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İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE PROGRAMME

THE CALL OF THE 'ORIENT' IN JAMES MORIER'S NOVELS

PHD DISSERTATION

Alireza NAVID M,G.

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ISTANBUL, NOVEMBER 2021

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15/ 11/ 2021
Alireza Navid M,G.

PREFACE

I wish first to express sincere gratitude and appreciation to my supervisor Dr. Javid Aliyev for his valuable guidance and insight in the writing process. Thanks go to the jury members Prof. Dr. C. Günseli İŞÇİ and Prof. Dr. Ferma Lekesizalin for their careful reading, valuable comments, critical and encouraging advice.

To my wife, Ceren, I offer sincere thanks for her unshakable faith in me and her willingness to endure with me my endeavors.

Istanbul, 2021 Alireza Navid M,G.

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ÖZET

JAMES MORIER'İN ROMANLARINDA DOĞU'NUN ÇAĞRISI

Bu tezin amacı, on dokuzuncu yüzyıl edebî yazılarındaki 'öteki' Doğu'nun kültürel imgelerini bir İngiliz yazarın merceğinden incelemektir çünkü bu tür temsiller "Batı İmparatorluğu"na ilişkin Oryantalist söylemin merkezinde yer almaktadır. Bu tez, bütünsel bir Doğu temsili anlayışının, bir yazar tarafından üretilen birkaç metni incelemeyi gerektirdiği fikriyle ortaya konulmuştur. Sonuç olarak, yazarın Doğu ile etkileşiminin çeşitli yönlerini ele alıp incelemektedir. Günümüz tarihçileri, Oryantalizm hakkında yürüttükleri çalışmalarda çeşitli nedenlerle dikkatlerini 19. yy. İran ve Türkiye'sine çevirmişlerdir. İzmir'de (Türkiye) dünyaya gelen ve İran'da diplomat olarak görev yapan James Justinian Morier, en başından beri çeşitli akademisyen, oryantalist ve araştırmacının dikkatini çekmiştir. Morier en çok *İsfahan'da Hacı Baba'nın Maceraları* adlı eseriyle tanınırken, bu çalışma onun Doğu, İran ve Türkiye'deki diğer iki romanını, özellikle *Rehine Zohrab* ve *Kars'ın Kızı Ayşe* isimli eserlerini gündeme getirmeyi amaçlamaktadır. Bahsi geçen üç romanın her biri, İslamî Doğu'ya dair ön plana çıkartılan imgelerin doğruluğunu incelemeyi amaçlayan bu çalışmanın özünü oluşturmaktadır. Çalışma kuramsal bir çerçeve olarak, Edward Said'in *Oryantalizm* iyle birlikte, Stuart Hall'in *The West and the Rest: Discourse and Power* ını kullanmaktadır. Hall, temsilin yalnızca bir ayna görevi görmekle yetinmediğini, aynı zamanda gerçekliğimizin ve dünyamızın bir kurucu unsuru olduğunu vurgular. Said ise dilin yalnızca bilgi üretmediğini, aynı zamanda betimleyici gücüyle dünyamızın kurgusuna katkıda bulunduğunu savunur ve gerçeği görünür kılmaya yardımcı olur. Morier'in seyahat anlatılarının birçoğunun motifleri ve temaları, bu üç roman arasında, farklı sapmalar ve farklı tematik veya ideolojik nedenlerle de olsa tekrar tekrar karşımıza çıkar. Bu çalışma Morier'in temsillerinin şimdiye kadar gölgede kalmış özelliklerini açığa çıkarmaktadır. Yazarın İslamî Doğu temsilleri, hayranlık uyandıran ve yozlaşmış insanlarla doludur ki bu da olumsuz imgeleri ve gerçekliği kurgudan ayırt etmeyi imkânsız hale getirmektedir. Son olarak bu çalışma Morier'in, İran ve Türkiye'nin aslına uygun tasvirlerini başarıyla göğüsleyen, kurgularında kendisinden önceki yazarların kullandığı oryantal motif ve söylemsel kalıpları onlardan çok daha etkili bir vurguyla ifade ettiğini göstermektedir.

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Anahtar Kelimeler: Oryantalizm, Temsil, Macera romanları, James Morier, Stuart Hall, Edward Said.

ABSTRACT

THE CALL OF THE ‘ORIENT’ IN JAMES MORIER’S NOVELS

The purpose of this thesis is to examine cultural images of the Orient 'other' in nineteenth-century literary writings via the lens of an Englishman, as such representations are central to the discourse of Orientalism, the Occident 'Imperial'. It contends that a holistic understanding of the Orient's representation requires an examination of several texts produced by the same author; consequently, it examines several facets of the author's engagement with the Orient. Out of numerous points of interest, historians focused their attention on Persia and Turkey for a variety of reasons. Due to his unusual privilege of being born in Izmir (Turkey) and serving as a diplomat in Persia, James Justinian Morier has garnered extraordinary attention from a wide range of academicians, orientalists, and scholars from the beginning. However, while Morier is most known for one of his works, *The Adventure of Hajji Baba in Ispahan*, this study seeks to revive two additional of his novels set in the Orient, Persia, and Turkey, especially *Zohrab the Hostage* and *Ayesha, the Maid of Kars*. Each of these three novels delves into the study's substance, examining the veracity of the imagery provided from the Islamic Orient. Along with Edward Said's *Orientalism*, the study utilizes Stuart Hall's *The West and the Rest: Discourse and Power* as a theoretical framework. Hall emphasizes representation as not just reflective but also constitutive of our reality and world. While Said believes that language not only generates knowledge, but also contributes to the formation of our world by its descriptive power; it helps conjure reality. Many motifs and subjects from Morier's trip narratives loop across his three novels, but with different inflections and for different thematic or ideological reasons. This study reveals hitherto unseen features of Morier's representations. His representation of the Islamic Orient is full with admirable and corrupt individuals, making it impossible to distinguish negative images and actuality from fiction. Finally, it shows how previous writers' oriental motifs and topoi find their most effective tone in Morier's fiction that assumes the description of authentic Persia and Turkey.

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Keywords: Orientalism, Representation, Adventure novels, James Morier, Stuart Hall, Edward Said.

INTRODUCTION

The 19th century was the climax of encounters between the West and the East, when Europeans' thirst for knowledge about the East was still not quenched. The flow of Europeans to the East established the Orientalist world in the legacy of the East, and shaped Orientalism, which was about to become one of the major trends of postcolonial criticism. This can be seen in texts, either of literary merit or not, produced exclusively by travelers, traders, and politicians from the British Empire, as well as those who were keen on the Orient, having traveled there.

I was inspired to conduct this research after reading James Morier's debut literary work, *Hajji Baba*. Prior to reading it, I had a hazy idea of what I should look for in a novel set in the Islamic Orient and Persia, over two centuries ago, and written by a British Imperial diplomat. What piqued my curiosity was how engaging the novel's style was, how well-structured it was as a work of Orientalism. My experience growing up in Iran and my knowledge of the East compelled me to investigate other literary depictions of Persia and the Orient in English. This task became easier when I examined Morier's other works. Finally, I chose three of Morier's books set in Persia and Turkey for this inquiry, one canonical and two non-canonical, namely *The Adventures of Hajji Baba of Ispahan* (1824), *Ayesha, the Maid of Kars* (1834), and *Zohrab the Hostage* (1833). The theoretical framework is derived from Edward Said's seminal analysis of Orientalism and Stuart Hall's widely held view of representation, because Orientalism, as a mode of thought, contributes significantly to the exercise of recalling some forgotten texts and their context, allowing for a precise and homogeneous insight into a world composed of East and West.

Indeed, the essence of the representations, in terms of being unfairly barbaric, backward, or stereotypically uncivilized, is the primary ground of investigation on which this study intends to concentrate. Next, and an equally important point of inquiry is about conceptualizing the ideology of Imperialism behind the representations of the above-mentioned subjects in Morier's texts. These critical approaches and outlooks of the Oriental observer have facilitated the process of re-identifying the Europeans' idea of their society, and of Oriental society. Furthermore, they provide us with a deeper understanding of the meanings through these kind of texts. The primary endeavor of the study, therefore, is to answer questions of the authenticity and credibility of the projection of Orientalism in the selected texts of a Westerner, James

Morier. To do this, Morier's striking motifs will be identified to see if they are consistent with Orientalism and its themes.

The Western style of dominance, and making excessive statements over the Orient, began justifying the process of Orientalism by using binary opposition. 'East/West' arguments were colored by hegemonic relations. The representation of the East as one of the initial approaches to the presumed continuity of a fictional Orient has been constructed by extensive critical approaches within Orientalism. As this man-made representation has produced an unfair 'ideology', it requires interpretation in order to be able to reconstruct the initial, biased, ideology represented in the literary texts. After all, it appears that there are some minor works of the English novel which are rich with Imperial discourse, and have been unnoticed, receiving less attention in terms of literary credit and merit. It was believed that they were not suitable for the English canon, and so were absent. Therefore, the number of critical studies on the constructions and reflections of Imperialism in British popular fiction, a literary phenomenon of the 19th century, and particularly of the late Victorian period, is extremely low.

Technologically, as the world expanded strongly in the West, Europeans were encouraged to step off their lands and head towards the East for knowledge and discovery, because they knew well that the fantastic images which emerged from translated books such as *One Thousand and One Nights* could not give them a bright or precise of the Orient. According to Reed (1893), British literature of travel in Persia began in the late 16th century, when attempts to discover a passage from North to East had aroused the English enthusiasm for further trade and exploration in the East. Truly, the late 18th century was, to many Europeans with interests in various fields, a period in which to rediscover non-European lands; lands which were unlike European countries. This division came not solely through geographical and physical boundaries, rather it relied on culture, tradition, lifestyle, and modes of thought. These, and many others, are elements studied by virtue of the European scholars and travelers who were interested in archaeology, history, and literary investigation, and called their work 'Orientalist' – in contrast to 'Occidentalist'. In fact, Orientalism appeared when European scholars accumulated objectivities from the parts of the world which separated them ideologically and culturally. Although these two hemispheres were identified before the 18th century, it was from that time when travelers, scholars, and diplomats, set off for the Eastern countries mainly India, Persia, and the Middle East. But as we will see, these visitors were not fair or honest enough with their pens when they came to represent what they had seen in the Orient, particularly in their literary

texts. Finally they, including Morier, came up with their own written representations and presuppositions which have kept their texts hot for discussion.

In *The Encyclopedia of Empire* (2016), Geoffrey Nash defines 'Orientalism' as a term "used to refer to the late 18th-century scholarly study of the Orient, notably the Islamic territories of the Near East" (Nash, 2016, p.230). He then explains that Orientalism derives from centuries of Christian-Muslim encounter throughout the Middle Ages, when Western Christendom's knowledge of Islam was limited and skewed, despite the presence of Muslim kingdoms in Spain. On the other hand, in the sixteenth century, the Ottoman Empire's domination inspired fear and awe (Nash, 2016). Thus, "alongside images from popular literature that would eventually make their way into the almanac of Orientalism – the Turk's cruelty, violence, and fanaticism, as well as the eroticism of the sultan's harem – a 'proto-orientalism' developed, nourished by study of a diverse range of texts in the Orient's actual languages" (Lockman, 2010, p.45). However, this trend began to reverse when Islam ceased to constitute a threat to Europe's economic and political dominance. As a result, Nash (2016) says that interest in Oriental languages and texts surged among French and British scholars in the early 18th century.

In the late 1970s, Edward W. Said, by publishing *Orientalism*, opened a new season in literary theory and criticism which was to deal with the main sources of reference containing the relationship between Imperial power and society under its hegemony. These are studies of Imperialism in English literature which have invariably brought canonical works under scrutiny in the manner of Said's urtext. Shakespeare's *The Tempest*, Defoe's *Robinson Crusoe*, Conrad's *Heart of Darkness,* and E.M. Forster's *A Passage to India* are some classical works among the many within the canon which have been revisited by scholars of literature as examples of Imperialist and postcolonial discourses in English literature. This concern about the great works of English literature has been aroused by postcolonial critics, particularly after the decolonization period, to undermine the grand narratives of English literature, as well as bringing to light the Imperial motive behind these literary texts. This is a process which was called "literary decolonization" by Edward Said, in his book, *Culture and Imperialism*, where he explains the reasons why the novels should be placed in the main focus of academic study. Said states that:

> Since my exclusive focus here is on the modern Western empires of the 19th and 20th centuries, I have looked especially at cultural forms such as the novel, which I believe were immensely

> important in the formation of Imperial attitudes, references, and experiences. I do not mean that only the novel was important, but that I consider it as the aesthetic object whose connection to the expanding societies of Britain and France is particularly interesting to study (Said, 1994, p.xii).

To Said, there is a straight relationship between the construction of Imperialism and narrative fiction, and therefore it is not surprising to see how England and France have an unbroken tradition of novel writing. In response, it is rightly valuable to claim that this tradition of English novel writing, and its major works, have been the main concern of Orientalism and post-colonial critical studies in recent decades.

Writings, philosophers, artists, pundits, travelers, and politicians, among others, have contributed to the formation of the phenomena of representation, according to Said (1994). The West's perception of the East, according to him, operates within the context of an intentional and organized effort towards subordination. Historical Orientalism and Western-centric discourse about the Orient have both contributed to the legitimization and prolongation of Western Imperialism's objectives. With reference to Orientalism, Said regards knowledge as a set of representations that do not accurately represent the essential meaning of the thing represented, but rather are modified by the person who makes the representation, drawing on a Foucauldian notion of discourse. In this way, these representations are never objective in the sense that they are not founded on detectable truths but rather on historically specific power relationships.

Said popularized the term in his major work *Orientalism*, in which he investigates how the West "Orientalized" the Orient. He defines Orientalism as a collection of Western preconceptions, distortions, myths, and illusions used to win domination. According to Said, Orientalism can be viewed and investigated as "the corporate institution" charged with dealing with the Orient through "making assertions about it, authorizing ideas about it, characterizing it, teaching it, settling it, and governing over it" using Michel Foucault's concept of discourse (Said, 1978, p.3). In a nutshell, Orientalism is a Western strategy for conquest, reconstruction, and establishing authority in the Orient (Said, 1978, p.4).

Inspired by Foucault's theory of 'power and knowledge', Stuart Hall is another valuable figure reflecting my interest in representations about the Orient in James Morier's 19th century oriental fiction. Hall places a large importance on representation, by having his own definition to representation. According to Hall (1997), It is representation that should have a prominent

role in cultural studies, as it serves as a bridge between meaning and language. The term "representation" refers to the act of employing words to express or represent something significant about the world in which we live. Hall believes that it is an essential component of the process of meaning formation and interchange amongst members of a culture. Hall (1997) distinguishes three sorts of theories: *reflective* theories (which reflect an existing meaning), *intentional* theories (which express the writer's or speaker's personally intended meaning), and *constructionist* theories (which generate meaning from scratch) (constructing meaning in, and through, language). These are the representational tactics employed by Hall. Recently, the constructionist perspective dominated cultural studies, and this was the case for a lengthy period of time. The constructionist technique, according to Hall (1997), can be divided into two types: the semiotic method, which was influenced by Ferdinand de Saussure, and the discursive approach, which was influenced by Michel Foucault.

Hall's thesis on representation is largely about language and how it functions in communicating intentions and interpretations about the world through signs and symbols. To him, the ‘semiotic’ and ‘discursive’ approaches in representation theory are obviously functions in how representation works through language and culture (Hall, 1997, p.26). The discursive approach, according to Hall, examines not only the ways in which language and representation produce meaning, but also the ways in which knowledge of which discourse is particularly connected with power constructs identities and defines the ways in which certain things are represented, practiced, and researched. Using a discursive approach, you may underline how these things are placed in a particular way, at a particular time, in a particular area, and how that is unique in history (Hall, 1997). A feeling of identity is provided by language in discursive power, which circulates through a variety of diverse processes and behaviors. It is changeable, and can demonstrate temporarily, depending on the location and time of a person, whether such powers are horizontal, vertical, or neutral. Thus, a representation system serves to connect signifying processes such as language-making and discursive construction such as the identification of language users in a society's going culture, or cultural management. To give an example, according to Hall, discourse can be thought of as a system of representation' that depicts the world as being divided into two simple dichotomies: "East" and "West" (Hall, 1992, p.3). As a result, the idea of ‘East or West’ becomes a concept that must be studied as an ideology.

Therefore, Hall's argument demonstrates how representation can evolve into the formation of meaning for concepts in our minds through the use of language. The relationship between

concepts and language gives us the ability to refer to objects, people, and events in the real world as well as to imaginative worlds populated by fictitious objects, people, and events in our imagination. According to Hall (1997), there are two mechanisms at work during the representation process. The first system associates objects, people, and events with a set of concepts or mental representations that we hold in our heads. The second system associates objects, people, and events with a set of concepts or mental representations that we hold in our heads. With the aid of this system, we are able to understand the world in a meaningful way. When it comes to constructing meaning, language is the second system of representation. To be able to connect our concepts and ideas with written words, audible sounds, or visual representations, we must first translate our common conceptual culture into a common language. As a result, in order to understand how James Morier's speech portrays the 'East,' a critique of Orientalist representations must apply discourse analysis. This is especially important in comprehending gender hierarchies, as well as Orientalized and racist hierarchies, which are used alongside binary notations (the self vs. the other) in this discourse.

Western literature, if not entirely, represents what European political affairs do. Thus, over a long period of time, a literary-political interaction and its outcomes contributed to the formation of stereotypes that have been prevalent in Western research, as well as clichés that have been replicated everywhere when Eastern culture and people are discussed. As a result of this knowledge, Western literature has developed a well-established tradition of portraying people in the East as barbarians, unbelievers, savage, uncivilized, and inhuman. These become oriental clichés that serve as key terms and a convenient justification for the West's colonization of the East. This generalization about the Orient - whether Arabs, Persians, or Turks - is quite prevalent, even if unwittingly expressed, in the work of several Orientalists and scholars who introduced Europe to the East. James Morier, like many other Orientalists, falls under this category. His influence on the Western imperialist tradition stretches all the way back to the early eighteenth century. Morier's novels contain evidence of his possible political motivation. As an Orientalist, Morier presents stories based on political theory bolstered by his experience in Persia, as well as a parody of Western authors' works, such as Galland's version of The *Arabian Nights (One Thousand and One Nights)* and Santilline's *Gil Blass*, which provides an excellent portrait of European life.

Throughout its fourteen-century-long life, the Islamic Orient has been observed by the West through the lens of adversity. Said states that the West had perceived Islam as bearing an antagonistic hostility towards European Christianity, and that to overcome such horrific

constants, first the Orient needed to "be known, then invaded and possessed, then re-created by Orientalists" (Said, 1979, p.91). Engaging with the East, on the other hand, as Hall states, built up such a wealth of material on the East that it was not necessary for a Western traveler to abandon his own fireside. The Orientalist travelers and writers, moreover, picturing the East and its legacy in their fictions or travelogues, were normally impressed by the ideology of Orientalism which presents the works which deserve to be examined in the light of Oriental discourse analysis.

Concerning their attitudes in terms of culture, religion and social manners, Persia and the Ottoman Empire have been a source of both fascination and exoticism for Western consciousness, as they have shown a special appeal to the literary sense of Orientalists. According to Tavallaie, "Persia has always occupied an ambivalent place in the European imagination. It has been the location of exotic fantasy and an embodiment of the mysterious East, while at the same time supplying a ready source for ethnocentric Western humor" (Tavaillaie, 1998, p.26).

As seen, the long history of orientation between the Islamic East and the Christian West was filled with mistrust, suspicion, and misunderstanding, which resulted in murderous events such as the Crusades. Therefore, the picture represented as an outcome of this long-lasting misconception is seldom dependable. According to Jones, "by the 18th century the Occidental conception of Mahomet and his teachings came more from literary sources than from actual observation of the Muslim peoples. The few accounts drawn from first-hand information are both late in their appearance and negligible in their influence" (Jones, 1942, p.202). For that reason, it seems that an investigation of the pertaining literary works for the authenticity of the representations they offer of the Islamic Orient can make a remarkable contribution to Orientalism. Edward Said and Stuart Hall have taken outwardly contrasting stands on the image presented from the East by Orientalists. While Hall (1992) states that the stereotypical 'representation' discourse of the Orientalists is concerned with the cultural, national manner of thought, and the religious aspects of the East, Said (1978) puts out a monolithic discourse presenting a fixed and straightforward image of the Orient. Hall says that the produced representations of the colonial/oriental discourse, in their nature, are ambivalent, so that they may lead to a wide ranging stereotype, from the 'royal servant' to Satan, from the loved to the hated, and a shifting of subject sets in the circulation of colonial power. He brings up an atmosphere for Oriental discourse in which the racial and cultural diversities are both recognized and thrown down. He does this with an 'intentional approach' in which we can see

how the speakers or writers impose their unique meaning on the world through language, because “words mean what the author intends they should mean” (Hall, 1977, p.25).

In their examinations of Orientalist and colonial works, Hall and Said attempted to account for the heterogeneities in the history of Orientalism and colonialism. For example, Said's and Hall's worldviews are restricted by their own ideology, which divides their domain into West and East, self and other, and ignores the complicated presence of a third world, Africa, or a fourth, the New World, neither of which can be contained inside a self/other dichotomy. Hall has illustrated how colonial language, in its varied expressions, functioned not only as a tool for knowledge construction, but also as a medium for conveying the ambiguous functions of imagination and desire. Said's obliviousness to the complexities of power relations between Orientalist and Oriental compels him to restate an essentialist epistemology founded on the dichotomies it suggests. Contrary to all of the criticisms directed against Said's Orientalism theory, whether accurate or imprecise, his analysis continues to be immensely useful in providing a lexicon for discussing images of the East. While it is critical to note that Hall's relatively unifying attitude toward Orientalism does not account for the gaps and cuts in Orientalist or colonial texts, these disharmonizing effects can be overlooked because Hall reminds us that without the concept of a dominant reading, we can scarcely explain the relationship between power and discourse, and thus how these texts carry power. Thus, it is critical to understand how these texts were perceived and how they aided in the process of showing and restating colonial or Imperial domination.

The corpus of this study includes three novels of James Morier, namely *The Adventures of Hajji Baba of Ispahan* (1824), *Zohrab the Hostage* (1833), and *Ayesha, the Maid of Kars* (1834). The reasons behind this choice are: 1) the Orientalist perspective overlooking the literary fabric of the selected novels which makes them appropriate candidates for analysis in the light of the theoretical framework of this study; and 2) the level of accuracy with which the Islamic Orient is represented in these novels, which seeks some factors such as the semi-realistic structure of the setting and characters. In fact, the characters are the Oriental Persians and the Turkish of the Ottoman Empire, with themes referring to the cultural, social, political, and religious events in these scenes. The novel as a literary genre is mounted upon a moving narrative which deploys some characteristic strategies to impart meaning. Considering these meanings and strategies which are employed to represent the experiential and ideological principles of the Islamic Orient in Morier’s chosen works, provides this study with a chance of comprehending the objectives of the ideology which is generally traceable in Orientalist literary

works. The colonialist and Orientalist texts of the 19th century have had a meaningful reliance upon the representations of the East, from which the Islamic nature, as an indispensable feature of the region, against the Christian West, is not exempt. As Said states, during modern Orientalism (the representations of the Orient after the last third of the 18th century), "the range of representation expanded enormously" (Said, 1978, p.22). Alternatively, as Hall once stated, "discourse, as a system of representation, depicts the world as divided into a basic dichotomy, West/Rest" (Hall, 1992, p.189). Hall believes that this discourse of "West and Rest" developed between the late 15th and early 18th centuries, which may be evaluated through the lens of Foucault's views on discourse and Said's example of Orientalism.

While Said's *Orientalism* is primarily focused with the Middle East, little has been written about Persia in English literature in light of his observations. The purpose of this thesis is to trace and analyze these representations in the texts chosen, with particular emphasis on despotism, harem and women, love and affaire picaresque, Islamic social conditions, the complexity of power relations between Orientalist and Oriental, and historical nuances that may have influenced the production of the representations under discussion. James Morier has been regarded as an Orientalist who can be unprejudiced, objective in his novels and his projections toward the description of the Persian (issues of the Muslim world) culture, nation, society, and religion. However, the findings of this current thesis demonstrate that Morier's allegorical representations of Persia and the Islamic Orient imply that these categories suffer an irreversible decline, compared to the Muslims as the followers of Islam. For Morier, along with the ideology of Orientalism, the Muslim world is not capable of administration and civilization. Accordingly, the conformity of Morier's representations of the Islamic world, with the historical realities of these entities, needs looking into.

The thematic and ideological aims for which these allegorical representations aspire are closely related to the variables that contribute to their development and are equally significant to our investigation. Any investigation of these allegorical representations in order to discover the texts' most persuasive meaning, in my opinion, is worthwhile. My purpose in this section is to contextualize them in light of Said and Hall's insights, while emphasizing the heterogeneities - which I refer to as representations rather than representations - on the assumption that the more detailed the analysis, the more we will understand Orientalist texts and their contexts.

The study's major body will begin with Chapter Three, which will trace the origins of a fledgling Orientalist discourse in *The Adventures of Hajji Baba of Ispahan* (1828), exploring how the novel's thematic and visual elements blend the predominantly picaresque image of the

Persian. In comparison to *Gil Blas*, the study then considers how picaresque Orientalism might be read within the context of his political and social critique. Morier's text's ambiguity is seen to be a component of its Orientalism as well, complicating the notion of Orientalism as a purely Western dominational manner. Additionally, I will discuss the factors that contribute to Morier's *Hajji Baba* being the pinnacle of Oriental stories, both thematically and stylistically. To do this, it will be demonstrated how *Hajji Baba* has a dual ideological agenda: a justification for Imperial expansion and a critique of the surviving Oriental aspects in Victorian British culture. Morier's work elucidates the force and pervasiveness of Orientalist discourse. Morier, as a product of his era, was unable to look beyond the binary view of East/West, ancient/modern, and benighted/enlightened, although there are variables that muddle this binary vision. I seek to contextualize Morier's conception of Persia within historical discourses, most notably the formation and progressive amplification of Britain's modernizing culture, as well as its elevation to the status of the world's greatest Imperial power at the time. In summary, I believe that Morier's work's split Orientalist discourse illustrates some of the complexities and inconsistencies of nineteenth-century British society and culture.

A brief review of several nineteenth-century books that include Persia, such as Thomas Moore's *Lalla Rookh* (1817), leads to a discussion of various Romantic Orientalist texts in the following chapter, with a particular emphasis on Morier's *Zohrab, the Hostage* (1832). This text demonstrates that the romantic concept of Persia as an exotic land ruled by a despotic ruler is outweighed by its construction. Thus, it proves my argument that the Orientalist motifs and literary topics uncovered in the examination of Persia's prior writers find their characteristic shape in Morier's fiction. Morier's work transforms the predominantly classical image of Persia seen in the works of the Persian authors included here into one of a kingdom steeped in history, epic, and the exotic, so that *Zohrab*'s romantic vision becomes the true Persia. Though Hajji Baba lacks interior subjectivity, Morier appears to display more mature characterization in his subsequent novel, *Zohrab, the Hostage*. Morier merges history and fiction in this historical romance tale, which is based on the life of Aga Mohamed Khan (1787–97), the founder of the Qajar dynasty, who was renowned for his harshness, knowledge, and warfare. It's worth noting that he was followed by Fatteh Ali, *the Hajji Baba*'s King. Morier exploits the predominance of his first-hand observation, a privilege accorded to the travel writer, in *Hajji Baba*, and the authority of history in *Zohrab* to validate his orientalist reconstruction of Persia.

Morier (1833) himself puts his purpose in writing the novel in the Introduction, saying that it "has been to place before the reader a succession of personages, whose manner of speech,

whose thoughts and actions, and general deportment, are illustrative of Persia and the East" (Morier, 1824, p.vii). It would not be unfair to generalize his intention across all of Morier's Orientalist works. In this novel, Morier regularly used the Orientalist concept of the harem as a collection of female bodies, a locus of vice and tyranny, and a metaphor for Muslim women's physical and spiritual slavery. Morier's magnum opus depicts Persian women as victims of both authoritarianism and Islam. The novel contains all of the components of romance: the hero and heroine are lovers, there is a love triangle, the evil king forbids the lovers' union, the old man (dervish) serves as guide, there is an evil humpback, and there is a happy ending. As his name implies, Zohrab (Sohrab) is the endearing, tragic youthful hero of Ferdowsi's Persian epic *The Shahnameh*, who is an example of nobility and fortitude.

The research concludes with an analysis of Morier's *Ayesha, the Maid of Kars* (1834), which recounts the love story of another tragic lady and an English Lord. Lord Osmond is returning to England from Persia via Constantinople when he is obliged to stay at the remote Turkish village of Kars, which Morier mentions in his travelogue. Osmond meets and falls in love with the heavenly Ayesha in this village. This work represents the culmination of a meeting between the Islamic East and the Christian West, in which Morier's limited empathy for the Orient is completely absent. Morier also establishes the cult of the Imperial hero in this particular stretch of doublethink, when Lord Osmond is caught by Cara Bey ('black chief' in Turkish), a nasty rebel who captures his fort, a masterstroke that the Turks, Persians, and Russians all failed to execute: "A greater complete monster of brutality, desire, licentiousness, and every manner of wickedness," the narrator says of Cara Bey, "has never lived." [His harem] is stocked with more beautiful women than Circassia could provide" (Morier, 1834, p.222).

Lord Osmond also serves as a savior for another troubled figure, a Karsian maiden. He is kidnapped by Cara Bey during his love affair with Ayesha. According to our English hero, Lord Osmond, Ayesha's mother is a Greek convert married to a pious Turk, but she is too competent and aristocratic to be a Turk: "She cannot belong to these Turkish Barbarians" (Morier 1834, 58). Not only does Jesus rescue her physical life from the harem, he also rescues her soul from the brutal mistakes of her true Islamic religious beliefs by bringing her into the light of "the consoling and overwhelming religion of the Christian" (Morier, 1834, p.256). Eventually, the courageous hero transports Ayesha to England, where it is revealed that she is indeed Mary, the daughter of an English Lord who was stolen as a child during her family's visit to Greece by her Greek nurse, whom readers and Ayesha mistakenly believed to be her mother. The so-called level of domestic violence directed at Oriental women, as well as the story of the harem, serve

as motifs for Morier's novel's dual ideological orientation. On the one hand, they contribute to the construction of Englishness by presenting how things are, and/or should be, with English women, as well as how English men behave, and/or should behave, toward women. On the other side, they justify colonial and Imperial expansion by claiming that they are putting an end to women's mistreatment, as demonstrated in *Ayesha*, and by claiming that the English gentleman who rescues the Oriental woman in distress is an Imperial agent.

The underlying motive of Morier's literary texts in this thesis, is that his works, among many others, are commonly appreciated for their striking contribution to the foundations of 19th and 20th century European and Western knowledge about Persia, its culture, politics, society, and manner of thought. Accordingly, the way Morier represents the Islamic Orient in general, and Persia with its border neighbor the Ottoman Empire, in particular, towards the Christian world, is highly worthy of consideration for Persia and Orientalism. The paradigm of the Islamic oriental community and its connected concepts, thus, discolor the options of the works for analysis and demand the exclusion of those which carry no merit to the Orient and the Islamic world.

Chapter One

1. Literature Review

"They cannot represent themselves; they must be represented".

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

Chapter One aims to establish the theoretical underpinnings that will crystallize my study and analysis throughout this thesis. To do so, as someone who grew up in the East being familiar with Western identity, and while representing the East based on Western thoughts, I would like to refer to late 18th century literary movements, and after that, primarily Orientalism, Romanticism, and Exoticism, as the critical lenses applied to my later analysis of James Morier's fictitious writings. In Chapter Two, I will shed light on the relationship between the special fiction genre called 'the English adventure novel' and Oriental society under Imperial hegemony, particularly after the late 18th century. Representation and discourse of Orientalism are the key concepts for my study, with my understanding of these as discursive impacts on my methodological choices, because I take representation and Orientalism as intertwined at the top layer of Orientalist discourse. As Orientalism and representation studies - as fields of critical enquiry - belong to different branches, I find it needful to introduce them separately first, then I will bring up the way Orientalism and representation relate to each other as discursive points. I begin by exploring the concept of 'Orientalism', explaining why it is applicable to James Morier's texts. Then, I will look at Orientalism scholarship and practice as representative, drawing on 'otherness' literature. This enables me to show how representation and Orientalism function, both separately and together. It reflects my approach to the analysis of James Morier's fiction.

It is possible to find the ways in which non-Western cultures, traditions, and peoples are portrayed and have been viewed in Western discourses by doing an analysis that focuses on

Orientalism as a technique for giving meaning to the world using Orientalism as a lens. As depicted in fiction such as The Adventure of Hajji Baba, the "East" is shown as illogical and backward, while the "West" is portrayed as rational and civilized. The "East" is represented as irrational and backward; the "West" is depicted as exotic, tyrannical, and indolent. To examine this, this chapter reviews related literature on Orientalism, and here lies my own study in the context of the literature on Orientalism that draws on Edward Said's and Stuart Hall's theories. This determines how I realize the dynamics of Orientalist power as described in Said's *Orientalism*, as well as Hall's *Representations* as the discourse by which the 'West' constructs the 'East'. I find them to be particularly relevant to James Morier's novels, given the 'us / them' binary at the center of his discourse. Chapter One, along with Chapter Two, will contribute to my key aim in this thesis to develop a critical lens which can be used to unfold the centrality of race, culture, gender, and religion, in James Morier's texts, and the processes of 'othering' that shape them.

1.1 Back Then Orientalism

According to Nochlin (1983), "although snake charmers, carpet salesmen, and veiled ladies may dive into the Middle East, North Africa, and West Asia's past, they are nevertheless partially reliant on Orientalist imaginations" (Nochlin, 1983, p.119). To comprehend these visuals, we must first comprehend the concept of Orientalism, beginning with the word 'Orient.' The term 'Orient' originally referred to the 'East' in its basic medieval usage, but which 'East' did this Orient represent? To whom does 'East' refer? Orientalism in terms of etymology, according to Etymology dictionary, refers to the Orient in reference and opposition to the Occident, respectively the 'East' and the 'West'. This entity, the Orient, entered the English language right after a historical breakup of the French language that covered the period from the 14th to the early 17th centuries. According to Nochlin (1983), "In art and literature history, the term Orientalism refers to the works of Western artists who specialized in Oriental subjects, created from their travels in the Middle East and Western Asia, during the 19th century" (Nochlin, 1983, p.119).

Like many historical events, Orientalism must have come out as a result of major wars, victories or encounter. Following independent declaration of Egypt from Ottoman Empire in 1805, the Greek war of independence against the Turks in 1821 and Algeria's occupation by France in 1830, Orient was used to shape Europeans initial comprehension of it in which Orient was about to remark not solely the geographical boundaries. Greece, Algeria along with Egypt

as exotic were categorized Eastern land or the Orient. It was from that time when one of the most remarkable artistic pilgrimages in history occurred. According to Parry (2018) the nineteenth century saw dozens of Western painter artists setting off to the Middle East, inspired by the allure of the exotic Orient, they went in search of themes for their paintings while the number of countries among the Orient was increasing due to some similarities that they had. For example, Emile-Jean-Horace Vernet (1789-1863) brought to his paintings his experience of travelling in Algeria, Morocco, Egypt, Syria, Palestine, and the Crimea. These painters, which I don't need to name all of them, did not suffice themselves only with paintings, rather they lived, worked, and traveled for weeks or months on end, gathering material and diaries with which to create art for their clients back in the drawing rooms of London and Paris. Parry (2018) in his book *Orientalist Lives* deals in detail with what encouraged this surprisingly diverse and idiosyncratic group of people often distant and nearly dangerous locations, from Morocco to Egypt, the Levant, and Turkey. Furthermore, there was a group of artists who given in to this attraction but never indeed step in the East. According to Parry (2018), for them "literary sources proved as inspirational as first-hand experience"(p.13). Cautiously, It can be claimed that this movement by painter artists ignited the use of the Orientalist in upcoming years in 19th century so that the French Society of Orientalist Painters was founded in 1893 (Parry, 2018). Thus, Orientalists were artists and scholars at that time who in any way were engaged with artistic genre initially in the field of painting.

By the end of the twentieth century, the term orientalism had come to refer to more than merely an artistic movement. One type of Orientalist was a scholar who studied literatures from various areas of Asia as well as the languages and cultures of countries such as Turkey, the Arab world and India. Later periods of Orientalist study included China, Persia, Japan, and other parts of the world. Also in the 18th and 19th centuries, "Orientalism" was an artistic style or quality that was associated with the geographical region of the Middle East. Foremost among these were scholars among the British officials of the East India Company, who were all equally interested in studying and comparing the cultures of Europe and the Arab world as they were in studying and comparing the cultures of India, Islam, and the Islamic world. It was among these researchers that the philologist William Jones worked, whose studies of Indo-European languages were essential in the development of modern philology. It wasn't until the 1820s that British Imperialism, which formed a strategy to expand an interaction relationship with the indigenous people of India, turned Orientalism into a technique. For John Stuart Mill and Thomas Babington Macaulay, the promotion of Anglocentric education was a natural extension

of their work. The 'Orient' or 'East' denoted the geographical locations and civilizations located east of the 'West'. Orientalists and Orientalism's critics contended that their attitudes and research were shaped by a long history of connection with the 'East,' and that the literatures they generated, in particular, had a compound relationship with 18th and 19th century Imperialism. Indeed, labeling the 'East' as such is a creation in and of itself; it is only when the 'West' is the 'center' that the 'East' may be so positioned. Similarly, the concept of 'the West' as a cultural and political object derives from the interaction of European Christendom and Islam.

So while neither the 'West' nor the 'East' are substantial things with homogeneous identities, they are discursively produced identities that are at the heart of Orientalist discourse. For the most part, the formation of this scholastic tradition was oriented on the Islamic religion. An enormous body of work was created by Orientalists, much of which concluded that non-Western cultures and civilizations were essentially backward and immature. A Eurocentric approach was used in these studies, which included specific conceptions of social development, political philosophies, religions and their evolution, cultural history, and the reading of 'Oriental' books, among other things. When this research compared the "East" and "West," it determined that the "West" was the point at which civilization reached the pinnacle of its development.

It is understandable now, that this determination reflects a Western European view of the ‘East’ and definitely not the opinion of the inhabitants of these areas. Nowadays, we also understand that the label of the ‘Orient’ rarely captures the wide lane of territory to which it originally referred; The Middle East, North Africa, and Asia. Scholars frequently pin visual instances of Orientalism beside the Romantic literature and music of the early 19th century, a period of ascending Imperialism and tourism, when Western artists traveled widely to the Middle East, North Africa, and Asia. We now understand that the world has been interconnected for a longer period than we initially acknowledged, and we can recognize elements of Orientalist representation much earlier. According to Tugwell (2019), Orientalism refers to the representation of the East in Western art, which often blurred the line between fact and fiction. The Orientalist art movement reached its height during the 19th century and is perhaps best known today for its production of impressive oil paintings and works on paper; for example, in the religious objects of the Crusades, or Gentile Bellini’s painting of *The Ottoman Sultan Mehmed II*, or in the arabesque, flowing, s-shaped ornamental forms of early modern textiles.

In her 1983 essay, "The Imaginary Orient," art historian Linda Nochlin stated that the goal of critical art history is to examine the power systems that underpin any work of art or artist.

Following Nochlin, art historians have questioned the underlying authority dynamics at work in nineteenth-century artistic portrayals of the 'Orient.' Not only did this expose the manner in which the 'West' represented the 'East,' but it also untangled the long-held belief in a one-way-Westward impact. Similarly, these historians questioned painters' portrayals of the Orient's inhabitants as docile or lax subjects. Nochlin cites as an example the picture *The Snake Charmer and His Audience* by Jean-Léon Gérôme (c.1879). The French artist depicts a naked kid holding a serpent while an elder guy plays the flute, entrancing both the snake and the audience with his performance. The scenario in Gérôme's painting is a creation of his imagination, yet the artist uses a highly refined and naturalistic manner to convey the impression that he personally observed the scene. Gérôme infers from this that such nakedness was a common and public occurrence in the 'East'. Artists such as Henriette Browne and Osman Hamdi Bey, on the other hand, have created works that serve as a counter-narrative to the popular perception of the 'East' as docile, licentious, or decrepit. An 1860 painting by French artist Browne, A Visit: *Harem Interior, Constantinople*, depicts women fully clothed in harem scenes. In a similar vein, the Ottoman painter Osman Hamdi Bey, who received his training at the École des Beaux Arts in Paris, displays Islamic learning and learnedness in *A Young Emir Studying* (1878).

According to Nochlin, "Orientalist paintings and other forms of material culture act on two different registers" (Nochlin, 1983, p.122). First and foremost, they describe an exotic, and consequently racialized, feminine, and frequently sexualized, culture from a far-off lands. For the second time, they assert that this is a historical document, a true look at a location and its residents, as evidenced by Gérôme's meticulous and naturalistic approach. For example, in *The Snake Charmer and His Audience*, Gérôme adds an unintelligible faux-Arabic tilework in the background to provide an additional layer of exotic realism. Many of Gérôme's paintings, according to Nochlin, were intended to soothe their audiences by meticulously replicating an existent Oriental reality. According to Hall, "'West' and 'East' represent very complicated ideas that they have no single or simple meaning" (Hall, 1992, p.186). They seem at first sight to be about matters of geography and location, but we use them to refer to a type of society, a level of development, and so on (Hall, 1992).

Additionally, we must consider the emergence of an Orient as a result of Imperialism, industrial capitalism, and revolution, mass consumerism, tourism, and settler colonialism, all of which occurred predominantly in the nineteenth century. Each of these historical processes has changed many concepts about the term 'Orientalism' and its realization over time. Generally, Orientalism is the definition of all thoughts in the East, given by the West. In another word,

every activity related to the East, whether academic, philological, story, literature, etc., is included in Orientalism. The actors in such activities are called 'Orientalists', but the term 'Orientalism', is no longer very well accepted by scholars who study Eastern sciences and Eastern cultures, because it is accepted as a term given to legitimate Western colonization of the East. This term has even begun to be hated by some scholars, to the extent that some Western writers have expressed their discomfort about the new meaning of Orientalism and discussion of Orientalists as demons (Lewis, 2007).

Indeed, the term 'Orientalism' has had very different meanings since its beginning. In 1683, Orientalist meant a member of East and Greek churches (Bulut 2004). However, in English dictionaries, the term 'Orientalist' refers to a person who studies Eastern languages and cultures (Longman, 2005). In the second part of the 19th century, Orientalism meant research into the whole 'East'. According to these definitions, we can see that understanding Orientalism is divided into two parts.

The first understanding of Orientalism contains academic thought on Eastern studies including scholars who have positive ideas about Orientalism. They also believe in Orientalism as connecting two worlds - East and West - which can create new and strong relationships and understandings. One of the most famous Orientalists, Bernard Lewis, defines Orientalism as a painting school, created by mostly Eastern European painters, who have visited the Middle East and Northern Africa, and painted from their imagination. Secondly, Orientalism, far away from its original meaning, is a branch of academic pursuit. Orientalism as a term and academic discipline starts with academic pursuits dating from the Renaissance (Lewis, 2007).

The second thought put into these studies and research is the use of such studies for political purposes. That means using Orientalist studies as a tool of policy. This definition represents the social cracks between the societies. This definition is also believed to represent the Christianization of Muslim society by some sides. Zakzuk understands Orientalism as "the history of the conflict between Christian West and Muslim East" (Zakzuk, 2006, p.25). In the rest of this chapter, I will deal with Edward Said, and how he has seen Orientalism over the course of history, in more detail.

1.2 Edward Said and Orientalism

As noted by all, early 19th century French academicians elaborated on literary terminology, and gave titles to formerly unnamed literary styles and movements, such as *le*

baroque, *l'amour courtois*, *le romantisme,* and *l'exotisme*. The first half of the 19th century was, indeed, a time of Romanticism and Orientalism. In the 18th century, Orientalism referred to a field of inquiry, and then, in the 19th, it was tabled as an academic discipline. Orientalism is a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and, most of the time, 'the Occident' (Said, 1979, p.35). Said depicts that the study of Orientalism is fixated on the very implication of a field study based on a geographical, cultural, linguistic, and ethnic unit called 'Orient' (Said, 1977). The Orient entails a system of images that was channeled into Western education by governmental authorities. The Orient exists for and in relation to the West, and is constructed by and for the West. During colonial periods, the West establishes its dominion through literature. *Orientalism*, by Edward Said, is one of the earliest and most influential works deconstructing the ideologically tinged portrayal of 'The Other'. Said's contribution to pre- and post-colonial literature is predicated on the notion that Orientalism is a discipline that is intentionally or unconsciously submissive to colonial profits. He believes that Imperial policy has a stranglehold on a whole field of study, imagination, and scholarly organizations. This pragmatic method generates ideologically influenced patterns of writing, implying that every Western piece should conform to the dominant discourse's conventions. This means that fiction illuminates the unspoken mechanisms of Western power, knowledge, and ideology.

According to Said, the West's approach to bringing up, depicting, and identifying the East is far from objective (1977). He contends that the way one speaks about 'the Orient' conveys more information than it conveys. Thus, through this Western portrayal of the East, the West not only acquires knowledge about the Orient, but also builds its own understanding and interpretation, thereby limiting the space for other discourses (Hall, 1992). In a theatre, for example, the metaphorical East is applied at the stage of the play's writing; and from this stage, the West is, of course, portrayed as the director. Whereas the East is presented to the audience who not only come from the West itself, but also to everyone who goes along with the played scenes written by the director - that is, the West. As well, many scholars claim that the East is a Western product, in terms of how they are to establish a point of view. The East is produced to be 'the other' because of the strange appearances, relying on Western life experiences.

Said distinguishes between 'latent' and 'manifest' Orientalism in the first part of Chapter Three (Said, 1978, p.201). Latent Orientalism refers to the background of Orientalism, regulated in the 18th and 19th centuries, that underpins later Orientalist ideas. In this form of Orientalism, there is not any place for change, while manifest Orientalism is how those latent properties are

constituted in modern Oriental policy. As mentioned, while latent Orientalism cannot change, change in manifest Orientalism is inevitable. Latent Orientalism explains why, throughout the history of Orientalism, the Orient was seen as a place “requiring Western attention, reconstruction, even redemption” (Said, 1978, p.202).

The Orient is taken as something coming from what has already been, to the future. As a result, this rhetoric constantly walks along a line with Western superiority in the East. Therefore, this hegemony builds a big paradigm and mindset-like, or psychological, war. In addition, the victims are not aware of this situation. Thus, not only do the victims feel hurt physically, but also, they are simply broken in their way of thinking. Said's legacy consists of a significant number of post-colonial studies conducted mostly in America, Canada, Australia, and the United Kingdom, with the initial goal of discussing the literary texts of writers from English-speaking nations on the other / periphery about the West / center. These studies have been broadened to encompass all literature created during and after Western Imperial hegemony, as well as its effect on how the Self and the Other are culturally represented. Additionally, they contain writings by Arab authors that describe the West and the Orient's engagement with the West. They demonstrate how the Oriental (Arab) employs the Western hegemonic discourse to denote the cultural boundaries between the Orient and the Occident. Thus, following independence, the Orientals can write their own history in order to shape and construct a national identity.

