Damascus University

Daraa Faculty

English Language Department

Forth Year- Second Semester

CULTURAL STUDIES

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Introductory Lecture

We will start by defining some aspects related to the middle East and then we will talk about certain differences between the East and the West.

The many cultures of the Middle East

Culture, a shared set of traditions, belief systems, and behaviors, is shaped by history, religion, ethnic identity, language, and nationality, among other factors. The Middle East consists of approximately 20 countries, with many different religions and a variety of ethnic and linguistic groups. Given this diversity, we should not be surprised to find a multitude of different cultures coexisting in the region.

Stereotypes about the Middle East

During the 19th century, translations of the *Arabian Nights* and archaeological discoveries in Egypt dominated the imaginations of people in the West who had never visited the Middle East. These armchair explorers conjured up competing images of a desert region populated by nomads and camels and, of course, pyramids, but also brimming with all manner of sweet and savory treats in bustling urban bazaars. During the 20th century, stories about the Middle East have tended to focus on oil wealth, territorial wars, and religious conflicts. All of these do exist, but there is much more to life in this area.

Daily life in the region is too complex to be summarized in a lecture; we can only begin to suggest the multiple variables involved in the lives of people there. A common thread that runs through many lives is the importance of family and the values that derive from having a strong extended family: respect, honor, and loyalty.

Religion in the cultures of the Middle East

The Middle East is the birthplace of Judaism, Christianity, and Islam, all monotheistic religions that grew from the same tradition. Each religion used

the texts from earlier groups, and so they share many rules and beliefs. For example, Islam and Judaism observe the same dietary rules and have a similar focus on religion as a foundation for civil law. All three share a tradition of prophets, from Adam and Abraham to Solomon and Joseph. Jesus is significant for both Christianity and Islam, and Muslims in addition follow the teachings of Muhammad.

Religion plays a large part in the rhythm of daily life, not only through prayer and study, but also in determining the end of the work week. Shops in different neighborhoods close down on Fridays for the Muslim holy day, Saturdays for the Jewish Sabbath, and Sundays for the Christian day of rest. Religious festivals and remembrances, like Id al-Fitr (the Festival of Fast-Breaking, celebrated at the end of Ramadan), or the Jewish Passover holiday, or Easter Sunday as determined by the Roman or Eastern Orthodox Christian churches, are all recognized as national holidays in different countries.

An awareness of God (Arabic: *Allah*) is exhibited in common Arabic expressions that are used throughout the region -- even in Turkey and Iran, where Arabic is not the local language. A common response to "How are you?" is *"Ilhamdillah!"* -- "Praise be to God." When expressing hope for a future event, one might say *"Inshallah"* -- "God willing." The exclamation *"Mashallah"* -- "What God wills!" -- is often heard as an expression of delight, at the sight of a new baby, for example. While there are those for whom these phrases reflect the divine, others use them the way many English speakers use "Good-bye" (literally, "God be with ye").

Religion plays a role in national and international politics as well. Turkey has a Muslim majority, but is officially a secular nation. Other countries in the region identify themselves with a specific religion, mostly Islam. Lebanon's constitution attempted to provide for power sharing among 18 officially recognized religions, including Maronite and Orthodox Christians, Sunni and Shii Muslims, and Druze. But because the populations of the various groups grew at different rates, this system

eventually became less representative of the nation as a whole and civil war broke out.

The poor relations between Israel and most of its Arab neighbors are sometimes described in terms of a perpetual religious conflict between Jews and Muslims. This reading, however, is too simplistic. Although control over important historical sites of Judaism, Christianity, and Islam *is* a factor in the disagreements, many of the details that stall negotiations have to do with control of land and access to water resources. Furthermore, many Palestinians who demand restitution for their property are Christian, not Muslim, and Egypt's historic treaty with Israel provides a model for how Muslim and Jewish neighbors can live peaceably.

Ethnic diversity at the crossroads of civilizations

Situated between Africa, Asia, and Europe, the Middle East has been a crossroads for traders, travelers, and empire builders for thousands of years. Africans, Central Asians, and Celts have all added to the ethnic mix. Major ethnic groups in the Middle East today include Arabs, Iranians (also known as Persians), Turks, Jews, Kurds, Berbers, Armenians, Nubians, Azeris, and Greeks.

Most of the countries in this region are multiethnic. But even as diversity enhances the cultural richness of a society, it unfortunately may also lead to political conflict. The Kurds, for example, do not have their own nation-state, but are instead spread across Turkey, Iraq, Iran, and Syria. Their political and military attempts to create an autonomous Kurdistan have been strongly resisted by those states.

Many languages, three families

The multiplicity of languages spoken in the Middle East reflects its ethnic diversity. Most of these languages come from three major language

"families":

- Semitic (including Arabic, Hebrew, and Aramaic)
- Indo-European (Kurdish, Persian, Armenian)
- Turkic (Turkish, Azeri)

These language families reflect the successive migrations of different peoples into the region. A quick examination of these languages reveals the influence they have had on each other. Persian, for example, is written in Arabic script, while Turkish incorporates vocabulary words from Persian and Arabic. Arabic itself is spoken in regional dialectics that are not always mutually understood. Some ethnic and religious communities have preserved "native" languages for religious use, such as Coptic and Greek.

Culture: Family, city, and the globe

The family is an important part of culture in the Middle East, as is evident in the Arabic honorific names that are often used in preference to given names. A man may be called *Ibn* ("son of") followed by his father's name or *Abu* ("father of") followed by his child's name.

In traditional Arab societies the family unit is an extended family -- cousins, grandparents, second cousins, cousins-in-law, nieces, nephews, and more -- all living together. This remains true in rural areas particularly. Migration to the cities has broken up some of these extended families, and the number of people living only with their nuclear family in urban areas is increasing.

The difference between life in the village and life in the city sometimes seems to be as great or greater than the difference between living in the Middle East and living in America. Two men in Egypt, for example, may share the same language (Arabic), religion (Islam), and nationality (Egyptian), but one may live in an air-conditioned apartment building with his wife and two children and wear a suit to his government job, while the other may live in a naturally cool mud-brick house surrounded by three

generations of relatives and wear a traditional robe, called a galabiya, to work a plot of land.

These differences are eroding, however, with the introduction of inexpensive cellular phone service and the ubiquity of television. Even some mud-brick houses are now equipped with satellite dishes that bring news, entertainment, and fashions not only from the capital city, but from around the world as well.

The Middle East in a globalized world

Over the past 200 years, and increasingly in the contemporary age of globalization, more and more Western goods -- everything from clothing to food to computers -- have appeared in Middle Eastern markets. Not only goods, but culture as well, have been imported from the West. Western books and movies are popular, especially (but not exclusively) among the urban elite.

In fashion, Atatürk, the founder of modern Turkey, banished the fez and other aspects of Ottoman dress in favor of European three-piece suits. Today, one might see young people clad in jeans and T-shirts that advertise their fondness for Britney Spears or *Titanic* walking down the same street as their peers who are wearing traditional hijab or galibiyas.

There is an active debate in most Middle Eastern communities about how much Western culture and technology can and should be adopted before such influences begin to compromise their culture, traditions, and identity. This discussion will require defining that identity to some degree. Will they characterize themselves as Egyptian? Muslim? Arab? a resident of a particular village? a member of a particular tribe? Most importantly, in what order would they prioritize these qualities? These are not easy questions, but the encroachment of Western influences requires some answers.

Culture is a way of life. It comprises of language, religion and specific lifestyles. It can never be easy to define culture, because there exists no static definition of it. Rather, it is a continuously evolving, having dynamic entity, which characterizes the entire lifestyle of a certain group of people.

The term 'culture' has a wide usage, often lacking an understanding of the many elements it encompasses. According to UNESCO, "We speak of culture in connection with the behavior of people, the moral values, and human relations. We denote it by action, behaviour and attitudes considered useful for the interests of the society, or of a certain social group." There are many layers associated with the word culture, and hence it is often sub-divided into categories with narrower definitions enabling identification of various elements of culture. One such classification could be material and non-material culture, the former including arts, architecture, etc., and the latter including belief systems, myths, legends, etc.

The etymology of the word 'culture' can be traced back to Roman times. It originally meant cultivation of soul or mind, and it is only after the influence of German thinkers of 18th century that it came to acquire its present meanings.

Cultures, or cultural values evolve continuously, as people interact with one another. There is an intermingling of values, and material ways of life, and thus culture alters itself by both processes – one when it accommodates change, and second when it resists change. Contact between societies remains the most important factor influencing culture, and over time, this contact has only increased. Today, the extent of cultural intermixing is such that cosmopolitan cities have come up at numerous places across the world, which is underlined by a common thread of

cultural values despite the varied difference in the ethnicity of settlers there in.

Again, Culture is a Social Science. It is the way people live their lives and interact. When the term "Culture" is brought up, I think of two key aspects. One aspect is **"Style/ Art Culture",** and the other aspect of Culture is **"Way of Life".**

Way of Life:

- Mentality- The way people think upon certain situations and beliefs. The most general aspects for Mentality for an example would be "Conservative or Liberal" or "Cautious or Tolerant".
- Behavior- The way people react on certain situations and beliefs. Also Behavior determines many people's personalities within a Culture such as "Introvert or Extrovert" or "aggressive or calm".
- Education- Education in Culture holds certain aspects such as Morals, Ethics and expectation out of people within a Culture. Education is one of the most important aspects of Culture.
- Religion (also "how Religious" if so)- This plays a huge role in beliefs. Also on a level of how Religious the Culture is, for example, the West is "Christian" but is Secular and so many are non Religious, so it differs with a Christian nation that is Religious such as Armenia.
- Quality of Life- This determines how people live, and their level of happiness, Life Expectancy, GDP and level of Education within a Culture.
- Lifestyle- This is how people live and what they do with their life. Some example would be a "Materialistic or non Materialistic Culture" or a "more Industrial or more Rural Culture" and of course "Urbanized or Non Urbanized".

- Clothing/ dressing- What people wear in their daily lives. This could also go along with the "Religion" aspect of Culture as in some Cultures, Religious attire is most appropriate and in other Cultures it is tolerated to "show more".

Style/ Art Culture:

- Music style- The sounds of Music including the Music's flow, and Instruments commonly used.
- Traditional Clothing- Traditional Clothing is pretty self explanatory, it is the Ethnic/ Cultural Clothing of a certain Ethnicity/ Culture. In some cases it can also be Religious.
- Foods and Dishes- The common foods a certain Culture or Ethnicity either eats a lot often, or is "known for". This includes common spices, flavors, preparations etc. Once again, this could also be Religious like how in Islamic Culture, Halal meat should be eaten and Pork & Alcohol is forbidden.
- Architecture- The common structural design of Nations and Cultural backgrounds. Region plays the biggest role for Architecture. For example, the common Architecture for Nations such as Spain, Morocco, Lebanon, Italy, Greek Islands and Coastal Turkey is a "Mediterranean style" of Architecture, but of course each of those have their own differences for various reasons.
- Superstitions- Things such as Cautions, Folklore and Traditions fall under Superstition.
- Celebrations- Celebrations are things such as Festivities, Traditions etc. This could also be Religious (in most cases are). Many aspects that I have mentioned are involved in Celebrations like Foods, Music and Superstitions.

Differences affect business

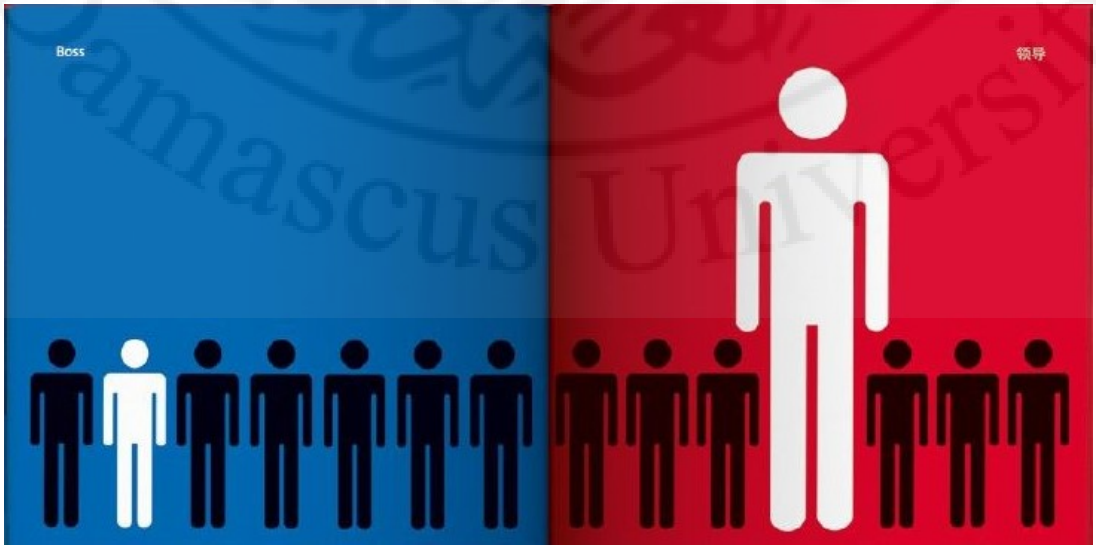
Managing a global business calls for understanding the culture of your other business locations. Running a global business is more than just selling goods to the world or sending money abroad, business people in global businesses should also learn the ways of the world.

Each society is unique and exhaustive with its own set of customs and practices. The people follow and embody a culture that is inherent to them. The western and eastern societies differ so much from each other that cultural clashes and misunderstandings are not uncommon. Nevertheless, with the shrinking world due to technology, learning and recognizing other cultures are no longer exclusive to ambassadors and emissaries.

Understanding the norms and values of each will facilitate interactions and strengthen enhance business processes, and strengthen global business connections.

