



**BİNGÖL ÜNİVERSİTESİ**  
**SOSYAL BİLİMLER ENSTİTÜSÜ**  
**İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI**

**BATI EDEBİYATINDA MÜSLÜMAN KADIN: LORD BYRON'IN  
GAVUR VE PIERRE LOTI'NIN AZİYADÉ ESERLERİNDE.**

**Hazırlayan**

**Münevver BARTAMAY**

**YÜKSEK LİSANS TEZİ**

**Danışman**

**Yrd. Doç. Dr. Ahmet KAYINTU**

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**MUSLIM WOMAN REPRESENTATION IN WESTERN  
LITERATURE: IN *GAIOUR* BY LORD BYRON AND *AZIYADÉ* BY  
PIERRE LOTI.**

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## BİLİMSEL ETİK BİLDİRİMİ

Yüksek Lisans tezi olarak hazırladığım “**Batı Edebiyatında Müslüman Kadın İmajı: Lord Byron’ın *Gavur* Ve Pierre Loti’nin *Aziyadé* Eserlerinde.**” adlı çalışmanın öneri aşamasından sonuçlanmasına kadar geçen süreçte bilimsel etiğe ve akademik kurallara özenle uyduğumu, tez içindeki tüm bilgileri bilimsel ahlak ve gelenek çerçevesinde elde ettiğimi, tez yazım kurallarına uygun olarak hazırladığım bu çalışmada doğrudan veya dolaylı olarak yaptığım her alıntıya kaynak gösterdiğimi ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu beyan ederim.

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İmza

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**BİNGÖL ÜNİVERSİTESİ**  
**SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE**

Münevver BARTAMAY tarafından hazırlanan **Batı Edebiyatında Müslüman Kadın; Lord Byron'ın *Gavur* Ve Pierre Loti'nin *Aziyadé* adlı eserlerinde**, başlıklı bu çalışma, .../07/ 2017 tarihinde yapılan tez savunma sınavı sonucunda oybirliğiyle başarılı bulunarak jürimiz tarafından İngiliz Dili ve Edebiyatı Anabilim Dalı'nda Yüksek Lisans tezi olarak kabul edilmiştir.

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Bu Tez, Bingöl Üniversitesi Sosyal Bilimler Enstitüsü Yönetim Kurulunun ..../07/ 2017 tarih ve ..... sayılı oturumunda belirlenen jüri tarafından kabul edilmiştir.

Doç. Dr. Yaşar BAŞ  
Enstitü Müdürü

## PREFACE

In this study the Western Representations of Muslim woman is handled and it is mostly inspired by a work by Mohja Kahf who is an Arab-American poet, professor of English literature and an author. This thesis, the representations of Muslim woman in Western literature, is inspired by her detailed work *Western Representations of Muslim Women: From Termagant to Odalisque*. In the light of her investigation, representation in Lord Byron's *Gaiour* and Pierre Loti's *Aziyadé* are handled. No matter what the age is, but representation of Muslim woman has been a practical way to show the bad sides of the Muslim societies. Her living conditions and emancipating her is equal to emancipating the Orient. Both of them need a civilisation that is build up by the Western male point of view, it is an old tale but however emancipating Muslim woman is still alive today.

In every process of completing this thesis my thesis Supervisor Assist. Prof. Dr. Ahmet Kayıntu didn't refrain to support me and especially I owe him a debt of gratitude for his valuable advices about books and what to read. And my husband, he is a perfect friend who always finds the best books for me.



## Bingöl Üniversitesi Sosyal Bilimler Enstitüsü Yüksek Lisans Tez Özeti

<b>TezinBaşlığı: Batı Edebiyatında Müslüman Kadın; Lord Byron'ın <i>Gavur</i> Ve Pierre Loti'nin <i>Aziyadé</i> adlı eserlerinde.</b>
<b>Tezin Yazarı: Münevver BARTAMAY</b>
<b>Danışman: Yrd. Doç.Dr. Ahmet KAYINTU</b>
<b>Anabilim Dalı: İngiliz Dili ve Edebiyatı</b>
<b>Bilim Dalı: İngiliz Kültürü ve Edebiyatı</b>
<b>Kabul Tarihi:..../..../2017</b>
<b>Sayfa Sayısı:</b>
<p>Bu tez çalışması bugünkü müslüman kadın imajının oryantalist çalışmalar aracılığıyla nasıl oluşturulduğunu ve söylemin bir devamı olarak Lord Byron'ın <i>Gavur</i> ve Pierre Loti'nin <i>Aziyade</i> eserlerinde doğulu kadın temsilini araştırmayı ve sunmayı amaçlamaktadır. Batı, Edward Said'in deyimiyle kendisini inşa ederken bir mukayese objesine, bir karşı varlığa ihtiyaç duydu ve Meyda Yeğenoğlu'nun tespitiyle söylersek, doğuya eril bir zihniyetle yaklaştı. Doğu'ya ve kadına atfedilen benzetmeler ortaklık gösterir; egzotik, gizemli, örtülü, keşfedilmeyi bekleyen, yönetilmeye muhtaç vb. ve İkisinin de kurtarıcısı <i>medenileştirme misyonudur</i>. Müslüman kadın imajının tarihi seyrine bakarsak, sömürgecilik öncesinde çeşitli safhalardan geçmiştir. 18. ve 19. yy.'larda bugünkü halini almaya başlamıştır. Hemen hemen 1000 yıl öncesi ilk eserlerde müslüman kadınla hristiyan kadın arasında büyük benzerlikler bulunmakta ve ayrımı hissettirecek bir söylem bariz değildir. Sonrasında, ortaçağda baş edilemez, şirret (termagant) kadın olarak resmedilir –İslam'ın Avrupadaki varlığına benzer bir şekilde- ve 18. yy. la geldiğinde –sömürgecilikle- müslüman kadın sessizleştirilir, hapsedilir, peçesi dikkat çeker ve peçenin ötesi merak edilir. Araştırma konusu eserlerde de doğulu kadın muhtaç olduğu aşkı ve özeni romantik birer kahraman olan Batılı erkekte bulur. Lord Byron bir filhelenist, Yunan hayranı ve aynı zamanda Osmanlı'nın o topraklarda bulunuşunu Yunan Medeniyeti için zulüm sayan, Pierre Loti tam tezat kendini Türk dostu addeden, Türklerin arsında yaşamayı mutluluk sayan birer batılı şair ve yazar. Ortak noktaları ise eserlerindeki Müslüman doğulu kadınlar, Leyla ve Azade: çaresiz ve aşık iki harem kadını. Leyla ve Azade ortaçağ Müslüman prensesleri gibi romantik kahramanı korurlar, ancak sözkonusu prensesler gibi özgür olmadıkları için haremlerinde mahpus olmaları durumu trajik bir hale getirir.</p>
<b>Anahtar kelimeler:</b> Müslüman kadın, doğulu kadın, oryantalizm, harem, İslam ve Batı.

**Bingol University Institute of Social Sciences Abstract of Master's Thesis**

<b>Title of the Thesis: The Representation of Muslim Woman In Western Literature; In <i>Gaiour</i> by Lord Byron and <i>Aziyadé</i> by Pierre Loti.</b>
<b>Author: Münevver BARTAMAY</b>
<b>Supervisor: Assist.Prof.Dr. Ahmet KAYINTU</b>
<b>Department: English Language and Literature</b>
<b>Sub-field: English Culture and Literature</b>
<b>Date:</b>
<p>This thesis aims to research the Muslim woman representation in Western literary tradition which was constituted through orientalist texts and to compare two literary works, <i>Gaiour</i> by Lord Byron and <i>Aziyade</i> by Pierre Loti. In Edward Said's words, while installing itself, West or Occident needed an object or another entity to compare itself and approached to East or Orient with a masculine mindset, to sum up in Meyda Yeğenoğlu's words. The attributives used for describing Orient, for e.g. exotic, mysterious, veiled, need to be discovered or ruled etc. share resemblances with the ones used for Oriental woman, and <i>civilisation mission</i> is the redeemer for both of them. If we handle the historical evolution of the image, it had undergone divergent phases. In 18<sup>th</sup> and 19<sup>th</sup> centuries, the current image was shaped. Nearly a millennium ago, muslim woman and christian woman had many common features, in the literary works. Later in mediavel times Muslim woman becomes a (termagant) hussy character –just like the image of Islam in Europe at that time- and in 18<sup>th</sup> century –with colonialism- she becomes silent, enclosed, her veil draws attention and beyond of the veil is wondered. In the works that are analysed in the research, Oriental woman finds the love and care she needs in the romantic hero. Lord Byron is an English poet, a philhellenist, in favor of Greece, thinks that Ottoman's sovereignty in Greece is an atrocity to that cradle of civilisation. Pierre Loti, a French writer, names himself as friend of Turks and he thinks it is a happiness to live among Turks. What is in common for these two writers, is the Orient and the Oriental women figures in their works; Leyla and Aziyadé. Two women are desperate and in love. Just like the mediavel Muslim princess, they preserve and help to their romantic heroes. But they are not as free as those princesses and they are enclosed to their harems, their situation turns into a tragic one.</p>
<b>Key words:</b> Muslim woman, Oriental woman, Orientalism, harem, Islam and the West.

## ABBREVIATIONS

**Ibid.:** In the same source (used to save space in textual references to a quoted work which has been mentioned in a previous reference)

**OED:** *Oxford English Dictionary*

**p.** page

**Trans.** translated by.

**U.P.** University Press



## INTRODUCTION

Today in Western culture there is a rather striking narrative about Muslim women. This narrative has its own language, images and allusions, via whom it becomes possible to describe and create an image. British Linguist Roger Fowler stresses that it is impossible to be neutral within language and that one's usage of it always signals one's membership of a social group. In addition there is the awareness in discourse of who is being addressed<sup>1</sup>. According to Thomas Carlyle representative narrations are the products of a certain opinion not producer of it<sup>2</sup>. Certain opinions of Western domain determines the representatives or stereotypes of perception in minds via literary tradition.

In the western discourse a negative representation is apparent but it does not necessarily mean that it has ever been so. In Medieval times and the earlier texts Muslim woman is not so different from the Christian woman as we will see in the first part and in medieval times. She is as brave as a Knight and capable of saving her Christian hero. But from 18th century an oppressed figure occupies a central place in Western discourse of Islam<sup>3</sup> and Muslim woman is narrated as an aggrieved character which is mentioned to be the natural result of her religion. According to western approach Muslim woman is imprisoned to her home and cannot attend the outer world because Islam banned her from doing so. Seclusion and veil are the most evident clues for her oppression<sup>4</sup>, through which a body of misperceptions was constructed via discourse of literary tradition.

In order to comprehend it widely, the image of Muslim woman in western culture and literature must be scanned from its early representatives to today and historical evolution of the World, especially in terms of power. It is vital to know the cornerstones and formation steps of the discourse and what triggered that myth. In the first part the construction of that myth will be handled and reviewed. Why do we have to know the previous representatives and what is the relation between this

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<sup>1</sup> Roger Fowler, *Linguistics and Novel*, Routledge, (e-book) 2002, p.11-12

<sup>2</sup> Thomas Carlyle, *Kahramanlar*, (trans.. Behzat Tanç), Ötüken, İstanbul. 2011, p.20.

<sup>3</sup> Mohja Kahf, *Western Representations of the Muslim Women: From Termagant to Odalisque* 2006. p-4.

<sup>4</sup> Leila Ahmed, *Women and Gender in Islam*.1992. p.152

representation and the historical evolution? Firstly it is necessary to know the relation between East and West.

In Albert Hourani's words, from its emergence Islam have always been a problem for the Christian Europe<sup>5</sup>. In the 7th and 8th centuries, Muslims permanently expanded through the heart of the Christian world. Conquests were not only for military goals but resulted in thousands of people's access to Islam. In 11th and 12th centuries Crusaders appeared as a counter-attack but in 15th century Muslims had the power to conquer the Constantinople and through end of the 17th century Ottoman had the power to take the Crete and besiege the Vienna<sup>6</sup>. In Ali Mazrui's words:

There was a time in history when the Muslim presence in the Western World was in terms of Islam's intellectual and scientific influence. There were the days when Arabic words like *algebra* and *cipher* entered Western scientific lexicon...<sup>7</sup> There was a time in English history when Shakespeare's Polonius could persuasively argue that "the apparel proclaims the man..." The nationality, wealth, class, taste, and education of a person could be revealed by how the person dressed. This is really no longer so... Western standard is now regarded as so normal that any male who dresses in his own culture at an international meeting is deemed to be making a political statement. It is regarded as abnormal to be non-Western<sup>8</sup>.

But today cultural differences are not tolerated and dressing like a Western became standard nearly all over the world. Dressing style of a Muslim woman is associated with her religion not her culture. But there are too many Muslim societies and all of them have cultural differences. Culture and religion are so intertwined that pluses and minuses of them seem to have been flourished from the same resource; Islam. The perception of the Muslim woman and depiction of her living conditions are stereotypical. When it is handled in detail, even the children have a wrong or biased perception about the Muslim women. For e.g. Lori Cohen and Leyna Peery<sup>9</sup> had made an inquiry on their students before teaching them Literature of the Middle

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<sup>5</sup> Albert Hourani, , *Batı Düşüncesinde İslam*, Pınar Yayınevi, İstanbul; 1996. P.25

<sup>6</sup> Hourani, Ibid. 26

<sup>7</sup> Ali Mazrui, *Islam Btween Globalization and Counterterrorism*. James Currey, Oxford, 2006. P.15

<sup>8</sup> Mazrui, Ibid. 17

<sup>9</sup> Lori Cohen and Leyna Peery, "Unveiling Students' Perceptions about Women in Islam", *The English Journal* vol.95 No. 3 (Jan., 2006), pp. 20-26

East and Asia. They tried to examine their sophomore students' perceptions about women in Islam.

Most of the students, as participants of the inquiry responded with the attributions like, "submissive to men, not well educated, covered faces and bodies with *hijab* or burka, can't show ankles, no rights, fragile, loyal and dedicated to families, separated from men." According to Cohen and Peery "Students did not realize that what they called *perceptions* were actually *stereotypes*.<sup>10</sup>" Stereotypical representatives, perceptions are shaped and generalized, mainly with the support provided by the Oriental Works. As Gayatri Spivak and Robert Young have discussed, Western writings on the Orient tell us more about the authors and the political contexts in which they wrote than about the Orient itself<sup>11</sup>.

While installing itself, Western travel writers supported the necessity of the British Empire in the eastern territories by analysing the life and people in those lands. And they mostly underline the barbaric eastern men and oppressed Muslim women especially referring to their sexuality and dissatisfaction<sup>12</sup>. As Mary Harper purported it, for the most of the Western travellers, Orient and the oriental women are identical, replace each other<sup>13</sup>. Orient is often represented with feminine attributives. As a place in which sensuality comes into existence; Orient is perpetually represented with feminine associations like attractive, mysterious, appealing etc. The process of orientalising the Orient and womanising it are intertwined<sup>14</sup>. Metaphors like 'mysterious' and 'hiding mysteries behind her veil' are widely used in referring to both the Orient and the oriental woman.

In the second part, the Muslim women characters in *Gaiour* by Lord Byron and *Aziyade* by Pierre Loti are going to be handled in the light of Orientalism. Their orientalist attitudes and discourse on the Muslim women will be analysed. Lord Byron whose full name is George Gordon Noel Byron was a philhellenist (in favour of Greek Civilisation) and regards Ottoman availability as atrocity to Greece. He is one of the pioneers of the Romanticism in English Literature. On the other hand

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<sup>10</sup> Lori Cohen and Leyna Peery. Ibid. 20

<sup>11</sup> Joanna Liddle & Shirin Rai (1998) Feminism, imperialism and orientalism: the challenge of the 'Indian woman', *Women's History Review*, 7:4, 495-520

<sup>12</sup> Kabbani, Ibid, 12.

<sup>13</sup> Meyda Yeğenoğlu, *Sömürgeci Fantaziler*, Metis, İstanbul, 2003. P. 99.

<sup>14</sup> Yeğenoğlu, Ibid. 99.

under the pseudonym Pierre Loti, Louis Marie Julien Viaud, is a French writer and contrary to Byron he qualifies himself as a friend of Turks. Seemingly, ideologically different, these two writers nearly have the same woman image in their works.

Aziyade in *Aziyadé* and Leyla in *Gaiour* have nearly same features. *Aziyadé* is a semi-autobiographical novel. It is based on a diary kept by Loti including a three month period. He was a French Naval officer in Greece and İstanbul, in the fall and winter of 1876. And it is the story of the 27-year-old Loti's illicit love affair with an 18-year-old “Circassian” harem girl named Aziyadé.

