Chapter 1
Islam and Christianity came into contact in the seventh century with the advent of Islam that paved the way for the relationship between Christian West and the Arabs. The spread of Islam led to the formation of a vast empire by conquering Christian-dominated countries by Muslims and this conquest inculcated among Christians the desire to know Islam and opened the door for cultural interaction between Arabs and Europeans. The Crusades helped Europeans to know about Arabs culture and religion and they took with them the stories of the Arabian Nights to Europe. As early as the eleventh century, Erchembert, a cleric of Monte Cassino described the Muslims armies as 'a swarm of bees, but with a heavy hand... they devasted everything'. According to Edward Said, 'European response to Islamic hegemony over large parts of the world at the start of fourteenth century produced' a lasting trauma.¹

Such ideas of terror became associated with Muslims. And therefore after the Crusades there was no friendly tie between the two civilizations. During this period Prophet Muhammad was regarded as an impostor. 
and Muslims as pagans and such misconceptions in the West assumed the form of superiority–inferiority distinction, the purpose of which was to establish the political domination of the West. Edward said has rightly defined, "Orientalism as a system invented by the West on the assumption of a strong distinction between the East and the West".²

In the history of Western polemics, Peter the Venerable started the study of Islam. Robert of Ketton’s translation of the Quran was widely distributed among the libraries of Europe. Pedro de Alfonso has given the description of the pilgrimage to Mecca. His interest was both in Hajj as well as in the history of Kaba’h. For him the worship prescribed by Islam related to Kaba’h was owing to the pagan history associated with that shrine. Ricoldo considers fasting and prayer as burdens in Islam that are negligible. Adelard of Bath translated Arabic works into Latin. In his work ‘The Natural Quest’, he wrote about Arab method of learning. Authors who had been interested in Islamic religious practices were directly or indirectly in touch with Islam. Some of them drew attention to the lack of sacramental system in Islam but saw the prevalent
customs and practices among Muslims as false and hypocritical, whereas others considered the religious rites in Islam as moderate. In the consciousness of the medieval writers, Islam was never an impressive faith, even when Muslims were seen to obey divine law in morals. Either by contact with Muslims or by a study of the Arabic material or by the exchange of opinion between Christians and Muslims they nonetheless acquired more knowledge of the Oriental world.

The most interesting example is of San Pedro Pascual, the writer who most explicitly contrasts his Christian and Muslims sources. His Islamic sources are authentic. He was aware of the importance of Arabic sources. Other writers were less explicit but their approach resembles San Pedro’s. We find an unsympathetic attitude to Muhammad and Islam in the writings of many great authors.

William of Tripoli’s work stands apart from other writers except for his version of the Bahira Legend (In the Muslim versions of the Bahira Legend, Muhammad generally meets Bahira at Busra) which comes directly from the Arabic source. There was found no literary
sources for his biography of Muhammad. He published his material in Latin.

Ricoldo de Monte Croce's work is more substantial than most of the other Christian polemical writings as he used the extracts from the Islamic sources. Though he had deep knowledge of Islam, he chose both facts and arguments inherent in it. He considers fast and prayer as burdens in Islam. His preference for literary information finds some parallel in other travellers with much learning about Islam, as for example, Verona's description of ablution before prayer.

Most of the writers tend to cling to the fantastic tales about Islam and the Prophet. The use of false evidence to attack Islam was widespread. No doubt Europeans conceived what they read about the Islamic society in terms of their own landed feudalism. They imagined Muhammad's Arabia as the society in which they lived along with the description of Islamic power either by violence, battle, bloodshed or by the authority of pretended visions and accounts of Muhammad's life. Medieval authors were mostly concerned with Muhammad's qualities rather than the sequence of events, related to his life and mission.
Writers such as Vitry, Tripoli or Fidenzio gained a better knowledge of the written sources and with the personal contact with Islamic society. Other authors whose intention was to amuse and instruct took the view that was more disparaging to Muhammad or to Islam. Some writers also accepted other books which were thought either to explain the hidden authentic meaning of the Quran or to be written by Muhammad such as Liber Scalae. (E. Cerulli and J.M Munoz published their edition of the translation of the Kitab-al-Miraj or account of Muhammad's Night journey to Heaven representing Muhammad's receiving the Quran from the hand of God).

William Bedwell (1561-1632) may be taken as the father of Arabic studies in England. In his book The Arabian Trudgman are included those Arabic words that could be helpful for English travellers and merchants. Though he liked Arabic language but was opposed to Islam and referred to Muhammad as an impostor.

Edmund Castell (1606-1685) Professor of Arabic at Cambridge also translated some Arabic poems in English, which he dedicated to King Charles II. Edward Pococke (1604-1691) produced 'The Specimen of the history of the Arabs' in 1649 printed in Oxford, representing Arabs
history and culture. Rapheleng's *Lexcion Arabicum* was published in Leyden in 1613. Leyden Thomas D'Erpe, published the grammar of several Oriental languages as well as Arabic versions of Biblical books, but it did not extend the knowledge of Islamic religion or of the life of the Prophet. Barthelemy D'Herbelot produced his *Bibliotheque Orientale* (1697), the first encyclopaedia of Islam.

The expansion of the Turkish Empire in sixteenth century posed a threat to Europe. As Turkey held despotism and absolute power and on this basis the West drew the image of Islam. The *Koran* and the *Arabian Nights* both played an important role in defining the cultural and religious relations between the East and West. Thus we see that Oriental tale in England is based on *Arabian Nights* such as Dr. Johnson's *Rasselas*, Goldsmith's *Citizen of the World* and Beckford's *Vathek*. Oriental tale includes stories, sometimes in letter-form, adventurous coloured by satire, moral or philosophical with weak characterization.