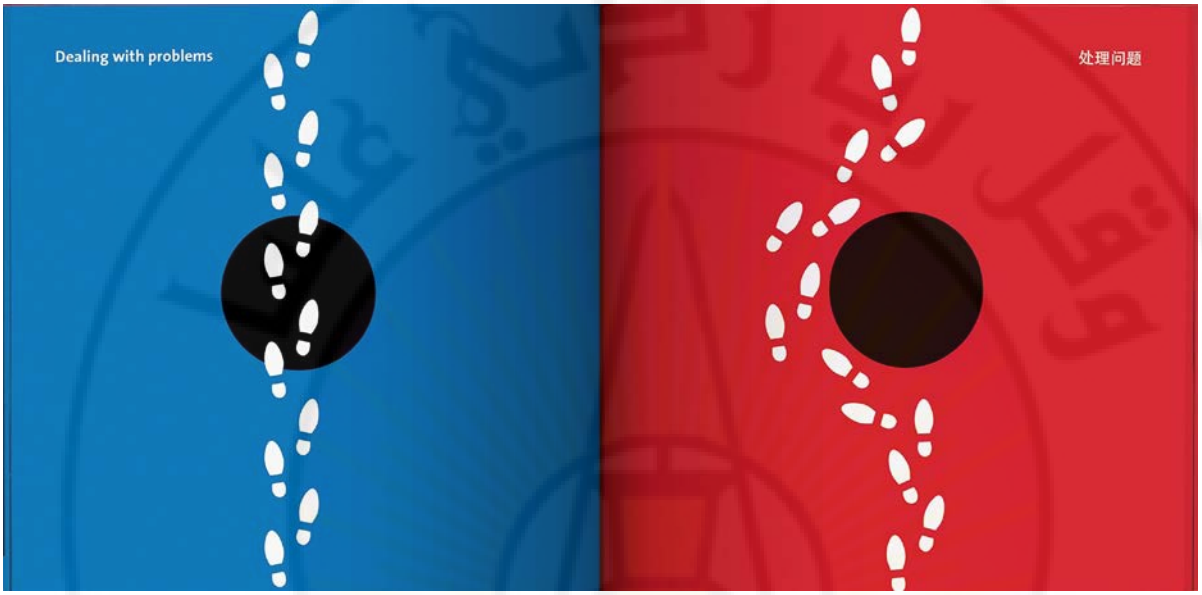
- The Boss Concept

Most Asians and other eastern cultures still subscribe to the elevated leadership roles. In contrasts, western societies tend to look at leaders as one of the team.



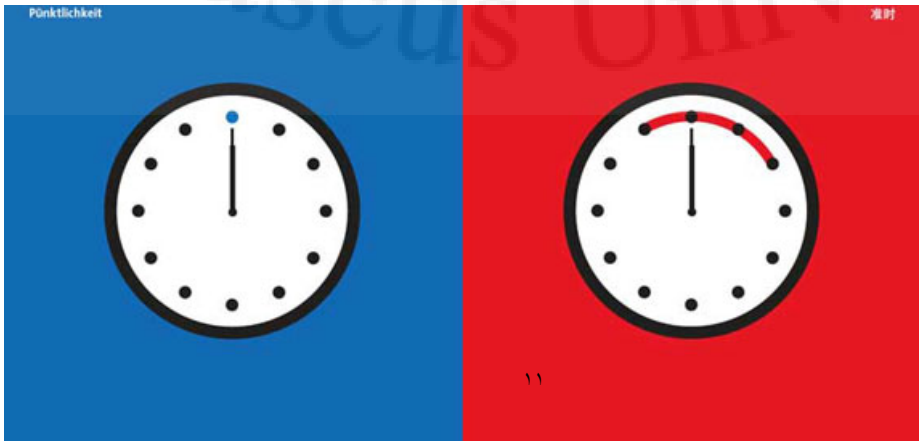
➢ Dealing with Problems

While most western societies tackle problems head-on, Asians will try to avoid it as much as possible. If they can do away with bad situations and unpleasant circumstances, they will.



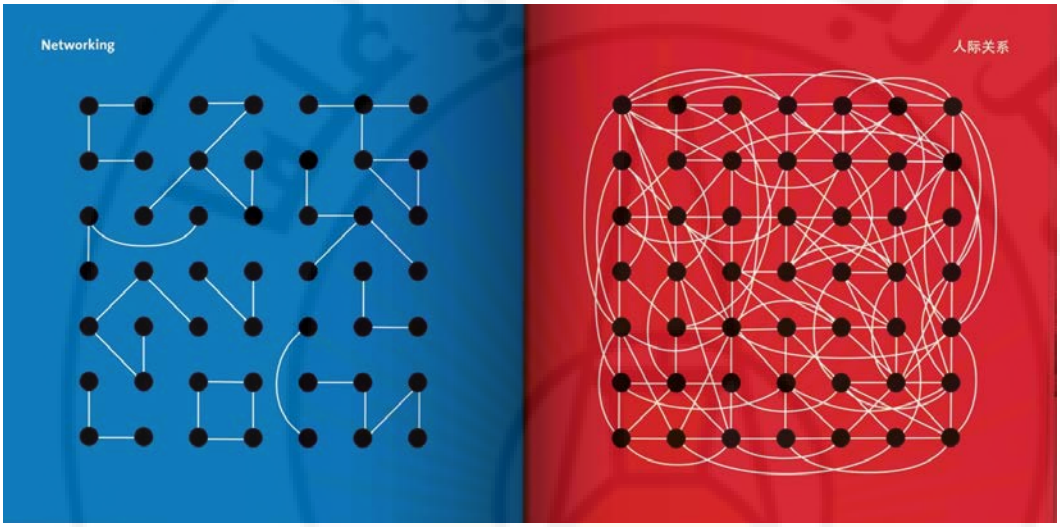
➢ Punctuality

Westerners strictly observe punctuality and expect others to be just as reliable. It is considered rude and unprofessional to be late for an appointment or to keep others waiting. Punctuality isn't as clear cut in the eastern societies. The higher and more powerful the position, the less stringent it is to observe promptness. It is acceptable for the boss to be late, but not for the subordinate.



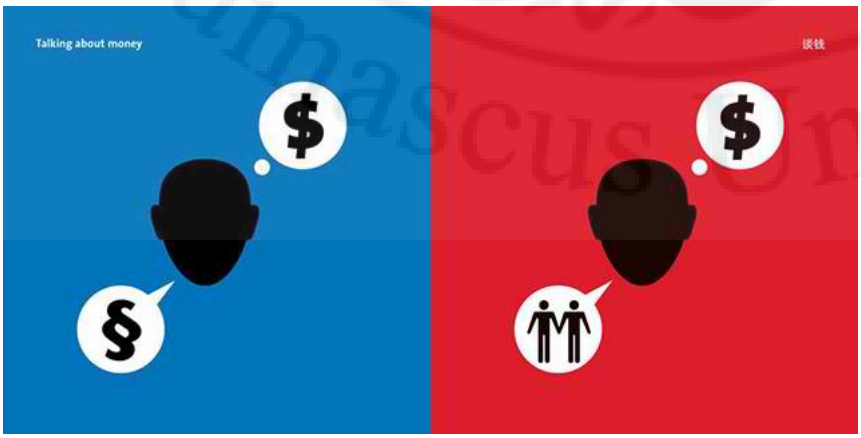
- Networking

Asian families are known for their extensive family ties. This culture extends to their business dealings and connections. Whereas, the western businesses and family units are much smaller.



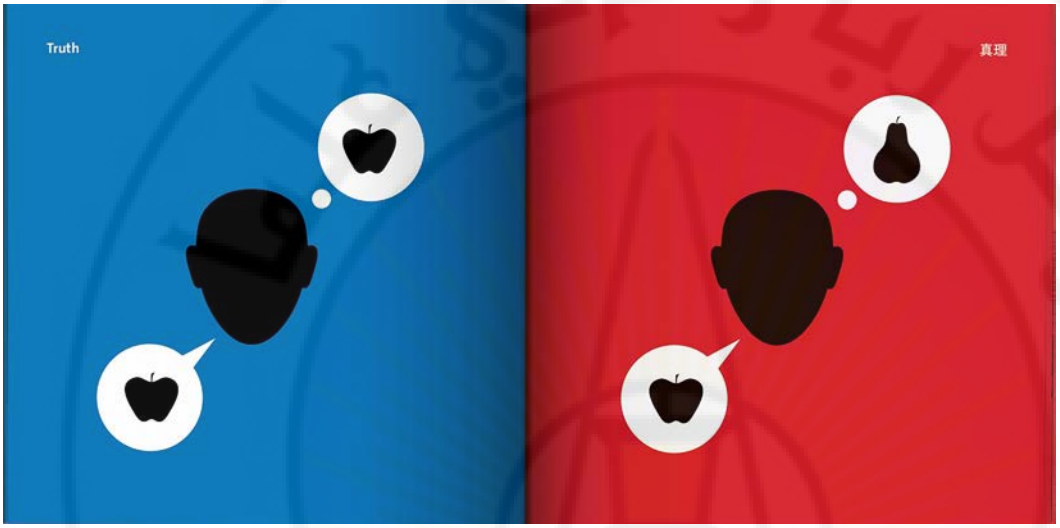
- Talking about Money

Westerners are straightforward when talking about money, not so much with their eastern counterparts. To the west, money is money, and business deals are mostly based on its intrinsic value. To most eastern societies, relationships have a significant impact on any dealings, including business transactions.



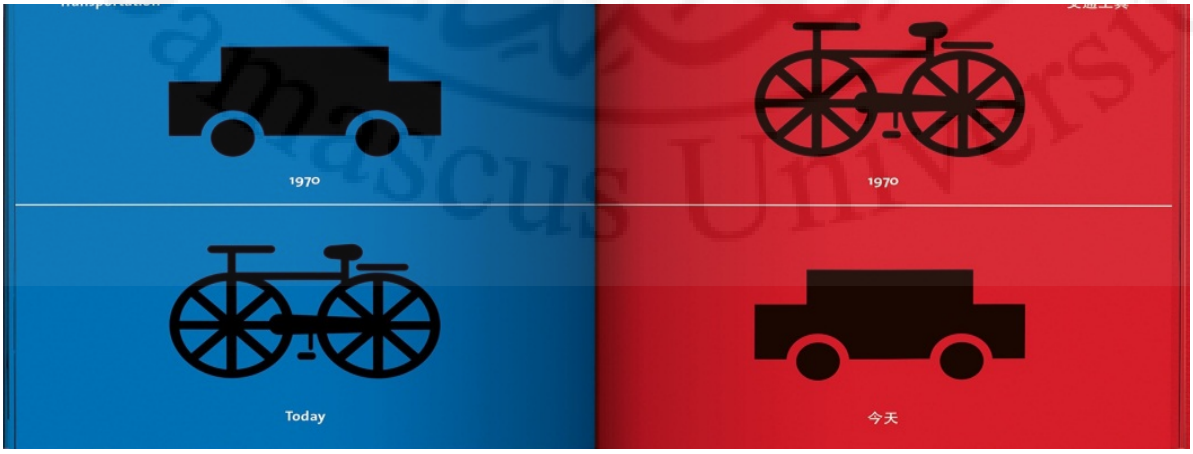
- Manner of Speech

Part of the western culture is to call a spade a spade. They speak what they see and people take criticism with a grain of salt. Societies in the eastern hemisphere give much importance on politeness and do not openly discuss unpleasant events, air disagreements, or point out flaws.



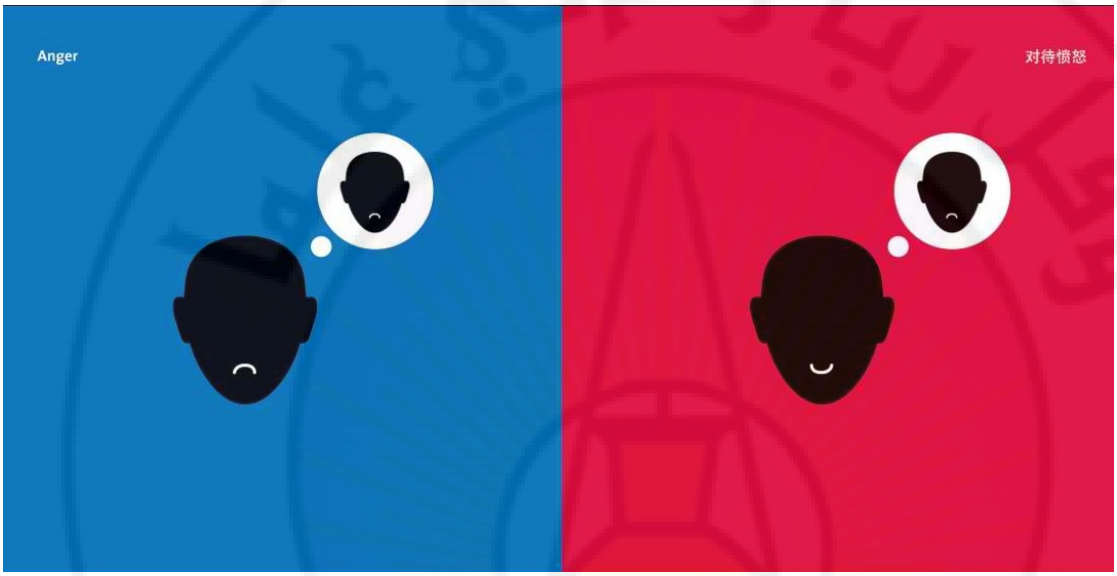
- Evolution of Transportation

Automobiles were the preferred mode of transportation of the westerners in the 70s, while most Asians opt for the more economical bicycles. Today in the west, bicycles are valued for its health and environmentally friendly features, while easterners prefer the luxury and comfort of automobiles.



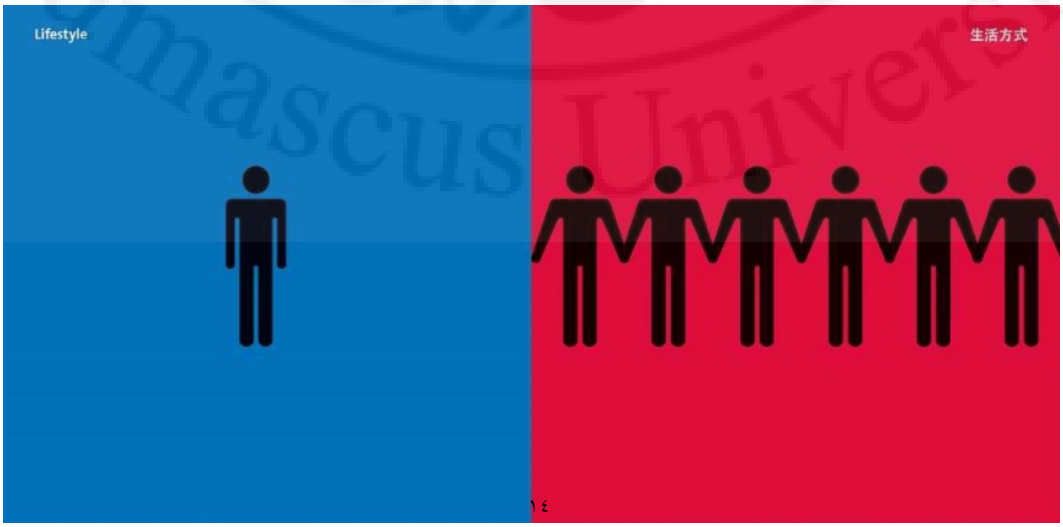
- Expressing Anger

In most western societies, it is perfectly acceptable to express anger, frustration, and other strong emotions. Asians are more reserved and do not readily show their emotions. And it is inherent to the eastern culture to maintain harmony and avoid conflict at all cost.



