal rules, she is saved from harem and tyranny metaphorically. Since the Giaour revenges her death by killing the ‘stern Hassan’. The representative of disobedient Oriental woman is killed by the hands of males, and the embodiment of

tyranny and despotic Oriental males, Hassan is killed by the hand of democratic, sensitive, rational Westerner, the Giaour, which implies “West wins over East, man over woman” (Kondo, 1990, p. 10). Symbolically, the insurgent Leila is killed to show males’ power over females, and the despotic Oriental Hassan is killed to underline the West’s power over the East.

Western writers created the stereotyped and superficial aspect of Oriental women that has been difficult to change since the nineteenth century. In the colonial discourse, native females are described with a discrepancy of aspiring and contempt. “They are mysterious yet untrustworthy, sexually arousing yet not quite clean, intriguing and yet not uninteresting” (Marandi & Shabanirah, 2015, p. 26). Byron also makes the same ambivalent representations of the Oriental woman, Leila. Leila’s ideal beauty has significant clues to understand Byron’s and other Orientalist writers’ purpose. On the one hand, her beauty is the ‘light and life’ as the reason for the Giaour’s breath; on the other hand, it is ‘life and death’ by bringing death to Hassan. As “the insect-queen of Kashmir” (389-90) she is seductive as she “invites the young pursuer near / And leads him on from flower to flower” (391-92). The Oriental woman is represented as an immensely sexualized, enticing woman. However, this chase includes both “hopes and fears” which “Begun in folly, closed in tears” (398-99). There is no winner in this love triangle, as at the end it brings “A life of pain, the loss of peace” (462). Leila’s love is destructive for both the Giaour and Hassan; leading ‘a life of pain’ the former while bringing just death to the latter (Kidwai, 1993, p. 175).

Although some critics like Peter Cochran, Marilyn Butler, and Caroline Franklin do not consider Byron as a typical supporter of imperialism while examining *The Giaour*, he is accepted as an Orientalist writer, and even by some other critics like Abdur Raheem Kidwai and Philip Mansel imply that as an Orientalist writer, Byron

serves British imperialism, indeed. When Byron wrote *the Giaour*, Britain was almost at the highest point of imperialism, and it was the time when Romanticism started as a new trend among the writers. Byron underlines the individualism of a character that influences all the society by using Leila as a heroine. She is used as an inspirational figure for Greeks who should revolt against the Turks to get their freedom. Therefore Romantic aspects are essential while examining Byron's works. They are not just as they are written; they imply hidden messages to readers. Romantic writers prefer to give their messages clandestinely, not through the events directly but through the plot and characters (Morner & Ralph , 1997). Hence, as a Romantic writer, he does not just create stereotypical characters and events to represent the East; he shapes the events according to his political interests by using the plot and the characters of his stories. For instance, he does not just create a woman who represents all the other Eastern women that embody the East itself; by creating Leila he reveals his political ideas about the Ottomans and Greeks as well. When Byron is considered an Orientalist, Leila is used to represent not only the Eastern women but also the East itself. However, when he is considered an imperialist writer, justifying his country's presence in the East, Leila embodies the struggle and courage of the Greeks who would rebel against the Ottoman Empire. To be more specific, Leila as a rebellious woman, who revolts against her tyrant husband Hassan who used her for his lust, resembles Greece under the rule of tyrant Ottomans. The opening scene of the poem is full of descriptions of Greece's landscape that had the beauty in it and was the "Sultana of the Nightingale" but was destroyed under the control of draconic Ottomans as "the lust and rapine wildly reign/ To darken o'er the fair domain" (22, 60, 61). Later while giving details about Leila's beauty, she is depicted as "the loveliest bird of Franguestan," which is "A soulless toy for tyrant's lust" (506, 490). Greece and Leila are likened to birds who suffer at the

hands of persecutors. Before the Ottomans, Greece was the sultan of Nightingales; however, it lost all its glory after being pressured by them. Furthermore, Leila was the favorite bird of Hassan, who is represented by Franguestan that has no heart and cannot give her the value she deserves.