The scene is laid in the Orient or in Europe visited by Orientals with the background of Eastern customs, allusions to religious or philosophical beliefs. Language is
coloured by Oriental phraseology and some richness of details, related to the Oriental manners and places. At first, English writers were satisfied with the French translation of the *Arabian Nights*. The main charm in the *Arabian Nights* is the mystery and magic, a story of the beautiful Scheherezade telling tales to the cruel Sultan in thousand and one nights. We find a sense of reality in the midst of unreality. Time and space are real, no matter, however remote and vague these might be. With all the glimpses of Eastern life, the most interesting picture is of the Oriental story teller, recounting surprising adventurous tales one after the other in succession of events, without any structural unity, but still we find perfect individual incidents and brilliant dialogues. *Arabian Nights* contain no moralizing traits but only offers suggestions. It is characterized by a variety of incidents, events, adventure, notwithstanding the lack of structural unity and good characterization.

*Persian Tales* (1714) are also a series of stories. The difference is that, instead of Sultan, who has lost faith in women, the central figure is the princess of Casmire who lost faith in men. But in the end she is forced to marry
the Prince of Persia by the power of magic. Even here we find the lack of a structural unity. But it is more fantastic in the depiction of beauty or horror and carries us to a land of magic and mystery, mingling reality with unreality. There are glimpses of strange Oriental customs and beliefs in it. It resembles Arabian Nights in magic and reality of enchantment and Oriental customs with some thread of structural unity, and lack of characterization, but these are more sentimental and fantastic.

Turkish Tales,⁹ are in contrast to Persian Tales in satirical spirit, but are similar in the use of magic and Oriental custom, with lack of structural unity and weak characterization. In Turkish Tales, we find no detailed descriptions. Persian and Turkish Tales are among the best imaginative Oriental tales next to the Arabian Nights.

Chinese Tales¹⁰ are less moralizing with slight Oriental colouring and the narrative often bordering on grotesque.

Moghul tales or the Tartarain Tales¹¹ of Gueullettes are similar in plan, in use of magic, fantastic in description and incidents with slight Oriental colouring sometimes moralizing which is coarse and satirical. The last pseudo-
translation is the New Arabian Nights (1792) from French by Dom Chavis and M. Cazotte. In 1719, the Adventures of Robinson Crusoe appeared. The Unfortunate Princess by Eliza Haywood is a tale of moralizing the fantastic tendencies under the guise of realism. In 1755, its imitation appeared, resembling an Oriental tale, The Life and Surprising Adventures of Friga Reveep by Transmarine. In Oriental tale of Almoran and Hamet (1761) by Hawkesworth Oriental colouring is thin and characterization feeble. In Solyman and Almena (1762) Oriental colouring is paler. Names, places, mention of few Oriental customs, occasional metaphors suffice in the eyes of the author to make the tale Oriental. The Fair Syrian 1787 by Robert Bage, is a lengthy novel of the adventures of English heroine among the Turks. Disinterested Nabob (1788) describes India, its customs and manners.

Oriental Eclogues were written by William Collins, Thomas Chatterton and John Scott. The four poems by Collins were published in 1742 as Persian Eclogues known as Oriental Eclogues afterward (1782). John Scott’s use of Oriental material forms the link between Johnsonian
manner of Orientalizing and the elaborate Orientalization in the verses of Southey and of Moore.

History of the Caliph Vathek of William Beckford holds among all the Oriental tales a unique and deservedly high place. With remarkable scene of 'The Hall of Eblis' where "the formidable Eblis", the fallen archangel is enthroned on a globe of fire\(^4\), Vathek is a tale of Oriental terror. The author uses Oriental allusions, names, phrases and imagery in abundance, in a clear and forcible style, crisp and witty, but with lack of characterization.

In the scene of "Hall of Eblis", he is unique, an epitome of characteristic features of the Oriental tale, brilliant in plot and colouring like Arabian Nights, though weak in characters marred by sensuality, witty and satirical like Voltaire and Hamilton's fiction and has moralizing tendency of Johnson's tales.

In Friendship put to test of Marmontel, has less moralizing tendency and art. The Hermit of Thomas Parnell is similar to earlier stories of Oriental fiction given to Europe by the East during the Middle Ages.

For Addison and Steele, Oriental tale became moralist as Spectator and Tatler reconciling wit and
morality to laugh at the follies and the vices of the world. To give a moralistic trend in Oriental or pseudo-Oriental material, Addison followed the method that was used in writing moral Oriental tales. Johnson's Rambler and Addison's Spectator contain Oriental tales. Simple, Orientalized phrases are found in Addison's tales. 'Interesting Anecdotes, allegories, essays and poetical fragments, tending to amuse the fancy and inculcate morality' (1797) contains number of Oriental and Unoriental tales from the Rambler, the Adventurer and other sources.

The Orientalist is a volume of tales after the Eastern taste, by Roderick Random, Sir Lancelot Greaves and others (1773). Addison used several Oriental stories to convey his philosophical ideas in The Vision of Mirza. His language is direct and lucid showing Addisons use of Oriental imagery.

Both Addison and Johnson used the Oriental tale to convey instruction under the guise of amusement. The story of Ortogrul of Basra, recalls Oriental tales. Like Addison, he too felt that Oriental tale needs dignified diction, Biblical imagery and abstraction. Of philosophical
Oriental tales in England, *Rasselas* (1759) is the most important and best English Oriental tale. Rasselas, confined in the Happy Valley in the days of his youth, realizes that the fulfillment of desires does not give lasting happiness. *Irene* (1736) is the most important work by Dr. Johnson reflecting the vogue of literary Orientalism, though betraying hostility towards Islam and Muslims.