Unlike many other writers in this tradition, Said focuses on the Eurocentric representation and interpretation of former colonies in the East (1978). Orientalism is based on an imagined geography that divides the globe into two halves, the larger and more exotic known as the Orient, and the smaller and more familiar known as the Occident or the West (Said, 1978, p.5). Thus, one may argue that the labels 'West' and 'East' in Orientalism refer to geographical and spatial issues. However, this goes beyond geography and national boundaries. Because the terms are also used to refer to specific sorts of societies and stages of evolution, they imply intricate concepts. According to Hall, the term 'the West' does not refer to geography so much as it does to a historical construct (Hall, 1992). In other words, it is defined by development, industrialization, urbanization, capitalism, secularism, and modernity, among other characteristics. It stands in contrast to 'the East,' which is defined as deficient in all of these characteristics. As Hall argues, this conception of 'the West' not only allows for the categorization and classification of societies, but it also serves as a model for comparison and

an evaluation criterion in which 'the West' sets the standard as well-developed and desirable, whereas "the East" is considered underdeveloped, backwards, and unattractive (Hall, 1992).

The question of whether or not literary works may help to our understanding of the world has been the subject of considerable debate in recent years. Many writers, who have maintained that literature has cognitive value, have asserted the traditional view that works of literature prove truths. On the other hand, there have been other authors who have focused on rehabilitating the concept of meaning. They claim that literature is a source of knowledge which involves not only truth, but also meaning. So, any successful attempts to indicate that literature is a source of knowledge must restore concepts even more significant than truth and meaning to a central place in literary theory. I refer to the concept of representation, which has received little attention in recent discussions of literature. In this part of the study, I will refer to Edward Said in brief terms, and chiefly Stuart Hall and his theory on representation, to defend the claim that literature represents, and to indicate how it does so.

However, 'imagology' makes a significant contribution to expressing the images of different cultures and nations. Throughout the Imperial period, the discipline appeared in France and England as an independent human science devoted to the study of literary clichés of national identities. In the past few centuries, there has been a constant growth of interest in studying the representations of Orient, as evidenced by the increasing number of scholars' articles. They have talked abundantly about how the representations of Orient, which have appeared in Imperial fiction for centuries, have been mostly negative. However, study of such representations of Orient has paid little attention to the descriptions of the stereotyping process, or the answers to the following questions: What is a stereotype? How, when, and why are stereotypes shaped? How do they affect us? The answers to these questions are central because they give us a better understanding of them and how they appear.

Stereotypes are false or misleading generalizations about groups and societies held in a manner that represents them largely, though not quite entirely, to counter evidence (Blum, 2004, p.252). Stereotypes about the Orient, such as it is abnormal, immature, and inferior, its inhabitants are incapable of defending and representing themselves, and it is inherently fearful and manipulative, are reinforced more than ever in literature. Walter Lippmann defined public opinion in his seminal book, *Public Opinion* (1922), as "people's attitudes toward a group." Lippmann considers stereotypes to be ethnocentric, evaluating others according to one's own standards. In novels, travel accounts, and other media sources, information about the Orient is

more and more molded into standard models representing cultural stereotypes. According to Said, Orientalism as a phenomena was developed by successive generations of intellectuals, artists, pundits, writers, and politicians molding a broad variety of Orientalist beliefs and stereotypes. Until now, the issue with stereotypes has been the portrayal or use of a collection of negative characteristics perceived to reflect the essence of a certain group.

Said asserts that the Orientalist portrayal of the East as fundamentally different from the West elicits a systematic Western discourse of knowledge aimed at imparting a distorted image of the East, and that this discourse is conducted in the service of Imperial and colonial goals (Said, 1978). Said establishes the groundwork for the ongoing discussion concerning Orientalism, influenced by both Antonio Gramsci's Marxist School and Michel Foucault's school. These two important schools of thought hold the view that "knowledge can never be pure and is constantly implicated in acts of power." Thus, Orientalism always elevates the West to a position of leadership and presumes its superiority to the Orient in a series of interactions with the East. Said derives certain concepts about Orientalism from Gramsci, including the idea that it is a type of cultural hegemony and the relationship of the political system and culture. Then Orientalism is imposed as the cultural standard and as a globally authentic ideology that rationalizes the current social, political, and economic condition as natural, inevitable, and advantageous to everyone, despite the fact that it is a social construct that favors only the West (Said, 1978).

Said, drawing on Foucault's view of Western discourse as a system of knowing, does not regard Orientalism as the result of personal contemplation on the Orient. Rather than that, it is a message about Western knowledge and power discourse. According to Said:

> Orientalism is not simply an airy European fantasy about the Orient, but a created body of theory and practice in which a substantial material investment has been made over many generations. This continued investment has established Orientalism as a system of knowledge about the Orient, an accepted grid for filtering through the Orient into Western consciousness, just as that same-indeed, made (Said, 1978, p.6).

Said's project, on the other hand, consists in performing a large-scale research of literary works, autobiographies, travel writings, and other records. Political standing, social reactions, and literary phenomena have all improved as a result of the investigation's series of concepts and value system that has been put in place. The East, according to Said, is created by the West as the Other, and as a space in which to establish Western identity (Said, 1978). This is

accomplished by projecting a series of comparisons with the patterns of power and knowledge seen in the East. Said observes that the West uses the East as a pattern of flaw, inaction, and inferiority in order to represent its own superior identity, and that this is a mirror of its own superior identity. On top of that, the West utilizes discourse to justify its superiority over the East, implying that the East is entirely incapable of ruling itself (Said, 1978). Thus, the East is depicted as being in constant need of Western authority and experience in order to establish itself in the modern world. As Said describes it, Orientalism is a multi-layered discourse that is comprised of four major principles, which he refers to as the "primary dogmas of Orientalism":

1. The two worlds are wholly different in terms of overall approach and orientation.

2. Orientalism is disposed to use abstractions when it deals with non-Western cultures.

3. The Orientalist tendency to characterize the East as timeless and incapable of defining or establishing itself.

4. The Orient is portrayed as a feared and exotic place that must be discovered and controlled (Said, 1978, p.35).

Of the above-mentioned dogmas, the third one lies in the center of this thesis and requires much attention. Different from the East, the West is described as “scientifically objective” (Said, 1978, p.37). Consequently, Western authority and power are contrasted with the depression of the East, a condition that has been constructed as fundamental to Eastern civilization. When writing about the East, the Orientalist differs from when writing about the East. Western discourse is articulated through the writing action, whereas the East is shaped as the silent Other in the writing action.

1.2.1 Critics of Orientalism

Edward Said’s *Orientalism* in 1979 presented a serious treatment in the historiography of Western Imperialism and Western representations of the East. Many regarded *Orientalism* as “one of the most influential scholarly books published in English in the humanities in the last quarter of the 20th century” (Lockman, 2010). The book stirred up a great debate in the world by charging the West with bearing a misrepresentative and superior view towards the East, particularly in the various ways in which Westerners depicted and represented non-Western cultures. While Orientalism generated huge sympathy and agreement, on the other hand it also gave rise to some, or complete, rejection. Some considered Said's work to be a subjective

reaction, and eclectic, rather than academic and professional. A perceived rejection of their extensive investigation and extensive research services in the Orient may have prompted such a ferocious and violent reaction on their part. In addition, they argue that Orientalism diminishes the field of study on the East by presenting an overly simplified and essentialist picture of the Other, which they find objectionable. Those who are critical of Said's book argue that the book's conclusions are incorrect.

For example, Maxime Rodinson (1974) and his followers argued that Said's beliefs about the relationship between Orientalism and Imperialism are no longer relevant, saying that the relationship between the Imperialist colonizer and the Other underwent significant changes in the twentieth century. Thus, the disintegration of the dominant powers of the time period, such as the German, Russian, and Ottoman Empires in the first half of the century, and the rise of nationalist powers, primarily in Asia and Africa in the second half, weakened the interaction between Imperial powers and colonies, while also undermining the foundations of Said's theory.

In his book, *Oriental Enlightenment: The Encounter Between Asian and Western Thought* (1997) J.J Clark writes that Said's concept of the interaction between Orientalism and Imperialism is overstated. Clark regards Said's *Orientalism* as a counter-movement, a subversive entelechy, albeit one that is neither unified or purposefully structured, and which has frequently tended toward abolition in some ways. He advances his theory against Orientalism by arguing that Said cannot provide a firm foundation for his conviction that "the running European engagement follows a single line, or Orientalists were simply painting encounters based on their own Orient imaginations" (Clark, 1997 85).

Other scholars, mainly Westerners, have argued that Said overlooked a large number of the West's good contributions to the East, which is unjust, as is the notion that their inquiry was less than objective. In this regard, Mircea Eliade (1982) articulates that Orientalism is a unique field of knowledge that deserves to be appreciated, rather than denigrated, rather than defamed. He goes on to say that Orientalist inquiry was sparked by a passion for the East and its intellectual profundity.

According to Dennis Porter (as cited in Mircea Eliade 1982), *Orientalism* portrays the West as a dominant unity, not as a pluralistic discourse. This generalization is incorrect, because it prevents him from appreciating the variation that surrounds its idea interaction. The fundamental duty of this discourse is to portray the East as the innocent pole incapable of

resisting the West's rule. Porter continues by stating that Said's method precludes any persistence or rebuttal within Western discourse. Porter believes that Said's hegemonic unity in Orientalist discourse deprived him of the discourse's heterogeneity and the possibility of ideological opposition.

Eastern original thinkers have also weighed in on these contentious debates, pointing out that Said has misunderstood the East. For instance, Aijaz Ahmed (1994) emphasizes how Orientalism focuses only on Western discourse while ignoring the significant distinctions within the East. As a result, it would be inappropriate to align the struggle and interplay within the East's shaping powers. On the other side, Ali Behdad (1999) criticizes Said's theory, claiming that the Foucauldian approach of distinguishing historical particularities is an unsuitable medium for determining the Orientalism legacy. By delving deeper into this subject, the thesis's central focus will change. Thus, I would want to mark a check next to its intention to address the challenges that serve as the study's foundation.

1.3 Stuart Hall and the Issue of Representation

In his work, *Cultural Representations and Signifying Practices*, Hall deals with language and the way that it constructs meanings. According to Hall, language is able to build up a culture of shared understanding to interpret the world not solely in the same way (Hall, 1997, p.1). Language operates as a representational system, with signs and symbols as to whether they are sound, written words, images, musical notes, or even objects to represent our ideas, concepts, and feelings, to other people. According to Hall:

> Representation is the production of the meaning of the concepts in our minds through language. This is the link between concepts and language which enables us to refer to either the real world of objects, people, and events or indeed the imaginary worlds of fictional objects, people, and events (Hall, 1997, p.17).

Then he continues his statement by referring to the process of representation divided into two main systems called ‘systems of representation’. First, there is a correlation between all kinds of objects, events, and people, with a set of concepts called “mental representations” (Hall, 1997, p.17). Mental representations enable us to interpret the world meaningfully by referring to things both inside and outside our minds. This is a very simple version of a complex process so that we can form concepts for things we perceive, such as material objects and people (chair, desk, etc.). For concepts that we form about obscure and abstract things, like war, culture,

death, and love, there is no straight correlation between what there is outside and inside our heads. This system of representation provides us with mechanisms, by virtue of which we may have a clear concept of a made-up phenomenon. For example, the fictional provincial town in George Eliot's novel, or the heroine, Elizabeth, of Jane Austen's *Pride and Prejudice*. According to Hall:

> This is referred to as a representational system'. That is because it is composed of several methods for organizing, grouping, ordering, and classifying concepts, as well as for constructing complicated relationships between them. For instance, we employ similarity and difference principles to form linkages between concepts or to differentiate them from one another. Thus, I have a notion that birds are comparable to planes in the sky in some ways, based on the fact that they both fly - but I also have an idea that they are distinct in other ways, because one is natural and the other is man-made. This mixing and matching of concepts to create complex ideas and thoughts is possible because our conceptions are classified differently. In this case, the first distinction is made between flying and not flying, while the second is made between natural and man-made. Other organizational principles similar to this one are at work in all conceptual systems (Hall, 1997, p.17).

The key point, however, remains hazy: how meaning is generated or produced. Hall proposes a signifying technique that generates meaning in order to make things meaningful (Hall, 1997, p.24). To this end, he develops a theory that consists of three ways to explaining how meaning is represented through language: the reflective approach, the intentional approach, and the constructivist approach (Hall, 1997, p.25). These techniques assist us in addressing some critical concerns about meaning, such as 'where does meaning come from?' and 'how can we access a word's actual meaning?' After defining them, we are to classify the meanings associated with a single concept and identify the underlying intentions.

According to Hall, "the reflective approach assumes that meaning is in the object, person, idea, or event in the real world, and that language serves as a mirror, reflecting the genuine meaning as it already exists in the reality" (Hall, 1997, p.24). For example, in the fourth century BC, the Greeks used the term mimesis to describe how not just language, but also drawing and painting mirrored or reproduced Nature, as shown in Homer's renowned poem, The Iliad, which imitates a heroic chain of events. On the other hand, the term 'rose', which we fully understand to relate to a genuine plant with thorns and blossoms blossoming in a garden, could be wholly fictional or allude to the world's imagination. A question that may arise as a result of this method, in relation to cultural transmission, is: What if we lack a code that connects the concept

to this term or its picture in another culture? Because the real plant in the garden is no longer capable of resolving the communication breakdown between two distinct civilizations, one with 'rose' and the other without. Hall's second method, which takes the opposite position, looks to fill this void: "It asserts that the speaker, the author, is the one who imposes his or her distinctive meaning on the world through language." Words have the meaning that the creator intends them to have. This is the deliberate strategy" (Hall, 1997, p.25).

This argument also has its own points, since individuals do apply language to transfer or communicate things which are special or unique to them, to their way of seeing the world. It means that the intentional approach, as a general theory of representation through language, is also flawed, which will stand in the center of this study. According to Hall, the meaning produced in this approach remains private, while the essence of language is communication (Hall, 1997, p.25). Language is a social system while our private thoughts must negotiate with all the other meanings for words or images which have not been stored in language. To compensate for this defect, Hall brings up the third approach that I will mention, although it does not fit in the process of my research. The third approach is an idealistic one. If it were applied, it would not need to discuss the truth of meaning produced with language. According to Hall:

> The third approach acknowledges language's public, social nature. It accepts that neither things nor individual users of language have the ability to fix meaning in language. Things do not have meaning; rather, we create meaning via the use of representational systems, concepts, and signs. As a result, it is referred to as the 'constructivist' or 'constructionist' approach to language meaning. According to this perspective, we must distinguish between the material world, which contains things and people, and the symbolic practices and processes that underpin representation, meaning, and language. Constructivists do not deny the material world's existence. However, meaning is not conveyed by the material world; it is conveyed by the language system or whatever system we use to express our notions. Social actors construct meaning by utilizing their culture's conceptual systems, as well as language and other representational systems, in order to make the world meaningful and to transmit that meaning to others (Hall, 1997, p.25)

Hall has the same concerns as Edward Said’s. Their intersection point is where the French social theorist Michel Foucault stands. In the rest of the study, I will be talking more about Hall and the role of Foucault in shaping his views on language, power, and discourse, like Edward

Said. Before I do this, I will deal with the issue of stereotyping and its relation with representations from Hall's point of view.

Broadly, *Cultural Representations and Signifying Practices* by Stuart Hall investigates stereotyping and how this practice is employed to create negative representations of people, society, and groups (Hall, 1997). For Hall, "Stereotypes are a type of representation in which a group of people are believed to share few, and often exaggerated, characteristics, which can generate oppressed identities and perpetuate social inequalities" (Hall, 1997, p.17). While stereotypes classify people in a similar manner, they decrease the person to those simplified and exaggerated characteristics, believing there is possibility of change, and persist that they are natural. Any sort of complexity is ignored or refused, and it is denoted that everything that is necessary to know about the person can be known by referring to the features of the stereotype. To sum up, a stereotype expresses roughly that "this is what you are, and this is all you are" (Hall, 1997, p.25).

Additionally, stereotyping promotes an isolation technique in which people who do not conform to social norms are excluded, and their exclusion is enforced by fitting them into a set of purportedly unacceptable preconceptions; the 'Other'. This eliminates any expectation of meaningful debate, either about or with them, and insures their continued isolation. This is most effective when rough power imbalances allow the dominant group to employ the approach without opposition (Hall, 1997). Hall delves deeper into the core of this power, demonstrating how it encompasses multiple forms of symbolic power in addition to more explicit economic and military force. Edward Said, for example, has detailed how depiction of the Orient, including Islam, produces a sort of mass stereotyping that aided the West in its battle for hegemonic domination over the East. Other theorists, including as Gramsci and Foucault, have extensively dissected the core of this power, agreeing that it entails far more than brute force and persuasion, and that representational techniques such as stereotyping play a significant role as well.

It's worth noting that Foucault's understanding of how power operates at all levels of society and culture, concealing itself in a complicated web of directions, would imply that stereotyping operates in a variety of exact ways, not simply from the dominant group downward. Hall adds depth to this subject by examining how racist perceptions of black men operate. In the past, for example, white slave masters exercised power by depriving black men of adult characteristics such as responsibility, authority, and sexuality. And nowhere is this more

clear than when they are addressed or referred to as 'boy' (Hall, 1997). He continues by stating that black males frequently contributed to this infantilization by adopting an excessively macho code of conduct, which in turn sparked white fantasies about black men's extreme sexual enthusiasm and bravery - the ultimate proposal of which expanded the idea that black men are endowed with excessively large sexual organs (Hall, 1997).

To notice the stereotype as a dual mode of knowledge and power requests a theoretical and political response "that challenges deterministic or functionalist modes of conceiving of the relationship between discourse and politics" (Bhabha, 1994). Like Foucault and many other theorists, Bhabha is highlighting the risk of assuming that a harmonious or symmetrical relationship presently exists between discourse and power. According to Hall, since we use principles of similarity or difference to create relationships between concepts, or to differentiate them from one another, stereotypes inevitably become hierarchizing categories that separate the 'I' from the 'other' (Hall, 1997). A review of the applicable literature on stereotype and representation discloses potential traps in stereotype theory. Since the study of representation has political aims, such as comparing groups for minorities, such traps should be determined according to the degree to which concepts and ideas have the potential to transfer over to the domain of practice.

Said also discusses Orientalism, a phenomena created by groups of intellectuals, artists, pundits, writers, and politicians by training a broad variety of Orientalist ideas and stereotypes (Said, 1979). He asserts that representation transforms the East-West encounter into "a power connection, a dominance of varied degrees of a multifaceted hegemony" (Said, 1979). On the other hand, when we think about Hall's representations theory, 'power' is not the only term highlighted, rather notions such as representation, racism, ethnicity, encoding/decoding, articulation, conjunctural analysis, etc., more readily indicate themselves and construct our reception of his work (Hall, 1992). Edward Said's *Orientalism* and Stuart Hall's *The West and the Rest* both search notions of power and discourse with consideration of the dynamics of the Western and the non-Western worlds. These works employ the notion of worldwide binary oppositions (unequal sides) and how some discourses, namely that of *The West and the Rest* and *Orientalism*, have both sprung from this idea and worked to hold it. While Hall engages with the idea of the West and the Rest – the Western world and how it has been described in opposition to the non-Western - Said investigates the relationship between the Orient and the Occident. Said's work mirrors, in a more concrete way, what Hall suggests in his work, by using the example of 'the Orient' as part of 'the Rest', against which the Western world locates itself.

Both segments carry considerable ideas about how power shapes perceptions of difference between societies, and in turn, how discourse shapes and sustains global hegemonic power.

Hall introduces us to the discourse of the West and the Rest and defines how the system of representation that it provides serves to legitimize the power of the Western world. He spotlights how the spreading of discourse about Western supremacy, and the comparative 'otherness' of the non-Western world, work to retain power hierarchies. As a cultural theorist, he takes dead aim at the building of Western discourse, which, he asserts, employs a binary of the 'West and the Rest' to underline European unity and non-Western inferiority. Employing Michel Foucault's ideas regarding discourse, and Said's Orientalism, Hall offers that the durability of such ideas carries on messing with even the best willing contemporary philosophers, such as Karl Marx and Max Weber, embracing those who looked to deconstruct the West as it was.

Hall's argument commences by pointing to the anatomy of 'the West' as a concept in itself, in which the West's utility as an abstraction drives European observers to rank societies into different categories and classes. This compresses a complex set of images and peoples into a simple idea by providing a standard model of comparison and supplying criteria of evaluation against other societies which may be ranked. Right away as a concept, the West became productive in its turn. It spontaneously created knowledge about other places and peoples where 'difference' acted as its markers. These societies and cultural differences from the West were the scales against which the West's success was measured. It was in the framework of these relationships that the concept of the 'West' received practical meaning. National cultures accumulate their powerful sense of identity by contrasting and comparing themselves with others (Hall, 1992). Further, this concept of the West blurs the broad differences among Westerners, presenting them as a homogenous unity.

All in all, what comes from Hall's work *The West and the Rest: Discourse and Power* as a contribution to the search for the concept of the West, and in turn the East, falls into four different, but related, ways. First, the West as a concept allows us to qualify, then classify, societies into different categories, such as 'us' and 'them' or 'Western' or 'non-Western'. Secondly, it creates a set of images or stereotypes and a system of representation, like 'Western = urban = developed' or 'non-Western = non-industrial = rural = under-developed'. Thirdly, it comes up with a standard model for contrast and comparison that explains the differences.

Finally, it provides a criteria of evaluation for ranking societies, and constructs a certain attitude towards it.

Hall refers to the discourse of the West and the Rest by using Foucault's concept of discourse, and Said's *Orientalism*. He continues his work by bringing up two questions: How was this discourse formed? What were its main themes or its strategies of representation? According to Hall's study:

> Said contends that Orientalism was in some ways a library or archive of commonly held information. What held the archive together was a family of ideas and a unifying set of principles that had been demonstrated to be beneficial in a variety of ways. These concepts explained Oriental behavior; they provided Orientals with a mind, a genealogy, and an environment; and, most importantly, they enabled Europeans to interact with and even recognize Orientals as a phenomenon with predictable features [...] What sources of common knowledge, what 'archive' of previous discourses drew the discourse of 'the West and the Rest'? (Hall, 1992, p.186).

According to Hall, there are four main sources which shape this discourse: 1. classical knowledge; 2. religious and biblical sources; 3. mythology; and 4. travelers' tales. Among these, the fourth - travelers' tales - mostly relates to the theme of this thesis, in ways that will be viewed in detail. The concept of the East and the West has been an important theme since the birth of the Western novel in the 18th century, and even before. These fictional works, mixed with fact and fantasy, have depicted the East as a place of strange romantic adventures, weird creatures, Gothic experiences, and significant occurrences. The Oriental tales became a dominant genre that dealt with the culture of the Orient and manners of thought in the 18th century. For all one knows, the most fruitful source of information has been travelers' tales: "a discourse where description faded imperceptibly into legend" (Hall, 1992, p.207). According to Hall's study:

> The purpose of describing this extraordinary mixture of fact and fancy that comprised late medieval 'knowledge' of other worlds is not to mock the Middle Ages' ignorance. The purpose is twofold: (a) to demonstrate how these disparate discourses, with varying degrees of 'evidence,' provided the cultural framework within which the peoples, places, and things of the New World were perceived, described, and represented; and (b) to emphasize the conflation of fact and fantasy that defined 'knowledge.' This is particularly evident in the use of analogies to describe first encounters with unfamiliar creatures. Penguins and seals were compared to geese and wolves, respectively, while the tapir was characterized as a bull with an elephant-like trunk and the opossum as half-fox, half-monkey (Hall, 1992, p.208)

Hall has spent his career tracing the origins and evolution of discourse, as well as how it functions. He described it as a system of representation,' or, to put it another way, as Foucault put it, a ‘regime of truth,' in his analysis. Furthermore, he argues that discourse, in variously changed and remade forms, continues to bend the language of the West, its image of itself and 'others,' its meaning of 'us' and 'them,' as well as its behaviors and power relations towards the rest of the world (the Rest). This is especially true for the languages of racial inferiority and ethnic superiority, which are still in use over the world today and have a huge impact on people's lives (Hall, 1992). In novels, the East has a tendency to show itself as completely distinct from, and inferior to, the West, and vice versa.

1.4 Romanticism

"A vital component of British Romantic-period culture, the Oriental fantasy is anchored in characters and things that have circulated in European society since ancient times" (Saglia, 2002, p.75). Unlike Classicism, which placed a premium on objectivity, Romanticism places a premium on objectivity, which coincided with the advent of Orientalism. Between the late 18th and early 19th centuries, the Orient exerted a rising influence on British literature, visual and decorative arts, architecture, manufacturing, political and economic debate, and a plethora of other disciplines and fields of knowledge. This dates all the way back to the late 16th century, when Britain became increasingly exposed to the East through an expanding network of diplomatic, commercial, and political ties, which began with the initial and deliberate contacts between Elizabethan England and the Ottoman Empire and culminated in the capture of every significant part of the Indian subcontinent in the mid-18th century. Meanwhile, the reputations of Eastern images, narratives, and objects, in British culture happen in the context of steady waves of fashion from 18th century “*turquerie* and *chinoiserie*, through the Indian and Spanish-Moorish manias of the Romantic era, and the late 19th century craze for all things Japanese” (Saglia, 2002, p.75). This element of British culture has been present and active for hundreds of years. It was crucially linked to Britain's global expansion during the 18th and 19th centuries, and it has gradually spread from its earlier manifestations into a crossing of texts and objects that is becoming increasingly universal, visible, and accessible within British culture.

The Oriental movement, as a period of consumption and production, and as a reconstitution of otherness, underwent significant transformations in Romantic-period culture, most notably in literary discourse, where this mutation manifested itself in the transition from 'pseudo-oriental' 18th century textuality to the more accurate 19th century textuality (Saglia, 2002).

Archaeologically documented works of Romantic literature developed concurrently with the Orient's simultaneous fame as objects, spectacles, and narratives. For example, William Beckford's Orientalist text *The History of Caliph Vathek* (1786), which is situated between 18th-century culture and the Romantic era, serves as a starting point for a study of such transitions. Because of its extensive annotations, *Vathek* demonstrates that, in addition to maintaining the continuity of 18th century Exoticism, romantic uses of the East are distinguished by an increased representational accuracy and a rising materiality of the Orient, both of which occur within a wholly consumerist Orientalism (Saglia 2002). As Saglia points out, "the East is becoming more and more freely available in a metropolitan area, which is witnessing an increase in consumption of the Oriental in the form of items and objects, visual experiences, and literary texts" (Saglia, 2002, p.76).

In general, Orientalism is a plurality of political, economic, and cultural modes dealing greatly with Eastern culture. Since the very beginning, Eastern literature has been a wellspring from which the West has freely borrowed. In other words, “Orientalism is not rooted in the Romantic period. Yet, during that era, it has flourished and spread out, particularly, in British Romantic literature” (Taylor, 2004, p.1). To understand Orientalism in the British Romantic era, we must consider its linkages with the widening British Empire, and the growing role of regions such as India, Pakistan, Egypt, Persia, and China in British economics and culture. Study of languages such as Sanskrit, Indian, Ottoman Turkish, and Persian, under the care of scholarly Orientalism, as practiced by Sir William Jones and others in the later 18th century, becomes necessary for British colonial growth. These languages were very important for soldiers, travelers, and traders to communicate with those they recruited for Imperial goals. According to Taylor’s study:

> Orientalist trends continue to be influenced by translations of Middle Eastern and East Asian texts into English, as well as imports of Eastern goods, in a variety of forms of popular Romantic culture, including literature, painting and engraving, home décor and fashion, garden design, and architecture. Thus, by the time Moore's Lalla Rookh is published in 1817, it enters a culture already saturated with its own, frequently strange, interpretations of Eastern artifacts and literature (Taylor, 2004, p.2).

One of the most important works was transformed with the earliest translations of *The Arabian Nights* into French by Frenchman, Jean Antonio Galland, between 1704 and 1717. It was an important work in furnishing to Western Europe the image of the Orient as a land of

wonders, wealth, mystery, intrigue, romance, and exotic setting. The distribution of these tales in English inspired many writers to come up with a new genre, which, later on, was termed 'The Oriental Tale'. During the 19th century, Romantic Eastern stories continued to spread, characterized by exotic settings, supernatural events, and extraordinary characters. The East is often represented as an exotic 'Other' in Romantic literature. Romanticists used to tackle themes like the sublime, nature, heroism, and ancient history. Orientalism in the Victorian era had another source in aspect of 18th &19th -century European and British culture and that was the romantic visions of the Orient as represented in the works of Samuel Taylor Coleridge, George Gordon, Lord Byron, and Thomas Moore's *Lalla Rookh*. Orientalist literature appeared mainly popular during the Romantic era in Britain when generally seen as starting with the French Revolution in 1789 and ending with the rise of Queen Victoria to the throne in 1837. This period was the transformation of Britain into the world's superior colonial power and the appearance in the country of a new literary fashion we now call Romanticism. Most of that period's major writers, either prose or poem that I named some of them above, were engaged with and reacted to Orientalist accords of the time. The pile of work these writers generated through this engagement is a part of what literary scholars call as Romantic Orientalism. Romantic Orientalist literature has applied a deep influence on European and even later on American cultures and extended to these days to modify conceptions of the orient especially the Middle Eastern and Asian countries and peoples. This collection is to peruse Romantic Orientalism by studying the historical contexts of its appearance and a choice of its scholarly and literary presentations.

Among the most admired writers of that period is Lord Byron. In his famous poem *The Giaour*: *A Fragment of a Turkish Tale* (1813), he represents and deals with the values of traditional Islamic culture as wildly different. Another well-known poem tackling Eastern culture is *Kubla Khan* (1798) by Samuel Taylor Coleridge. The latter creates imaginary landscapes and depicts the extreme mystery of the world where Kubla Khan lives. One of the great Oriental novels during the Romantic period is Walter Scott's *The Talisman*, in which he shows his enthusiasm for revisiting the ancient past, alongside the heroic bravery of some historical figures. This remarkable novelist has attracted an unbelievable amount of attention during the 19th century.

1.4.1 Exoticism

Although nowadays, the term ‘exotic’ is used casually - such as ‘exotic fruits’, ‘exotic hobbies’ and ‘exotic dancers’, Exoticism is a complex, philosophical, historical, and representational issue. The ‘exotic’ means simply that which comes from elsewhere. It derives from the Greek ‘exotikos’, via the Latin ‘exoticus’, which have the relative sense of the English word ‘foreign’. But in art and literature, the term ‘Exoticism’ invokes humiliating connotations of Eurocentric, naïve, attitudes to non-Western cultures, suggesting clichés of collective women of the seraglio (harem), palm trees, and camels. Many Romantic artists especially early painters that I mentioned in the previous pages, found the journey to the Orient a voyage to a place beyond factuality, a safe place for the soul and a refuge from daily life. According to Parry (2018),these exotic lands served as a kind of multicolored, alluring mask of the more mysterious side of the human psyche. Parry states that:

> The exotic, for the Romantics, was often explicitly linked with the erotic, established on the myth that the Levant (modern-day Lebanon, Syria, and Israel) enjoyed a laxity of morals quite unthinkable in Europe. Eroticism became an area free from moral conventions; bodily sensations were no longer idealized but seen in all their carnal and sensual reality (Parry, 2018, p.23).

As long-distance sea voyages became potential, Europeans became more interested in the exotic East. In fact, people in European countries were attracted through the power of their imaginations to more colorful and attractive the Orient. This was when the European states in nineteenth century engaged in a global competition to establish empires, exclusively England. Cities multiplied during the industrialization process in Europe, and people who were tired of the difficult conditions of these cities felt the need for a psychological escape. Probably this motivation to escape became the most key driving force of the concept of exoticism during the Romantic period. Then, through this way the exotic became one of the important aspect of Romanticism . Just as Romantics answered to the enthusiasm of people for a distant past, thus they provided images of distant places. For example, the same way that Spain was a favorite exotic setting for French Romantics, North Africa and the Middle East provided images of the Orient to Europeans, too. Although Exoticism was evident in the field of music in previous periods, as the effect of such travels and a principal trend of the 19th century, exoticism has been used to represent the musical equivalents of remote and foreign tendencies in the fields of literature and stage setting (Acunaz, 2021, p.1).

Therefore, it is not surprising that, if it is realized as a systematic set of predetermined ideas about non-European lands and peoples, Exoticism obviously places itself in agreement with social, art and political Imperialism. Before 1845, 'exoticism' as an adjective used to refer to botanical specimens, where the noun 'exotisme' appears to sum up a valorization of other cultures over one's own. The main concern of Exoticism is the perception and description of difference, or 'otherness'. Exoticism had this charm to take people, hooked in a certain routine, to different worlds and could make them experience the beautiful unknown lands. Then, reference to Orientalism becomes essential along with exoticism as both concepts treat a tendency toward other cultures (Acunaz, 2021). One of the most criticized issues about Orientalism is its Western force of meaning on the East in which the true East is often not reflected.

Significantly, from the 18th century onward, the world outside Europe entered the world of French, and mainly English, letters. Françoise de Graffigny wrote *Lettres d'une Péruvienne* in 1747. These letters narrate the tale of a kidnapped Inca princess who discovers Parisian culture and describes her misadventures in France. This novel encompasses a theme of a foreigner who has contact with French culture. A similar cosmopolitanism expressed itself in works of philosophers such as Montesquieu, Voltaire, and Rousseau. Montesquieu wrote two masterpieces, *Les Lettres Persanes* (1721) and *De l'Esprit des Lois* (1748). *Les Lettres Persanes* is a novel seemingly about Persians and Parisians. However, this work is more of a monograph of French life from the eyes of two fictional Persians who visit France and wonder at the weird and exotic country that they discover. The two Persians speak French and understand French culture quite well: in the end, Persia emerges as the foreign and exotic space.

The first philosophical research about Exoticism, in 1908-18, remained incomplete. Victor Segalen a French writer, criticized his contemporaries' "'reductive' understanding of exoticism through geography (tropicalism) and history/politics (colonialism), but he stopped short of offering a conceptual alternative" (Kuehn, 2015). *Essay on Exoticism*, written by Segalen between 1904 and 1918, at the height of the age of Imperialism, includes his attempts to define "true Exoticism". According to him, not only would his work replace 19th century notions of Exoticism that he considered jaunty and romantic but would also redirect his contemporaries' propensity to reduce the exotic to the 'colonial' (Segalen, 2002). Segalen's critique visualizes a mechanism that perceives cultural difference, which it locates as an aesthetic and ontological cost, rather than assimilating it: Segalen states that "exoticism's power is nothing other than the ability to conceive otherwise" (Segalen, 2002, p.19).

According to Staszak, “Exoticism in 19th century literature was mostly understood through geographic remoteness and Europe’s scholarly and political concerns in foreign nations” (Staszak, 2009, p.43). In Britain, *One Thousand and One Nights* (or *The Arabian Nights*, as the work has also become known after the first anonymous English translation of 1706) was an example of the simultaneous scholarly preoccupation with ‘Arabia’, an intensifying political interest, and the simple desire for good stories.

For the purpose of demonstrating the foundations of Exoticism in the 19th and 20th centuries, I begin with Orientalism, which is appropriate given the widespread use of Orientalist style and conceptions in French design and literature. Orientalism expressed itself in European declarations from the 18th century, such as *Montesquieu's Lettres Persanes*, which were written in Persian. 19th century France presented a reproduction of literary projections of landscapes, scenes, and characters supposedly from the Middle East and North Africa. The following French works and artists mark 19th century French Orientalism: René de Chateaubriand, father to the Romantics, wrote the widely read *Itinéraire de Paris à Jerusalem* (1811) containing chapters on Constantinople and Alexandria; Ingres painted his famous imaginary *Turkishesque Grande Odalisque* in 1814; Victor Hugo’s fanciful collection of poems entitled *Les Orientales* appeared three years later in 1838. Sitting in a Paris concert hall in 1845, one might well have heard a new and foreign kind of music, such as *Félicien David’s Symphonie du Desert*, which received its premiere in 1844 at the Paris Conservatory. Théophile Gautier was in attendance, and the work enjoyed instant success.

The clichéd, imitative, and artificial nature of Orientalism constantly appears in the exoticism of the plastic arts, and in writing. For example, Gérard de Nerval’s *Voyage en Orient* (1851) shows the chasing and reproduction of female replicas and types that spread through 19th century Orientalist art and literature. *Voyage en Orient* is a fictional autobiographical letter written to a friend, in which the narrator illustrates his relationships with certain Orientals. The protagonist, Gérard, travels to the ‘Orient’ where he experiences different degrees of friendship. According to the custom of his Cairo neighborhood, he is supposedly forced to live with a woman. Gérard must decide to buy one from a slave market, immediately. He purchases a Javanese slave named Zeynep after visiting several slave markets and matchmakers. However, this narrative becomes far more of a lyrical exploration of the imagery of Orientalism. He chooses Zeynep because she resembles a Dutch painting of a Javanese woman that he has seen in Europe. Thus, Gérard looks for a *representation* of a woman. In the Orient, he is in search of man-made representations, or artificial imagery, models of which he first saw in Europe.

Indeed, Orientalism cultivated an entire tradition of imitating or discovering European-generated images of the Orient. According to Savigliano:

> Exoticism is a fantasy-based strategy for establishing order in an unpredictable world; a daydream motivated by happy self-assurance and expansionism. It is the ostensibly benign component of exploitation that is concealed behind playfulness and insanity. Exoticism is a representational style in which identities are allocated arbitrarily. Additionally, it is an act of arbitrarily combining fragments of knowledge, crumbs of knowledge, and fiction in crude, sweeping motions justified by harmless dullness (Savigliano, 1995, p.189).

While such exoticism was mostly constituted of eternally repeated tropes, the Romantic era was also a time when Europeans went more than ever before to personally investigate the remote lands about which they had only read. Much of this travel was heavily influenced by the views fostered by European colonialism during this time period. The indigenous peoples of the majority of exotic areas were portrayed as naturally slothful and incapable of self-government. Many travelers, particularly men, saw the ladies of nearly any exotic nation as more sexually admirable and convenient than the women in their own countries, and thus they are portrayed in fiction, drama, art, and opera.

Exoticism, which was primarily based on manufactured imagery, previous artistic representations, and stereotypes, was employed to characterize cultural differences by numerous English writers back in their native country of origin. Almost like Said's discussions of the Orient that he views it as a product of Romantic European invention in his work *Orientalism*, a complex and powerful aesthetic motive emerged from exoticism in literature, redefining the boundaries of the European imagination and pushing it to the brink of disbelief, where the line between fact and fiction became increasingly blurred. So it should come as no surprise that oriental tales have exotic locales, supernatural occurrences, opulent events, individuals with complex behavior, emotions, and speech patterns, among other things. A preference for trip literature developed concurrently with France's golden age of colonization, a trend that was contemporary with, and possibly identical with, the emergence of exoticism. Numerous works by the writers Porter cites, including those by Chateaubriand, Lamartine, Théophile Gautier, Gérard de Nerval, and Pierre Loti, are now identified with the formation of Orientalist and exoticist literature. A fuller philosophy of exoticism would be offered with the advent of so-called postcolonial theory from the 1970s onward, which was covered further in previous section of this chapter, where I delt with Edward Said.

Chapter Two

2. English Adventure Fiction

In this chapter, I will try to shed a light on the importance of travel writings and the track that they have passed through to become literary texts. Travel writings have been accepted as objective texts that reflect solely what the traveler saw. A travel writing does not need much talent to be composed. Although travel writing has become a genre in literature worth studying, there are some of them that never appeal to be reviewed due to their tedious solid geographical, cultural, social information. Therefore, along the history of travel writing they have been travelers who could convert their travel writing into a subjective text to make their writings immortal. They must have had a sense of adventure who could both travel to long distances and blend their adventurous subjective mind in the form of fiction novel that is called in the field of literature Adventure novel. What if they embed the writer's political context or they become an aesthetically strategic tool in the service of imperialism? This chapter will dig into the root of these issues, to some extent.

2.1 Imperial Fiction

Historically, European visitors have been drawn to the geography of unexplored regions around the world. Expansion began with journeys eastward through land routes and across the Mediterranean Sea, ultimately leading to the Atlantic. As a result, Europeans found overseas lands while on the hunt for riches such as gold, ivory, slaves, or agricultural resources, and through commerce and travel inside those lands, they developed imperial relations with the countries they discovered. The notion of ‘journey,’ along with trade and settlement, may possibly have been completely Eurocentric, with Europeans being regarded as only discoverers and narrators of the rest of the world. Large-scale expeditions were launched, man-made artifacts were collected, catalogued, and categorizes were developed, and the world's most remote regions were charted. It was possible to obtain enormous amounts of information about faraway locations. In some agoras, prominent writers, scientists, and explorers congregated to discuss their works. Robert Louis Stevenson, Rudyard Kipling, and H. Rider Haggard were just a few of the names who frequented the Savile Club in London. Jules Verne became acquainted with Cuvier and Chateaubriand, as well as Emperor Napoleon Bonaparte, at the Geographic Society in Paris, founded in 1821 by Jean Nicolas Buache, Louis XVI's geographer. These organizations, along with their members, made significant contributions to knowledge sharing

and dissemination. The Industrial Revolution facilitated the transmission of knowledge, culminating in the early nineteenth century unification of technical positions. Intellectual excess and knowledge diffusion were critical aspects in this period's development of the 'adventure novel.'

Writing, traveling, exploring, and learning about the far-flung lands under Queen Victoria's dominion provided inspiration for adventure stories in the name of the Crown and Country as the British Empire grew to encompass one-quarter of the entire world and became known as the "Great Empire," during which time the sun never set for a period of time. These novels quickly developed into a distinct genre, scientific romance literature, which served as a forerunner to science fiction and was characterized by its own archetypes and cliches (Hinz, 1972, p.418). We were living through a period of Imperialism. For instance, the stereotype of the 'great white hunter' originates from this genre, as nearly often, the narrative's hero or one of the heroes is based on a character fitting this description: a white man seeking fortune and adventure in the Empire's darkest regions, as described in the novel. Indeed, this great white hunter was almost always on the quest for something, whether it was a long-lost civilisation, which served as the specific motivation for the novel, or, more frequently, the 'penny dreadful,' which functioned as the fundamental narrative device for the novel (cheap popular serial literature produced during the 19th century in the United Kingdom).

Among the most well-known writers of Imperialist adventure, H. Rider Haggard is best known for creating Allan Quartermain, the protagonist of *King Solomon's Mines* in 1885, which became a classic novel (Hinz 1972, 417). Quintmain is often regarded as the archetypal great white hunter; he was humble in manners, well-known for being honest in action, aristocratic in manners, gently superior to the natives he was traveling with, and proficient in shooting.

A number of Quartermain's short stories have featured his habit of using a fictional changing drug, termed "Taduki," as a postulate for sending him back through time to battle Norse devils and other exotic opponents, a practice that has been featured in a few of these works. The stories of *Allan Quartermain* and *King Solomon's Mines* are the most well-known of the Quartermain sagas. It is the former that tells the story of Quartermain and his companions' search for the long-disappearing source of Biblical King Solomon's wealth, as well as their meetings with a hidden valley where vicious tribal conflict is in full swing. For all I know, *King Solomon's Mines* is often regarded as the purest example of an Imperialist adventure game ever developed. According to the biblical account, Solomon was a wise and powerful king who

accumulated vast wealth in the form of gold, silver, ivory, apes and monkeys, weapons, spices, jewels, and peacocks. The Old Testament book of *1 Kings*, Chapter 10, provides the most detailed account of Solomon's wealth. The myth of King Solomon's Mines is based on the Biblical account, which portrays Solomon as a wise and powerful king who accumulated massive wealth in the form of gold, silver Where Solomon had gotten all of his wealth, and where the Queen of Sheba, who had given him a large portion of that treasure, were both the subjects of legends. A possible site in Africa was first mentioned in the 16th century by both Dutch and English explorers who connected the kingdom of Sheba with the Great Zimbabwe (once a part of Rhodesia under British rule, now the country of Zimbabwe). Haggard drew inspiration for his novel's setting in a generalized central African location from these myths and tales. Other stories and current investigations, on the other hand, situate Haggard's Mines in the Middle East, which is consistent with the historical record.

Another Imperialist adventure archetype in fiction was created by Rider Haggard, in addition to Allan Quartermain: *She, A History of Adventure* (1887), which had the episode "Who Must Be Obeyed" as one of its episodes. Often, it was not the great white hunters that spread civilization, but rather it was their goal to locate an ancient white Empire that had existed in the past. He and his companions journey to the most remote parts of Africa in search of his ancestor's long-lost city, which they uncover in the film She. The mysterious power that has allowed Ayesha, an ancient Greek Queen, to live for so long has enabled her to do so for so long. In the course of their investigation, the adventurers learn that the tribe's people are subjected to the reign of a hideous white queen, who is known as 'Hiya', which means 'She-who-must-be-obeyed' in the local language.

Contrary to the fact that Rider Haggard was not declared to be a canonical author in literary orbit because of his restricted reputation, he was accredited by a large number of literary critics as an Imperialist writer whose adventure novels or quest narratives contributed to the enrichment of the British Empire (Hinz, 1972, p.417). It is interesting to note that Imperial adventure fiction, which spread through the most of 19th century Imperialist literature, implies an Imperialist discourse which circles around the adventurously heroic experience of the white male in colonial surroundings. Indeed, from the beginning of the 18th century , the ascent of the Imperial adventure novel up to the late 19th century is observed, and Imperial adventure fiction stood out as the outstanding literary genre, encapsulating the nourishing ideals of the British Empire. More notably, Imperial adventure fiction was to underpin the solid discourse of Imperialism or Orientalism that attempted to wipe away the Oriental 'other' textually and

imaginatively. Rider Haggard's *She* is classified as a common model of the 19th century Imperial adventure novel that infuses an Imperialist discourse which derives its influence and authority from Orientalist ideology.

After all, as mentioned in the title of this chapter, it is important to deal with the key concept of Imperialism itself, and how it relates to the literary domain that covers our study. As a result, I may well be able to explain what that phrase can mean, or how it may contribute to access to the deep concept of Imperial adventure fiction. In the words of Nuenning, empire is a relationship, formal or informal, in which one state controls the effective political sovereignty of another political society, which is "one of the traditional works on the subject" (Nuenning, 2015, p.8). Despite the fact that the notion of 'Empire' is as plain as its reference, it is necessary to emphasize the different nature of the British Empire's foreign colonies, or holdings, as they were sometimes referred to, in the current context. Accordingly, imperialist literature refers to a body of work that is set in the colonies or reflects the colonialist frame of mind, and which uses language that is primarily reflective of the paternalistic state that is in power at the time. In literature, imperialism is often referred to as colonialism literature, imperialist literature, or colonialist literature. Joseph Conrad's *Heart of Darkness*, George Orwell's *Shooting an Elephant*, and Rudyard Kipling's *The White Man's Burden* are all considered to be works of literature that portray Imperialism's perspective. The British Empire's literature is mostly divided into two distinct camps, which reflect the era's differing attitudes (Greenblatt, 2012). One group claimed the Empire's mission was to push its boundaries in order to better the world's quality of life. *The White Man's Burden* by Rudyard Kipling and Chamberlain's *True Conception of an Empire* are two examples of this concept. The second faction believed that the Empire's notions of world improvement were a smokescreen for the Empire's exploitation of foreign nationals.

At the same time that the substantial phrase 'Empire' may appear to be self-explanatory at first glance, 'fiction' is an ambiguous term that may cause misunderstanding. A number of alternative meanings are assigned to the term "fiction" by the *Oxford English Dictionary*. A work of fiction is categorized as a novel or a story if it is "imaginatively invented, or more precisely, if it is concerned with the narration of imagined events and the portraiture of imagined characters, as well as a work of fiction classified as a novel or a tale." On the other hand, fiction is described as "any concept that is understood to be contrary to reality but is widely accepted for practical convenience, compliance with established use, etiquette, or the like." In law, for example, the fiction that an agency is a "person" distinct from its members is used (Cohn, 1995).

These legal fictions are theoretical forms or standards that portray something as true that is manifestly false or contradictory to the facts, but which are immensely beneficial in dealing with complex occurrences and help crystallize our thoughts and actions in difficult situations. In this way, the title is purposefully double-sided, alluding to the term's dual meanings: as a literary, nonreferential tale, and as a "plural form as theoretical construct," as the title indicates (Cohn, 1995, p.35). This understanding is necessary in order to do research on the interplay between works of narrative fiction about the British Empire and the theoretical and ideological foundations that shaped the Imperial concept.