According to Leila Ahmed “The peculiar practices of Islam with respect to women had always formed part of the Western narrative of the quintessential otherness and inferiority of Islam”<sup>15</sup>. She underlines that a detailed history of Western representations of women in Islam ought to be held. Mohja Kahf did a detailed investigation and her book *Western Representations of the Muslim Women* is a remarkably enlightening book about this issue which mostly influenced this thesis. In order to understand the creation of the image or representation in question firstly that image’s historical evolution will be outlined and then the power of the representation will be analysed in western discourse. In other words it’s aimed to show the function of western discourse as a device to reinforce the imperial discourse.

In the texts written about the Orient, fiction and reality are intertwined and most of writers wrote about Orient and deduced about it by referring to the works of past. That means power determines discourse and the powerful one describes the powerless other. As Joanna Liddle & Shirin Rai points out:

Perhaps one of the most important aspects of any relationship that is defined by a significant imbalance of power is how the narrative of one is given legitimacy over the narrative of the other. The possession of greater power generally invests the knowledge of the more powerful with a greater authority than those of the powerless, and this authority facilitates the creation of universalised images of both the powerful and the powerless.<sup>16</sup>

Knowledge creates power and the invention of the powerless becomes easier. For instance Montesquieu’s *Persian Letters* is fictional but his followers like J.J.Rousseau and Victor Hugo referred to his work while giving information about

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<sup>15</sup> Leila Ahmed, *Women and Gender in Islam*, Yale U.P. New Haven;1992. P.149.

<sup>16</sup> Liddle & Rai, *Ibid.*497.

the Orient. By this way intertextuality was employed repeatedly and imagination was replaced with reality. Besides, rare examples were presented in texts and led to generalization in minds. In nineteenth century, for instance, some Western observers including Florence Nightingale pointed out that polygamy was frequent in Ottoman and this situation was hard for most of women.

Whereas polygamy was so rare in social life in Ottoman; yet, it was presented as a common lifestyle. The statistical analysis supports this assertion. For example, in a statistical information in 1848, it was suggested that in Cairo polygamy rate was 2,7 % and this rate was only 2% in Istanbul at the same year.<sup>17</sup> However, Lady Montague, Halil Halid, Mrs. Harvey, Sophia Poole Lane, Julia Pardoe and Edward Lane, all points out that women were not imprisoned to their harems and they were highly protected by their husbands<sup>18</sup>. This situation shows their power and richness, being protected was a sign of prestige for women. The ones belonging to the poor or the lower class were allowed to work and contribute to their family budget.

Sophia Poole underlines that in Europe most of people imagine harem as an unethical place and she thinks that this image is not real. According to her, harem is a place in which both family institution is protected with rules and women protect their freedom, contrary to the Westerners thought<sup>19</sup>. To English Colonel Charles White, who spent three years in Constantinople in 1840's, misleading stories about harem and palace caused wrong perceptions in Europe and most of those stories have already been printed<sup>20</sup>.

Halil Halid, who is different from other travellers because of being a Turk but living in England, like the other travel writers mentioned above asserts that harem is not a place full of concubines and a master exploiting them. It is a place for females of the house (wife, mother, sisters) and children. And it does not necessarily include more than one wife, it is a general term for the females and children of a house<sup>21</sup> and a private location.

If we think about our women characters Aziyade and Leila, they are harem (*seraglio* is also used in Western lexicon) members and they are infidel to their

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<sup>17</sup> Judith Tucker, quoted in. Filiz Barın Akman, *Batılı Kadın Seyyahların Gözüyle Osmanlı Kadını*, Etkileşim yay. İstanbul, 2011. P.55

<sup>18</sup> Akman, Ibid. 49-50-51

<sup>19</sup> Akman Ibid.56

<sup>20</sup> Akman Ibid.58

<sup>21</sup> Akman Ibid.59



masters. They are both in love with romantic heroic characters and they find a way to be with them but they do it secretly and they are not overtly rebellious to their masters, unlike their previous antecedents that will be analysed in the first part.

Another point that strikes, their masters are different, Leila's master Hassan is a cruel and tyrant man. He is powerful and when he learns her infidelity to him he gets her drowned and pushes her into the sea. Byron lived in the beginning of the 19th century and his description of Hassan is like his perception of Ottoman, so his character is cruel and unbearable. Differently Pierre Loti lives nearly half a century after Byron and he names himself as a friend of Turks, a friendship influences his perception of Ottoman. Loti's master character Abeddin Effendi is an old and unavailable character during the novel, powerless and tries to control over his wealth and wives but he is unsuccessful, like Ottoman in Loti's time.

### **Theoretical Framework**

In this study, in order to give a satisfactory base, it should be underlined that "discourse" is an artificial term and it is product of a continuum that should be supported intertextually. Texts should be supported by the new comings and can find a base via the previous texts that means there is a historical continuation and flux of discourse. As Edward Said claims, study of literature is essentially a historical task not just an aesthetic one. While analysing the Muslim women characters in western literature Said's approach is helpful. As Said says,

I still believe in the role of the aesthetic; but the 'kingdom of literature'—'for its own sake'—is simply wrong. A serious historical investigation must begin from the fact that culture is hopelessly involved in politics. My interest has been in the great canonical literature of the West—read, not as masterpieces that have to be venerated, but as works that have to be grasped in their historical density, so they can resonate.<sup>22</sup>

For that reason in this study New Historicism and its principles are consulted. New historicism asserts that Literature is a product of imagination and inspiration as well as a socio-political outcome of the era it was written in. History is to be consulted so as to understand the context in which a literary product was produced.

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<sup>22</sup> Tariq Ali, "Remembering Edward Said" *New Left Review* 24, November- December 2003. Accessed March 16, 2016 14:40.

This is why New Historicism is the most proper paradigm to analyse and discuss the dynamic narration on Muslim woman. According to John Brannigan, New Historicism is a mode of critical interpretation which privileges power relations as the most important context for texts of all kinds. As a critical practice it treats literary texts as a space where power relations are made visible.<sup>23</sup>

There is an enormous literary tradition in which Muslim woman is handled with her manners from *termagant* (hussy) to the *oppressed*. This is a kind of evolution but working backwardly. To understand the Western myth of the oriental or Muslim woman, firstly it is necessary to know how this oppressed image was created through the literary processes.

According to Peter Uwe Hohendahl “Texts literary or non-literary, are always part of a network”<sup>24</sup>. To clarify it, in the first chapter the depiction of that image is handled in its historical process. To Spivak “...it is possible to read these texts within the frame of imperialism and Kantian ethical moment, in a politically useful way. Such an approach presupposes that a “disinterested” reading attempts to render transparent the interests of the hegemonic readership”<sup>25</sup>. Both the pens writing and the brains reading it need to be assured about the *civilisation mission* of the Western empire and empire needs its social background’s support to be installed safely.

According to Rana Kabbani depicting Orient with sensuality and showing Orientals as shaped by violence which they inherited from their ancestors, were Westerners two basic insistent claims about the Orient.<sup>26</sup> Apparent cruelty of the indigenous people, their debauchery or recklessness all were underlined repeatedly in order to justify the slavery they practiced to those people.<sup>27</sup> At that point Joanna Liddle & Shirin Rai suggests that:

Historians, novelists, artists, linguists, travellers, administrators and others cooperated in the creation of this image of the East, supported by the political and material resources made available to them within the colonial context. The imbalance of power that characterised the image affected and continues to affect the representation of ‘the Orient’ today. We should

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<sup>23</sup> John Brannigan, *New Historicism and Cultural Materialism*, Macmillan, London, 1998. p.6.

<sup>24</sup> Peter Uwe Hohendahl, “A Return to History? The New Historicism and Its Agenda” *New German Critique*, No.55, Winter 1992, p.93. 87-104

<sup>25</sup> Gayatri C. Spivak, “Three women’s texts and a critique of imperialism,” *Critical Inquiry*, Vol. 12, No. 1, Autumn, 1985, pp. 257.

<sup>26</sup> Rana Kabbani. *Europe’s Myths of Orient; Devise and Rule*, MacMillan press: London, 1986. p.15.

<sup>27</sup> Kabbani. *Ibid*, 12.

emphasise at this point that we do not equate the 'Orient' of colonial times with the Third World of today. The 'Orient' was and continues to be a historically rooted construction linked primarily to colonialism, and both the structures of imperialism and the forms of orientalist discourse varied over different historical periods and in different geographical locations.<sup>28</sup>

The processes of the creation of Orient as an image, need support of many different groups like historians, novelists and the others mentioned above. So that this image would become credible with evidences. As it is said above Orient is a historically rooted construction linked to colonialism and Muslim woman is a practical device of maintaining evidence.



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<sup>28</sup> Liddle & Rai Ibid. 497.

# PART 1: THE MYTH OF MUSLİM WOMAN IN WESTERN LITERATURE

## 1. 1. Historical Background

Representation is a useful device to transmit a message. For a clear point of view and perception of the Muslim woman representation in Western Literature especially the Medieval confrontation of the Muslim world and the Christendom should be handled. The first medieval texts are in form of poem and dates back to about 1100 A.D. a few years before or after Crusades. This date is a time that Western Europe was stuck between pagan and Muslim attacks and Islam was begun to be taken as a serious threat<sup>29</sup>. As Norman Daniel states it below;

The earliest Christian reactions to Islam were much the same as they have been until quite recently. The tradition has been continuous and it is still alive. Naturally there has been variety within the wider unity of the tradition, and the European (and American) West has long had its own characteristic view, which was formed in the two centuries or so after 1100, and which has modified only slowly since.<sup>30</sup>

What makes early middle ages different from later is that in the early times Islam was not taken so seriously and there was less anxiety and curiosity towards Islam<sup>31</sup>. So the attitudes and portrait of the Muslim woman is not as sharp as today. According to Norman Daniel, Europe's stranger culture notion was quite impressed by Arabian culture as a result of the long years of its experience with that culture until the colonialism<sup>32</sup>. Although the Ottoman Empire took place of the Arabs later, for European, the notion of the 'Arabian' culture converted into the vaguer, multi ethnical 'Islamic' culture notion<sup>33</sup>. Mohja Kahf outlines the situation in the paragraph below:

China does not have a fourteen-hundred year relationship of constant intimate commingling with Europe. Japanese did not cross-fertilize the languages of Europe with the vocabulary of astronomy, optics, mathematics, textiles or of agricultural staples such as "rice" and "sugar", as Arabic did. India had no equivalents to Mozarabs or Mudejars of Spain. Buddhism,

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<sup>29</sup> Kahf, Ibid.16

<sup>30</sup> Norman Daniel. *Islam and the West: The Making of an Image*. One World Publications, Oxford 1993. P.11

<sup>31</sup> Kahf, Ibid.16

<sup>32</sup> Daniel, Ibid. 12

<sup>33</sup> Kahf, Ibid. 16

Hinduism and Taoism were not perceived as such grave dangers as to generate thousands of Christian polemical treatises as Islam did. Negative images of pagan civilisations that preceded the Islamic, including Roman and Old Testament pagans, were absorbed into the image of the new enemy. From approximately the beginning of the 11th c. Islam began to acquire a special and negative meaning in European discourse. And what could signify (woman), as the Other within that powerful Other?<sup>34</sup>

The Western attitude, in general, towards Islam didn't change until today but what changed dramatically was Muslim woman description after 18th century. Especially at the medieval times they were anxious about their land and their unique will was to wipe out the Muslims from the European territories. To Ibn-i Khaldun every society has a life-journey like human beings; it is born, lives and dies<sup>35</sup>. And as Jacques Le Goff puts it forward every society has a childhood which influences its maturity. He says "in the history of civilisations just like the individuals childhood period is determiner<sup>36</sup>." And he underlines that if we take medieval times as the Western world's childhood and modern times for its maturity, it will be understood in a better way. In a period like that (medieval age) in which women were not accepted as human beings, in the Enlightenment period separating women's area from the men's and accepting them as non-rational may seem not so bad but it is contradictory with the term itself. To regard a human being lower than the other for its gender, is a contradiction to the act of enlightening the society. On the contrary it darkens the humanistic point of view.

According to Josephine Donovan, Enlightenment thought is new-stoic and based on rational principles<sup>37</sup> but in Stoicism universal reason is reflected a bit in every creature which does not necessarily mean the exclusion of women from the world of creatures. In addition, a homogenic religion mentality was common to Europe and they had no tolerance to a commonly built European culture including any Islamic contribution and any Muslim society living at the centre of the Europe<sup>38</sup>.

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<sup>34</sup> Kahf, Ibid. 18

<sup>35</sup> İbn-i Haldun. *Mukaddime*. (trans. by Süleyman Uludağ) Dergah Yayınları, İstanbul. 1982. Vol. I p. 505-508.

<sup>36</sup> Jacques Le Goff. *Ortaçağ Batı Uygarlığı*. Doğubası, Ankara 2015. p.35

<sup>37</sup> Josephine Donovan, *Feminist Teori*. (trans. Aksu Bora-Meltem Ağduk Gevrek-Fevziye Sayılan) İletişim yay. İstanbul 2014. p.24

<sup>38</sup> Daniel, Ibid. 31

France had a bigger role in this attempt of wiping Muslims out of the Europe as Cluny Denomination Priests encouraged Frank knights to win triumphs in the name of God. So a Holy War discourse grow up all over the Europe<sup>39</sup>.

The Holy War discourse resulted in a long lasting struggle between two different spheres: East and West. In 1095 the Pope II Urbanus made a speech at the Council of Clermont to unite all European societies against the Saracen - the name given to Muslim societies at Europe- availability in Europe. There are various versions of his speech but none of them was regarded as the exact script as all were written after some time passed. But it can be deduced them all variations indicate some main points he focused on. In a paper Dana Carleton Munro analysed the versions<sup>40</sup> and she says “It seems probable that Urban aroused even greater enthusiasm than he desired.<sup>41</sup>” It is a common sentence in all texts that he urged that “All who went on the crusade were to receive plenary indulgence or full remission of sin.” This speech is not only important for initiating the first Crusades but also mentions that Europe is a different cultural being, unlike Asia or Africa and naturally needs to be united under a Latin Christendom. One of the versions of that speech is quoted below:

The world is not evenly divided. Of its three parts, our enemies hold Asia as their hereditary home – a part of world which our forefathers rightly considered equal to the other two put together.... Africa, too, the second part of the world, has been held by our enemies by force of arms for two hundred years and more, a danger to Christendom all the greater because it formerly sustained the brightest spirits- mens whose works will keep the rust of age from Holy Writ as long as the Latin tongue survives. Thirdly there is Europe,.... This little portion of the World which is ours is pressed upon by warlike Turks and Saracens: for three hundred years they have held Spain and the Balearic islands, and they live in hope of devouring the rest.<sup>42</sup>

Crusade I began but it was not an imperial attempt. According to Norman Daniel the goal of the Crusades was not a mission of spreading their religion but to make their governance effective in their lands<sup>43</sup>. Despite its success even

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<sup>39</sup> Kahf, Ibid. 17

<sup>40</sup> Dana Carleton Munro. “The Speech of Pope Urban II. At Clermont, 1095” *The American Historical Review*, Vol. 11, No. 2 (Jan., 1906), p. 237

<sup>41</sup> Munro. Ibid. 238

<sup>42</sup> Southern, R.W. *The Making of the Middle Ages*, Yale U.P. New Heaven 1953. p.71

<sup>43</sup> Daniel, Ibid.113

*Reconquista* cannot be counted as an imperial attempt. Reconquistians claimed to take back their own lands; it was only a claim because Muslims lived in Spain more than today's European people living in America<sup>44</sup>. In 1060 when Sicily was taken from Muslims, they had been holding Sicily for 235 years<sup>45</sup>. Until the 18th century European attacks were not imperial or orientalist in the context of Said's termination but they dared to be so in 18th century, that means after the fall of Ottoman Empire or its beginning.

After taking control of the Europe totally, a thirst for the bigger territories and an undisputable superiority feeling became apparent. So the Muslim woman character of medieval times should be analysed under the light of the ideological back ground of that time as most of them are anonymous and reflect the attitude of the society and dominant ideology. Because this woman belongs to society or societies portrayed as infidels and enemies of God. Phases of this created image is going to be held through periods, namely in mediavel times, renaissance and modern times.

## **1.2. Muslim Woman in Medieval Texts**

In the earliest European texts, Muslim woman is a dominant and talkative character contrary to the discourse taking place in recent times. One of the earliest characters is Bramimonde in *La Chanson de Roland*, a poem recalls Charlesmagne's nephew Roland's death. Before analysing Bramimonde's position and attitudes, the historical and the political back ground of the era should be held for a more clær perception of the matter. Roland is killed by Spain's Saracen King Marsil and Bramimonde is Marsil's wife who appears in the 50th line of this poem which is one of the basic texts in French literature. Her entrance to the scene is not different from the other characters and her introduction to the audience is presented with the same sentence (*A tant i vint*) that introduced the male characters before her<sup>46</sup>. Her speech is not less than the male characters and her reverence as well.