The literary satire was a reaction against extravagance of the Oriental tale led by Count Hamilton followed by Caylus, Voltaire and others. In England, emphasis was on conduct than art. In England this particular satire was inaugurated by Marana in *Espion Turc*, disguised Oriental commentary on Europeans society and politics. The *Connoisseur, No. 21* is an indecent parody of the Oriental style. After social satire of Addison and Steele, next is Montesquieu. *Letter Persanes* in 1721 is a good example of Oriental pseudo-letters. His aim was to express views on social custom, forms of government and religion. It has a slight Oriental colouring. Also Horace Walpole, the only English writer to parody the structure of Oriental tales. His *Letter from Xo-Ho, 1757* is a witty, satire, pointing out the injustice in political system.
of rewards and punishment. However, the Oriental disguise in the work is thin.

The Citizen of the World of Oliver Goldsmith, is a series of letters, satirizing manners and customs of Europe. In these letters, he handles his Oriental material with ease. Though the Oriental decoration of the work is external, it contains a distinct element of humour and is regarded as one of the best English Oriental tales of the period. The Citizen of the World (Letter XXXIII) ridicules authors who tried to write in true Eastern style, where nothing is required but sublimity. Defoe's, System of Magic, 1726, contains a story of Ali Abrahazen and the Devil and the story of the Arabian Magician in Egypt. Voltaire's Zadig is one of the most notable imitations of the Oriental tale, with Oriental colouring and fanciful Oriental names as Armanzes, Astarte and Seloc. By mocking Oriental fanaticism, he in reality satirizes the European bigotry and irrationality. In England there was no parody of the narrative form of the Oriental tale. Criticism tended to the parody of Oriental diction and mocked at the entire genre. The Black and the White, is a distinct parody on the Oriental stories and the fairy tales
by Voltaire. Also *The White Bull*, is a similar satire on the miracles of the Old Testament and ignorant worship.

English satire in Oriental guise was social, rarely political. It was a light humour, not sharp and pungent and its best example can be seen in *The Citizen of the World*. Satire is to the fore in the philosophical and moral group of Oriental tales as in *The Vision of Mirza, Rasselas* and Parnell's, *Hermit*. The moral tendency is characterized by the British instinct to colour English literature. It was only after the victory of Clive in India and expansion of the British power that England took interest in the Orient particularly in literature by direct translations from the Oriental languages.

Beckford was first to introduce picturesque details followed by Moore, Southey, and Byron. There was a revival of interest in things of the past and Percy's, *Reliques*, Walpole's, *Castle of Otranto*, the poems of Ossian, were studied. Also Defoe's, stories were welcomed. Oriental tale in London started in the hands of Pope and Addison. *Arabian Nights* and *The Persian Tales* also gained popularity. The chief reason for the popularity of Oriental fiction was its romantic character, a love of
adventure and mystery to excite the feelings of surprise and horror. The growth of Indian Empire, of interaction with the East and increasing the feeling of brotherhood among the nations of the world helped to break insularity and awaken interest in the Orient. Direct translations from the Oriental languages into English also added to the knowledge of Eastern life and literature in turning the attention of poets and story-tellers towards the use of Oriental material.

In the Romantic period, Orientalism was centered on despotism. As Voltaire (1694-1778) in his play Mahomet used the figure of the Islamic Prophet to show superstition and credulity which lie at the root of every religion.

William Jones (1748-94) in his Essay on the Poetry of the Eastern Nations introduced new imagery into English poetry. He translated Islamic Literature and mythologies. He also criticized the Western notion that Turks were ignorant because Islam taught ignorance. On the contrary he praised simple and freedom loving Arabs and Persian art and literature.

Vathek of Beckford marks distinction between the tenth century Oriental tale and Romantic verse romance.
His 'Hall of Eblis' find echoes in the Gebir and Thalaba, also exotic landscape in Lalla Rookh. It attributed to Islam, a deep and moral concern. Vathek is a tyrant who denounces Allah and the Prophet and is destroyed by his master. The most religious figure is Nouronihar's, father, the Emir Fakredden, an epitome of Muslims piety, faith and goodwill. Landor's interest, in Oriental literature is seen in his Poems from the Arabic and Persian (1800) which are drawn from Sir William Jone's Poems consisting chiefly of the translation from the Arabic language and John Nott's, Select Odes from the Persian poet, Hafiz. In his poem, Gebir (1796) Oriental material is to the fore.

In Gebir, we find a description of the city Masar (an Arabic word for Egypt) as 'Missr el Kahira' representing the fall of Egyptian imperial power. Landor called 'Gebir's followers (who was a militant pledged to avenge the wrong done to his father by reconquering Egypt from where his people had been driven) as 'Gadites'. According to Landor, the ancestor of 'Gebir', Gad, built Gades and Gad's son, Sidad conquered Egypt, built a city which is now ruined and which 'Gebir' tries to rebuild. But chapter 89 of Sale's translation of the Koran shows that Landor
does not understand that Sidad built the city of Iram and its inhabitants were 'Adites', corrupt and cruel, so their punishment was severe. In the Koran we note that cities turning tyrannical evoke God's wrath. 'Gebir' is given an imperialist role, this name 'Gebir' is derived from Arabic, applied to those who rule tyrannically. In the Koran, 'Gebir's people are identified with Tajabor i.e. tyrannical. This is similar to Sale's attempt at identifying 'Gebareen' with tyranny. Landor's representation of hell is influenced by Islamic hell as projected in the Koran – a place of punishment for the wicked. The idea of fire, a reality of cosmos (Persian metaphor) is beautifully described by fusion of the heat and cold (Zamhareer, a Koranic term) as it is in Islamic conception of hell. Also the account of the next world is derived from the Koran that tells that 'the companions of the left hand i.e. wicked shall dwell amidst burning winds, under the shade of black smoke neither cool nor agreeable'.