Byron is known for his support to Greece in Turco-Greek affairs. Therefore, through this “*the Giaour*” he gives his message to his readers. He incontrovertibly laments Greece and curses Ottomans:

It is as though the fiends prevail'd
 Against the seraphs they assail'd
 And fix'd on heavenly thrones, should dwell
 The freed inheritors of hell:
 So soft the scene, so form'd for joy,
 So curst the tyrants that destroy! (62-67).

He portrays the Turks as tyrants who destroyed the beauty of Greece, so he curses them. Moreover, by writing “crawl from cradle to the grave,/ slaves- nay, the bondsmen of slave” Byron laments Greece being under Ottoman control. The slave is used to allude to the Turkish governor to increase awareness among Greeks about their situation. They had a higher spirit than the slave Ottomans, so they must do something to overcome it. Therefore, using a mutinous woman, Leila, he aims to raise the feeling of sedition. Leila would encourage the Greeks to revolt against the Ottomans to get this beauty again. Although she could not survive in her battle against tyranny, she is the pioneer for other distressed women who would finally get their freedom. Hence, though there would be a death at the end, the rebellions would be the pioneers of the next generation's freedom.

Byron creates the Giaour as a hero who has a dark side at the beginning but later turns into a lover who revenges his lover but dies from sorrow. Using a Byronic hero, considering imperialism and Orientalism, is crucial to reveal his hidden message in this poem.

Byron is considered as a hero by the Greeks because he joined the Greek War of Independence and fought against the Ottoman Empire. His narrative poems such as *Don Juan* introduces the Byronic Hero. A Byronic Hero is an idealised but deviant, flawed, even sometimes insane, and romantic male character. Besides, he is arrogant, self confident, violent, depressive, narcissistic, seductive (to both sexes), intelligent and self-destructive. The relationship between the Byronic Hero and society is often problematic. He does not conform to society and has no respect for social ranks and status; he is free and independent from social norms.

(Yeniceri , Korkmaz & Kokdemir , 2015)

Because Leila is a woman who suffers at the hands of ‘stern Hassan’, without love and any sense of being a human, she goes on with her life. Then she meets the Giaour and maybe for the first time feels herself alive. The Giaour, as a Byronic hero, is there to save her from all her suffers. Here, Byron implies his imperialist attitude by giving European support for Leila’s escape to emphasize that if Greece wants to succeed in this war against the Turks, they need British support. Despite being considered dark and unfair for meddling in their internal affairs, Britain would be the hero of this event by saving Greece from tyrant Turks. At last, Byron’s readers get his hidden message as Greece's freedom.

Byron uses some other Oriental stereotypical images to emphasize the exoticism and eroticism of the East. “The maids of Paradise” is used as an Oriental image fascinating European male’s desires. After Hassan’s death, Houris welcome him in Paradise: “But him the maids of Paradise/ Impatient to their hall invite. / and the dark Heaven of Houris’ eyes / On him shall glance for ever bright” (739-43). Houris are used in English literature, especially by Orientalist writers, for their exoticism since they are the virgins of Paradise. For the European males having sexual affairs with Oriental women is like being in Heaven with the Houris for the Eastern males. Both parts are full of sexual expectations. An Eastern man will have ‘the maids of Paradise’ after death, therefore live according to religious rules to achieve his goal while a European male attends a journey, which can be dangerous somehow, to have sexual affairs with an Oriental woman to fulfill his desires that he cannot do in his motherland. Both for the Easterner and the Westerner woman, being a Houri or Oriental woman symbolizes sexuality. However, in *The Giaour*, Byron uses the Houris both for engaging the attention of the European male readers and criticizing Eastern beliefs of the afterlife. According to Muslim beliefs, if a warrior dies on the battlefield, he becomes a martyr, allowing him to enjoy houris into Paradise. Since Hassan is killed on a battlefield by his enemy, he will enjoy the houris in heaven. However, he is a ‘stern’, despotic husband of Leila that makes her run away from his tyranny, and he kills her at the end. So how Hassan could go to heaven to enjoy the Houris, instead he should go to hell. In this criticism, Byron emphasizes Western superiority over the East. European readers should get the idea that Eastern tyrants go to hell while Europeans live the heaven in this world by possessing the Orient.