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<sup>44</sup> Kahf, Ibid. 21

<sup>45</sup> Kahf, Ibid. 17

<sup>46</sup> Kahf, Ibid.15

In Anglo-Saxon literature the Aristocratic woman presents the treasure and gives the precious gifts and this ceremony symbolizes the bond between the Woman-her husband and the knights of her clan<sup>47</sup>. In the line 50 when Bramimonde appears she offers her precious gifts to Ganelon for his wife (Ganelon and King Marsil come together and take an oath to kill Roland). She is more than a woman character taking place in a poem and her presence implicates something negatory about her nation or religion. She is a termagant character: an imaginary deity of violent and turbulent character, often appearing in morality plays<sup>48</sup>.

In the line 194 she is worried about herself and when she talks about Roland's attack on her master, her words show that she is afraid of Charles' power (lines193,196). King Marsil is wounded because Roland cut his hand, but his wife's desperate screams quickened his death. When he is in his deathbed she desperately narrates him the war taking place outside from her window and she merits Charles' magnitude. And when her husband dies she gets worried only for herself (line201). All along the story she is in the foreground and she almost jumps forward in all scenes she takes place. Contrary to Bramimonde, Roland's fiancée Aude is silent and her only speech is in the line 268. She wishes that the God, his angels and Saints would not let her to live, after Roland's death. M.Kahf states that the *Roland* Experts qualify Aude's death as "an extension of her fiancé's" death<sup>49</sup> and a martyrdom that is "evidence of the purity"<sup>50</sup>.

While comparing Bramimonde and Aude what is most striking is not the differences in their personalities but the point of view they are presented from. Bramimonde is 'tort' or evil because of her religion. Aude is perfect and admired because of her religion too, but her passive portrait is contradictory to today's discourse and reminds us the Muslim woman portrait that the European Feminists and romantic heroes wanted to emancipate recently. Bramimonde, at the end changes her Religion, she is baptised and she is Julienne from now on but all over the epic her

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<sup>47</sup> Jane Chance, *Woman as Hero in Old English Literature*, Syracuse U.P, Syracuse 1965. p.5

<sup>48</sup> Kahf, *Ibid.* 14

<sup>49</sup> Gerald J. Brault, *The Song of Roland: An Analytical Edition*. Pennsylvania State University, USA. 1978. p317

<sup>50</sup> Robert Francis Cook, *The Sense of the Song of Roland*. Cornell University press, Ithaca 1987. p177



scolding and sarcastic speeches are in the foreground and what is stuck in mind is her termagant character<sup>51</sup>.

The evolution of the Muslim woman portrait from termagant to the miserable in western drama is closely related to the relations between Islam and the West<sup>52</sup>. The western domination over the third World and determining the limits of gender in Europe are simultaneously developing matters, and determination of the gender problematic and solutions on them mainly aims at taking control over the Muslim woman and wear down Islam from its soft belly.

### **1.2.1. Theme of the Muslim Princess in love**

After Bramimonde the new types are still termagant, and newly “lustrous” is added to the image; they fall in love with the Christian knights, voluntarily convert to Christianity, and help the Christian hero to knock down their king fathers. That means evolution moves through a dirtier portrait, to exterminate and consume the values of Islam.

According to Spivak to create a new definition of "universal", the Western world excavated all other cultures, undermined the universal subject and defined Europe's local identity and qualities as the universal<sup>53</sup> and moreover erased their local culture by humiliating their beliefs and life styles. And in M. Yeğenoğlu's words their universality is a locality that masquerades as universal<sup>54</sup>.

Termagant and royal Muslim woman myth transforms into termagant, royal and lustrous and she is presented frequently with this identity in medieval times. After Bramimonde Melaz is another striking character and her presence is in the foreground, even she may be defined as an irritating woman. Melaz takes place in Anglo-Norman Cleric Orderic Vital's *Historia Ecclesiastica* (1130-1135). It's about Bohemond's (Frank crusader) captivity by a Turkish Emir and Melaz is the Emir's daughter who releases Bohemond and the other convicted Crusaders while her father was in a journey.

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<sup>51</sup> Kahf, Ibid.39

<sup>52</sup> Kahf, Ibid.9

<sup>53</sup> Gayatri Chakravorty Spivak, "Imperialism and Sexual Difference" *Oxford literary Review*, vol.8/1-2, 1986. p.229

<sup>54</sup> Meyda Yeğenoğlu, *Sömürgeci Fantaziler*, Metis yay., İstanbul 2003. p.135

When Emir is back he finds that his castle is taken by Bohemond and his daughter has changed her religion. Moreover she persuades her father about converting his religion<sup>55</sup>.

Melaz character is remembered as "lustrous queen" and the basic termagant character is in the foreground, new negatory qualifications are added to Muslim woman image. Bohemond, his captivity, the Emir and other characters take place in the history but princess Melaz is a fictitious character and she is invented by Orderic. His sources are pilgrims, knights and inspired by *1001 Nights Tales*. Melaz is the prototype of the "Muslim princess in love" as she is named by F.W. Warren<sup>56</sup> and her name means "dark-skinned" in Greek<sup>57</sup>. As a cleric Orderic, "to give the impression of the Christian Unity" included Tancred, the king of the Antakya, into the story, but in reality Tancred had no contribution to Bohemond's ransom<sup>58</sup>. Although Bohemond promised for peace, after being released, he didn't keep his promise and he attacked on Aleppo<sup>59</sup>.

The next Saracen "princess in love" is Josian. She becomes a Christian, marries to the knight and goes to England with her beloved knight. Josian takes place in a Middle English romance named "Sir Bevis of Hampton" (1300) that is "known from Ireland to Urals"<sup>60</sup>. Mohja Kahf reports from Melitzki that Muslim Princess one more time "pursues her desires in a cool manner, as usual"<sup>61</sup>. Josian enters Bevis' room without permission and she nurses him with her 'very well-known' methods. She dresses Bevis in warrior clothes, gives him his wonderful sword Marglay and his famous horse Arundel. After the war she takes Bevis to her room and she states that she wants him "much more than the all favors that Mohammed brought" (line, 251).

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<sup>55</sup> Kahf, Ibid.39

<sup>56</sup> Kahf, Ibid. 39

<sup>57</sup> F.W. Warren, "The Enamoured Moslem Princess in Orderic Vital and the French Epic." *PMLA*. vol.29.1914. p. 348-349

<sup>58</sup> Dorothee Melitzki, *The Matter of Araby in Mediaval England*. , Yale U.P., New Heaven 1977. p.165

<sup>59</sup> Kahf, Ibid. 40

<sup>60</sup> W.F. Bolton, *History of Literature in English Language: The Middle Ages*. Barrie & Jenkins. London 1970. p.78

<sup>61</sup> Kahf, Ibid. 40

But Bevis virtuously refuses her, only upon her promise of converting to Christianity he accepts her<sup>62</sup>.

Another "Muslim princess in love" is Floripas in the *Romance of the Sowdone of Babylon and of Ferumbras His Sone who conquere Rome* (beginnings of the 1400s). Floripas, daughter of the Sultan, changes her religion, kills lots of Muslims, and despises her father and her old belief, besides marrying to the knight who captures her father. She is termagant and in addition she is furious and vulgarly kills other people from her nation. Her father is keen on her and he forgives her vulgar behaviours. She hides the convicts in her room and persuades Sir Guy (a Christian knight) to marry her and in return she changes her religion<sup>63</sup>. At the end of the Floripas' story, she is nearly erased from the scene and all heroic deeds are attributed to Charlesmagne who comes and takes the palace. After Baptism she is weakened and her voice is turned down. In the line 3191 her Baptism is told and from there to the last lines (3262) the victory of Charles is honoured<sup>64</sup>.

Bramimonde, Melaz, Josian, Floriopas all become passive and weak characters after Baptism while they were extremely active and aggressive before it. All those Saracen princesses in the *chanson de gestes* (heroic epics) and romances contribute so much action to the story<sup>65</sup>. But their passivation is a contradictory situation, moreover their termagant personalities and manners disappear with their religion which means that the creation of all those characteristics and the qualities aims at charging their belief for their bad qualities.

But in all these representations Muslim princess transforms into a Christian bride with her consent "par amour", all of them recognize (dreit) rightness of Christianity and Islam is the (tort) wrong. Their transformation is not because of the Christian world's power. On the contrary the Muslims are still powerful at that time; but what lies under this change should be a very strong will to install the ideal world peace and the universal order under the hegemonic leadership of the Western Christian World<sup>66</sup>. Mohja Kahf, in 1993 in a lecture on *Roland* epic in Rutgers

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<sup>62</sup> Kahf Ibid.41

<sup>63</sup> Kahf Ibid.41

<sup>64</sup> Kahf Ibid.42

<sup>65</sup> Daniel, Ibid.79

<sup>66</sup> Kahf, Ibid.46

university, wants her students to make prediction about Bramimonde's character before the lecture about *Chanson de Roland* and their answers are like that, she may be "an oppressed and silent, closed woman... etc." like the children in Cohen and Peery's study. They describe the modern myth of the Muslim woman<sup>67</sup> constituted by Orientalist works, which are basic instruments to orientalise the Orient<sup>68</sup>.

### 1.2.2. Political Changes Determine the Discourse; softer characters

In *La Prise d'Orange* generally referred to collectively as the *Geste de Guillaume d'Orange*, William, the Christian knight and the hero loves the Muslim Queen Orable but she doesn't know about him and his love. To find her, he enters her country by disguising but he is noticed and imprisoned. The Queen visits him in the prison and promises to release him and his friends, if he marry her, also she will tergiversate, so her marriage with King Tibalt would be invalid. William takes over the palace and Orable gives him the palace as dowry when they get married.

In Wolfram von Eschenbach's *Willeham* (before 1200s A.D.) Orable's unfinished story continues and she is turned into a saint. She is Gyburc here, the ideal woman. Gyburc's father the King Terramer and her ex-husband the King Tibalt set a great war to take her back but Gyburc, William, and William's all family and King of France, are all armoured to fight them. Before the war she advices the knights to show mercy to the Saracens when they are enslaved. She speaks on the merits of the Chivalry. Wolfram didn't negate her attitude and calls her as a saint in his supplication. Above all he also describes Tibalt's attack as a result of his love and sorrow and the reasons that activates and motivates Tibalt are acceptable, as a human being, to Wolfram.

Crusaders divided world into two, Christians against Saracens. But in 13th century after the Mongolian invasion, they noticed that there is a pagan world beyond Islam. For instance in Wolfram's *Parzival* (the pearl) (1197-1210) the hero's father Gahmuret won his fame by fighting in the name of the Caliph of Baghdad, but still the epic catches the sympathy of the audience. Such a situation is impossible for

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<sup>67</sup> Kahf, Ibid.14

<sup>68</sup> Said, Ibid.19

*The Song of Roland*<sup>69</sup>. In *Parzival* Gahmuret (courageous French) is disturbed from Zazamanc's black skins but it is true that he is pleased when the Emir's wife kisses him, unlike Roland's disgust for "the people having nothing white without their teeth". Gahmuret is a traveller knight, not a knight living in a country and lives in cosmopolite world that means he should travel and see the other cities of Islam.

The Zazamanc queen Balekane is a black woman and Gahmuret mentions about her skin in 14th passage (line 25) but he also adds her bravery when she defends her kingdom. He praises her purity, love, faith and sorrow. For Gahmuret with all these features, Balekane deserves being loved as much as a Christian woman. Wolfram gives her reverence and she is not termagant. Gahmuret's first wife is a Christian, Herzeloide. According to Marion E. Gibbs<sup>70</sup>, Herzeloide and Balekane are identical for their "perfect womanhood", their love for Gahmuret and their suffrage. All those differences between *Roland* and *Parzival* means something changed from Tuold's or Orderic's time to Wolfram's time<sup>71</sup>.

Wolfram's tolerance for interreligious marriage seems to be rooted in his tendency to cosmopolitanism and universality. But the hatred for interreligious marriage was still alive even 150 years after Wolfram<sup>72</sup>. The Ottoman Sultan Orhan Gazi married Roman Empire's daughter Theodora and none of them changed their religion. This marriage was worrying for the Christians but Ottoman's power, invasions and good economic relations were prior to the theological worries<sup>73</sup>. Nevertheless it was hard to bear for the European society.

A negatory story of interreligious marriage takes place in Chaucer's (end of 14. c.) *Canterbury Tales*. The Man of the Law tells about the story of Constance, daughter of the Roman Empire, and The Sultan of Syra. The Sultan falls in love with Constance, accepts her religion in order to marry her. His mother, the Sultana seems to accept this marriage and waits until the wedding; she gets the sultan murdered and the all others who had changed their religion. The Sultana is again a termagant, and Satan helps her as he is Muslim too, from the Lawyer's point. She is merciless, but

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<sup>69</sup> Kahf, Ibid.47

<sup>70</sup> Kahf, Ibid. 47

<sup>71</sup> Kahf, Ibid.48

<sup>72</sup> Kahf, Ibid.52

<sup>73</sup> Kahf, Ibid.52

however she forgives Constance's life and leaves her to the sea, lets her to go her homeland if she can. Sultana's success means the last unsuccessful attack of the Crusaders. The last political scraps of Crusader states were three centuries before Chaucer<sup>74</sup>.

Chaucer's *The Man of the Law* is not tolerant to interreligious marriage like Wolfram but interestingly we can find the same tolerance to it in an Arabian-Persian origin epic-romance before Wolfram, *Floire et Blancheflor* (about 1155-1170)<sup>75</sup>. (Many translations had been made from Arabic to Latin in 12th century and romances transformed into a European form.) Prince Floire's mother is a righteous Saracen woman. Blancheflor is a Christian woman and a servant grow up in Floire's family. When Floire's love for Blancheflor was noticed, Blancheflor was sent away, and the king she was sent to, closed her to the ladies' rooms with his other concubines. This is probably the first prototype of the Harem, taking place in Western works later<sup>76</sup>. But Mohja Kahf states that this building reminds Tower of Virgins in Ester's story taking place in Bible much more than a place belonging to Islamic order<sup>77</sup>. And underlines that Floire's father is a Muslim king and in his country no woman is closed to any area or place and they are seen everywhere.

Many Muslim woman from lower class helped Floire to find his beloved Blancheflor, the surrounding of the story was full of Muslim elements, but until the moment it was changed according to the will of the ideological superstructure of Mediavel Church. Floire finds his beloved; he not only accepts her religion but also gets murder everyone who rejects her religion, although he was an extremely gentle character before<sup>78</sup>.

Another epic-romance like the one mentioned above is *Aucassin et Nicolette* (about 1200s). Aucassin is Christian and Nicolette is a Saracen woman, but there is no overemphasis about their belief. Aucassin ignores all his father's warnings and doesn't care about heaven and Nicolette is a Saracen but she is a baptised girl at the same time. She is bought from Saracens, her real father, king of the Carthage founds

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<sup>74</sup> Kahf, Ibid. 54

<sup>75</sup> Bolton, Ibid.78

<sup>76</sup> Kahf, Ibid.55

<sup>77</sup> Kahf, Ibid.55

<sup>78</sup> Kahf, Ibid.57

her after long years and he is very happy to find her although she is baptised and had not known a religion without Christianity<sup>79</sup>. King's Saracen wife helps Nicolette to reunite with Aucassin. Nicolette and Aucassin physically share similar features, fair curly hair and fair skin. It seems that no one cares about the other's belief and Saracens are equal to people of any other belief taking place at that time<sup>80</sup>. Nicolette is an active and heroic girl in the story but she is not drawn as a lustrous or termagant like Floripas or Josian.

### 1.2.3. Common Features of Medieval Saracen (Muslim) Women

What determines the position of the women in the Medieval texts is the political changes. From 711 to 1095 a hatred for Muslims was developed in discourse and with Crusaders this discursive hatred was converted into action. But the unsuccessful activities and with the Mongol Invasions, Saracens' availability in Europe was nearly accepted but just for their power. Norman Daniel shows the meaning beyond the usage of Saracens below:

The word *Saracen* came into use in late antiquity in both Greek and Latin, and meant simply 'Arab'. After the rise of Islam and throughout the Middle Ages, academic or historical writers used *Saracen* to mean 'Arab' or 'Muslim', or both, according to context. 'Saracen' in the sense of 'Muslim' gave place to 'Turk' with the rise of the Ottomans.<sup>81</sup>

Muslim woman in the medieval texts is a powerful and active woman but within the text she is changed and calmed with Christianity as it is obvious with the examples given before. No woman, Christian or Frenk, is powerful like them and Saracen women are in high positions. The will to change them is not to domesticate them like 18th or 19th centuries orientalist attempts, but to assimilate them and make similar to Christian women. It was a way of taking under control. Frenks don't have a woman equal to Bramimonde, Gyburc is the only Queen in the Orange and it seems she is a better queen than King Lois' wife. Balekane is a Queen and she gives the status of a king to Gahmuret.