Also the arch dividing good and wicked alludes to the Islamic notion of Alsirat or 'the straight bridge leading directly to Paradise or Hell'. Landor's notion that despots suffer less physical torture but more psychological torment is taken from the Koran
Gebir on the whole for its Oriental colour is a personal and expressive poem, a romantic work.

Southey's Thalaba was influenced by Landor's Gebir. He was not only influenced by Landor's Orientalism but also by Beckford's Vathek. He experimented with his method of Orientalizing of Western politics. 'The Curse of Kehama' in 1810 of Southey, is considered to be the best Oriental verse narrative as Gebir is a leading English Oriental poem of the Romantic period. Southey's Orientalism is distinct from Landor in that his purpose was to discover ethical similarity between Islam and Christianity and to liberate West from tyrannical yokes. He was better read than Landor in Oriental literature. By reading eighteenth century pseudo-Oriental tale and the Arabian Nights, he gained much knowledge about the Orient. He cites from the Koran and Sale's Preliminary Discourse in his Thalaba. In this poem, he equates political tyranny with evil and worship of Satan or Islamic Eblis. He discovered that Oriental despotism is the cause of fall of man. Both he and Landor found that pride and tyranny were fatal. The Koran asks man to take heed from the fate of preceding generations. Southey was much
impressed by one of the Koranic stories—‘the Chastisement of the Adites’, that had already been used in Gebir and he reproduced this in Thalaba, the invisible city of Irem, the construction of palace and gardens, warnings of the Prophet and its final destruction by the piercing wind in Arabic called the ‘Sarsar’. The significance of this punishment told by the Prophet Houd and survivor Aswad confirm the cause of city’s destruction and his punishment to Thalaba. Aswad is saved owing to the act of kindness and this act recommends him to the Prophet. His referring to Baghdad, the capital of Muslims civilization, is in actually referred to Islam and that the capital of Islam’s golden age was destroyed by tyranny. He held Islamic scripture responsible for decay in terms of political tyranny, destroying ancient civilization. Islam seemed to him dominated by tyranny. From the Oriental sources such as D’Herbelots Bibliotheque Orientale to Henley’s notes in Vathek of Beckford that centered on tyranny, he could hardly perceive a positive image of Islam. Southey’s poem discovers in Oriental ruins the fate of tyranny. His hero, Thalaba is a mixture of Islamic and Christian ideals. His role as a destroyer of evil is in line with Islamic values.
The support of God in the accomplishment of tasks is also common to both the faiths. Despite the Oriental material and Thalaba’s, destructive role, his hero’s career acquired Christian qualities. Southey reconciles the idea of Holy War of Islam to non-violence and forgiveness in Christianity. Islam was an important source of knowledge in writing *Thalaba*. It also contributed to the development of literary form as Oriental tale, transmission of the Islamic faith in West and particularly in England and among the Romantic poets.

Arabia is described in *Thalaba*, a land into which Adam and Eve were exiled. In notes on *Thalaba* he also describes that inhabitants of Mecca, had in pre-Islamic times preserved rituals going back to Abraham, who lived in that city and built its holy house Kaba with the help of his son, Ishmael: This incident is also mentioned in the Koran. In *Thalaba* there are several passages in which we note Islamic fatalism projecting Muslims as fatalists who accept every calamity that befalls them as God’s wish and destiny as determined by God:

The Mohammedans believe, that the decreed events of every man’s life are
impressed in divine characters on his forehead, though not to be seen by mortal eye. Hence they use the word Nusseeb anglice stamped, for destiny. Most probably the idea was taken up by Mohammed from the sealing of the Elect, mentioned in the Revelations.¹⁸.

In Thalaba, Islam is used as a model for the regeneration of European civilization in that it plays an important part in understanding of human consciousness. Following Islamic example, he treats nature as a place of suffering and not merely for joy and happiness. His achievement as a poet in Thalaba was to moralize Arabian landscape, a real source of inspiration. The beliefs and customs of Islamic Orient have much in common with the Bible. His linking between Biblical and Islamic codes can be seen in Thalaba. The scenes, which describe Islamic devotion are treated with great respect. He considers Islam as means rather as end. Thalaba is a distinctly moralizing poem, with reflections on Islam.

Thomas Moore's Lalla Rookh is a landmark in the Oriental tale. It was more than a mere narrative. He
observed: It was ‘meant to form a store house, as it were of illustrations purely oriental'\textsuperscript{18}. His knowledge of Oriental culture, customs was obtained from more than eighty works on Orient. In this poem every Oriental allusion is supported by quotations from D’Herbelot, Bruce, Savary or Niebuhr. \textit{Lalla Rookh} is a political allegory as ‘The Veiled Prophet of Khorassan' and ‘The Fire Worshippers' show how Moore has used Islamic material to express his view on a variety of issues. It is set in Persia, conquered by Arabs in seventh century. Iran is ruled by Emir Al Hasan, who has a beautiful daughter, Hinda. Their resistance, is held by guerrilla patriots with Hafed as their leader, with whom Hinda falls in love. Al Hasan’s tyranny leads to nation’s degradation. Moore did not discriminate on his distribution of Islamic material as he transformed an image from one context to another. Romantic love forms a major element of \textit{Lalla Rookh}. For Moore, Oriental love marks a distinction between love and pleasure. In West, it was believed that in Oriental climate, love was more sensual. This notion was strengthened by Islamic provision for polygamy.
Lalla Rookh depends on Oriental picturesque, consisting in climate, weather and landscape. Orient flows in beautiful, natural imagery, moonlight, palms, blue waters and sunset. Such Oriental scenes had enough local colour to convey of flavour of Oriental life, and its values. In this poem, he associates cities of Plain with Arabic tyranny and mountains of Persia with pride and independence of Iran. The ambiguities of Moore’s attitude to Islam is seen by contrasting Muslim Al Hasan in ‘The Fire worshipper’ with the unnamed warrior, the main figure of episode ‘Paradise and Peri’. In Moore, Islam draws its substances less from the Koran than from image of the Near Orient, the image common in painting as in literature, of the Oriental dusk, the Muslim fall of the day. In Lalla Rookh, he elaborates on details of Islamic piety (the call to prayer from minarets, the kneeling with forehead facing towards South i.e. Mecca). Islam’s appeal to him was universal that Islam remains threatening to Christian prejudice will continue to resist conventional sentimentality and an appeal to Romantic realism.