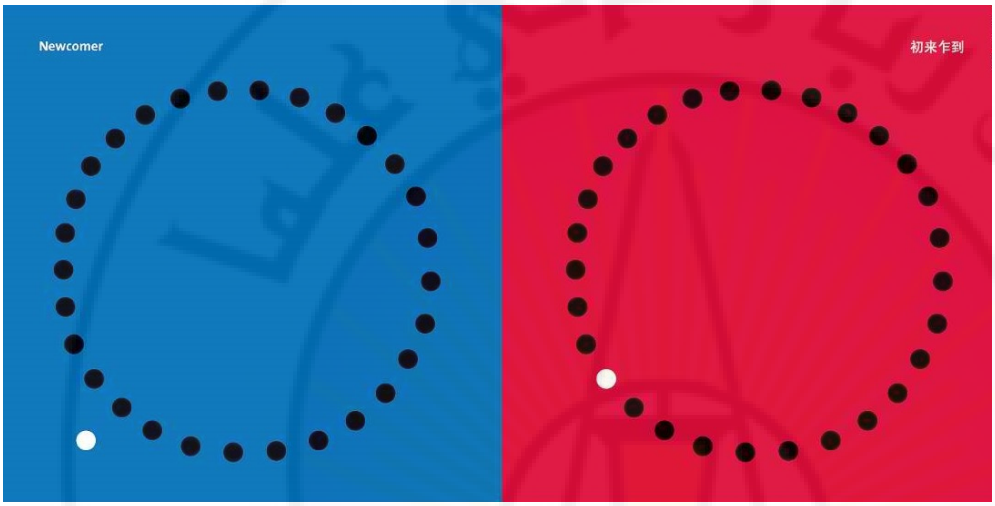
- Lifestyle

Western families are smaller compared to their eastern counterparts. In Canada, USA, and most European countries, adult children are expected to live independently. People in the east keep their families close. Multigenerational and multifamily homes are not uncommon.



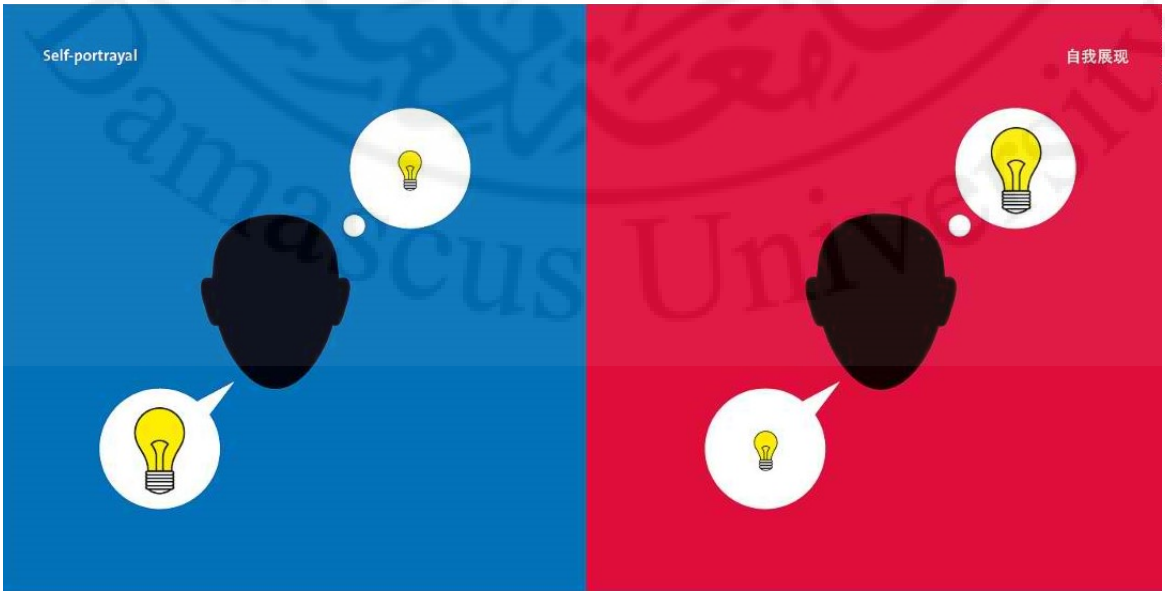
➢ Treatment of Newcomers

Westerners subscribe to exclusivity. Newcomers are not always welcome and are often looked upon as a disturbance or a competitor. To the easterners, newcomers are immediately incorporated into the community. But, it is still for the newcomer to fit in.



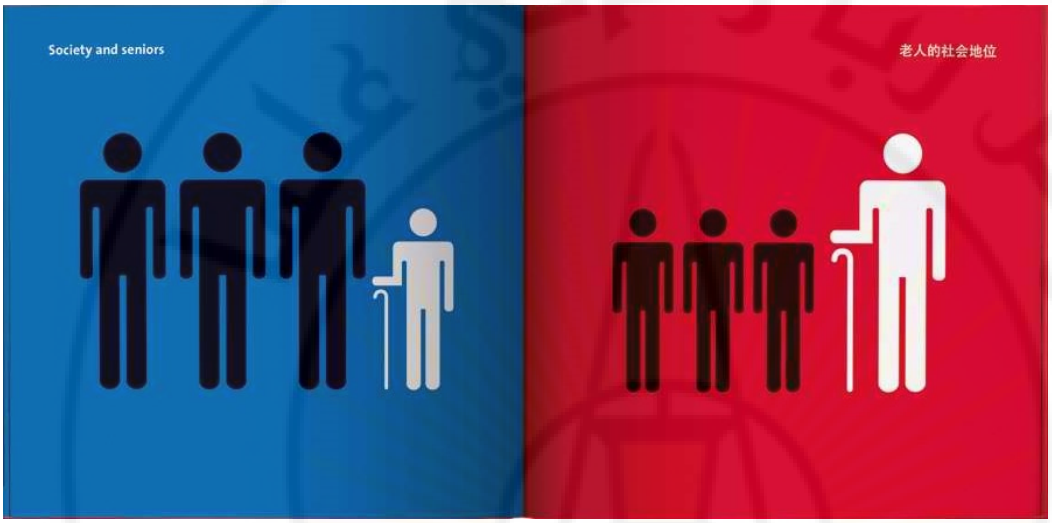
➢ Self-Portrayal

Westerners are raised to be self-confident, positive, and self-assured. They show it on how they see and speak for themselves. Children in the east are taught humility and diffidence. Self-exaltation is strongly criticized.



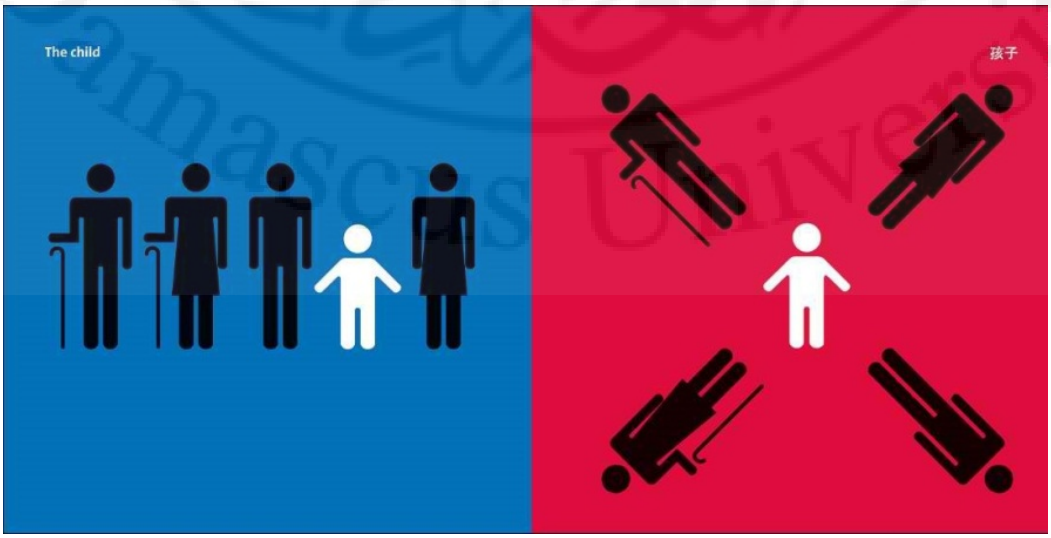
➢ Seniors in the Society

Seniors are honored, respected, and highly-regarded members of most eastern societies. Their opinions and advice are sought-after. In contrast, the elderly in western nations are marginal members of the community. They often live in elderly facilities and no longer have an active and influential role in society.



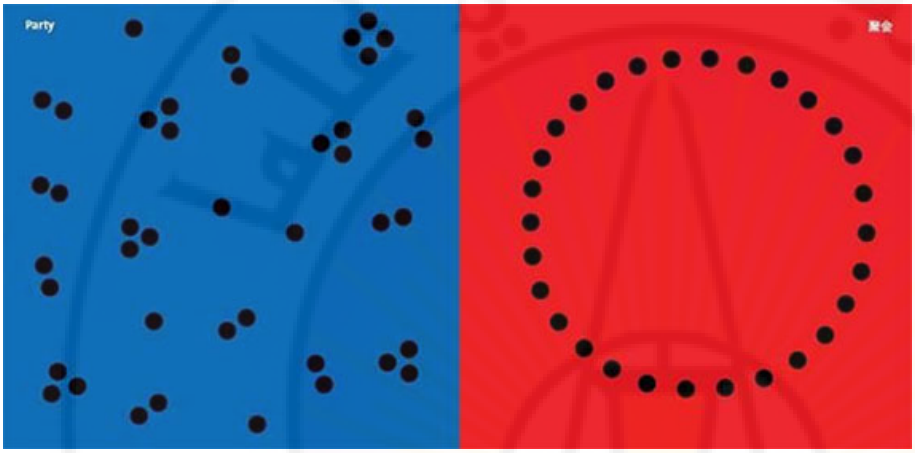
➢ Rearing Children

Western families are small exclusive units that include the parents and the children. The responsibility of rearing the children rests squarely on their parents' shoulders. Asian families are extended, and raising children are shared by the parents, grandparents, relatives, and their immediate neighbors.



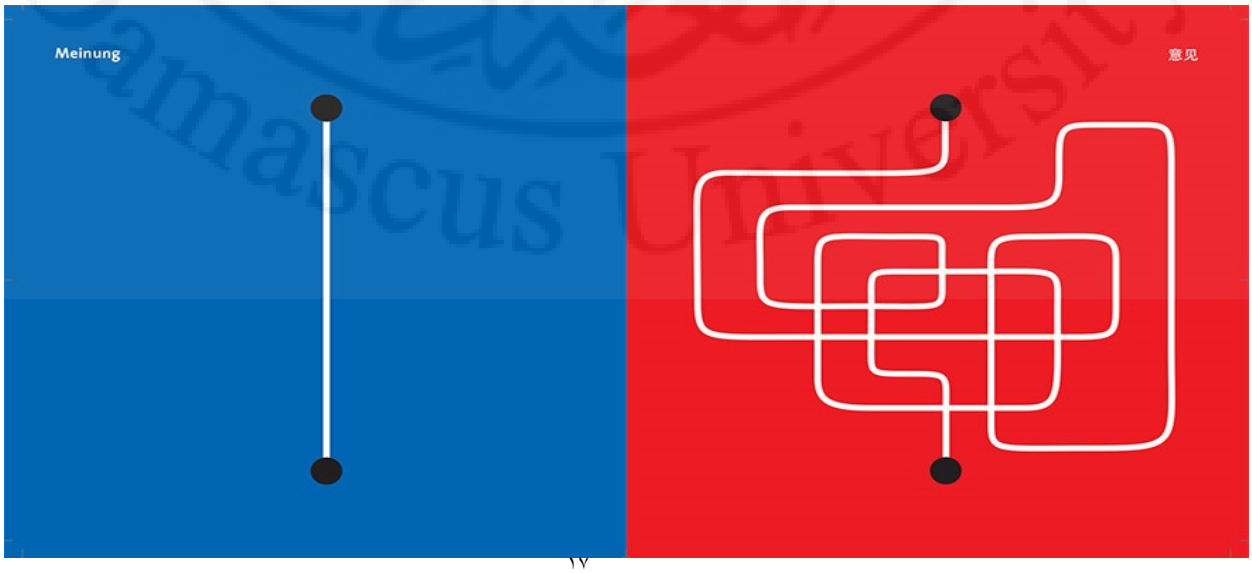
➢ Party Manners

Aligned with their independent and exclusive lifestyle, western parties are broken into several and more intimate smaller groups. Parties in the east are one large and all-inclusive events.



15. Giving Opinions

In the west, people will express their opinions candidly – short, curt, direct. Their eastern counterparts will also give an honest opinion, but will give it in a long circuitous manner, especially when they're giving a negative reply. They might sugar coat the fact or include explanations in the hope of softening the blow.



Cultural Studies 2+3

What does *culture* mean?

The word *culture* has the same root of the word agriculture. Both words are descendants of the verb "to cultivate". Cultivation is the process of turning something raw into something more refined. In Arabic, ثقافة also means turning raw wood to make arrows. Culture, in English and in Arabic, implies some kind of change, improvement, development, and process. However, when we think of the word culture, we always think of a happy, safe, constant place; a place that is quiet and unchangeable; we think of habits and traditions. Nevertheless, process indicates change so cultures change all the time.

Actually, there is no clear definition for the word culture because cultures change all the time. The minute you define culture, it might change.

Cultural Studies is about every single aspect in life. It is about ideology, humanity, sociology, social class, feminism, literary theory, everything.

Actually, this subject is quite broad and huge, so we will concentrate only on literature in relation to cultural studies. Specifically speaking, we will concentrate on cross-cultural or inter-cultural studies. That is the point. It is about the relationship between cultures and the influence of one culture or more over other cultures.

We are not going to have full texts. We are not going to stick to one particular novel or a certain short story or whatever because this subject is so

interesting and gives us the chance of having an idea about exciting pieces of literature.

So, we will be concentrating, for example, on pieces of novels, pieces of poetry, short stories, novellas and anything you like. You can also suggest any kind of reading you like, and we will see if we can apply it to this course. So we will be having examples more than full works. It is much more interesting.

Every week we will cover one topic, and we will have an example of each topic. I am going to give you the materials that we will study and analyze together.

Although we are going to concentrate on cultural studies in relation to literature, we have to know how cultural studies became an academic field.

Simply speaking, cultural studies is related to our everyday life like the way we watch television, the way we talk to each other, the way we eat, the way we dress, etc. With the passage of time and with Capitalism and Globalization, everything is changing, new cultures are being born, new cultures are being introduced to us and we have to adapt.

Margaret Mead defined culture as the whole complex of traditional behaviour which has been developed by the human race and is successively learned by each generation.

Whereas **Claude Strauss** says that culture substitutes itself to life; it uses and transforms life to realize a synthesis of a higher order. Culture pretends to be life and displaces it.

According to **Michel Foucault**, culture is a system of exclusion. This means that when we say OUR culture, we exclude everything as a different culture.