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<sup>79</sup> Kahf, Ibid.59

<sup>80</sup> Kahf, Ibid.60

<sup>81</sup> Norman Daniel, *Heroes and Saracens: An Interpretation of the Chanson de Geste*. Edinburgh U.P., Edinburgh 1984. P.8

"Saracen Princesses in love" are in a higher position than the other women in their time and even the Sultana of the Syria and Nicolette<sup>82</sup>. All these characters are "normal" like Europeans but their difference is that they behave like men and they do (*tort*) unjust things. But their "dominant nature"<sup>83</sup> is domesticated by conversion to Christianity. Every time before giving shelter to the Islamic elements in their society, they form it according to their will and this reminds their orientalisng and colonising activities in 18th and 19th centuries<sup>84</sup>.

### **1.3.MUSLİM WOMAN IN RENAISSANCE TEXTS**

#### **1.3.1. Historical Background**

In this period it is hard to talk about a homogeneous discourse like medieval times. It does not resemble either colonial or modern times but it plants the seeds of the modern myth of the Muslim woman at the same time. Here, it is beneficial to know the political developments of era. It is a time that urbanization rate is high in Europe and the nation based states emerged, the ideology of theological union of Christendom ends, with Reformation two different groups Catholics and Protestants emerges and naturally the power of the Church diminishes<sup>85</sup>.

Terms like secularization, changing roles, women's position and sharing the works according to gender, growth of middle-class, individualism, domestication, etc. shows the heterogeneous structure of the era. As a result the various discourses on Islam comes from many sources. In this period Europe's power and economy seemingly increase, but in a slow rate and Islamic states' power diminishes slowly but not so apparent yet. Muslim states in Europe and the others close to Europe fall down and European states begin to extend through trans-oceanic territories. The years between 1492 and 1699 draw a meaningful frame for that period<sup>86</sup>.

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<sup>82</sup> Kahf, Ibid.62

<sup>83</sup> Warren, Ibid. 357

<sup>84</sup> Kahf, Ibid 65

<sup>85</sup> Halil İnalçık. *Rönesans Avrupası: Türkiye'nin Batı Medeniyetiyle Özdeşleşme Süreci* İşBankası yay. İstanbul 2011. p.157-158.

<sup>86</sup> Kahf, Ibid. 68



Firstly, Girnata (Granada) was taken by King and Queen of the Castile and Muslim existence in Spain ended. The second event is that the Ottoman Empire quitted Hungary, Croatia, and Slovenia to Austria with Treaty of Karlowitz, so that the Ottoman presence in Eastern Europe ended. And there is a touchstone between these two occurrences. It is Inebahtı Sea War in which the Ottoman Navy was defeated terribly by the United European Navy in 1571. But the next year the Turkish regent Abdülmelik beat back the all military attacks from every part of the Europe. That means it was a period that Europe was not world's master yet and the Muslims were on the world scene still<sup>87</sup>.

As a result of the political base of that time there are paradoxical characters. Sycorax is a rare, and may be the unique, silent character in European imagination until 17th century who takes place in William Shakespeare's play *The Tempest*. Abena Busia<sup>88</sup> evaluates the play as a colonist metaphor and she claims that Sycorax is intentionally absent in the play<sup>89</sup>. Her son is the legal owner of the island but he is an evil boy and needs to be ordered by his masters. She is described as a witch, and she had died before the play began. She is absent but her evil is still alive, her son Caliban's (the servant) evil, reminds of her to the audience. Her image includes the early clues of the future image of the Muslim woman<sup>90</sup>.

In the same period two other plays are *The Knight of Malta* (1619, on stage) and *The White Devil* (1612). The women characters in these plays, named Zanthia in the first play and Zanche in the latter, are black skinned Maghribi women ("blackamoore"). Each of them is very talkative and for e.g. Zanche in the middle of the play takes an axe and kills the European man. She is the servant of *The White Devil* of the play. There are many Muslim woman representations at the same time and most of them are alike but as Mohja Kahf stated it who could have predicted that Sycorax will be the image of the future representations, not Zanthia?<sup>91</sup>

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<sup>87</sup> Kahf, Ibid.69

<sup>88</sup> Busia is the co-director of Women Writing Africa Project and is also currently an associate professor at Rutgers University

<sup>89</sup> Kahf, Ibid.70

<sup>90</sup> Kahf, Ibid.70

<sup>91</sup> Kahf, Ibid.71

### 1.3.2. A Soft Image of Muslim woman in Italian originated texts

The characters who will be mentioned about here take place in Giovanni Boccaccio' *Il Decameron* (1348-1358) and *Tamburlaine* by Christopher Marlowe (1587-1590). Before telling about them it should be underlined that Italy has a different relation with Ottoman when compared with other European states. It is caused by Italy's geographical location and Ottoman's hegemony over the world-trade routes. Italy is indebted its wealth and welfare to its fine relations with the Ottoman Empire and so their discourse and attitude towards Islam is reflected in its softer Muslim woman character. In most of this period (until the discovery of new routes to the eastern part of the world and discovery of America) the Ottoman Empire was the dominant power all over the World. Italy was the mediator state between Europe and the Ottoman, until Portugal began to import gold, ivory and slaves from the west coasts of Africa after 1415.

As Italian originated texts constitute most of the Western written tradition, its attitude is evaluated as "Western attitude" in general<sup>92</sup>. Maxime Rodinson states that In Italy every city state used to take help from Ottoman to beat their rivals, for that reason Ottoman Turks were counted as Europeans<sup>93</sup>.

Like Italy Boccaccio is a mediator, between Medieval Age and the Renaissance. Muslim women figures in *Il Decameron* are not sized with their belief, and their sexuality is not at the centre. Alatiel's story is told by Pamfilo in the seventh story of the second day. Alatiel, daughter of the Sultan of the Babylon, departs her country and takes road to her prospective husband. The ship carrying her run aground in Italy coasts and She is detained for her beauty. She is given from one man to another for nine times, but however she manages to hide her real identity and she makes plans with her bridesmaids and succeeds in escaping to her homeland<sup>94</sup>. Somehow she persuades her fiancé to her virginity and they get married after all. Despite all contradictory situations her belief does not matter and she is as cunning and brave as a European lady.

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<sup>92</sup> Kahf, Ibid.73

<sup>93</sup> Maxime Rodinson, *Europe and the Mystique of Islam*, Washington U.P., Washington 1987p.35

<sup>94</sup> Kahf, Ibid.74

Another story from the same work is about the love between daughter of King of the Tunis and the Sicilian Christian Prince Gerbino, told by Elisa in the fourth story of the fourth day in *Il Decameron*. The Princess was about to get married to the king of the Granada and Gerbino follows the ship conveying his beloved. Gerbino's grandfather King Guglielmo promises to the King of the Tunis that the ship conveying the Princess will get passed safely. But Gerbino catches the ship and the Saracens accompanying the Princess, kills her in front of Gerbino's eyes and pushes her dead body from the deck to the sea. Guglielmo, not to be mentioned as a fraudulent King, gets Gerbino killed and he doesn't mind staying without a successor<sup>95</sup>.

Saracen or Christian, both kings are equal in virtue and Princess is neither termagant nor the traitor of her father and her country. The ninth story of the second day tells about the Genoese woman who was blamed and doomed to death by her husband. She fled to Alexandria disguised in man clothes and served to the Sultan, until she found the man who caused her to be blamed. She won her husband again and turned to her home as a rich woman. This happy end begins with a big trade fair under the Sultan's auspices<sup>96</sup>. This Fair is constituted of Christians and Saracens and women. World trade and the Mediterranean Bazaar are the common interests in this relation between Italians and the Muslims. But, however, Christian or Muslim women are still commoditized and are like a piece of changing goods in this big bazaar<sup>97</sup>.

In *Tamburlaine*, all the women characters, Zenocrate, Zabine, bridesmaids, Olympia, Damascus virgins or Turkish concubines, are representations of the gender diversity and they carry any clues of distinction for their gender or religion. Zenocrate is portrayed with representations of sorrowful royal virgin, faithful wife, good mother and dignified queen. She is an Elizabethan era woman full of fear of God<sup>98</sup>. Zabine, the Turkish Queen is a virtuous and faithful woman and she ends her life after her husband Bayezid, who was a virtuous man and preferred death to a life under slavery.

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<sup>95</sup> Kahf, Ibid.74

<sup>96</sup> Kahf, Ibid.75

<sup>97</sup> Kahf, Ibid.77

<sup>98</sup>Una M.Ellis-Former, 149 in Kahf, Ibid. 85

She and her husband are praised by Zenocrate and she criticizes Tamburlaine for his slandering. But even when she criticises her husband, she praises his soul's dignities and her criticism means nothing more than a weak complaint<sup>99</sup>.

One striking feature common the narrative of the Renaissance is the description of the beauty of the women with precious metals like pearl, silver, gold, ivory, sapphire and so on. It was the Elizabethan era that women were described with the precious minerals in the love sonnets. In Tamburlaine Zenocrate's beauty is told with those elements, "her silver coloured hair", "pearl and sapphire tears", and especially "ivory skin"<sup>100</sup>. It is hard to find a religious discrimination and both Christian and Muslim woman are described like that. Mohja Kahf states what is to be pointed out is that while Zenocrate was moving forward in highly mixed Islamic geography Timurlenk detained her, this situation reminds Europe's will to disrupt the trade routes in Muslims' hands<sup>101</sup>.

### 1.3.3. Ambiguous Characters

In Medieval times Muslim Woman character was a powerful and frightening representation of a powerful and frightening religion. When a change began in this balance of power between Europe and the Muslims between the 15th -17th centuries, her representation evolved into two forms. In the first form Muslim woman is still equal to her European fellows; Zenocrate is a good example to this form. In the second form her presence in the textual meaning is reduced to an ambiguous character. Torquato Tasso's *Gerusalemme Liberata* exemplifies it best. He handles theme of "the Muslim Princess in love" and presents three ambiguous stories each of them ends differently<sup>102</sup>.

The first one is Altomoro's faithful wife. She is resembled to Hector's wife Andromache by critics<sup>103</sup> but in the story she remains like a provocative that should be overwhelmed for the harmony of the story. The second is Princess Erminia, daughter of the King of Antakya.

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<sup>99</sup> Kahf, Ibid. 83

<sup>100</sup> Kahf, Ibid. 85

<sup>101</sup> Kahf, Ibid. 85

<sup>102</sup> Ibid. 89

<sup>103</sup> Walter Stephens, 1989. "Saint Paul Among the Amazons: Gender and Authority in *Gerusalemme Liberata*". in *Discourse of Authority in Medieval and Renaissance Literature*, p.176.

She is positioned on the Walls of the Castle and she is describing the war going on outside, to the Muslim master (reminding Bramimonde). She falls in love with the brave Christian Knight Tancred and she pursues her unrequited love. She moves to find her beloved and cure her enemies with her medical knowledge. All these features remind the previous frightening princesses but she is highly different.

Erminia is not lustrous nor betrays her father and her nation. She loves him but not before the defeat or Tancred is not under her Father's captivity. She falls in love with him after he defeats her father and takes possession of her lands. Neither has she taken place in war of taking Jerusalem back. Her beauty and fair skin is mentioned in this line: "the unique beauty of this (pagan!) angel faced virgin" (chp.7, stanza18). She is like an angel in her blue clothes, she is not baptised but indirectly mentioned. Tasso might not dare to declare it directly because of this ambiguous period<sup>104</sup>.

The third princess in the story is Clorinda, the other "pagan" girl with fair skin who is a warrior girl and takes place in the war for Jerusalem. This character's story is much more complex. Clorinda is represented as a man-like, "warrior virgin" and her chastity is underlined, that may be a useful strategy in order to not to reflect her as a lustrous woman. It shows the changing point of view towards women in Renaissance<sup>105</sup>. Clorinda is compared to Gildippe, a Christian virtuous woman in the story and Clorinda is mentioned to be as virtuous as Gildippe. She is unidentified object of the Tancred's love, sight and pursuit, in the war she dies with the hitting of Tancred's sword and she gives her last breath in his hands.

In the middle of her story her real identity makes story more complex. Clorinda was born as the daughter of the king of Ethiopia but her mother changed her with a darker skinned baby as Clorinda was fair and for the Queen it was hard to explain it to the King, who was extremely envious. So, Clorinda was grown up according to the traditions of Burgundy. Even after learning her origin, she remains faithful to her people but she is baptised with Tancred's sword. Tancred killed Clorinda without knowing her real identity but this end may be prepared to keep him

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<sup>104</sup> Kahf, Ibid. 90.

<sup>105</sup> Kahf, Ibid. 90.

far from this pagan woman, because according to the rules of the sacred Jerusalem a Christian Knight should avoid to capture his heart to a "pagan" virgin.

Clorinda's baptism is planned at the end, only a moment before her death. Mohja Kahf points out that this situation may reflect Tasso's opposition to the authorized ideology<sup>106</sup>, and it is true that at the beginning Experts on Tasso pointed out the ideological discrepancy in his work<sup>107</sup>. According to M.Kahf, while Tasso is describing the wealth and deepness of the Muslims, his empathy for them exceeds the limits of his ideology<sup>108</sup>.

The most striking woman in Tasso's work is the charming Princess Armida<sup>109</sup>. She imitates like a girl in trouble and she convinces fifty knights to help her. She brings them to her castle and bewitches them, but someone should save them and courageous Knight Rinaldo takes them back. But Princess admires Rinaldo and bewitches him, then she brings him to her Island in Atlantic, where she lives. Now, Rinaldo is willing to live under "captivity" in her "imperium of sensual pleasures"<sup>110</sup>.

The Commander Godfrey, in an image cut from heaven, reports that saving Rinaldo is necessary for Christians to reach their aim and sends two Knights to save Rinaldo. While moving forward in the Straits of the Gibraltar, these two Knights ask to the woman in the ship whether anyone had passed this point before and the woman replays that Ulysses had passed before and never turned back. She shows the faraway lands and says there are various people and they have different languages, customs and sharias (religious laws) (15.28).

And she foretells that ' a Genoese Knight' will pass over this point when the unknown territories are discovered and the heretical people of this territories are returned to the right religion. That means it is a long time that Christians are determined at removing this different sharia (from the time of Ulysses) which has consumed their power and so they are aware of the so many differences that should be taken under control or hegemony. By this way Tasso connects the discoveries of

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<sup>106</sup> Kahf, Ibid.93

<sup>107</sup> Stephens, Ibid. 174

<sup>108</sup> Kahf, Ibid 93

<sup>109</sup> Kahf, Ibid.93

<sup>110</sup> Kahf, Ibid.93

his time both to the heritage of the antique Greece and the Christendom. And indirectly he loads an ideological meaning upon the territorial expansion of the Europe<sup>111</sup>. On the other hand the word "imperium" is used for Armida's ruling, so it shows how those "others" are still powerful. And also it is used for Godfrey's authority (1.33)<sup>112</sup>. That may mean "the different Sharia" (Islam) and Christianity are nearly equal in power at that time. At the end of the poem Rinaldo brings salvation to Armida and Tasso puts the Virgin Mary's words into her mouth "*Ecco l'ancillatua*" (here is your servant) (Luke, 1:38). This situation led to wince and hesitation in Tasso Critics (commentators)<sup>113</sup>. To Mohja Kahf the discrepancies in the Tasso's poem shows the paradoxical attitude of the Italy towards Islam<sup>114</sup>.

Beside all this attitudes, an alternative route to the East; a "New World" of welfare changes Balances, it is discovery of America. The Muslim East was the primary enemy for the Christian West and to realise the ideals of Christendom, they were to beat this "pagan" enemy. Europeans sailed over the columns of Hercules in order to reach the east from a different and secret way. But on this way they discovered a new world for welfare; America. That historical incident stopped the all other efforts and they provided the burial of the Muslim superiority to the darkness of history<sup>115</sup>. In the 16th century the Ottoman's status in the World trading networks changed dramatically and their "overwhelming dominance" over the trade routes ended<sup>116</sup>. But, nevertheless Islam acquired an unequalled place in Europe's imagination.