In general, the phrase "fictions of Empire" refers to literary narratives that are based on the British Empire and that deal with the experience of being a part of the Empire as a result of its existence. Many authors, such as Frederick Marryat, Robert Ballantyne, Lord Curzon, Rudyard Kipling, and Joseph Conrad, developed the Imperial topic in the 18th century, and their adventure literature became very famous and important literary representations of Imperialism and the Empire. In a larger sense, the term "Imperial fiction" refers to the wide range of ideological structures that have been prophesied by colonial rhetoric. These structures may also be referred to as fictions, as they are intelligibly at odds with reality (Nuenning, 2015). These conceptual and ideological fictions might be defined as recurring images of Empire, the Imperialist, and his perceived goal, as well as the colonized 'Other' (Nuenning, 2015). According to Nuenning, "such fictions are composed of predispositions, biases, attitudes, and epistemic habits that serve as both agreed-upon norms of comprehension and cultural traditions of viewing the world" (Nuenning, 2015, p.12). While persons who employ these fictions are often unaware that they are fictions in contrast to the reality, this does not diminish their penetration. Indeed, it can strengthen them, as they consolidate our thoughts without our critical reflection. These fictions construct the institutionalized system of thoughts, beliefs, presuppositions, and judgments that underpin Imperialist mentalities (Nuenning, 2015). These ideological fictions are closely similar to literary fiction in that they are expressed most succinctly through arbitrary plotlines, mythologies, and metaphors that preserve and legitimate the Imperial project.

When Edward Said writes about Orientalism in his book *Orientalism*, he refers to it as "a system of ideological deception," which is the second sense of the word (Said, 1979, p.321). Said also considers "fiction" to be synonymous with expressions like "a collection of ideas, beliefs, clichés, or learning," "systems of thinking," "discourses of power," and William Blake's famous "mind-forg'd manacles," among other things (Said, 1979, pp.205, 328). It is undeniable

that the vast majority of what Said sees about Western views of the Middle East, which is referred to as Orientalism, is also related to perceptions of the construction and operation of the ideological fictions of the British Empire, with which we are currently dealing. The Orient, according to Edward Said, "is a term that has a history and a tradition of thinking, imagery, and vocabulary that has given it actuality and presence in and for the Western world" (Said, 1979, p.5). From this vantage point, it is also conceivable to perceive the British Empire as a collection of deeply held and usually unconscious beliefs, emotions, sentiments, and values, rather than as a collection of tangible objects.

In Nuenning's view, the ideological fictions that accounted for New Imperialism were not only represented in, or reproduced by, the canonical works of "high culture," but were also a part of the culture itself (Nuenning, 2015, p.13). Between the late nineteenth and early twentieth centuries, nationalist and imperialist concepts were communicated through a variety of generic genres and media, including boys' stories and other young adult fiction, the music hall, popular art, schoolbooks, postcards, and packaging, as well as a variety of other genres and media (including cinema, exhibitions, and parades) (MacKenzie, 1986). Indeed, fictitious empires are not the only fictions of Empire that should be considered when attempting to address the question of what precisely constituted the Imperial concept. Examples include the examination of narrative fictions and their role in promoting, challenging, or even deconstructing the Imperial concept (as in the case of this study). According to historians, the deeply ingrained belief in English dominance, along with the corollary conviction that the indigenous peoples of the various colonies are in desperate need of elevation and civilization, are the two most pervasive fictions of British Imperialism. These are Empire's most essential ideological fictions, which functioned as Imperialism's conceptual foundations and moulded contemporary perceptions of the Empire and its people.

2.2 The Adventure Novel

According to D'Ammassa (2009, p.vii), "Adventure fiction has existed since the first primitive man or woman began telling wild tales about exciting events that occurred during the course of their day, perhaps to explain why a hunter returned empty-handed or a gatherer harvested fewer berries and roots than usual." Modern-day adventure novels, in the perspective of D'Ammassa, are usually referred to as "thrillers." In contrast to other genres such as detective stories or romances, adventure novels are a genre that intersects with and overlaps with all of the others, such as science fiction and fantasy novels. It is actually more accurate to say that an

adventure novel is a collection of numerous events and experiences that can be viewed as a whole. However, while there is no clear-cut, definable line between an adventure and a novel, we assume that an adventure is an event or a series of events that takes place outside the routine of the protagonist's life, and that these events are generally accompanied by danger and physical action in order to be classified as such. A quick speed is essential in adventure novels, according to D'Ammassa. The tempo of the plot is equally vital in deciding the overall success of a novel as the quality of the characterization, setting, and other elements of a manufactured work (2009). This genre developed out of and distinguished itself from the novel in a manner similar to that in which this genre developed and distinguished itself from the ancient novel prior to it: through action and suspense. Following Marzec (2007), the contemporary novel initially appeared in England as a reflection of the anxieties of the local labor class in the wake of the Industrial Revolution; as a result, it has been suggested that the novel started in England and spread throughout the world as a middle-class genre. Something that occurs, whether for the better or for the worse, is referred to as an "adventure" in Latin. To put it in its most basic form, an adventure story is a narrative of action. Exploring new places and meeting new people is what adventurers are all about. They enjoy trekking into uncharted terrain and getting lost in strange region.

Many adventure stories take place at sea, such as Robert Louis Stevenson's *Treasure Island* and Jack London's *The Sea-Wolf,* to mention a couple of examples, and it has been proposed that the adventure novel evolved from the journey story in its origins. This is especially true for voyages that involve the sea, the air, or the passage of time. Regardless of whether they are noteworthy, the journey is crucial.... Considering the parallels between the concept of trip in adventure books and another prominent literary style of the nineteenth century - Romanticism - is a fascinating exercise. Since antiquity, travel journals, particularly those written by travelers, have had a profound impact on art and literature, notably during movements such as Orientalism and Exoticism. During the nineteenth century, the Romantic movement, on the other hand, had the greatest impact on both the arts and literature. Romanticists are typically well-connected due to their ability to travel efficiently. Aristocratic ancestors such as Chateaubriand, for example, have served as Minister of Foreign Affairs in addition to being a renowned writer and novelist in addition to serving as Minister of Foreign Affairs. There is a distinct style and sensibility to each generation's adventure novels when it comes to the genre. By altering a scene, it is possible to place an adventure in a specific area and time. This is referred to as "setting the scene." Letourneux compares this setup to a "photo

frame," which Dindar describes as a "picture frame" (Dindar, 2008). To illustrate his point, Dindar draws on the work of Letourneux, who claims that the reader will be provided with a likelihood that is possible through the employment of referential codes that are tied to the world and other texts. It is possible to discover the work due to its historical context and material constraints. According to Letourneux, "there is no doubt that it is the setting [...] that establishes the link between adventure and reality, as well as the conditions of probability, which are critical when we become interested in a novel that is predominately concerned with the narration of extraordinary events" (Dindar, 2008).

It has been said by D'Ammassa (2009) that "Sometimes the adventure is intellectual rather than physical; the protagonist is subjected to a sequence of disclosures that alters the way he or she views the world." The adventure novel then writes itself, according to its age, once the setting has been created and the mechanism has been established. Clichés, fantasies, stereotypes, and even stereotypes themselves contain ideologies of the time that can be uncovered and found contained within them – in the writings of great travelers, in scientific achievements, in stereotypes and stereotypes themselves. Consequently, African barbarism is projected onto the continent, and the Manichean logic of adventure novels, as exemplified by Joseph Conrad's *Heart of Darkness*, is perfectly suited to the mechanism of the adventure novel. The relationship between humanity and the rest of the planet is dependent on conquest and possession in colonial ideology, and the adventure novel of that age makes use of that colonial ideology. Even if the line between reality and the adventure novel may appear to be excessively blurred, in reality it is not that far away, thanks to the philosophy of the time and the audience's own dreams associated with the locations. The adventure novel contributes to the colonial ideal of its own time without explicitly stating that this is its objective. It is an action-adventure story set in the modern era. The readers are introduced to the heroes, and their adventures and misadventures are followed. The work's structure, which alternates between anxious and carefree periods, gradually leads the reader to the conclusion. The majority of nineteenth-century adventure books adhere to the genre's rules, which include the following: the hero is the central character, the protagonist's point of view is unique, and the objective universe mirrors the hero's subjective lens; good and/or evil are absolute, and so on. However, there are some exceptions. The novelist Letourneux, who is referenced in Dindar (2017), describes this type of novel as "a well-oiled machine in which we may place one grain of sand, a troublemaking that disrupts its every pillar" (p.253). We discard the tragic hero and the romantic traveler, and we ignore the poet entirely. While a book such as Conrad's *Heart of Darkness*

displays the continent's worst element, it also reveals the "darkness" of humanity; the human face of barbarism, through the novel's lens. Rather than being a conventional adventure story, it is a novel that participates in a dialogue with the genre, defying genre conventions and creating a literary work that defies the rules it established during the writing process.

Comparing the current novel to the ancient novel, which was a story that was not concerned with whether or not it was fictional, the modern novel is almost wholly fictional. An author takes enormous delight in transforming an imaginary world into a novelistic reality for the reader, and it takes great pleasure in creating a novelistic reality for the reader. The novelistic reality, according to Robert, is a false construct (Robert, 1972). Even as it emphasizes its fictitious nature, the modern novel is dependent on its connection with reality, dualities, and ambiguity, a dynamic that is reciprocal in nature. *Don Quixote*, for example, is a contemporary fiction (Robert, 1972, p.11). Its Spanish author, whose name is commonly abbreviated to Miguel de Cervantes (1547–1616), lived an extraordinary life, during which he served as a soldier in the Spanish army. At some point during this time, he was captured by pirates and sentenced to prison after accounting discrepancies were uncovered while working as a tax collector for the government. Alonso Quitano is the actor who portrays the titular character in Cervantes' novel *Don Quixote*. He is infatuated with high-adventure stories, which inspires him to create a new character for himself, one in which he is an adventurous knight in dire need of adventure. To impress his fake love, Dulcinea, he assumes the character of Don Quixote de la Mancha and enlists the support of his next-door neighbor, Sancho Panza, in a series of heroic deeds. Reading far too many fictitious accounts of noble knights, which he thinks to be true, has given him a charming personality, which he has combined with his charitable nature. Quixote rides a broken-down horse while dressed in an antique set of armor that he has restored to its former brilliance. He embarks on a crusade against evil, abandoning his library and the world of books, where everything is unreal and fantastic, for an outdoor reality. Although his search is imaginary, his ideas of view are genuine. Then, when unreal acts have an impact on reality, where is the line drawn between reality and imagination to be found? As Dindar argues, the modern novel transcends orality by weakening its ties to reality while simultaneously constructing its own fundamental reality (Dindar, 2008).

The plot is told in a succession of self-contained episodes, the majority of which may be read on their own. While the first half is clearly intended to be humorous, there are some serious concerns as well, most notably those relating the lies we tell ourselves to make life easier and the consequences of cheating others. These become increasingly obvious in the second half,

ending in Quixote's utter insanity. According to D'Ammassa, "Quixote is clearly out of touch with reality, whereas Sancho Panza may be suffering from the inverse malady, so burdened by life's trials and tribulations that he has lost appreciation for the more pleasant aspects," because he is an unimaginative or uneducated man who is largely incapable of comprehending his master's spiritual concerns. Quixote's major exploits are swiftly eclipsed by those with Sancho Panza, and their dialogue is dense and sophisticated. The novel's second portion takes on a whole new tone. Quixote has been fooled several times, most notably by one of his closest pals. His fantasies are eventually replaced by grief, and he dies depressed and dissatisfied. Cervantes was one of the first authors to pay great attention to the psychology of his characters (D'Ammassa, 2009, p.52). Here, reality and delusion collide, resulting in literature. The language breaches its previous interaction with things in order to join this isolated dominance, from which it will never reappear in its rugged core as literature (Foucault, 1966). Thus, it is unsurprising that practically all modern books written after *Don Quixote*, particularly adventure novels, are sardonic, fantasy, and imaginary, as well as reality twisted by imagination, to the extent that many historians and critics have delved further into the subjects of these novels.

It is not just that the modern novel does not fit inside the framework of cyclical time, but it also becomes cyclical in and of itself by serving as both the beginning and the end of the novel. Everything about it is excellent. As Robert points out, modern novels contain a certain amount of realism; yet, this realism is an element of fantasy that the novelist enjoys toying with (Robert, 1972). No exception to this rule exists in the adventure book, which serves as a form of modern fiction in its own right. However, the adventure novel can also serve as a vehicle for the representation of ideologies in some instances. It is the purpose of the remainder of this study to throw light on adventure books and the ways in which they reinforce Imperialist hegemony.

The adventure tales that entertained Englishmen for two centuries and more after *Robinson Crusoe* were a vital component of the animating myth of English Imperialism. They were collectively the story England told itself as it slept at night, and they charged England's will with the energy to explore, conquer, and govern the world (Green, 1980). The early adventure novel was concerned with the discursive creation of race, gender, and nation in late-eighteenth-century Anglo-Saxon fiction, with the goal of refocusing European readers' attention on what they represented as a more prosaic, actual life in non-European places. Britain has produced more travel narratives and memoirs about the world outside of England than any other nation. "Anthony Jenkinson of the Muscovy Co. paved the path with his travel accounts there

in 1562; subsequent journeys by other Muscovy Co. traders" (Reed, p.25, 1893). R. Hakluyt published the Muscovy Company's records and accounts at the turn of the century. Samuel Purchas later published his own compilation of Englishmen's journeys in 1625, based on surviving manuscripts and other sources. Among them are the works of Anthony Sherely, John Cartwright, and John Newberry, as well as previously published works by Sherley and Cartwright. Between 1609 and 1610, William Parry journeyed to Persia with Anthony Sherley, while Robert Coverte may have been the first Englishman to travel. Thomas Herbert and John Fryer's published works are the most effective of these pioneer travelogues. Herbert, a member of Dodmore Cotton's 1628 embassy to Persia, authored what Curzon regarded as the most humorous work ever published about Persia (1892), which is also credible for its descriptions of towns and historical sites. Fryer, an East India Company surgeon who spent a year in Persia (1677-1678), was equally as meticulous in his descriptions of towns, buildings, and people. Another remarkable testimony from this era is that of Robert Stodart, a member of Dodmore's mission whose manuscript was unearthed in Oxford's Bodleian Library.

Pratt innovates the term ‘Contact Zone’ for non-European countries, describing this Zone as, “social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination — like colonialism, slavery, or their aftermaths, as they are lived out across the globe today” (Pratt, 1992). Pratt’s attempt is to propose a dialectic and historicized approach to writing about travel, because separated peoples in this space meet each other geographically and historically, and establish relations ongoing involving terms of coercion, extensive inequality, and willful conflict. By taking this fact into consideration, it is not surprising to face a great number of travelers from European to non-European lands in the early years of Imperialism, even until today. Pratt believes that “Europe’s constructions of subordinated others have been formed by those others, by the constructions of themselves and their habitats that they presented to the Europeans” (Pratt, 1992). According to Pratt there were two new, coincidental, and profoundly European, events in 1735, which proposed important dimensions of change in European elites’ understanding of themselves and their relation to the rest of the world (Pratt, 1992). “One of them was the publication of Carl’s Linné’s *Systema Naturae* (The System of Nature) in which the Swedish naturalist laid out a classificatory system designed to categorize all plant kinds on the planet, either known to Europeans or not. Second, was the launching of Europe’s first major international scientific expedition, a joint effort intended to determine, once and for all, the exact shape of the earth” (Pratt, 1992, p.15). The new version of knowledge which emerged was called ‘Europe’s

planetary consciousness' by Pratt (1992). This was a basic element that constructed modern Eurocentrism (Pratt, 1992, p.15). Therefore, this assumes connections between travel writing and knowledge that interact and intersect the world outside Europe, as well as inside. It considers the way that travel writing and enlightenment through natural history catalyze with each other to produce a Euro-centered figure of the world.

Two historical trends concurrently ushered in the English novel: the emergence of capitalism in tandem with the expansion of the British Empire, and land reform; 'the Enclosure Movement' (Marzec, 2007, p.1). Prior to that, the massive nationwide – and global – reconfiguration of humanity's relationship with the land had been strangely overlooked by contemporary literary and cultural theorists, and it continues to be a source of contention across almost all disciplines to this day. The enclosure movement, which dates all the way back to the monastic dissolution, sparked growth during a period in history when European countries competed for control of the Indian subcontinent and a commerce route to the Far East. This competition reached a zenith in the 18th century, when the English government concentrated on transforming the East India Company from a commercial enterprise into a political machine for foreign dominion. It persisted throughout the nineteenth century, giving different modes of existence to English people while colonial subjects in Africa, India, and the Middle East came under the sway of new sociopolitical schemas of land enclosure. Daniel Defoe, the writer of *Robinson Crusoe*, is universally considered to be the starting point of the genre in England. At the beginning of the 18th century, with Defoe, and many other writers, we can see the modern novel emerging from the primal essence of the several types of storytelling through the history of mankind. Marooned on his island, Robinson Crusoe makes a life for himself, as a new kind of man for a new kind of economic system (Sutherland, 2013). Sutherland states that if we look at Defoe's *Robinson Crusoe* thoughtfully, it mirrors what was happening financially at the same time in London, in the counting houses, banks, shops, warehouses, and offices. It was the age of trade adventure, capitalism, and entrepreneurship (Sutherland, 2013).

When we embark on an adventure, we fill a hole in our lives; it breaks up the repetitive flow of time and suggests that life might have been more exciting had we taken a different path somewhere along the way. "Adventure, according to D'Ammassa, is a subjective and extremely personalized experience" (2009). According to D'Ammassa (2009, p.3), virtually all fiction incorporates a sense of adventure, exposure to new experiences or knowledge, and changes in the characters' life at some point during their story. Despite the fact that there is no simply defining category for novels, we assume that an adventure is an event, or sequence of events,

that happens outside the protagonist's normal path of life and that generally involve danger, primarily bodily, on the protagonist's part. Because adventure stories move quickly, plot is almost as vital as characterization, setting, and other parts of a created work in the development of an adventure story. For instance, Defoe's work *Robinson Crusoe* has been characterized as a realistic narrative of travel and adventure including a homo economicus protagonist. Wealth and the pursuit of wealth are the central themes of his story.

After a long search, Crusoe comes upon a companion, an island local who has managed to escape from cannibals. Crusoe names him Friday; "the day he found him," and takes him in as his servant, or more obviously, his chattel in the sense that empires would always require slaves in some capacity. However, despite the fact that the name Robinson Crusoe is well-known, the name Friday has come to be linked with the indispensable servant, regardless of whether the servant is a "Man Friday" or a "Woman Friday," as D'Ammassa (2009) points out: In spite of the fact that the name Robinson Crusoe is well-known, it is the term Friday that has come to be linked with the important servant, whether it be referred to as "Man Friday" or "Woman Friday." Crusoe and Friday's conversation, which takes place while Crusoe is undergoing his religious conversion, provides an opportunity for some thorny criticism of organized religion, such as the tendency of priesthoods to use secret rituals to maintain their power base, and Defoe causes Friday to ask some complicated questions about Christian beliefs that Crusoe is unable to answer (D'Ammassa, 2009, p205). Crusoe becomes familiar with the island after twenty-eight years, and he learns to subsist on it while also gradually nurturing his crops. Then Crusoe proclaims himself 'the king' of his island, the sole owner of anything he has acquired as a result of his conquest. This is a method that was popular in many early novels and that has survived to the present day, according to D'Ammassa (2009): "The novel is written as if it were a real account of a true story." According to some sources, Defoe's story may have been inspired by true shipwreck survivors.

As a protagonist in Defoe's tale, Robinson Crusoe represents 'the white man'; like those who colonize, he colonizes the animals first, and then Friday, who is schooled by Robinson Crusoe himself. Defoe's novel might be viewed as a postcolonial literary work that contributes to the 'fixing' of the relationship between Europe and the 'other'. It builds patterns of reading alterity at the same time that it engraves the 'fixity,' naturalizing differences through the use of its own cognitive codes (Tiffin 2007, 160). Friday is referred to as 'other' in this context, and Friday's island is a colony of colored people. According to D'Ammassa, this story had an unmistakable influence on Jonathan Swift's (1726) Gulliver's Travels and inspired other

imitations, including Swiss Family Robinson by Johann David Wyss (1812), The Mysterious Island by Jules Verne (1875), and even the film Cast Away (2000).

2.3 Imperial Strategy Through Travel

The power that designedly fosters its own weakness, ultimately perishes of the atrophy thus engendered.

Curzon, *Persia, and the Persian Question*: 1, 386.

The desire to share what they have seen and experienced on their journeys has always existed among travelers, whether through the centuries-old stories of travelers or the contemporary reports of hired journalists, and we are always interested in hearing about what it is like 'out there,' as the saying goes. For its part, travel literature has only just begun to receive the level of scholarly scrutiny that it so richly deserves. In particular, it is fascinating to observe how travel writers perceive the world in which they travel, and to observe how their ways of experiencing the world may tell more about not only that environment, but also themselves. The numerous strategies and tactics that travel writers can adopt in order to paint a picture of the world they are describing, as well as the manner in which they are executed in their efforts to bring the world they are describing into focus, are also intriguing to see.

Imperial hegemony has always had a symbiotic relationship with literature, conquering, and empire building; imperial expansionist practices have not only facilitated, but also made feasible, travel writing. It was one of the Empire's methods of assessing its territory, prospering and achieving stability that it relied on the travel story. Europe was already discovering new lands through individual explorers, travelers, and adventurers. The travel culture, particularly for political purposes, stretches all the way back to the 18th century, when young English aristocrats were sent on their 'Grand Tour' as part of their education and to emphasize the critical nature of the huge mission of colonizing the world. Despite the fact that almost all travel narratives were written in Imperialist languages (English or French), racism, Orientalism, and patriarchy, there were a few travel authors who embodied Imperial creation's brutality and unresponsiveness. Travel narratives are an excellent source of knowledge about Imperialism because of its adventure, romance, and violence. For instance, Sachidananda Mohanty's Travel Writing and the Empire (2004), which Mohanty edited and introduced, offers a rare glimpse into this world of adventure, passion, and bloodshed.

When Susan Bassnett wrote The Empire, Travel Writing, and British Studies (2004), she was thinking about why it is important to study travel writing and what it might tell us about

the ways in which one culture develops its image of another, as well as the ways in which one culture develops its image of another. According to Bassnett, a number of choices exist in the subject, ranging from literary travel to travel as a tourist and diplomacy, the question of the veracity of travel reports, the topic of identity, and the writing of one's own biography, among others. Pallavi Pandit Laisram's Hajji Baba: Ideological Basis of the Persian Picaro (2004) examines the 19th century European reconstruction of Persia through the lens of James Morier's best-selling picaresque novel *The Adventures of Hajji Baba of Ispahan*, which was written in the style of the Persian picaro and published in the United Kingdom in the style of the Persian picaro (1824). She contends that humans may only engage in genuine, non-hegemonic cross-cultural communication when they journey sympathetically to another culture in order to grasp the thoughts and feelings of that society. Although she acknowledges the components that contributed to the success of the story, she considers it essential to look for its reductive and even offensive parts as well as its positive ones (Laisram, 2004).

According to Nash, there are three figures who play an active role in the British Empire, "but the very fact of their collective designation as Britain's Imperial Edwardian proconsuls suggests commonalties" (Nash, 2016, p.107). Lords Cromer, Milner, and Curzon, are among those whose works are not within the specific genre of travel literature, but are more like English gentlemen's diary entries. Many of them are records of personal travel. To Nash, Curzon's primary writings, like Milner's, suggest Empire is a project of 'romance', within individualized experiences specifically augmented by travel (Nash, 2016, p.108). The ability of empires and powers to keep and extend hegemony relies, to a great extent, on their knowledge and information of nations and colonies. A few centuries ago, England consulted expert Orientalists to expand its dominance in Persia, too. In the history of Anglo-Persian ties in the late 19th century, George Nathaniel (Lord) Curzon, Viceroy of India, looms particularly large. Beyond being solely a British politician, Lord Curzon was a traveler and writer who wrote many books that drew on his experiences, such as *Persia and the Persian Question* (1892), and *Problems of the Far East* (1894). *Persia and the Persian Question,* in two volumes, is based on six months' travel in Persia. Curzon's interest, as he mentions in the Preface, is to create the standard work in English on the subject, as a correspondent for *The Times* in London at that time. Curzon's initial writings develop Empire as a project of romance within an individualized experience enhanced by travel (Nash, 2016, p.89). In other words, for Curzon, travel became pivotal to an account of the Imperialist message. By applying Edward Said's analysis in the context of Curzon's travel writings, Curzon furthers the manifesto that almost achieves a transparent

stereotype of Orientalism (Ross, 2009, p.387). Curzon proposed this by theorizing a travel project of his own, dividing the purposes of his travel into two (Nash, 2016, p.108). The first motivation is political, and the second is personal enjoyment of the Eastern scene, or 'aesthetic Orientalism' as Said terms it. Curzon tended to fit within that block of Imperial patronage that looked to depict the East within the construct of Western power, which, according to Said, is Orientalism. As a declaration of an aesthetic of travel, it is argued that Curzon's writings hardly deviate from Foucault's equation of knowledge and power. Curzon seems to emphasize an unchanging, but unstable, Orient, which might look identical to what Edward Said thinks, while defining Orientalism as a static system of *synchronic essentialism*. According to Nash, Curzon supposed that the depression of the Eastern form of civil government, such as in Egypt and Persia, warranted European administration and control. Nash stated:

> I now turn to the discussion of the political circumstances in which Persia currently exists. In a country that is so far behind in constitutional development, so devoid of forms, statutes, and charters, and so deeply stereotyped in the East's immemorial traditions, the personal element is largely dominant; and Persia's government is little more than the arbitrary exercise of authority by a series of units descending in rank from the sovereign to the headman of a petty village (Nash, 2016, p.392).

Considering the fact that they are both Islamic nations, and Islam contributed to their degradation and general demoralization, Curzon, along with other co-thinkers, established the code of the childish, irrational oriental, incapable of governing himself, suggesting European tutelage was essential if the East was to develop. As may be expected, Britain was presented as preferable for such a governance role. Curzon's travel accounts yield themselves to Orientalist analysis, in addition to his individual qualities which emerge within his aesthetic Orientalism (Ross, 2009, p.394). In particular, he developed a romantic historicism and sense of occasion which fed into the Imperialist aesthetic while he was Viceroy of India. Curzon's writings are, in several key respects, characteristic of Orientalism, as determined by Edward Said. According to Curzon (as cited in Nash, 2016), the people of the East are presented as unchanging, picturesque, corrupt, and generally incapable of reforming themselves; this backwardness is both the theme of the travelers, and the source of his satisfaction:

> When General Yermoloff, the Russian Commander-in-Chief in Georgia, learned that Abbas Mirza was forming a real army, he reportedly exclaimed, "God be praised! I would be able to obtain them today, which I was never able to do previously. Malcolm was equally emphatic, seeing plainly that in a country as backward as Persia, with governing institutions and national

> character so alien to the civilized idea, the defence of the kingdom should be entrusted to an irregular army alone (Curzon cited in Nash, 2016, p.581).

At the climax of his political profession, Curzon, as Foreign Secretary, disclosed the motivation beyond his travel to the East:

> In my case, the purpose was twofold: to see the beautiful, romantic, and, above all, ancient things of the earth – a taste shared by most travelers, but which drew me to distant Oriental lands; and, secondly, to see how far studying these places and peoples would assist me in forming an opinion about Great Britain's Eastern responsibilities and destiny (Curzon, cited in Nash, 2016, p.2).

The quotation offers a distinction which I aim to examine, between travel as a pursuit of 'the romantic and the beautiful', and as a means of organizing knowledge of 'those places and peoples' that would give the travelers a competence in ruling over them in the future. Curzon appears to be reasoning for a simple link between the aesthetic value of travel and the political uses to which a pragmatic perception of Eastern lands and peoples might be put. Indeed, Curzon (1892) subordinates the second proposition altogether, when he claims:

> I need not conceal the fact that it is in elucidating that aspect that I am most interested personally, and that I would rather be the author of a political treatise that commended itself to the informed than of a travel book that piqued the public's fleeting taste (Curzon, 1892, p.4).

And /or

> ...it brought me more pleasure to be awarded the Royal Geographic Society's Gold Medal for exploration and research than it did to become a Minister of the Crown; and every moment I could wrest from politics – before they finally apprehended and imprisoned me – I devoted to the pursuit of my old love (Curzon, 1892, p.4).

Curzon' aesthetic Orientalism is enriched by a romantic recreation of oriental spots and landscapes in terms of the mythologies wrapped around them. According to Nash, Curzon's sense of Britain's tie to this imagined history contributed an embodied form to his Romanticism during his period as Viceroy of India, when aesthetic Orientalism became combined with an aesthetic of imperialism (Nash, 2016, p.406).

Said's Orientalism is one of the seminal books in the development of postcolonial theory, and it plays an important part in studies that deal with the connection between the colonizer and

the colonized. In his writings, Said accuses the literary world of failing to investigate or take seriously the study of colonization and Imperialism, and he creates key notions that are important to postcolonial theory in the process. To paraphrase Edward Said, Europeans attempted to justify their territorial conquests in the nineteenth century by propagating a manufactured belief known as Orientalism: the creation of non-European stereotypes suggesting that so-called Orientals were indolent, thoughtless; sexually immoral; unreliable; and demented. This group of European conquerors believed they were authentically characterizing the population of their newly-acquired territories in the East, according to historian Edward Said. In reality, what they failed to comprehend is that all of human knowledge can only be perceived through the lens of one's own political, cultural, and ideological frame of reference. There is no philosophy, whether political or literary, that can be considered completely objective. Orientalism, as analyzed by Edward Said, is heavily influenced by the conceptions of Michel Foucault, particularly his theories regarding the relevance of speech and the relationship between power and knowledge. Hegemony is yet another spiritual impact imposed on Orientalism by Antonio Gramsci's ideology, which evolved as a result of his work. Said uses the term 'hegemony' to describe how Orientalism functioned as a system of representation that served the purpose of consolidating the West's power and supremacy over the East, rather than just representing the East. With the help of Foucault's ideology, Said connects images, ideas, and texts to actual practices of government and subjugation, which were utilized to lead all non-white people around the world. One of Said's most important points is that even scholarly inquiry into the Orient, and hence "Orientalism," is fundamentally political in that it is an essential component of the Imperialist system of control and exploitation.

When it comes to science, the term ‘Orientalism’ indicates how Orientalists have constructed a system of knowledge in the modern era. 'Ours' and 'theirs' are the two opposing elements that the Western Orientals established in the world, according to Said. Not only were there geographical boundaries, but there were also epistemic divisions, which was more vital to understand. There were cultural differences between the West and the East, and they differed in their level of civilization, or in their lack of it. Orientals were seen as unable to take care of themselves, as lazy, lusty, illogical, and violent, yet they were also seen as exotic and intriguing by the Western world at the time. Furthermore, because of the West's self-proclaimed supremacy over the East, Western intellectuals came to believe that they were better suited to understand Orientals than those who lived in those regions themselves. Said claims that

researchers and men of administration took a profoundly Eurocentric, and as a result biased, 'double approach' to comprehending the Orient and the Orientals, which he calls the "double approach." Each and every story of the Orient, in his opinion, was susceptible to generalization, with individuals' actions attributed collective importance. Additionally, the West used its own vocabulary to define and study the Orient while using terms that were unfamiliar to their subjects. That the Orient was developed by the West for Western eyes, from the Western perspective, is demonstrated here. Orientalism, according to Said's depiction, is a system of self-projection in which the Orient acted as a mirror for the West, which was interested in seeing which was superior - the East or the West - By portraying the oriental as uncivilized, the West attempted to assert the superiority of its own civilization and civilizational advancement over the Eastern world. Said also maintained that Europe projected whatever it did not want to accept about itself (such as its sexual fantasies) onto the Orient, using the Freudian mechanism of projection to support his argument. Said attempted to create a bilateral alliance between European colonialism and Orientalism by identifying European colonialism as the geographical underpinning of Orientalism from a geopolitical and cultural perspective. Research for knowledge and power drove both Orientalism and colonialism to their climaxes. as well as knowledge and power as outcomes and products.

Culture and Imperialism (1994) is another work by Edward Said, in which he states in the introduction that his former book, *Orientalism* was restricted to the Middle East. Therefore in the later work he wanted to describe a more comprehensive look at the relationship between the modern West and its regions abroad. To Said, *Culture and Imperialism* was not a sequel to his previous book, rather something different. In *Culture and Imperialism,* he divides culture into two types. In one view, culture is considered as a refining and elevating element. The other view is the aggressive, protectionist, attitude which sees culture as a source of identity that distinguishes between ‘us’ and ‘them’, and of power, with which we can struggle against the influences of foreign cultures. This sort of attitude is set against liberal philosophies assisting multiculturalism and hybridism and has led to religious and nationalist fundamentalism. Such conceived culture becomes a protective enclosure that separates us from the world. Said saw European writing about the Middle East, Africa, India and other lands, as part of a European attempt to lead far lands. As a result, he states that colonial and postcolonial texts are at the core of his argument. These fictional texts present colonized lands as mysterious, inhabited by uncivilized people, or so-called barbarians, who established the language of force, and merited domination. This is a misrepresentation of the indigenous peoples and their cultures, which

needs to be compensated. Said discovers a relationship between these narratives and the Imperial process of which they are a part. These writings ignore the important aspect of the reality, the native people, and their culture. In one of his articles "Two Visions in *Heart of Darkness*", (1994) Said researches an interrelation between 'culture' and 'Imperialism' and the way that they affect each other. He begins the article with a prominent paradox in the behaviour of Conrad's fictional character Marlow, during his voyage to the heart of Africa. Marlow depicts the Africans' heartbreaking situation, showing them as hungry as wolves, and thin and weak. In truth, Marlow is objective in giving his account of what he sees, that "They were dying slowly; it was very clear. They were not enemies, they were not criminals, nothing but black shadows of disease and starvation […] (Said, 1994, p.19).

Following this, Said also points to Conrad's Mr. Kurtz, and his uncontrolled power from the beginning of the novel to his death. Kurtz is depicted as interested in his authority to oppress the native people. This power of Mr. Kurtz probably symbolizes the deeper sense underlying Europeans' Imperial acts of colonization of more non-Western and non-Christian nations, because in other passages, we see that all Europeans are in agreement with Kurtz, and by using this power throughout the novel, Conrad seems to imply that this act will never end, as long as human nature and human characteristics continue to exist.

Edward Said's theory of postcolonialism is based on what he considers to be false images of the Orient (the East) that have been created by Westerners, Orientalists, novelists, philosophers, political theorists, and Imperial administrators since Napoleon's occupation of Egypt in 1798. He believes that these false images have been created by Westerners, Orientalists, novelists, philosophers, political theorists, and Imperial administrators. To him, these so-called Orientalists, of various professions, depicted the Orient as primitive, uncivilized, barbarian; in sum, 'other', to create a contrast to, and comparison with, the well advanced and civilized, so-called 'us'. Then, Orientalism becomes a style of thought upon an ontological and epistemological distinction built between the East and the West. Said's works represent his decisive commitment to depicting truth to power, to uncapping the grave oppression and persecution which operated against the colonized nations through Imperialism and colonial discourse. He describes the way the West has seen the East, and how this view is transparent in many texts written by early travelers and explorers, as well as in the important literary works of outstanding writers. He concludes that what has been written about the East by the West is only false assumption, on which the Western Orientalists' attitude to the East were founded.

Then, this assumption justifies and encourages the European and American colonial and Imperial behavior towards Arabic and Islamic nations and cultures.

It is almost universally agreed upon by historians of empire that the official beginning of the 'era of empire' occurred about 1878, with the onset of the "scramble for Africa." By taking a hard look at cultural reality, it suggests an earlier, more thoroughly and strongly held vision of European hegemony than has previously been recognized or acknowledged. The end of the 18th century may be a more convenient time to locate a solid, established system of ideas as well as a series of integral evolutions, such as the first great systematic conquests under Napoleon, the blooming of nationalism in Europe and the European nation-state, the emergence of large-scale industrialization, and the stabilization of power in the hands of the bourgeoisie. The novel form and the new historical narrative grew increasingly popular during this time period, according to Said, and the significance of subjectivity to historical time became increasingly apparent (Said, 1978). Nonetheless, many cultural historians, including literary scholars, have been unable to pinpoint the precise geographical notation, as well as the theoretical mapping and charting of territory, that underpins Western fiction, historical writing, and philosophical discourse during the time period in question (Said, 1978, 58). It is undeniable, however, that there was a time when European travelers and novelists wielded authority alongside scholars, observers, historians, and merchants, and then there was "the hierarchy of places," according to the author, "by which the metropolitan center and, gradually, the metropolitan economy could be seen as dependent on an overseas system of regional detection, economic exploitation, and a socio-cultural vision" (Said, 1978, p.58). Stability and prosperity at ‘home’ (“being a word with extremely strong tones”) were prerequisite to establish it overseas (Said, 1978, p.58). To Said, the exact example of what it means can be found in Jane Austen’s *Mansfield Park*, where Thomas Bertram’s slave plantation in Antigua is mysteriously essential to the beauty and poise of Mansfield Park, a place described in moral and aesthetic detail, right before the scramble for Africa, or before the age when the Empire officially began (Said, 1978).

As is known, the Victorian period in British history was an indication of the elevated point of British imperialism. Thus, it seems that colonialism, and its accompanying ideology, are well-embedded in the ordinary unconsciousness of the British individual. Imperialism as history, ideology, and a phenomenon principally seen in the Victorian era, had a large influence on a lot of popular culture, including the novels composed at that time. Said asserts that:

> As with the works of even the most extraordinary artist, fields of learning are constrained and exercised by society, cultural traditions, worldly circumstance, and stabilizing influences such as schools, libraries, and governments; both learned and imaginative writings are never free, but rather are moderated in their imagery, assumptions, and intentions by these influences (Said, 1978, p.201).

This overt or covert influence is most present in the colonial novels of many authors, such as H. Rider Haggard, Joseph Conrad, Daniel Defoe, and Rudyard Kipling, to name a few. Colonialism and Imperialist-oriented movements are implicit, not just in the overtly colonial novels of the above-mentioned authors, but also in several novels of the time which represent the domestic domain in England, such as those written by women like Jane Austen and Charlotte Bronte. In this part of the study, I will mention them, along with other English writers.

The English author Daniel Defoe served as an exceptional advisor and covert agent in the country between 1660 and 1731. He staged various projects and made numerous suggestions and political ideas, practically all of which were immediately approved by the government in order to promote the welfare and prosperity of the Empire at the time. He was also a member of the Imperial Court. In his steadfastness and devotion to duty, he demonstrated his strong admiration for the British Empire, as well as his firm trust in the ability of the Englishman. He believed that a devoted Englishman cannot be readily overcome because he has been hardened by problems rather than being overwhelmed by them, according to Defoe. According to Defoe, the Englishman has a distinct sense of accomplishment as well as a tremendous capacity for tolerance and patience. This view is expressed in numerous letters, articles, and publications by Defoe, but is most notably expressed in his novel, Robinson Crusoe. *Robinson Crusoe* is regarded as a promotion for the British colonizers in the eighteenth century, as it glorifies colonization and embodies all of its significant features, including the discovery of isolated lands and cultivation of these lands, as well as confronting the primitives and cannibals who were supposed to be the colonies' inhabitants (Sutherland, 2013). English Imperialism guaranteed those people liberty and respect while maintaining the English nation's superiority. According to Marzec, Defoe's concern for the land in Robinson Crusoe reflects a larger global'structure of feeling' that manifests itself throughout this pre-Imperial historical period (Marzec, 2007). This is a structure that acts as an official blueprint for future colonial development: prior to England's colonization of other lands, it served as the foundation for the building of a mechanism for colonizing its own open territory and subjects. This newly created system might subsequently be transplanted to any territory imaginable, enabling Britain, as the

dominating subject, to instigate a sovereign sense of identity. Enclosed states would disintegrate abruptly, allowing England to relocate within the broad and growing circles of the colonial world map. Imperialism's ideology became a literal reality with the Enclosure Acts. (This was a series of Parliamentary Acts that authorized the enclosure of open fields and common land in England and Wales, which had previously been held in common between legal and property rights to land. Over 5,200 individual enclosure acts were passed between 1604 and 1914). Marzec argues that these enclosures engendered a new dynamic by establishing a link between the burgeoning colonial cultural order, the domestication of foreign lands and peoples, monopoly capital, and novels (Marzec, 2007).

Defoe portrays an ideal, self-sufficient man throughout *Robinson Crusoe,* who is tempered by adversity but never overcome by it. Sutherland writes in Danial Defoe: A Critical Study that "Defoe believes that an upright Englishman is difficult to overcome" (Sutherland, 2013). Thus, Crusoe is shown as a fervent Englishman, brimming with vitality, possessing both a practical side that enables him to exert control over nature and a religious side that assures him of a direct relationship with God. Crusoe does on the island what previous Englishmen typically accomplished in their colonies, including farming the land, taming farm animals, investing, confronting natural forces, and developing positive connections with the colonists (Walter, 1967). By depicting the trade wars between Spain and England as real events in the 18th century and emulating Raleigh's dream of British dominance of the area via the mouth of the Orinoco to Robinson Crusoe's island, Defoe establishes all the lands that Crusoe traverses as potential zones for colonization and exploitation. Furthermore, the story discusses piracy, insurrection, and slavery, all of which were prevalent throughout the novel's time period (Walter, 1967). Eagleton (1996) asserts that Defoe was not an opponent of capitalism society. On the contrary, he was one of the most eloquent representatives of the organization. Thus, the narrative of this courageous man and his experiences on the island serve as a metaphor for British colonialism in the 18th century.

It has been suggested by Ross (2009) that English novels written during the eighteenth and nineteenth centuries contain an astonishing number of noteworthy references to enclosure, as well as to the chaotic nature of the "unenclosed" untamed, so-called common land. While they alludes to actual events, they also demonstrate the extent to which the English novel itself is inscribed in the midst of an emerging Imperial creation of territory (Ross, 2009). Land and enclosure references, such as those in Defoe's *Robinson Crusoe,* are literary subjects; in fact, their currency in literary texts may represent a distinct discipline unrelated to its original setting.

This work, one of the fundamental classic narratives of Western cultural memory, repeatedly communicates concepts of land, home, and abroad. Edward Said contends that the relationship between narrative representation and Imperial development of social space is irreducible (Said, 1978). England's newly acquired powerful position contributed significantly to the establishment of a colonial international order, but unexpectedly, postcolonial theorists regard the widespread fear of the land, which runs through writings from the 18th century to the present day, as inconsequential (Said, 1978, p.31). In *Culture and Imperialism*, Edward Said makes the following argument about the relationship between nation and narration: "The power to narrate, or to prevent other narratives from forming and emerging, is very important to culture and imperialism, and constitutes one of the main connections between them." He focuses on the significance of story in the creation of an Empire, as well as the generation of one culture from another through Imperialism. He emphasizes this throughout the story as a strategy of having the most possible constitutive impact (Said, 1994).

2.4 Oriental Fiction and its Writers

During the early nineteenth century, an increasing number of British visited Persia, India, and Afghanistan. These included returning army officers (Johnson, Lumsden, Keppel); other officers on intelligence service missions (Kinneir, Pottinger, Burnec); diplomats and their staffs (Malcolm, Morier, Curzon, William Ouseley); and members of military missions and exploratory expeditions (Macdonald, Wilbraham) (Ainsworth). John McNeill never wrote his memoirs as a diplomat or physician, however his letters from Persia are included in his granddaughter's 1910 book. Many of these author-travelers were knowledgeable about ancient Persian history and contributed vital new information about this little-known European country through their books. In the illustrated and lengthy volumes of James Morier, Ker Porter, and William Ouseley, special emphasis was placed on the monuments of Persia's great past. Fraser was the first European to write authoritatively about Turkmen and Kurdish tribes, much like Austin H. Layard did about 'the Baktiaris,' the people he lived with from 1841 to 1942. Many years later, Edward L. Mitford, who journeyed from London to Hamadan with Layard, wrote an enthralling account of his exploits through Persia on his route to Ceylon.

"According to M. H. Braaksman in *Travel and Literature*, there are only fourteen travelers to Persia who recorded their accounts. When the number of these travelers averaged more than one hundred, only forty-six of them published in the first half of the 19th century" (Javadi, 2005, p.108). Regardless of some travelers, who, due to lack of literary style, failed to

be viewed in the literary domain, there were a few brilliant travelers who could combine their accounts with scholarship, making them worthy of study. Among these travel writers, Sir John Malcolm, James Baillie Fraser, Sir William Ouseley, and James Morier are popular and can be named. They are scholars of the Orient due to their interest in archaeology, history, and literary investigation. At that time, Lord Curzon called them the most influential writers on the Orient, especially Persia, and their works have long formed the basis of English ideas about Persia.

Sir John Malcolm entered the service of the East India Company as an army officer, through the influence of his relatives, at the age of 12. His success is partly attributed to the fanaticism he applied at first to studying the manners and languages of the East. He was appointed by Lord Cornwallis to the position of Persian interpreter to a British force serving with a native prince (Javadi, 2005, p.117). He was the writer of various honorable works which are regarded as authoritative. *The Sketches of Persia*, written in 1828, is one of his valuable works on Persia in which he put an account of his mission, littered with interviews, little case study samples of Persian society, and of how politics works. Malcolm himself states in *The Sketches of Persia* that, from the first time he landed in Persia he allocated a great portion of his time to the most beloved works of the Persians, in both prose and verse. According to Lambton, Malcolm had made translations of history and poetry as well as of fables and tales that satisfied him, and this occupation furthered his knowledge of the Persian language (Lambton, 1995). It was through language that Malcolm was given a better idea of the manners and modes of thinking of the Persians than he could have derived from any other source. Thus, *The Sketches of Persia* is full of amazing information about Persia, its people, literature, language, and the way in which the European and England had been encountering it. It is quite inspiring, because Malcolm was writing at a time before the period of European colonialism reached its climax, so he did not owe much to the devotions of the others. He looked at the East (Persia) and took it at face value, in spite of disagreeing with the East's modes of thought about many things. Malcolm himself states that:

> Nothing that had appeared previously concerning Persia concerned me in the slightest. As I am not a historian, I had no reservations about Sir John Malcolm's ponderous quartos; as I am not a tourist, I had no reservations about Mr. Morier's Journeys; Sir William Ouseley's learned researches would terrify an antiquarian, but that was not my trade; and, as I happen to have clumsy, untaught fingers and little, if any, taste for the picturesque, I regarded them with suspicion. However, when that rogue Hajji Baba entered, the scenario changed dramatically. I examined him with apprehension, but was relieved to note that, despite his proximity to the

> province's borders, he had made no serious inroads. I was roused into action, however, and resolved immediately to search through the trunks into which my completed sketches had been placed, and where many of them had remained undisturbed for nearly thirty years. I must caution the reader that the trunks detailed here have no resemblance to the fake boxes recovered recently brimming with MSS. Unexpectedly dropped in them by some strange and mysterious wight; mine are all genuine, well-made, substantial, iron-clamped boxes that I had prepared with great care to assure the preservation of the papers entrusted to them on occasion (Malcolm, 1828, p.xiii).