In conclusion, within the Orientalist discourse, the Orient is represented according to Orientalists’ own desires and their experiences with the East. Orientalism

is a systematic way of describing the East for justifying Western imperialistic attitudes and their presence in the East. European writers and travelers in the East recorded their experiences with the Orient, and through these writings, they created a new Orient according to their own perspective that does not belong to reality but their fantasies. These writings are complementary of imperialism because, as Said claims through these writing -like in the imperialism- “European culture was able to manage- and even produce- the Orient politically, sociologically, military, ideologically, scientifically and imaginatively” (qt by Simons, 2002, p. 23). To achieve this goal, Orientalists use stereotypical images of the Orient, especially the representation of a native woman is highly common in Oriental texts, which are used to justify European colonization. However, with these descriptions, the Europeans colonize native females, making them double-colonized owing to being Oriental and Oriental female. An Oriental woman “is represented, amongst other things as an object of desire, a sexual being there to be appropriated and dominated” (Simons, 2002, p. 23). Conventionally, Oriental females are portrayed as harem concubines who are under tyranny and have no space for freedom. In contrast, Oriental males are described as tyrants, who tortures the women around them, and they are irrational and feminine compared to Occidental males, making them inferior to Westerner males. According to Edward Said, Western writers write their texts not for Orientals to read but for Western readers to give knowledge about the Orient, which is a structured knowledge to create hegemonic relation with the West. Representing Orient as inferior makes Europeans superior and representing Oriental females rises their superiority doubly. To create a hegemonic relationship between the East and the West, the Orient is considered ‘the other’ and represented as exotic and unknown far from the West. This ‘other’ is incarcerated into fantasies and never given a voice. In Byron’s *The Giaour*, Orientalist males are described as tyrants

who cannot understand any woman's feelings but just consider woman as ‘ a lovely toy’ whose only mission is to satisfy their lust. In the poem, Hassan is a despotic character, and Leila eloped with the Giaour to escape from this pressure. Since as a Westerner, the Giaour is described as a gentleman who ventures his life for the sake of love. Although he cannot save his lover, he saves her from tyranny by killing Hassan, implying the West’s superiority over the East.

Another important issue in Byron’s poetry to imply Western dominance is that neither Hassan nor Leila could find any chance to speak for themselves, but instead the narrators – fisherman and the Giaour- speak on behalf of them. Silencing both Oriental characters subserves to colonialism which implies that they are colonized like the East itself, and being a part of an inferior race, they are not capable of representing themselves, so should be represented by Westerners. Perry Nodelman asserts that “Representations of those who cannot see or speak for themselves are and must always be engendered by an outsider- those who can see and speak” (1992, p. 29). Since femininity is considered inferior, the Orient is metaphorically female for Europeans as they are superior and can speak on behalf of the Orient. Considering the East as feminine or using Oriental females as the embodiment of the Orient strengthens hegemonic relations between the liberated West and the tyrannized Orient. Therefore, in colonial writings by silencing the characters, their inferiority is underlined, and while doing so, they are not considered individuals but as the embodiment of Orientals and the Orient itself to emphasize Europeans’ dominance. Edward Said criticizes Orientalists for this reason and tries to convince readers for how wrong is this idea and says the Orient “... which members a billion people and includes dozens of countries, societies, traditions, languages, and of course, an infinite number of different experiences” (2003, p.34). Therefore degrading all these aspects to just one word as Orient or one person by

creating false representations means ignoring the reality of these people, disregarding them as human, and considering them just as tools that serve Orientalists' own aims.

Last but not least, using Leila as inspirer to Greek insurgence, Byron implies European support to Greece in this issue. Byron, like many Westerners, admires the ancient Greeks and as the legacy of this magnificent civilization, the Greeks are wanted to be freed from the rule of the Ottomans. Therefore, Byron gives the message of Greek revolt via Leila's escape from her tyrant husband Hassan with this poem. Despite her escape results in her tragic death, it implies the idea of no freedom without sacrifice. Hence, the Greek generation of the time should sacrifice themselves for later offsprings. Byron just not implies Greece revolt, but also gives an idea that without European help they cannot gain the victory, like in the poem as a Western hero, the Giaour is there to save the lady in distress and metaphorically he frees Leila from her husband, stern Hassan.