#### **1.3.4. Zoraida, Image of Muslim Woman in The Future**

Zoraida is the Maghrebi woman in *Don Quixote*. The relation of Spain with Muslims have been different from other European countries as they have been living together for a long time and they wiped Moriscos (Muslims living in Spain) from Spain with despotism. Before 16th century Moriscos were under protection via Granada Capitulations but ration of accepting Christianity was low, according to the

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<sup>111</sup> Kahf, Ibid.94

<sup>112</sup> Stephens, Ibid.194

<sup>113</sup> A.Bartlett Giarnatti, *The Earthly Paradise and the Renaissance Epic*. Princeton U.P., Princeton 1966. p.209

<sup>114</sup> Kahf, Ibid.94

<sup>115</sup> Kahf, Ibid.94

<sup>116</sup> Stephen. J. Lee, *Aspects of European History 1494-1789*. Methuen, New York 978. p.86

Kings. At the beginning of the 16th century the King compelled the Saracens in the Castily to be baptised and otherwise they were to be exiled.<sup>117</sup> They tried to persuade both with pen and sword but the result was not successful.<sup>118</sup>

In 1524 the same ultimatum was given to the Valencia and Aragon Moriscos, their traditions and language (Arabic) was forbidden. Pressures led to revolts and revolts led to more pressure in Spain. Until 17th century Kings practised various policies; from education, patience and tolerance to ghettoization, banning interreligious marriage and eunuch.<sup>119</sup> In 1609, Spain agreed on the deportation of all Moriscos and even the King ordered the public to forget the word "Moriscos".<sup>120</sup> Under these circumstances Muslim woman image, as she is the basic object of representation in European imagination, becomes more full of accusations.

The Muslim woman is silenced and her powerful image is upside down now but she is still the object of ideological struggle<sup>121</sup>. In *Don Quixote* the entrance of the Maghribi woman (Zoraida) to the hostel interrupts the polite conversation between Don Quixote and Don Fernando. This Muslim woman coming from the Maghribi lands is noticed by her appearance and her dress is the basic object that identifies her. Her dress is large enough to cover all her body and her head, and it is called *al malafa* which is an Arabic word. The usage of this word is a contradiction shows that, it is impossible to identify a Moriscos without terms belonging to her/his culture in Spanish and it seems that *Don Quixote* undermines the prohibitions about Moriscos on purpose.<sup>122</sup>

For the first time a Muslim woman's dressing keep attention and these are described as peculiar clothes and without their language it is hard to describe them. Seemingly Don Quixote and Don Fernando are in a modern and polite conversation and Zoraida's appearance represents the disorder in the society but Don Quixote's

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<sup>117</sup> Anwar G. Chejne, *Islam and the West The Moriscos, a Cultural and Social History*, State Uni. Of New York press, Albany 1983. p.7

<sup>118</sup> İbrahim Kalın, *Ben Öteki ve Ötesi*, İnsan Yay. İstanbul.2016. p.110

<sup>119</sup> Chejne, Ibid.13

<sup>120</sup> Chejne, Ibid.7

<sup>121</sup> Kahf, Ibid.99

<sup>122</sup> Kahf, Ibid.99



sanity is an allegory to the disorder in Spanish order.<sup>123</sup>But, however her peculiar description warns about the irreducible difference of being a Maghribi.

Zoraida is a turning point in Muslim woman representation. In the context of the Europe-Ottoman relations the discourse that produced the "termagant" Muslim woman was still alive but Spain had specific internal affairs with Muslim people. And as a result of this relation another specific representation came out in the form of Zoraida. The facts of the outsider world were returning the inside of the country to a hell. The Muslim Turks may have come to help their coreligionists; even the possibility of this idea was terrible enough for the Spanish Rulers.

In 1609, when the Phillip III. ordered exile for all the Moriscos, he was still anxious about how to "clean up the country from the infidels left behind and those succeeded in returning from the exile"<sup>124</sup>. In *Don Quixote*, page 385, Dorotea asks to the convict, who has just returned from the Maghribi country, about the woman in Moriscos dresses and wonders about her identity<sup>125</sup>. She says "Is this woman a Christian or a Maghribi? Her dress and her silence make us think that she is the person who we wished she weren't." Her dress and her silence are the two new and marked features and her veiling dress gets the Muslim woman out of the scene. She is present but absent, present but motionless and shows consent to the determination of her destiny, drawn by other people (Christian hero). A new theme comes into existence here what M. Kahf calls "the salved Muslim Virgin"<sup>126</sup>.

This theme overlaps with 'Muslim princess in love' in many aspects like accepting Christianity, treachery and abandoning her father, going to the country of Christians with the hero and so on. But she is not active directly and does not plan anything, she is not termagant and lustrous but compassionate and tender to find the right path (Christianity). Her sexuality is transformed into maternity of Virgin Mary, She sees 'Lala Maria' in her dream who shows her the path and then Zoraida offers help to Ruy Perez. After converting to Christianity her name becomes Maria. In Page 386 her name is called as "...Maria; Zoraida macange..." (p.665 in Spanish ed.) That

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<sup>123</sup> Kahf, Ibid.99

<sup>124</sup> Chejne, Ibid,13

<sup>125</sup> Miguel de Cervantes, *Don Quixote*. (trans. Walter Starkie) Signet, New York 1964.

<sup>126</sup> Kahf, Ibid,102

means she is Maria, ‘macange’ means ‘never existed’, Zoraida never existed, Moriscos or Muslims never existed on this land; it is denial of history, too.<sup>127</sup>

In Don Quixote Cervantes ridicules something cunningly, so it is hard to blame totally for the coming figure of the Muslim woman. But Zoraida includes some clues for the future as a transition figure and the political changes and experiences with Moriscos in Spanish territories exemplifies an early experience of colonial times.

### 1.3.5. The Issue of “Seraglio” or Harem in Western Literature

The Issue of Seraglio (or Harem) plays a vital role in the process of identifying the Islamic originated texts. Seraglio is not Islamic originated in practice, the term is associated with *serraculum* in Latin and *serara* in Italian and it means ‘to enclose’. The Seraglio firstly appeared in Ancient Greek and Rome, and also in Persian state and in India, then in Mediavel Byzantine for female organization<sup>128</sup>. Mohja Kahf points out that when the Arabs moved to those territories and the Turks demolished the Byzantine Empire, the new rulers easily adopted the old order of Seraglio and accepted the idea of a private place for women. The term is firstly used in 1581<sup>129</sup>. Etymologically it is Arabic but it carries the meaning loaded by Western discourse upon Islam. Its first usage in English is in 1634 (OED).

Even if, Renaissance provided a humanistic point of view for women for a period but the reformist preachers of the period insisted on the limits of women and advised the men to subjugate their women<sup>130</sup>. For that reason, to warn women about their area and remind their private space, discourse of seraglio was a useful one and an opportunity for the Europe<sup>131</sup>. It was a similar example for the new-developing gender paradigm in Europe. For the beginning, seraglio was a useful example to give messages to the Western women about their status and remind their luck about being Westerners but in the 18th century it became vast field to write about on its own. As Reina Lewis points out below,

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<sup>127</sup> Kahf, Ibid,102

<sup>128</sup> Ahmed, Ibid. 17

<sup>129</sup> Kahf, Ibid. 115

<sup>130</sup> Susan Groag Bell, *Women From the greeks to the French Revolution*. Stanford U.P., California 1973.P.200

<sup>131</sup> Kahf, Ibid. 117

There is no denying- as a topic, the harem sold books. From the eighteenth century on, whether you wrote about living in one, visiting one, or escaping from one, any book that had anything to do with the harem sold. Publishers knew it, booksellers knew it, readers knew it and authors knew it. And women the World over who had lived within the harem's segregating system knew it too. Not so entirely divorced from the conventions of Western culture as stereotypes of the isolated odalisque suggested, they cannily entitled their books with the evocative words 'harem', 'Turkish', 'Arabian' or 'princess' and pictured themselves in veils...<sup>132</sup>

It became the most popular topic to identify the Islamic World in European discourse, especially via travel writings. In 17th century there was a double-standard in representation of Muslim woman, In *The Knight of Malta* there are two outsider women characters different from each other but their origins mean they are both from the Islamic World. The Turkish princess Lusinda is a white skinned, beautiful woman and the *other*. Zanthia on the other hand is black skinned and represents a devilish nature. She is lustrous and hussy like Zanche in *The White Devil*. White and black Muslims differentiate in those texts.

Unlikely in Massinger's *The Renegado* (1624) Donusa, White skinned Muslim woman, is a combination of the old "termagant" and "dominant Muslim noblewoman". She is the White devil in the Muslim side. This is a conflicting character in herself. That means there isn't a uniformed transition between the representations of Muslim woman, but both a dominant woman character and seraglio together are advantageous and useful tools to criticise status of European women. In her speech with the eunuch Carazie, Donusa begins her words by saying she had heard that Christian women lived in more freedom than the women who were born there (in Muslim countries). But at the end of the conversation the case turns to the contrary and Muslim woman seems freer but her freedom is an unvirtuous one. She is depicted as unchaste and despotic. It is underlined that what gives her that freedom is her belief, and her religion is blamed for her hussy

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<sup>132</sup> Reina Lewis, *Women Travel and the Ottoman Harem: Rethinking Orientalism*. I.B.Tauris, New York 2004. p.12

behaviours. She is used to praise the Christian women and at the same time to give a message about the virtuous freedom of the Christian women.

Another seraglio (harem) character, Roxane, is the last of the “termagant”, hussy and aggressive characters in Western literature. In Racine’s *Bajazet* Roxane is the Muslim woman character like others living in the Seraglio. She is the cruel woman that tries to rule over Bajazet who is imprisoned into the Seraglio by the tyrant Sultan. The Sultan is physically absent throughout the play but his power is felt so strongly even without his presence. Bajazet, the Sultan’s brother, loves his cousin Atalide and Roxane loves Bajazet. Roxane is the affirmation figure for the male cruelty.

According to Mary Wollstonecraft mandatory-obedience mentality results in tendency to tyranny and slyness in women slaves.<sup>133</sup> Consequently, Roxane is cruel because she has interiorised the power ruling over the seraglio and master-slave status. But Roxane’s all plans and cruelty ends with her master’s one word. Roxane, Bajazet and Atalide all are murdered with Sultan’s order at the end of the play and Sultan’s judgement seems like God’s revenge and his authority sweep all but what remains is Roxane’s sadomasochist character in discourse of Moslem women representation<sup>134</sup>. Roxane is both cruel and even lower than Zanthia cognitively.

#### **4. ENLIGHTENMENT, ROMANTICISM AND MODERN TIMES**

##### **1.4.1. Political Changes in the Enlightenment Period**

The term Enlightenment belongs to 18th century when the Europe generally tried to get rid of the authority of the church. Politically many changes occurred; thirty year wars, passing to parliamentary system, diminishing power of the Church, all belong to that complex era. But at the same time it was beginning of the colonialism and Europe discovered the possessions of the third World. Europeans or Colonialists applied their dualistic (Cartesian-Descartes) philosophy to that World with a formulation of “Orient-Occident” or “they-us”.

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<sup>133</sup> Mary Wollstonecraft, *A Vindication of the Rights of Women*, Penguin Classics., England 2004. p.84

<sup>134</sup> Kahf. Ibid. 128

Europe, shaped itself by conflicting with different extensions of the Middle East, so this effort provided a substantial basis for the Orientalism<sup>135</sup>. And the position of women in Islamic societies is one of those extensions.

In 18th century beside the chaotic atmosphere inside the continent, Europeans did some treaties about the Eastern territories on the other hand. In 1763 Paris Peace Treaty was signed which showed that they have the authority to share the World according to their will<sup>136</sup>. And on the other hand English people already had obtained the monopoly on the African slave-trade with the Utrecht Treaty in 1713. With the profit they gained from this trade English-Navy was empowered and they captured most of the sea routes to the Asia.<sup>137</sup> But still Asia was not conquered and Muslim people were hard to subjugate unlike India or Africa.

By redefining Muslim woman and enslaving her in European territories was a new route to conquer Islamic people and their lands. So they were in need of Orientalising the East and in M. Yeğenoğlu's words the 'masculine mentality' of the West in order to rule over easily if the Orient was feminized. So it can be concluded that Muslim woman was the most appropriate theme to begin Orientalising. As Said maintained image of Orient was exotic, wild, charming and need to be tamed and ruled. It is like the new Muslim woman representation emerged in 18th century.

#### **1.4.2. The New Image of Muslim Woman in 18th Century**

In 18th century when Antoine Galland translated Arabian Nights, it became popular in a very short time and it was translated into English, too. Galland, especially emphasized the sexual details and the femininity <sup>138</sup> and modified the stories according to that times' European pleasure<sup>139</sup>. From that time a new representation for Muslim woman came into existence. Like the previous times Muslim woman is still feminine, more than it has ever been, but a rising silence and oppression is carefully underlined.

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<sup>135</sup> Ahmet Kayıntı, *Lawrence Durrell'in Eserleri Kişiliği ve Türkler*. Çizgi Yay. Konya 2015.s.186

<sup>136</sup> William Woodruff, *The Struggle for World Power 1500-* New York, St. Martins. 1960, p.66

<sup>137</sup> Kahf, Ibid.168

<sup>138</sup> Kabani, Ibid.34

<sup>139</sup> Kahf, Ibid.138

The term Seraglio or harem was used widely and more frequently because it was the best tool to describe the oppression that Muslim woman was under. With the Enlightenment seraglio or harem was despised as a place prison-like, contradictory to the spirit of the Enlightenment. It was a new object that provided a new way to criticise the Islam for the Western discourse. In this new trend Muslim woman is not active and she is closed to seraglio but her sexuality is still active and she is like an object symbolizing male power. Veil, another new symbol come into use, a new useful symbol, a metaphorically definitive one. In Western discourse which is a male point of view<sup>140</sup>, Muslim East is feminized and woman is the best representative to describe the east and create the Orient. As Said claimed she (Orient) was exotic, wild but obedient that was in need of being guided and ruled.

#### **1.4.3. Roxane in Her “New” Form**

18th century Enlightenment mentality rejects the Medieval Scholastic banishments and theory of the law of the nature was developed. At the beginning of that transition period polygamy and sexual issues in Islamic culture may have seemed rational to some Europeans, for e.g. Lady Mary Wortley Montague. She lived in Istanbul and witnessed the marriage and status of women in Ottoman society as her husband was the English Ambassador there. Lady Mary wrote many letters during her life in Turkish territories and she mentioned about Muslim women mostly, their marriages, life styles, relations and routines.

Lady Mary is one of that people believing in Law of the Nature –in which “nature” is at the centre of the universe and determines everything- and she evaluates sexuality and marriage in Islamic society as rational. As she is a ration-era personality she is positive about the active sexuality and marriage in Islam than the Christian insistence about celibacy.<sup>141</sup> Lady Mary, instead of revealing the faults of that society’s women, continually finds similarities with European woman. She does not negate seraglio like a prison or immoral place -but neither approves-, she is an observer, a western voice with tolerance maybe.

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<sup>140</sup> Yeğenoğlu, Ibid. 35

<sup>141</sup> Kahf. Ibid.138

So at the beginning of that transition period Islamic point of view about sexuality and marriage may have seem rational and compatible to nature but what they attacked was oppression of women via seraglio. To prove this oppression a literary writing-tradition was developed to portray seraglio as a place women where closed in and lived a dungeon life. First of them is Montesquieu's *Persian Letters*, written in 1721, recounting the experiences of two Persian noblemen, Usbek and Rica, who are traveling through France.

Usbek takes departure from Isfahan to France with his young friend Rica in 1711 and it would be a long journey for them. His five wives Zashi, Zéphis, Fatmé, Zélis and Roxane were left behind in his harem or seraglio with lots of black eunuchs to guard them. In this long-lasting journey, between 1712 and 1720, they sent many letters to their friends and mullahs. They mentioned about Western society, their aspects and especially French politics and Moors and with satiric comments about System of John Law. In progress of time, divergent confusions arise in their harem (Letter 139) beginning in 1717<sup>142</sup> and the chaos in harem reaches big dimensions. Usbek orders his head eunuch to take severe measures, but his order reaches late. A revolt ensues this chaotic atmosphere and ends with his favourite's death, Roxane's death. She commits suicide after her letter to her young lover was noticed.

In *Persian Letters* Montesquieu extends theory of Law of Nature to the basis of the government; while governing people their consent is vital and he shows seraglio as a place where the women are closed without their consent. So an unhappy community comes out. In letter 34 seraglio is an oppressive place for women with their veils, its curtains, sedan-chairs and its eunuchs; an unnatural place that alienates its inhabitants. In letter 38 even the master himself becomes alienated because of his jealousy and he cannot enjoy his life.

The master, Usbek is an educated person and criticises the old customs in Europe and Rika is a single man who is aware of the faults in that seraglio. But Usbek when the issue is his seraglio he contradictorily put aside his liberal thoughts and take shelter in religious excuses,<sup>143</sup> which is a method to blame Islam for women's condition. Roxane is the rebellious woman character in his seraglio and she

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<sup>142</sup> Montesquieu, *Persian Letters*, (English trans.) Penguin Books, London 1973. p.147

<sup>143</sup> Kahf, *Ibid.* 160

betrays her masters like others. She functions like a corrective character but still a minor one, what remains in mind is her image as an oppressed seraglio slave.