Malcolm's introduction to the book contains an account of his continuous concern for travel and discovery. He depicts how he had seen the publication of Morier's travels and other writers without big interest. "So, my traveler was come into action, and with a tending to "Fál, or Lot from Háfiz" put an end to his long doubt about publishing his notes, which had been created during his travels in Persia (Malcolm, 1828, p.ix). *The Sketches of Persia* is a piece selected from the journals of Malcolm. He acted as Morier had, where he first published his research in hard, small-sized papers for the studious, and then presented the selected parts of his notes in a lighter and more remarkable form, for the general reader (Javadi, 2005, p.114). To Javadi, "Malcolm's conversational gift, generosity, and bonhomie made him extremely popular in Persia, and everybody sought his company". Malcolm was apt to roll up with a great number of charming anecdotes, fables, and tales, which were peculiar favorites of his friend Sir Walter Scott (Kaye, 1856, p.95). Malcolm aimed to attract his readers, while his book is full of instruction at the same time. His discussions of Persian literature offer his deep appreciation of it. According to Kaye, the exactness of the local painting, the animated scenes of hunting, and the shining pageantry of the royal receptions, give the book its special character. He describes the diverse perspectives of Persian society admirably.

People from different ranks and characters come into view in his anecdotes ranging from the slavish courtier acknowledging the Shah's right to do whatever he wants, to the wandering tribesman appreciating his freedom over anything else (Javadi, 2005, p.115). His interesting comments on personalities are also remarkable, where, for example, the Governor of Isfahan requests a poor wandering man, who sells him a pair of slippers, to join him for breakfast. The utmost familiarity that existed between Persians of rank, their inferiors and superiors, influenced Malcolm in such a way that he wrote that, "it arises out of the sacred duties of hospitality, and out of parade, if they have not the reality, of that humility, so strongly inculcated in the Koran" (Malcolm, 1828). Javdai compares this with the same situation noted in Morier's

Journey Through Persia in which there is a different interpretation (Javadi, 2005). Morier was shocked by the domination of a speech of a servant to the Governor of Bushehr (Javadi, 2005). To Javadi, Morier attributes this to the fragility of fate, and of being appointed to posts under a despotic government, adding that in Persia, a servant considers his master as a man like himself, yet it is not impossible that in latter days he will be oppressed by a tyrant and drop down to a position lower than his servant (Javadi, 2005).

History was not Malcolm's profession, but he was profoundly concerned about the history of the people among whom he lived and worked. He stated in the introduction to his work *History*, "I have searched for truth; and my ideas, which are invariably expressed freely, may have some values, from being those of a man whose only lessons have been learned in the school of experience" (Lambton, 1995, p.107). To Lambton, the fame of *The History of Persia* displayed that he both held the Persian imagination and sympathized with them as they considered themselves (1995). Although Malcolm was irritated by the Persian obstacles, deception, and fraud he faced within his official circles and the impression, given in both *The History of Persia* and *the Sketches of Persia*, he was a sympathetic observer; someone who affirmed the mistakes and weaknesses of the Persians, but never ever liked and appreciated them. (Lambton, 1995, p.107).

2.5 Orientalist Morier: from Fact to Fiction

The discovery of other cultures during the 17th and 18th centuries resulted in massive literary movements such as Orientalism, Exoticism, and Romanticism during the period. Specifically, the purpose of this thesis is to study the depictions of the 'East' in James Morier's literature about Persia, which was produced in the late 18th and early nineteenth centuries. Morier, as many other interested Europeans in the 'East', found himself in the middle of an era when there was a great desire to visit places, they had just read about in texts like *One Thousand and One Nights*. Interest in undertaking research on James Morier's fictions arose out of representations in Orientalism, Morier's hybrid character, and his less-known but worth studying, fiction. To put it simply, this thesis is concerned with the ways in which stereotyping, binary oppositions, and Orientalist understandings of the "Orient" allow specific representations to be adequately dominating or trustworthy. This is significant because there are numerous views of the world, as described by Stuart Hall, that involve multiple identities (Hall, 1979). As a matter of fact, Hall's argument on representation sees it as a process of producing the meaning of concepts in our thoughts through the use of words. He goes on to say that the connection

between concepts and language allows us to turn to either/both the real world of objects, people, and events, and/or the imaginative world of fictitious objects, people, and events, as a result of the relationship between concepts and language. Because of this, James Morier's fictional portrayals of people, culture, and gender can be seen as being tied to Hall's idea of produced or re-constructed knowledge through discourse, which I believe is a valid point of connection (Hall, 1979).

James Morier, who will be at the core of this thesis, is one of the pioneers whose travels to non-European countries gave him the privilege of sorting out his experiences in the course of his travels and accounts of voyages in the framework of novels. My thesis involves a discursive representation of the Orient in James Morier's fiction. My concern is to see the construction of gender, race and 'otherness' and how these constructions are often represented and stereotyped within fictitious texts or travel writing on the Orient. A brief discussion of discursive representation by Stuart Hall, along with Edward Said's *Orientalism* will allow for a clearer understanding of the methodological approach which I am employing. To do this, I would like to offer a brief introduction to James Morier and his fiction, borne out of his travel accounts.

Around 1780, James Morier was born in Izmir, Turkey. He was the son of a Swiss merchant who had a business in Istanbul as Consul for the Levant Company. Morier entered the realm of diplomacy in 1807 as a British government official. He traveled extensively to the East and spent a portion of his diplomatic career in Persia. His mission resulted in the publication of four novels incorporating Morier's observations from Persia; *The Adventure of Hajji Baba* (1824), *Zohrab* (1832), *Ayesha* (1832), and *The Mirza* (1840) have made Morier well known. In 1895, George Nathaniel Curzon provided an introduction to the new edition of Morier's *The Adventure of Hajji Baba*, after its first publication in 1824. Curzon presented Morier's work, *Hajji Baba*, as a tough comedy which depicted a 'loveable rogue' or scoundrel, struggling to prosper in a general atmosphere of cheerful rascality and fraud (Curzon, 1892). According to Curzon, "Morier by his story of Hajji Baba[1], he has gained the firmest hold of the public ear, even more than his travels" (Curzon, 1892, p.46). C. W. Stewart pointed out that another of Morier's novels *Zohrab*, a Persian tale, though popular in its day, is now forgotten. *The Adventure of Hajji Baba* is the work which keeps Morier's reputation alive. Morier's childhood, his family's social background, and his political mission, marked his fascination

[1] To make a distinction, *Hajji Baba* in italics refers to Morier's book, *The Adventures of Hajji Baba of Ispahan* (1824), whereas Hajji Baba as such refers to the hero of the book.

with the culture of the East, which included his travel experience and his studying of Eastern literature and literary works, such as *The One Thousand and One Nights*, Hafiz, Ferdowsi, and other Persian and Arabic poetry and prose. It should be noted that the Romantics produced a great number of works of literature with the core thematic of the East, so the Orient became a major component of Romanticism in Europe. When Morier's *Hajji Baba* was first published in 1824, Sir Walter Scott as a judge of fiction, recognized it as a fine piece of picaresque literature. And it could be compared with *Gil Blas*, written by Alain-Rene Lasage in 1715, the work that had suggested to Morier that he should squeeze his knowledge of the East into its mold. Several readers of Morier's *Hajji Baba* described it as an authoritative representation of Persia and its inhabitants throughout the nineteenth century and into the twentieth century. According to Hasan Javadi, any study of the reception of Morier's work must acknowledge that the information offered by Hajji Baba is not only interpreted in terms of Imperial mastery, as is commonly believed (Javadi, 1985). In spite of this, it has consistently been hailed as a remarkable and enduring novel, frequently cited as evidence of a significant and unchanging Persian character, and preferred as a source of comprehensive information about the East.

Morier's profession as a diplomat has waxed and matured through his literary writing. Both his diplomacy and his writing career were integrated in one activity towards one end, which can later be called colonialism (Javadi, 1985). Stewart asserts his view relating to colonialism that "Persia awakened remarkable interest among European countries at the beginning of the 19th century; for example, Napoleon was dreaming in France of conquering India with the help of the Persian Shah, Russia was exerting violence on the North Persian frontier, west of the Caspian, and after the alliance with France, actively joined in with the plan of invading India (as cited in Morier 1963). Western literary works are the mirrors in which colonial political matters can be seen. Therefore, in the long run, political literary relevance and its outcomes have created stereotypes that have become dominant in European scholarship, and clichés that have frequently been repeated almost everywhere in the West, relating to Eastern culture and people. While Morier was molding his novel on his own personal observations and direct knowledge of Persia between 1808 to 1814, the country was involved in some critical diplomatic involvements with European powers (Javadi, 1985). The tone of his novel was purposely hostile and overly satirical. Morier's *Hajji Baba*, an excellent Orientalist project, satirizes Persians as charlatans, sneaks, villains, and solid fools, describing Persians' culture as scandalously dishonest and decadent, with vicious society. Morier twists satire with Orientalist motifs, making his entertaining picaresque novel a bestseller in England, and elsewhere.

Morier's presentation of the Persian, in English, and in translation in other European languages such as German and French, around 1824, served as a reassurance of Europe's culture and provided a great sense of moral superiority to Europeans, by which they possessed the rights of the civilizing mission. According to Fatollahi, Morier's depictions of the East are not solely seen through the condescending eyes of a European traveler, but rather in the shape of a biography of a native, a mixed-Persian character whose fabricated identity was packed up in intentional obscurities (Fatollahi, 2018). Morier's achievement in the picaresque genre was, to a great degree, as a result of the style and presentation of *The Thousand and One Night's* English translation (The Arabian Nights) which was very common at that time (Fatollahi, 2018). Accordingly, the Persian, the same as the European, was impressed by *Hajji Baba* as soon as it was translated in Persia and then published, in 1905. Seemingly bizarre, the Persian translation of *Hajji Baba* was considered as an analytical picture of Persia, in which Persia's culture, people, and society, were defined as backward, immoral, and begging for civilization from the West (Fatollahi, 2018).

In the 1812 introduction of *A Journey Through Persia, Armenia, and Asia Minor to Constantinople,* Morier describes his discovery, upon his arrival in England, that curiosity about everything related with Persia was still extremely fresh, and how this motivated him to publish his memoranda on the country that he had already written about the country. Morier, on the other hand, was in a completely different situation, because he immediately realized that he had been lucky enough to discover some truths that had eluded the attention of other travelers who had been before him. For example, he draws attention to the sculptures and ruins of Shapour, which are more specifically located. There was hope that he could say enough to draw the attention of more skilled individuals than himself to the examination of a fresh and intriguing subject, despite the fact that his consideration of them is not extensive in scope or scope. Although his travelogue had flaws, Morier appears to have been satisfied with his work, perhaps hoping that it would be considered enough complete to function as a source in the chain of information on Persia, despite its shortcomings. He asserted that his work was the best available at the time, and that its quality lay in the fact that it had been written on the same sites, and in the very circumstances, that he attempted to explain. His work will be found pure if it is examined against any particular system and unbiased when it is examined against other men's writings and dissertations because he restricted himself to the description of things that he had seen or heard with just a few exceptions.

Morier's departure from England lasted just two years, beginning on 27 October 1807, when he left from Portsmouth aboard HMS Sapphire with Sir Harford Jones, Bart. K. C., and Captain George Davies, His Majesty's Extraordinary Envoy and Minister Plenipotentiary to the Court of Persia. They arrived in Bombay to finalize some political arrangements after docking in Madeira and at the Cape of Good Hope. Then, on 13 October, they arrived in Bushire and took out for the Persian capital of Tehran. Morier did express his gratitude to his fellow traveler, Mirza Abul Hassan, the late Persian Envoy Extraordinary, for providing knowledge about Persia and for all the opportunities for studying his language that Mirza Abul Hassan's talkative and kind demeanor provided. Morier placed a premium on Hassan's persona during his stay in England, probably because he received more attention than any other foreigner, but he refrained from writing more about him, saying that he should not strain his readers' patience by producing a sketch of Mirza Abul Hassan's life. I wish there had been more information on Hassan to help me better understand Morier and his works. Their friendship sparked numerous quarrels, to the point where many think Morier's works belong to Mirza Abul Hassan. Regardless, in light of this, I will avoid this debate and focus exclusively on Morier as the author of those pieces.

2.5.1 Ambivalence in Morier's Text

In *The Adventures of Hajji Baba of Ispahan*, the translated version of this novel in 1905, Hajji Baba says that:

> If this is a geographical location, then what is Persia? This is heaven, while Persia is hell; here we find honor and treasure, while there is degradation and suffering; here we have governance and cleanliness, while there are dervishes and filth; here we have theater, while there is takiyeh; here we have a game, while there is shabih; here we have a life of pleasure, while there is taziyeh; and here we have song, while there is ruzeh. Recalling the Ottomans' life of enjoyment and the Persians' constant state of sadness, I lamented my misfortune [of being born in Persia] (Morier, 1824, p.123)

As mentioned, if we accept that Morier sees himself in some part of this quote, it will be worth considering the personality of the author himself in creating such characters throughout his works, because these are story characters by virtue of whom novelists and authors create their themes, representations, and much more. To do this, we need to bring to mind Morier's manner of thought, perception, and even place of birth. It may not be far from our minds if we compare Morier with Edward Morgan Forster, who is one of the well-known novelists who wrote about India, a land long colonized by England, from different angles from those other

colonizer writers of that age. As it will be seen, Forster contributes to this part of the argument what 'hybrid' means when it is attributed to James Morier. Perkins (1977) states that Forster's patriotism, unlike many other colonizer writers, does not lead him to glorify the British Empire. Even more than this, Forster in *The Hill of Devil* states that he hates the idea of causes, and if he had to choose between betraying his country and betraying his friends "I hope I shall have the guts to betray my country" (Perkins, 1977).

The hybrid point here about Forster is a sharp contrast between what he announces about political issues and what he believes and presents in his other works such as *A Passage to India*. In a speech about Forster, Firchow (1979) reveals some key points behind his literary works: "Like Beethoven, like Blake, Forster was essentially English, and in commemorating him we can celebrate what is best and most permanent in ourselves". Such a way of talking about himself, especially from the position of a novelist, reflects his great ambition and sense of identity. These sorts of features disprove those critics who claim Foster is humble and hates fame. Then a handful of questions appear; we need to know what Foster is. How does he come to make such statements? Where does he belong?

Answering these questions will lead us to access the identities of the sort of writers who have roughly hybrid reflections on the Orient. The most outstanding point of James Morier and E M Forster, is that they had both spent a lot of time in the Orient, Morier in Turkey where he was born, and later for a mission in Persia, and Forster in India. Although settling down in the Orient privileged them to become masters of using these countries' languages, they felt some sense of belonging to where they had lived, made friends, and so on. This makes them different from many other Orientalists, and able to view the Orient with a sense of empathy. Therefore, in texts created by them, we can find commitment: on one hand they are not satisfied, as they mention places as backward, inhabited by foolish and savage people, and on the other hand, they suggest helping them to grow up, and to get rid of superstitions and ignorance. They may have seen criticizing through their writings as the only way to make their commitment. In one of the chapters of *Hajji Baba*, Morier states:

> I resolved to await the poet's arrival and, with his assistance, to seek a situation in which I could earn my bread honestly and have a chance of advancement in life, without resorting to the tricks and frauds I had previously employed: for I was tired of herding with the low and vulgar; and I

> saw so many instances before me of men rising in the world and acquiring both riches and honor, who had sprung from a low and vulgar origin (Morier, 1824, p.140).

For the reasons stated above, Hajji Baba, the main character, acknowledges his sins and misdeeds as he promises himself to live a life of perfection and honor in the next paragraph. Consequently, in the case of Morier, Edward Said's observation regarding English writers proved to be correct. Morier's portrayal of the Orient in Hajji Baba reveals a dual picture of the region. The question of his fascination with Persia did not end with the ebb and flow of his passion and entertainment. His enthusiasm for Persia's culture went beyond a desire to preserve something that is designed to be inherently beautiful, socially amusing, and delightful. It went beyond that. In general, it was an awe-inspiring experience of the atmosphere and spirit of exotic Persia; he saw Persia as a land of bountiful natural gifts, such as clear waters, a clear blue sky, and talented poets. According to the propaganda, Persia was a region of abundant economy and cheap raw materials, through which Britain could gain access to production and develop a convenient outlet for selling the goods produced by Persia. Furthermore, Morier discovered Persia to be a land of magic, luring, fortune telling, witchcraft, mysticism, exorcism, superstition, and a variety of other occult and supernatural practices. However, he was dissatisfied with the people who were following all of this, and as a result, he approached the East with exaggerated enthusiasm. His words were so venomous that he was even deported from Persia as a result of them. This had already occurred by the time of Hajji Baba's first publication in 1822, and the British Foreign Minister of the moment had issued a warning to Morier, stating that he would not be welcomed back.

When Morier represented Persia in the first half of the nineteenth century, he was one of a brilliant series of explorers who produced accidental studies of the East by representing the country. In the service of a militarily loyal and economically pure British society, his misrepresentation of Persia's culture serves to maintain a strictly political perspective. In the overblown characterization of Morier's work, it is stated explicitly that it is an example of Romantic Orientalism. Some depictions of the Middle East were humiliating and derogatory, such as scenes in which a Jew was hanged and severely humiliated by the Muslim supremacy, or in which a Greek was abused and ill-treated by the Muslim dominance.

During his short period as an executioner in the novel, Hajji Baba declares that he has been the victim of a larger system of despotism, ‘an atmosphere of violence and cruelty’, that gained control over the individuals ‘intent and will. Morier continues:

> Indeed, the example of others has always had the greatest influence on my mind and actions; and I now lived in such an atmosphere of violence and cruelty that all I heard was of slitting noses, cutting off ears, putting out eyes, blowing up in mortars, chopping men in half, and baking them in ovens, that I am convinced that, with a proper example in front of me, I could almost have impaled my own father (Morier, 1824, p.191).

Instantaneously after attributing his demeanor to "the example of others," Hajji obviously adjusts his behavior to the significance of his new position. "Put another way, I am now recognized as someone; previously, I was one of the battered, but now I am one of the beaters," I told myself. These two features can be seen throughout Morier's fiction, and they serve to reinforce his conflicted feelings toward Persia and its culture. Because Morier used his travel experiences in both fiction and nonfiction, it is important to note that the same ambivalence may be found in his nonfiction works as well as his fiction. Among other things, he wrote in his 1808 book A Journey Through Persia, Armenia, and Asia Minor to Constantinople that he felt "relieved by discovering among strangers all the heart and principle of compatriots and brothers" (Morier, 1812, p.128). Literary scholars and critics have pointed out the highly biased nature of Said's thesis in light of the two instances provided above, which highlight the ambivalence of Orientalist discourse toward the Orient and the ambivalence of Orientalist discourse against the West. Some critics, in contrast to those who reject writers like Morier completely, praise Morier's perception of the social, cultural, and political state of Persia, and this is a point of contention between the two groups.

Chapter Three

3. A Picaro in the Orient

"If all the solid literature about Persia were to be burnt…tomorrow, *Hajji Baba* would suffice to replace it" Lord Curzon (1895).

3.1 Means of Representation

Throughout this chapter I will discusses how Orientalism is represented in James Morier's novels. To do so, I will divide the study into four different sub-titles. The first is meant to display the characterization in the novels. Since the source of information can almost all be collected from characters, they are highly important. Therefore, this sub-title will deal with the common idea, through the characters' physical appearances, speech, and dialogues, that aspects of Orientalism are separate from the characters' presentation. The second sub-title examines the representation of the Persian social condition as a representative part of the Orient. To get this research done, I will consider the dimensions of society between real and general history, and the setting of the novel itself. The third section will focus on the relationship between fictitious males and females. In this part, male domination towards the female is shown to justify that gender and sexual position in the Orient, like other aspects of life are heartless and savage. The fourth subsection subjects the critical position of James Morier, as an author who was born in the Orient, with a Western identity.

3.2 Representation through Character

Hajji Baba is a lengthy and tiresome tale that describes the incredible exploits of its hero, who is the son of a barber in Isfahan, in the first person (a city in Persia) during the course of his travels. He gets into trouble, due to his own villainy, and then endeavours to get through it, on his own initiative. He draws sharp contrasts between misery and richness, and between unmerited authority and penalizing vulnerability. Throughout the novel, his life is portrayed in darkness, and unstable fate which Hajji Baba can seemingly turn to his own benefit, magically, each time. His talent has an inherent proclivity for signaling opportunities, preying on others' wants and ambition, and adhering to an unethical pragmatism for the benefit of his own changeable and lusty desires, but with a belated sense of culpability in his victims. Using the traditional nickname 'Baba' (father or grandpa in the Qajar period), Hajji Baba begins his career

in the same position as his father and gradually progresses and slips through the story in the course of his adventures from a servant to a merchant, a water-seller, and a robber.

As seen, the Orientalist tenet beyond the novel is embedded in the very beginning of the story, displayed in its title. According to Islamic criteria, ‘Hajji’ is the nickname given to Muslims who have fulfilled the pilgrimage to Mecca, implicating religious self-devotion and perfection. On the other hand, it precedes ‘Baba’, which in Persian terminology is applied to father or grandfather, stating reputation and preservation. The main character of this novel, unlike his label, is a trickster and fraudster, who is about to be in the service of the writer. Morier chose these two loaded terms from a satirical standpoint to create a paradoxical picture of Persia representing the Orient. Morier’s representation is used to reassure Europe’s imperialism and spiritual superiority on its civilizing mission, following the objectives of Orientalist discourse. The main character begins by introducing himself thus:

> My father, Kerbelai Hassan, was a highly regarded barber in Ispahan. When he was seventeen years old, he married the daughter of a chandler who resided in the area of his company; nevertheless, the connection was unlucky, since his wife bore him no children, and as a result, he neglected her. His dexterity with a razor had earned him such respect, particularly among merchants, that after twenty years of industry, he was able to add a second wife to his harem; and he was able to obtain the daughter of a wealthy money-changer, whose head he had shaved with such success during that period, that he made no objection to granting his daughter to my father. To momentarily relieve himself of his first wife's importunities and envy, as well as to gain the favor of his father-in-law (who, despite his notoriety for clipping money and passing it off as legitimate, appeared to be a saint), he embarked on a voyage to the grave of Hosein at Kerbelah. He traveled with his newlywed spouse, whom I delivered on the side of the road. Prior to the journey, he was simply known as 'Hassan the barber'; but afterward, he was honored with the epithet of Kerbelai; and I, to appease my mother, who spoilt me, was dubbed Hajji or the pilgrim, a title that has stuck with me throughout my life and earned me an enormous amount of undeserved respect; because, in fact, that honored title is rarely bestowed on anyone except those who have made the great pilgrimage (Morier, 1824, p.1).

Hajji Baba traverses the boundaries of property and authority, of privacy and franchising, without virtue ethics or regret, without accumulating experience or knowledge, or meditating on his previous exploits. He is quick to demonstrate his chameleon-like ability to exploit institutional flaws and cultural weaknesses, capitalizing on individuals' vulnerabilities to better his own lot. His failures, however, are intended to emphasize the stalemate that Persian culture

and society had reached, aggravated by evil circles and hesitation that the author believes are inherent in Oriental societies. In contrast to the ups and downs of fortune, Hajji Baba maintains an optimistic demeanor, showing the novel's lack of character development. Due to the book's total lack of thematic progression, it reads as a collection of isolated chapters, allowing for out-of-order reading of the incidents.

Naming characters with loaded terms like 'Hajji' and 'Baba' is common throughout Morier's novels. 'Mirza Ahmak', 'Mullah Nadan' and 'Khon Khors' (blood drinkers) are some other characters by virtue of whom Morier continues his satirical representation project. For example, Mirza Ahmak, who is the King's chief physician, is a Persian adjective, which means 'foolish man', while Mirza is given to a member of the Persian royal family, who must be very wise and logical. Similar to this, a mullah is a religious man who is expected to be truthful and enlightened, in contrast to Nadan, whose name means illiterate and uncivil. To Morier, women in the Orient have the same characters as men. His imagery of women in the orient is as negative as the imagery he creates around men. Morier depicts the image of Islam as a religion which is destroyed by its believers, who never respect or obey its orders, or believe themselves. This suggests that western conceptions of Eastern women are impossible to read without encountering references to their sensuality, mystery, lasciviousness, nakedness, and sexual profligacy.

For example, Morier's fanciful narratives of Zeenab and Hajji Baba falling in love bolster the argument. Zeenab is most likely an excellent vehicle for Morier to target women in the Orient. She ironically signifies the Oriental woman whose name originated from that of one of prophet Mohammed's daughters. *Hajji Baba*'s Zeenab is on a par with Burton's Zeenab from *The Arabian Nights.*

The revolving structure of mocking insincere Persian Muslims, including all of those from various religious sects, for pretending to believe and have faith while safeguarding their earthy interests is a broad-array device to develop the theme of the novel. We can see the operation of this device in shaping the characters of Morier's fiction. For instance, Osman Aga, a Sunni merchant, is portrayed as a 'good Muslim' who secretly sips wine and denounces others who do so openly to eternal damnation.

> Osman Aga, my employer, was now on his way to Meshed to purchase Bokhara lambskins for sale in Constantinople. Consider a diminutive, squat man with a massive head, big spongy nose, and a thick, black beard. He was a devoted Mussulman, very rigid in his devotions, and he never

> forgot to remove his stockings, even on the coldest mornings, to wash his feet, in order to assure the perfection of his ablutions; he was also a strong enemy of the Ali sect, a feeling he kept to himself during his stay in Persia. His primary motivation was greed, and he never went to bed without first assuring the safety of his money. He was, nevertheless, devoted to his own comfort; he smoked constantly, consumed copious amounts of food, and concealedly drank wine, despite his criticism of those who drank alcohol openly (Morier, 1824, p.56).

According to the Islamic parable, a prominent priest (mullah) is shown as a cunning hypocrite, his outer bearing being fit for the purposes of the world, and his inward being directed to himself and his pleasures. This denigration, overstated in the case of Persian Muslims, reaches a pinnacle when primitive and uncivilized Muslims, led by a clergyman (mullah), enter a church, a Christian holy place, and destroy everything, including holy books and crosses, because they have grown accustomed to believing that non-Muslims' wine drinking is the cause of long-term drought. Morier portrays Arabs as robbers once more, while Hajji Baba transforms into a thief and invades his motherland. On the other side, Hajji Baba's father robs some Turkish tourists of their horses. This is a document showing transparent evidence that Arabs, the same as Persians, are treacherous and unfaithful. It should be remembered that portraying Muslims as mentioned here is not solely Morier's domain, rather he renews what other writers, such as Mary Shelley in her Romantic novel *Frankenstein*, depicted - an unfortunate 'Muhammadan' from Turkey who is untrustworthy, unfaithful, and treacherous:

> I have no intention of harming either Sûni or Shiah, Sûfi or Mohamedan; on the contrary, as a sign of respect for them, I perform all five washings and five prayers everyday, which will still not please them; nonetheless, I will make amends with them. I'm leaving; I'm leaving their ugly hypocritical town; and I'm abstaining from washing or praying unless forced to do so by necessity (Lew, 1991, p.64).

Elsewhere in *Hajji Baba*, Morier depicts the Persians as undemocratic. In one devoted chapter, Hajji Baba is given as a model of Persian despotism. While Arabs and Persians are both Muslims, they are virtually separated into two major sects, each with its own internal sub-sect. For instance, Yezeedi is a small Shia group, who worship the devil, a circumstance which itself is enough to stimulate the hatred and curses of every good sect of Ali, the first Imam of Shia.

Morier truly knows that his characters are deep in depravity, and may need someone, or a power, to redeem them, because they are incapable of doing it. The novel's protagonist admits his wrongdoings and resolves to live an honest and sincere life, as stated in the following citation:

> I made the decision to wait for the poet's arrival and, with his assistance, to seek a position in which I could earn a living honestly and have a chance of advancement in life without resorting to the tactics and scams I had previously employed: for I was tired of herding the lowly and vulgar; and I had so many examples in front of me of individuals rising in the world and acquiring both riches and dignity, who had descended from an origin as obscure as mine, that I anticipated my ascent to such (Morier, 1824, p.95).

Morier employs additional literary methods in the lack of a storyline to keep his travel reports intriguing and cohesive (Fatollahi, 2018). As though deliberately stealing from The *Thousand and One Nights*, he employs the well-known concept of a frame narrative, in which he intersperses various semi-independent storytellers; Hajji Baba's Kurdish lover 'Zeyneb'(a different spelling of Zeenab), the Armenian couple 'Yusuf and Mariam', Mulla Nadan, and the Persian ambassador 'Mirza Firouz'. These narratives round out the novel's system of stereotypes, which is aimed to include Persians from various walks of life and geographical regions. It encompasses the personality of the Chief Physician, the Chief Executioner, a high-ranking 'Mojtahed' from Qom, the Persian Ambassador, and mainly the Shah (King) and his court, who are based entirely on Morier's experiences of the Persian aristocracy. Similarly, he depicts people in the bazaar and on the caravan road, in the city, villages, and periphery, at home and at work, at war and at peace, painting a vivid and realistic picture of everyday life for regular Persians.

> She was unaware of the horrific penalty she would face if, when summoned to visit the Shah, she was found unworthy of his attentions; because it was recorded that death, a horrible, painful death, had been inflicted in such circumstances, and that without recourse to any tribunal on earth. As a result, I appeared to share in her joy, and while we lamented the fact that we would have to split, we consoled ourselves with the expectation that possibilities for mutual intelligence would abound (Morier, 1824, p.105).

Despite Morier's preconceptions, *Hajji Baba* can still be read as a useful source for the core Qajar dynasty period due to its Persian idioms and proverbs, depictions of historical individuals, and the general sense of everyday life in the Persian setting that it communicates.

A detailed and critical reading of the novel reveals a civilization in transition, one that is barely regaining its vitality and stability after decades of civil conflict and destruction. It is a society plagued by misgovernment at the hands of a tyrannical elite and legal abuses perpetrated by an entrenched religious system. Even still, throughout Morier's sardonic charter, the mechanism for resolving conflicts between the forces of cultural homogeneity and resilience, which are primarily composed of ordinary Persians, the marginalized, and the oppressed, can be seen.

3.2.1 Re-Oriented Picaro

Picaresque fiction can be defined as a genre of narrative fiction that deals episodically with the adventures of an individual, who is usually a roguish and dishonest but attractive hero, and this character is referred to as a 'picaro'. Picaresque fiction has a long and illustrious history in the English language. This definition drives us toward the elements in *Hajji Baba* by which we accept that the novel is a piece of 'picaresque', so that we can broaden the discussion ground by bringing up some further arguments. They will target the foremost characteristics of the novel, and that is the genre of picaresque; whether it originated and developed in the East or elsewhere. Bearing these points in mind, I think, may well help us to have the most objective and the deepest reading of the novel.

Soon after its first publication in 1824, Sir Walter Scott and after him, C.W. Stewart recognized *The Adventures of Hajji Baba in Isfahan* as a fine piece of picaresque fiction in literature. They found it so worthy that it could be compared with *The Adventure of Gil Blas of Santillane* by Alain René Lesage in 1735, a model of the genre that could have inspired Morier to frame his knowledge of the East based upon travel accounts. Some years later, in 1895, George Nathaniel Curzon contributed a brand-new introduction to James Morier's novel. Curzon considered the work presented by Morier, as a long-lasting comedy which portrayed a charming rogue or villain. This character is in one part a good fellow, but in three parts he is a rascal who is struggling to make good in a general atmosphere of cheerful knavery and fraud. Moreover, Curzon makes more claims about *Hajji Baba* by describing Morier as a 'professional satirist' who could depict 'a Persian of the Persians', and by that means he could capture the nature of the country and its population.

According to Curzon, the only reason to reprint *Hajji Baba* was to prove the intrinsic service of the book as a contemporary projection of Persian manners and life, and, furthermore, the commitment it maintains to reflecting the noticeable and unchanging characteristics of an

extraordinary unchanging Oriental people. Curzon undertook the assessment of *Hajji Baba* in reference to his own experience following his stay in Persia. According to Curzon:

> Nobody who has not spent time in Persia has any notion how much Hajji Baba is a portrait of real people and a record of true events. It is not merely a piece of fancy satire; it is a historical record (Curzon, 1892, p.17).

As previously said, several English Orientalists opened their books with epistolary introductions in which they discussed the novel's style and the most effective approach to write about Oriental manners. To them, there were numerous ways to write about the Orient that were plausible. One of these was to gather facts from everyday life in the Orient and embellish it with a cohesive connected story, as Lesage did with the brilliant *Gil Blas*. *Gil Blas* is considered the pinnacle of picaresque literature by many European scholars; consequently, Morier appears to be advocating the picaresque as the greatest form for writing about Oriental people. I would want to consider two aspects of *Hajji Baba*. We should begin by delving into the text's author and then into the text itself. When Morier came upon the diary of his trips to Persia, in which he portrays himself as a real-life picaro, he discovered that the diary was a ready-made picaresque text that had dropped into the Englishman's lap. Morier never explained why, as an Englishman, he believed such a character suited his perception of Oriental ways. As a result, regardless of Morier's assertions, I will elaborate on this response throughout the text. To begin, let us consider the concepts of a picaro and Hajji Baba in juxtaposition.

It takes little effort to meticulously describe a character who defies natural categorization; yet, it is quite simple to explain what a picaro is not. A picaro can take on any role except villainous. According to Monteser, "much as the villain's standard offense is murder, the rogue's standard offense is thievery" (Monteser, 1975, p.3). A picaro may engage in deception, fraud, robbery, and even forgery, but he never commits a large-scale crime. His primary means of communication is by means of deception. He is a socially doomed figure, and so rarely succeeds in climbing the social ladder. A picaro frequently travels with his owner but is not loyal to him. And, rather than assisting him, the picaro's ultimate goal is to drain the master of everything he has. Monteser writes that "having extracted everything he can, he scarcely hesitates to work for another master" (Monteser, 1975, p.8). What could possibly be the cause of all of these occurrences? The picaro is someone who has no objective in life other than survival, owing to the fact that he lives in circumstances where survival is not guaranteed. Picaro attempts all the tactics and deceptions he is aware of repeatedly, primarily for bread and

cheese. These qualities are particularly obvious in a brief anonymous novel that is frequently referred to as the world's first picaresque work, *Lazarillo de Tormes*.

Lazarillo's devastated parents relinquish him to a cruel blind person in this story and for the remainder of his youth, he devotes his life to fooling stingy bosses by snatching food from their grasp. In De Quevedo's *Swindler*, Pablos continues with an audacious statement: "I am from Segovia," which is immediately followed by a description of his parents' vocations. His father is a barber, thief, and prison escapee, while his mother is a witch, prostitute, and procuress. Both parents have divergent views on Pablo's future, with each wishing for him to pursue a career in their respective fields. The father views his employment as critical to survival and refers to it as the liberal profession, thinking that "if you don't steal, you won't feed." However, Pablos aspires to be a gentleman and convinces them to permit him to attend classes in order to learn virtue and literacy. The remainder of the book details a variety of food-related fights. *Hajji Baba* illustrates these peculiarities through prototype picaros. Additionally, the book contains a type of satire on Oriental life that is lacking in the early Spanish tradition. Morier's primary source of inspiration for *Hajji Baba* is almost certainly English picaresque books such as Daniel Defoe's *Moll Flanders* and Henry Fielding's *Joseph Andrews*, novels that Morier must have been familiar with as an Englishman of the early 19th century.

The picaro is notoriously friendless, and he establishes ties with people solely for the purpose of having brief and superficial encounters. Additionally, his state of loneliness is not his choice, which makes his life appear much more depressing. This establishes an intriguing distinction worth considering: that between a picaro and a villain. In contrast to a villain, a picaro is not a threat to society. He makes numerous attempts to enter groups of people in order to become a part of society and live as they do, but he always fails. His world devolves into chaos, resulting in "personality collapse or subjection to a feeling of emptiness" (Blackburn, 1979, p.22). As a result, he is bound to invent false identities and deceive others in order to live a picaro's existence.

Almost all of these components are present in Hajji Baba's character. Despite his life's uncertainties, ups and downs, he adheres to some very straightforward ideals. In such horrible circumstances, the only way to survive is to be deceptive, to please the desires of those in control, and to exploit them to the greatest extent feasible. As with other classic picaros, his panic begins at an early age, and he has no role in it; in nineteenth-century Persia, there is fierce

rivalry for short resources, and he must consume a large amount of food quickly or risk being gobbled up.

Identical to other characters of this type, what makes him a picaro is out of his control. He appears as a new boy in his father's barbershop, and quickly ascertains that he is able to do everything the job demands. A peripatetic merchant moves nearer and recruits him by paying money to his father. Hajji Baba goes away from his hometown, as previous picaros in *Lazarillo* and *Gil Blas* did, due to the financial strains on his family. This is a common key trait, from the start, it appears as though the author's intention is to elicit empathy in the reader. On the other hand, they are liberated from familial bonds and social constraints. However, on the way out of town, a band of robbers attacks the caravan of merchants and captures Hajji Baba, marking the start of an ongoing shift of identity toward becoming a picaro, the fundamental alteration of oneself in order to survive.

He is forced to face his first obstacle after being apprehended by bandits, and he is compelled to lead them in an attack on his father's place of residence. When he plays in Isfahan, Hajji Baba is dressed like a robber, and he acts more viciously than many of his comrades, as if he has been a member of the group for a long time. He comes dangerously close to mugging his own father and escapes with the most valuable luggage. After fleeing the bandits' camp, he travels to Mashad, where he takes up residence as a saka (sailor) (water carrier). As a company, he boasts that his water has been blessed by holy authorities, or 'zem zem' in Arabic. His success in this endeavor leads to his overtaking other water-sellers, who band together to oppose him after a while. Later, he gets involved in an accident and suffers a back injury, forcing him to select his next employment as an itinerant cigarette vendor. Indeed, this is the most appropriate job for his current position, because the business is nothing more than taking advantage of people's desire for self-deception and diversion in order to profit from it. What exactly does he do? He rents out hubble-bubble pipes to people who come to him for entertainment; they pay him for the privilege, and he profits from their joyful distraction.

Hajji Baba sells a wide variety of tobacco products, including Tabas, Shiraz, Susa, and Damascus tobacco. He is not overly concerned with maintaining purity, as he is able to produce a huge number of dung with only a small quantity of genuine leaf. He does this with the assistance of several types of dung. He gets the brilliant notion of identifying true tobacco specialists among his clients and providing them with nearly authentic tobacco. In fact, his whole business is predicated on his ability to distinguish between different personas. He

distributes half-mixed tobacco to those in the middle ranks, three-quarters mixed tobacco to those in the lower ranks, and nearly no tobacco to those in the lowest ranks:

> Whenever I felt I could detect a wry expression, I used my ingenuity to improve the quality of my tobacco immediately. I presented specimens of the good, exalted its merits, related the narrative of the gardener who raised it, and promised to point out the precise location in his gardens where it flourished (Morier, 1824, p.123).

Hajji Baba gets well-known in Mashhad as a result of the high quality of his hubble-bubble. It is a dervish who is his most important customer, and he is such a brilliant consumer that Hajji Baba never dares to give him any mixed tobacco; the dervish refers so many of his friends to Hajji Baba that he cultivates the dervish's goodwill in order to extract as much advantage as possible from him.

The journey of Hajji Baba is filled with ups and downs, and he eventually finds himself working as an employee for a shady physician. The physician instructs Hajji Baba to appear to be unwell in order to visit the Western doctor in the town, as he does not deal with medical concerns too much. He is attempting to grab patients from the local man, and Hajji Baba is entrusted with investigating how the new doctor is treating his patients using the most up-to-date research. As part of his deception strategy, Hajji Baba poses as the King's advisor in order to collect another bottle of medicine:

> How did it occur?' 'A physician turned executioner!' shouted the nasakchies' chief. 'How could that be?' 'It won't hurt anything,' the poet mumbled, glancing out of the corner of his eye at the doctor [...] They are both in the same location [...] on the same line [...] While it is true that one does his duty more confidently than the other, it ultimately makes little difference whether a guy dies gradually by pill or suddenly by scimitar attack (Morier, 1824, p.186).

As a result of a series of exceptional circumstances, Hajji Baba is promoted to the position of executioner and is assigned to the royal guard. After appearing to be a somewhat modest man for the majority of the story, he undergoes a profound transformation and demonstrates extreme aggression towards the end. Then, after resigning from his position as an executioner for the Shah, he manages to flee and take refuge in a mosque to avoid capture by the state guards who are hunting him. His new adventure begins as he is taking refuge in the mosque, when he is approached by a dervish, who informs him that he may make a fortune by pretending to be a

saint. Now, this is phony piety, and it will elevate him to the position of most revered religious leader among the pilgrims. However, as is always the case, his fame will not last long, and he will vanish after plundering the mosque. Then he has to leave the sanctuary and travel to Baghdad for his next job, which is the polar opposite of sanctity; he is hired by a man of faith to procure women for his harem from pimps, which is the antithesis of sanctity.

Despite the fact that these jobs are completely improper, the picaro manages them efficiently and is frequently forced to move on due to an unexpected incident rather than neglect. This speaks to his remarkable adaptability, as he adjusts himself to each new situation in a matter of seconds. In most cases, the transition from one employment to another is fairly brief, and it is frequently signified by a change of attire. Putting on new clothes and changing one's look is the only ritual that the picaro must go through in order to start a new profession. His travels throughout the United States result in him receiving little further training or experience beyond that which is related with the work at which he was previously proficient. As a skilled barber, Hajji Baba is well-versed in the art of altering people's physical appearance. As he changes jobs on a regular basis, there are one or two lines regarding his swift change of appearance, which results in a change of social role with each transition. For example, while on his first excursion, he is captured and imprisoned by bandits for a period of one year. When they make the decision to pillage Isfahan, they will require the assistance of someone to act as a guide for them on their journey to the city. They conclude that no one could be greater than Hajji Baba, who hails from Isfahan, and so they devise a plan to turn him into a bandit. As a result, he is dressed in the manner of a Turcoman, complete with a huge sheepskin cap on his head, a sheepskin coat, a sword, a bow and arrows, and a hefty spear, the head of which can be removed or added depending on the situation. He is transformed into a bandit simply by changing his clothes; he receives no training of any kind, and he is only told that he will be killed at any time if he attempts to run.

When someone tells Hajji Baba that he can easily make money by selling water, and he decides to do so simply by purchasing the necessary equipment, the same thing happens: "I immediately followed my friend's advice, I forthwith laid out my money in purchasing a leather sack, with a brass cock, which I slung around my body, and also a bright drinking cup" (Morier, 1824, p.43). Despite the fact that these positions do not have specific training, the process of becoming a physician's assistant is approached in the same straightforward manner.

While being assigned to speak with the foreign physician in order to obtain information about the miracle medication, he takes only one initial step: changing his clothes:

> As a result, I entered one of the bazaar's old clothing shops and hired a cloak similar to those used by scribes; and then, by swapping a roll of paper for a dagger in my waist, I convinced myself that I could pass for something more than a common servant (Morier, 1824, p.94).

At order to avoid punishment, he decides to flee and take refuge in a sacred temple until the dust settles. The austere man is required in order to swindle the pilgrims, and he can easily transform himself into one by changing his look: "No face wore more humiliated an appearance than mine." As well as this, he is adept at using movements and expressions, which leaves an indelible impression on everyone: "the downcast eye, the hypocritical ejaculation, the faked taciturnity of the sour-faced, haughty, and bigoted man of the law" (Morier, 1824, p.256). He behaves in the same manner when he begins his completely opposite career as a pimp, which is procuring. He prepares for the work in the following ways:

> I began by purchasing a priest's cloak, a garment with buttons across the breast, and a long piece of white muslin that I twisted around my head. Assembled in full costume for my new persona, I proceeded to the women's residence (Morier, 1824, p.324).

As many of his kind do, a picaro does exactly what you would expect him to. The major characteristic of each picaro is the rapid change of appearance in order to portray character, which is frequently done for the purpose of gaining attention in order to establish a base. Lazarillo pretends to be dumb in order take picaroon wine from a blind man's bag without generating suspicion from the blind man himself. He behaves honorably in public in order to acquire the confidence of the priest and gain access to loaves of food. Gil Blas is another such character, and it appears that Hajji Baba is based on him, as the story follows a similar narrative structure. Hajji Baba, on the other hand, demonstrates modalities that make him somewhat preferable. He usually goes much further in terms of appearances in each new role, aside from the rapidity with which his unpredictably changing personalities arrive and disappear. Picaros are ready to abide by a few rigorous rules and regulations, however. No one is ever killed or permanently injured, presumably in order to keep the reader with them throughout the story's course. A second issue is that from time to time Hajji Baba becomes so absorbed in his own self-importance that he transcends the established rules of his species. While being transported

to Isfahan by the Turcoman bandits, he first looks for an opportunity to escape, and then, while plundering sparks at his father's public house, he participates enthusiastically and takes home the largest share, all without expressing any regret for having assaulted his own father in the first place. As an executioner, he is required to use violence to some extent, despite the fact that his primary source of revenue comes from receiving bribes rather than from his own wage as an executioner. However, as time goes on, he grows to accept the concept of violence more and more, like follows:

> I spent the entire day swinging a stick above my head, practicing on everything that had the slightest similarity to human feet, and I brought my hand to such perfection that I truly believe I could have struck each toe separately had I been so commanded (Morier, 1824, p.172).

As a result of this growth, our picaro is taken aback, as he has never been an individually aggressive person up to this point, and he is conscious of this fact, as he states, "the initial inclination of my character is not cruelty." His self-analysis in this section contains his perspective of life, which is that his only goal in life is to survive. He blames society for his current state of affairs, whether he is a traveler or an executioner. Because his new work is violent by its very nature, he will undoubtedly be unable to resist and will be forced to follow commands as he presents them; "the fact is that the example of others has always had the greatest influence on my thoughts and actions" (Morier, 1824, p.173). As a result, Hajji Baba is elevated to the status of a picaro in a very extreme manner. This distinguishes him from his literary forebears in that he is devoid of morality, and, as he points out, his whole character is influenced by his surroundings.

Indeed, the personality of Hajji Baba isn't much more complex than it should be in terms of social sophistication. He presents himself as a bizarre figure whose essence changes depending on the situation. According to the novel, there are accounts that support this allegation. For example, he comes across a salesperson in the Bazaar who entices him with the low-cost but fashionable clothing on offer. A long period of time is spent haggling over costs, and when he finally comes to a conclusion, the items become nearly ten times less expensive. When he arrives at the hammam, he is immediately greeted by the first reaction he encounters: "No one noticed me when I entered, because someone with my poor appearance could make no sensation." It is nonetheless dismissed by him because he is well-versed in the ways of his people: 'the case would be adjusted as soon as I put on my new outfit' (Morier, 1824, p.84). As

soon as he gets out of the water, he puts on his new clothes and brags about how each piece enriches his personality:

> As I put on each article of clothing, it appeared as though I was being renovated proportionately. I had never been dressed in silk before. I zipped up my trousers with the attitude of a fashionista, and when I heard the rustle of my vest, I turned around in delight to see who was looking at me. My shawl was wrapped about me in the most modern manner, rather falling in front and spreading out broad behind, and when the blade gleamed in my girdle, I reasoned that nothing could possibly surpass the conclusion of my entire adjustment (Morier, 1824, p.84).

Almost without doing anything else, the temporary clothes bring about a remarkable transformation in Hajji Baba; each time, a new soul comes out of him as a new man. Essentially, he is a character who puts on each role at each given time, so that to some extent, all through the novel, we scarcely get a sense of who he is. Every disguise he wears is an inward alteration, a gesture that gives birth to a new identity, because he does not ever re-appear in his assumed form. As we see him both before and after the hammam, he does not appear to have a genuine "self." Prior to entering the hammam, he is destitute and despondent, scrounging for food on the streets. By altering his look, he announces his departure, gracefully stepping out of the hammam afterward.