Clifford Greetz suggests that the concept of culture denotes a historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms. **Inherited** means that we didn't think about it. It's just a concept that I did not think about because I received it from my parents.

Cultural studies, as a field of study, started in 1964 by a person called Richard Hoggart. He coined the term cultural studies in 1964, and he was

the one who contributed to the establishment of the Birmingham Centre for Contemporary Cultural Studies.

That's the first step of this field as an academic field. Then, Richard was succeeded by a person called Stuart Hall. He succeeded Richard on being the director of the center, and along with some colleagues, they really introduced an important and international field of study. In addition to Richard Hoggart and Stuart Hall, we also have Raymond Williams and E. P. Thompson.

At the beginning, Cultural Studies wasn't that diverse as it is now. It was based on a Marxist viewpoint. So, they concentrated initially on the cultural studies which is the superstructure and the base which is the political economy. That was the main idea that the cultural studies came up with, but then it develops to reach all the aspects of our life.

With time this idea started to move towards hegemony which is power, control, domination.

Let's now just make a glimpse on how some English speaking countries developed cultural studies. Let's start with Britain because it started first in Britain.

It started and developed in Birmingham Centre for Contemporary Cultural Studies.

In Britain, they mainly concentrated on political views and the relationship between politics and economy; Marxism. This was in Britain.

In the United States, they focused on how the mass culture reacted to cultural studies.

In Canada, cultural studies concentrated on technology and society. So, it was different.

In Australia, they concentrated on cultural policy.

In South Africa, they concentrated on human rights and third world issues.

So, each region concentrated on different aspect of cultural studies, and this is how it becomes quite diverse.

In some European countries cultural studies manifested itself in post-modernism which is a very important subject.

Basically, cultural studies cover all aspects of life: post-colonialism, feminism, Marxism, psychoanalysis, modern art, music, film, media, etc.

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Let's move to a very important aspect which is language. Language is very important in cultural studies. We are going to speak about verbal communication and non-verbal communication.

Let's start with language but in brief.

You might have experienced some odd situations when using another language. This is because sometimes if you don't understand the language of the other and the culture of the other, funny situations happen. Even sometimes you know the language but you don't know the applications of the language, it is quite funny.

Romanian students came to Syria to learn Arabic. They went to a restaurant and asked for the waiter. Simply speaking they want to call for the (نادل) because when non-native Arabic speaker comes to any Arabic country, they learn the official formal Arabic not the spoken Arabic. So they ask for the (نـادل) without the (ألف). The waiter didn't expect someone to speak in formal Arabic. That student was nearly beaten up by the waiter.

So, this is a very good example of how language could be a barrier between cultures or a bridge to cross between cultures.

It also happens when the Arabs go to the UK. Here, when you salute somebody on the phone, people salute back. If you say 'good morning', the other person will say 'good morning' in return and you start asking so many similar questions- How are you? What are you doing these days? etc. the two people involved in the chat even ask the same questions without any one of them answers. This is our culture. In the UK, things are different. When you call you say 'Hi' and immediately you go into your subject. You don't say 'good morning! How are you?' it is just a waste of time for them, but here we consider this as something very rude.

We are not going to judge the cultures and say this culture is better than another. This is not our job because each culture believes that it is better than the other. We spend nearly two minutes asking and repeating the same questions without even waiting an answer probably because we want to make stronger relationships.

It is very complicated nature of cultures, and we are going to see that in literature when we apply that on the text. Of course, it is not going to be that simple and that funny. We will see how each culture absorbs literature and reproduces it according to the people's understanding.

So, it is very important that when you understand the language of the other, it means that you understand the culture of the other. Then you are on the safe side.

Now, let's see the **non-verbal** communication; body language. This is a very crucial issue when we come to cultural studies. For example, in some cultures you have to pull back, and in other cultures you have to be friendly and you have to show this. If you imagine the map of the world, in the eastern half usually when they speak to you, they come very close to you. They walk towards you when they speak to you. In the western half, they don't like that. They don't like people getting so close to them. It is quite irritating.

When you see a person from the western side, you see that he/she is cold, but that's not the case. So, again body language is very important in cultural studies because this enables you to understand what culture means and how it applies to literature.

Time is very important.

In certain countries, to be punctual is very important; it is vital. In most European countries, you have to be punctual. You shouldn't be late. If it is five to ten minutes, it is fine, but after that it is a big deal. In countries like Japan and China, for example, to be late even for a couple of minutes, it is considered as an insult. In the third world, if you come punctual, people look at you and say 'you are early'.

You can see that during the exams. We all know that your exams supposedly start at 9 O'clock, but you don't enter to the exam until 9.15 or more.

Again, this is a habit probably because we want more students to come, so we can't say that European cultures are better or worse; each culture sees itself better.

Another aspect that we are going to talk about in detail is the perception of space. We are going to speak about geographical space, the city as a cultural concept, and we're going to speak about the personal space. In certain cultures, the personal space is respected. It is very important that everybody has his own space. You give this person time, space, and privacy. But in other cultures, there is nothing like this. I'm sure you experienced that you get guests any time of the day.

Also, we are going to study the city as a cultural concept. When we come to the city, we will find that each culture understands the concept of the city in different ways. We are going to concentrate on the metropolis in particular.

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"Cross-Culturalism", "Multi-Culturalism" and "Inter-Culturalism"

What's the difference between 'cross-culturalism', 'inter-culturalism' and 'multi-culturalism'?

Cross-cultural studies.

At first, it started with a person called George Murdock in 1948. Actually, this person set up a number of fundamental data. It is the Human Relations Area Files and the ethnographic utterance. Along with a person called Douglas R. White, they developed what's called '**standard cross-cultural sample'**, and it is currently maintained by the Open Access Electronic Journal.

Now, cultural studies concentrate on human behavior and on psychology. Psychology is a very important aspect of cultural studies. Also, it concentrates on communication. Of course, with human behavior and psychology some people concentrate on anthropology, sociology, social economics, political sciences and everything that is related to our everyday life.

➢**Multi-culturalism**: means that you have more than one culture; many cultures. Each one is treated as a separate culture. We have no superior cultures and no inferior cultures. Neither of these cultures dominates or influences the other cultures. Each of them has its own rules,

its own regulations, and its own everything. After that, they have what we call cross-cultural connection between them.

- Many cultures
- Each treated as separated, independent
- No domination or influence over one another

➢ **Inter-culturalism**: here we have many cultures, but we have sub-cultures and super-cultures. The sub-cultures are respected, and they are given liberty and freedom; they can apply their own rules and regulations, but at the end they have to respect and follow the rules of the super-cultures. So, here we have the dominating and the dominated, but in a free way.

- Many cultures
- Sub-cultures and super-cultures
- Sub-cultures follow the rules of the super-cultures
- There is the dominating and the dominated, but in a free way

It means that every individual has the right to practice his or her own beliefs and rules. Let me give you an example to make it clear for you. Let's talk about London or New York. They are the best examples for inter-culturalism.

London is a metropolis. It has hundreds of cultures in it. Each culture is free to practice their own rituals, beliefs, and everything they want, but in total they have to respect the rules of the UK. They cannot exceed that. They cannot cross that. For example, Muslims are free to pray, to build mosques, to go to mosques, and to put the hijab. Everybody is free whatever he/ she wants, but at the end they have to follow the rules of the country. This is what we call 'inter-culturalism'.

Now, this leads us to differentiate between cross-cultural studies and inter-cultural studies. When we come to **cross-culturalism**, it means that we study the aspects of each and every culture, and we see the outcomes of those cultures but without connection between the cultures. We study the aspects, the characteristics, the influences of each culture but in itself without this kind of connection between cultures.

Now, what about inter-cultural studies?

We study the aspects of each culture, and we see how they integrate together, how they blend, and how they influence each other.

…… …… …… ……..

LAYERS OF CULTURE

People even within the same culture carry several layers of mental programming within themselves. Different layers of culture exist at the following levels:

- The national level: Associated with the nation as a whole.
- The regional level: Associated with ethnic, linguistic, or religious differences that exist within a nation.
- The gender level: Associated with gender differences (female vs. male)
- The generation level: Associated with the differences between grandparents and parents, parents and children.
- The social class level: Associated with educational opportunities and differences in occupation.
- The corporate level: Associated with the particular culture of an organization. Applicable to those who are employed.

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Damascus University

Honestly, The Arabian Nights or what we call ألف ليلة وليلة have an outstanding effect on English Literature in general and on English poetry in particular.

The Arabian Nights or Alf Laila wa Laila is about King Shahrayar who used to kill a woman after she tells him a story. One night Shahrazad was chosen to tell her story to the king and to be killed after that. She was very clever, so every night she tells him a story without finishing it, so that he allowed her live to the next day to complete her story. It continued like that until the night thousand and one when he decided to marry her and let her live with him for the rest of his life.

Shahrazad saved her life and the lives of all the other girls in her society from being killed every night by king Shahrayar by her witty narratives and stories. So, this simple story on the surface made huge changes in literature in the world.

This book was the second most-widely-read book in England and France after the Bible in the nineteenth and eighteenth centuries!

If you go back and read The Arabian Nights, you will see a lot of stories that have a lot of sexual content on them very heavily.

The idea in the nineteenth century among most Europeans was that this part of the world, the Orient, was socially and sexually more liberal than Europe!

The first story in the Arabian Nights is the Merchant and the Genie. This is the very first story that Shahrazad tells to Shahrayar in the very first night. I'll tell you the story of The Merchant and the Genie in short. It is about a merchant who was traveling in the desert. After some time, he feels tired, so he wants to have some rest. He sits and starts to eat and drink. He eats dates, and he throws the date shells. One of the date shells goes right into the eye of the genie's son and it kills the genie's son. After that he goes to wash his hands, and he wants to pray. He suddenly finds this genie in front of him; a huge, scary, ugly demon. It is the genie who wants to revenge on the death of his son.

The genie says to the merchant:

I want to kill you.

The merchant says:

Why? Of what crime do you want to kill me?

The genie says:

You killed my son with the date shell.

So, the merchant –just like Shahrazad- starts to narrate stories, and of course he saves his life. He escapes at the end.

Again, this is the frame narrative; the story within a story technique.

Keep in mind the thoughtless action and the careless action that the merchant does but unintentionally. He doesn't intend to do so.

In general, The Arabian Nights as a genre is a work that hasn't been possible to categorize because it is a collection of many types. We have long stories, short stories, poetry, fairy tales, folk literature, etc. Everything that we study now as separate genres is found in The Arabian Nights collectively.

Today, I will talk about another poem by Coleridge which is called "**The Rime of the Ancient Mariner**". Actually, there is no direct mention of The Arabian Nights or the oriental tales in general.

"**The Rime of the Ancient Mariner**" is very long. I don't want you to read the poem. Let me tell you the story of the mariner.

There is a mariner who travels abroad on a ship with other people. They sail, and during one voyage, a very big sea bird called '**Albatross**' follows them. The mariner gets quite annoyed, and he killed this bird. Some critics see that it was just a thoughtless action. It was unintentional, but it was quite trivial. And he didn't know that he killed one of the nature's lords.

After killing the Albatross, a curse hits the whole ship with the crew. Everybody of the crew dies except the mariner because they meet a ghost ship, and they fight with the supernatural. They are the natural people, and they fight with the ghosts; the supernatural element in the poem.

After that everybody dies except the mariner, and he lives in torture for 7 days because he sees the whole crew dead and their eyes open wide

and looking at him and tormenting him with the looks because they make him feel guilty.

On the way back, he sees sea creatures. He describes them first as 'slimy things'. He describes these creatures as good creatures. From this point, the curse starts to be removed not fully but partly. When he goes back, again one of his types of punishment, he was forced to tell his story over and over again. So, he is quite tortured by his guilt. So, here we have the idea of crime and punishment. Here, we have a comparison; Coleridge himself compares this story to that of The Merchant and the Genie.

The mariner was compared to the merchant who kills the supernatural creature. Of course, the Albatross here is not supernatural, but it has supernatural connotations. Both of them commit a crime, maybe unintentionally, but it was a thoughtless and careless action. It was quite trivial, but it had major negative consequences.

We have this comparison between the two stories in general. If you start reading the very first four lines, you see that there is a frame tale, and then there is the framed tale introduced. So, this is the first part; the natural and the supernatural and the comparison between the mariner and the merchant.

Some critics considered the idea of crime and punishment as not quite identical because they say that in the tale of the Merchant and the Genie there is no justice because the merchant escapes by telling stories, just like Shahrazad. He escapes being killed by telling stories, but he wasn't punished because of killing the genie's son. So, some critics see that this is unjust. Other critics see that it is fine because it wasn't considered as a crime. It was quite unintentional.

The same thing happened to the mariner and the Albatross. They say that it was a crime, and he was punished. He paid for his crime. While other critics consider this as unjust because this is a thoughtless action.

I have to mention here what Coleridge himself said about the story of the Merchant and the Genie.

Coleridge himself describes his poem, 'The Rime of the Ancient Mariner', as

It ought to have had no more moral than the Arabian Nights' tale of the merchant's sitting down to eat dates by the side of a well, and throwing the shells aside, and lo! A genie starts up, and says he must kill the aforesaid merchant, because one of the date shells had, it seems, put out the eye of the genie's son.

Another important idea is that "The **Rime of the Ancient Mariner**" was written before 1817, but after 1817 Coleridge added a commentary like a glossary to the poem. Some critics considered that even this commentary frames the whole poem. So, this glossary gives the poem a very general frame. Then, we have the very first frame story of the poem, and then we have the story that the mariner narrates himself. So, this adds to the connection between the poem and the Arabian Nights in terms of narrative, structure and form.

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Also, we'll see the direct influence. Maybe we should first have a look on the direct usage of The Arabian Nights and the direct employment of The Arabian Nights before we move to the indirect inter-textuality.

Let's start with '**Recollections of The Arabian Nights'** by Tennyson. Here we have **direct inter-textuality**. How?

When the breeze of a joyful dawn blew free
In the silken sail of infancy,
The tide of time flow'd back with me,
The forward-flowing tide of time;
And many a sheeny summer-morn,
Adown the Tigris I was borne,
By Bagdat's shrines of fretted gold,
High-walled gardens green and old;
True Mussulman was I and sworn,
For it was in the golden prime
Of good Haroun Alraschid.

I only want you to concentrate on this part. It is the very first part of the poem. It is only 11 lines. In this part, you can see the very direct mention of Bagdat, Haroun Alraschid, the Tigris, the Muslims, etc. So it is

quite direct, and the whole poem is the same. At the end of each stanza he says:

Of good Haroun Alraschid.