Her revolt is not an escaping or a more honoured life by becoming a Christian lady like Bramimonde or Almida but ends with a death in despair. She kills the guard who has killed her lover and she poisons herself, then writes a letter to Usbek to say she has amended his law to the Nature's Law. Roxane is used to approve natural law but Usbek and Rica are used to utter Montesquieu's comments and ideas about France<sup>144</sup>. Montesquieu not only use Muslim woman as a tool but also as a representation, because he describes the Persian woman physically as real. Medieval times' uncontrollable and intemperate Muslim woman figure converts into a passive and oppressed figure whose revolt is even used to abuse her in the 18<sup>th</sup> century literary tradition.

Another Roxane character is in Daniel Defoe's *The Fortunate Mistress, or Roxana* written in 1724. It is based on the previous Roxana tradition in French literature. In fact her name is not Roxane, moreover she is not important like the other nameless women in the ship. In the story the hero is a Maltese warrior and he appropriates a Turkish warship on the way to Egypt. Then he enslaves the women inside it and takes their trappings and Turkish dresses which means the Europeans will have the power to colonize the Eastern part of the world.<sup>145</sup>

The hero's royal beloved bought her within the other nameless women slaves. She wore fancy dresses and did an artificial oriental dance, the crowd of men watching her began to shout her "Roxana! Roxana!", she was named so absurdly. Her dance was artificial because it was adapted by a Parisian dancer. The Fortunate mistress has a daughter named Susanna who was missing for a long time. Roxana, when she found her daughter, was ought to keep her dress out of Susanna's sight because her dresses reminds her unchaste job. But unfortunately Susana saw it all went to worse, finally Roxana's story ends with a sequence of disastrous events.

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<sup>144</sup> Kahf, Ibid. 161

<sup>145</sup> Kahf, Ibid. 165



#### 1.4.4. Intertextuality and Fortifying the Discourse

As Said has put forward Imperialism's basic instrument is pen, and a vast literary tradition is installed gradually and he names it as the great cultural archieve<sup>146</sup>. An image of orient was created on the basis of the ideas belonging to the Occident, and it was a common image<sup>147</sup>. After Montesquieu's *Persian Letters* new texts followed the path he created and the discourse on Orient and Oriental woman was fortified step by step. Samuel Johnson wrote *Rasselas* in 1759, in which he presented his critics on the oppressive-closed systems. In *Rasselas* the emperor of Ethiopia closes all his children to a valley named as Happy Valley. It has everything people need in it and Prince Rasselas reaches all satisfaction in this perfect land. Consequently he becomes deprived of the "desire" he needs in life; so Prince runs away of the valley with his teacher, sister and concubine. In this text the emperor and the land are Oriental like Montesquieu's.

Jean Jacques Rousseau like other Enlightenment philosophers and the writers of the period takes role in inviting women to their private place; to their homes. His claim about women's liberty and comfort takes the issue a step further, according to Rousseau French gender organisation gave excessive liberty to women and this uncontrollable freedom awakens man as a result<sup>148</sup>. To prevent the danger of sexual love between two sexes, women should be separated and live in a private place and her world must be closed to all other men without her husband. But not as a person with her own choices, a private life but not according to her will.

Rousseau's suggestions and descriptions invokes a seraglio with a single woman, a wife that should be educated and prepared according to her husband's will. He writes in *Emile* that he wants an English woman that would be endowed with pleasant talents to entertain her prospective husband as a young Albanian was prepared for the Harem in Esfahan in chapter V, page 374. It is Usbek's harem, he implies, in *Persian Letters*<sup>149</sup>. So this intertextual reference fortifies the discourse on the seraglio woman and hence the Muslim woman as a slave. As Timothy Mitchell points out in *Colonising Egypt*, Orient is not a place but a series of representations

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<sup>146</sup> Said, *Culture and Imperialism*, Vintage, New York 1994, p.XXI

<sup>147</sup> Said, *Orientalism*,17

<sup>148</sup> Kahf, *Ibid*.174

<sup>149</sup> original *Lettres Persanes*

pretend to be the “essence” or truth of the east which has no reference without referring to the other representations<sup>150</sup>. By referring each other's texts, they fortify their references both with travel texts and imaginary books like Rousseau's *Persian Letters*, which was written without seeing Persia.

At the same century French Revolution occurred and Mary Antoniette's execution is another example to wipe out the aristocratic women from the man's private place; which is namely 'ruling the world'. By using that discourse English or European Woman is warned about her lucky and comfortable life because her master is not a tyrant like Usbek and she is not a slave in a seraglio within other slaves. Neither should she be an aristocratic woman like Mary Antoniette because ruling is business of men and she is not proper for it.

#### **1.4.5. Romanticism and Muslim Woman Representations**

Romantic Writers carry the representation a step further, like Rousseau. In the previous period, Muslim woman is a human-like character because she has not a specific personality or her own choices. She is under the reign of her tyrant, so silent and helpless. She is an obscure character, her beauty is not underlined, only her enslavement is emphasized. In the Romantic period, like in Byron's and Hugo's poems, she is charming and beautiful like a goddess (like Zoraida's White hands and silence). They can be named as Rousseau's heirs, because for Rousseau her beauty worth all. The warrior and brave romantic hero, despite all misfortunes and his bad destiny attempts to save that enslaved beauty.

In Lord Byron's works the Romantic hero attempts to save his desperate beloved from the Muslim tyrants hands as it will be handled in the following part. In Lord Byron's *Bride of Abydos* (1813) the woman character Zuleika is silent, motionless and cannot dare to react despite all her sorrow. It's a depiction that evokes as Sandra Gilbert and Susan Gubar name it a "selfless" woman<sup>151</sup>. And in the *Corsair*

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<sup>150</sup> Timothy Mitchell, *Colonising Egypt*. Cambridge U.P., London 1988. p31

<sup>151</sup> Sandra M. Gilbert and Susan Gubar. *The Madwoman in the Attic: The Women Writer and the Nineteenth Century Literary imagination*. Yale U.P., New Heaven 1979. p 21.

Gulnar is not mentioned with "she" but with "it" because for the hero she is more like an angel with her purity than a human being<sup>152</sup>.

In *Gaiour* Leila is the woman character who is killed by her husband upon her betrayal, to be analysed in the second chapter in detail. A desperate woman with her angel-like beauty and a cruel husband or master who enslaves that perfect beauty. Both of them need to be guarded and ruled with civilization, which evokes Napolyon's *civilisiatré missione*.

Absolutely, it is not a coincidence those literary works were written in the period of colonisation and Europe's attempts to rule over the World. While colonising the territories it is necessary to colonise the minds via discourse and texts in order to persuade people that the civilisation they need is in the West. In other words while occupying with guns, occupying the minds with pen is a necessary process for the Empire. And the Empire has always had its loyal pen-fighters in all periods, and Said names them like Empire's pens, like Dickens or Conrad.<sup>153</sup> And their texts step by step fortify each other as a continuation of the previous ones.

Victor Hugo, in *Claire de Lune*, illustrates dead women bodies drifting on the sea. He depicts a scene in which "Black slaves carrying heavy sacks on their back", these are harem girls like Leila, in the *Gaiour*. Hugo seems to sustain the tradition that Byron have initiated with Leila. Unfaithful wives or harem girls are get drowned and their dead bodies are thrown into the sea as a punishment. In Hugo's poems, the Muslim girls are as white as the Europeans and their white feet are described as "moon-like". In Hugo's *Sara le Baigneuse* the woman lying in her hammock plunges her "pied-d'albatre" (snow-white foot) into the water while dreaming a pair of ruby embroidered sandals on her foot. And a pair of shining eyes watching her among the trees, who probably is the poet himself<sup>154</sup>.

Another woman character from Romantics' pen is Safie in Marry Shelley's *Frankenstein or the Modern Prometheus* (1818). In the story of the Monster created by William Frankenstein, Safie is the Arab originated girl. Safie is not educated according to the European standards and she needs to be taught both in terms of

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<sup>152</sup> Kahf, Ibid. 193

<sup>153</sup> Said, *Culture and Imperialism*, XXI.

<sup>154</sup> Kahf, Ibid. 197

language and the knowledge about the World. She is educated with Volney's the *Ruins of Empire*. It is ironical that the Monster learns by watching Safie while she is educated by her lover Felix. More ironically the monster reads the *Paradise Lost* by Milton as if it is the real history of mankind.

In the thirteenth chapter Safie comes to the De Lacey's manor in a black garment covering all her body and her head<sup>155</sup>. She says the name 'Felix' without any other word as she does not know their language. She abandons her father who has betrayed Felix and didn't keep his promise. "She comes to learn the active-individuality... so she would become the Western angel of the family."<sup>156</sup> Gayatri C. Spivak identifies the monster with the Caliban –Sycorex' monster-like or deformed son in *The Tempest*- who is described like "not honoured with a human shape" by Prospero (1,2.283). According to Spivak:

This Caliban's education in (universal secular) humanity takes place through the monster's eavesdropping on the instruction of an Ariel—Safie, the Christianized "Arabian" to whom "a residence in Turkey was abhorrent" (*F*,p.121). In depicting Safie, Shelley uses some commonplaces of eighteenth-century liberalism that are shared by many today: Safie's Muslim father was a victim of (bad) Christian religious prejudice and yet was himself a wily and ungrateful man not as morally refined as her (good) Christian mother. Having tasted the emancipation of woman, Safie could not go home.<sup>157</sup>

As a mixed race Safie is a hopeful character to be saved but the monster -watching others from the cracks on the wall- himself has no chance like the harem girls looking from the lattice window<sup>158</sup>. She is a bond between the monster-like Muslim harem girls and the *emancipatory* Western paradigm. She becomes Felix's "sweet Arab" after being educated properly.

John M.Hobson approves, in *The Eastern Origins of Western Civilisation*, that with the instalment of the dichotomy of East and West, many oppositions were installed. Man represents the West and woman represents the East (Orient)."...because after the 1700's, East was feminine –weak and desperate-,

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<sup>155</sup> Mary Shelley, *Frankenstein or the Modern Prometheus*, St.Martins, New York 1992.p.121

<sup>156</sup> Kahf, Ibid. 201

<sup>157</sup> Gayatri Chakravoty Spivak. "Three Women's Texts and a Critique of Imperialism" *Race Writing and Difference*. Chicago:1985. p 257.

<sup>158</sup> Kahf, Ibid. 203

Western identity was built as patriarchal and powerful”<sup>159</sup>. As it is analysed above, after the Enlightenment period an Orientalist discourse grows upon the Eastern women which is a useful material in orientalising process and defining the Orient. All the works mentioned in this chapter are significant components of a literary tradition composed on Orient and women characters are the most operable devices to create a discourse. In the following chapter two works will be analysed, especially women characters and the impact of Orientalism and Romanticism.



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<sup>159</sup> John M.Hobson. *The Eastern Origins of Western Civilisation*. Cambridge U.P., Cambridge 2004.p. 24

## PART TWO: *GIAOUR AND AZIYADE*

### 2.1. LORD BYRON AND *GIAOUR*

George Gordon Noel Byron is a leading figure in Romantic Movement and regarded as one of the greatest poets in English Literature. He had a short life (1788-1824) of 36 years and he died of fever but he fitted into a short life so many voyages. Byron travelled to Portugal, Spain, Malta, Turkey, Greece and Albania the years between 1809 and 1811. After that he wrote his Turkish tales, *The Giaour*, *Bride of Abydos*, *The Corsair*, *Lara* and *Siege of Corinth* upon his return to England. In all of his tales women characters are suppressed and need a romantic (byronic) hero to save them. In the tale which will be held in this part, *The Giaour*, story passes in Albania which was under Ottoman polity and woman character is Turkish and a Muslim figure who was get drowned by her master for her betrayal. She is named Leila and she fell in love with the Giaour, the young Venetian. As it has been mentioned before Byron was a philhellenist and he was a dreamer of re-construction and revival of Greek Civilisation.

Lord Byron was an aristocrat and he inherited the title of 'lord' when he was only ten years old. But he lived with his mother in poverty and his father died when he was only five. He moved to Scotland with his mother Catherine Gordon and he got 'lord' title there. He had a Scottish Accent at early ages and he was always a rebellious character with excessive affairs in his life. May be for that reason

Lord Byron showed impact with his works as much as with his personality. Being a free thinker, supporter of liberation movements in Europe and not rarely rebellious of English life-style gave him the status of an outsider and struggling character. Not being accepted by the English upper class due to his writings against them made him avoid England. This situation and the interest of Romanticism for a new, wilder, untrammelled and "pure" nature, led him towards opposite of what his country is. This will be no other than the east, orient<sup>160</sup>.

Lord Byron dreamed an independent Greece and its subjection to Ottoman Empire had disturbed him. In the first lines of *The Giaour*, he laments for Greece in the lines below:

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<sup>160</sup> Seniha Gülderen-Krasnıqı-Salih Okumuş, "Study Of Lord Byron's The Turkish Tales In Terms Of Orientalism" *Türk Dili ve Edebiyatı Dergisi*, XLIX. p.197.

*No breath of air to break the wave  
That rolls below the Athenian's grave,  
That tomb ' which, gleaming o'er the cliff,  
First greets the homeward-veering skiff,  
High o'er the land he saved in vain —  
When shall such hero live again?*

A tomb above the rocks on the promontory, by some supposed the sepulchre of Themistocles<sup>161</sup>. This tomb greets newcomers whomever but now the land once he - Themistocles - took and made it a cradle for civilisation, is in the hands of the tyrants. And he saved it in vain and there is no such hero now to save it. From his first visit in 1809-1811, he was interested in the revolt in Greece. In 1823 he left for Greece again, in order to support the Greek revolutionaries financially and practically with the money he received from the sale of Newstead Abbey at Nottingham -his ancestral home-.<sup>162</sup> He had written "I have a presentiment I shall die in Greece" and he died in Missolonghi in April 1824 because of a fever. He supported the revival of the Hellenic idea and it had shaped partly his ideas about Turks or Muslims. On the other hand he was aware of the travel writings about them and it is possible to say his characters were shaped under the influence of the prototypes he had read or heard about.

Said states that "In the system of knowledge about the Orient, the Orient is place than a topos, a set of references, a congeries of characteristics, that seems have its origin in a quotation, or a fragment of a text, or a citation from someone's work on the Orient, or some bit of previous imagining, or an amalgam of all." <sup>163</sup> D. L. Macdonald writes that "Orientalism in Said's sense was being established in Byron's lifetime but the Orient Byron visited was already a textual universe."<sup>164</sup>

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<sup>161</sup> Lord Byron, *The Giaour: A Fragment of a Turkish Tale*, John Murray Edition, London 1813. Notes : p.65.

<sup>162</sup> *The Works of Lord Byron*, Wordsworth edition. Hertfordshire 1994. p.VII

<sup>163</sup> Said, *Orientalism*.177

<sup>164</sup> D. L. Macdonald "Orientalism and Eroticism in Byron and Merrill." *Pacific Coast Philology* vol.21 1986: p.60-64.

As Himmet Umunç pointed out:

“...it should be stressed that, for him, oriental exoticism signified as much erotic pursuits and gratification as wealth, plenty, carefree life, all kinds of pleasure, and a geography of paradisiac gardens with nightingales singing in them,<sup>8</sup> of palaces and seraglios with “glittering galleries,” and of “nymph-like” sultanas and concubines with “delicate limbs.”<sup>165</sup>

Byron put into words that he had read "Knolles, Cantimir-De Tott, Lady Montague, Hawkins's translation from Mignot's History of the Turks, the Arabian Nights, All travels or histories or books upon the East I could meet with, as well as Rycaut, before I was ten years old"<sup>166</sup>. He read history and fiction constantly from his childhood. In his two-year journey to Greece and Turkey he was in “the search for a phantasmagoric world, a visit to the realms of Beauty”<sup>167</sup> as Giovanna Franci said before. It seems he had partially realised his dreams, in Athens he fell in love with three sisters “who seemed to him like three goddesses”<sup>168</sup> But in Turkey the conditions were disappointing for him as far as it is seen in the paragraph below:

“The Turks take too much care of their women to permit them to be scrutinised; but I have lived a good deal with the Greeks, whose modern dialect I can converse in enough for my purposes. With the Turks I have also some male acquaintances – female society is out of the question”<sup>169</sup>.

He is irritated by that situation and may be for that reason:

“Byron's Oriental tales, beginning with *The Giaour* (1813) and culminating in cantos 5-8 of *Don Juan* (1821-23), which are equally fixated on the topos of the Oriental harem and on the figure of the veiled Eastern girl who stands as a synecdoche for the colonial other. These texts are underwritten by a narrative structure in which a male subject's attempts to "liberate" a female object from the tyranny of the harem is interrupted or arrested by a stereotypical patriarchal oppressor who blocks or thwarts the achievement of narrative desire in the possession of the woman. Seen in the eye of the Eastern other, however, these texts reveal

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<sup>165</sup> Himmet Umunç, “The Gateway To The East: Byron’s Fabulation Of Istanbul In An Oriental Context” *Hacettepe Üniversitesi Türkiyat Araştırmaları Dergisi*, 2012 Bahar sayı 16, p.226

<sup>166</sup> Louis Crompton. *Byron and Greek Love: Homophobia in Nineteenth-Century England*. California U.P, Berkeley 1985. p.111-112

<sup>167</sup> Giovanna Franci, “Byron’s Pilgrimage through Greece: Between Classical Ruins and Turkish Masquerade” ed. M.Byron Raizis. Athens: n.p. 1988, p.171

<sup>168</sup> Umunç, Ibid.227.