More notable is the story in which he encounters the dead body of Mollah Bashi, in another hammam. Frightened that he will be arrested as the perpetrator, he eventually becomes incapable of making decisions. When Mollah Bashi's servant goes to retrieve his clothing and, due to the darkness in the bathroom, misidentifies Hajji Baba as his master, Hajji takes on the role without hesitation, dressing in the clothes and accompanying the servant to Mollah's residence. On the way, Hajji Baba, who used to be friends with the deceased Mollah and is familiar with his nature, claims to be the Mollah in disguise. Furthermore, Hajji Baba is aware that Mollah was a complete despot who ruled over the entire world while engaged in an eternal war with his rightful wife, and that he was a man who did not speak much at all. When he spoke, he used short, fragmented words to communicate his thoughts. Because Hajji Baba is aware of all of these characteristics, he is in a unique position to accept them, as well as the clothing, and therefore become Mollah Bashi. When he gets to Mollah's residence, he is escorted to Mollah's room by the woman who works there, and he spends the night there before departing in the morning to continue his journey. With the simple act of putting on his clothes, he may live Mollah's life for an entire night. There are other instances like this in the work, each of which

provides us with a different insight into his personality. His disguises or tricks help him manage all of his other jobs successfully, and as a result of his lack of loyalty, he becomes inextricably linked to his disguises and vice versa. In summary, he irresponsibly executes practically all of the tasks that his new temporary responsibilities need of him.

Remarkable manuscripts kept by Morier in Persia between 1808 and 1816 were recorded in two travel books. Later, back in England, Morier used extensive documentation to create some enduring literary works, which go beyond the recorded facts. Therefore, the relationship between his raw materials and the works can be seen with unusual clarity. It is through character that Morier's emphasis on fact is most evident. Thus, it would be beneficial to devote some part of the study to an examination of characters in relation to their factual prototypes. Hajji Baba, who appears in the role of a picaro, is worth studying, both individually and in relation to other characters in the novel. Hajji Baba himself does not have any individual model among the men whom Morier had known in Persia, indeed he is simply a Persian-style picaro. However, he does not originate only in Western literary tradition. According to Abu Haidar:

> Gonzalez Palencia, while presenting an edition of what is sometimes considered the first picaresque novel, Lazarillo de Tormes, which originally appeared in 1554, expresses surprise at the genre's abrupt appearance without any precedent or precursor. This, he explains, is because we have yet to thoroughly investigate the possible influence of Hariri's famed Maqamat on the picaresque type's inception. Gonzalez Palencia adds that Menendez Pelayo, in his magnum opus, Origenes de la Novela, has drawn parallels between the Maqamat's hero, the impostor or knave Abu Zayd al-Saruji, as he refers to him, and the heroes of Spanish picaresque novels (Haidar, 1974, p.1).

There are only a handful of hints to the similarities between the Maqamat and the picaresque book, but they are significant enough to warrant a deeper investigation. When it comes to compositions, maqama is a type of composition that was first associated with the name Badi al-Zaman al-Hamadhani, and then with the name Hariri, before becoming generally known. Known as the picaresque novel at the time of its invention, this is a historically defined novel that dates back to the 16th century in Spain. The Maqamat (Muslim court drama) is an example of this, according to Professor Gibb, who speaks about possible Oriental and particularly Islamic influences on Western literature. "The Spanish picaresque novels show certain structural analogues to the Maqamat," (Muslim court drama), according to Professor Gibb (Arnold 1960, p.197). In light of this comparison, it is reasonable to conclude that the picaro, as the central character of a picaresque novel, originated in the East rather than the West.

So, to return to the story of Hajji Baba in Persia, "he becomes Morier's hero for reasons other than literary merit" (to quote Gil Blas, Lazarillo, and Swindler) (Grabar, 1969, p.1224).

Morier was influenced by the similarity of the picaresque tradition from one side, and the kind of life he knew in Persia on the other side. This led him to write a few novels, such as *The Adventure of Hajji Baba in Isfahan*. Truly amazed by the Persian personality as he perceived it, he found the people there pliable, friendly, lustful, and as clever as any people in the world, and if only "they had enjoyed all those advantages of situation, and converse with Europeans which the Turks possess, they would have been far more their equals in all the arts of war and peace" (Morier, 1818, p.23). Yet he was shocked to see their flattery, temptation, falsity, and fraud, which they barely tried to cover up, and worse, that they had no moral responsibility. According to Grabar, "The Persians were, in Morier's mind, a whole nation of picaros, forced by despotism to learn to live by their wits, bouncing back from every vicissitude with the vigor and gaiety of Gil Blas" (Grabar, 1969, p.1224). Therefore, Hajji Baba is beyond solely a stock literary character, rather he is a representative type, as Morier comprehended to be the Persians' national character. Of course, it is too early to determine for certain whether Morier created Hajji Baba in this manner solely because of the nature of the picaresque genre, or he selected this genre for his Oriental novel due to its potential, which enabled him to depict the Orient as Persian in nature. The one thing we can say, by considering Maqamat literature, in which the resemblance between the hero and the heroes of the Spanish picaresque novels is asserted, is that Hajji Baba, has roots in the Orient but was turned back to his origins by Morier. Also, it is not far-fetched to conclude that Morier intended to write a picaresque novel, as he himself explains in the introduction to the novel, (without mentioning the term 'picaresque'); he wishes to write in the vein of Santillane's *The Adventure of Gil Blas.*

Several of the key characters besides Hajji, having no discoverable prototypes in reality, appear and fade away in the same period of Hajji's struggle to survive. Among the people from different social statuses in Persia of that time are the two heroines. Hajji's two loves are Zeenab, the slave who is given to the Shah, and the beautiful Shekerleb (Sugarlips), who is discovered behind a shutter in Constantinople by Hajji. They, as well as two out of Hajji's five employers, the merchant Osman Aga and the mollah (priest) Nadan, have their origins, like Hajji, in literature. The seductive slave, the well-born temptress, the merchant of Baghdad, are all familiar characters to everyone from their repeated appearances in *The Arabian Nights*. In addition, the arrogant mullah who gets his head broken is a stock folk character in the popular Persian puppet tradition. This is in the nature of the picaro as a continuously moving character

who is bound to meet many people through his typical narrative. The attrition between the picaro and other characters, especially their disputes over food, lead the story forward.

Picaresque authors typically create characters who are markedly different from picaros in order to establish this relationship. To provide an example, the masters in *Lazarillo* and *Swindler* are harsh and miserly, and they are terrified of the young men who are putting up extraordinary effort to fill their stomachs in order to survive. They attempt to hinder the picaro's progress primarily by the use of force, hoping to trick the picaro into accepting the meager amount of food they believe he deserves. While playing the roles of the other characters in *Hajji Baba*, Morier portrays a completely different image of them. A short projection over Hajji's masters and the people he spends time with will demonstrate how these peripheral characters act, allowing us to gain a better understanding of the Persians as they are represented in the story, as well as the ways in which the population functions within the assembled space. This also leads us to consider Morier's motivations for selecting the picaresque as a viable genre through which to show the Orient in his work.

A two-faced guy who marries Hajji Baba's mother by pretending to be holy, then manages to establish a profitable company by maintaining false pretenses and beguiling his co-believers, is Hajji Baba's first and most important master. Then Hajji Baba is seduced by Osman Agha, a fictitious holy man who is drowning in luxury and who is only concerned with maintaining appearances while living a sumptuous lifestyle. He is completely devoted to his personal comfort; he smokes frequently, consumes excessively, and surreptitiously consumes wine, despite the fact that he accuses and wishes perdition on those who consume it in public. When working as a hubble-bubble vendor, his primary clientele are dervishes who are extravagant models for the picaro. The major goal of wandering dervishes is to obtain as much food as they can, and because they lack any special life skill that would enable them to earn money, they rely on the generosity of others to support themselves. A dervish, on the other hand, is concerned only with looks. They are one of the rare individuals in *Hajji Baba* who openly deceive and tell a lie and are naive enough to be content with their lifestyle. Dervish Sefer, Hajji Baba's most prominent customer, invites him into his company by elucidating the lifestyle's interests: "We see men's beards as cheap as dirt; and while our existence is precarious, it is also one of tremendous variety and leisure. We regard humanity as fair game, subsisting on their frailty and credulity" (Morier, 1824, p.49).

We learn about the lives of the three dervishes in *Hajji Baba* through their stories, and we realize that their lives are very comparable to those of the normal picaro. They are bound to live in this manner from an early age if they are born into a disconnected and needy home with dark or abusive parents, who are also suffering from starvation and instability. They must navigate their way through a slew of obstacles and problems, including terrible poverty in particular, which, as can be seen, is not a simple problem to deal with effectively or efficiently.

He later proves to be a perfect rascal when he goes to work for Hakim Bashi, who is reputed to be the most trusted physician in town, after being fired from his previous position. Hakim Bashi, who is completely ignorant in medicine, manages to work his way up to the courtroom by pretending to be adept. However, he is appalled to discover that there is a European doctor in town who only understands one or two methods of treating patients. In the scene where, in his capacity as an executioner, Hajji Baba is warned from the start that he must live off bribes in order to survive, we see how hypocrisy can be found even among those in positions of authority. In reality, an executioner's life is dependent on a variety of extortions that may be available in various scenarios, and it is only through his skill that he is able to take advantage of these opportunities. As a result, it is simple to see how Hajji Baba, who serves as an executioner, can become corrupt to a significant degree. All of the executioners are involved in large-scale bribery schemes that take advantage of the less fortunate. The higher Hajji Baba climbs the political ladder to attain a position of authority, the more understandable his hypocrisy appears to be. Once Hajji is a member of the army, he occasionally sees the Grand Vizier and even the Shah. He is sought by the minister in one of the most heinous periods for fabricating a report of a battle between Persians and Russians: "write ten to fifteen thousand killed, the minister instructs; remember that these letters must reach a considerable distance. It is beneath the Shah's dignity to murder fewer than his thousands and tens of thousands" (1824, Morier, p.235).

In this novel, the specific strategies of survival that the picaro employs are not distinguishing characteristics; they are employed by practically every writer in the picaresque genre, including the author. In reality, the novel's appeal is largely due to the presence of picaro-like characters who are well-versed in the art of gaining privilege by deception and skill. In the traditional Spanish picaresque story (in this case, one in particular), the picaro's deceit causes the brutal violence of the master to take place later than expected, or not at all, depending on the situation. The masters are frequently nasty and despotic, and there is a growing tendency for them to use lethal force. However, in *Hajji Baba*, a struggle exists between Hajji and his

masters, such as Osman Agha and the Grand Vizier, in which the craftiest master obtains the upper hand. True to the novel's tone, once all the characters are exposed, even those who are unconcerned about their existence reveal themselves to be untrustworthy and deceptive. Rather of employing a narrative method in *Hajji Baba*, Morier used the picaro's landmarks to characterize the people and the Persian society as a whole, in which everyone is careless and disregards the law in order to profit in any manner possible. As a result, when Walter Scott came up with the idea to include Persians in the work, he envisioned them as mercurial individuals who "are profoundly impacted by what is offered to them at the moment - forgetting of the past, heedless of the future" (Scott, 1968, p.254). Scott makes reference to this significant change in the Persians' behavior throughout the narrative and assumes that this is the social quality of people who self-regulate within the fluid area they occupy.

As a result, it is not unexpected to see how Hajji Baba's behavior as an identity is coordinated with the spatial image of the Orient. Perhaps this explains why, despite the fact that he frequently abuses people viciously and carelessly, he is able to maintain compassion throughout his interactions with them. The environment in which Hajji must survive on the basis of deception and even ruthlessness is one in which deception and even ruthlessness is unavoidable at times. As previously stated, he is not the only one who follows that path; rather, a society of picaros emerges from a large savage landscape, and in the midst of widespread disorder, everyone strives for survival while harboring no remorse for their actions. Consequently, Morier selected the picaresque tradition to represent his thoughts of Persian life, and Hajji Baba is not the only character in the novel who matches the description of 'picaro,' as evidenced by his double vision and the presence of several Persian picaros throughout the narrative. This type of storyline implies that the universe of the picaro is disordered and chaotic, as implied by the title. Morier's departure from traditional picaresque writing demonstrates the Western attitude of cultural superiority, which he used to represent the Orient.

3.3 Social Conditions

European mind and civilization are depicted as being superior to Persia, which is culturally decadent, in James Morier's portrayal of the two cultures. The author, through this antagonism, strives to legitimate Europe's corrective mission in Persia, which is the most important purpose of his satirical inventions in works such as this one. It is in the first lines of the first chapter that the representation of a morally corrupted, lower cultured, and backward society is established, as is the brutality with which Hajji's father abandons his young ex-wife

because of her infertility, or the fact that his second father-in-law awards his daughter to him simply because Hajji (a skilled barber) has shaved his head ‘with such great success’, which is underlined. Morier continues this narrative with Hajji’s new father-in-law, who is depicted as a money changer who, despite being known for clipping money and passing it off as legal, pretended to be a saint, and Hajji’s own father, who goes on a pilgrimage to Karbala (a holy city for Shiite Muslims and the site of the tomb of Huseyn), not for its sacredness, but rather to get rid of the necessities of his first wife.

A little further along in the story's evolution, Hajji Baba comes across an erroneous representation of the culture of the Orient, the Islamic faith, and the Muslims who adhere to this religion. The emphasis given on the misunderstanding and struggle between the two Muslim factions - Sunnites and Shiites - is particularly noteworthy- or between different ethnic groups such as Armenians, Turks, Arabs, and Kurds, and the way they deal with their differences, demonstrates that this has occurred. According to Morier, profanity and insults are the most appropriate and common means by which these sects and ethnic groups settle their conflicts, and that such battles will never be resolved; these conflicts have been enlarged and created as if they constitute the most serious challenges to Islam, and as a result, the Orient; and these conflicts have been enlarged and created as if they constitute the most serious challenges to the Orient. Because the secular context of European life makes it nearly impossible to imagine a life that is a synthesis of ideality and sensuality, religious cities in Persia are regarded as having excluded their settlers from worldly pleasure and as being solely concerned with executing non-believers in Islam. Life in these cities is portrayed as an obligation, resulting in the formation of people as cunning fraudsters who pretend to dogmatism in order to protect their personal interests; they read religious books in order to mesmerize society, despite the fact that they do not understand a word of what they are reading; and they comply with religious obligations not to satisfy their ego, but to enhance their social status. That is, throughout the tale, the European imperialist discourse's purposeful hostility toward Islamic ideology is frequently demonstrated.

Morier also purposefully mishandles the social concept of an oath, which is prevalent in Oriental culture when individuals speak louder. At times, oaths are taken in public by individuals. For instance, in the Turkish, Arabic, and Persian cultures, the concept of the oath is prevalent in the *One Thousand and One Nights* tales. Morier has twisted the oath’s meaning to the point that it appears completely negative and ridiculous. So when Muslims utilize religious terms and words in their speeches, such as Allah Akbar (God is Great), La ILah Illa Allah (There is no God but Allah) and Bismillah (God bless you), Morier takes great delight in

mocking their societal dependence on religion (In the Name of Allah). With his disparaging portrayal of many Muslim social customs, Morier hopes to convey the impression that Islamic rites are primitive, savage and malicious. These images are intended to portray the religion of the Orient as an ill-conceived nonsense, as well as its culture as a wholly terrible experience. To put it another way, Morier is trying to discredit Islam and the Orient as a whole by engaging in pure Orientalism, which is a problem that has only one interpretation: sabotage of the Orient's face. These are images that Morier, along with other Orientalists, plans to use to undermine the glory of Muslim culture by portraying it in a completely negative light, as they have done in the past. In reality, Morier has a tendency to argue that hypocrites and deceivers in Persia have honorable social positions, while the poor, the innocent, and the faithful are forced to live on the margins and suffer from an unfair social rank as a result. The Persian Shah, on the other hand, who continues to serve as a representative of the Muslim ummah, lives a sumptuous life surrounded by harems.

Morier is referring to the culture of the Orient as one of pretense and hypocrisy, according to him. Hajji Baba exalts the splendor and riches of the Orient; it depicts gestures and images of particular significance to the Orient, which are powerfully presented in support of a political theory in the service of a militarily, economically, and historically unified and powerful Europe; and it exalts the luxury and riches of the Orient. Morier's concealed goal in *Hajji Baba* appears to be political in nature but given the different types of trade that take place between Persia, Constantinople, Baghdad, and Bokhara, he is unable to escape trade and the economy. There were other aspects to this enterprise, such as the slave trade, in which women were the primary commodities. During the course of the events in *Hajji Baba*, a great deal of discourse revolves around this well-paid and straightforward transaction. Hajji Baba becomes a slave trader and contemplates becoming the King of Kings' Vizier. Morier's study on the East's luxury demonstrates a real Western concern for the property and agora in that part of the world. Morier's interest in the Persian, Turkish, and Arabic trades parallel his interest in the Orient's geography and history. To do this, he incorporates several subjects into a single paragraph: trade, slavery, social traditions, and Islam; all of these entwined issues serve to emphasize a single point - the Orient.

All through *Hajji Baba*, we read more misrepresentations of the Orient, where its religion, Islam, and peoples - the Muslims - are created to represent their pleasure in ravage and looting; the Muslims are made to appear as warlike people who are addicted to lives of contention, animosity, and all sorts of hatred. *Hajji Baba* is full of epic Muslim warfare, and all types and

colors of deception. In the story of the dervish, who claims to have supernatural wisdom (he is superstitious) and who treats patients, one of the Muslims' most common bluffs can be seen; his magic is admired, and he retains the name and reputation of a respected doctor who is unable to cure a man suffering from a fatal disease. The dervish explains himself as follows:

> Pen and ink were also given to me; then, summoning all my gravity, I scrambled the paper into a variety of strange characters, some of which contained the names of Allah, Mohamed, Ali, Hassan, Hossein, and all the Imams, rearranging them into different anagrams and substituting figures for letters in various places. I then presented it to the doctor with much ceremony, who, summoning water and a basin, washed the entire thing off the paper into the basin, while onlookers prayed for the priceless writing's efficacy. 'In the name of the prophet,' the doctor added, 'let the patient eat this; and if fate has decreed that he will live, the sacred names he will now ingest will restore him: but if not, neither my skill nor that of any other man will ever be of any service (Morier, 1824, p.86).

Drinking the water from the basin is claimed to aid in the healing of the patients who consume it. Because the underlying religion of Islam is shown to be superstitious and far beyond the realm of reality, as well as impossible and incompatible with the daily lives of human beings, Morier portrays the culture of the Orient as one of deceit, fraud, bluffing, and black magic in his novel, The Orient. Throughout these literary depictions of Persia, Morier's fundamental motivation, to challenge the traditional view of the country as a part of the Orient, can be seen.

The harsh critiques of Persians and their material and mental lifestyle that underpin Morier's comedic occurrences and social conditions are at the heart of his novels. As part of the protagonist's life story, the author manipulates stereotypes of Persians, portraying them as miscreants, cowards, lawbreakers, and plain stupid. Throughout the novel, Morier describes the Persians' culture as shady, dishonest, and corrupt, as well as their society as violent. Morier satirizes a populace that is characterized by backwardness, superstition, and fanatically non-scientific notions throughout the novel's chapters. When the difficult dervish appears in Chapter Fourteen, for example, mothers approach him to request protection for their children from the evil eye:

> We arrived at Ispahan on time, where I swapped the lûti portions of my garment for dervish garb, and then we traveled to Tehran. My master's appearance had a huge influence here; for as soon as word of his arrival spread, all manner of people gathered to consult him. Mothers want

> protection for their children from the evil eye; spouses desired a spell to ward off their husbands' jealousy; and soldiers desired talismans to safeguard them in battle (Morier, 1824, p.96).

Morier's literature is primarily concerned with satirizing the socioeconomic situations of Persians, which he makes clear from the outset. As described in Chapter Nine, Hajji's friend convinces him to work as a water carrier in Meshed because of Hajji's extraordinary ability to cant and converse while laughing at someone's beard. In another chapter, the narrator claims that nothing can be accomplished in Persia until a present (bribe) is given to the ruler. Ending with a description of how the dervish, who had become friends with Hajji and been assisting and instructing him, robbing him of his money without his consent, brings the story to a close. If you want to portray a complicated and unpredictable social character who attempts to impart noble ideals but is ultimately thwarted by corruption and an ill-natured enemy, then this is the best preparation you could possibly have.

As a political theory in service to an economically consistent and militarily committed European society, Morier's representation of Persia's culture, which is generalized to include the entire Middle East, reflects a political theory in service to an economically consistent and militarily dedicated European society. The exaggerated portrayal of Romantic Orientalism in Morier's writing was done on purpose to appeal to Western readers. Without a doubt, these images of Persia are used by him to portray the Middle East as derogatory and contemptible. To give an example, he pictures a Jew who has been hanged and has been rendered incredibly humble by Muslim hegemony:

> Which he grabbed and hurried down the street with, covering it behind his cloak, to where the lifeless body of a Jew lay extended, its head trapped between its legs. You must understand that when a Mahomedan is beheaded in Turkey, his head is placed under his arm, in contrast to the Christian or Jew, who have theirs implanted between their legs, as close to the seat of shame as possible [...] On this occasion, the unfortunate victim was accused of snatching and murdering a Mahomedan kid (a ceremony in their faith that they have been known to practice in both Turkey and Persia), which produced such an uproar among the crowds of Constantinople that he was decapitated to appease them. His execution was staged in front of the door of a wealthy Greek, and his body was to remain there for three days before being carried away for interment. The notion that the Greek would pay a hefty cost to have this irritation removed from his door, thereby avoiding the ill fortune that such an object is popularly thought to bring, prompted the officer charged with the execution to chose this place over any other (Morier, 1824, p.106).

In this section of the novel, Morier speaks about a Greek who was humiliated and oppressed by the Muslims even after his death, due to the fact that his hanging had taken place three days before his body was hauled away for burial, in front of the door of a prosperous Greek. The idea was that the wealthy Greek would be compelled to pay money in order for this annoyance to be removed from his doorstep and for him to be spared from ill luck in the future. Morier alludes to the fight between Greece, as a representative of the Western world, and Turkey, as a representative of the Orient, in this passage. As is widely known, the central powers of Europe, as well as the English Romantic poets of the 18th and 19th centuries, were irritated by the outcome of this conflict. The poet Lord Byron, for example, is one of those poets who, at the time of writing, expressed his fury in his poetry.

Hajji Baba offers an image of the brutal death of a Jew following an inhumane penalty. It is mindless enough to frighten. It is very obvious that this picture presents ideas compatible with some of the French Romantic authors and governors of the 18th century, such as Francois Rene de Chateaubriand. Therefore, it could be claimed that Morier has joined his co-European Orientalists in representing the Easterners as ‘of liberty’; they know nothing, they don’t have civility, the only thing they fear is their God.

Since Morier was a disciple of William Beckford, and he had learnt from other Romantics, such as Byron, Scott, and Moore, his perspective of the East was not far away from theirs. Like them, he enjoyed travelling and reading travel accounts, especially on themes and subject matter which were related to the Orient, as well as degrading the cultural heritage of the Orient by virtue of any tool available to him. In approaching women, for example, Morier sees Eastern women as slaves who are kept in houses, or in the Sultan’s harem, for the purpose of preparing meals, and cooking food, cleaning, and providing frequent sexual pleasures for men. Although they are doomed to sacrifice themselves for these purposes, they are still treated inhumanely. According to Morier, they are nothing, and worthless objects in homes:

> Is it possible," I asked them after they described the heinous means by which their chief, the serdar (for I was speaking of two of his bodyguard), carried out his wickedness, —"is it possible that selfishness can be carried to such an extreme, that vice can have reached such a pitch in the heart of man? Women, I am aware, are viewed as simple accessories to pleasure by you Mussulmans; yet, they are God's creatures, not created for the serdar alone, as he appears to believe, but given to us to be our assistance, comfort, and companions throughout life (Morier, 1824, p.68).

The author of this text, during a time when the Orient was connected with a culture of libertine sexuality, expresses racist prejudice associated with the European school of thought in this text. "There was virtually no European writer who wrote about or traveled to the Orient in the time after 1800 who did not consider himself or herself to be a part of this quest," says Said. "Flaubert, Nerval, 'Dirty Dick' Burton, and Lane are simply a few of the most prominent instances" (Said, 1978, p.190). Morier makes the following assertions:

> In this situation, I immediately raced to the location where my Zeenab and her burden were battling in the turmoil, a twisted and mutilated corpse. As I approached, I was befuddled, half-crazed, and half-aware. Despite the fact that she was still breathing, she was having death spasms and her lips moved as if about to speak, despite the fact that blood was swiftly streaming from her mouth. I couldn't make out a single word she uttered, despite the fact that she made sounds that resembled words. 'My child! my child!' I had the sense she said (Morier, 1824, p.96).

Morier's experiences with these scenarios, aside from his testimony from Persia, are reflected in the account of Zeenab's murder. In European culture, tales of atrocities against women in the Orient are not uncommon. From them, it is clear that references to the Orient are rooted in intense passion; they continue to portray it in frightening images rife with brutality, oppression, violence, and lasciviousness. Morier refers to a mistreated Eastern woman in another section of Hajji Baba, referring to "a present of his Kurdish (Cûrdish) slave to his Majesty":

> Meanwhile, the doctor had personally taken the Shah into the harem, and though anyone caught peeping would have been swiftly murdered, I awaited with bated breath to learn what might have occurred there; but what was my horror! How surprised I was to learn (as soon as the king returned to the grand saloon) that the doctor had delivered his Cûrdish slave to his majesty! (Morier, 1824, p.101).

For the most part, Eastern women are designed to be seen, and they are utilized as a dirt-cheap 'gender' substitute. A mission to purchase women slaves for the Shah's harem is also depicted in the film, with Hajji Baba being sent on the mission by the Shah. In order to accomplish this, he searches for girls who have received instruction in dancing, music, and embroidery, and then selects one from among them. Said (1978) accuses Western writers of providing a distorted image of the Orient and attributing to Orientals negative characteristics such as violence, tyranny, sexual desire, irregularity, and irrationality, which he believes are

unfounded. He defines Orientalism as "a Western pattern for reconstructing, conquering, and exercising authority over the Orient" in his book *Orientalism*.

Morier's style inventiveness is another significant factor in his popularity and success. Generally, the novel adheres to the common literary style of late-nineteenth-century European popular novels, influenced by a variety of literature, most notably Alain Rene Lesage's *Gil Blas de Santillane* (1735), which is an excellent depiction of European lifestyles and manners. According to C. W. Stewart's introduction to *Hajji Baba* (1963), Morier wants a narrative to portray a similarly accurate image of Eastern manners and the alteration of the Orient's lifestyle. Morier, on the other hand, skillfully placed Persian styles of expression into the European form, as well as the original Persian proverbs in translation, revealing an additional, funny side to his English writing. It is not only entertaining to read an exact translation of proverbs, but it also lends an aura of authenticity to the prose. This strategy, which was acknowledged as a contract in Oriental books, was obvious to practically all of the readers. It enabled Morier to be presented as an alien expert who was capable of portraying a culture and its ideological underpinnings in a professional manner through a genuine linguistic channel.

3.3.1 A Picaro Through the Oriental Cities

How do travelers and travel narratives construct, define, and describe the city? How does *Hajji Baba* relate to the city's mobility, as well as spatial and temporal movement? How does *Hajji Baba* reproduce a traveler's mobility and associated discourses? The importance of travel reports, particularly those of Western travelers, in establishing and defining the modern world's cultural identity cannot be overstated. This constructed identity is the result of profound alterations in our understanding of the globe's geographic and cultural borders. Indeed, discovering and documenting the 'other' was the discovery of the 'other'; "in establishing its opposing 'other,' the West constructed its own identity — that is, representation of the 'other' is a continuous construction of the self"' (Maessen, 2016, p.10). As a novel based on his trip experiences, James Morier's *Hajji Baba* compels us to examine the function of travel writing in the European Imperial heritage and to establish a link between the concept of Empire and forms of travel writing. According to Kuehn and Smethurst, "mobility is spatialized and synced through the formal rules of the travel narrative, allowing the travel writer to show reality as an orderly picture" (Kuehn and Smethurst, 2009, p.2). As a traveler and diplomat, James Morier's mobility was not a random journey to Persia, but a planned journey in which the goal of travel, the politics of travel, the culture of travel, and travel writing all have representational values.

Thus, it is worthwhile to explore the spatial components of the travel literature incorporated in *Hajji Baba*, modified from Morier's travel narrative, in order to understand how this space is experienced and depicted, as well as how this perception influences the space.

This section aims to investigate the relationship between Hajji Baba and the cities through which he travels, whether he is a barber, a water seller, a tobacco seller, a merchant, an executioner, a physician, or a pimp, and to reveal the role of travel accounts in the social reproduction of the city through textual analysis. Each episode of *Hajji Baba* begins with him starting out on an adventure and finishes with him looking for another adventure in a different place, so we come across him and then leave him as he sets out on his own journey through life to find another adventure. In the course of his travels, he undertakes voyages that are typically extensive in duration, encounters a diverse range of towns and people, and deals with a diverse range of situations, all while attempting to become adjusted to a diverse range of circumstances. He does this not for the sake of enjoyment or entertainment, but rather because he is frequently travelling from one place to another in order to avoid being captured by the gangs of his mentors and to survive.

Following Hajji Baba's route from city to city on the map of Persia gives us a clearer understanding of the huge territory he travels across. He departs from Isfahan, which is strategically located in the country's heartland, travels to Mashhad, and finally reaches in the country's northernmost province, where Turcoman bandits have established a base of operations. Once returned in Iran, Hajji Baba travels through Qazvin and Tehran, all the way down to the Kurdish region, as well as north-western Iran to the Russian border. Approximately speaking, Hajji Baba travels through the novel through the entire Northern half of the area of country that was under Qajar rule in the early nineteenth century. Despite the fact that a large portion of the country is wilderness and therefore inhospitable, Hajji Baba travels to practically all of the settlements in the country. His expedition is a triumph of cartography; it is a masterwork that, via the written word, describes Persia and its people. Persia is described in great detail in Hajji's account and figuring out the spatial anatomy of Persia will aid us in realizing the spatial projection of Persia that Hajji Baba conjures up. In addition, becoming familiar with spatiality helps us to better understand Hajji Baba himself and his surroundings.

Hajji Baba's representation of literary cartography is most likely more significant than that of the other texts in Morier's collection because it is the novel that has already been subjected to critical examination in the context of Orientalism and colonialism, owing to

paratextual factors such as the writer's English nationality and his career as an ambassador in Persia, as well as the book's position as a story narrated in the picaresque genre by a supposed Orient Urban areas, both as stand-alone entities and as extensions of national borders, are a significant component of every nation state, and border turmoil reveals much about the inconsistencies of a region as a whole.

Morier chose three border territories of Persia as the backdrop for Hajji Baba's exploits in *Hajji Baba*. The first occurs concurrently with his initial journey to Mashad, a city in northern Persia, when he is caught and transported to a fortress by Turcoman outlaws. They go a considerable distance northward, "passing through rugged and sparsely populated stretches of mountainous land" (Morier 1824, p.12). They eventually reach a kind of 'no-land' man's that is not geographically defined: they eventually come across a large plain that appears to be the edge of the planet. The bandits have acquired control of the huge territory by living there with their substantial population, and it is here that they hold their captives: there, the head of the bandits receives teeming cattle in addition to the loud greeting that encourages Hajji Baba. They remain in the gully for a time, awaiting the bandits' invasion of Isfahan's public places, where Hajji Baba's father runs a caravanserai. They want to act at night, riding through jungles and mountains "without fear, confident in their horses' sure-footedness" (Morier 1824, p.23).

This narrative depicts how a gang of robbers can easily travel to the heart of the country and loot the most important city before returning to the territory that they control, which encompasses a significant portion of the country. As a result of the entire affair, a significant geopolitical message is conveyed, in which the northern border of Persia is completely outside of the jurisdiction of the central government. A huge gang of bandits has made a comfortable home for themselves there. They had their own commonwealth, which was built with the loot from their extensive raiding and exploitation.

Hajji Baba's sweetheart, Zeenab, narrates another border scene in the novel, one of a handful that occur throughout the novel. It is with Zeenab that he experiences the single most emotional story of his life, which occurs just once in the novel. Furthermore, it is a story that leads to a devastating conclusion. Located in another border city in Persia, Zeenab is said to be descended from a Kurd clan living on the western border of the Ottoman Empire, according to legend. They live a noble existence despite the fact that they are trapped between two antagonistic powers: the Ottoman Empire and the Qajar dynasty. Unlike the Turcoman bandits, they do not cause harm to anyone and do not injure anyone else. Their only concern stems from

the fact that these powers frequently utilize the tribe as envoys in order to incite hostilities. Zeenab is the daughter of the tribal leader, who lives in a region under Ottoman rule and occasionally fights alongside the local pasha in small-scale local skirmishes. (There are also the Kurds, who are mentioned in another section of the story.) While traveling across the borderlands of Persia and the Ottoman Empire to reach Baghdad, Hajji Baba's caravan comes up against a band of armed Kurdish bandits who are determined to stop him from reaching his destination. The caravan morphs into a sort of military formation, with passengers drawing their guns and taking defensive positions as a result of the transition. When confronted with this predicament, Hajji Baba himself explains that the situation is very similar to that of his first trip, which took place in Mashhad:

> The whole scene put me in mind of a similar one which I have recorded in the first pages of my history; when, in company with Osman Aga, we encountered an attack from the Turcomans. The same symptoms of fear showed themselves on this occasion as on that (Morier, 1824, p.377).

Morier's work does not go into detail into the motivations that led to these similar occurrences. When Hajji Baba is near the hazy boundaries of Persia, which is where the two countries meet, both of these events occur simultaneously. They are ambushed and taken hostage with armed force, just as the Turcomans were, in order to draw attention to the central government's inability to protect them and to illustrate the vulnerability of every Persian who finds himself or herself on the borders of his or her own nation. Nonetheless, in a subsequent border story, we learn that another, more powerful, and perhaps more dangerous Empire is involved, and that this Empire is unambiguously at war with Persia. During his travels throughout the country, Hajji Baba encounters the ongoing battle between Persia and Russia over Georgia, in which Persia maintains sovereignty of the province as it existed at the time: "Russian possession of Georgia is to Persia what a flea on my shirt is to me" (Morier, 1824, p.164). Because of this grave threat, the Persians are doomed to lose their territory, not only because of the Russians' superiority, but also because their leaders have a poor understanding of the battle concept, which is comparable to the ignorance of a senior officer that Hajji Baba observes in the battlefield.

Morier adopts his most popular way once more to explain the border issue that exists between Persia and Russia, this time in a section he selects that features an Armenian border hamlet, to further explain the situation. The battle between Muslim Persians and Armenians

reveals the inconsistency of the border, which is illustrated by the account of one of them, who is a Persian Muslim. When Persian soldiers apprehend a young Armenian male, they demonstrate this to the audience. We learn that he had been leading a tranquil life as a Kurd when two Empires launched a new war: the Ottoman Empire and the Russian Empire: "and molested the peaceable and inoffensive inhabitants of ours and the neighbouring villages" (Morier, 1824, p.190). In the meanwhile, Hajji Baba comes across an Armenian woman who is also a victim of the condition, falls in love with her, and attempts to marry her in order to appease the disorder. However, the night before he is successful, another border crisis devastates his life. Another fight is initiated by two antagonistic powers, with the encircled community suffering the greatest amount of devastation. As a result of the turmoil, Morier provides a detailed explanation that vividly portrays how unsecure the entire area is, and his depiction continues for a number of paragraphs:

> I saw Persians charging at hapless Russians, rushing from their beds; by another, the wretched people were discovered fleeing from their smoking dwellings in complete disbelief. Then an enormous explosion occurred, shaking everything in its path. When the village cattle were liberated from their confinements, they roamed wild and mingled with the night's horrors (Morier 1824, p.207).

It is apparent that Persia as a geopolitical entity, in the manner depicted by Morier in Hajji Baba, is collapsing due to its division into numerous ethnically diverse populations, as seen by the border cities. A state of near chaos and great danger exists along the boundaries between neighboring sections of the country. In the shadows, the most powerful neighbors wait for an opportunity to undermine the borders in order to expand their own domains. Anarchy reigns in the cities, and no one is capable of maintaining order. All of the sub-stories and descriptions in the preceding section create an intense ambiance: the spatial projection of Persia seems as a chaotic civilization with suspicious borders, and in the world of the contemporary nation state, nothing is more crucial than the existence of clearly defined boundaries. No official from the government examines Hajji Baba while he is on the road, regardless of whether he is travelling as a robber or as a fictitious saint. When he is on the road, no officer from the government investigates him on his behalf. Ruling bully boys and ungrateful border villages rule over vast tracts of land, but the borderlines necessary to sustain the geopolitical unity of the country are eerily hazy, if not completely absent. A flux space, a place marked by a lack of limits, is the result of Morier's literary mapping of Iran in *Hajji Baba*: a land with no boundaries, a land in which nothing lasts for long periods of time, and no one will be safe in the future. As a picaro,

Hajji Baba's peculiar features are required to live and work in such a hostile environment, when survival becomes the primary goal in life.

With his narrative mapping of a land, Morier constructs Persia as a borderless, uncontrollable space where chaos reigns. He does so by drawing on the fundamental lack of stability on borders and in cities, as well as the rule of urban and rural environments, which keeps everyone at risk of sudden tragedy. As a result of this cycle, of course, Hajji Baba adopts these characteristics in order to survive. Eventually, he develops into a picaresque figure who abandons normal societal values and through tremendous twists and changes.

3.4 Gender and Ethnic Diversity

One of the most fascinating parts of Morier's writings is the depiction of gender-biased and ethnic-cultural diversity in a hilarious and exaggerated manner, which is one of his trademarks. These unfavorable characteristics of Oriental people are frequently found in Romantic literature. For example, Lord Byron's stories of the Orient, which range from the average to the spectacular in terms of gender representation, place a strong emphasis on this issue. Women in his tales are confined to bedchambers and harems, where they are only allowed to have sexual encounters. A woman is specifically mentioned in Byron's Oriental fictions, according to Morier, who was inspired by Byron. It has been said that the adventure novel, as written by Joseph Conrad, "underscores the critical relevance of adventure fiction in imprinting codes of masculinity: rescue and survival; heroism and survival; courage; duty; isolation; voyaging" (Kestner, 2010, p.25). Joseph Conrad recognizes the importance of adventure literature in the development of masculine codes. This process of masculine growth has a polar effect on his writings, according to him. Conrad asserts that "interrogating masculine codes is as critical as correcting inaccuracies" (Kestner, 2010, p.28). Kestner makes reference to Joseph Conrad's Lord Jim in the preface to his work, reflecting on the way Conrad structured the story to inform the reader of the protagonist's increasing experience. The rising emphasis on the masculine novel was significant to the point that Anthea Trodd (1991) asserts that literature was primarily viewed as a masculine construct throughout the 'Edwardian' age, when the male-dominated class formed the backbone of culture. Being English was nearly synonymous with masculinity during that age, and therefore the man, or manliness, was viewed as the main feature in literature.

Observing women in Persia, Morier observes that they are just ‘on the fringes’ of society, or much worse, that they exist solely to satisfy men’s physical demands. One particularly offensive comment from the Romantics of the East and its culture is credited to the poet Robert Southey, who wrote it in the preface to a collection of translations of Arabic and Persian poetry. He refers to Persian poetry in particular as “high seasoned rubbish of barbarians” in his writings (Hadad, 2002). Thus, it is not surprising to see Morier give such representations of women in the Orient being helpless against masculinity, in spite of their wearing musk or perfume, or being nude, because their deaths would cause more delight to the wealthy owner than the pleasures of sexual intercourse. For Morier, the harem is the proper place for Muslim men to retire, seek sex and lie up. Morier’s presented images bring men in the Orient into disrepute. For example, in a part of *Hajji Baba*, Zeenab one of those women, is murdered in the corner of the harem when she is no longer desired. In another mention of the enslaved Persian woman in *Hajji Baba*, a doctor, Ahmak, gives his Kurdish slave as a present to the King, in order to remain in Royal service. In sum, it seems that in all ways, Persian women are to be seen as a dirty commodity, and the subjects of cheap trade. Furthermore, the novel goes on to narrate that Hajji Baba, in a mission for the sake of the King, is ordered to purchase women slaves for harem:

> Perhaps you have heard in the public,' he said, 'that the purpose of my mission is to acquire female slaves for the Shah, to train them in dancing, music, and embroidery, and to procure spangled silks and other luxuries for the royal harem; but that, of course, is a deception for the multitude (Morier, 1824, p.56).

Additionally, women contribute to the picture of Islam as an underlying religion in the Orient. These stories imply that it is impossible to read the Western perception of the Eastern lady without encountering eroticism, romance, sensuality, nakedness, and sexual looseness. Morier’s imaginative tales about the sexual love relationship between Zeenab and Hajji Baba exemplify this point. Morier’s Zeenab is nearly identical to Burton’s Zeenab from *The Arabian Nights* (spelled differently), which appears to be a satirical reference to the name of one of the prophet Mohammed’s daughters.

As mentioned above, it can be understood that ‘masculinity’ had been one of the main themes in adventure fiction, as well as in literature arising from issues associated with colonialism. In fact, masculinity was a domestic tool which came to contribute overseas with the same discourse in a non-native land. Morier truly used his privilege as an Englishman in his adventure fiction, where his protagonists are men, strong and macho, and superior over women.

In all, there are four types of woman described in Morier's fiction. For example, they are mothers, like Hajji Baba's mother. She is, in fact, his father's second wife, whom he married because of her fecundity. Hajji Baba's father remarried due to his first wife's infertility. After her husband's death, she remarried in an attempt to defraud Hajji of the inheritance bequeathed to him by his father. In *The Adventure of Hajji Baba*, Mirza Ahmak's wife is a different type of woman. She was the first beauty in the Shah's harem to marry the King's physician when she reached the end of her years. She is a true heroine, both to her husband and to the female employees at the physician's residence. Other ladies in the novel are depicted as victims of the Shah's authoritarianism when Hajji Baba encounters them in his capacity as a promoter of nuptials. All women are portrayed as victims of a patriarchal and authoritarian society, with the marriage market and sex trade as their only options.

Women discrimination in the Persian community is also considered as the same amount of awareness as ethnic diversity and discrimination against them in Persia by Morier. To this respect there is a paragraph from the chapter 14th of the novel where one of Hajji Baba's friends, the poet Asker Khan, was captured by Turks before being ransomed to Asterabad. This makes him send some letters by Hajji baba to his family containing some orders about his affairs as:

> To his steward, he gave some general instructions concerning the administration of his affairs—enjoined great economy; that he should daily go and stand before the prime vizier; praise him to the skies; and make all sorts of professions on his behalf to his excellency; that he should keep a close eye on his women and slaves; that he should keep a close watch on his wife and slaves; that he should accompany them when they went abroad to take the air. He prayed that no seductive elderly women, particularly Jewesses, had been admitted to his harem; and that the walls enclosing the women's chambers had always been kept in good repair, to prevent neighbours from gadding on the housetop. He directed that his black slave, Johur, be denied free access to the anderûn; and that if he was ever discovered with any of the female slaves, he and they be punished; and finally, he requested that the steward reward the courier well for bearing such happy news to his family (Morier, 1824, p.137).

Morier, in these letters, attempts to embed a few stereotypes at once, mainly in the letter to the steward. First of all, the poet, Asker Khan, asks Hajji Baba to flatter daily the vizier of the city, then to take charge of his women and slaves. Hajji Baba is told to make sure if the poet's wife is being accompanied by slaves or other women when she steps out of the house. This part of the letter implies that women, truly observed by Morier, are not allowed go outside alone in the Islamic Persian society. They are priced material for their owners as a gold so that

they must not be left alone. Even their going to the bath must be controlled; Because this is their owner who can determine how long it must be. The other point about women's taking bathing also should be mentioned here that in the past time taking bath was considered as having a sexual intercourse or self-stimulation for the reason that it used to be taken bath mostly often after them. So someone who took bath a lot was suspicious of having sex affair. Because of this reason, in the letter this item is wanted to be controlled by Hajji Baba who is about to protect them from such events. He goes further to warn him about the fascinating Jewesses who are not allowed to keep company with Muslim women of his seraglio and in case of being seen she must be beaten to out like the black slaves who will have the same destiny. As can be seen how Morier just in a paragraph reveals Persian's bigotry to women, black slaves, and Jews.

Not to be overlooked is the story of Zeenab, who at one point in time was undoubtedly Hajji Baba's greatest love. She was the daughter of a Kurdish leader, who had been taken prisoner with his entire family, including his flocks and herds, while she was a young child. Hajji Baba first encountered her after she had been captured and sold into slavery by the doctor Mirza Ahmak. When she relates to Hajji Baba her tragic experience as a Kurdish woman in the doctor's seraglio, we are privy to her awful past:

> After the initial burst of our love for one another subsided, she succumbed to the feelings of rage she had for the treatment she had just endured. 'Ah! Did you hear what that woman called me!' she shouted. 'Woman devoid of faith and religion!' This is how she always treats me; she continually abuses me; I have devolved into a dog. Everybody scorns me; no one approaches me; my liver has turned to water, and my soul has withered. Why should I be referred to as a devil's child? I am a Yezeedi; I am a Cûrd.' True, we dread the devil; who doesn't? however, I am not one of his children. Oh, that I could meet her in our highlands and show her what a Cûrdish woman is capable of (Morier, 1824, p.159)

In this fragment we can see how a Kurdish slave not just because of being a slave, rather her ethnicity becomes her destiny. She has been treated brutally by other women in the seraglio. She is called unfaithful or devil because of her religion that is not the same as other. The Kurds in Persia do not deserve to be treated fairly as a minor ethnic group due to their residence on the mountains and their religion as Sunni Muslim. The common belief in Persia is that they are inferior to Shia. This fragment like many others is not a coincidence. Her description of her life in the seraglio looks bizarre and essentially as a civil war between slaves where it is abundant

with jealousy and sexual frustration running rampant. The worst thing is the fact that even Hajji baba's love to her could not change her tragic destiny when she is sentenced to death by being hurled down. Morier uses any tiny means to represent the society of the Orient chaotic and full of ethnic conflicts which will depict to the audience a barbaric place, backward and savage.

Armenians are another ethnic group in Persia that Morier has not ignored them where he refers to the story of Yusuf. Yusuf describes himself as "Armenian by birth, and a Christian" (Morier, 1824, p.202). It is not surprising to see how Morier felt empathy with this ethnic group solely due to belonging to them and tried to give them refreshed and superior social state among many other Muslin ethnic groups:

> Reflecting on our degraded situation in the modern day and who governed us, I felt brimming with energy to throw off the yoke, and these feelings diverted my attention away from the sacred profession to which I was destined. Around this time, when war broke out between Persia and Russia, and our town was directly in the path of the army heading to the boundaries, I believed that my family would require every possible protection, and that I would be more valuable with them than in a cloister (Morier, 1824, p.202)

For his part, Morier makes an attempt to suggest that their current deplorable status is the product of deceptive administrators and the long-running war between Persia and Russia. As a result, many have chosen to live in the mountains, where they are more isolated from the tyranny that is normally imposed on people who choose to remain in cities. Even if they are concerned about becoming acquainted with the outside world, they remain isolated from it due to their simple routines and patriarchal styles of existence. When Yusuf was ten years old, his parents sent him to Etchmiazin for education. There he learnt to read and write as well as participate in church services. He finds schooling to be really enjoyable, and he devours any and all of the books that are put in front of him. At the monastery, there is a large collection of Armenian books, and he is occasionally able to borrow a couple to read for pleasure. Despite the fact that the most of the books are on religious matters, he was given an inadvertent copy of a history of Armenia, which he devoured because he discovered that they were once a kingdom with kings who were well-regarded around the world.