So, I don't want anything from you except locate the oriental element. This is all I want you to do for this poem. I just want you to know that this poet really read and used The Arabian Nights. So, the intertextuality in 'Recollections of The Arabian Nights' by Tennyson is quite direct. This poem first appeared in the volume of 1830, and has only undergone slight alterations in text. It paints a series of pictures, charming from their rich beauty, which are suggested to Tennyson's imagination by reminiscences of the "Arabian Nights", more particularly of one of the stories, that of "Nur Al-Din Ali and the Damsel Anis al Jalis", especially of that part of the story narrated on the 36th night.

Let's move to Lord Byron and see the oriental reference in his poems

On Jordan's Banks

ON Jordan's banks the Arab's camels stray,
On Sion's hill the False One's votaries pray,
The Baal-adorer bows on Sinai's steep --
Yet there -- even there -- Oh God! Thy thunders sleep:
There -- where thy finger scorch'd the tablet stone!
There -- where thy shadow to thy people shone!
Thy glory shrouded in its garb of fire:
Thyself -- none living see and not expire!
Oh! In the lightning let thy glance appear;
Sweep from his shiver'd hand the oppressor's spear!
How long by tyrants shall thy land be trod?
How long thy temple worshipless, Oh God?

* *

ON Jordan's banks the Arab's camels stray,

Here, we have clear and direct references to Arab places. The speaker describes the Arab's camels as stray; they are not tamed or restrained; they are uncontrolled and lost. It's said that Jesus Christ (peace be upon him) was

baptized on Jordan's bank. So, according to Lord Byron, the Arabs leave their camels to stray on that holy place.

On Sion's hill the False One's votaries pray,

Sion or Zion is a small mountain in Palestine; it's a holy mountain and it has religious connotation. He says the False One's in capital letters to refer to a false god. These blasphemous people are praying to a god who is not a god; he is accusing them as non-believers because they are not praying to the right deity. The followers of that false god are praying on this mountain in Jerusalem, which has all the religious significance.

The Baal-adorer bows on Sinai's steep

Sinai سيناء is the place where Moses (peace be upon him) spoke to God. Moreover, when the Jews left Egypt they were stuck on Sinai's steep for forty years.

Baal بعل or AAl or Ell are all references to إله according to Semitic languages. The word Baal existed in Semitic languages long before Judaism, Christianity, or Islam. But when we say Baal adorers, it's just like saying they are worshipping a god that is not a god; a god of pagan civilizations.

So, on the place where Moses (PBUH) talked to God, there are those nonbelievers who are in the place where the chosen people once were. The Jews claim that they were chosen by God so they call themselves the chosen People شعب الله المختار and they must come back to the holy places to protect them from those non-believers, as Byron suggests.

Yet there -- even there -- Oh God! Thy thunders sleep:

Byron is addressing God saying: "God, where are you? The camels are straying on the banks of Jordan's river and they are praying to the False one in Jerusalem and Sinai and you don't make anything; where is your thunder? Why don't you remove those blasphemous people from the holy places?" Byron is addressing God as if he is reminding him of these places where He spoke to Moses and where His chosen people once were.

There -- where thy finger scorch'd the tablet stone!
There -- where thy shadow to thy people shone!
Thy glory shrouded in its garb of fire:
Thyself -- none living see and not expire!

It's there were God scorched or wrote the commandments on the tablet of Moses; it's where God spoke to Moses; it's where God manifested Himself where people felt His presence, but they didn't see Him.

Oh! in the lightning let thy glance appear;

Oh God! Let your eyes look at that place making lightening to electrocute the non-believers.

Sweep from his shiver'd hand the oppressor's spear!

Obviously, the oppressors at that time were the rulers who were the Ottomans. The hands of those oppressors are shivering out of fear because this is not their place. Byron is begging God to come and fight for them against the oppressors.

How long by tyrants shall thy land be trod?

Thy land refers that this is the land of God.

We are the people of God and this is our land. How long are these tyrants going to stay treading on this holy land? We need God to fight for us because this is His land and we are chosen by Him to live on this holy land.

How long thy temple worshipless, Oh God?

Oh God, You are not worshipped in Your temples and synagogues because there are non-believers at that place and Your true worshippers are oppressed; they will be oppressed unless You come and fight against the oppressors and return Your chosen people to Your land. Byron is wondering about how long the temple in Jerusalem will be out of the reach of God's people, who are the Jews.

The language of the poem is so unapologetic in the way that the voice of the speaker is almost scolding the divine for an immediate, fiery, and violent appearance of God to fight for them. This is because the people of the false god are praying there. The Orient is often manifested as feminine, attractive, appealing, and silent. It requires the masculine "Self" to come and speak for the innocence of that part. The Orient in itself has the feminine "Other" and it also has the masculine "Other". The feminine "Other" needs to be protected against the masculine "Other". The image of the masculine Other needs to be obliterated; the masculine Other should be completely removed and subjugated so that the masculine Self takes its place.

She Walks in Beauty

SHE walks in beauty, like the night
Of cloudless climes and starry skies,
And all that's best of dark and bright
Meet in her aspect and her eyes;
Thus mellow'd to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impair'd the nameless grace
Which waves in every raven tress
Or softly lightens o'er her face,
Where thoughts serenely sweet express
How pure, how dear their dwelling-place.

And on that cheek and o'er that brow
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow
But tell of days in goodness spent,—
A mind at peace with all below,
A heart whose love is innocent.

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She walks in beauty,

This means that she is not only beautiful, but she is the essence of beauty because she creates beauty as she moves.

like the night

It's not any kind of beauty; it's the beauty of starry nights. She is dark-skinned like the night. This is the beauty of an oriental lady. What makes the starry nights beautiful is the contrast between the darkness of the sky and the brightness of stars. Contrasts show the beauty in a better way.

ضِدانِ لِما اسْتُجْمِعا حَسُنا..... وَالضِدُّ يظْهِرُ حُسنَهُ الضِدُّ

Familiarity creates monotony i.e. if you are familiar with something, you can't see its beauty. Byron, as a British man, is familiar with blonde and red-headed ladies but he is not familiar with the oriental ladies.

Of cloudless climes and starry skies;

This is the beauty of a weather which is different from the English weather. According to Byron, the beauty of the woman affects the weather. It's cloudless unlike the weather in England.

And all that's best of dark and bright

Meet in her aspect and her eyes:

This contrast between darkness and brightness can be found not only in her whole body but also it can be found in her eyes. The dark eyes are stereotypically found in our region unlike the eyes found in England. This kind of beauty can be found in the Arab World, Persia, and India etc.

Thus mellowed to that tender light
Which heaven to gaudy day denies.
One shade the more, one ray the less,
Had half impaired the nameless grace

The light of the night is tender and mellow unlike the light of the day. She is so perfectly beautiful that a little more darkness somewhere or a little less light added to her will damage her beauty. This is because she is so perfectly created, and her beauty is well-balanced.

the nameless grace

She is nameless because she is so beautiful and the act of naming her is too difficult. Moreover, giving her a specific name will underestimate her beauty because there is no equivalent name to her beauty.

Which waves in every raven tress,
Or softly lightens o'er her face;

The raven is an American bird which is similar to the crow. It's usually black but it's not any black; it's glossy black. So, the hair of the raven is so black and so shiny. This is an Arab beauty. The lock of the hair softly lightens over her face. The contrast is carried out from the beginning to the end. This contrast is harmonic because there is balance in everything.

Where thoughts serenely sweet express,
How pure, how dear their dwelling-place.

The dwelling place of thoughts is the brain. Thus, we have a reference to physical beauty and intellectual beauty. She doesn't only have physical beauty but also she has intellectual beauty as well.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,

*She is so soft and so calm. Th*is is the feminine tenderness. She is so calm that even in her silence, she is eloquent.

The smiles that win, the tints that glow,
But tell of days in goodness spent,

A mind at peace with all below,
A heart whose love is innocent!

He is talking about a woman who is beautiful, inspiring, and has a good character. Her mind is at peace with her body. What the body does is all at peace with her mind. In fact, this is not actually a poet who is so impressed of a dark woman. There is something that can be read between the lines. He is making a justification to colonize the Other image. He is implying that this woman is so tender and soft and she is persecuted and oppressed by the masculine other so we must make something to rescue and save such treasures. The speaker is trying to create an excuse or a good reason to take control over the orient.

Both poems, written by Lord Byron, She Walks in Beauty and On Jordan's Banks, appear in a collection of poems called "the Hebrew Poems". There is actually a hidden meaning beyond the superficial one. The hidden meaning conveys biases and attitudes that are completely hidden in a classical text. In cultural studies we read a text in relation to other texts and this is what we call intertextuality. It's to see how one text is written with another text in the mind of the author. A great deal of nineteenth-century literature written in French and English was just a colonialist literature. This literature prepared the ground to control other people. The Others are colonized and controlled through the use of power and through a discourse for justification. A reason should be created for the act of colonialism.

To civilize, to democratize, or to convert religiously are the same. These terms are created as a justification for colonization. If the colonizers are going to colonize a specific place in order to get its oil, they will not say that they are going to take that oil; they will claim that these people don't have a good political system or these people are uncivilized so the colonizers are going to give these people good political systems and civilize them because they are savages. No one would say I am going to occupy you because you have something I don't have.

Byron, as other academics, is a part of a trend that uses language to produce a certain kind of knowledge. It's no more a poet going crazy about an oriental woman; this is a part of a cultural trend.

In the early nineteenth century, England was creating its own imperial self-image on relation to the rest of the world. It created such justifications for controlling the whole world. The discourse they used wasn't void of truth; it has actually some truth but they take this true image and distort it; they also generalize it and making it at risk so that they will come and rescue it before it falls down.

* *

Orientalism, as defined by Edward Said, is a mode of knowledge production that makes a basic distinction between the East and West. Orientalism produces cultural theories, political accounts, and literary representations of the Orient that maintain the world's imbalances of power. At a time of Western imperialism, Romantic writers participated in constructing the image of the Orient. Through poetic style, diction, and narrative, authors established a distinct "Other" in order to assert the superiority of Western civilization.

Now the Orient is a word that was extremely loaded in the nineteenth and early twentieth centuries. We use it today mistakenly! I mean sometimes you go to a restaurant and order 'Oriental Food' referring to Chinese, Japanese, Korean type of food.

In the United States today, *Oriental* means East Asia, like the East of India. We have also Middle-Eastern and this is us. We have Sub-Continental which is India, Pakistan, and Bangladesh. Then you have Oriental which is everything to the east of that.

The word 'Orient' in the nineteenth century did not mean the world east of India but it meant the world east of Greece. So, basically, it meant Turkey and most of the Arab World all the way to Japan.

And the 'Orient' is a word that is loaded with meaning in the nineteenth century and that meaning has to do with associations and allusions that shaped the ways the Europeans viewed the Orient.

So, Coleridge is one of the writers who was strongly fascinated by The Arabian Nights. There is a critic who says:

"The Nights were acknowledged to be fundamental and formative. In short, they were at least partly responsible for altering the course of English poetry".

"Romantic Orientalism" is the repetition of recognizable elements of Asian and African place names, historical and legendary people, religions, philosophies, art, architecture, interior decoration, costume, and the like in the writings of the British Romantics. Oriental tales feature exotic settings, supernatural happenings, and deliberate extravagance of event, character, behavior, emotion, and speech.

So, when it comes to English poetry in particular, the nights changed the whole course. So, let's just keep in mind that The Arabian Nights is so important.

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If I say the phrase 'European society', I am sure that most of us have the idea that European society is so and so, and you begin to give a certain number of images or a catalogue of characteristics of that society.

Let's imagine two Syrian male friends are sitting in a coffee shop. One of whom has just returned from a trip to Europe.

So, they are sitting together and the friend who did not go in the trip has a question that will be asked immediately which is about women. What were the women like?

And why does he ask that question?

This is because there is a preconceived image or an idea that we have constructed about the feminine other.

Now that construction interestingly comes mainly from works of art. If you can call TV productions; films and the similar works of art.

It doesn't come from our reading of books in sociology about Modern European society! It mostly comes from watching a combination of Britney Spears, Madonna, etc., Hollywood Productions, some films, some magazines where we have news of scandals of some famous people and so on and so forth.

We constituted our idea of that society based on the media because we do not sit down and watch BBC World or CNN or National Geographic or some NPR Show on television! We most likely go to MBC 4, MBC 2, MBC Action, Dubai One, Fox Movies, Fox Series, etc.!

As a result of those ideas that we develop, we begin to characterize a society by a number of easy-to-remember concepts and ideas.

It is like: "Europeans are morally-loose" or "families in Europe or in the West are all broken up and there are no families!"

Of course when you say that they are morally-loose, you are defining their morality based on your understanding of morality and based on what you think is moral.

The fact is very incorrect if you actually know those societies!

But it is an idea that we accept. And if a traveller comes back to tell you: "no, no, no, this is not the case!" then you will have this tension between what is real (the experience of the traveller) and what is textual (the image that has been presented to you through texts) whether that text is visual as in a film or in a book like a novel, a short story, a magazine, ...

But we tend to look at the world of what we call 'The Other' based on what we usually call 'Our Self Image'.

As individuals and as a society, we have a complex self-image or layers of the self-image; your image of yourself as an individual within the society in which you live and then your image of your society as a group facing the outside world.

Now for that self-image to be meaningful and for it to try to survive, you will have to believe in the value system that you associate with that self-image. If you do not believe in the value system, then that self-image begins to go and the society will just be nothing.

When we say the value system, we are talking about combination of ideas, ethics, morality and religion. It is not only religion but it is a combination of what constitutes your values by which you live.

When we constitute a self-image, we will immediately move into creating what we call a 'world view'.

In this world view, you base on your value system; you begin to understand the world outside you.

And for your "self-image" to be solid, the only thing that defines the world to you is difference.

For example, if the same two men we have talked about are sitting in the coffee shop and one of them has returned not from Europe but maybe from Jordan or Egypt, there will be very few questions about Jordan as habits, society, people, men and women. There could be questions about the roads, the buildings, and about some of the sceneries. But there will be nothing about the culture or about the value system.

In that sense, Jordan is not interesting for us. It is boring, and we are boring to Jordan. The difference makes the interest.

Something that is different is interesting and the more it differs from us, from our value system and from our self-image, the more interesting it becomes.

Actually, we thrive on defining ourselves by defining which is different from us. The way in which you define 'the other'- the opposite of the self- is the way in which you define yourself.

They are this and this and that but WE are NOT!

The more it becomes different, the more interesting and also the more threatening as well.

In Kubla Khan, the Orient is unfamiliar and irrational. In its strange beauty and danger, the Orient is both interesting and appalling. Coleridge depicts the East as a place inherently divine and prehistoric. The Orient's dream-state unchains spirituality from rigid formality.

The attraction to the other is the attraction to the opposite; to anything that is new. It is only normal and it is only human.

We are curious about difference and we try to explore it and we try to discover it. In the process, we are at once attracted and afraid.

The more the world looks different to us, the more we tend to create what we call 'binary absolutes'. Binary has to do with 'two' or 'dualism'.

Binary absolutes are exactly when you begin to create your value system based on almost singular values and you attribute your opposite values to the other.