<sup>169</sup> Lord Byron, *Byron, A Self-Portrait: Letters and Diaries, 1798 to 1824*. Ed.Peter Quennell. Oxford University Press, Oxford 1990, p. 68.



their hidden ambivalences and imperial ambitions as documents that are implicated in the Orientalist program.”<sup>170</sup>

Lord Byron claimed that he based his story on a true story of a Turkish woman and a Venetian young man, he heard in Greece. As Said contends “Stories are at the heart of what explorers and novelists say about strange regions of the world...”<sup>171</sup> His stories are centred to miserable females need to be emancipated. For instance Hassan’s tyranny, Leila’s silence in *The Giaour* or Zuleika’s silence in *Bride of Abydos* and Gulnar’s cruel brothers in *The Corsair*. Especially beauty of the women characters and the seclusion they were exposed to are striking similarities.

### 2.1.1. Analysis of the *Giaour* and Leila’s Representation

The tale, one of the subjects of this study, *The Giaour* is narrated by four different voices: line 1-179 told by the storyteller, line 180-797 Turkish fisherman, 798-970 dialogue between the Christian monk and the fisherman takes place, and lines 971-1994 consists of Giaour’s confession. As Robert Fleckner underlines it different points of view give us the “conflicting points of view from which that plot could be viewed.”<sup>172</sup> The first narrator, Fisherman depicts Giaour from a Muslim point of view and he blames him for Hassan’s death with the line “*turban was cleft by the infidel’s sabre*”. Giaour himself is criticized of his insolence of the tradition and unfaithful actions driven by personal passion, but not due to his Christian religion.

As a result “This drives to the opinion shared by Hassan and the fisherman on judging the Giaour for not having morality and loving married woman going further on revenging the angry husband more than for not sharing the same religion”.<sup>173</sup> He is blamed for his passion for a married woman and at the same time Leila’s faithless action is worst because she performed it for a giaour;

*The faithless slave that broke her bower,*

*And worse than faithless, for a Giaour! (lines 535-536)*

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<sup>170</sup> Eric Meyer “I Know thee not, I Loathe thy Race”: Romantic Orientalism in the eye of the other, *ELH*, Vol. 58, No. 3 Autumn, 1991, pp. 659-660

<sup>171</sup> Edward Said, *Culture and Imperialism*. 1994. p. XII

<sup>172</sup> Robert F. Gleckner, *Byron and the Ruins of Paradise*, John Hopkins Press, Baltimore 1967, p. 101

<sup>173</sup> Krasniqi-Okumuş. Ibid. p. 203

Giaour means foreigner or infidel in Turkish and the young Venetian here is mentioned by using this word. He fell in love with the young slave Leila who reminds us Hugo's Claire with the narrators' depictions of her whiteness as in the lines below.

*She stood superior to them all,  
Hath swept the marble where **her feet**  
**Gleamed whiter than the mountain sleet**  
Ere from the cloud that gave it birth  
It fell, and caught one stain of earth.  
**The cygnet nobly walks the water;**  
**So moved on earth Circassia's daughter,**  
The loveliest bird of Frangestan ( 499-506)  
... Thus rose **fair Leila's whiter neck** (511)*

She is a Circassian girl with a charming beauty and probably she is representative of the harem girls of that time. Additionally, Leila resembles the courageous princesses those abandoned their king fathers for their heroes as it is narrated below:

*When Rhamazan's last sun was set,  
And flashing from each minaret  
Millions of lamps proclaim'd the feast  
Of Bairam through the boundless East.  
'Twas then she went as to the bath,  
Which Hassan vainly search'd in wrath,  
But she was flown her master's rage  
In likeness of a Georgian page;  
And far beyond the Moslem's power  
Had wrong'd him with the faithless Giaour. (449-458)*

She left under the cover of going to bath and disguised as a Georgian page. It is obvious that Byron was acquainted with the travel writings about the private life of the Ottomans and knew that under which circumstances their women were allowed to leave and Georgian page shows that at that time there were White skinned slaves in slave trade.<sup>174</sup>

In *Giaour*, Leila is the desperate woman, wife of the cruel Hassan, commits adultery with Gaiour and she was thrown into the sea in a sack and drowned as punishment to her disloyalty. Leila is not representation of only herself but the Oriental women's state in overall. At this point Giaour is presented as a superior being, as a person able to love and as civilized as to give a woman the appreciation she deserves:

*"The cold in clime are cold in blood,  
Their love can scarce deserve the name;  
But mine was like the lava flood  
That boils in Aetna's breast of flame"* (1099-1102)

For him Hassan didn't deserve Leila, but she was in need of a hero like Giaour himself:

*Thus high and graceful was her gait;  
Her heart as tender to her mate;  
Her mate — stern Hassan, who was he?  
Alas! that name was not for thee!* (515-518)

She is as elegant as the medieval princesses and brave enough to secretly meet her lover despite *stern Hassan*. But she is suppressed like all other Muslim women and she is not as powerful as Bramimonde, Melaz, Floripas or Josian and she isn't talkative but still a lustrous woman. She is as charming as the mysterious nature of the Orient and Leila's love has something common with the eastern spring which invites Giaour. He cannot resist like Loti and like other western characters who search for love affairs with the Oriental women.

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<sup>174</sup> Onur Bilge Kula, *Batı Edebiyatında Oryantalizm II*. İş Bankası Kültür Yay., İstanbul 2011.p.478

*As rising on its purple wing  
The insect-queen of eastern spring,  
O'er emerald meadows of Kashmeer  
Invites the young pursuer near,  
And leads him on from flower to flower  
A weary chase and wasted hour,  
Then leaves him, as it soars on high,  
With panting heart and tearful eye:  
So Beauty lures the full-grown child  
With hue as bright, and wing as wild; (388-397)*

Oriental woman's beauty attracts him but like an insect-queen leaves him while taking him to the top of the pleasure. Leila is mysterious and charming but Giaour knows that relation will end with sorrow and tear, as it is described in the lines below:

*A chase of idle hopes and fears,  
Begun in folly, closed in tears.  
If won, to equal ills betrayed,  
Woe waits the insect and the maid,*

Leila has timid glance in her eyes, carries fear in her eyes, despite their seclusion, their glance carry some meaning and beam for those strangers like Loti and Giaour. It is a glance that carries love and passion, which Hassan or Abeddin Effendi (in *Aziyade* master of *Aziyade*) were never able to achieve.

*Her eye's dark charm 'twere vain to tell,  
But gaze on that of the Gazelle,  
It will assist thy fancy well,  
As large, as languishingly dark,  
But Soul beam'd forth in every spark  
That darted from beneath the lid,*

*Bright as the jewel of Giamschid<sup>175</sup> (473-479)*

*... Oh! who young Leila's glance could read*

*And keep that portion of his creed (487-488)*

The metaphors used for her beauty, *Gazella* and *jewel of Giamschid* carry something about her silent but precious nature that is unnoticed or may be not cared by the master or owner. Hassan is fond of Leila but not for her love or beauty, her presence honoured him as a good or wealth he possessed. For that reason, what hurt him was her betrayal and he lost one of his goods and she had no right to do a free choice, but only to belong her master. But she was precious for her hero or Giaour and her availability meant happiness and spark of life to him. He was not cruel or pitiless like “stern Hassan”, she was like a morning star shining despite the sunlight.

*" She was a form of life and light —*

*" That seen — became a part of sight,*

*" And rose — where'er I turned mine eye —*

*" The Morning-star of Memory!*

*Giaour* underlines the seclusion and suppression over the Oriental women and he rejects that point of view which reflects Leila as an object or a slave. She carries something more than being a harem girl, moreover she is the light of life for Giaour. It is pointed out that she was a soulless toy for her master and insignificant for her religion as a woman:

*Which saith, that woman is but dust,*

*A soulless toy for tyrant's lust? (489-490)*

Only Giaour is able to see the life spark in her soul or face and she is dear to him. Even Mufti's gaze, who is the representative of Islamic authority in each Muslim city, would be burnt and vanish in the eternal beauty in Leila's cheek.

*On her might Mufti's gaze, and own*

*That through her eye the Immortal shone*

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<sup>175</sup> The celebrated fabulous ruby of Sultan Giamschid, the embellisher of Istakhar; from its splendour, named Schebgerag, " the torch of night;" also, the " cup of the sun,".

*On her fair cheek's unfading hue,  
The young pomegranate's blossoms strew  
Their bloom in blushes ever new —  
Her hair in hyacinthie flow  
When left to roll its folds below;  
As midst her handmaids in the hall  
She stood superior to them all, (491-499)*

But Giaour also degrades the other handmaids who are probably female like her in the line *she stood superior to them all*. What makes her precious for him is her love, similarly for Loti Aziyadé was significant but he could easily degrade other women in harem or Constantinople (Seniha Hanum or Ayesha).

The last narrator, Giaour himself, admits his sin to the friar and he narrates his love for Leila. His defence is effective as he means his motivation for revenge was love; His revenge was proof of his love and his act was more precious than the word. It was a deed that he showed by killing Hassan, a heroic deed that makes him romantic.

*I lov'd her, friar! nay, adored —  
" But these are words that all can use —  
" I prov'd it more in deed than word —  
" There's blood upon that dinted sword —  
A stain it's steel can never lose: (1029-1032)*

He admits that his revenge would not be forgotten for him or may be for the people that know Hassan. But he revenged for love while Hassan killed Leila as he couldn't bear the feeling of loss.<sup>176</sup> Hassan is the tyranny that mentioned below, he had all things and even Leila was among his possessions but he couldn't possess her as Giaour did and her consent to Giaour was invaluable that Hassan couldn't obtain despite his power and excellence;

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<sup>176</sup> Krasniqi- Okumuş, Ibid.203

*"Twas shed for her, who died for me,*

*To me she gave her heart, that all*

*"Which tyranny can ne'er enthrall (1068-1069)*

Lord Byron created a romantic hero in his Works which is called "Byronic hero" and most of critics refer him as Byron himself. Because he lived as rebellious as his characters, not a revolt for a social or cultural conversion but for personal preferences and doing what he wants<sup>177</sup> regardless of the society or other elements. Giaour revenged Hassan for his love but he also confessed that if Leila had betrayed him he would have done the same thing

*" Still, ere thou dost condemn me — pause —*

*" Not mine the act, though I the cause;*

*" Yet did he but what I had done*

*" Had she been false to more than one ;*

*" Faithless to him — he gave the blow,*

*" But true to me — I laid him low;*

*" Howe'er deserv'd her doom might be,*

*" Her treachery was truth to me; 1060-1067*

Although she was faithless to Hassan, she was loyal to Giaour and what Hassan had done was caused by him, he was aware of it. Nonetheless she loved him and didn't betray him, so she didn't deserve that death according to him. It is his defence and his motivation for revenge, his love, is a kind of defence that shows him right for the audience or the reader.

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<sup>177</sup> Kula, Ibid.466

## 2.2. PIERRE LOTI AND AZIYADÉ

Julien Viaud, known as Pierre Loti in the world of letters, was a French Naval Officer living in Constantinople in winter of 1876-1877. He got used to Ottoman life style in a very short time and he defined himself as a ‘turcophile’. He accommodated in a hotel for a short time and then in a small house situated in a quiet point of Pera. Then he situated himself in Eyüp and he began to live like a Turk, wearing fez and caftan. He learned to speak the language of his neighbours and “So he began a process during which he ‘becomes quite slowly Turk without suspecting it’ and ‘at the end he feels for Turkey a little of the kind of the enthusiasm that he would feel for his own country.’”<sup>178</sup>

*Aziyadé*, the first work of Julien Viaud, alias Pierre Loti, consists of Loti’s letters to his friend Plunkett and his sister at Brightbury. The book initiates with a note about the letters, addressing as “Extract of notes and letters of a lieutenant of the English navy entered in the service of Turkey on May 10th, 1876 killed at the walls of Kars on October 27th, 1877”. His letters tell about his illicit love affair with a Circassian harem girl named Aziyadé. Its time belongs to the late period of the Ottoman. Aziyadé is one of the four wives of Abeddin (Abidin Efendi) Ottoman businessman. Loti firstly meets Aziyadé in Salonica, Abeddin transports his harem to Constantinople and after his appointment to the French patrol-ship Julien Viaud goes to Constantinople and his clandestine relationship with Aziyadé continues there.<sup>179</sup>

Loti and Aziyade’s first meeting conveys many clichés inherited by Oriental discourse, which may be described as a huge store defining Orientals. As Said underlined it, Western travellers were ready to be tempted by the exotic and mystic images they already had in their minds, like Flaubert or Nerval.<sup>180</sup> Loti describes the scene

“I had supposed myself so utterly alone, that I was strangely moved on noticing close to me, at the level of my head, behind thick bars of iron, a pair of great green eyes intent upon my own. The eyebrows were brown and met in a slight frown. Courage and candour were mingled in that glance, which was like a child’s, all innocence and youth. The Lady ... in the

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<sup>178</sup> Pierre Loti, *Aziyadé*.(trans. Marjorie Laurie) Amphora, Istanbul 2006.p.5.

<sup>179</sup> Loti. Ibid.6

<sup>180</sup> Said. *Orientalism*.180.



long stiff folds of a Turkish *fereje* (mantle) of green silk embroidered in silver. A White veil was arranged with care over her head,... the irises were of a vivid emerald, that seagreen hue celebrated by the Eastern poets of old.”<sup>181</sup>

With the geographical discoveries many terms were derived to identify the Orient. ‘Exoticism’ is one of the notions those are basically used for Orient, moreover there is a body of literature based on it. It firstly appeared in Rabelais<sup>182</sup>, *The Fourth Book (Le Quart Livre)* in 1552. Most of Loti’s works can be counted among postromantic and exotic writing.<sup>183</sup> *Aziyadé* was firstly published namelessly. In his second work, *Rarahu*, he presents it with “from *Aziyadé*’s writer”. In the third one, *Le Roman d’un Spahi*, he began to use name ‘Loti’ which is the name of a tropical flower, he heard from natives in Tahiti.

Loti was different from his pioneers like Hugo or Chateaubriand in terms of the reality of his stories. Hugo and Chateaubriand wrote about Orient although they had never been there. They depended on dreams, fantasies and what they had heard. Especially 19th century Orientalists give particular importance to women while othering the Orient. In 19th c. Europe became powerful and the powerful image of the Orient turned into a weak, illiterate and ignorant one.<sup>184</sup> And they used that useful instrument, Oriental woman. But however, Loti’s approach to women is superficial<sup>185</sup>. He cannot permeate to women’s soul deeply. He only focuses on eyes and brows while describing but there is no depth in it. Gide, Cocteau, Goncourt all underline that, Loti had a special interest in males but he veils it with woman characters.<sup>186</sup>

According to Orhan Koluğlu, a Loti specialist, Loti in his works is indifferent to his female lovers. They are like ghosts and had no activity in love. That shows he was homosexual.<sup>187</sup>

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<sup>181</sup> Loti. Ibid.14

<sup>182</sup> François Rabelais was a French Renaissance writer, humanist, physician, Renaissance humanist, Monk and Greek scholar.

<sup>183</sup> Mahide Güner Baydar, *Pierre Loti’nin Romanlarında Kadın Figürleri*, Ankara Üniversitesi Sosyal Bilimler Enstitüsü, Yayınlanmış Yüksek Lisans Tezi, Ankara 2011, s.7

<sup>184</sup> Baydar, Ibid.53

<sup>185</sup> Baydar, Ibid.58

<sup>186</sup> Baydar, Ibid.49-50

<sup>187</sup> Orhan Koloğlu, *Loti’nin Kadınları*, Dünya Yayınları, İstanbul, 1999. p.54-55.

It can be said that Loti couldn't dare to show his love for males or couldn't get the response he wished but he was able to portray the Orient via women because they were already suitable to be adapted to his imaginary love-affairs. An Oriental woman, in a Western man's imaginary world, is exotic, mysterious and cunning but she is convenient to be changed and to be assimilated<sup>188</sup>, or to submit a man's world of fantasies. She is already prone to all idleness and fantasies. Quella-Villeger claims that *Rarahu*, Fatou-Gaye and all other women characters of Loti were not real or referring only one woman. They were a kind of mixture of the women he met.<sup>189</sup> Hugo, Chateaubriand or Loti, their experiences were different but their instruments were common, the Oriental women.