Yusuf and his lover Mariam are mentioned in the other segment, as well as the way in which he has saved her life from the clutches of an Iranian. He'd gotten up early in the morning

to reap the corn from one of his most distant fields, armed and ready as usual, when he noticed a Persian horseman riding through a glen at breakneck speed and carrying a woman, who happened to be Yusuf's wife. Yusuf was standing at the foot of a higher, more elevated spot when he noticed the Persian horseman and female. As soon as she spotted Yusuf, the female screamed and stretched her arms, indicating that she had been forced to be there by someone other than her will. Yusuf was able to set free the woman, who it was later revealed to be an Armenian, during the conflict between them:

> Prosperity to your home! You rescued our daughter, and we will always be indebted to you. You must accompany us and stay with us. If there was ever a time to slaughter a lamb for the sole purpose of eating and drinking, it is now. We, and all our families, will bear you on our shoulders; we will kiss your feet and smooth your brow in gratitude for rescuing our Mariam and preventing her from living out her days as a Mussulman's slave (Morier, 1824, p.204)

For her family his behavior deserved to be appreciated, because he was able to save Mariam from a savage Persian. This makes Mariam's family so thrilled that they invited Yusuf to their village for appreciation where Yusuf fell in love with her to get married to her. In this case I would like to mention just the names Morier has selected for his Armenian characters. I see this choice in along with Morier's mission as a Christian to the Orient who has accepted to bring civilization and he would be successful. In this respects, the theme of the Mariam-Yusuf story drives us to compare it with the affair between Zeenab and Hajji Baba, a great gap to the intent of the explanation. Whereas Zeenab departure joyfully to the Shah's harem, Mariam tries to escape from the governor's seraglio. Her escape ends up to success with the help of Yusuf's braveness that makes Mariam and her family happy, while Hajji Baba remains cowardly passive who is witness how Zeenab is sold to the king until her death. Clearly these two tales attribute to the religion of their characters that in one of them we see a good Christian manner who puts his life into the risk of rescuing his lover contrasted with a Muslim Hajji Baba who has only concern for his own welfare before those of others, even his lover. Morier depicts such a contrast between Christianity that represents the West and Islam that represents the Orient.

Morier's misrepresentation does not end up to the savageness existing among Muslim ethnic groups such as an image of Muslims Arabs, Persians, Turks or Kurds, rather he goes further to display that how other non-Muslim minorities are not secure in the eastern lands. Of all examples, it looks that Morier's negative images of the East had not come out of vacuum

where he mysteriously stood by the non-Muslim-whether Armenian or Jewish- minor groups to condemn the eastern' cruelty against them:

> The unlucky victim on this occasion had been accused of snatching and murdering a Mahomedan child (a ceremony in their faith that they have been known to practice in both Turkey and Persia), which caused such an uproar among the crowd of Constantinople that he had been decapitated to satisfy them. His execution had been staged in front of the door of a wealthy Greek, and the body had been ordered to remain there for three days before being hauled away for interment. The hope that the Greek would pay a substantial fee to have this blight removed from his door and thus save him from the evil fortune that such an object is widely believed to bring, motivated the officer assigned with the execution to choose this location over any other. However, oblivious to the repercussions, the Greek closed the windows of his house, determined to deprive his oppressors of their promised reward; and thus, the dead Jew remained exposed for the remainder of his days (Morier, 1824, p.246).

This paragraph embeds many points in its body, for example how the exaggerated characterization made by Morier as Romantic Orientalism is taken for granted to persuade its western reader of the reality of what is written. An offensive and derogatory portrayal of the Orient is being presented in a situation where a Jew was hanged and humiliated by Muslim authorities. The execution was carried out in front of his house on purpose, in order to insult and oppress the other, who happened to be a non-Muslim Greek. Then, it was given an order that the hanged corpse had to be kept suspending for three days before burial so that the wealthy Greek man had to pay down a great amount of money. Also, the paragraph can be a reference to the war between Greece and Ottoman empire in which Greece represents the Christian west and Turkey represents the Islamic orient. According to some accounts, it was Morier's deliberate act of displaying Greece and its aggrieved people during the war that caused such outrage and offence throughout Europe, as well as among English Romantic writers such as Byron, whose position on the war was clearly expressed in his poetry and other literary production.

This depiction of the horrible death of the Jew, as depicted by Morier, and the savage treatment that he endured even after his death, is so horrifying that it may make blood freeze in its tracks. Obviously, this image conveys the message that the easterners are ignorant of liberty, are uninterested in decency, and that force is their god. Morier persuades his or her reader not to take the East seriously, and to consider its culture as something ludicrous to make a mockery of; as a result, the West continues to view the East with humiliation in the form of Western-

made Eastern cultural stereotypes. In this respect Morier was not alone, who is one of the literary devotees of Byron and Scott, in fabricating stereotypes and anecdotes about the Orient and in wide spreading in Europe. He learnt from his predecessors and was to teach to his successors how to see the East.

Chapter Four

4. A Romance under Oriental Tyranny

The question of how European conceptions of the Orient were shaped, transmitted, and contrasted is a complex one that requires a multidisciplinary approach. Early modern Europeans were able to distinguish themselves from the most powerful non-European civilizations, such as the Ottoman Empire, Persia, India, and China, as a result of the notion of Oriental despotism, which was one element among many that contributed to this development. It was widely believed that the Orient was a source of political and moral difficulties, regardless of whether the issues were inherently religious or purely scientific and technological in nature. Not only philosophers or political theorists, but also a wide range of agents, including explorers, diplomats, missionaries, and administrators, were instrumental in shaping, spreading, and pragmatizing this image of Oriental tyranny in the nineteenth century. Oriental despotism, like many other major concepts in the fields of philosophy, politics, and European culture, has its roots firmly planted in Greek philosophy and thought. Definite references to the terms "despot" and "despotism" may be traced back to an ancient Greek setting in which they developed into an active process of automatic acceptance of Greek identity and supremacy over other "barbarous" nations, primarily the great Persian opponent. By assessing Morier's *Zohrab the Hostage* (adapted from his travel accounts), The concept of Oriental tyranny is conveyed, not as a mental scheme, but rather as a persuasive outfit in which to interpret facts obtained on the Orient, as I will demonstrate. This may point us in the direction of the origins of Europeans' erroneous view of the genuine Orient, as well as the role of representation in forming such a concept through literary works.

The story of Oriental despotism is not a unique philosophical and political idea; it is also a story of cultural attitudes, representations, concrete interests, interactions, and direct experiences. In the introduction to *Zohrab the Hostage* (1832), his second novel, Morier confesses that "the quantum of history is very small indeed in proportion to the fiction" (*Zohrab* 1832, ii). He compares this with a small canal, by virtue of which, in the East, water is made to meander through a cultivated field, fertilizing the tract through which it passes, and without which the field would be barren and without value. Therefore, I cannot relinquish Morier's quote from the very beginning of his work, and the way he creates his writing, considering the historical setting of that time, in order to ground an imaginary construct of his fiction. Morier's hero and heroine in this novel, Zohrab and Amina, are fictitious, while the tyrannical King of

the story belongs to history. Those who have never visited Persia can forget all the stories which wholly rank people from the Prince to the mule driver and be ready to retell the story of the famous Aga Mohamed Shah, who was famous for his brutality, his wisdom, and his wars.

4.1 Representation through Despotism

In this historical fictional romance, the plot is set in the past, and tries to pay attention to the manners of the leaders ruling Persia, the social conditions, and other details of the period portrayed, in the middle of 18th century. As Edward Said (1978) notes, Aeschylus' *The Persians* demonstrates how deeply embedded in the European mind was the belief in Persia's primary status as an Oriental society. Morier chooses this genre to include famous historical figures in his fictional plot, so that his Western audiences can imagine how those individuals might have responded to the plot and environment established by him. This novel, a good mix of both history and romance, as Morier's second fiction, becomes a tool in his hands to represent the Orient in a way that many Orientalists have wished, because a blend of fact and fiction has a magical influence on absorbing and persuading audiences. He writes in the novel about a period which he has not seen, but he can build his thoughts based upon some quotes. Of course, it does not matter what you write about, the matter is why you write. It is also *Zohrab* which can serve most powerfully to perpetuate Orientalist assumptions about the despotism, corruption, and inferiority of the Persians. For example, in the following fragment, Morier, besides the plot of the novel, clearly deals with other elements to set the East against the West in a binary opposition, in which the former is inferior and the latter superior:

> The military operations of Asiatics must not be judged by the standard of Europeans, their attacks are desultory and furious upon the first onset, whilst their retreats are as rapid as the advance has been impetuous. The troops are without discipline, and consequently no particular place is fixed for each individual; the soldier , unsupported by his neighbour, feels that he in his own person, as it were, is opposed to the whole body of the enemy, and that he must depend upon his own personal prowess for any result that may be produced. It is therefore frequently seen that most heroic feats of individual bravery are performed, whilst the army in the mass has behaved in every way disgracefully (Morier, 1833, p.403).

As seen, Morier does not welcome comparison between the military power and the disciplines of the West and the East, so this leads to many heroic feats of individual bravery in the literary texts of Persia. I will try to study the novel to discover more about the way Morier, as a white Western writer, represents the Orient through a historical fiction, which was rare in

his time; we can fit him next to the early 19th century works of such authors as Sir Walter Scott, Honoré de Balzac, James Fenimore Cooper, and Leo Tolstoy, when the Western literary component of this genre was founded. For them, Persia represented, perhaps more than any other Eastern country, the exotic otherness and romantic fantasy of Oriental culture.

Morier wrote *Zohrab* in the historical form, and naturally, one of his main central characters, Aga Mohamed Shah, is a despotic monarch. He chose this form because it expressed his conceptions of the Persian state. However, despite what Morier says in his travel accounts about the corrupting influence of a despotic government, in *Zohrab* he presents a romantic relationship between characters leading a life of misery, because this is a monarch who must control all people and what belongs to them, including feelings, love, and lifestyle. A summary of *Zohrab* demonstrates Persian monarchical despotism very clearly.

Aga Mohamed Shah ascended to the throne of the Persian kingdom, ruling between 1789 to 1797 after depriving one of his brothers of his eyesight, and murdering another. Amena and Fath Ali Shah Qaja (Fatteh Ali) are his niece and nephew. Amena, who lives in the harem, is not allowed to meet any man, even her brother, outside. It is absolutely up to the monarch to allow a woman from his harem to meet up with a man. On a hunting excursion that takes up several days, Amena, as a member of the party, sees a man called Zohrab by mere chance, and this leads to a romantic relationship. Zohrab is from Asterabad, a son of Zaul, whose father has been a rival in power and ambition to the more successful ruler of Persia, for a long time. Both Aga Mohamed and Zaul, who have both been looking for an opportunity to excel in power, excuse the relationship between Amena and Zohrab in order to defeat the other side. Zohrab is imprisoned and Amena is ordered to be killed by her uncle, Aga Mohamed Shah. Sadek, does not obey the order and saves her life by hiding her in a small village. Fath Ali, who is going to die magically in the shape of the hero, is released from prison, with the help of Sadek and his men who succeed in the assassination of Aga Mohamed. He finds his sister, and his blinded father who has also survived. Fath Ali becomes Shah and Zohrab marries Amena. A happy ending!

4.2 Exotic Characters of Despotism

Morier in this novel is very cautious about names, and, as with Hajji Baba, he purposely names his main characters after Persian and Islamic phenomena. Zohrab is a name which is well known in Persian literature. To people who are familiar with old Persian literature, Zohrab

(Sohrab) is Rustam's son who is killed tragically by his father in a face-to-face battle. Ferdowsi's *Shahnameh* is a narrative epic poem with strong tragic themes, relating how the great warrior Rustam unknowingly stabs his long-lost son, Sohrab, in single combat. Amena (with different spelling: Ameneh, Amema, and Amima) is another remarkable name in Islam which attributes to Holy Prophet Muhammad's mother.

Also, from very beginning, Morier's aim is to convince his readers in the introduction of taking the embedded historical events as truth:

> If those who conceive that the character which I have endeavoured to draw of the tyrant is overcharged and improbable, will give themselves the trouble to turn to the reign of Aga Mohamed, in the History of Persia, I am sure they will allow, from the facts there recorded, that I have safely kept within the confines of truth (Morier, 1833, p.ii).

Morier adds that, in the narrative of the siege of Kerman, for example, where the horror of his cruelty is described, he has had in view his imaginary attack upon Asterabad. Morier ensures that the readers of his novel can find such horrors recorded that will throw shade upon those which he attempts to describe. Hussein Guli is one of the many minor characters in *Zohrab*, whose tale has a slight reference to the fate of both Aga Mohamed's brothers. According to history, Aga Mohamed deprived one of his brothers of his eyesight and murdered a second one. Fath Ali Shah Qaja, who is the later King of Persia, the Vizir Hajji Ibrahim, and the slave Sadek, all belong to history, while the humpbacked barber, the ardent Zulma, the officious Sir Rhan, Zaul Rhan, the Asterabadis and Turcomans, and others, have been created to serve the aims of Morier's tale. For example, the anecdotes of the King and the bloody handkerchief, and of his counting the eyes with the handle of his whip, among other events, were connected to Morier by valid witnesses while the historical details of how the King dies is historical fiction. This part of the study will describe major characters of *Zohrab*, and their roles in the process of narration, in detail.

In *Zohrab*, it would be tiresome and really unnecessary to describe where history ends and fiction begins, or how they are mixed in different order, and the winding nature of the string of his narrative. It may well be enough to say that Morier's aim has been to place before the reader a sequence of characters, whose manner of speech, thoughts, actions, and general behavior, are representative of Persia and the East. Morier preserves Oriental idioms whenever they suit his purpose, although he overlooks grammatical suitability, especially when changes are made from the first to the third person in the same sentence.

Zohrab appears first in Chapter Three where he is being chased by a group of Aga Mohamed's troopers who have been commanded to kill him; but as we read, this action is paused when the young man being chased yells "I am Zohrab". "This name acted like a spell upon those who heard it" (Morier, 1833, p.38). The King is now as determined to stop the attack as he was when he ordered the killing. This event takes readers back to Rustam and Zohrab in the Persian epic *Shahnameh* by the Persian poet Ferdowsi (with different spellings). In the presence of Zohrab, every mouth is now muffled, and all eyes turn towards him; while the King exclaims "Oh this is Zohrab […] Well done! Now you are in my power". From the King's speech, we can realize that there is long hostility and a sense of taking revenge between them. Zohrab stands firm with a steady face and a show of respect, although he is now face-to-face with the bitterest enemy of his father and his family. Zohrab has entered the hunting region of the King which is blocked to public, but he has not realized this ban. Worst of all, is the place where he is found; in front of two women who belong to the King's family. This drives the King mad so that he commands Zohrab to be detained until the King can decide what to do with him. In addition, Morier's purpose in depicting this scene is to represent what might happen to someone who looks at an Islamic woman, when women are considered private, and it is men's duty to protect them against any audacious manly glance.

Amena is the partner of Zohrab, who appears in the second chapter, while she is being taken on a hunting excursion, along with several guards and women from the women's quarters. Morier deliberately and brilliantly describes this scene, so that Amena shows her high royal status which will make the following relationship between her and Zohrab more stimulating. She is the Princess Amena, niece of the King, a mysterious individual who is being carried in a cloth-covered litter. Morier keeps her charms veiled from his readers, as she is from the other characters in the story, until she needs to be disclosed to them. Amena is Fatteh Ali's sister, who lives with other women in the Shah's harem. No one can visit her, not even her brother Fatteh Ali, due to sharia law. We realize this in the second chapter when the young, disappointed prince wants to meet her for a last time before leaving the palace:

> For the love of the Prophet, let me be permitted to see my sister before I leave. Allow me, for the last time, I am still a boy, to see my Amima before she be forever excluded from the gaze of man. I am sure in this we can neither transgress against the ordinances of the Prophet, nor the usages of the strictest sons of Islam (Morier, 1833, p.53).

This request made his uncle mad, so that the Shah yelled back:

> Boy, what do you ask? said the Shah. Do not you know that your sister is the Banou, the chief of my Anderoon? She should not be allowed to see even her father, much less a mad man like you. It cannot be face to face (Morier, 1833, p.53).

Not only is Aga Mohamed Shah (Khan) the King of Persian history, but he becomes the fictitious King in *Zohrab*, created by Morier. Morier's King, is, to a great extent, similar to the real one, in terms of cruelty, modes of thought, character, and manner of leading the country. Aga Mohamed appears in Morier's novel with the real crimes and punishments which he committed in real history. He is a moody and bad-tempered king, who cannot even tolerate his young nephew, Prince Fatteh Ali, being off target in an archery competition. The tyrant, Aga Mohamed, fires the first shot, then the young prince fires the second. As soon as the successful result of this is seen, the envy and rage of the eunuch at once changes into active passion. Out of rage, Aga Mohamed turns around with a face brimming with evil to find out who it was. He yells out "What burnt soul dared to perform that feat?". Fatteh Ali is aware of this reaction, so he prefers to put his head down without saying anything, confessing himself the offender by his silence. At that moment, the only response from Aga Mohamed is released, "the gallant youth was instantly ordered from the field and told to proceed at once to the night's resting place, there to wait the king's further commands". This makes the young prince temporarily glad "It was well, indeed, that instant death had not been the reward of his temerity": doubtless, whoever had been in his place, would have been killed. But still the King is not satisfied that the young prince, who is his nephew, will leave him to take on his important government position, without being given some tough lessons about the dependence which is placed on him.

After this event, Aga Mohamed calls his nephew, Fatteh Ali, for a talk. As soon as he arrives, he finds his uncle seated in a corner, like a venomous snake coiled up within itself, ready to dart upon its unsuspecting prey. This face-to-face talk at first staggers the young prince, but later he speaks as if nothing of importance has occurred. "'Fatteh Ali', said Aga Mohamed calmly 'sit!'" This is an unheard-of privilege. The King faces him and says, "you are young - you are heedless; this is true; but young and heedless as you are, you must be taught that what happens if you once lose respect for those to whom respect is due". Fatteh Ali responds back as if taking an oath: "For the love of the Prophet! for the love of Ali, I am your sacrifice, my uncle! Whose dog am I, that should think of rebellion". Aga Mohamed tells him to open a box laid down in the corner. First, the young prince is happy that it might be a gift, or the *Quran* from the Shah, but by opening the box he is confused by finding a piece of bloody cloth in it. The Shah says, "Speak, boy, do you know this?" and Fatteh Ali answers "God forgive me! I know

nothing of blood!". The Shah exclaims, "this blood is the blood of your father!". Then, he adds "Such as I acted towards the father, so will I towards the son". In fact, Aga Mohamed clearly threatens his nephew with death.

The character of Aga Mohamed is outstanding in Morier's *Zohrab* for several reasons. He appears as a brutal king who leads Persia, commits crimes, and likes people who flatter him or swear allegiance. He represents the Orient's leaders by establishing a society in which there is no place for wisdom, which produces people who are flatterers and so cowardly that they have the potential to act in the wrong way. Fate, as well as the destiny of people, can be collected in the hands of the King. On the other hand, Aga Mohamed is a religious believer who prays to be protected from the wrath of God. The King, who should treat people accurately and justifiably, is the center of corruption, and this provokes more dishonesty and depravity in a society. Persia is presented in *Zohrab* as such a place, with such a King. Aga Mohamed Shah is described in the novel thus:

> Nature, in forming Aga Mohauied Shah, intended to have installed a mind of uncommon vigour into a body capable of seconding its energies, by making it full of activity and strength but the whole scheme was frustrated by the cruelty of man. Whilst the sharpness of intellect was preserved, it became diseased with ill-humour and moroseness […] (Morier, 1833, p.5).

As in *Hajji Baba*, in *Zohrab*, Morier deals with the Persian way of thinking, and lifestyle. Religion (Islam) is a tool that is the main reason for all this backwardness and ignorance in a society which possesses a lot of beauty and potential. Morier's hatred of the East and the Orient may date back to his life in Turkey, and arguably, one of the reasons for his hostility toward Persians is his hostility towards Islam. In both his travelogues and in *The Adventure of Hajji Baba of Isfahani*'s, Morier considers the misfortune of Muslims to be Islam, and wherever he finds an opportunity, he shows the Torah and the Bible to the Muslims. It is true that the religious bigotry of some Qajar clerics is really critical to Morier, but Morier himself is no more neutral than they are, in his prejudice towards Christianity. Most of his writings, whether travelogues or novels, are full of tedious descriptions of religious differences. For example, as we will see in *Ayesha, the Maid of Kars* the third novel by Morier, the 11th and 12th chapters of the book are devoted to a detailed discussion between an English lord and the Turkish *muftis*, and clearly condemns the whole of Islam. However, Morier himself is a very bigoted person, who, at every step in *Hajji Baba*, defends his Christian fellowship under various headings, and condemns the Muslim side to the worst accusations.

Considering the common aspects of these two novels by Morier, and beyond the descriptions in them, we clearly see the preconceptions of Orientalist discourse. Criticizing and highlighting customs and addressing the cultural and social aspects of Persians with a very negative and exaggerated view in these works, confirms this statement. In fact, according to the descriptions in Orientalist writings, and relying on the views of Edward Said, traces of the views and assumptions of Orientalist discourse, and a wide range of multiple representations of Orientalists on the depiction of Oriental-Persian nationality and the characteristics of Orientalists including temperaments, customs, social behaviors, type of governance, etc., can be found.

Although in terms of style and genre, *Zohrab* does not stand in the same place as *Hajji Baba*, it deals with almost the same thematic subjects applied to represent the Orient. In the introduction to *A Journey through Persia, Armenia, and Asia Minor, to Constantinople, in the Years 1808 and 1809*, Morier refers to the tyrannical history of Persia: "The history of Persia from the death of Nadir Shah to the accession of the present King, comprehending a period of fifty-one years, presents little else than a catalogue of the names of tyrants and usurpers, and a succession of murders, treacheries and scenes of misery". This proves Morier's research into the Persian history of that time, stimulating him sufficiently to blend both fact and fiction to shape *Zohrab* as a historical novel. The more one reads Oriental writings in depth, the more one can realize the similarities - with different molds applied - to describe the Orient. In *Zohrab*, Persia has the same society that Morier presented in *Hajji Baba*, with some considerations due to the genre of each novel. *Zohrab*, according to Morier himself in the introduction to the work, overlaps with the historical, and to some extent real, events adapted from oral accounts. Following Nadir's assassination, one of the most formidable candidates for the empty throne was Mahomed Hassan Khan, the leader of the Qajar tribe and a prominent member of Shah Thamas's nobles. Mahomed Hassan Khan was the father of numerous sons. Hossein Kooli Khan, the eldest son, was the father of the current King of Persia and was assassinated in a fight with the Turkmen, while Aga Mohamed Khan, the second son, was his nephew's immediate predecessor on the throne. To avoid duplication, I attempt to summarize the unique challenges that emerge solely in *Zohrab*.

As mentioned earlier, Morier depicts Aga Mohamed Shah as a proper character to represent the Persians, both as an individual and as a credible governor. He consults an astrologer about everything, including whether it will be safe to ride a horse at a particular time in the future, or not. On the way to a hunting excursion, Aga Mohamed orders that nobody may

look at the women accompanying them because in Islam, women are men's sexual property. Anyone who dares to look must be sentenced to death. Aga Mohamed prays towards Mecca with an audible voice, "his hands uplifted behind his ears, this dreaded despot began the celebrated Fatheh, which all Muslims look upon as the most perfect form of prayer, and in the repetition of which they daily announce and reestablish their faith in their Prophet" (Morier, 1833, p.10). When the procession passes into open country, instead of encountering peasants working in the fields, this order led to an untenanted wilderness; even if one unlucky wight was seen, it was in the act of flying for its life, as if it was pursued by a plague, or fearing the influence of a pestilential simoom. This part of the book clearly displays the relation between the governor and the people. Instead of bringing calm and peace, the governor is a source of pain and fear in public.

Both Stuart Hall (1992) and Edward Said (1997), whose works in Postcolonial Theory and Cultural Studies are constitutive to Orientalism and postcolonial studies, argue the binary constructions of 'us' versus 'them' in terms of colonizing and colonized cultures. This binary relationship is determined by an expression of the 'Other' as less than 'us' or alienated from Western civility so that it preserves the power imbalance resulting from colonial rule. Thus, as can be seen, the main concern of the West goes beyond literature, while literary genres are used skillfully as tools by the Orientalists in conducting their inner motive, i.e., the colonization of the East. Colonialist ideas have been a component part of European cultural history, an issue which is not easy to set aside or undermine.

In the third chapter of *Zohrab*, Morier describes Amena as too beautiful to define with any pen; she has the bewitching air of innocence and dignity which pervades through her whole person, as one who prays. She is fast ripening into womanhood, but her form is almost infantile, and, unlike most of her countrywomen, she is fair. This fair creature is the Princess Amena, niece of the Shah, and sister to the Prince Fatteh Ali. Possessing an almost unbounded influence over her uncle, she never takes advantage of it, but for the best of purposes, she tempers her zeal in favor of the unfortunate victims of Aga Mohamed shah's rage or ambition, with wisdom and discretion beyond her age. Indeed, this young creature, like all Persian girls has lived in total isolation from the world, and has never spoken to a man except her uncle, her brother, and the attendants of the seraglio. Consequently, her heart has never known any stronger emotion than affection for one or two of her own sex. This is the foremost part of *Zohrab* where Morier clearly refers to women and their life conditions in Persia, as well as the Orient. Women in the Orient are the goods of men and have no rights or reactions towards what is done. Such

presentation of women is to show the Orient as a place where only male administration is heard, even at the highest social levels.

In *Zohrab*, Morier is faithful to his Oriental attitude, in which women are goods and providers of pleasure, their bodies colonized by men. While Aga Mohamed is on a hunting expedition accompanied by his women, a great chance appears for Amena and her companion, who is ten years older than she is, where no one is around in the middle of a plain. Amena says: "Let us make a survey of this curious and wonderful place, let us take advantage of the liberty which the King has given us, to walk about unaccompanied by our usual guardians, and without the precautions which usually surround us"; "Yes, yes, my Khanum!" exclaims her attendant, "Oh! let us be as the infidel women are said to be, for the time we are here. There is nothing around to look at us except the wild beasts". This scene literally presents the position of women in Persian society, and their prejudice towards European women who they believe are Kafir (infidels). Morier creates this conversation to attack women's narrow insight and their religious ties which keep them in hands of men. The young princess says:

> You speak of infidel women as if you envied the liberty they enjoy. I fear, Mariam, you read your Koran to little purpose. Young as I am, I know that there can be no greater crime than for a woman to show her face to a man; therefore, let us take a veil, lest such a misfortune should happen (Morier, 1833, p.65).

In another part of the conversation between Amena and Mariam, Amena thanks God for His power in making such mountains as the walls of the harem that protect them from men's gaze. After a while, they are on way to the heart of the jungle where an event is waiting for them. Zohrab, the son of Zaul, and Aga Mohamed's old enemy, is asleep by a rock after a long walk chasing his eagle the previous night. He is woken by a dog barking, and sees Amena and her companion as if in his dream. It is strange that in such a climate, and in an Islamic country where love at first sight is an infrequent occurrence, Zohrab should have been so entirely subdued by this short, though casual, interview with our heroine. In Chapter Four, Morier sets up a romantic relationship scene soon after this first glance between his hero and heroine, which he creates to deal with the nature of these kinds of ties, as well as Islamic Persia where there is no acceptance of this kind of marriage.

It must be noted that Zohrab is from Mazandaran (the Northernmost province of Persia) and belongs to a Torkaman (Turcoman) tribe led by his father Zaul (Zal Khan). Torkamans were an inferior minority at that time in history. Morier was adept at bringing different races

into his fiction and was well aware that the East held them together, even though hardship. The conflict between Zohrab and Aga Mohamed goes back to an inter-ethnic issue which was common in Persia at that time. Morier exploited this warfare to blend his travelogues artistically with his fiction. Zohrab falls in love with Amena, who is from a family opposite to his. In the following section, I will reveal more about the social conditions of Persia in terms of love between different ethnic groups depicted in Morier's work. In the middle of the story, Morier draws the audience's attention to this issue and compares it with the West:

> We must here interest those of our readers who may be slow in believing that love can be produced at first sight, not to judge of the feelings and temperament of Eastern people by those of the West. The veil which constantly and entirely hides woman from the gaze of man in Persia, forms a strong incentive to curiosity, and is a great exciter of the imagination; and perchance when a woman can do so in safety, she will permit man to enjoy a quick and casual survey of her charms, and thus frequently secures his love and devotion. But in the instance of Zohrab and Amena, the circumstances which brought them together were in every way the strongest promoters of the soft passion; and when romance is thrown into the scale, it may fairly be inferred that a violent and ardent love might have been produced in both their hearts, and every rational person remain satisfied of the pureness and sincerity of that passion (Morier, 1833, p.67).

In the light of such an attitude, we cannot assume that realism is subjective, or that Morier is imposing his Western-centered realism on the so-called Persian narrator of the story. His narrative technique serves to portray characters in a way which reflects his Western orientation to the East; similar to *One Thousand and One Nights.* To Morier, the Orient was just one imaginary entity, different and inferior, and before he traveled there, he could not see the Orient as composed of people of various traits and personalities. However, Morier's attitude on his first journey was probably more sympathetic, because he traveled under the influence of Harford Jones who treated Persians as equals and as friends. Consequently Morier observes the Persians in minute detail and ultimately reduces them to subjects, stereotypical beings who have no individual life, history, or development, but are solely specimens. It seems that Western observers could not deal with this exotic world fairly, but rather fitted it into some predetermined categories. In spite of his personal experiences in Persia, Morier tends to reduce his characters to species, which comprise the Western notion of Orientals. However, the portrayal of characters is more complex, because at one level they are depicted as unchanging,

and at another level they are also presented as individual human beings with inner lives of emotion and love which appear to represent the unchanging East.

Sadek, a Georgian slave, is a historical character who ended up as a tyrant of Persia. He appears in *Zohrab* as the chief valet, who occupies a small room adjacent to the saloon in which his master reposes, with 'Hashim' his deputy. Sadek's duty is to watch and not to sleep, but he starts with fear at finding that he might have transgressed by sleeping in an anteroom while in attendance upon the tyrant of Persia and awakens in the greatest alarm from a broken slumber. Sadek is a steady-looking man, with a serious and determined face, strongly marked by anxiety, and by the despair of never quite making his actions good enough for the wayward and suspicious disposition of the extraordinary character upon whom he waits. He has always been a faithful adherent to the Shah and his family, and with proper treatment would have remained firm in his fidelity until death; but as he detests injustice, so he deplores the cruelty of his master's mind. Although Sadek can put up with his passion when he himself is a sufferer, he cannot support any hardship when it falls heavily upon others. His resolution is equal to any danger. So long as he feels that intentions towards him are kind, he is devotedly passive; but whenever he knows the contrary, he becomes a most dangerous enemy. We can see this in the segment where Aga Mohamed comes to kill his niece Amena, who meets with Zohrab surreptitiously:

> Sadek was a man in whose fidelity he knew he could trust, for he had never deceived him; his dogged resolution and courage were proof against everything; and to him he determined to entrust the accomplishment of this dark deed. Accordingly, he summoned him; and, when he had ascertained that they were entirely alone and no ears within hearing, he caused him to approach almost within whispering distance, and then in a low and suppressed tone said, with all that earnestness of manner for which he was famous: "Sadek, I have ever been satisfied with thy services. Thy king now requires a proof of thy devotion, which he can entrust to none other than thee. The words which he was about to utter appeared to choke him". Calling up a long - drawn sigh, and using great violence upon himself, he said, "Amima dies! I have said it. Take her hence this night - never let me see her more. GO show her this - (giving him the armlet) - it will explain all Go" _ Sadek, in wild consternation, would have answered and remonstrated at this cruel order; but the king made him signs , such as belong to a maniac , to be gone ; and knowing what the reaction might be if he pressed the matter too hard , he kissed the ground , and left the presence (Morier, 1833, p.272).

The first concept that comes from this passage is that of the Persian despotic ruler who decides to murder his niece, but to do so, there must be someone honest (Sadek) with him to conduct such a mission. Accordingly, he calls Sadek; and when he comes, they are entirely alone, to be sure no ear can hear them, Aga Mohamed wants him to approach almost within whispering distance, because what he is planning is top secret, and nobody should hear. Then in a low and suppressed tone, Aga Mohamed says, with the determination and seriousness for which he is famous, that he is satisfied with Sadek's service, and it is time to prove again his faithfulness.

The second point is the armlet that shows Amena is guilty, and she has committed an unforgivable crime. She is doomed to death, and the armlet may be evidence to persuade Sadek to kill her. Sadek is chosen to prove his loyalty, and to stay as the closest servant beside the Shah. Sadek is shocked to hear of such a mission, and he wants to complain or change the King's mind, but he knows what the reaction might be if he pressed the matter too hard, after having a look at the signs. He reluctantly accepts and leaves to carry out the order. In later chapters, Sadek delivers his second face, which is honest not to Shah, but to Amena. We know this when Sadek, instead of obeying the order to kill Amena, helps her to escape from death and join her blind father, who previously escaped death with the help of Sadek and since then has been living in the desert. Morier describes the scene thus:

> Allah! Allah!" exclaimed the old man, with the greatest interest in his manner, you are relating my own history. "As far as I can recollect of myself, I know that I had and have a brother, who is the only being" (here she faltered and blushed) "whom I really loved as a child. Of those under whose care we were placed I have no distinct idea, saving one old nurse who brought us up as a mother; but, as I grew up, I was surrounded by great splendor, I was flattered, I was called banou and princess. My clothes were those of royalty, my attendants were those of a queen, and I have always called the shah my uncle. "'Ahi!' said the stranger, 'what words are you speaking? In the name of Allah! then, who was your father?'. 'And what is your name?' said he. 'I am called Amima' she replied. 'Can it be?' exclaimed the old man, in a transport of joy and astonishment. 'O Allah I can it be? Art thou indeed Amima, daughter of Hussein Kûli? If so, thou art mine! — my Amima! - my daughter! Where art thou?' extending his arms as he spoke; 'come to me, my soul!' It would be impossible fully to describe the sensations which arose in the breast of both father and daughter. Let it suffice, that they identified each other" (Morier, 1833, p.285).

After listening to Amena and her story, her father, who was once in line to be the King, embraces his daughter, who now has the same fate as her father. They are now in a village in the middle of the desert, although initially, they do not know anything about the coincidence until we come to the father's turn to tell his story. In this story, he speaks of how his brother, who is just one year older than him, has become a despot. The cruel manner in which his brother was treated in a very early period impaired the original frame of his character: "from being of an open and joyous disposition, he became gloomy and suspicious" (Morier, 1833, p.287); and although they were entirely brought up together, and loved each other, he was ever jealous of his brother, so at some time in the future, he will order his death:

> In time I recovered; but my brother's cruelty killed your poor mother. Cruelty and despotism became the foundation of his character no law human or divine could stop him when ambition or passion prompted him on. He made a charge of conspiracy against me and determined to rid himself entirely of one who by his existence alone constantly upbraided him with his crimes. Sadek, a Georgian slave, who had adhered to my brother as the eldest, was the person in whom he placed the most confidence, and to him he determined to entrust the perpetration of this horrible deed. When he received the order to put me to death, this faithful man, who was as much attached to me as to my brother, pretended to accede to it, but laid his plans accordingly to save my life. On the night when the order was to be executed, he managed to secrete me with so much skill, that he made my brother believe his orders had been obeyed; and sometime after, having purposely secured to himself the possession of a wretched village in this neighborhood, he conveyed me hither (Morier, 1833, p.292).

In this fragment, Morier refers to the heritage of despotism in the government policy of the Orient, in which the main motive of a despot is despotism itself, as if there is no end to it. From another point of view, he tries to embed in the novel the ancient Greek stereotype of Persians being naturally inclined to accept despotic power. Morier represents a historical and geographical designation of despotism which has no connection with the philosophical concept of tyranny, because any monarchy may degenerate into tyranny, in any place and time, although the Eurocentric representation of the relationship between the East and Europe, from a philosophical point of view, becomes interesting at the beginning of the 19th century, when Georg Wilhelm Friedrich Hegel (1770–1831) used the concept of Oriental despotism in his work.

The novel exploits the violence and drama of exotic and historical settings that once influenced Europe through authors such as Lord Byron and Walter Scott. Morier's knowledge

of Persian history and his literary technique make him a seminal figure who writes about the Orient in the genre of the historical novel. Although he has not achieved enormous fame, he can be an exemplar of Orientalist/European literary Romanticism. Morier's process of composition can be traced through the manuscripts which have been preserved in his two travel accounts. He did not create detailed plans for his story, as we can see the remarks by 'the Author' in the Introductory Epistle which reflect his own experiences. The Orient allows Morier, as a Romantic writer, to act freely, either in actual reality (as a despot) or on the wings of imagination (a Romantic) to represent it.

4.3 Exotic Romance

As mentioned, several European figures, including James Morier, have sought to satisfy their audiences by making allusions to 'the exotic East' since this image gained popularity in Europe. Thus, the production of Oriental texts was not because of the lust of any one author or group of authors, rather it was due to the concern of the British Empire for Oriental matters in the 19th century. In this part, I show how Morier, as a stimulated writer, alludes to the mysterious Orient authentically, or differently.

It is the story of Zohrab and Amena whose love at first sight enables them to overcome the adversities they encounter in life. Zohrab is from Turkoman (Turcoman) a province that is in conflict with the central power. Worst of all, he is the son of Zaul Khan, who has long been a rival in power and ambition to the now more successful ruler of Persia. Amena is the niece of the Shah, who is looking to settle in the Northern province of Asterabad and bring the Turcomans under his control. The Shah ordered Amena's father to be blinded and killed, and since then, everyone believes him to be dead. Now she is a banou; a title given to all women belong to the Shah who are living within the seraglio (harem). No one sees them or even dares to look at them, and this is also expected from the women. An offender, no matter on which side, can be sentenced to death.

On a hunting excursion where she is accompanying the Shah, Amena finds herself out of the control of her guardians when she leaves her tent for a walk with her servant. Coincidentally, she finds Zohrab round there, sleeping. His manly figure attracts Amena, so she wants to get closer and take off her veil and gaze at him with wide open eyes. In the meantime, Zohrab wakes up and becomes astonished at her beauty. Fear traps Amena, so she wants to get away

and put on her veil at once, as she is aware of the serious consequences of the situation. Zohrab tries to calm her, and pretend nothing happened:

> With looks full of deference he approached the princess and her attendant, and said, in the softest accent, "Be not in fear of me; I am your slave: tell me, as you fear Allah, where I am, in order that I may retrace my steps homeward. I have lost my way. Benighted as I was at the close of yesterday, I passed the night under this rock, and now know not where I am." “Who are you, sir?” said Amena, “here?” “I am a stranger,” answered the youth, “I am from Mazanderan." “But have you not heard of the corook? know that there is death in the spot upon which you stand?” (Morier, 1833, p.65).

Zohrab gets lost and finds himself in the zone of the corook; a semi-military area which no one can step into while the Shah, along with his family and his platoon, are there. But this does not stop him, as he has fallen in love with Amena at first glance. She feels the same intimacy in her heart. Through this short time, they are thrown into an adventure that finally will bring the despot down. This story ends here by the arrival of the guardians following the Shah who have witnessed the scene. The outraged Shah orders the platoon to detain Zohrab until he gives the command for his death. Zohrab is distressed about what is going to happen to him, but Amena is thankful for the interplay, since it brings her the initial chance of seeing and loving a man, after a boring life in the harem. For a long time after this event, neither side can see the other, and it becomes their favorite fantasy to think of each other. They are impatiently looking forward to seeing each other, and this keeps them strong.

This chance comes when Amena cannot carry the heavy burden of loving Zohrab. She becomes depressed and heartsick. Mariam, who is her intimate and faithful servant worries about her banou, so she comes with a way to provide them with a chance to meet. To surprise Amena, she prefers to keep this a secret until it comes true. Finally, she designs her risky plan successfully and brings Zohrab to meet Amena:

> God grant that the happiness of my banou may be secured! Let her prepare herself for strange things." She then went in to Zohrab, took him by the arm, made him follow her, and, without thinking of the consequences, at once placed him before her mistress. Amena's sensations upon seeing this apparition were too overpowering to be repressed. Indignation first roused her upon seeing a man in her own sanctuary, herself unveiled and unprotected. She would have fled and called for assistance; but the instant she recognized that man to be Zohrab, the idol of her thoughts, the beloved of her heart, the revulsion which took place in her breast was so great and

> sudden, that the blood forsook her cheeks, a deadly mist came over her eyes, her limbs refused to do their office, and she fainted hopelessly away (Morier, 1833, p.217).

Amena finds herself in an exotic situation as a Muslim maid, who knows her virgin character will be lost if the eyes of a man see her, even at a distance. She can only see the beloved Zohrab in her imagination, the outlaw of a harem, a man. Therefore, the first words which she utters are those of panic and indignation at his presence, and at the insult which he has put upon her. She is thrilled to see him, but frightened of being seen by a man, so she orders him to leave immediately "in the name of Allah, go! why do you stay? - why came you? who are you? You are neither my brother nor my father, go, go!" (Morier, 1833, p.218). Then she asks Mariam, whose wit seems to have utterly gone, to send him away. When Amena goes to leave, Zohrab, who is overpowered by his feelings, innocent of any evil intention, throws himself on his knees before her, and in the humblest and most imploring words, calls on her forgiveness. He rejects any intention of insulting her and loudly asserts his ignorance of what is happening. He claims he is there because he was called upon to help on a matter of life and death.

This scene is followed by a knock on the door, and the words, "Open, the Shah is coming":

> Then, indeed, sense was restored to the whole three; the danger of their position immediately spoke for itself, and self - preservation took the place of every other feeling. Zohrab's countenance immediately assumed a settled and determined appearance, as if he would say, "I am prepared for everything." Amena at once changed from indignation to tenderness. The danger in which her lover stood rushed at once upon her mind; and heedless of everything excepting his safety, she said to him in a calm, determined tone, "Here is my hand, Zohrab! If death is to be our lot, let it be thus - better to die thus, than to live separated!" (Morier, 1833, p.218)

The cultural elements hinted at in this fragment are confusion, uncertainty, and the veil between men and women in the Orient: confusion is revealed by the fact that Amena is in love with Zohrab, so their meeting is expected to cheer her up, but we see she is outraged at the event. Uncertainty appears later when they are moving away, the sound of a knock on the door stops them, and they speculate about the danger which threatens them. This unexpected and sudden event unites Zohrab with Amena who has just blamed Zohrab for her appearing and looking at a woman without a veil. The veil is more than a piece of cloth for Muslim women; it protects them against devils, which are men. It gives women a sense of purity and presents them

as virgins. Getting married is the only way that the veil can be taken off, and before that, for everyone, even lovers, it is forbidden to look at a woman without the veil. In Muslim cultures, that is what matters most.

The danger in which her lover is trapped is crossing her mind. At once, Amena's mood changes from indignation to kindness, so that she is careless of everything except his safety. She calmly says to him, with a determined tone, "Here is my hand, Zohrab! If death is to be our lot, let it be thus - better to die thus, than to live separated!" (Morier, 1833, p.219). These words overwhelm the loyal lovers with extreme pleasure, to the extent that they forget the unpleasant event which happened just a few minutes before. Now Amena is pleased with Zohrab laying down his life for his faith, like a martyr, at the prospect of dying for his love. But the fear of death has an immediate and different effect on Mariam, who is so frightened that she moves to the door and objects to the eunuch who wants to gain admission, asserting that her banou is dressing, and she makes as many excuses for delay as she can.

At that moment, Zohrab takes a gentle survey of the surrounding buildings. He notices one of them is higher than the rest. He thinks that, if there was some rope or help to put his hand on, he could swing himself forward. To do this, he implies that an ample veil, if properly fixed and suspended, might lower him down to a considerable distance. At this suggestion, Amena immediately brings a cashmere scarf, and every handkerchief which she has, as well as Mariam's. Then, without wasting a second, they manage to tie them together in such a way that when they are lowered down, Zohrab will have little difficulty in standing on the spot which he needs to be. They soon make the resolution. It is getting dark, which is the perfect time. Before taking his departure, Zohrab kneels before his lover and takes her hand to entreat her forgiveness. When Mariam goes down the stairs to make proper explanations to the impatient eunuchs, in the absence of all witnesses, the lovers give themselves up to "the rapturous effusions of their long - smothered passion, and in one short minute made more vows of eternal constancy and love than it is supposed lips, eyes, and tongue, could make in so short a time" (Morier, 1833, p.220).

Just as Zohrab is saying his last farewell, Amena takes off her armlet composed of costly and magnificent emeralds and gives it to him. The armlet is inscribed with sacred invocations and her father's favorite talisman, which was given to her by her uncle:

> Here, said she, let this preserve my Zohrab: wear it for Amena's sake; it is the only remembrance she can give him." Zohrab received it with rapture; threw it with ecstasy into his bosom, and

> bidding a long and lingering adieu, stepped lightly from the window; and as his person gradually disappeared (Morier, 1833, p.220).

Zohrab, who succeeds in fleeing from the risky visit to Amena keeps the armlet safe until the night when his father comes to help him escape from the prison and get to Asterabad. While escaping, Zohrab puts his hand to his arm to see if that sacred armlet, gift of his beloved Amena, is safe or not; he finds it is not there. At that time, a deadly worry overcomes him so that his father immediately notices his distress and asks the reason. Zohrab in response, says that he has lost the gifted armlet which may risk the life of Amena if he cannot find it. He wants to return, but he was warned against turning back by his father; there is no way back. In other circumstances, Zohrab would be mad with joy at finding himself once again on a horse back home, but the loss of the armlet depresses him, because if it is found in his chamber, it will compromise the safety of Amena.

In the morning, Zulma, who has passed a wakeful night in her own apartment, is expecting the dawn with all the fever and anxiety of a lover awaiting the moment of meeting. She is the one whom Zohrab is forced to marry, due to the peace which it will bring to two hostile powers. When she finds out that Zohrab is reluctant, she sets up a dervish to persuade him with magic and charm. The dervish appears to be Zohrab's father, who has already planned to release him from jail by dressing up. The humpbacked barber, suspicious of the dervish, gets trapped in the cell by Zaul, who comes for Zohrab. Zulma enters the cell and the only thing she finds is the humpbacked barber, tied up. For some time, they sit opposite each other, thinking silently over the trick which has been played on them and the Shah, and planning revenge. They make up their minds to find accomplices in the court and city; and they gaze around, hoping to find some clue to clear up the mystery of Zohrab’s flight. Then, they begin searching the books and clothes which have been left behind, but they discover nothing. When Zulma rises to leave, near the threshold of the door, her foot hits a hard object. She bends down, and, “picking it up discovered it to be the armlet which Amena had given to Zohrab at their parting, and which had dropped from him as he was leaving his apartment” (Morier, 1833, p.234).

The armlet that was once supposed to save Zohrab from devils and to be a talisman, now causes Amena to be sentenced to death by the Shah. A little later, it turns out that through the interference of some kind person, her life has been spared, and she is intentionally placed in the middle of the desert. In the desert, she becomes familiar with a blind man who turns out to be her father, and who has the same fate as her. The Shah sentenced him to be blinded and

assassinated, but through the hand of some kind person, his life is saved, too. This person is not anybody, but Sadek, who assassinates the Shah at the end of the story and informs Zohrab about Amena and her father. Having thus fulfilled the measure of his awful destiny, through crime, Sadek takes revenge for his oppressed country, then rides away from the gates of the city into the darkness of the forest. He has not been seen among those who have known him as their friend and companion for a long time. The imprisoned Fatteh Ali is also informed about the fate of his father and his sister by Sadek. Sadek, who is the only one who knows where they are, goes to them: "'the news I bring' said he, 'is this: the Shah is dead. Fatteh Ali reigns and Zohrab lives. I come to conduct thee to Tehran'" (Morier, 1833, p.432).