Byron had direct experience with the Orient through his travel to Albania, Greece and Turkey and its influence can be seen on The Turkish Tales. His visits gave him first-hand knowledge of Islamic Orient, especially its
landscape, climate and manners of life. Lady Mary Wortley Montagu also provided a wealth of information about Muslims women, of Turkish harems, that Muslim women were more enslaved by men in the Islamic East than in West. We also get a note in the Giaour where the poem alludes to the alleged Islamic creed concerning the soullessness of women:

Oh! Who Young Leila's glance could read
And keep that portion of his creed
With saith that women is but dust
A soulless toy for tyrant's, lust²⁰

It conveys the idea that Koran allots a third of paradise to well-behaved women. On the immortality of women's souls, he writes of Zuleika in the 'Bride of Abydos':

And oft the Koran conned apart;
And oft in youthful reverie
She dream'd what Paradise might be-
Where woman's parted soul shall go
Her Prophet had disdain'd to show

(Canto II, 103-7).

The natural landscape of the Eastern Mediterranean provides a background for his Turkish Tales. Byron's
Oriental realism consists in a mixture of literature and experiences. The image of nightingale (Bulbul) singing to the rose (gul) is a trope of Persian poetry which contains the idea of a lover singing to his beloved. In the Giaour we get the same:

For there the Rose, o'er crag or vale,
Sultana of the Nightingale;
The maid for whom his melody—
His thousand songs are heard on high,
Blooms blushing to her lover's tale;

(Canto 1,21-33)

Also we see it in 'The Bride of Abydos':...

The gardens of gul in her bloom,
Where.....the voice of the nightingale never is mute

(Canto1,8-10)

The realistic paradise formed by the landscape of the Islamic Mediterranean contains human actions. This paradise, becomes the main motif in The Giaour:

Strange – that where Nature lov'd to trace,
As if for Gods, a dwelling-place,
And every charm and grace hath mixed
Within the paradise she fixed –
There man, enamoured of distress,
Should mar it into wilderness

(Canto 1, 46-51)

Byron's realistic Orientalism is rooted in local colour and his insistence on Oriental customs. He records Oriental idiom, with great accuracy as shouts of 'Allah Akbar', 'Salam Alaikum' and 'Laila ila Allah' are used in the proper religious context. Also names of Turkish weapons in *The Giaour* as tophaik (225 line) ataghan (354) are found in his reference to the 'Koran verse'. Religious festivals as Ramazan and Bairam (feast day marking the end of Ramazan) in *The Giaour* 229-9 and 449-52) Or the Azan, five fold call to prayer usually performed from the minaret (e.g. *The Giaour*, line 734) where he comments; On a still evening, when the Muezzin has a fine voice...the effect is solemn and beautiful beyond all the bells of Christendom').

Thus, we note the authenticity of the scenery and costumes in *Turkish Tales*. In his work dealing with Orient, he recognizes constraints imposed by Turks on their women. The combination of purity and sexuality followed the example of the Koran. Byron discovers in houri, a image of Islamic femininity. In his portrayal of Muslim
women, he differentiates them from women of Western culture and gave them an independent reality. We find in all Byronic heroes the ideal of proving itself in war and government and the capacity to keep in possession, be it land or women. The Muslim hero would not survive in so far he has command over himself so he must have command over others. The Turkish Tales demonstrate their attitude towards women and Muslim tyrants expose their limitations.

In Turkish Tales Greece provides the pretext to focus on his political ideals. Islamic political tyranny is equated with Western cultural plundering. In The Giaour, we find a tale of vengeance over an innocent woman destroyed by Islamic honour and Christian passion of modern Greece. Byron's contact with East, helped in the development of a figure that has its roots in Western Europe literature. His hero is an alien neither belonging to East nor to the West. Byron's attitude to Islamic tradition, shows that the heroes are infected by the dominating vicinity of their Muslim opponents. His heroes are aggressive. Revenge is what excludes man from Eden (or in Islamic version, what excluded Eblis from God's paradise) is the cause and
effect of his nature. His heroes are Satanic creatures because of their power to be harmful to others and to torment themselves.

Thus we see that authentic works by Landor, Southey, Moore and Byron with their Arabo-Islamic mythology are an important contribution to Orientalism.

The question of the nature and extent of the British influence on India is complicated, particularly in literature written in nineteenth century. Many writers wrote of the great changes wrought in the political and social fabric of Indian life, of values and of a civilization in an alien land, although they discuss the extent of the British influence. Some of them as Alexander Duff, believed that British had failed to institute social changes among Indians. Meredith Townshed declared that if British are driven out, they would leave behind them splendid roads, useless buildings, weakness in subject race and a memory which in a century of new events would be extinct.

With the British emergence in India, theories of property were discussed in England. Muslim conquest in India gave new policies and practice, yet the Islamic concepts of property could not bring a change in the
pattern of Indian society. British views about property were different from those of Muslim rulers. Both were interested in land revenue but property ownership led to different social results than those of the Mughals. James Mill in *History of British India* (1817) says, 'The property of the soil resided in the sovereign, for if it does not reside in it, it will be impossible to show to whom it belongs'. The picture of Indian government demonstrating Indian inferiority and British superiority, emerges in Mill's history and in Macaulay.

Since the early years of the nineteenth century when intellectual contacts between Indians and British were beginning, Indians were in a difficult position to find a place for maintaining self-confidence and self-esteem.