CONCLUSION

Representation is an act of speaking or depicting oneself in the name of somebody or the state. Knowledge is pretty associated with power relations of the nations, as defining someone according to one's own truth means separating 'self/subject' from 'the other/object' and creating a distance in this relation by categorizing people as inferior, superior or equal. Presumably, all around the world, human societies instinctively distinguish between other nations and themselves. Maybe it is a kind of precaution to ensure their power over the others. While they consider themselves a group, kinsman or neighbor, other nations are the outsiders, out of this group, strangers. However, getting knowledge to stay stronger over 'the other', brings another knowledge; the knowledge of 'self. By defining other societies, they define or show the perception of themselves. In this representational structure, societies marked as the subject/self of the relation ascribe the object/ other societies to the contrary characteristics of themselves. They are everything that 'the other' is not.

The encounters between the East and the West have been turbulent since ancient times. The Westerners viewed the Easterners as rivals and marked them as the 'Other'. The stigmatization of geographical 'difference' between the East and the West produces stereotypical images of 'the other.' These stereotypical features of the East are highly rooted in the history of both the East and the West. The descriptions and values attributed to Easterners and Westerners tend to shift, and their differences are unsteady. On the one hand, the East is defined with the words like "tradition, patriarchy, authoritarianism; as well as strong values and spirituality"; on the other hand, "modernity, local and non-locals often referred to the West, characterized by democracy, wealth, individualism and unrestrained freedom" (Simpson, 2004, p.306).

These stereotypical images of the East and West date back to ancient times. During ancient Greek times, the representations of 'the other' and 'the self' base on geographical differences, the effect of water, and winds, according to Hippocrates. In his book *On Airs, Water, and Places*, he divides the world into Europe and Asia and asserts that geographical location, along with water and winds, has a significant influence on nations' physical aspects and characteristics. The inhabitants of Asia and Europe are different due to the temperature of the seasons and the taste of water. Hippocrates describes Asiatics as not courageous and warlike, endowed with low spirit, and prone to be the slaves of others, whereas Europeans as courageous and warlike, endowed with manly actions and high spirit, prone to be ruler over others. Hippocrates is followed by Platon and Aristotle, who highly impact European ideology, especially during the Enlightenment period. They also support that the physical environment has a significant influence on group characteristics by disregarding individuality. The East's and the West's representational relation bases on stereotypical images such as being feeble, inferior, effeminate, cowardly are used for the East and strong, superior, masculine for the West. These representations create a hegemonic relationship between Europe and Asia concerning 'the subject- the self' and 'the object- the other' notions. Aristotle's ideas like 'self's desire to present its image and tendency to dominate the 'other' show the East-West debates' fundamental issues.

During Medieval times, the relation of the East and West centers on the relationship of Islam and Christianity. With the rise of Islam, Europeans consider the Muslim East a threat to Christendom; therefore, firstly, they try to eliminate this threat with the Crusades. After being unsuccessful, they aim to learn about Islam and come over it by representing it as a perverted religion and Mohammad as a lascivious blasphemer to justify the Crusades and prevent conversions. Later, during Renaissance,

the threat of conversion doubled with the fear of invasion by the Ottoman Empire. Europeans represent the Easterners- the Muslim Ottomans- with a right hostility, as infidel barbarians who abuse Christians and defiling the Holy lands.

In the 19th century, Orientalist studies that shaped the Western school of thought towards the East, especially the Middle East and Islam, and affected other social sciences' discourses, have finished their development and turned into a systematic discipline. During the official cooperation of Orientalism and imperialism, the information acquired about the East and its history was used for the multifaceted aims in various activities against the East. Europeans reshape the ancient ideas on the differences of the West and the East and the representations of 'the other' to justify their colonial activities on Eastern lands. Environmental theory and heredity are accepted as primary sources to justify their attitude towards the East and Easterners. They consider the Easterners as inferior, cowardly, irrational, and effeminate, and lack good governance; that is why they need Europeans who are superior, courageous, rational, and capable of governing others.