Amena's excitement with the great power shows itself as she is speaking, tears trembling in her eyes and the nervousness of tears giving a thrill to her voice. The feeling is transmitted to Amena's father even before her; and he can rarely say a word from the variety of sensations which at once pervade his heart. The assassin of his King and the King's daughter, Sadek, now becomes their rescuer. He is voluntarily throwing himself into exile, when, at the same time, he restores them to the world with all its delights and its honours. It is impossible to describe the different feelings of both father and daughter upon hearing these words. Amena throws herself into her father's arms and weeps aloud, while he presses her to his heart and invokes the awful name of his Creator, the author, and the disposer of all things; in a word, he thanks God. The lovely Amena blushes all over her face as her thoughts are almost exclusively on that one absorbing name in her heart, her lover, Zohrab. They scarcely inquire how such mysterious and strange events have come to pass, rather they are engrossed with the results.

The last chapter is entirely devoted to the social conditions and the Persians' reflection to the death of the despot Shah, Aga Mohamed, and the welcome given to the new Shah, Fatteh Ali: "Long indeed was it since Tehran had seen so happy a day, or Persia been cheered by such happy prospects, as when Fatteh Ali Shah entered its gates" (Morier, 1833, p.433). The arrangements made for his reception are on the most magnificent scale. As one, the whole country seems to have put on a new dress, and, as the court poet expresses it, "Nature had thrown off the sackcloth and ashes of oppression, to put on the kalaat of happiness". Everywhere people can be seen congratulating each other and bandying their 'mubarek bads' from person to person. Everyone who can form a stanza is busy in making a poem, "nightingale of the pen flutter about the new - blown rose of royalty" to illustrate their happiness with the new Shah, as if they are about to join their lovers. Predicting his greatness and establishing his perfections, astrologers are busy drawing the horoscope of the new King. The priests compose new blessings

for this special purpose, and new curses for his enemies, and from that day, everyone begins to form a project for the upcoming years, in the hope of being able to put it into practice. They present a great satisfaction which was absent during the reign of the late King, because it was considered arrogant and imprudent to make a plan, even for the next day.

On the morning of the young King's entrance into the city, the whole male population turns out in new clothes to meet the new young King; in the Oriental community there is no place for females to attend this sort of ceremony, they are supposed to stand aside, passive. Many of the most fanatical pioneers stand on the road to catch the first look at the Shah, while "the women, in their white veils, lining by the walls" (Morier, 1833, p.434). At intervals, oxen are sacrificed on the road as the new Shah is passing by, and according to ancient custom, their heads are thrown under Fatteh Ali's feet, who appears to be their hero. Sugar, which symbolized prosperity in Persia, is spread on the road in large amounts. On the other side, there are numerous bands of wrestlers, acrobats, lutis, or magicians, and bear and monkey leaders ready to leap, dance, sing, and beat their drums in his honor. The longest paiendaz (red carpet) that has ever been spread, composed of the richest and most expensive materials, reaching from the threshold of the city gate to the foot of the throne, is prepared for the Shah's horse to walk over. The noisiest nokāra (timpanists) that have ever shaken the walls and stunned the people of Tehran, sit in high places, ready to strike up at the moment when the Shah is to appear. At night, the blaze of illuminations is such as to put heaven to shame and make the moon and stars hide their diminished heads.

Finally, when the new Shah appears, he is surrounded by his enthusiastic flock for a long time, as the shouts go into the air because of the dead tyrant and the birth of the new King. As the same poet said, they "reverberated in long and deep echoes at the bottom of every Persian heart, and passing from earth to jehanum, were again repeated for a hundred years about the soul of the dead tyrant, forming as great a part of his punishment there as they afforded pleasure to Persia" (Morier, 1833, p.435). The more joy they deserve, the more hate was deserved by the late tyrant. Everyone is attracted to the beauty of the young Shah, to his grace, to his unique pleasing manner, and the felicity of his expressions, while he presents the symbolic sugar to each congratulating noble. All are happy to observe their favorite Grand Vizier among them again. But who is the youth who rides on the right of the King? This is almost everyone's concern. Who before has ever seen so noble a gesture as Rustam (a legendary hero in Ferdowsi's *Shahnameh*) and such charm of appearance? As soon as they know him to be Zohrab, the great and celebrated Zohrab, they start gazing at him, neglecting the others; and never has Tehran

seen a sight so pleasant in every way: a young and cherished King, a wise Vizier to direct his councils, and an invulnerable warrior to guard his throne.

The cavalcade goes forward with great dignity, among the joyful cries and happy faces of the audience. The King crosses the threshold of the city at the proper hour, determined by the astrologer-in-chief, and seats himself on the throne among the roar of cannons, the din of the nokára, and the prayers of the ullemah (religious scholars). The next day is appointed for the formal inauguration of the sword of state by the mushtehed (the dignified priest) who comes from Kom (the religious capital in Persia). In Persia, it was a long tradition that a dignified priest would inaugurate the kingdom as well as bind on the armlets of royalty and present the crown.

That day comes with all its solemnities, that Morier describes as follows: The great court, supported by columns, located inside the open hall in which the marble throne is placed, is early crowded by the principal officers of state in their most brilliant brocades, arms, and jewels. Every road to the palace is lined by armed forces while the ‘zamburek’ camels (swivel guns mounted on and fired from camels) with their gaudiest trappings are placed in long rows in the maîdan (the biggest square of the city). The elephants are surprising the crowd with their rich glittering mirrors and trappings of cloth of gold. The whole city is gathered in and around the palace at noon when the young King appears staggering under the splendor of his dress covered with jewels of such astonishing value that every other sovereign may blush for poverty. The mushtehed, an old man who looks like a dervish in appearance with his long white beard over his chest, is brought forward together with a brilliant sword which he has already buckled on the side of the King while uttering a prayer for his success. Then the armlets, the celebrated koh noor and deriah noor (Koh-i-Noor and Daria-i-Noor), are fastened on his arms, and the crown is placed upon his head. When fairly seated on his throne, the Fatheh, a verse from Quran, is pronounced, and the ceremony ends up by the din of artillery and the shouts of the people which tells the city and Persia that they now have a king installed with every due formality.

During the ceremony, Zohrab, in the figure of a soldier, stands on one side of the throne with the Grand Vizier on the other. The shouts of joy are still ringing through the air when a feeling of motion and curiosity is felt by all the gathered courtiers, at the appearance of an old blind man leaning on a staff. He slowly makes his way through the crowd, helped by a youth of lovely appearance, followed by a female who is carefully veiled, but she presents the most beautiful and attractive figure. They are allowed to go on directed by an office-bearer of the

household, who, with a call of authority, orders the aisle to be emptied. As they gradually make their way to the throne, the feeling produced becomes stronger and stronger at each moment, so that some of the older soldiers and attendants recognize the once-famous Hussein Kuli Khan in the blind old man, and run to kiss the skirt of his garment. The outcry of 'Hussein Kuli Khan', the King's father, Aga Mohamed's brother, rises, little-by-little, and after a while, it strikes the ear of the Grand Vizier. The young Shah also catches the sounds; Zohrab at once is too baffled to utter a word, so that they, almost with one heart, dash towards him. Fatteh Ali, who has believed in the death of his father, since he has not seen him, cries 'my father, my father!' and his brilliant and elegant figure is seen to bend forward to kiss the old man's neck.

Now, Morier brings his hero and heroine together in this auspicious and Oriental procedure, and nobody can separate them again. The feelings of joy overwhelm Amena, because at the same moment she embraces her brother, sees her lover, and is protected by her father. The wedding of Zohrab and Amena is celebrated soon after that, in a style of oriental magnificence that has not been seen in Persia. Having deposited his precious charges at the gate of Tehran, Sadek leaves Persia for ever, to pass the rest of his life in his native village in Georgia, as secretly he is cherished and befriended by the new King. A general pardon is pronounced to all who have been recognized offenders, or who, for crimes real or imaginary, have been confined by the late King.

As long as we take it for granted that the influence of *The Arabian Nights* also appears in English Romantic literature, we can count James Morier as a literary writer fascinated with it. Thus, *Zohrab the Hostage* is influenced by *The Arabian Nights* due to the presence of Oriental characteristics such as supernatural equipment, exotic locales, and strange encounters. *Zohrab*' s uniqueness stems from his revelation of two distinct worlds: the imagined world of man's spirit and the actual outside world as perceived by his senses. Both fact and fiction are woven together to create an exotic totality that propels the author's creative ability into deeper aspects of the psyche and its mysteries. *Zohrab* contributes to the field of the Oriental novel, due to its literary form, by conveying the identity of its national contexts; in this sense, the Oriental novel functions as an innovative literary text to represent the Oriental world. As with some other British literary figures, Morier sought to sell his wares as a writer who was stimulated by his own personal passion in investigating and studying the East, and who lived there to see and educate himself firsthand. These were authentic Orientalists. Morier defied public expectations at the turn of the nineteenth century by fully incorporating Eastern material into his work and stimulating the mind with its exoticism, rather than simply employing it as adornment.

At the turn of the nineteenth century, widespread literary exoticism prompted writers to combine reality with fiction, resulting in the development of increasingly complex, sophisticated literary representations. Numerous literary works nearly entirely devoted to a portrayal of Persia debuted in 1817, including Morier's *Zohrab the Hostage* and Thomas Moore's *Lalla Rookh*. Although *Lalla Roohk* came in the shape of narrative poetry, it failed to deal with the social, political, and traditional aspects of Persia as a representation of the Orient. Chronologically preceding *Zohrab,* it narrates a lengthy narrative about an Indian princess who marries a Persian prince who is also an accomplished poet. To cheer up the bride, the husband retells the stories in verse. The poem, which is divided into four sections, is an intriguing illustration of the tension that exists between traditional Orientalism and socio-political concerns. The first and third stories deal with power and politics, and even raise doubts about the Empire's ostensible generosity, while the second and fourth stories are classic Orientalist tales of manhood and desire. As a pioneer of a more genuine and realistic literary picture of Persia, *Lalla Rookh* has had a significant influence on subsequent novels such as *Zohrab the Hostage.*

The composition of this lengthy poem also coincided with a sea change in British policy toward Persia, owing primarily to the increased geopolitical significance of Persia as the entrance to India at the time Napoleon expressed interest in conquering India. It was widely accepted that by maintaining control of Persia, Britain could maintain its hold on India and keep the French at bay. As a result, British officials and businessmen began flocking to Persia in the early nineteenth century, resulting in an array of groundbreaking works varying from literary fiction to travelogues and scholarship, most notably John Malcolm's *The History of Persia* (1815) and Lord Byron's *The Giaour* (1813).

More than a decade after the publication of *Lalla Rookh*, James Morier's *Zohrab the Hostage* was published, and as demonstrated in this chapter, this book is a game changer, a pioneer for well-calculated, more realistic, and representational narratives that engage with both political pragmatism and Orientalist fantasies. The book's influence can be recognized by comparing it to preceding and succeeding literary works: whereas extravagance in Orientalist dreams was common prior to the nineteenth century, and resolution in literary works was far from established, such self-fantasy became outdated after *Zohrab*. For instance, we can point to Matthew Arnold's lengthy poem *Sohrab and Rustum* (1853), which is a meticulous reconstruction of a tale from Ferdowsi's *Shahnameh*, which was first published in the tenth

century; this demonstrates a command of Persian classical literature that had previously been unavailable.

Chapter Five

5. Transparent Collision

In *A Journey Through Persia, Armenia, and Asia Minor, to Constantinople*, 1808 -1809, Morier refers to many stories that he had collected from the local people of each city in the course of his travel. So, it is not surprising to encounter some, if not all, of them, and their reflection in his novels from time to time. In this part, I will try to refer to his travelogues, and how he put those collected stories into his novels, for example where he scripted a romantic story of a believer sheikh's love for an Armenian girl. Sheikh Senaan is the central character of the story, which is a well-known legend in Shiraz. When Senaan, a devout Persian of pure faith, and a man of study and distinction, fell in love with an Armenian girl of great beauty, she refused to marry him unless Senaan converted to Christianity. Senaan, however, refused to convert. While he agreed with her on this point, she refused to marry him unless he consented to consume wine. He bowed his head in submission to this scruple as well. She refused to eat pork until he agreed to do so as well, and he agreed to do so as well as she requested. Nonetheless, she was cautious, and she refused to fulfill her promise unless he agreed to drive pigs in front of her first. Then she told him that she would not have him at all, and even laughed at his expense for his discomfort. The coquette in the picture is sitting at her window, laughing at Sheikh Senaan as he drives his pigs in front of her.

In another story, Morier tells the well-known story of the construction of two unique structures, as well as the legend that surrounds them. While visiting a village, a wealthy Turk fell in love with an Armenian woman he met. To demonstrate the depth of his feelings, she required that he construct a caravanserai and a mosque in her hometown as proof before she gave her permission to his marriage proposal. The Turk accepted the requirements quickly, demonstrating that his devotion was equal to his wealth. He constructed these monuments in her honor, naming them Mama Khatoun. The locals added that a treasure should be hidden under a section of the Turk's caravansarai, which, according to an inscription, was meant for the site's rebuilding following the degradation of the current structures. Morier's *Ayesha, the Maid of Kars* (*Ayesha*) is obvious evidence of these romantic stories, which deals with a tragic love story and love relationships running between different ethnic groups which inhabited the Orient. Morier targeted some points by noticing these kinds of relationships. The foremost point was the ban on getting married between particular races and ethnic groups. To someone from the West, it must have been very weird that people who had been living in the same city could

not be united , or, worst of all, they could not fall in love, due to religious traditions and declarations.

5.1 A Romantic Story in the Islamic Orient

Ayesha (1834) is a novel about an intercultural romantic relationship between a Christian English Lord and an unmarried Muslim Turkish girl. Morier satirizes Christian prejudices about Muslims and vice versa, providing insight into 18th-century Turkey's pluralism (Buja 2013).In the introduction to *Ayesha* (1834), Morier states that his fiction emerged from events he witnessed or heard during his travel:

> It has repeatedly occurred to me, as a humble member of your number, that a story of no common interest may be woven from the adventures of individuals who have dared to explore the countries, a section of which serves as the setting for the following narrative (Morier, 1834, p.iii).

It is in the introduction of *Ayesha*, where Morier (1834) wants his readers to comment and determine his novel's failures for the first time. In fact, Morier's aim might be to draw readers' attention to the existing gap between fact and fiction.

> I bring the products of my labors to your attention with caution, because I believe that you, who are best equipped to appraise their merits, are also best equipped to recognize any failure. I appreciate the assumption of merit; nonetheless, regardless of your ruling, I appeal to your tribunal, and through you, I desire that sentence be given (Morier, 1834, p.iii).

Thus, what Morier suggests here enforces what I have mentioned in the very beginning of this chapter. Morier, as in previous novels, is cautious at introducing his characters with names which play more roles than merely people in his own work. Ayesha, Mustafa and Stasso are names that are seen in the introduction of the novel, in addition to 'Giaours' (non-Muslim or 'gavur' in Turkish/Persian culture). Evidently, Morier fabricates his story based upon the cultural conflict between Muslims and non-Muslims when he says:

> You have come from the East, and thus I may refer to you as 'Wise Men;' yet, I conclude that, in keeping with Eastern custom, you must have periodically scaled a housetop to take the evening air, and thus have very likely seen an Ayesha on your neighbor's terrace. You have also, no sure, been visited by your Mustafa and Stasso to warn you of your peril and may have found yourselves in some unpleasant situation with the Turkish authorities, Giaours as you are (Morier, 1834, p.iv).

Morier continues assuring his readers that they have heard of such real characters as Oara Bey, referring to Monsieur Amedee Jaubert's *Voyages en Armenie et en Perse*, an adventure during his sojourn with a Kurdish chief. Furthermore, he claims that he has extracted the short history of the account given by the Pere Maurice Garzoni, an Italian missionary, published by the Abbate Sestini which appears in this volume, as if Morier had already read about Turkish personalities before he visited Kars, a city on the North-East border of Turkey (Ottoman), off Persia.

> When on the spot, I was assured that the stories characteristic of the Turks, (related in chapter xi. Vol 3) were true. Of the truth of one which I have taken the liberty to insert, so much in consonance with the ignorance of Turks in naval matters, I can fully vouch, because I heard it from one of your own body, to whom I beg leave particularly to dedicate it (Morier, 1834, p.v).

Ayesha is the daughter of Suleiman, which is a Turkish name, "but the soul of a Christian" (Morier, 1834, p.57). Her father cherishes her as he does his own soul, he has taught her everything, and there is not a scribe anywhere in Kars who could stand before her. She is famous in Kars. We know this from a conversation between Osmond and Caterina when Osmond sees Ayesha for the first time and wants to know much about her, since he has fallen in love with her. In the conversation, Caterina describes Ayesha thus: "She once made the sign of the cross, that's certain, but now she is a kadun - a khaniim a head of a harem, although she preserves her Greek name, Zabetta, Zabetta Khanum" (Morier, 1834, p.57). She is young, beautiful, and single, and can rarely find anyone matching her in Kars.

5.2 A **Westerner's Affair in the Orient**

Osmond is an English lord on his way back to England after a long stay in Persia, passing through Kars, as a main city of Turkey, right by the North-West Persian border. There are two more men accompanying the young lord on his travel, the Greek Stasso, and the Christian-turned-Muslim Mustafa. The majority of the plot takes place in Kars, as a result of an incident that prohibits them from traveling for an extended period of time. Following an accident, Osmond is given an invaluable opportunity to meet an astonishingly gorgeous Muslim girl named Ayesha, and the two immediately fall in love. But this love will have its own ups and downs, as Morier applies his awareness and intelligence to represent such relationships between various religions and ethnicities in the East. While staying in Kars, Osmond and his men are also offered lodging by Bogos, an Orthodox Armenian.

In addition to a few characters from the various ethnicities mentioned, later in the story, there are people of diverse origins in the prison in Rhodes: Russian soldiers, Georgians, and a Jewish dentist. Morier depicts an intercultural romantic relationship between a Christian English lord and a Muslim Turkish maiden in *Ayesha*, satirizing Christian prejudices of Turkish Muslims and vice versa, while also providing a glimpse of late-eighteenth-century pluralism in Turkey.

One segment focuses on the ethnic groupings that existed in Turkey at the time. It takes place at the novel's conclusion, when Lord Osmond is sentenced to prison on the island of Rhodes. A Jewish dentist makes an appearance in the story, as he is attacked by many Turkish passengers aboard a ship transporting other inmates to Rhodes. Several of these Muslim travelers request that the Jewish dentist extract a tooth from Nostruomo, the Muslim commanding officer. Morier (Morier, 1834, p.398) describes the scene, which is worth mentioning because it shows the way the Jew is portrayed. The attack is upon this miserable looking Jew, whose look of utter wretchedness is well-intentioned to elicit all sympathies. He is an unsightly, sallow, hopeless-looking person, his face bandaged with a piece of cloth, his entire outfit consisting of a pair of blue trousers and a blue shirt, his unhappy, starving limbs peeping out from a series of oddly placed holes. The words he utters, or rather mumbles, strike Osmond's ear as conveying a bizarre and amusing story, and he cannot help but give the scenario his undivided attention. The Jew denies being a dentist when he is asked by his assailants, who roar ‘dog of a Jew’. Osmond, seeing the scene says, ‘Doctor in spite of himself’ and he wonders why they call him a ‘pig’ or ‘dog’. Morier’s expertise of the East’s Islamic culture helped him to construct such people convincingly, to build the identity of the Orient upon them. As is known, the prohibition of pig (pork) in Islam is derived from the Quran, and this causes a great sense of disgust against Christians by Muslims, so that Muslims call the people who are non-Muslims ‘pig’. This is to show their hate and animosity towards other ethnic groups in the society where they live. It is the same with ‘dog’, a prohibited animal which it is forbidden to touch or to own. Thus, Osmond’s wonder is common when he heard them call the Jew ‘pig’ or ‘dog’. Even worse happened when Osmond tried to stop them striking him:

> 'However, in the name of Allah, why should he be struck?' Osmond stated. 'Is it illegal to not be a dentist?' […] 'Is it a crime for a Jew not to be what a Mahomedan desires?' Another stated; we shall mutilate his father. However, he is a dentist. He refuses to extract a tooth for our Nostruomo', — and so the top officer is summoned (Morier, 1834, p.657).

Furthermore, this fragment implies a trait that characterizes Jews, as cowards. I would like to account for this event historically, as follows. In several countries of the diaspora, it was outlawed for Jews to bear arms. Thus, when they came under attack, they could not defend themselves. Their protector, if they had one, could resist an attack made on them in some situations, otherwise, they only had two ways of survival; either hiding or fleeing. This leads to the antisemitic canard in which Jews are viewed as cowards, and this is precisely what our Jewish dentist does: he makes himself invisible to those who would attack him only for being Jewish. Morier amuses the reader by concealing the Jew in a paddle-powered boat. How absurd! How might he be protected in the middle of a big body of water by an open means of transportation? Furthermore, the reader comes to the revenge taken by a Turkish passenger, when he says, “an eye for an eye, and a tooth for a tooth”. This hints that how the Orient is savage to minor non-Muslim ethnicities. With this punchline, Morier wants us to sympathize with the Jews, when the Jew is shown as thankful to God that there are only a few of the Muslims, so his torture will not take long. Finally, our Jew feels liberated of a burden the Jews have been suffering in their soul, when he recounts the events leading up to his conviction to Lord Osmond.

Anastassio, which has been abbreviated to Stasso, is Osmond’s European servant, originally from Greece. He is a resident of Sedikieu, a village near Smyrna. He might easily pass for one of his race's old heroes in appearance. He is tall and erect, with impeccable proportions, tremendous physical strength, and dexterity in all manly exercises. His face is unusually attractive, his nose aquiline, his eyes intelligent, and he appears to be a most intimidating personage when properly equipped and armed. He possesses all of his nation's acuity, is as courageous as a lion, and, while he has reverence and astonishment for his Turkish superiors, who are ingrained in Asiatic Greece, dressing and acting in their manner on all occasions, he never allows such feelings to cloud his duty to his master, to whom he is devotedly attached. This is what Morier wrote of Stasso in the first chapter of the novel. Creating such a man with such a nationality should not be attributed to coincidence. At first glance, we may well refer to the historical and contemporary conflict between the Grecians and the Turks. With this sort of description, the only interpretation which might be made is the superiority of the European race against their rivals: people from different races and nations, whether Persians, Arabians, or Turks.

Mustafa is the third man who accompanies Lord Osmond in the course of his travels. He is a member of one of Switzerland’s German provinces. When he was a small child, he was

kidnapped by Algerians and sold as a slave to an Egyptian merchant, who converted him to Islam, renamed him Mustafa, and eventually set him free. He became a 'Tatar,' or messenger, one of several who are constantly associated with Pashas and men of power. Finally, he made his way to Constantinople and joined the English Embassy, where, together with numerous others, he discharged his duty with zeal and loyalty. He continues to speak his native tongue and retains enough European habits to create an odd mash-up of Frank (European) and Turk, both in language and appearance. He is small and handsome, and would gladly cultivate a beard to enhance his dignity. A sparse mustache graces his upper lip, which is too sandy in hue to stand out against his pale complexion, and even though he has adopted the ponderous step, slow gestures, and phlegmatic bearing of an Osmanli, smoking the never-ending chibouk (a long Turkish tobacco pipe), and prefacing every speech with the ever-ready 'Allah,' 'Inshallah,' and 'Mashallah,' it does not suffice While Mustafa is constantly grooming himself to be a Turk, he frequently falls short of the mark. And, while he would gladly convince the world that he is a complete Osmanli in courage and assurance, it is clear that nature has infused his earthly dough with just enough cowardice to sharpen his perceptions at the most distant approach of danger.

When Lord Osmond embarks on his Asian journey, he approaches the Ambassador and requests that Mustafa accompany him on the necessary excursions to begin exploring the wonders of Constantinople and the Bosporus, during which Mustafa served as his cicerone and protector. Because Osmond has promised to pay him well and return him safely to his post, the request is granted without difficulty. Mustafa's character stands almost opposite to Stasso's, as they both accompany Osmond on his journey. By describing these two supporters, Morier implies there are differences between those who are originally from the East and those from the West. Stasso represents the West; he is as brave as a lion, like one of his race's ancient heroes. In all manly activities, he is upright, erect, and quick. His face is peculiarly handsome with eyes full of intelligence. He appears to be the most imposing personage in the novel, when fully dressed and armed. He possesses all the acuteness of his nation because he represents Greece, and importantly, he is not a Muslim.

On the other hand, we have Mustafa who represents the East, an 'Osmanli' (a person from Ottoman Empire). He is short and fair. His dignity comes from the beard and mustache that he willingly grows to increase it. He enjoys imitating an Osmanli's lumbering stride, sluggish gesture, and phlegmatic demeanour, as well as smoking Turkish chibouk. He begins his speech with one of his ever-present catchphrases, such as 'Allah', 'Inshallah', and 'Mashallah' which shows he believes in God and nothing else. To him, this is a God that

controls all events, and we are too incapacitated to change our destiny. Although Mustafa claims to be a Turk, he generally does not reach the target that he aims for. Additionally, he convinces the world that he is an ideal Osmanli in terms of bravery and assurance, yet, he is a sturdy timid one. Comparing these two characters at the very beginning of the novel establishes that Morier cannot remain neutral, even to his characters, who are to represent two different worlds, the East, and the West. Therefore, it would not be unfair to proclaim that on the two sides of the scale, it is the West that weighs heavier and is superior, for Morier.

Considering the typology of male and female characters in Morier's novels leads us to strongly uphold the argument that they are divided into two worlds. As seen in *Ayesha,* one more time, these two worlds stand against each other, where one side is superior to the other. In the rest of this study, which considers Morier's *Ayesha the Maid of Kars*, we will observe the social conditions of the city of Kars, located currently in the North-East of Turkey. To do so, it will be beneficial to describe the brief, but major, historical events at the beginning of the 19th century in Kars. This may well help us to have a deeper understanding of the novel that takes place in Kars almost at the same period of history.

Kars successfully repelled a Russian Empire attack in 1807. During a lull in the Russian campaign against the Ottomans in the region in 1821, Abbas Mirza, commander-in-chief of the Persian Qajar, conquered Kars. This exacerbated the Ottoman-Persian War, which lasted from 1821 until 1823. After another Russian siege in 1828, the Ottomans abandoned the city on June 23 to Count Ivan Paskevich, a Russian general, while approximately eleven thousand men became prisoners of war. Kars was returned to the Ottoman Empire at the war's conclusion for diplomatic reasons, as Russia had conquered just two frontier forts. During the Crimean War, an Ottoman military force led by British officers successfully held off the Russians for a lengthy siege. This partly stable situation continued up to 1858. Therefore, what seems important for this study is the period from 1807 to 1834, when Morier due to his official mission, was in the region, which enabled him to observe it closely. Thus, it can be proclaimed that what we are facing in *Ayesha* is a mixture of fact and fiction, such as in Morier's previous novels which are mentioned earlier in this study. To prove this, the research refers to Morier's travelogues which he wrote in the course of his journey from Persia to Constantinople, *A Second Journey Through Persia, Armenia, and Asia Minor, to Constantinople, Between the Years 1810 and 1816.*

On page 31 of *Ayesha,* for example, in a conversation between Lord Osmond and Mustafa, as they heading toward Kars, Morier writes:

> Osmond never missed an opportunity to enlighten poor Mustafa's mind when he could; but the Turkish doctrine of predestination, which settles everything so easily to the satisfaction of the Mahomedan, had taken such possession of him that he surrendered himself to it with unwavering trust, unconcerned about having his mind unsettled by anyone else. "Bakalum - we shall see!" said Mustafa as Lord Osmond came to a halt in order to take in the view of the Arpachai and Araxes rivers meeting at the base of a high projecting hill they had just reached (Morier, 1834, p.31).

This scene is almost the same as the one Morier describes in his 1818 travelogue, *A Second Journey Through Persia, Armenia, and Asia Minor, to Constantinople, Between the Years 1810 and 1816* when he himself was traveling through Kars:

> The entire nation was coated in deep snow from Ekrek to Kars, which I believe is one of Armenia's highest points. It was just November 11th, and snow had been falling for two weeks. Following the clearing of dense fog from the highest peak above Ekrek, I was treated to one of the most magnificent and majestic panoramas in the world, perhaps. On one side, the majestic outlines of Ararat were visible; on the other, the huge plain of Erivan was visible, inundated by the Araxes; on the left, the mountains of Alisez and Georsia were visible; and below me, the junction of the Arpachai and the Araxes was outlined as on a map. Additionally, I spotted the Kars and Arpachai rivers confluence (Morier, 1818 ~~(year)~~, p.397).

Further, Morier did not stay neutral when he had enough ingredients to create his novels; this can be seen in *Ayesha* soon afterwards, when Osmond and his companions are at the entrance to Kars. Hassan, a Tatar or Turk, as he calls himself, is a cattle driver who does not get on well with Mustafa because he looks like an Osmanli. He warns Osmond not to allow the foolish Osmanli to interfere when they are at risk of an attack by bandits. Hassan is the 'Surugi' or guide, who leads the caravan while they are traveling through Armenia's highest region, which is covered in snow. This was one of the most notorious locations for robberies, particularly those committed by Cara Bey's gang; notice that because of this, we recognize that the robberies are Kurdish. Hassan's only mission is to take them to Kars. This is the initial description by Morier of his characters, who are in conflict with each other due to their ethnicity, despite living in the same area. Among them, Lord Osmond seems to represent the West, as one who is wise and intellectual. He has the authority to civilize them and encourage them to live in peace.

The most important fragment of the novel may well be the scene where Lord Osmond learns the outcome of talking with Ayesha, a girl from a Muslim community. This deed by

Osmond, as we will see, triggers many events that build up the main frame of the novel. Morier displays the scene thus:

> He entered the room without waiting for a seat and exclaimed, "Allah! Allah!" What have you accomplished?" You have never heard of these gentlemen! They are abhorrent people; this is not your country; these are Muslims! If you speak to a Muslim female, she will viciously slaughter you! "However, what prompted you to speak?" "What happened, Mustafa?" Osmond said calmly; "it is way too early to be worried in this manner." "What does the term 'early' mean, and what does the term 'late' mean?" The Pasha has despatched chokhadars armed with long sticks and rogues armed with swords and pistols to search you for chatting with a Muslim woman. What prompted you to speak? This is not your country; they will shove your eye out even if you stare through a hole at a woman: - this is exceedingly dangerous (Morier, 1834, p.206).

Morier's anchor in *Ayesha* focuses mainly on the matter of the harem and women which has always pricked the imagination of the West. If only representatively, there exists a great desire to penetrate the women's harems in the Muslim community to learn more about Oriental females, promoting the depravity of the voyeur. Again, Morier cannot hide this desire in his novel, so that he has exceeded the curiosity of mankind about the unfamiliar and exotic. From the beginning, when Christians first encountered Muslims, up to the present, the harem, as the site of exotic and eccentric sexuality, has absorbed westerners. The harem came to be considered as a microcosm of the Orient that apotheosized the two traits remarked as essentially Oriental: sensuality and oppression. In *Ayesha*, it is an English Lord, Osmond, who is given the mission to penetrate the exotic harem for the West. But his task does not halt at this stereotypical mission, rather Morier has already considered what might happen to somebody from outside the Islamic community if he fell in love or had any sort of contact or sexual relationship. As mentioned in the beginning of the chapter, by referring to Morier's second travelogue, it is known that it is forbidden for non-Muslims to have affairs, marry or flirt with Muslim women. Morier was able to create a fiction that points to both facts and legends in the Islamic lands. Osmond's affair with Ayesha looks almost as tragic a love story as that of Sheikh Senaan which Morier had heard through his travels and noted in his travelogue.

With the difference that Morier's Sheikh Senaan (Lord Osmond) is not aware of the rules, Morier considers the encountering between the East and the West. When Osmond is warned by Mustafa of what might happen, he compares the same issue with the culture of his own country, England. "'What is to be done, Mustafa?' said Osmond; 'Women are made to be talked to. I am

sorry to have displeased the Turks; but there can be no offence where none was intended'" (Morier, 1834, pp.205-206). Following this conversation, their adventure ignites at the moment when Mustafa advises Osmond to escape, but Osmond strongly insists on staying there:

> "Allah, rebuke!" Whether intentional or not, these gentlemen slay Franks without fear and express appreciation to God, Mustafa observed. when they have done so. Something must be done, or our brains will perish in the ash. 'I am prepared to do what is necessary,' Osmond declared. 'Then you must tell lies,' Mustafa responded: We may escape by deception and money; otherwise, there is nothing between us and the stick - The stick, that is! -Allah! Allah! What precautions exist to prevent the sword from piercing our necks? I will not tell a lie to placate anyone, not even the Sultan, much less the Pasha, Osmond declared. 'I am an Englishman; how could he possibly injure another Englishman?' 'Ehvah!' exclaimed the taken aback Tatar, 'Englishman indeed! What are these gentlemen's perceptions about Englishmen? They have no way of telling one Frank from another; to them, everyone is a Giaour. They have encountered Kurds, Franks, and Moscovites (Morier, 1834, pp.206-207).

In this fragment, the encounter between the East and the West accelerates when Osmond refuses Mustafa's idea to escape, because he believes that he has not done wrong, and that he is right against those who kill people for a something that is very common in normal life. In Osmond's culture, representing the West, speaking to, having an affair, or falling in love, with a woman signifies a civilization in which nobody gets offended, and thus he is right to follow these norms. To magnify his nobility, which belongs to the West, he does not tell a lie, even if his life is at risk. Telling a lie or bribing is not right to please someone, including the Sultan. After all, Osmond, in a way, makes an effort to persuade Mustafa that they will stay safe and sound, without any damage from the head of Muslim community, because he is an Englishman, and that makes him venerable and immune to any evil. This is what Morier implies, and he seeks a way to deliver England's glory. In addition, Osmond, in his speech with Mustafa threatens the East if it dares to damage him, promising that it will not escape the huge consequence of this risky deed.

The East's ignorance of the West in this fragment is also highlighted when Mustafa says, in humor to Osmond, that these people do not know where England is, let alone an Englishman. Mustafa continues by saying that the only folk they know are Kurdish and Moscovites. The other noteworthy phrase used here is, 'thanks to God' which Muslims utter when they believe what they do will please God. It is said when Mustafa wants to warn Osmond if he is caught by Muslims, they will kill him to please God, although Osmond never enquires the reason for using

such a phrase when cutting someone's neck. With this, Morier intends again to compare Christianity with Islam, as representing the East and the West. As a result, the East, dominated by Islam, is backward, superstitious, and savage, in contrast to the civilized Christian West. This hostility between Lord Osmond with his companions (the West) and the Muslim community (the East) in the upcoming fragment, shows in a direct, insulting remark where their escape fails, and they are taken to jail. Disappointed, they become confused while they are in jail about Ayesha's identity, whether she is a Muslim, or an angel sent by the Holy Virgin, while still blaming her as a reason for their being in jail among the barbarians:

> "'What do I know, and what can I say?' said Stasso: 'how can she be anything but Turkish, unless she be an angel sent to us by the Holy Virgin' crossing himself the while, 'by way of compassion, for having detained us so long among these barbarians?'" (Morier, 1834, p.91).

Throughout the novel, there are lots of examples which we can deploy to justify what scholars, such as Said and Hall, argue for the case of Orientalist presupposition against the Orient. In the following conversation between Osmond and his Eastern companion Mustafa, Morier confesses this on behalf of Lord Osmond. This happens when Mustafa comes to Osmond with a piece of bad news and is faced with the smiling face of Osmond. The bad news fails to upset him because he knows the characters of the Orientals; they (Orientals) are too silly to recognize what is good or what is bad:

> "'What's the matter, Mustafa?' 'Has anything happened?' inquired Osmond. 'Bad news has just arrived,' Mustafa stated, shaking his head. 'Has there been, in fact?' Osmond smiled in his sleeve, for he had studied the characteristics of Orientals so thoroughly that he was constantly delighted by their interpretations of good or bad news. ' Has the price of coffee increased? or is rice in short supply?'" (Morier, 1834, pp.163-164).

Osmond's smile in his sleeve shows that, implicitly, he is humiliating Mustafa for what he sees as bad news. This becomes notable soon, when Osmond, in humor, asks two questions. These are questions on the price of coffee and amount of rice in the market. Does Osmond make these questions because they are his concern? Absolutely not, they are made to represent the people in the East, and that their only concern in the world is to survive. The Orient is so starving that access to basic food, such as as coffee and rice, is at risk. Such a world is unable to consider its efficiency and take steps forward to develop. Then we have Mustafa, who wants to draw Osmond's attention to the main bad news, but again, Osmond suspends him, asking if tobacco

is scarce. Finally, Mustafa assures him that they have all things and turns his attention to the misery they will face with Cara Bey:

> "'No,' replied Mustafa, regretfully; 'other miseries exist elsewhere.' 'Perhaps then, tobacco is scarce; is that correct?' 'No, Effendi,' the Tatar groaned; 'have plenty of coffee, rice, and tobacco, Alhumdullilah! - praise be to Allah! However, that chief rogue, Cara Bey'" (Morier, 1834, p.164).

Constantly, in *Ayesha*, we are witness how Morier presents Lord Osmond as representing the West against people from the Islamic East whose main attitude comes from the religion they hold. This is an identity clash between the West and the East. In the following fragment, this issue becomes hotter when Osmond is taken to a leader in Kars as a convict who has spoken with a Mohammedan woman. Morier introduces Osmond to the Muslim as follows:

> "What is your name?" "My name is Osmond, at your service." "Osman?" said the Turk, in an inquiring tone, "how can that be? - you a Frank, and called Osman, that can never be." "My name is Osmond," he answered: "what more can I say?" "Allah!" said the Mufti, "either your name is Osman, and you are a true believer, or it is not Osman, and you are a Giaour?" "I am neither a Mahomedan nor a Giaour," said Osmond; "notwithstanding that, my name is Osmond." Turning round to the Pasha and to the other Turks present, he coolly said, "He lies." He then continued to Osmond, "If you are a Frank, wherefore do you wear our clothes? wherefore that unpermitted turban on your head? wherefore those yellow slippers? We are not to be cheated, Mashallah! we have wit in our brain, and eyes in our head." "I do not deny that you have wit in your brain, and eyes in your head," answered Osmond; "I do wear a turban, I do wear yellow slippers, and still, I am a Frank. If you were into my country and chose to wear a hat and a pair of black boots, nobody would object to that" (Morier, 1834, pp.213-214).

At the beginning of the introduction scene, one of the Turks gets confused about the name which is uttered by Osmond, and tries to say its identical match in Turkish, 'Osman'. Osman is a well-liked, popular male name, especially among Turks and is the name of a 600-year-long Empire, the Ottoman Empire. For Turks, this sounds weird; a Frank who, inarguably, is a Giaour, has a name that belongs to believers from Mohammedan; and when Osmond utters 'Osmond' as his name again, to correct him towards its correct English spelling, the Mufti is outraged. Morier's purpose in this correction may well refer to the narrow-minded people who represent the Orient, as he mentions it many times in the novel. It means the Orient has not heard any name which comes from outside their territory. Faced with someone from the West, the East is unable to recognize even his name, so that they seek a way to tune the Westerner to

themselves. Thus we have Osmond's attempt against the Mufti, as the Mufti is still baffled when Osmond says he is neither a Muslim nor a Giaour because of the name he owns. The Mufti remains unconvinced, and his next attack is upon Osmond's clothing, and he calls him a liar, because he is unable to imagine that someone can wear Muslim clothing, and simultaneously not be a Muslim. For him, wearing a costume from a different culture looks weird, and almost impossible. The other reason for this, is that the Mufti and people from his culture never, ever, try on different clothing.

Osmond in response, describes his culture, and compares it with the Mufti's, adding that clothing must not be an objective matter, as it is in England. He explains how they are free in England to wear whatever clothing they want. What might be the reason for this oral conflict between the Western Osmond and the Eastern Mufti? In fact, Morier is conveying that the East is too narrow to identify the West, because it cannot recognize the alien 'West'. With this, the East descends to the lower-level in the encounter with the West, which retains a degree of superiority because it is open to different culture. Following this conversation, we come to the rest of the trial, in which Osmond is condemned for meeting, and speaking to, a Muslim woman. Osmond defends himself by saying that this is a normal social relation, which must be so as it is in England. He adds that they have an ordinary public right to speak to women in his country. Morier intends to juxtapose this example from the West to convey how well developed and civilized it is, against its counterpoint, the East, in all aspects of social life. "I have," Osmond declares with confidence. "I have seen and chatted with one of your female associates. If you visited my country, you would have the opportunity to meet and speak with all of our women. "Is there anything else I can add?" (Morier, 1834, p.215). The most interesting side of this trail may be the way that the Orient condemns the West and the arguments exchanged between the two sides. For this, I would like to bring up a fragment for more discussion, to consider the sort of courtroom Morier created for the Orient to sentence an English Lord:

> "What else is there?" shouted the Imam, "this infidel is deserving of death." Is he going to visit our city and mock our moms and daughters? What are your thoughts on this, Suleiman Aga?" "This can never be!" he stated, addressing that individual." "This man is a misfortune," Suleiman Aga stroked his beard. By the prophet, we are not men if we allow an infidel to insult our faith, our rules, and our harems. It seems inconceivable that a woman so timid and devoted to her faith could have been led to abandon her faith without the aid of a powerful spell! We seek justice through you, O Mufti; through you," addressing himself to the Pasha, "We seek protection from you, our Aga and chief." These statements, delivered with remarkable sincerity

> and excitement, caused considerable consternation among the assembled. The Pasha was well aware of how important it was for him to support the Mufti's judgments, who held the lion's share of power in the city; and he felt unable to openly defy Suleiman Aga's intentions, who had gained substantial influence due to his respectable character and riches. As a result, he was obligated to concur to any punishment imposed on his prisoner, and he was on the verge of ordering him into prisoner, and he was on the verge of ordering him into confinement (Morier, 1834, p.216).

Soon after Osmond's initial words in self-defense, the Imam is the first person who wants his death. Considering his social status in the Islamic community, speaking to women, even in Western countries, outrages him so much that he says, "what is more?" then calls Osmond an infidel, asking his death from the Pasha. This phrase 'what is more' is used for a word or event that is outside the imagination, or when faced with an illogical thing, more far-fetched than reality. The Imam is too shocked to believe that what Osmond means is real. Even if it is correct, he is an infidel and deserves to die. On behalf of Islam, the Imam is the spiritual father of the nation, so that he considers all women as his daughters or mother. Therefore, looking at them, let alone speaking to them, should bring serious punishment to those who dare do it; because women are his 'mahram' and he is allowed to decide for them. Morier is using his well-developed awareness of the Orient to imply that any sort of eye contact, along with a smile which could cause a sexual and romantic relationship between a man and a woman, is intolerable behavior in that community, which is governed by religious rules.

Suleiman Aga, under the influence of the Imam**,** is the second person who steps forward and wants Osmond's death. Suleiman Aga represents 'ideal' manhood and bravery in the Orient. Even though he is not as same as the Imam, some men in the Islamic community have this right to defend and decide in place of the women of the society. In general, they are to maintain honor in Islamic society and defend it; women equal honor to them. They grow stocky beards and play with them when there is an important issue to think on. Suleiman Aga swears on the Prophet (Mohamad) not to allow Osmond, an infidel who has insulted their honor and faith, to live. Due to his gender and manhood, the unwritten rules demand that he defend honor, so that he also wants the death of Osmond. If this does not happen, his duty as a man will be in danger. In fact, by his swearing, he is seeking a way to convince the Imam and Pasha to declare the death penalty in the case of Osmond. The jury has two official members who are to decide on the case, the Mufti, and the Pasha. They are also under the influence of Suleiman Aga and the Imam. This is what Morier intends to demonstrate by this fragment. Leaders and governors

of the Orient have the same thoughts as their people, so that they are not independent of each other in making a decision. They believe the same, and have the same amount of knowledge. Killing someone, for any reason, can be committed even through the influence of emotions. It is a barbaric act of violence to kill people, to please God and the self in such a common case as speaking to a woman. Therefore, Morier presents his dissatisfaction with the Orient and its regulations, in Osmond's defense against the so-called jury members, as his feelings of hate grow stronger when he notices they are decisive in their intention to kill him:

> You hold the ability to act in any way you like toward me. You have already offended me; you may imprison my person, you may maybe threaten me with violence, and there is nothing preventing you from executing me. However, I must caution you that you cannot carry out this action without consequence. I am the subject of a King who possesses the authority to exact satisfaction from not only your Sultan, but even the most powerful of governments; and I will not perish unpunished. The blow will eventually come to your heads. You will be touching a hair on my head at your own risk. I am an Englishman; and while the might of England may be unknown here, and you, barbarians that you are, may violate every law governing the hospitality you purport to extend to strangers, your ignorance will not shield you. The arm of justice will catch up with you; for whatever act of cruelty you do on me will be punished upon each of your heads sooner or later (Morier, 1834, p.217).

Beginning with gentle words first, Osmond intends to concede that they have the power to punish him in the way that they wish, although this power does not come from their superiority, rather it attributes to their barbaric practice. Then, he appears to glorify where he belongs. He calls himself an Englishman, a citizen of the great Empire, Britain. By claiming England as the most powerful state ever, he threatens them not to touch him. Killing an Englishman will cause them serious trouble. To humiliate them, Osmond refers to their Sultan, who is inferior in terms of demand and power to the King of England. Morier mentions in this fragment, 'the arm of justice' that will come from England and overtake them if they put their ignorant idea into practice and kill him. This presents one more time that Morier intends to encounter the East as a Westerner, using his created actors who represent the East and the West. Here as witnessed, it is the West that is superior and can bring the true justice, justice that is not barbaric and is separate from ignorance.

5.3 Humorous Language in Representation

As numerous as definitions of humor, disagreements concerning the complexities of determining humor exist. Humor is ephemeral, appearing at one instant and disappearing the next, and most crucially, it is subjective, meaning that what makes one reader laugh may not make another laugh. Scholars have frequently examined the genres of jokes, comic strips, cartoons, anecdotes, and, more recently, stand-up comedy and narrative humor. Morier's work Ayesha contains narrative humor, which is rarely discussed, which is why I intend to concentrate on it specifically. By examining Morier's work for humor, I hope to discover its function and the literary strategies used to create it. According to Chapman and Foot (1976), we must determine whether humor should be considered a "stimulus, a response, or a disposition" (Chapman and Foot, 1976, p.3) Yet, many of the prominent theories on the issue incorporate elements of all of these categories.

Freud wrote two works on humor: *Jokes and Their Relationship to the Unconscious* (1905) and "Humour" (1928), a brief essay published in *The International Journal of Psychoanalysis*. According to Freud, jokes, the comic, and humor all belong to the same 'species'. Jokes provide an outlet for sexual and antagonistic sentiments, which are dealt differently through laughter. Additionally, the comic provides relief through laughter and is frequently based on a contrast between another person and ourselves. There is a superior pole and an inferior pole in this comparison; we are the 'superior' pole. Both jokes and comics involve more than one person, while the comic process involves both 'myself' and 'the other' who inspires me. Jokes frequently rely on a triangulation of three parties: the writer of the joke, the target of the joke, and the witness to the joke who laughs. However, comedy does not require the presence of another person; rather, it is a unique psychological perspective that an individual can employ and appreciate on their own. According to Freud (1960), it is "one of the highest psychical achievements" (Freud, 1960, p.283) that operates by pursuing pleasure despite the disturbing effects that obstruct it; an enjoyment that "arises from an economy in the expenditure of affect" (Freud, 1960, p.284).

For someone who has been influenced by a physically or mentally traumatic situation, a hilarious response to that experience can serve as a substitute for a more energy-intensive, distressed reaction. In summary, humor can act as a defense mechanism or a mode of observation of the world in which the ego accepts that the wounds supplied by the world "are only occasions for providing it with pleasure" (Freud, 1928, p.2). According to Freud, laughter is a natural reaction to jokes and the humorous, but it is not a required reaction to humor. Thus, it is strongly argued that laughter is not a necessary component of humor; rather, we can speak

of humor in a different perceived realm, not only in terms of Freud's limited definition of humor, which distinguishes it from jokes and the comic, but also in terms of the humor theories and approaches defined below.