If our 'self-image' is, for example, a masculine society, then our binary absolute would be a feminine society. If the image is being moral, then the other has to be immoral.

This means that what you are basically looking at are the binary absolutes; a set of values that you attribute to yourself and another set of values that you attribute to the Other.

We are not judging here but we are just talking about how societies look at each other and how they do this a lot through literature because we will see in Kubla Khan that it is not about Oriental society but it is about some interesting stereotype, myths, untrue images, a legend about the Arab Muslim world that Coleridge is telling us about.

The process in which you do this is called the process of 'other-izing'. You are looking at the other and you are building the image of the other, so you other-ize other cultures in the sense that you enhance the differences that you perceive between you and them.

Depending on the concept of binary absolutes, if you are civilized, then they are savage or uncivilized.

If you are 'democratic', then the other is 'undemocratic'.

So, basically, whatever value you think your society lives by, then you begin to attribute the opposite value to the other society.

Now if we look at the West or at Europe and if you look at its history, when the Greek civilization was a dominant civilization in the Mediterranean, they attributed the word [barbarian] to everyone who was not Greek.

The word [barbarian] initially in Greek means people who speak in an unintelligible way or people that couldn't be understood. This is the initial meaning of the word [barbarian]; the "Un-Greek" or the "not-Greek".

Of course, this word with time acquired different meanings.

Then Roman again attributes the word barbarian to everyone who is not Roman.

Then with advent of Christianity, Europe called itself Christendom. So, the natural opposite to Christendom will be the other which is Islamdom.

When Europe viewed itself as a religious entity, it viewed itself as some sort of a Renaissance entity that is developing to become civilized. So, when Europe became civilized, the other became uncivilized.

In the case of our example, Coleridge is coming from a background of a European author writing in the nineteenth century having read a lot of visual and textual art about the world that was called "The Orient". If Coleridge was constituting an image of the Orient, it would come from paintings, travel books, and translations from Arabic because translation from Arabic was a very strong movement in the eighteenth and nineteenth centuries.

Now the most famous book when Coleridge wrote Kubla Khan was ألف ليلة وليلة or The Arabian Nights.

This poem was based mostly on books like The Arabian Nights and the travel books of people like Purchas. Purchas and Marco polo talked about basically images of the Arab Orient.

I want you to look at the poem as an example of Orientalism; as an example of the European representations of the Orient in the nineteenth century and as an example of Romantic Orientalism which is the most powerful discourse on the Orient in the nineteenth century; representations of others.

It is a danger when you begin to look at art as some sort of an anthropological document and a sociological document and begin to fall into the danger of confusing reality and the construction that is meant to be in your minds.

As Syrian people, if you are watching Syrian series, you are watching these series as works of art and you know the bad things that happen in them can hardly happen and you know your society, so that is not dangerous! The danger is if you take that to a European society and they begin to watch these series as if they were historical documents about Syrian society!

This is what they do with Hollywood Productions. I mean, for most Europeans and most Americans, Hollywood productions are Hollywood productions! You know, they are just kind of artistic exaggerations and they are untrue to some extent.

So, do not say that everything you see is true because art is not meant to be a historical document. It is a document in the history of ART itself.

* *

This poem is about a European myth of the Orient. This myth goes back almost a thousand years. It is a myth that Europe inherited from almost a thousand years.

I have to highlight for you the very important fact that this is a myth that you cannot see, but if you go to reliable historical resources in Arabic, English, and French, you will see that what we are going to talk about is a myth.

And the poem is based on that myth and maybe it will enable us to understand how Coleridge felt compelled to write the preface to his poem based on that myth or legend.

The word: "assassins" in English means murderer or killer; somebody who assassinates or the person who commits an assassination. The origin of this word is an Arabic word. That Arabic word has acquired its meaning from this: during the Crusades, a group of Muslims force the Crusaders with utmost zeal and a great deal of enthusiasm to defeat and to kick the Crusaders out of the Orient. One method in which they fought the Crusaders was by killing the leaders of the armies; the princes, the kings, the great generals and knights of them.

They were told that these are فدائيين who do this because they want to sacrifice their souls for the cause they are fighting for.

The only explanation that the Crusaders found for this kind of self-sacrifice is that these people must be "high on hashish" in order for them to be able to do what they have done.

I want you to be very careful in understanding that this is only a myth. The only way that they could do what they are doing is by having strong drugs and that those drugs also enable them to envision paradise!

So, the word [assassins] comes from حشاشين and it becomes in English what it comes. Just open any English dictionary and look at the origin of the word, then you'll find that it is Arabic.

Now Coleridge as we know very well was an opium addict and we have seen this and in order for Coleridge to write "Kubla Khan", he will commit what we call "mimetic desire;" this desire to imitate the other and to appropriate what the other has.

Part of the myth of حشاشين is in Marco polo; the famous traveller who is considered to be the most reliable European traveller of his time!

Marco polo wrote a book in which he talks about his journey to the Orient world. He says that he went and saw paradise!

He says: I went there and I saw this valley that was surrounded by castles and inside the valley there was a kind of paradise and in this paradise there were rivers of milk and honey and there was a group of Muslims who lived there. Their leader just takes them out of the valley and puts them in a desert after giving them some hashish and when they wake up, they find themselves away from the valley and their leader says to them: "if you do not kill so and so for me, then you cannot go back to the paradise where you live!" So, that person will go and kill in order to go back to that place that Marco polo described as if it was real!

Obviously, we know that there is no such place on earth; nobody has the ability for running a river of milk and a river of honey!

So, Marco polo takes an image of paradise that he has internalized and he puts it somewhere else.

And there is a little one thing: in that valley, that he saw and that he claimed and lied when he said that he saw, was made up of young men and women living some form of sexual communism. In that paradise, everything is allowed, so the young men leaving paradise and going to the desert will really want to come back there again. The only way to come back is to fight

in order to come back. Again, this is a myth and when we read all the reliable historical resources about this, we will see that this myth has no basis in reality and that it is basically all about folkloric representations.

Marco polo claims that he saw this and Purchase claims that he saw this four hundred years later. Purchase told us about rivers of honey and milk in this part of the world. In this little paradise, he saw all the way up to the nineteenth century!!!

Imagine from the thirteenth or fourteenth century Marco polo all the way to the nineteenth century there were travellers after travellers after travellers telling us about this earthly paradise! This paradise in the Orient where everything is possible but the only way that you could be a member in that paradise and to envision it is by taking a drug!

I would like to suggest to you that the poem is about nothing but about this! That is Coleridge's desire to become an assassin!

This is where violence and sexuality are intertwined and I will show in this poem how this is done.

Today we'll talk about one of the very interesting poems in English which is Kubla Khan by T. S. Coleridge. Some critics in the West just say that it is a poem about the power of imagination. Actually, it is a poem that has been an enigma or a mystery of thoughts to the extent that some outstanding western critics could only provide us with the suggestion that this is about the creative power of imagination.

Now, who is Kubla Khan and why is this poem entitled "A Fragment" although it is not a fragment?!!

Coleridge says that this poem itself is a fragment and it is an incomplete poem. It is just the beginning of a poem that somehow was never completed or continued, as he says in the preface of the poem which is considered as an indispensable part of the poem itself.

Kubla Khan is the founder of the Mongol Empire in China and he is one of the greatest emperors of the Empire in the history of Asia. He was famous for his love for architectural exhibitions of his kingdom.

One of the most famous structures he built was his own palace namely Kubla Khan in China.

Of course, the Mongol emperors were Muslim emperors in China. I want you to keep this in mind because we will come back to this to see the representation of Islam in this poem.

However, the story is very simple and we have to look at the fact that Coleridge was an opium addict, as he tells us.

So, he says in the preface the following:

I have to take my medicine which is like a sleeping pill!

So, I took my medicine and then I sat down and I began to read a travel book. It is a Renaissance travel book but most of the travellers in the Renaissance were mostly liars in the sense that most of them have never travelled.

They were what we call 'armchair travellers'.

They are people who learnt by what other people have done and then they write their travels saying: I was in China, for example, in Africa or in the Orient and these are my experiences.....

Sometimes when we look at the text of those travel books, we will see that they are talking about the same experience that Marco Polo, for example, had hundreds of years before that traveller who is writing about "his travel".

We know that four hundred years cannot be the same like what those writers even wrote especially if those things did not exist in reality and especially when they are talking about depictions of the Orient; our part of the world, as it was called in the 19th century.

So, Coleridge is reading this travel book by Samuel Purchas.

Coleridge says that as he was reading that book, he fell asleep! He says that he dreamt a poem of two or three hundred lines! Then waking up alive and energetic, he sat down and he wanted now to write those three hundred lines! As he was writing, Porlock knocked on his door and came inside the room of Coleridge; they talk about money issues and about trivial things, and then Porlock leaves. Now, Coleridge comes back and he wants to write the rest of the poem but he has forgotten the rest of it where we are left with this "Fragment"!!

However, you will see that this it is not a fragment!

Notice the title itself:

Kubla Khan

Or, A Vision in a Dream, A Fragment

It is even not a dream but it is a vision in a dream! Then, it is a fragment.

In Xanadu did Kubla Khan

A stately pleasure-dome decree:

So, things emerged in front of my eyes and the sentences in which I described the poem.

A stately pleasure-dome decree:

Why is it a dome of pleasure if the king is building a palace?

Because this is not a palace of Kubla Khan but it is a depiction of the earthly paradise of the assassins. He is building that dome under which nothing is forbidden. Everything is allowed and legal because it's a paradise, and this is why he called it pleasure-dome.

A stately pleasure-dome decree:

Where Alph, the sacred river, ran

Why is this river named Alph?

Coleridge and most of his contemporaries knew The Arabian Nights by the title Alf Laila Wa Laila. And we know that Coleridge actually tried to learn Arabic. So this could be a reference to Alf Laila wa Laila.

Why is Alph a sacred river?

Again, it's a reference to the rivers in paradise. This is a mockery of the sacred things the Other has. It's a sacred place because you can have whatever you need at that pleasing place.

Where Alph, the sacred river, ran

Through caverns measureless to man

Down to a sunless sea.

So, the image of this earthly paradise begins to take its shape.

And if it is an earthly paradise, then you will have to have some of the characteristics of any paradise in it: very exotic and different nature and immeasurable. So, this is why we see the river going down to a sunless sea.

This is why we see caverns that are measureless to man and places where no man can go.

And there were gardens bright with sinuous rills

A rill is a little stream or a little river.

Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

This is the image that we have; trees that have very sweet smell almost like incense, greenery everywhere, and a type of nature that is very exotic and very different.

Then suddenly, in the depiction of that pattern supposedly, we will see the following:

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail;
And 'mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,

And sank in tumult to a lifeless ocean:

And 'mid this tumult Kubla heard from far

Ancestral voices prophesying war!

This passage is a description of a sexual act.

If you go back and read it very carefully and see the base in the way the language moves, you see a depiction of basically a human sexuality and a sexual act.

If you read it again and again, you will see that every depiction is meant to replicate a sexual act that begins and ends and also human sexuality in general.

But it all lies in the references to the natural scene; deep romantic chasm, fountain, earth breathing heavily and quickly, and then subsiding and calming down and quitting to the end where he says:

Then reached the caverns measureless to man,

And sank in tumult to a lifeless ocean:

It is a complete end of that sexual act.

Kubla Khan demonstrates the Orient as exotic, supernatural, and erotic. With strange names, unconventional stanza form, and intentional extravagance, Coleridge distances the poem from all familiarity and restrictions of the real world. There are no constraints on sexuality, fantasy, or spirituality. Under the dome, pleasure is the most-sought-after object. This erotic freedom is exciting and liberating, but it is stained by a primitive barbarism. Readers sense a wild, animalistic passion from words like "wailing," "seething," and "burst." Coleridge depicts an untamed, fervent Orient, in contrast to the refined norms of familiar life.

So, there is this pleasure dome under which we have this sexual act and how does this sexual act end?

And 'mid this tumult Kubla heard from far

Ancestral voices prophesying war!

He was talking about a palace and Coleridge spent so much time telling us how he wrote this poem and the palace is not palace but it is nature. And

nature is not really nature but it is nature in which the human act of procreation is projected and then all of a sudden there is a reference to war and conflict! And what happens when Kubla hears an ancestral voice, the ancient voice of the ancestors and the voice of authority?

The shadow of the dome of pleasure

Floated midway on the waves;

Where was heard the mingled measure

From the fountain and the caves.

It was a miracle of rare device,

A sunny pleasure-dome with caves of ice!

Remember the myth that Marco polo started and that every European said that it is true! You take somebody out of the paradise on earth and you tell them if you want to restore that paradise, then you have to do what you are told.

And it is no more the pleasure dome but it is the shadow of the dome of pleasure.

Floated midway on the waves;

Where was heard the mingled measure

Sound is no more as clear as it was in the previous stanza.

From the fountain and the caves.

Again, all are sexual symbols.

So, there is a departure from the previous image.

The first part of the poem is telling us about the pleasure dome but then suddenly we have:

But oh! that deep romantic chasm

And now we have this description of that act and then we have immediately after that a call to conflict and to violence and then the images that we have seen in the previous part of the poem are all of a sudden shadows; things floating on waves and on the air. It is no more something tangible and it is no more something that you can physically grasp.

In the second stanza, we have immediately the introduction of the "I" into the poem. Before that, the poem is in third person narrative. And all of a sudden, it is all about the voice of the speaker and the speaker will explain to us what was lost from this earthly paradise.

A damsel with a dulcimer

In a vision once I saw:

The same words appear in Marco polo's depiction of the valley of the assassins. He saw in his dream a damsel of the most beautiful kind in the world playing on the dulcimer, a musical instrument.

A damsel with a dulcimer

In a vision once I saw:

It was an Abyssinian maid,

And on her dulcimer she played,

Singing of Mount Abora.

Could I revive within me

Her symphony and song,

To such a deep delight 'twould win me,

That with music loud and long,

He attempts to recapture the image of paradise and of that beautiful young woman playing music for the "I". This "I" is the "I" of Coleridge wanting to be there in that earthly paradise. This is what we call the mimetic desire.

If that drug could enable one to see paradise, then opium should help me in doing so!

It is the mimetic desire which is the desire to imitate the other.

What could be more exciting for Coleridge than earthly paradise where everything is possible and he likes to recapture this Abyssinian maid. Abyssinian is a reference to Abyssinia which is Ethiopia nowadays which is rumored in lots of Orientalist texts that it has some of the most beautiful dark-skinned women in the world! This is at least exotic!

One of the critics claims that in this poem there is an **indirect mention** of a story of Abbasa, Harun Alrashid's half-sister, who marries his vizier Jaafar. Harun Alrashid forced his sister to get married to the vizier, but after a while, she starts to have feelings for him. So, she tried to win his heart by writing him poetry.