Colonialism is not just economic exploitation or political hegemony over the other; it creates a new world view assuming infinite superiority of human over non-human, rational over irrational, modern over traditional, and masculine over the feminine. In the nineteenth century, colonialism reaches its peak point in colonial literature by demonstrating Westerners' fear or victory about the distant exotic, unknown parts of the world. Postcolonialism is an academic discipline and cultural endeavor dealing with the deconstructional attitude against the previous representations of the colonized and questions their reactions to colonizer, and trying to reveal the social degradation, social and political manipulation of the colonizer. When the postcolonial literary works examined, one point is critical concerning Orientalism;

despite the struggle of Western writers to criticize colonial attitudes towards the Orient, they themselves fall in this trick by using stereotypical images of the Orient. During the Postcolonial era besides the literary works cinema and social media has crucial role in shaping people's idea of the Orient. For instance, especially, after the 11th September, the Orient and Orientals are portrayed as ignorant terrorists who is a danger for modern countries and world peace. On the one hand the East is portrayed as creadle of civilizations, on the other hand Orientals are portrayed as danger for Europeans. Although postcolonial studies seems to criticise the colonial literary works particularly romanticized literary adventure works of the West about the Eastern countries, they also includes Orientalist attitudes towards the East.

Even though it is not easy to pinpoint the starting date of postcolonialism, the Declaration of India's Independence leads postcolonial studies to deconstruction of colonial attitudes, its representation of the East. Therefore, Edward Said's staggering postcolonial work *Orientalism* is one of the most critical studies of this era in which Said criticizes Eurocentric representation of the East and emphasizes how knowledge is linked with the power to shape and rename the Orient. He examines Western representations of the East, which creates a hegemonic relationship between the East and the West. According to Said, as a concept, in general, Orientalism is a discipline that systematically examines all the elements of the culture and civilization of Eastern societies and reconstructs them with a Western-centered imagination. Orientalist is a notion used for scientists, scholars, writers, philosophers, politicians working in this field. According to Said, Orientalist discourse dealing with the distinction or difference between the West and East assumes the former as superior and creates a negative, hostile, and collective consciousness about the latter that forms the basis for the hegemonic policy applied on the East. Hence, Orientalists intentionally misrepresent the

East as inferior to justify their government's attempts to rule it. The term Orientalism does not have a positive meaning today due to its representational and stereotypical images of the East to reinforce the hegemonic relationship with the West.

The criticisms directed at this field are because it is political discourse in the service of the power and represents the ideological aspect of the colonial policy of the West on the East.

Said claims that one of the most critical missions of Orientalism is a European design and creating 'the other' to define 'the self'; that is to say, the representation of 'the other' helps define 'the self'. The perception of 'the other' differs according to the periods, political relationship, and geographical distance to the 'subject' of this relation. B. Lewis states that "Europe designed and created Europe" thanks to the representations of the East (2005, 334). In addition to the emergence and rapid spread of the religion of Islam, the 'Ottoman Empire,' which is a historical reality, has the same effect in designing and creating the European identity. During this design and creation, the White Race, Christianity, Rome, and Ancient Greece generate the elements of the West while the East and Islam take their place as the 'other'. The Orientalist approach, which is the source of the idea of Europe, underlines the self's uniqueness with its emphasis on the deprivations of the 'other'. Although there are exceptions, the negative attitude of the West about the East and Islam, which shows continuity and consistency, is reflected in the whole of Orientalist studies. Although it differs from place to place according to the evolutionary processes of Europe, the flatness is highly conspicuous in the whole of this discourse.

Representation of 'the other' in literary texts helps readers to learn about 'the other'. Therefore, Orientalist writers aim to justify their country's political attitude towards 'the other.' Orientalist writers visited the East during colonial times more than

learning more about the East. European writers and poets, especially during the Romantic age, highly romanticized and present Orient and Oriental lands to the westerners that even offered pilgrimage to these unknown, exotic places to experience the things they had. It was a place where Europeans' dreams could come true. They created a stage for European readers, and the Orient was presented them with an Orientalist perspective. The Orient was the one who was naive and inferior; that was why he needed European assistance to cope with the cruel world. Their attitude towards the East supported their country's politics; therefore, learning more about the East would help them justify the politics of their country that was to rule the East properly.