Loti's first meeting with Samuel and Ahmet (male characters in *Aziyade* and Loti's close friends) is much impressive upon him. His describing and feelings makes the reader feel as if he encountered an attractive female and they are keen on to him like a lover, more than a master. A scene to exemplify it is with Samuel; In first part of the dairy in Salonica, XIV. Letter Loti tells the scene, while lying side by side Loti keeps Samuel's hand and it trembles inside Loti's hand. He asks Loti "What do you want with me?" "Some dark unspeakable suspicion had flashed through poor Samuel's hand. *In those ancient countries of the East all things are possible.*" May be it was his dream but it is shown as an Oriental defect. Orient and Oriental woman, both were suitable to build an image upon, as you wish.

Like Flaubert, Loti searches for something exciting in the Orient and he has an image already existent in his mind. He had a ruined past, his sister in part II (Solitude), in her letter mentions about Loti as "Poor dear little bird, so wayward, so disillusioned, tossed by every wind, deceived by every mirage, and never able to find a resting place for weary head and quivering wing." Orient is a new hope for having something liveable and lovable. In the first part, IX. Letter he says "On the ruins of my dead faith arose something akin to love. The Orient cast its glamour over this revival which took the form of a fever of the senses."

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<sup>188</sup> Baydar, Ibid.54

<sup>189</sup> Baydar, Ibid.25-26

For Loti everything is possible in East or Orient, because it was a place of realising dreams as well as a place of being suitable for all immoralities. Despite being married Aziyadé was ready for his love, she had no resistance to the situation and she was ready to cheat on her husband like all other Muslim women characters debated in the first chapter. In first part of the dairy in XII. Letter Loti says “she was not mine as yet. But all the barriers between us were down, save the material obstacles of her master’s presence and the iron grating at her window.”

### **2.2.1. Analysis of *Aziyadé* and her Representation**

Aziyadé and Orient are identified with each other so many times that, they replace each other. Aziyadé is exciting, adventurous, languor, luxurious and attractive at the same time. Loti describes her skiff “... heaped with cushions, silken rugs, and Turkish coverlets. It is fitted with every luxurious device that appeals to Oriental languor and is more like a floating bed than a boat.<sup>190</sup>” They spent many nights in this skiff and she is so comfortable as a single man. She and naval officer behave alike, her comfort is not less than his. Loti leaves Salonica upon an order and he was ordered to go Constantinople. He left Salonica and he was away from her now. He describes Constantinople as a city strange to him, although he says “...and of Stamboul, where Christians feared to trust themselves, I knew practically nothing.”<sup>191</sup>

Constantinople is full of European costumes and Loti says “the carriages and dresses of Europe jostling the costumes and vehicles of the East.” That means Ottoman was near to ending, because Constantinople was undergoing big changes and a transformation through a European identity. According to Said,

“The main battle in imperialism is over land, of course; but when it came to who owned the land, who had the right to settle and work on it, who kept it going who won it back, and who plans its future- these issues were reflected, contested and even for a time decided in narrative.”<sup>192</sup>

And additionally he contends that Loti was one of the writers serving for imperium. In the novel Loti serves for “Her Majesty”, which means British Kingdom, as a naval officer.

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<sup>190</sup> Loti, *Ibid.* 20

<sup>191</sup> Loti, *Ibid.* 38

<sup>192</sup> Said, *Culture and Imperialism*, p.XII.

Loti spends a long time in Constantinople without Aziyade and he settled in Eyoub under the name Arif Effendi. He was dressed as a Turk in traditional costumes and speaking their language. He says for Turkish people that “They knew perfectly well that Arif could not possibly be my name... But my Oriental pose no longer gave offence and they were pleased to call me by the name I had chosen.”<sup>193</sup> He underlines that Eyoub was a place that Christians couldn’t enter and he penetrated by appearing like a Muslim. He addresses his fantasies as ‘Oriental phantasmagoria’ which means that Orient itself has a potential to pull someone into a world of fantasies. He says “just for fun I am pretending to be a dervish” in his letter XXV.

He writes to his sister that he would rather continue his life of self-indulgence than marriage. He believed that anyone he marry would become unhappy, so he could not dare to marry any girl his sister would find, but contrarily he didn’t abstain hurting Aziyadé. She is already an Oriental woman, she is suitable for making real his fantasies or grounding on his world of fantasy. He says “I have come almost to love this girl, and it’s for her sake that I have turned Turk” in his 56th letter. And she is accustomed to bear any kind of hurt she would face, at least it would not be worse than to be one of the four wives of an old tradesman who is nearly absent in her life.

Loti’s informant is another Oriental woman, Kadija. This old Negress accompanied Aziyadé in Salonica for their secret meetings. She risked her life for her mistress many times and in Constantinople she is his informant again, she informed Loti that Aziyadé had come. Loti met Aziyadé and took her to his home which he prepared for them. She was shocked by Loti’s speech in Turkish and she used to stay for days with him with the help of other wives of Abeddin Effendi while he was away. Loti describes her and other wives and Abeddin Effendi below:

“You could search all Islam and never find a more unlucky husband than Abeddin Effendi. He is always away in Asia Minor, poor old gentleman, and his four wives are none of them over thirty. By some miracle, they are all of them thick as thieves and are pledged to secrecy concerning one another’s escapades.”<sup>194</sup>

Loti summarized Aziyadé’s principal occupations in a day like that, she used to plaster down her hair and “tinting her nails a brilliant orange”. Loti tells her routines

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<sup>193</sup> Loti, Ibid.61

<sup>194</sup> Loti, Ibid.71

and underlines that “She is idle, like all women brought up in Turkey. But she can do embroidery, make rose-water and write her name.” She seldom speaks, often smiles and never laughs ‘...so she is expert in this language of the eyes’. She has an ‘Oriental charm.’ He asks Aziyadé what does she do at her home and how did they get through the long days in the harem. She replies “it’s very dull.” She says she just used to think of him, look at his portrait and play with the lock of his hair. She also gave him her hair and got her hair cut for him but “She shuddered to think that she might suddenly die before it had grown again and she appear in the next World with a great lock shorn clean off by an infidel.” Loti wonders about her life before him and Aziyadé narrates to him:

“In those days Loti I was hardly more than a child. The first time I saw you, I had spent but ten moons in Abeddin’s harem and had not yet wearied of it. I stayed in my room, sitting on my divan, smoking cigarettes or hashish, or playing cards with Emineh, my maid, or listening to the queer stories about the black men’s country that Kadija tells so well.”

This paragraph tells so many about Ottoman women, mentions about her laziness, recklessness; moreover her being exploited ‘hardly more than a child’. But paradoxically those women of Abeddin Effendi are free enough to not to be named as suppressed. For instance Aziyade tells about another wife of Abeddin Effendi Ayesha, who is the most spiteful of four, according to Aziyadé. However she had to keep with other three ones “because she is so far the naughtiest. Once she actually let her lover into her room.”<sup>195</sup> They are as cunning and brave as Usbek’s wives in *Persian Letters* and termagant like Muslim women of Medieval texts but paradoxically silent as in modern times. Ayesha is like a termagant coming from Medieval times, like Muslim princess in love. But on the other hand, Aziyadé is like Zoraida in *Don Quixote*, silent but in need of a hero or lover to rescue her. As he narrates in the paragraph:

She was not mine as yet. But all the barriers between us were down, save the material obstacles of her master’s presence and the iron grating on her window. I spent my nights waiting for her, waiting for the moment, which was sometimes brief indeed, when I

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<sup>195</sup> Loti, Ibid.72.

might touch her arm through those grim bars, and in the darkness kiss her white hands, bedecked with Eastern rings.<sup>196</sup>

Her white hands are stretched out through the grim bars like Zoraida, and she is silent but consentient, too. She is full of with fear of being abandoned by Loti and she says “Benim djan senin, Loti. My soul is yours Loti. You are my God, my brother, my friend, my lover. When you go it will be the end of Aziyadé.”<sup>197</sup> She needs him to live.

It seems that Loti took the heritage of his ancestors over and combined most of types in his story via Abeddin Effendi’s harem. Aziyadé is the beautiful and charming woman with her brilliant white skin, like Claire or Zoraida and she is as honoured as medieval Christian woman but as silent as the Oriental Muslim woman. Another character Khadija, her loyal servant, is black and she is a minger character with her speech and intonation which is highly away from a lady’s soft and charming voice.

One of the four wives of Abeddin Effendi, Ayesha is the impudent character who has no fear or limit. This harem is a highly intriguing place and for many times Loti dreamed to slip into it, to see the place where his lover was living in. And once brave Ayesha let her lover to do it. Loti says the more he learned the Turkish customs, the more he realized how harsh it would had been. Aziyade many times consulted to Fenzile Hanum for it, who was the oldest and the most important lady in the harem, but they never realised it. Despite its all hardness and jeopardies Ayesha did it and that shows her impudent nature like all termagant characters in Western Literature.

With Ayesha’s coming the contagion first crept in, says Loti and in two years it had spread so rapidly that the old gentlemen’s house was ‘now a mere hotbed of intrigue with all the servants corrupted’. He resembles Abeddin Effendi’s house to a great cage and ‘despite its stout bars, is like a conjuring box, full of secret doors and back staircases. The captive birds can leave it with impunity, and fly off in every direction under the sun.’<sup>198</sup> But nevertheless, for her their harem is generally

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<sup>196</sup> Loti, Ibid.20

<sup>197</sup> Loti, Ibid.68

<sup>198</sup> Loti, Ibid.72.

considered a model one, because they bear with one another and keep such good terms. This model of harem depicts many characters which are worse than one another.

There is another woman character in Loti's story, Seniha; another young harem woman. He plans an affair with her. He sends Aziyadé to her harem and she leaves in tears, noting that she would come back when he wishes. It is not hard for him to find another woman to replace Aziyadé, in his words, in part III Letter 43, "Turkish woman, great ladies in particular, make little account of the fidelity they owe their lords." The next evening she got to Loti's home and he had perfumed whole house for the reception of notorious Seniha, the rake woman. Loti thinks for those kind of women, quoted from the same letter,

"The severe surveillance exercised by special male attendants and the fear of punishment are indispensable as deterrents. Always idle and bored to distraction, physically oppressed by the seclusion of the harem, they are ready to throw themselves at the head of any man they see,..."

However, it isn't clear enough whether women are guilty for their affairs or their masters for imprisoning them. If women are guilty it would be paradoxical for Loti, because he was eager to be with those women. Aziyadé, Seniha, Ayesha all are intriguing characters.

Loti seems not to have any desire for Seniha, he desired once when he saw her before but while she was next to him, her presence was odious to him. He feels remorse and longs for Aziyadé in her absence. He desires Aziyadé, his little lover but it is paradoxical enough, he wants a harem woman, already belonging to another man and one of those women he thought that deserving severe surveillance and fear of punishment, no matter her name is Aziyadé, Seniha or Ayesha. When he offered Seniha-hanum taking her to her house she replied that she already had an escort. Loti says "She was a woman who took no risks. An accommodating eunuch, doubtless accustomed to his mistress's escapades, and prepared for every emergency, was lurking somewhere near my door."<sup>199</sup>

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<sup>199</sup> Loti, Ibid.110

Loti, under the name Arif Effendi, and Aziyadé lived for three months in Eyoub, and Loti abandoned her on 27th of March. He went to England, his homeland in the story, as he was an English naval-officer dependent to Deerhound, name of the navy in the story. Loti witnessed the time of Russo-Turkish War 1877-1878, a conflict between the Ottoman Empire and Eastern Orthodox coalition led by the Russian Empire which originated in emerging 19th century Balkan nationalism. And in the story he leaves Istanbul, because his navy is called to Southampton. At first he was reluctant to leave Istanbul, even he consulted to the Ottoman army but however he gave up this idea and returned to England. Two months later, in a deep remorse Loti returned to Constantinople again, he looked for his old comrades, Achmet and Aziyadé. Achmet was probably dead, because he entered the army and went to Batum and his sister said they had no news of him since then.

Then, he looked for his little lover, to learn about about her he went to Khadija but she had already moved and he couldn't find her new address. Then he run to Aziyadé's house, on the way to her Street he encountered Khadija, she exclaimed 'ah!' when she saw him. She informed him about her death with blaming eyes and he felt a big grief. The conclusion part, ends with a news from the *Djeridei Havadis*: "The body of a young English naval officer, who recently enlisted in the Turkish army under the name of Arif-Ussam, has been found among those who were killed in the last battle of Kars." <sup>200</sup>

### **2.2.2. Historical Value of Aziyadé**

Julian Viaud witnessed a chaotic time in Ottoman, he encountered the unrest among Balkan Christians dependent to Ottoman. In 1876 a Bulgarian girl, who had converted into Islam before, was prevented to go the Office of the Mufti of Salonica by American council. This situation irritated the fanatics of the city and they met in a mosque and decided to kidnap the girl. Having heard about the situation, French and German consuls went to mosque to prevent them from realising their plan and consuls were killed there. French and German governments demanded retaliation and six men were condemned to death. Julien witnessed the execution of six persons. He

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<sup>200</sup> Loti, Ibid.174



reported this occasion to Parisian magazine *Monde Illustré*, so he was already known as an illustrator of his time, in France and an adventure seeker in Constantinople<sup>201</sup>.

In preface of the English edition Faruk Ersöz outlines the period:

“Throughout the development of the narrative, the reader recognizes the dethronement of Sultan Abdul Aziz, the short reign of Murad V, the enthronement of Abdul Hamid II, the proclamation of the Constitution, and the failure of the international conference convened in Istanbul to discuss the conjuncture in Balkans.”<sup>202</sup>

To Roland Barthes Julien is an illustrator of the Ottoman life, more than an adventure writer. His observations are dominant than his love affair. He informs the reader about the daily life in Ottoman, in fact, its value is in its historical attestation. “...The succession of the political events in the back ground lends a documentary value to this book.”<sup>203</sup>

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<sup>201</sup> Loti. *Ibid.* 5

<sup>202</sup> Loti. *Ibid.* 8

<sup>203</sup> Loti. *Ibid.* 7

## CONCLUSION

As Said have claimed “narrative” carries so many messages inside it. Both of the works carry the message that women need a western hero to rescue them and to find the love they deserve. Similarly Orient needs Occident to find the civilization it needs. Otherwise they are condemned to the barbarity and enslavement which is thought to be typical feature of the oriental societies. Muslim women characters are functional to give the message via their conditions because the life they live is like a punishment and they are exposed to that life as they live in Muslim societies. This is the summary of the ideological back ground of the Western discourse. Byron and Loti visited an already created world of narratives in the Orient which was half-imaginary, and they created women characters which were a composition of that already created textual universe. In real life, Loti loved a woman called Khadije (Hatice) in Constantinople, who is thought to be Aziyade in the novel, and it is known that she died because of her love and longing for Viaud, after his abandonment.

Byron, on the other hand, depicted a story he had heard in Greece and it may have sounded as real to him, seemingly, because he could easily narrate Leila’s hard life and Hassan’s cruelty. Circassian girls in Ottoman harems reflect a reality but their attitudes, description of their beauty and charm, and the chivalrous Western lovers are components of a created literary canon that was in the service of the Orientalising process. Loti (or Ariff Effendi) and Giaour, both have illicit love affairs with an Oriental woman. Loti despises other Oriental women for their love affairs but his pure lover Aziyadé does the same thing. On the other hand Giaour revenges for his lover who was thrown into the sea for her unfaithful act but he says he would do the same thing and kill Leila like Hassan, if she had betrayed him. What is oppressive here is the male point of view but not the religion itself. Like all other stories written about or in the Orient the women characters are volunteer to seduce the stranger coming from West or Occident and “after all, in the British collective imagination, sexual excess and the Orient were inextricable.”<sup>204</sup>

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<sup>204</sup> Jeffrey L. Schenider, “Secret Sins of the Orient” *College English*, vol.65. 2002,p .93

Like Aziyadé, Leila is a Circassian girl and she is Giaour's *lovely bird* as Aziyadé was Loti's. They are like the birds in iron cages, Leila's cage was Hassan's Serai and Aziyadé's was Abeddin Effendi's harem. The previous' master was more cruel than the latter, Hassan couldn't bear her infidelity and get her drowned and pushed to the cold waters of the Bosphorus. Abeddin Effendi didn't kill Aziyadé but he neither reproached her and other women of the harem abandoned her too, she was left to death in other words. Like the metaphor used for Aziyadé like a bird in cage. Both Loti and Giaour are participants of an unacceptable relation but at the same time they despise the immorality and betrayal of women. Like Aziyade Leila is mysterious and charming but like Loti Giaour knows that relation will end with sorrow and tear. It has been a long time that many discourses about female representations, for or against, have been introduced; however, women characters are still the objects of sending message and blaming religion. She is the weakest other inside the *Others*.

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