Here we can see the resemblance between the tales of Shahrazad and the poetry of Abbasa. They both win the hearts of their men. They try hard, but they win, of course, by using the **power of words** again in different forms.

It was an Abyssinian maid,
And on her dulcimer she played,
Could I revive within me
Her symphony and song,

I revive it when I recapture it and when I go back to that song which you have missed. The poet describes this lady as a source of inspiration. She pushes him towards the state of creativity; to achieve on air what Kubla Khan achieved on land. So, this form of inspiration is very similar to the Arabian Nights.

To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

So, I am willing to do everything to build that dome even if it were on earth and for that reason I am going to commit any act to do this and anyone who will see me, will say: beware, beware! But beware of what!

And all should cry, Beware! Beware!

His flashing eyes, his floating hair!

He is either a man on the horse's back and his hair is just floating because of the wind or he is running.

So, it is basically the image of a man charging that war.

His eyes are flashing because he is looking at something beautiful and his hair is floating because he is somebody who is moving to recapture that paradise.

So, you have:

Beware! Beware!

His flashing eyes, his floating hair!

Why?

It is because he has tasted the flavor of that paradise and he wants to come back to it.

For he on honey-dew hath fed,

And drunk the milk of Paradise.

Marco polo's river of honey and river of milk in that paradise!!

So, now all of a sudden we see a reference at the end of the poem to honey dew and to milk and therefore to the image of this earthly paradise that Kubla built. The speaker who had some opium that night is removed completely and is now a new Kubla. The new Kubla is Coleridge, who wants to appropriate all the tools of power and all the manifestations of wealth and pleasure that Kubla had and be himself Kubla and for that he is willing to be violent.

Now in a great deal of literature on colonialism, this poem becomes at one level the perfect justification of conquering somebody else and controlling the topography of the others and appropriating all the exotic consequence of the world of the other. By illustrating the Orient as a wild

fantasy of imaginative, spiritual, and sexual freedom, Coleridge implicitly portrays the East as the antithesis to modern civilization. These acts of otherizing create hierarchical distinctions, which work to sustain Western domination and power over the Orient.

Generally speaking, colonizers wanted to appropriate the Orient because of its treasure. The Arabian Nights describes diamonds in the size of an ostrich's eggs! Jewels in that size were there on the streets in paradise on earth!

The poem in that sense becomes an indirect invitation and there is an exoticizing of the other to the extent that you want to control that land of mystery and exotic beauty and very mysterious world of values that are hidden and rivers that go nowhere and seas that are not like any seas that we have ever seen, etc.

Kubla Khan is different in style and form from other poems composed by Coleridge. Its language is highly stylised with a strong emphasis on sound devices that change between the poem's original two stanzas. The first stanza of the poem describes Khan's pleasure dome built alongside a sacred river fed by a powerful fountain. The second stanza of the poem is the narrator's response to the power and effects of an Abyssinian maid's song, which cheers him but leaves him unable to act on her inspiration unless he could hear her once again. Together, they form a comparison of creative power that does not work with nature and creative power that is harmonious with nature.

Originally, his dream included between 200 and 300 lines, but he was only able to compose the first 30 before he was interrupted. So, the second stanza is not necessarily part of the original dream and refers to the dream in the past tense. The rhythm of the poem, like its themes and images, is different from other poems Coleridge wrote during the time, and it is organised in a structure similar to 18th-century odes. The poem relies on many sound-based techniques, particularly, the poem emphasizes the use of the "æ" sound and similar modifications to the standard "a" sound to make the poem sound Asian.

There also is a strong break following line 36 in the poem that provides for a second stanza, and there is a transition in narration from a third person

narration about Kubla Khan into the poet discussing his role as a poet. Without the Preface, the two stanzas form two different poems that have some relationship to each other but lack unity. This is not to say they would be two different poems, since the technique of having separate parts that respond to one another is used in the genre of the ode (A long, stately lyric poem in stanzas of varied metrical patterns), which was used in the poetry of other Romantic poets including John Keats or Percy Bysshe Shelley. However, the ode as used by others has a stronger unity among its parts, and Coleridge believed in writing poetry that was unified. It is possible that Coleridge was displeased by the lack of unity in the poem and added a note about the structure to the Preface to explain his thoughts. In terms of genre, the poem is a dream poem and related to works describing visions common to the Romantic poets. "Kubla Khan" is also related to the genre of fragmentary poetry, with internal images reinforcing the idea of fragmentation that is found within the form of the poem. The poem's self-proclaimed fragmentary nature combined with Coleridge's warning about the poem in the preface turns "Kubla Khan" into an "anti-poem", a work that lacks structure, order, and leaves the reader confused instead of enlightened. By this, it's clear that he borrowed this technique from The Arabian Nights.

Coleridge started to be fascinated with The Arabian Nights since his childhood. He wrote....

"Long connected in my childish imagination with the feelings and fancies stirred up in me by the perusal of The Arabian Nights entertainments"

He read them when he was a child. He had the full collection. He reread them many times as we shall see in his use of the nights in his poems. Coleridge was fascinated by the form as well as the content of The Arabian Nights. So, he liked, and he followed the structure of The Arabian Nights; *'the story within a story'* technique (the frame narrative, the Chinese box or the Russian doll); the exotic, the marvelous, the fantastic, and the strangeness of the action.

In particular, he was very interested in the use of the combination of the natural and the supernatural. He thought that this is one of the most

important and interesting aspects of The Arabian Nights; this combination between the natural and the supernatural, the strange and the mundane.

Coleridge was interested in the Greek and Pagan elements in this work. He compares the genies of The Arabian Nights to the gods of Greek mythology. He likes the way they deal with humans, and he usually thinks in the relationship between the natural and the supernatural; humans and supernatural creatures like genies or the Greek gods, and it is a dark kind of relationship. It is not very pleasant; it is quite unpleasant. This is the way he views this relationship.

Coleridge likes in The Arabian Nights 'Tales of wonder' more than the other tales. He was very much attached to the tales of wonder of The Arabian Nights. He says:

"One tale […] (the tale of a man who was compelled to seek for a pure virgin) made so deep an impression on me […] that I was haunted by spectres, whenever I was in the dark – and I distinctly remember the anxious and fearful eagerness, with which I used to watch the window in which the books lay - and whenever the sun lay upon them, I would seize it, carry it by the wall and bask and read"

Now, just one point here to give more evidence that Coleridge used and reused, read and reread The Arabian Nights is that here we have the word '***to seek for a pure virgin***'. The first idea that comes to our minds is the tale of Shahrayar who kills a pure virgin after marrying her. This is what comes on the surface.

I think that's enough for poetry. Next time, we are going to analyze prose and we are going to look at some excerpts of narratives.

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Cultural Studies 4

Course Instructor: Mhd.Nour Ajaj

The Impact Of The Arabs On Western Civilization

" The great impact of the Arabs on Western Civilization!" In the western world, especially in North America, the vast majority of people would think that this statement is a grossly exaggerated assertion by Arab chauvinists. However, with the very profound anti-Arab media and phobia in the Western world for the last half century and more, we cannot blame the average layman for having anti-Arab and anti-Muslim feelings. Yet, the Arabs throughout medieval history were the leaders in world civilization. They gave the world as much or even more than most world civilizations have contributed to the history of man and his progress and development.

Laymen in the West did not become familiar with the Arabs and their history from their parents who had scant knowledge of the Arab's history. Believe it or not, some school children in the West especially in Canada would taunt students of Arab origin with the phrase 'Black Syrian'.

Perhaps, no people in the globe have contributed so much to world civilization as the 7th century Arabs who created an advanced culture which led the world for centuries. Strange as it may seem not only to westerners, but to many modern Arab intellectuals, the contributions of the ancestors of the modern Arabs have left a lasting effect on people's lives in the West today.

Let us examine just a few of the traces left by the Arabs in our daily life.

Perhaps, the most important contribution which affects our daily life today is the Arabic numeral system which in medieval times replaced the clumsy Roman numerical system. With these Arabic numbers came the zero, derived from the Arabic al-sifr; algebra, from al-jabr and logarithm, from al-Khawarizmi, the name of its founder. These revolutionized the field of mathematics and made possible the advanced modern technological world in the West.

In the field of health, the West owe much to the Arabs. The 11th century Ibn Sina, better known as Avicenna, compiled a great medical work entitled al-Qanun which was used in the universities of western Europe for some 500 years. This along with the dissertations of the 10th century Al-Razi, known in the West as Rhazes, dominated European medicine well into the 16th century.

How many of you know that when a modern pharmacist fills out your prescription, this method of obtaining medicine and the earliest drug stores had their beginning in Baghdad during the golden years of Abbasid rule?

There is no doubt that not one out of 100 thousand know that the basis of the first clean organized hospitals was laid in the Arab/Islamic cities of Baghdad, Cairo, Damascus and Cordova , hundreds of years before such houses of healing were to be found in Europe.

When we read about Europe coming out of the Dark Ages, how many of us know that the 12th century physician/philosopher Ibn Rushd, known in the West as Averroes, in his writings, sowed the intellectual seed of the European Renaissance which made possible modern western society.

When we sit down to eat our daily meal, starting with an appetizer; then soup, entrée and lastly dessert; this method of enjoying a meal was brought to Arab Spain, known as Al-Andalus to the Arabs, from the court of Baghdad by Ziryab, a renowned 9th century musician and a pace-setter of etiquette. From this furthest west of the Arab/Muslim Empire, his ideas on how to enjoy a better life spread to the remainder of Europe and later

to the Western Hemisphere. A talented individual, Ziryab was responsible for contributing many other concepts to the western way of life. From among these, a few are: The drinking from glass instead of metal goblets; the use of forks and knives in eating; the wearing of different types of clothing for each season; the styling of women's hair; and many new types of women's toiletries. The list is endless of his contributions to the highly-cultured way of living in Al-Andalus – a lifestyle which later reached and affected other European lands.

How many in the West or even East know, when we sit down to listen to fine music, that the guitar, lute and violin were introduced by the Arabs into Europe and that the first written notes in western classical music were written in Al-Andalus?

In their first years as empire builders, the Arabs of the East had retrieved, then absorbed, the ancient written Greek music, that included much which had been taken from earlier Middle Eastern civilizations, which had been forgotten in western Europe. They evolved this music and brought their version to Al-Andalus. In fact, the famous Ziryab opened the first music conservatory in Europe to which students came from the northern Christian countries. In that age when women in the workforce were actually unknown in Christian Europe, one of Ziryab's daughters held the position of director in this music training school.

How many western and even Arab students, tripping over each other to study in the Western institutions, know that the first true universities in the world were the Al-Azhar in Cairo and the Qarawiyeen in Fez, Morocco, followed by the universities of Al Andalus? In their initial stages, the first universities in Christian Europe at Montpelier in France and Salerno in Italy both borrowed Arab professors from the universities of Al-Andalus.

In our times, how proud are the mothers and fathers of Arab students, who have spent fortunes educating their children in Western universities, as they watch their sons or daughters walk out in black robes graduating

with their degrees. I would hazard to say that very few know that these robes were dressed by Azhar students, brought back by the returning Crusaders from the Middle East.

And this is not all. The 10th century Arab scientist-historian, al-Mas'udi, first talked about evolution. The Arabs brought the art of paper-making from China to Sicily and Spain and they were also responsible for building the first timing device, similar to the modern clock and for creating the Moorish and pointed arches in Europe.

During the Crusades, from the 12th and 13th centuries, the Europeans carried back to their continent many innovations as a result of their contact with the Arab/Muslim civilization. For instance, these Men of the Cross brought back to Europe systematic hospitalization and reintroduced into the continent bathing in tubs and the public bath that had disappeared after the Roman Empire vanished.

Also, Arab influences in the art of war were considerable. The use of crossbows, heavy mail covering for both knight and horse, and the use of cotton padding under the armor are Arab contributions. The flowing robes and the Arab kuffiyah (Arab head dress) placed around the helmet, adopted by the Christian knights, is the original heraldic mantling.

Gunpowder is not, as many believe, an invention of the West. The Arabs brought gunpowder from China and introduced it into Europe. However, the Chinese had only used the powder for flares to honor their dead. Subsequently, the Arabs conceived of the idea to use it in a primitive cannon – a forerunner of modern artillery.

The Arabs in Spain, a number of years before their downfall are also believed to have developed an arms industry which, ultimately was taken over by the conquering Spaniards. Some historians have observed, this invention handed the inhabitants of the Iberian Peninsula the power to conquer the New World.

The Crusaders also brought back with them, castle architecture, closed gardens, the sundial and the art of distillation. Arab/Islamic scientists perfected the ancient method of extracting flower scents from herbs and

blossoms and were able to produce exotic perfumes, acquiring a taste for incense – long known in Europe as the fragrant 'gum of Arabia' which has many therapeutic uses.

As for food, before the Crusades, the diet in medieval Europe consisted chiefly of bread and meat washed down with beer or wine, along with a few vegetables such as beets, carrots, garlic, and onions. In the Middle East and the Iberian Peninsula, the Crusaders became familiar with the delicate and rich tables of the Arabs and introduced some of these foods into European cuisine. These stimulated the European appetite for the exotic foods of the East and the fondness for these foods began to grow.

To satisfy the new tastes, the trading merchants began to import into mainland Europe products from the Holy Land, Iberian Peninsula and Sicily which were unknown in Europe at that time. Almonds, artichokes, bananas, buckwheat, cherries, dates, eggplants, figs, gooseberries, grapefruits, lemons, limes, melons, oranges, raisins, rice, shallots, spinach, strawberries, sugarcane; eastern spices, including pepper, cardamom, cloves, ginger, nutmeg, sesame, sweetmeats; and many other goodies from the Arab lands hit Europe like a tempest. With the introduction of these foodstuffs, the culinary history of Europe changed.

Perhaps, the most important of all the foods, brought back by the Crusaders was sugar cane. The Arabs brought the cultivation of this ultimate sweet in the world from India, along with the techniques of sugar refining and passed all of this knowledge on to Europe. Sugar, as well as being used as a food, was employed by the Arab physicians in the 9th century to make aromatic syrups, flavorings, medicines, and palatable brews many of which included spices.

Even though introduced into Europe after the Crusades from the Arabian Peninsula, coffee quickly became part of the European table. Ever since its introduction, the brew has always had a mystical aura and is associated with the exotic East.

During and after, the Crusades, the custom of wearing beards became a fashion inherited from the Arabs. These same returning Crusaders also

brought back with them to Europe, oriental carpets, tapestries, turned-up toe shoes, and fine fabrics such as 'Damask' from Damascus; muslin (once called mussolina) from Mosul in Iraq; and fustian, originating in Fustat – Egypt's first Islamic capital, as well as atlas, baldachin and satin. Europe's demand for Arab textiles, especially silk fabrics, became so great that manufacturers in Sicily established factories copying Arab designs. Subsequently, Arab silk-weaving craftsmen were brought to Palermo and laid the foundation of a silk industry which, in the ensuing years, became one of Italy's most flourishing trades.