Orientalist writers, especially travel writers, try to affect their readers by using stereotypes, and aim to impose their perspective on the readers while describing the cultural, economic, and social life of the inhabitants of the places they visited. Lord Byron as a travel writer, takes over a mission like other Orientalists that is representing the East to justify their nations' colonial and imperial activities in the East. Byron creates a binary opposition of the East and the West by creating a Western hero and Eastern villain in his poem *The Giaour*. The East is embodied by an Eastern character, Hassan, and described as despotic and tyrant, whereas the West by the Giaour, who is courageous, gentle, and acts for the sake of love. Byron justifies European character's actions like he justifies his country's imperialism.

The most important goal of this thesis is to show the portrait of Eastern women by male Western authors concerning Orientalism. In Orientalist discourse, Eastern women are chosen to normalize the differences and justify the hegemonic relationship between the East and the West. Portrayal of women in Orientalist discourse is highly gendered and ill-formed. In Orientalist writing, women characters are intentionally used to feminize the East and stress the Western dominance over 'the other'. Women

embody the East and symbolize the political, social, and ideological relationship between the East and the West in literary texts. Throughout Western history, the representation of women has been altered, but Orientalist aim has stayed steady. During the Medieval era, Eastern women embody the relations of Christian Europe with the Muslim East. Orientalist writers create a powerful princess who saves a Christian captive and converts to Christianity. As a powerful princess, she symbolizes Western fear of Islam; however, her conversion implies finding the true religion in Christianity. The message of the time, stressing the superiority of Christianity over Islam is given by Europeans with the help of Eastern women to Christian people who is prone to conversion.

The representation of Eastern females during the Renaissance is a little different than it is in Middle-Ages. This results from the political changes of the time at which European countries start to become as powerful as Muslim countries. In the literary texts of the Renaissance, women are portrayed as less active and powerful; they are more silenced and passive objects of males. Orientalist writers create a woman captivated in a harem but saved by a Christian European hero and converted to Christianity. The crucial point in such representations is that an Eastern woman is portrayed as a 'woman in despair' saved by a European man; her conversion makes her more visible to the Easterners.

The idea of 'women in despair' is used during Enlightenment and predominantly colonial literature to justify their imperial activities. With the rise of colonial activities, European nations encountered the Easterners more; as a result, they tried to understand these different lands, people, cultures. However, their perception of 'the other' is different from the previous Orientalists. Previous Orientalists were silent observers who just represented the East according to their own perceptions. Orientalists

in colonial literature not just represent the East but change it according to their desires. Representations of this era embody the hegemonic relation of the East-West and symbolize the Western desire to control and govern the East. Therefore, women characters play a crucial role in achieving their desire to govern the East and justifying their colonial activities. As a colonial writer, Lord Byron also uses the same clichés to justify his country's activities in the East. Leila is the female character who is a concubine in a harem. Her master, Hassan, is portrayed as a tyrant who never hesitates to kill his favorite concubine, and a Western hero, the Giaour, is portrayed as the savior who revenged his lover and does everything for the sake of love.

Orientalist writers portray an exotic East in which European males can find hidden desires that they cannot reveal in their country. Therefore, a veiled Muslim woman under the pressure of her husband or father is used as the heroine. Her veil symbolizes the exoticism that flourishes Western males' sexual desires. Possessing a veiled woman means possessing her country as she embodies her country, indeed. Portraying her as captivated in a harem by a despotic father or husband is used to justify colonialism. Because imperial powers claim that their presence in the East is fundamental for the Easterners themselves, they will be freer under the Western governmental system. Lastly, the representation of Eastern women in Western men's texts helps Europeans legitimize hierarchical relations with the East. In Orientalist discourse, thanks to the representations based on gender and sexuality, writers create the ideal characters for justifying the political, social, and economic activities and supply the expectations of their society's members.

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