According to Raskin, there are three theoretical approaches to humor, which he suggests in *Semantic Mechanisms of Humor* (Raskin, 1985, p.30). These theoretical approaches are often separated from each other, giving us something on the structures and aims of humor:

1- To reveal the absurdity of certain situations or behaviors (incongruity theory),

2- To release tension (release/relief theory),

3- To show superiority over others (superiority theory).

I am about to go into depth about these in order to demonstrate how they are used to the examination of several chapters from Ayesha, Morier's Orientalist novel produced during the English Empire's nineteenth-century reign. According to Aristotle's superiority theory of humor, comedy serves as a means for the audience to establish their own superiority over the subject of the humor. In terms of literature, the reader's pleasure is contingent upon the authors' portrayals of someone inferior in society and their own affiliation with the superior element. Freud's parts of jokes and the funny (1960) also align with the superiority theory, where "our laughing reflects a joyful sensation of superiority toward the individual who appears comic to us" (Freud, 1960, p.242). According to Erichsen (as cited in Raskin, 1985, p.38), the second category, called release/relief theory, recognizes humor as a defensive mechanism, similar to Freud's understanding of what distinguishes 'humor' from jokes and the comic; humor is a disobedient achievement not only of the ego, but also of the pleasure-principle, which is strong enough to assert itself here in the face of contrary real circumstances (Freud, 1928, p.3). Thus, comedy can be a means for subjects to approach and negotiate a difficult or painful circumstance in a way that conserves the negative energy they would otherwise squander. They prefer to expend that energy through laughter or amusement at the circumstance, even if they do not laugh themselves.

The third method, incongruity theory, is less concerned with why comedy serves the audience's emotional requirements than with the hilarious stimulus itself. Thus, the incongruity theory provides the most comprehensive explanation of 'humor,' proposing that "humorous experiences arise in the impression of an incongruity: a pairing of ideas, images, or events that

are not normally associated and do not appear to make sense together" (Lewis, 1989, p.8). This idea of humor is based on the distinction between the expected and the unexpected. While the introduction and body of a joke may create certain expectations in the reader or listener about how things will turn out, the recitation of the punchline dispels those assumptions and creates a division that results in laughter. Pleasure is a response to a pleasant surprise.

Raskin and Erichsen argue that these three kinds of humor are not mutually exclusive or antagonistic, but rather complement one another as various approaches to the experience of comedy: "they appear to complement one another rather beautifully" (Raskin, 1985, p.40). Among these, the superiority and release/relief theories examine humor's relational and psychic components, elucidating how we receive funny enjoyment from our interactions with other people and the world around us. On the other hand, the incongruity theory is primarily concerned with describing the framework of a hilarious state or stimulus that provokes laughter. Additionally, this theory incorporates a relational element into the structure. Here, humor is determined by the link between two circumstances, two ideas; it emerges through juxtaposition.

In my investigation of Morier's novel *Ayesha*, I employ all three approaches in order to investigate both the stimulus and the response that the novel elicits, both for Morier and his readers. Taking into consideration the genre of the text, I propose that humor is basically a process of contrast and communication between two or more individuals, circumstances, or frames of reference, such as the East and the West. That contrast can provide basic gratification in the form of a sense of superiority in comparison to someone we consider inferior; it can also provide amusing enjoyment in the form of recognition of the difference between how the world is and how it should be, or how we wish it were.

To investigate the technique by which James Morier constructed his narratively funny novel in order to represent the Orient and the extent to which humor theories may be applied to these fragments, the following research topics must be addressed: 1- How does Morier depict the Orient through humor? 2- What is the purpose of Morier's use of comedy theories? 3- Is Morier's intention merely to entertain his readers?

According to the brief plot summary of the novel at the beginning of this chapter, combining different ethnic groups leads us to think that Morier truly grounded his fiction on the ethnic variety in one of the most North-Eastern cities of Turkey in the era of the Ottoman Empire, Kars. In Chapter Fifteen of the novel, we pay attention to the fact that for some reason,

Lord Osmond and his companions intend to flee Kars, while leaving their belongings in the Armenian's house. Following their flight, the Muslim heads of Kars; Pasha, Mufti, and Suleiman Aga, decide to access their possessions and choose which items they wish; it was Muslims' right for such possession due to religious rules. The punch line is to come when, in turn, they turn over Osmond's portmanteau, medicine chest, and artefacts, and discover things which confuse them. After rummaging all the clothes, the three Muslim heads of Kars are faced with a pair of leather trousers:

> ...When they came to inspect a pair of leather pantaloons, even the most astute among them were perplexed as to their utility. For it is worth noting that a Turk's trousers, when stretched, resemble the largest miller's sacks, with a hole at each corner for leg insertion, and when gathered and secured in front, generally extend from the hips to the ankles. Thus, will it be seen unique that the current company's comprehension was to blame for the pantaloons? They were twisted in all directions, inside out, forward and backward. The Mufti suggested that these might be garments, and he summoned a bearded chokhadar, who stood by puzzled and astounded, to try them on. The Mufti saw them as headdresses, and thus the seat was fitted over the chokhadar's turban, while the legs cascaded down the grave man's back and shoulders in serpent-like folds, giving him the look of Hercules with the lion skin slung over his head. …. (Morier, 1834, p.158)

> "Barikallah!" exclaimed the Mufti, "I have discovered it; possibly this is the attire of an English Pasha with two tails!" "Aferim – wonderfully done!" exclaimed the law's adherents. However, the Pasha had a different viewpoint; he viewed the pantaloons in a completely new light, studying them with the eye of one who contemplated the finer things in life. "Can this be used for anything else?" shouted the chief, his dull eye sparkling as he spoke – "can this be used for anything else but wine?" Perhaps this is the skin of a European animal. Franks consume wine and transport it in skins, much as our infidels do. Is that not so?" he inquired of Bogos the Armenian. "As it is," the dyer said, "as your goodness has instructed." Thus, this skin has contained wine," the Pasha said, pleased with his finding, "and, by Allah's blessing! It will benefit us once more". "Take this," he instructed to one of his attendants, "and let the Saka patch up the holes and fill it completely; instead of wine, it will hold water." And indeed, a few days later, the pantaloons were spotted traversing the town on the back of a water carrier, performing the function of mesheks. However, it was surreptitiously rumored that they were soon transformed to the use for which the Pasha intended them, and were actually assigned to transport his highness's favorite wine. (Morier, 1834, p.159).

In the first section of this fragment, we are presented with a series of jokes about Turkish trousers, through which Morier conveys to the audience the Muslim Turks' unfamiliarity with Western attire. They are compared to the enormous sacks used by millers to pack flour. This is an incongruity, as a sack cannot be used as a pair of trousers. The reader becomes much more invested in the remainder of the story at this moment. The ridiculousness of having openings in the corners of the sack enabling the user to put his legs creates a stunning effect; when pulled and fastened in the front, it produces the traditional article of clothing worn by men in Turkey.

By contrast, the heads of Muslim Turks gain pleasure from the varied duties that the leather trousers of this English Lord, Osmond, are ascribed to by their subjects. Rather of being worn as a 'headdress,' the Mufti recommended that they be worn with the seat of the pant placed over the turban and the trouser legs hanging like serpents. The concept of the chokhadar (a private watchman) and the comparison of the chokhadar's appearance to that of Hercules bring a sense of levity to this section of the novel. At the end of the story, Morier amuses the reader with his descriptions, which rely on the reader's ability to identify the traits of this hypothetical person, who is employed figuratively throughout the story.

Consequently, we may assert that in this *Ayesha* passage under consideration, the superiority and incongruity theories are applied for the reader's delight. It is critical to note that the majority of the amusing moments occur as a result of bizarre situations. Simultaneously, we encounter aspects of the supremacy theory: Because the Pasha is unwilling to be considered as less intellectual than the Mufti, he proposes another purpose for the trousers, which he says is the only acceptable one, while claiming that "what else can this be used for...but wine?" He then confronts Bogos, the Armenian, to confirm his hypothesis. Bogos' confirmation indicates his lower social status when he says, "as your goodness has commanded." His statement could be construed as a criticism of the Turks, who are the majority ethnic group and hence have the authority to command all minorities. Following this, Morier provides another odd punch line: The Pasha directs that the trousers be handed away to the Saka (water carrier) for the purpose of carrying water, demonstrating that things cannot be in a certain state simply because someone commanded them to be. Indeed, the Pasha used the English trousers to transport his preferred drink, wine, which is prohibited to Muslims under Islamic law. Morier believes it is preferable to deliver the final surprise purpose, a punch line that causes laughing, when the reader believes the amusement has ended.

The comic portrayals of the characters and humorous situations in *Ayesha* emblematize the Oriental discourse as articulated by Said and Hall. Said argues that the way in which the West, especially Europe, has represented the countries and citizens of the Orient, has really caused falsifications of the actual reality of those places and those peoples (Said, 1979, p.349). Thus, he characterizes Orientalism as a framework used to realize the unfamiliar and exotic, to make the people of the Orient appear distinct, other, and threatening. According to Hall (1992), this is what arose between the late fifteenth and early eighteenth centuries and shaped the Orientalism discourse. by using strategies of representation. For Hall, representation is a signifying practice that produces meaning. Which meaning? Among three approaches mentioned by Hall (1992, p.25), the meaning produced by Morier throughout *Ayesha*, fit the intentional meaning, where Morier, along with the other Orientalists intended to depict the Orient with words in the way that he wanted. According to Hall (1992), "The West and the rest" is a representational system that makes use of language to convey extremely complex concepts with numerous meanings. In this system, the 'other' and the 'West' are split into two opposing elements. First, symbolically, the world is divided between good and evil, us and them, and civilized and uncivilized. Osmond, a Lord from England, represents the West being superior, opposing the 'rest' who are from Kars, and are uncivilized to the extent that they do not even recognize a pair of trousers. The comparison as a literary technique is used frequently to create humor, and this technique supplies stereotypical dualism in which the world is composed of two opposing elements.

Likewise, the Pasha's private watchman is attributed to Hercules, the Turkish trousers are compared to a larger miller's sack, and the English leather trousers' legs are said to resemble snakes. Morier also employs a strong diplomatic technique known as word choice. He later undermines the most knowledgeable Muslim chiefs of Kars by stating that they were wrapped in doubt and bewilderment at the sight of the leather trousers. Morier used this method to generate humor by employing good adjectives such as 'high' and 'the most learned' or negative phrases such as 'astonishment', while also attempting to portray the Orient as backward, ignorant, and uncivilized. Satire is also apparent in the opening of the fragment, where Morier attempts to educate the reader about the Turkish Muslims' stupidity, or lack of knowledge, with this article of clothing by providing an explanation: the trousers bear no resemblance to the Turkish style.

Morier's narrative emphasizes ignorance, selfishness, and hostility against other ethnic groups as cultural components. Idiocy is revealed when none of the three Muslims, despite their

intelligence, understands what a pair of trousers is supposed to be, and greed is demonstrated by each man's desire to possess a piece of clothes for himself. They all express hostility toward the Christian, the Armenian, who is compelled to accept the Muslims' proposals owing to their supremacy, and the Chokhadar, who is compared to Hercules in a comical manner.

In another fragment of the novel, Morier brings two people from different cultures and religious background together to compare them: Lord Osmond, an English Christian opposing a Turkish Muslim, Omar Reis. This Turkish character is the commander of a ship under Russian care heading to Constantinople from Poti (a city in Gorgia). When Osmond notices that there are not any modern naval tools on the ship, such as an hour-glass, charts or a log-line, he opens the following talk with the commander, "'Are we likely to have a good passage?' inquired Osmond. 'What can I say?' answered the other. 'Kismet! fate! we are in God's hands! The wind is fair; please God it will last'" (Morier, 1834, p.288). In this short conversation, Omar, from the East is superstitious. He lacks conscious volition, and believes God determines what happens: thinking beyond this is against God's will. He means that it will be God who protects them through the journey so that they do not need to decide anything for themselves. Osmond, from the West, finds this backward and senseless. On the other hand, Omar considers himself superior to Osmond when he points to his only tool – a compass - knowing its cardinal number used for navigation skill. This talk gradually causes tension between them:

> "Oh, the compass!" "Have you ever used a compass to navigate?" According to Osmond, "Evallah! – without a question!" shouted the old major, intending to astonish the Frank with his erudition; then, after retrieving the compass from its square case, he placed it in front of them and directed their attention to the fleur-de-lis on the index. "This is the north; this is the south; this is the east; and this is the west." This is the direction in which the holy city of Mecca faces. We extol the Prophet's virtues! We are conversant with the situation!" "Do you, on the other hand, lack a chart?" "We lack a chart," the elderly gentleman replied. "However, what use is a compass then?" Osmond addressed the situation. "It serves no purpose!" remarked Omar. "Without a graph, I have always performed admirably: my father performed admirably before me, and my grandfather did admirably before him. What more could you possibly desire? Just give me wind; after all, it is the father and mother of sailors; charts are 'bosh' - meaningless!" (Morier, 1834, p. 289).

According to this conversation, Osmond becomes frustrated upon learning that the sail is at the holiness of God (nature), while Omar becomes enraged over concerns about his navigating skills, since we know that Muslims culturally place a high premium on 'kismet'

(fate). The one thing that satisfies Osmond is a compass, when he realizes it is the only scientific tool on the ship which can show the exact direction for the voyage. Osmond, as a Westerner, does not believe in superstition, his only trust is in science, and that is what the East is free of. In fact, we can see in this fragment that superstition stands against science. The former represents the East, the latter represents the West; inferior/superior. From another point of view, this fragment is a good illustration of the validity attributed by Muslims to tradition and to their ancestors, when Omar refers to his father's and his grandfather's success in navigation without any instruments. This thought remains too backward-looking to reach modernity, the merit of the argument emerges through an arguable logic which suggests that what is happing now will happen in the future. The Westerner Osmond represents 'now' or 'future', in modernity terms, and that is what is important to him. Their conflict, which is a long lasting one, represents what is happening in the reality of encounters between the West and the rest. Maybe, this fragment solely suffices to put Morier among many authors with Western conceptions of the Orient, which represent the Orient on the opposite side of the superior West. This West has civilized and developed to the extent that it can bring its attachment to the 'rest' whether it is accepted or not.

Following this chapter, Morier hands over another incident to hint at how the East is poor by referring to the captain and his steering the ship: "The Reis kept his vessel as near to the shore as possible and was unconcerned with anything else directing his route, the headlands standing in lieu of all navigational science" (Morier, 1834, p.299). Morier truly knew this incongruous situation would cause laugher among his Western audience, thus he killed two birds with one stone. One was to present the East as backward and ignorant, by mentioning the use of the compass, and contrary to the navigation knowledge boasted by the Turkish captain, and the second was to entertain his readers by humiliating the East. Furthermore, Morier's preference is the use of implication and allusion as a language technique by which he is allowed to present the Turkish captain's assertiveness (a socially sensitive feature) indirectly. By this, he generally suggests that we cannot depend on Turks: and it is apparent that he believed this in some measure. According to Irwin (1999), "Although James (Morier) was certainly a racist, his hostile remarks about Persians should not necessarily be taken as a symptom of the specific disease of Orientalism. He expressed a similar contempt for French and Spaniards and, indeed, all foreigners" (Irwin, 1999, p.202). Thus, it is not surprising to see how Morier represents the Turks and the Persians through his novels as exclusively backward and uncivilized; they must have a common trait, being Muslim, which, most probably, separates them and exposes them

as the most outcast nations. Whatever they are, we know that they appear in his texts to represent the Orient, because Morier shared Antoine Galland's belief that "fiction could be made to serve as a vehicle for the presentation of Oriental facts, and Morier maintained that of all the publications produced on the subject of *The Arabian Nights Entertainments* give the truest picture of Orientals" (Irwin, 1999, p.202).

Most of Morier's novels were based on observation and self-experience rather than invention. He had an eye for human curiosities, such as the eunuch who can continuously spew water for five minutes, or the man who navigates the ship without marine tools. Furthermore, the less he thinks of Persian literature, his stories revolve around metaphors, names, and allusions to the great Persian classics.

CONCLUSION

I analyzed James Morier's construction of both Persia and Turkey in this last chapter, focusing on his books *The Adventures of Hajji Baba of Ispahan* (1824), *Zohrab the Hostage* (1833) and the *Maid of Kars* (1834). I demonstrated in my thesis that Morier's work reaches a pinnacle for Orientalist motifs and themes, as well as their formal and aesthetic explanation in the previously mentioned texts. Morier, as Sutherland puts it, "has elevated the Oriental narrative to its pinnacle" (Sutherland, 1998, p.335). I must confess that discussing Morier's literary achievements without mentioning his travelogues is nearly dishonorable, and hence I have attempted to keep an eye on them from time to time, particularly in regard to *Hajji Baba*. This novel, along with *Ayesha*, which chronicles Morier's return to England, could be considered novelistic adaptations of his travel accounts. These narratives amassed a sizable collection of concepts, firsthand experiences, and imagery that might be incorporated into subsequent literary works. The significance of these texts is enhanced by the fact that, as I already stated, Morier's novelistic ability was somewhat limited. Morier had a plethora of patterns and ready-to-use materials; in fact, they constituted a form of story writing in and of itself.

This research tried to pursue, and study in context, some of what Said and Hall termed as maintained references to 'representation', 'distance' and 'otherness', as well as the related attitudes which grew up alongside extravagant power from the 17th to the end of the 19th century, seen in novels on Persia and Turkey as 'distance'. Beginning with *Hajji Baba* and concluding with *Ayesha*, I attempted to assess the historical significance of Persia and Turkey representations in the history of Orientalism. Consideration of these representations leads to the conclusion that while Hall's model of the West and the Rest and Said's model of Orientalism are tremendously useful, they appear to be lacking in nuance on a few points. There were distinctions made between Persia and the Persians' representations and those of other eastern realms and peoples. Furthermore, Orientalist figurations frequently functioned to dislocate or localize social and political criticism, as well as ridicule. For instance, there was frequently little more to the subject of the East than the evocation of an exotic note or the concept of a distant nation in order to draw a moral.

Without Said and Hall's viewpoints, it would be impossible to explore the discourse's assumptions. However, the underlying theoretical models must be incorporated and updated in light of the full description. To gain a better understanding of the assumptions and procedures underlying Orientalism's majestic narrative, brief accounts of its history should be provided. I have attempted to include one of them in this study.

James Morier, Izmir-born and England-bred, emerged during the 19th century as an extremely important voice in the field of Orientalism and British Imperial literary studies. His masterful, and still innovative, novels playfully blend sarcasm with social and political commentary. Since the publication in 1824 of his first novel, *Hajji Baba*, his works have made a dramatic mark on the field, influencing countless other Orientalism scholars and Oriental writers, and sparking an extensive body of critical and theoretical writings based on his ideas. In the short years of his publishing career, Morier has been the subject of intense attention and debate, receiving both adoring praise and scathing reviews. A close examination of Morier's depiction of Persia or Turkey, along with his mixed-breed identity, has furthered our understanding of the psychological dilemma of the Anglo-Orient, and ignited the question of whether he would wish to call the Orient home. Bhabha (1994) considers hybridity as fusing existing cultural elements, but it also refers to the process of the emergence of a culture, in which elements are being continually transformed or translated through uncontrollable encounters. It proposes the potential to undermine existing forms of cultural authority and representation. Therefore, Bhabha's approach is adaptable to help us see how Morier's work changes, from being an empathetic personal outlook that acts towards Persians as individual human beings, with little tendency to stereotype them to a clear movement, towards a reductive Orientalist trend that seeks to study the Orient merely to show Western superiority. It should also be mentioned that some scholars believe that his initial outlook was due to his first travels with Harford Jones, who had embraced the habits and the mores of people with whom he conducted business (Laisram 2006). According to Morier, "throughout their treatment of a novel and extremely difficult situation, their conduct was so straightforward, so upright, and so encouraging [...] that we regarded them with the highest gratitude; and felt relieved to discover all the heart and principles of compatriots among strangers."(Morier, 1812, p.220). This personal experience taught him that there was both good and bad in Persia, as anywhere else, so that brothers could be found even among Oriental people.

Morier also noted that there is no single Persian character, rather simply people in all their heterogeneity. But with the passing of time, he was, to a large degree, influenced by the Orient

and its tradition. He found that Persia had been discovered by the West, so that he began to make accounts of his travel, and all related events and views on Persia, even including its geography and climate. This leads us to see that in his second travel account, the binary distinction between superior and inferior is far more visible. This strong awareness of the East/West divide led him to view Persia as a homogenous and alien world, as the Orient: "whatever differences in belief, government, or language may exist between them, no other line of separation between two eastern nations is as strong as the one that exists between Europeans and Asiatics." (Morier, 1818, p.viii). It is not surprising to see that his literary novels, influenced by his travel accounts, pursue the same footprint chronologically. There is a visibly harsh approach in the novels considered in this study. He does not dispute the West's superiority, to the extent that his most recent work, *Ayesha,* is entirely about the clash between the West and the East.

For the most part, Morier's travelogues and later fictional works established him in a unique position as an Orientalist writer, making it possible for characters such as Lord Byron, who had previously written works of fiction about the East in the genre of narrative poetry, to read and understand the truth of Morier's first-hand experiences. For one thing, Morier was at the vanguard of his generation's Orientalism writers, owing to his explicit or implicit claim to realist writing. Whereas the writers who came before Morier were forced to rely on classical works and travel accounts that were written during the early stages of the England-Persian relationship during the Elizabethan period, Morier traveled to Persia and wrote two extensive accounts of his travels there during the Elizabethan period. His two travelogues, notably the first, which dealt with modern Persia during the Napoleonic Wars, were extremely well received due to the fact that they were published at the same time as the wars themselves. The fictionalized versions of Morier's works were used as a sort of guidebook to Persia later in the nineteenth century because, as Morier stated, these writings were not intended to be merely accounts of the political scene in Persia at a particular time, but rather to portray the real Persia and the Islamic (Middle) East.

I have added additional reason to this by stating that Morier dealt with less political difficulties between Persia and England during his initial journeys. His second mission signaled the beginning of the second phase of the Anglo-Persian diplomatic alliance, following the Elizabethan and Caroline eras. The British were the ones that sparked this second phase of cooperation, which was primarily motivated by political considerations rather than business considerations. In order to protect India from Napoleon's plans, the mission had a specific goal

in mind. Furthermore, Morier stated in his account of his first voyage to Persia that, due to his little stay in Persia, he was unable to adequately characterize the national character. However, as an objective observer, he was unable to portray a tyrannical country for an extended period of time. Thus, Morier advanced notions such as the Persians' national lightness, their simple enjoyment of variety, the innate exaggeration of a Persian, superstitious Persians, the Persians' stupidity and vanity, and their impoverished brilliance in his novel.

Nevertheless, Morier was not too desperate to relinquish Persia, due to his real witness and personal belief, in which he had found them to be flexible. Persians could act like Westerners, if they had been able to get rid of the darkness of the religion, that to him, was the only reason for their backwardness. In one comparison, Morier even states that if the Persians had enjoyed what the Turks had, such as the advantages of situation and conversation with Europeans, they could have been far more their equals in the art of war and peace. That implied that they would have become more civilized - or semi-Western. Morier asserted that:

> The Persians may be entirely civilized; and if any of the European nations were ever to give a further impetus to their eagerness to acquire some of our arts, of manufacturing modern weapons, there is no doubt that the whole of Persis would soon exhibit a very different aspect than it does at the moment; and [...] their darkness in religion would perhaps gradually dissipate (Morier, 1818, p.227)

Elsewhere, Morier discussed the recent history of Persia, in which He spoke about Karim Khan, the founder of the dynasty preceding the Qajar period. (1787-1925). Morier demonstrated his concern by stating that Khan’s memory was widely lamented in Persia and by referring to his monarchy as a system of frivolity and luxury but one that suited the people’s temperament. According to Morier, the Persians were an Asiatic nation who were enchanted by spectacle and splendour. All of these tropes blossomed in his writings, which depicted the Persians as a selfish, self-centered, dishonest, and superstitious society.

The attempts at differentiation are a critical aspect of Morier’s works that demonstrate whether they are Orientalist. According to Said, Orientalist language is essentially monolithic since it seeks to ignore rather than emphasize difference. For instance, in the first of his writings, Morier defines the Persians’ national character in terms of their distinction from the Turks. The most striking distinction between the Persians and Turks in their national characteristics is possibly what Morier draws from foreign manners and traditions; Women were created mainly

for the pleasure and convenience of Persian males. The following passage deserves special attention since it exemplifies Morier's contribution to a discourse:

> As a result of their innate speed, I am confident that if the Persians had had as much contact with Europeans as the Turks have, they would not only have assimilated many of our techniques, but they would also have been able to compete with us in our own arts and sciences as well. Instead of being afraid to accept our superiority, they constantly place us second behind the English in the list of nations; but the Turk, too proud, obstinate, and uneducated to acknowledge his own inadequacy, despises the introduction of any improvement with equal contempt from every nation (Morier, 1812, p.366).

Considering some of the origins of Orientalist motifs about Persia in works preceding Morier, such as Herodotus' *Histories*, it is possible to assert that Morier made harsh claims about the Persians, particularly in his travelogues, during his brief residence in Persia and on the basis of his orientation, which is similar to that of classical writers and the Bible when discussing Oriental matters. Years later in 1817, Morier retired from political service to spend his time sorting out the manuscripts and reports of his experiences in the Orient, in the form of narrative fiction. His three novels which are the focus of this study, are more than just narratives of events and his personal experiences of ordinary Turks or Persians. The very recording of events and people reflects Morier's transformative attitude toward them stylistically. In these novels, we can see the same dual approach as we have previously observed. They came into different genres and narrative forms, based on personal knowledge of individuals and the traditional Orientalist body. While *Hajji Baba* reflects a pliable, rough, picaro in a despotic society, *Zohrab* deals with a romance against the backdrop of a real historical event in the court of the most despotic king of Persia. And finally, in *Ayesha* Osmond is an English lord who stands firmly against the Orient for its religious darkness and superstitions.

What was involved in my study was of course defining 'us' - the Occident against the Orient 'other', as done by Morier. Interestingly, in some places, instead of the binary division of us/them, Morier sets a tripartite structure, in which he divided 'them' into further categories; 'the Persians' and 'the Turks'. To him, the Turks were closer to 'us' (Europeans) in terms of mimicking. Moreover, he implied that 'us' is subject to breakdown too; a split between England, which was ranked top on the list of nations, and the rest of Europe. Morier intended to naturalize the link between superiority and inferiority in this representational scheme by expressing the desire of 'them' to become as like to 'us' as possible through the use of European customs and manners. According to his concept, the Persians are willing to welcome advancement due to

their inherent quickness, whereas the Turks reject it because they are too proud, too obstinate, and too vulgar to recognize the need for change in their world. Thus, this was a watershed moment when the text naturalized British power to the extent where it became an ideology, a kind of Morier's civilizing mission philosophy.

What Morier provided was a series of texts that, by portraying history as nature, ignored the political, cultural, economic, and social, currents in shaping the identity of a nation, and did not naturally or inherently represent an identity that was essentially the product of history. Such a fundamentalist narrative, which identifies identity as an absolute, unchanging essence, offers the reader merely an illusion of cognition, with no possibility of understanding the very complex and sometimes contextual mechanisms involved in the process of constructing that identity. Morier, in the warp and weft of this single-voice narrative, revealed the secret justification and affirmation that colonialism had always considered its natural right, and which thereby repeatedly changed the course of history to Europeans' advantage. Morier, being a product of his day, was incapable, or at least unwilling, to go beyond this singular binary worldview. Apart from the fact that his writings were produced during a pivotal period in the history of English Imperial expansionism, what made his case interesting was the reality that influenced him to produce the work, as well as the degree of self-awareness he demonstrated in his Orientalizing projection and orientation into 'polyphony' in *Hajji Baba*.

Hajji Baba is a colonial monologue, and a one-sided study of the form of government, culture, religion, politics, and militarism in the late 18th century under Persia's Fath Ali Shah. The inadequacies and weaknesses of the Persian court and government on the one side, and the opportunism and profit-seeking of the colonial system on the other, have caused what is reflected in Morier's opaque narrative to be an impoverished Persian whose roots are far from civilization. The divergent outcomes of the arguments concerning the distinction between Easterners were supposed to be interpreted in terms of their desire to seem European. Morier, for example, described Crown Prince Abbas Mirza's efforts, with the support of European officers, to impose European discipline in his forces in *A Second Journey* (1818):

> The introduction of European discipline into Persia's soldiers is one of the most amazing events in Asia's modern history. When we consider how such discipline was completely destroyed in one Mahomedan state, despite the government's efforts to maintain it – when we consider the prejudices of the Mahomedan religion, particularly the doctrine of predestination that it instills

> – it must remain a source of surprise how it began, maintained, and strengthened itself in Persia (Morier, 1818, p.211).

Apart from what I have already indicated about Morier's Orientalist vision's philosophy of the civilizing mission, the following passage reveals his evangelical approach toward the mission. Surprisingly, the Persians - adherents of the Mahomedan religion, not Islam - possessed the ability to transform; despite being Muslims, they resembled Europeans. Morier observed during his early travels that "the Persians' national levity compensates for the original rigour of their religious principles, and predisposes them, through a simple desire for change, to accept the encroachments of European manners, which would rouse the Turks' less volatile character to despair and vengeance." (Morier, 1812, p.32). To him, the Persians were Muslims regardless of their ethnic origin, as evidenced by the fact that the majority of them broke Islamic religious precepts, such as the prohibition of drinking, while they were not visible in public, in *Hajji Baba*. To become civilized, the Persians must first be taken out of their religious darkness. Morier suggested the following Christian program for accomplishing this:

> ...if, in addition to the Scriptures, any straightforward treatises on the evidence for Christianity were translated into Persian and widely distributed throughout that country, extremely beneficial results would result (Morier, 1818, p.224).

In light of what has already been discussed regarding Morier's texts' ideological underpinnings, *Hajji Baba* could be understood to focus on why such an evangelistic campaign must be pursued and the extent to which it can be sustained. It portrays the Persians as a despotic, picaresque people in desperate need of European education. The connection between *Hajji Baba* and Morier's two volumes of travel accounts set in Persia and, to a lesser extent, Turkey was so strong that Browne claimed that "the former could be considered the cream of the latter" (Browne, 1895, p.xviii).

It should be pointed out however, that *Hajji Baba* contains a cartoonish parody of all that his author desired to find in Persia. Although, for the sake of realism and the position of impartial observation, as well as to create a factual mode of travelogue, Morier was constrained to depict Persia and the East as a more dynamic and energetic place than he intended in his trip stories; in the novel, his Persian imagination became much more compatible with the Orientalist shape he rebuilt and took. Indeed, Morier's fictitious Persia is more secure than his real one, as his Orientalizing mission risks gaining unchecked literary domination. This is not to argue, however, that Morier's depiction of Persia in his novels is inaccurate. Indeed, as previously

indicated, the major contrast between Morier's Orientalism in general and its fictionalized counterpart in Hajji Baba in particular was this argument that both authentically reflected Persia, an assertion that the novel fully backed by generalizing the Islamic Orient.

In this instance, realism, defined as an accepted or rejected assumption about the character of the East, was a symptom of all Orientalist works. According to Hall and Said, this is radical realism: the practice of dealing with questions, objects, qualities, and areas considered to be Oriental, and anyone associated with it who used to determine, entitle, refer to, and make up what s/he had spoken or thought about using a term or expression that was then considered to be reality. Also noteworthy is the fact that Morier's fiction in Hajji Baba, his best literary work, demonstrated a kind of formal realist approach through a variety of narrative tactics and strategies, such as a lack of authorial intervention, which distinguished it sharply from its predecessors' Orientalism in a way that was unique at the time. According to Hulme, "one of the ways ideologies work is by misrepresenting fragments of the story as the entire story." They frequently accomplish this by presenting their bias as self-evident, as common sense, natural, or even as reality itself (Hulme, 1992, p.15). Morier's ability to pass off fragmentary descriptions of Persia as truth, such as inefficient governance, social inequity, and slipping behind modernity, throughout his time in Persia is primarily what has distinguished *Hajji Baba* as one of the Orientalist masterpieces.

Morier may or may not have derived the titles of his novels and heroes from real-life individuals. They were, whatever they were, oddly fitted for his Orientalist projection. Hajji Baba, for example, was cognizant of both Islam (Hajj: the traditional journey to Mecca) and an adventurous love story in *The Arabian Nights* (Baba/Ali Baba). Again, the names of the protagonists, Zohrab, the son of a chief at war with the King, and Amena, the King's niece in a royal harem, were not chosen at random. As his name implies, Zohrab refers to Sohrab, the enthralling, tragic, young hero of Ferdowsi's *The Shahnameh*, who was to serve as a criteria of nobility in the narrative. Morier himself referenced in the novel Thomas Moore's portrayal of the brave Hafez, who battled hopelessly against the Muslim dominion of Persia in order to protest for Zohrab when he was kidnapped: "Even he, this youth – though tarnished and gone — Each beacon of hope that spurred him on — His laurels squandered – his cause betrayed – Iran, his beloved nation, transformed into a land of carcasses and slaves" (Morier, 1832, p.423). Similarly, Amena was a spiritual figure, and no word could ever adequately describe her beauty, innocence, and dignity. She was described in the same way that Thomas Moore believed was

necessary to explain his portrayal of the Persians struggling for liberty. Thus, Morier was forced to explain in the novel's opening why they were not included in the Persians he was to represent.

Apart from *Zohrab*, Morier used the names of two cities in both the titles and key plot settings of his works. Given that Ispahan (Isfahan) is the most frequently quoted Persian city in European travel writings and served as the capital of Persia during the Safavid era, it could not only be considered a suitable name for a reputable city in Persia, but it might also have additional implications for readers of Morier's *Hajji Baba* and travel accounts. Morier explained in his first travel writing that the residents of Ispahan were accustomed to boasting about their superior talent and intelligence in comparison to competitor places such as Shiraz. Despite their privileges, they became rogue and introduced deception. This exemplified Morier's painstaking transformation of the material of his travel reports into his fiction. The novel's first title was intended to evoke the process by which adventure and romance in an exotic Islamic East became feasible. Ispahan in the title, which is a metonym for Persia, also conjured up possibilities for the story, along with Hajji Baba, who was intended to typify the Persians.

Ayesha, the Maid of Kars also had the same fate. With its black walls and the towers of its castle dominating the town, the city of Kars was described as Turkey's frontier fortress, which was visible even from a distance because of its prominence. This city was more reminiscent of captivity and a battlefield in the very early depictions than it was of a tranquil metropolis. Kars became a haven for bandit bands such as Cara Bey as a result of its geographic location. The very early picture of it was more evocative of captivity and of a field of battle, than a city in peace. Due to its geographical conditions, Kars became home for the bandit gangs such as Cara Bey. On the other hand, the city was home to innocent, beautiful, Ayesha, who did not originally come from there. An English Lord, Osmond, the hero of the novel, is passing through the city and falls in love with her, fulfilling his humanistic mission in raising Ayesha to her original nobility. Kars was too savage a city in which to grow up and be a residence for a maid like Ayesha from the West. She had to keep her maidenhood for someone from the West who deserved it. The expected adventures turned out to be only roguery, barbarian, and inferior Muslims in the exotic land, with scenes of misery rather than splendor, set against the superior Christian society in the West. Morier is the source of Eastern manners due to the Orientalist instinct to dig and discover unknown or little-known lands and peoples (the 'other'). As we learned most obviously from his novels, the humanist concept of the Christian West and the Islamic Orient sharing a common ancestor dominated images of the Turks or Persians as degraded countries as a result of their conversion to Islam.

As previously stated, another technique Morier employed to maintain the mood of realistic description was what Roland Barthes referred to as “reality effects” (Barthes, 1995, p.260): the inclusion of minor details about people, places, and events that, while adding little or nothing to the narrative, contribute to the story’s atmosphere, making it feel real or producing the ‘effect’ of reality. Morier achieved this impact by embodying a variety of crafts, professions, and levels and stages of life: merchants, small-time shopkeepers, barbers, water carriers, and pipe-sellers, for example, as well as clerics, mufti, physicians, poets, warriors, courtiers, dervishes, and bandits. On a smaller scale, the multiple descriptions serve as a bridge between the various grades and stations, from wedding and death ceremonies, to battle outfits, army gestures, and state punishments, to eating table habits and washing manners. For instance, a chapter in *Hajji Baba* discusses the dinner party dedicated to the Shah's splendor by Mirza Ahmak, his physician, which contained a lengthy description of the table that stretched over two pages and in which Morier delves into detail:

> The chief of the valets then placed a fine Cashmerian shawl with gold fringe on the carpet in front of the monarch, followed by the delivery of a gold ewer and basin for washing hands. Following that, platters of food were brought to the table [....] All the intricacies of cookery were on display here: rice in various forms, smoked on the board; cooked lamb wrapped in rice; another pilau with baked fowl; and finally, the narinji pilau, the king of Persian meals, made with orange peel, various spices, almonds, and sugar [...] The king's delicacies [...] were piled so high around him that he appeared to be a part of the heap [...] The sherbets [...] the sekenjebin, or vinegar, sugar, and water, were combined in such a way that the sour and sweet components were balanced evenly, much like life's bounty and misfortunes [...] (Morier, 1824, pp.155-156).

Additionally, the texts were crammed with Persian and Turkish phrases and expressions, either in their original form or as precise translations, as well as some Quranic verses and poetry. The meaning can be gleaned either from the text's usually literal translations or from the context in which they were used. Additional scholarly comments in the style of previous Romantic-era literary Orientalism practitioners, such as Lord Byron, were frequently included. Not only did this technique instill a sense of authenticity and realism in the depiction of Oriental attire, but it also imparted a certain linguistic appeal.

Morier’s use of the first person point of view heightened the impression of realism, as readers were supposed to be following the exploits of a person from the East who had written his chronicles in imitation of European historians. By magnifying these experiences through the eyes of Hajji Baba and Zohrab, the Persian, Morier prompted English readers to compare the

Persians' way of thinking and lifestyle to their own. The narratorial speed resulted in a demonstrative sarcasm that permeated practically all stories, particularly *Hajji Baba*, in order to draw readers into a type of collusion with the writer, as they got delighted with and laughed at the Persian narrator and his people simultaneously. Additionally, they grew conscious of the distinct divide between themselves and the Easterners. If an essential component of Morier's realism was the writer's assumption of a shared cultural and conceptual background and perspective with his audience, then his novels were extremely realistic in that they relied on this shared view, on a sense of the hardened division between the Western world and the Muslim world. Brown compared Thomas Hope's delineation in *Anastatius* with James Morier's *Adventures of Hajji Baba* as literary works of the 19th century in the Middle East, to see how much they carry the reality of the region: "Although Hope's delineation in *Anastatius* is veracious beyond question, James Morier's *Adventures of Hajji Baba of Ispahan* is a realistic story of the Near East par excel" (Brown, 1938, p.833). He stated that, while Hope maintained a distinctively British vernacular, Morier employed styles and phrases that concealed his ethnicity, and in this manner, he manufactured references to Persian poets and sages, as well as figures of speech that obviously reflected their Eastern provenance. These intricate jargons were never introduced carelessly or spontaneously. It was unsurprising when a character said that he would "guide the hand of moderation with the head of caution." And when Morier could have his hero exclaim, "With excessive amazement, our livers turned to water and our brains dried up," without causing the reader significant distress, he had established himself as a candidate for the true designation of 'Oriental exaggeration.'

Morier did not always walk with small, delicate steps, but in an unnatural manner. As he stated in the introduction statement, his was a self-aware Orientalism that valued his own binary practice. Thus, his promise of a dialogic approach was broken, despite the fact that it had first claimed to demonstrate the absurdity of such polarization, in which Muslims saw the rest of humanity as unclean infidels. He devised a strategy for portraying this 'bigotry' as a moral and intellectual darkness that needed to be banished by the light of Christianity. Morier was born with such doublethink and dual perspectives. Morier satirized and mocked the dullness of Orientals classifying one another in another area, while he also stereotyped them.

> One may get a feel of the Persians' national emotion against the Turks from their treatment of their representative; a sentiment that encompasses every sentiment that contempt, bigotry, and hatred can offer a bigoted people. It is, however, fully repaid by the Turk, who freely engages in every execration of the Persian his fiery spirit can conjure (Morier, 1818, p.278).

It is at this point, after all, that I hope to bring the discussion of Imperialism in Morier's Orientalist writings to a close. Morier was one of those authors, according to Said, whose works were manifestly and undeniably a part of the imperial process' through which they were written. Considering Edward Said's analysis of Orientalism leads us to recognize any reading of the region as a re-reading; it means this about James Morier; that the canonical original is substituted as an eyewitness account. More significant than his English readers, or the representational practices in the middle of Empire, is the way Morier depicts the Persian and Turkish subject. Said refers to the way such knowledge is produced, then states that is not pure or objective, rather the result of a process that reflects certain interests and regards, that it is stimulated. Said argues that the way in which the West, especially Europe, has represented the countries and citizens of the Orient has really caused falsifications of the actual reality of those places and those peoples. Thus, he characterizes Orientalism as a framework used to realize the unfamiliar and savage, to make the people of the Orient appear distinctly 'other', and threatening. Morier's social, cultural, and political, novels on the bedrock of the restricted history composed of real and fictional events made the Orient appear tyrannical, dark, and backward with an overstated thread of European hatred.

This tyrannical and backward, dark, face of the Orient worked as a tool that allowed Morier to develop stereotypes in the case of Persia and Turkey. As such, it was challenging and tiresome to determine exactly where his histories ended, and fiction began, in the windings which the threads of Morier's narrative took. Indeed, it would suffice to state that Morier's objective was to place a succession of people whose manner of speech, thoughts, actions, and general conduct were illustrative of Persians and Turks, thereby eliminating any distinction between reality and fiction; and that this was the author's primary objective. According to Said, a site of inconceivable dictatorship, brutality, disgusting ignorance, and brute slavery produced and contributed to the civilization that developed Empire's sentiment, rationale, and most importantly, imagination.

Morier's novels, on the other hand, were more directly influenced by Imperialism's drama, as they included scenes from the Napoleonic Wars' struggle for worldwide hegemony. Butler believes that "whatever the East came to symbolize as an abstraction in English culture during the Napoleonic Wars period, it is also the site of a pragmatic struggle for world domination between states" (Butler, 1998, p.78). As previously said, Morier's fiction was a literary extension of the author's trip narratives, and as expected, Morier's Eastern mission, both as a diplomat and as a writer, was affected by Empire's urgency. Morier was assigned to the English

expedition to Persia, according to Wright (1977), in order to spy on and disrupt French action in Persia. Persia was portrayed as a subplot to the defense of India, which raised the British attitude toward Persia during the nineteenth century, most notably in *Hajji Baba*. This subplot provided structure for the novel's last chapters. As demonstrated by other English writers' literary allusions to the Orient in general, and specifically to Persia, such a slot is representative and symptomatic in such texts, and its consideration, as Stuart Hall's works elaborate, is one of the major points of convergence with a Saidian model of Orientalism.

Morier's works, from his travel diaries to his novelistic works, demonstrate unequivocally the emergence and consolidation of British Imperialism as a pattern of cultural attitudes and power supremacy, or, as Said put it, "structures of emotion" (Said, 1993, p.71). They embraced the oriental speech and faithfully copied it, moved by it. They were quintessential examples of how Imperialism and the novel were inextricably linked; as Said put it, "Imperialism and the novel strengthened one another to such an extent that it is difficult to read one without encountering the other" (Said, 1993, p.71). Their realistic tone, which distinguished them from previous and contemporary orientalist literature, was supposed to portray the genuine Persia/Orient. Orientalist discourse is comparable to colonial discourse, which, according to Hall, "uses a system of representation, a regime of truth, that is structurally akin to realism" (Hall, 1992, p.208). Morier's works benefited so much from this system of representation or 'regime of truth' that they were viewed as the ultimate word on Persia in Orientalist practice. Lord Curzon, who witnessed the publication of these novels, said about them at the turn of the century: [If all] the solid literature about Persia were to be burned [...] tomorrow, *Hajji Baba* would suffice.

To summarize what has been said about Morier's novels' Orientalism, what made them, in Curzon's words, the most credible form at the highest level of the Oriental tale? How can we account for these Orientalist depictions' disproportionate popularity? As claimed, the novels under examination contained two distinct but convergent thematic layers: they served as excellent conduits for high Enlightenment concepts, a reflector through which to split hairs about one's own society and tradition's assumptions and situation. Additionally, they served as a place for articulately defending, rationalizing, and criticizing Imperialist growth. They wished to mirror Britain's national culture and behavior by portraying Persia and Turkey as a part of the Orient. They dealt with both the Islamic Orient and the United Kingdom. They produced knowledge about the Islamic East (Persia and Turkey), which Imperialism supported in its imagination. As a result of this Western representation of the East, "the West not only acquires

knowledge about the Orient, but also develops its own perspective and interpretation of the Orient, thereby suffocating other discourses" (Hall, 1992, p.201). These writings, by their subjects and popularity, served as microcosms of their own era, when Imperialist delusions were pervasive in the national mind. They were highly contemporary books written within the context of contemporaneous discourses such as 'them vs. us,' modernism, the topic of women, discovery, evangelicalism, slavery, colonialism, and social and political change, to name a few. Apart from these factors, which contributed significantly to the novels' popularity at the time, this topicality was complemented with comedy, satire, and irony, which added to their appeal.

Said's theory of Orientalism, as well as Hall's discourse on the West and the Rest, were informed by the desire to 'essentialize' and 'monologize,' to express the supremacy of one voice, that of the Western Orientalist, in which the voice of the Orientalized was almost never acknowledged (in Morier's novels). However, the very act of opposing and juxtaposing two belief systems, East vs. West and/or Islam vs. Christianity, infused these stories with an element of 'parrhesia.' Said's Orientalism theory exemplified this discourse of 'the West and the Rest,' in which the West was portrayed as rational, developed, and moral, while the Rest (i.e., the East/Orient) was portrayed as irrational, undeveloped, and immoral. Similarly, as Hall has demonstrated, the discourses of 'the Other' vs. 'the Self' and 'the West and the Rest' have shaped not only knowledge about, but also perceptions and interpretations of, the Orient, limiting the space for further discourses that question this dominant framework. This restraining effect of Orientalism as a discourse also highlights the connection between discourse and power, as Orientalism's discourse proved to be a weapon for dominating the Orient's 'Others.'

A variety of variables contributed to the originality of Morier's style of Orientalism, which served as a type of culmination to the work of many who came before him in the genre. While other writers of his time had written about the East, his perspective was distinct in that, unlike other writers of the time, he appeared to have first-hand knowledge of the area. His picture depicted neither a majestic Eastern Imperial power nor an exotic continent, but rather a Muslim state on the edge of collapse, and as such he was believed to be an accurate depiction of historical Persia and the Orient. In these novels, the author expressed a critical view of the Oriental elements in British society at the time of the author's death as well as a justification and articulation of colonial and imperial actions in the Middle East, depicting it as a destitute country in desperate need of European acceptance. Throughout history, orientalist images have lasted and developed immense strength, as evidenced by the enormous popularity of these writings. Following Morier's death, how did the popularity of the Orient dwindle?

Without a doubt, as a diligent orientalist, Morier affected his successors who sought inspiration from his works. Because this study made no allowance for this viewpoint, it can serve as an inspirational work for individuals interested in obtaining such an impression. Additionally, it suggests further investigation: the critical role of diplomats and the variable face of the approach that shaped European concept in the eighteenth and nineteenth centuries produced a dialogical tendency in which the Orient and Europe came together to identify the other not through denial but through articulation and exploration. And, in comparison to the West, what function does literature and literary works play in developing the Orient? Is it harmful in forming their relationship, particularly those materials produced by westerners?

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