History of India was written by nineteenth century Western scholars and its ideological purpose is found in the famous foreword to Eliot and Dawson's collection of translations from the Muslims historians of India. The political system and its relationship with Great Britian feature in the writings of Burke, Macaulay, John Stuart Mill and Herbert Spencer. John Stuart's work on representative government gave the understanding of the relationship between India and Great Britain. Sir Alfred Lyall (1835-
one of the thoughtful students of Indian history and culture, was more sympathetic to Hinduism than to Islam in his writings and had lack of sympathy for Western political institutions in India. We could find the relationship between Indian culture and Western political ideas in his introduction to Valentine Chirol's account of Indian politics, entitled *Indian Unrest* (1909). He was the first to comment on inherent dangers in British power in India.

Sir John Malcolm, one of the architects of Princely rule in Central India, had vast understanding of Indian society, thanks to his study of Indian culture. It is in contrast with the denunciation of Hindu society common in Western writings by men standing within the tradition such as Keshab Chandra Sen, M.G. Ranade and Dayananda in 'Satyartha Prakash'.

The British-Indian encounter evoked in the writings of Anglo-Indians has formed the subject of many interesting works. Francis G. Hutchin's *British Imperialism in India*, Benita Parry's, *Studies in the British imagination* and Samshul Islam's works takes up the writings of E.M. Forster, E.J. Thompson, George Orwell and John Masters. Kai Nicholson's work deals with Anglo-Indian fiction of twentieth century and the novelists he covers includes Kipling, Forster, John Master, and Orwell.
India had a massive influence on British life, in commerce, trade industry, politics, culture. In English literature and thought, the list of names who dealt with and wrote about India include William Jones, Edmund Burke, William Makepeace Thackeray, Jeremy Bentham, John Stuart Mill, Lord Macaulay, Harriet Martineau and Rudyard Kipling.

Much of the British literature about India documents the experiences of authors who lived as Anglo-Indians. Samuel Taylor's success in the realistic, vivid portrayal of Indian life is rooted in his involvement in the life of the people. He combined in himself the Orientalists respect for the glory, custom and social structure of India. His famous novel *Tara* dealt with the Hindu and Muslim cultural worlds, portraying Indian life, society and manners without bringing in the European world and its scales of values in it. We find throughout in Mathew Arnold's writings a serious expression of British-India relationship. It is this involvement in the Indian situation that links the works of fiction of the early nineteenth century with those of Steel, Kipling and even E.M. Forster. The problem of relations between the races, a problem which most authors ignore even when they saw it, was of greater
significance in the more Westernised areas with vast number of Englishmen and anglicized Indians. They express only a belief that the East and West were different. Of all the various Indian groups, it was the Muslims who were favoured.

Muslims were depicted as possessing the values of activity, forcefulness and as smart, capable and resourceful. The British saw the Hindu in a very narrow light as educated, mercantile, intellectual Indian in contrast to the Muslims, soldier and peasant. As Islam could be relatively understood better, Hinduism seemed to the British completely in conflict with Western ideas. The problem of mutual understanding, or its lack between the two races was the theme which came to dominate the British image of India. And we come across this theme in A Passage to India of E.M. Forster.

In the tradition of British Orientalism, Forster’s A Passage to India figures as a turning point in tradition and critical analysis. What makes this novel more interesting and captivating is the vigour, heterogeneity and the fact that it becomes the focus of both English and Indian culture. Though the novel differs from the traditional
British literary attitude towards India yet it retains the British narrative tradition about India. Throughout *A Passage to India* there are moments when the narrative shifts to include both English and Indian characters, a dissolution of oppositional relationship between British and Indian elements. The novel contains anecdotes that second the misinterpretation of one culture by other and in this portrait of Indo-British relations, the Western representation of the Orient is thematized.

The continuity of the British imperial policy throughout the nineteenth century is presented by the novelist through his writings with the purpose of keeping the empire in place. Thomas Hardy was interested in doing a great deal more than referring to India in *Vanity Fair* and Jane Eyre Australia in *Great Expectations*. The empire became a principal subject of attention in writers like Haggard, Kipling, Doyle and Conrad. All the major English novelist of mid-nineteenth century accepted a globalized worldview and therefore could not ignore the vast overseas reach of the British power.

We find colonial fiction in Kipling's India in his novel *Kim*. Racial ideas in nineteenth century stem from Blake's
theory of inferiority. In the system of education designed for India, students were taught not only English literature but also the inherent superiority of the English race. Carlyle and Ruskin speak of England to rule the world because as it is the best King of the globe. In England by the late nineteenth century, imperialism was considered essential to the well being of the British. The relationship between the West and its dominated cultural others is not just a way of understanding an unequal relationship, but marks the entry into the formation of Western cultural practices. The Oriental Renaissance so called by its great modern historian Raymond Schwab—from eighteenth to the middle nineteenth century—when the cultural riches of India, China, Japan, Persia were deposited at the heart of European culture.

Some of British accounts are punctuated by passages in acknowledging Indian scrutiny of Britishers. As far as Indian objectivity is rendered by the British subject gaze, British subjectivity is based on the recognition by Indians as for example Y. Endrikar's Gamblers in Happiness (1930). Like Endrikar, Maconochie in Indian Civil Services (1926) also reveals
consciousness of Indian gaze associating Indian subjectivity with Industrialization and westernization. There arose 'an attempted orientalization of British rule, according to Francis Hutchins, presuming that Indians could not be changed and the superiority of Britishers presented no obstacles to the understanding of Indians, thus advocating separation as well as hierarchization of British and Indians'.

Within the discourse of Orientalism, there exists a variety of conflicting and different discursive formations. One can evaluate and estimate Forster's work by the standard of realism. As twentieth century has come to a close, there has been an increasing awareness of the lines between cultures, the divisions and difference that allow us to distinguish one culture from the another.

The representation of the Orient expressed the colonial relationship between Europe and non-European world implicated in the literature. For example Hanem in *Voyage en Orient* (1850) figures Oriental otherness in both racial and sexual terms.

Twentieth century literature illustrates how Orientalist function for constructing culturally different to
signify the British culture as central, stable and coherent. Sir Andrew, H.L Fraser writes in *Among Rajahs and Ryots*, his acquaintance with Indian people, their intimacy with Britishers and praises Indians for their simple, trusting behaviour. Indians are not wild, uncontrollable but on the contrary comprehensive. The British representation of India and Indians, their landscapes and images occupy the position of objects brought into focus by British point of view. Thus we see as Francis Hutchins says in *The Illusion of Permanence*: British imperialism in India:

> An India of the imagination was created which contained no elements of social change or political menace. Orientalization was the result of this effort to conceive Indian society devoid of elements hostile to British rule, for it was on the basis of this presumptive India that Orientalizers sought to build a permanent rule.²⁵

Travel literature helped Europe to learn much about the Orient. Travellers as Mandeville in *The Travels* portrayed Arabs as wicked and evil. Marco Polo's travelogue at the end of thirteenth century produced the
image of Islam. Intellectual contacts between England and Arab began in twelfth century. English merchant began their trade with Arab between fifteenth and seventeenth century. We find English merchants travelling to Arab with their accounts widely read in England.

George Sandy’s journey to Egypt and Palestine in 1610 and his details of travel are given in ‘Relation of a Journey’ expressing both favourable and un-favourable views of Arabs by describing them as robbers as well as noblemen who fulfill their duties and keep their promises which they make with foreign travellers. Lithgow who travelled to Ottoman Empire in seventeenth century, portrayed Arabs as wild, savage and he hated them for they were Muslims by faith. In his travelogue, he describe Arabs, Turks and Moors as the enemy of Christ. Henry in Voyage into the Levant made comparative study of the Arabs and Turks praising Turks for good manners and criticizing Arabs as treacherous, malicious and cruel.

Joseph Pitts in his Faithful Accounts describes his experience of Arabia, Egypt and condemns Algerians mostly as slave traders, robbers and homosexuals. He depicts Arabs as mischief-mongers and Islam as a false religion and Muslims as idolatrous.
In 1712 Arabian Nights was translated into English from French, reinforcing the image of Arabs as described in the accounts of travellers. Arabs were portrayed as inhabitants of magical world, full of supernatural and mysterious and unbelievable stories of Sindbad the Sailor Ali Baba and forty thieves. James Bruce's (1730-91) Travels to discover the Source of Nile shows Arab nomad as noble savage. His portrayal of the landscape and the climate in the Orient made a powerful appeal on the work of other Romantic poets. He had scant respect for Islam and the Quran. He also describes his journeys in countries such as Ethiopia, Egypt, and Lebanon in Travels in 1790 and the purpose was to discover the source of Nile. He writes:

I have seen in Britain a spirit of enthusiasm for this book (the Quran), in preference to all others not inferior to that which possessed Mahomet's followers. Modern unbelievers have gone every length, but to say directly that it was dictated by the spirit of God.26

Carster Niebuhr's (1733-1815) Travels through Arabia (1744-3) is a record of the climate and landscape
of the Arabian deserts and praises Arabs for their freedom and purity, retaining their ancient customs and traditions and for Arab women’s freedom in society:

Polygamy is permitted, indeed among Mahometans and the delicacy of our ladies is shocked at this idea, but the Arabians rarely avail themselves of the privilege of marrying four lawful wives, and entertaining at the same time any number of female slaves. None but voluptuaries marry as many wives and their conduct is blamed by all sober men.27

Alexander Russell, an English traveller, who surveyed the society and people of Syrian city Aleppo in his Natural History of Aleppo in 1757. The Arabs according to him are poor but have identity of their own.

William George Browne’s Travel in Africa, Egypt and Syria from 1792 to 1798 makes a comparison between life in the West and the Orient. Pococke (1737-1790), in his Description of the East refers to thefts and robberies and Arabs’ greed for money but still applauds Arabs as brave,
honest and good-natured men. William Eton’s *A Survey of the Turkish Empire* 1799 presents him as hostile towards Arabs and Turks. According to him, Arabs possessed knowledge at a time when the world suffered from ignorance.

Thus we can say that travellers of eighteenth century had given a favourable viewpoint of the Arabs highlighting their vices as well as virtues, praised Arabs as freedom lovers. Nineteenth century travel literature, however, changed this image. Except Burckhardt, who studied Arabic in England, has projected Arabs as freedom lovers and hospitable. He was highly inspired by Bedouins and considered them as carefree people.

William Lane (1801-1876), according to Bernard Lewis, ‘was the greatest Arabist of the nineteenth century not only in England but in entire Europe’. He went to Egypt in 1825 to learn Arabic and to understand Egyptians and his account of social, religious and cultural trends of Egypt features in his *Modern Egyptians*.

In nineteenth century the trend for racism and imperialist ideologies may be traced in the accounts of travellers and scholars. We can see in writings of Sir
Walter Scott representing religious trend of his age in *Talisman* by referring to Crusaders, suggesting that Muslims were enemy of Christians. Also Disraeli represents the political trend of his age in *Tancred*, the desire to be ruled by the British which was further popularized by Kinglake, Burton, Warburton, Doughty and Palgrave. They favoured Britain's imperial design to subjugate alien nations including Arabs. These travellers were least concerned with the realities of the Arab world.

Sir Richard Francis Burton's (1821-1890). *A Personal Narrative of Pilgrimage to Al Madinah and Mecca*, is an important source of Arab image in England. His attitude towards Arabs was ambivalent on the one hand, he praised them as freedom lovers, hospitable, good-mannered and on other, he exhorted British government to occupy Arab countries. A closer study of his works reveals that he was 'a racist, imperialist and arch-conservative who was forever developing ludicrous theories to support his prejudices'[^29]. He was in favour of Britain's imperial designs of conquering Arab world. It required, he wrote:

> Not the ken of a Prophet to foresee the day when political necessity .....will
compel us (British) to occupy the fountain head of Islam....

Wilfrid Scawen Blunt's (1840-1922) journey covered Arabs of Egypt and of Najd and he found the difference in temperaments of these inhabitants. He considers Egyptians as generous and good, lovable to their wives and children, kind to elder but people with such merits were ruled by Ottomans, hence he urged British government to occupy Egypt. But Najdis were independent who loved democracy:

Here was a community, living as our idealists have dreamed, without taxes, without police, conscription, compulsion of any kind, whose only law was public opinion, and whose only order a principle of honour.

In his *The Future of Islam*, he introduces Islam to West, as a positive force, capable of making valuable contributions to human knowledge. He wanted West to help Arab nationalist movements against Ottomans. 'The Caliphate no longer an empire, 'but still an independent sovereignty must be taken under British protection and
publicly guaranteed its political existence, undisturbed by further aggression from Europe.'

Charles M. Doughty (1843-1929) visited Syria, Palestine and Egypt. His account appears in *Travels in Arabia Deserta*. He was influenced by racial and imperial ideologies and this feeling of his was to exhort Christian to occupy Islamic lands. He detested Muslims’ religion and culture:

> The Arabian religion of the sword, must be tempered by the sword: and were the daughters of Mecca and Medina led captive, the Moslemin should become as Jews.\(^33\)

He justified superiority of British race and aimed at imposing Western culture and religion on the Orient.

Eliot Warburton went to Middle East in 1844 and his racist ideology is to be found in his book *The Crescent and the Cross*, which seeks to establish superiority over Arabs. He appears extremely jubilant over Britain taking over of Egypt as a protectorate and her growing influence in other parts of the Fertile Crescent. He brands it ‘as a victory march of Christian faith and British imperialism
destined to conquer the Arab world which, in Warbutorn's opinion, was highly desirable of British occupation".

Alexander William Kinglake in nineteenth century, travelled to Lebanon, Syria, Palestine and Egypt and recollected his experience in *Eothen*, depicting Arabs. He thought that Egyptian occupation is a British necessity and that the people of Arab also desired it. Like in Lebanon, he found an Arab chief in whose mouth he put his own words. He presents the chief as having the sagacity to foresee that Europe would intervene authoritatively in the affairs of Syria. He disliked Islam, believing in the superiority of British race. He wished Islam to wither away and disappear from the face of the earth.\(^\text{34}\)

William Gifford Palgrave, an agent of French government was sent to East and Central Asia to gather political information with a view to conquering it. He studied Arab as different race. He expected French, to help Arab as independent nation in their revolt against Turks. But his approach to Islam was prejudiced and the Arabs he admired were of pre-Islamic period. He regards Islam as the cause of Arab backwardness:
The stifling influence of Islam and due to 'the Mahometan drug which paralyses whatever it does not kill' and which has kept them in intellectual race to be outrun by others more favoured by circumstances, though not perhaps by nature\textsuperscript{36}.

Twentieth century also saw English men travelling to Middle East, to present political as well as social realities of the age. Their outlook was purely European and like nineteenth century travellers, they were swayed by their pre-conceived notions and ideas. Gertrude Bell, who followed Kinglake's imperial policy in reporting a Syrian Arab saying:

Even the Muslim population hated the Ottoman Government and would infinitely rather be ruled by a foreigner, what though he were an infidel, preferably by the English, because the prosperity of Egypt had made so deep an impression on Syrian minds\textsuperscript{37}. 

52
Thomas Edward Lawrence and Captain Shakespeare were British agents and racist in considering Arabs as inferior both politically and intellectually and were in favour of their subjugation by British. Philby, another follower of imperialist policy, believes that Arabs are not capable of self-rule. His approach to Islam was both negative and positive. His main contribution was his study of Najdi society and their attitude towards religion and religious practices.

Thus one notes that twentieth century travellers were mostly imperialist in outlook and their aim, in the main, was to serve British interests.

Thus, we have observed the background of Orientalism in English literature.

Forster was immensely impressed by the image of Orientalism in English Fiction and his vast knowledge of the subject culminated in his novel *A Passage to India*, the most widely read and prominent in the field of Oriental fiction. The various aspects of the novel, particularly Forster's views about Muslims and Islam will be discussed in the following Chapters. Let us ascertain how far Forster is influenced by the image of the Orient as projected in this historical survey.
REFERENCES


2. Ibid., p. 3.


7. Ibid., p. 2.

8. Ibid., p. 13.

9. Ibid., p. 27.

10. Ibid., p. 33.

11. Ibid., p. 36.

12. Ibid., p. 41.

13. Ibid., p. 52.

14. Ibid., pp. 60, 67 and 70.
15. Ibid., p.106.

16. George Sale, *Koran, Commonly called the Alkoran of Mohammed*, tr. Into English from the Original Arabic with Explanatory Notes taken from the most Approved commentators, to which is prefixed A Preliminary Discourse (London and New York, George Routledge and Sons n.d.) p. 252


18. Ibid., p.93.

19. Ibid., p.135.

20. Ibid., p.220.


27. Ibid., p. 20.
28. Ibid., p. 22.
30. Ibid.
31. Ibid., p. 27.
32. Ibid.
33. Ibid., p. 28.
34. Ibid., p. 25.
35. Ibid., p. 29.
36. Ibid., pp. 30 and 31.
37. Ibid., p. 31.