A symbol of the vanity of the medieval ladies of European courts was the high-peaked, pointed cap with its trailing veil of silk – a fashion developed in Jerusalem called tontour. As fabrics, popular in the Arab lands, made their way to Europe, again thanks to the returning Crusaders, so did design in attire, especially of women. The noble ladies of Europe vied with each other on the height of the tontour and the elegance of the fabrics used in the design of the face-framing millinery.

Much of our contemporary jewelry is a result of design and metallurgy mixture developed by the Medieval Arab jewelers, then introduced to Europe by the Crusaders such as the highly-prized squash blossom design – once on the uniform button worn by Spanish conquistadors.

European clothing during the Dark Ages was usually made from furs and skins. By the medieval age, they had graduated to wearing coarse clothing made from linen and wool. This crude way of dressing would change after the Crusaders returned from their wars. In the Middle East, they became familiar with the rich fabrics used by the Arabs. Soon thereafter, a booming trade developed between the Italian states, the Arab cities and Arab Spain.

By way of the Crusades, the women of Europe became acquainted with cosmetics, first prepared by the ancient Egyptians, and by the civilizations of the Fertile Crescent (The Fertile Crescent is a crescent-shaped region in the Middle East, spanning modern-day Iraq, Syria, Lebanon, Palestine, Jordan, the northeast and Nile valley regions of Egypt, together with the southeastern region of Turkey and the western fringes of Iran.). Some of

these included lipsticks, nail polish, eye shadows, kohl (antimony used to accentuate the eyes), perfumes and powders, henna (hair dye,) body lotions and oils, and even wigs.

The list of Arab influences in our daily life is endless. But how did all this come about? The answer is to be found in the dynamic birth of Islam in the Arabian Peninsula. All be it that the ancient civilizations born in the Middle East all made their mark in influencing the surrounding Mediterranean cultures, but with the founding of Islam, the Arab impact on the development of world civilizations knew no bounds.

When the Arab armies moved eastward and westward from the Arabian heartland, they occupied countries which had developed numerous civilizations and cultures. However, unlike a good number of conquerors before and after, they did not destroy but preserved the cultures they had overwhelmed. In the ensuing centuries, they absorbed the learning of these lands and worked it within their own cultures to produce an Arab/Islamic civilization, which was to be mankind's guiding light for hundreds of years.

This great Islamic civilization was in reality an Arab/Islamic civilization. Under the hundred years of Umayyad rule, the next hundred and fifty years of Abbasid rule and the over three hundred years of Arab-Umayyad rule in Arab Spain, the basis of this rich culture was built. With the exception of the Persians, very little was contributed by other Muslim peoples, like the Mongols, Turks and a number of other central Asians who through the centuries adopted Islam and eventually became the leaders of that Arab-born religion.

In the 11th century, the Arab ruler of the small state of Aleppo, Sayf al-Dawla, attracted more of the literary giants of that era to his court, than were attracted to the courts of the hundreds of petty non-Arab Muslim states of that time.

After the leadership of Islam was taken over by non-Arabs, except in the military arena, no significant contributions were made in any scientific

field. Hence, we can honestly say that Muslim civilization is truly an Arab/Islamic civilization.

Again, In their golden years, the Arabs led the world in all fields of human knowledge and contributed immensely to the evolvement of the world of that time. This is attested to by the many Arabic words in the modern European languages.

In the first 500 hundred years of Islam, Arabic became the intellectual and scientific language of the entire scholastic world. Men of letters and scientists in both eastern and western lands had to know Arabic if they wished to produce works of art or science.

During these centuries, Arab Andalusia by itself generated more books in Arabic than were produced in all the other languages of Europe. The Arabic libraries in Muslim Spain, some containing over half a million manuscripts, had no match in all the countries of Christendom.

Unlike the remainder of Europe of the time where only the clergy were literate, the majority of people in Arab Spain learned to read and write in the schools which were to be found in almost every town. European students from the northern Christian lands came to study in these institutions and when they returned, their vocabularies were enriched with many Arabic words and phrases.

At the same time, the Christians in the Iberian Peninsula living under Muslim rule became proficient in Arabic, in many cases preferring it to their own Romance languages. Hence, in both the written and spoken idioms, Arabic words crept into the linguistic heritage of Spain and these were later adopted by the other European languages.

Reinhart Pieter Anne Dozy, a Dutch scholar of French origin, was an Orientalist scholar of Arabic language, history and literature. Dozy explains how the Christians were captivated by the glamor of Arabic literature and that men of taste despised Latin authors, and wrote only in

the language of their conquerors. He cites Alvaro de Córdoba, a contemporary writer of the 9th century, who deplores this fact with these words:

> "My fellow-Christians,' he says, 'delight in the poems and romances of the Arabs; they study the works of Mohammedan theologians and philosophers, not in order to refute them, but to acquire a correct and elegant Arabic style. Where today can a layman be found who reads the Latin Commentaries on Holy Scriptures? Who is there that studies the Gospels, the Prophets, the Apostles? They read and study Arabian books and everywhere they sing the praises of Arabian lore... The pity of it! Christians have forgotten their own tongue, and scarce one in a thousand can be found able to compose in fair Latin a letter to a friend! But when it comes to writing Arabic, how many there are who can express themselves in that language with the greatest elegance, and even compose verses which surpass in formal correctness those of the Arabs themselves!"

A glimpse at Cordoba of the 10th century will give one an idea of why Arab Spain was so much sought after by scholars in the medieval world. More than 2,300 names of Spanish towns and rivers still carrying their Arabic names, among them is Cordova which was the political, cultural and intellectual capital of Arab Spain and, perhaps, the most important city in the medieval world.

In that era, the city had 1,000,000 literate inhabitants and was one of the most important cities in the Muslim world. It overflowed with grand buildings and houses of learning that spread knowledge to mankind.

Within and outside its walls, it had 21 suburbs; 12 royal palaces; 3,000 country villas surrounded by gardens filled with exotic plants; 1,600 mosques; 900 public baths; 70 libraries; over 200,000 homes; 63,000 mansions; and 80,000 shops.

Miles of streets were paved and brightly lit. Sewers carried away the refuse and well-kept parks dotted the city – this at a time when Paris, the largest city in Christian Europe, had a population of 10,000 of mostly illiterate

inhabitants, with no sewers and lights and only streets of padded earth. For those of you who remember the Hollywood movie, 'Lawrence of Arabia' you will recall Sir Alec Guinness in his portrayal of Prince Faysal telling Lawrence of this fact.

The heart of Arab Cordoba was for centuries its Great Mosque which was the largest and foremost house of worship in the western Islamic world. Its construction was initiated in 785 A.D. by the Umayyad 'Abd al-Rahman I who was the first Arab to rule, independent from the Caliphate in Baghdad, over most of the Iberian Peninsula. In later centuries, succeeding rulers enlarged and beautified the mosque until it evolved into what became known as the jewel of Islam. By the year 1000 A. D., it was considered to be one of the wonders of the medieval world.

As befitting a queen of cities and a spring of enlightenment, poets and men of letters wrote in glowing terms when describing its splendour. An Arab poet once rhapsodized:

"Do not talk about the court of Baghdad and its glittering magnificence. Do not praise Persia and China for their beauty and greatness. For there is no spot on earth like Cordoba."

Is it any wonder then that Arab Andalusia was the mecca for Europeans who sought knowledge?

As they borrowed from the rich storehouse of Arabic scientific and technical words, the Christian languages were enhanced and stimulated. Added to this, the movement of Arabic words into the tongues of Europe was accelerated by the translation of Arabic books, mostly in Toledo – a city captured early in the Reconquista. Hundreds of Arabic words entered the European languages by way of these translations.

Historians have asserted that the reproduction of Arabic works from the most advanced civilization in that age transformed European thinking and put that continent on the road to advancement and prosperity.

It was only natural that the West would borrow words from the Muslim East – the most advanced part of the world in that era. In the same

fashion as in our times words from English – the language of industry and science – creep into foreign tongues, so it was with Arabic at the time of the Crusades.

In the medieval centuries, on a continuing basis, Arabic words flowed into English from the Iberian Peninsula, Sicily and the Middle East many through other languages like French, Portuguese and, especially Spanish.

Later, from the 18th to the 20th centuries, when Britain expanded its Empire to the four corners of the world, a variety of Arabic words entered English by way of Africa, the Middle East and the Indian sub-continent. Even after colonialism disappeared, the inflow of Arabic words into English has continued until our time.

If one leafs through the modern English dictionaries, words of Arabic origin are to be found under every letter of the alphabet. It will surprise many to know that in a study made of the *Skeats Etymological Dictionary*, it was found that Arabic is the seventh on the list of languages that has contributed to the enrichment of English. Only Greek, Latin, French, German, Scandinavian and the Celtic group of languages have contributed more than Arabic to the tongue of Shakespeare.

There are at least 8,000 English words of Arabic origin – 3,000 original words and another 5,000 derivatives of these words. At least a 1,000 of these are employed in the everyday language; the others are rarely used but are found in the large dictionaries.

These Arabic loan-words indicate that the Arabs contributed to almost all areas of western life. In architecture; food and drink; geography and navigation; home and daily life; music and song; personal adornment; cultivation of plants; the sciences which include astronomy, botany, mathematics, optics and medicine; sports; trade and commerce; zoology; the clothing and fabric trade; and in the fields of chemicals, colour and minerals one finds Arabic words and Arab transmitted words into English from other languages.

One can see the immense Arab contribution to English if we examine only one of these areas. Let's look at food and drink:

Alcohol is derived from the Arabic *al-kuhl*

apricot – *al-barquq*

artichoke – *al-khurshuf*

arrack – *'araq*

banana – *banan*

candy *qand*

cane – *qanah*

caramel – *qanah*

caraway – *karawiya*

carob – *kharrub*

coffee and cafe – *qahwah*

cumin – *kammun*

jasmine – *yasmin*

julep – *julab*

kabab or kabob – *kabab*

lemon, lemonade and lime – *laymun*

mocha – *mukha* (port city in Yemen)

orange – *naranj*

saffron – *za'faran*

salep – *tha'lab*

sesame – *simsim*

sherbet – *sharbah*

sherry – *Sherish* (the Arab name of the city of Jerez de la Frontera in Andalusia)

spinach – *isbanakh*

sugar – *sukkar*

sumach – *summaq*

syrup – *sharab*

tamarind – *tamr hindi*

tangerine – *Tanjah* (Arabic name for Tangiers, Morocco)

tarragon – *tarkhun*

tumeric – *kurkum* and

tuna – *tun*

Even in our times, the Arabic contribution has not stopped. As in most other fields, in the domain of food and drink the flow of Arabic words into English continues. During the 20th century the words: burghul or burghal, from the Arabic *burghul*; couscous – *kuskus*; falafel – *filafil*; halvah – *halawa*; hummus – *hummus*; kibbe or kibbeh – *kubba*; leban – *laban*; shish kebab – *shish kabab*; and taboula – *tabbula* are now to be found in most dictionaries as English words.

With this background, the Arabs of today are well set to re-emerge as leaders in the evolvement of the world. They are virtually the only people who once established a great civilization, then declined, but unlike others, they did not fade away.

Where are the Persians, Greeks, Romans, Mongols, Ottomans and others who created great empires? They are now non-existent or very few in numbers. Only some 400 million Arabs, spread across North Africa and the Middle East still have the capability of once again becoming great.

They have their more than 5,000 years of civilization, the intellect and the wealth to become the leaders of nations. The vast majority of the educated Arabs in our times decry the weakness and fragmentation of the Arab world.

With time and determination, the Arabs have awakened from their slumber and are now rediscovering themselves. The hundreds of years of foreign occupation have left an almost indelible imprint of insecurity on the Arab mind, but with realization of their history and civilization, and therefore an un-surmounting pride, they are today slowly coming into their own.

Some of the English Words of Arabic Origin

Architecture

alcove (*al-qubba*)

baroque (*burqa*)

ogee (*awj*)

ogive (*awj*)

Animals and Birds:

albatross (*al-qadus*)

camel (*jamal*)

gazelle (*ghazal*)

giraffe (*zarafa*)

jerboa (*yarbu*)

monkey (*maymum*)

nacre (*naqqara*)

popinjay (*babbaghgha'*)

saluki (*saluq*)

tuna (*tun*)

Varan (*waran*)

Chemicals, Colors and Minerals

alkali (*al-qili*)

amalgam (*al-malgham*)

antimony (*al-uthmud*)

arsenic (*al-zirnikh*)

azure (*lazaward*)

bismuth (*uthmud*)

borax (*bawraq*)

camphor (*kafur*)

cinnabar (*zinjafr*)

carmine (*qirmizi*)

crimson (*qirmiz*)

elixir (*al-iksir*)

gypsum (*jibs*)

kale (*qili*)

lacquer (*lakk*)

musk (*misk*)

myrrh (*murr*)

natron & nitre (*natrun*)

realgar (*rahj al-ghar*)

scarlet (*siqillat*)

soda (*suda'*)

talc (*talq*)

tutty (*tutiya*)

zircon (*zarqun*)

Clothing and Fabric Trade

caftan (*quftan*)

camlet (*khamla*)

chiffon (*shaff*)

cotton (*qutn*)

damask (*dimashq*)

fustian (*Fustat*)

gauze (*Ghazza*)

jupe (*jubba*)

macrame (*miqramah*)

mohair (*mukhayyar*)

muslin (*musil*)

sandal (*sandal*)

sash (*shash*) **satin (*zaytuni*)**

tabby (*attaabi*) **taffeta (*tafata*)**

Food and Drink

scallion (‘asqalan) **tangerine (*tanja*)**

sherbet (*sharab*) **tarragon (*tarkhun*)**

tumeric (*kurkum*)

Geography and Navigation

admiral (*amir al-bahr*) **Alhambra (*al-hamra’*)**

canal (*qanah*) **Gibraltar (*Jabal Tariq*)**

monsoon (*mawsim*) **safari (*safara*)**

sahara (*sahara*) **saracen (*sharqiyin*)**

Trafalgar (*taraf al-ghar*) **typhoon (*tufan*)**

xebec (*shabbak*) **Zanzibar (*Zanjibar*)**

Home and Daily Life

adobe (*al-tub*) **cable (*habl*)**

calabash (*khirbiz*) **carafe (*gharafah*)**

carboy (*qirba*) **divan (*diwan*)**

genius (*jinn*) **hazard (*al-zahr*)**

jar (*jarra*) **kismet (*qisma*)**

massage (*massa’*) **mattress (*matrah*)**

mulatto (*muwallad*) **nabob and Nob Hill (*na’ib*)**

ottoman (‘*uthman*) **sofa (*suffa*)**

Music and Song

fret (*fard*) **guitar (*qitar*)**

flamenco (*fallah manji*) **hocket (*iqa’at*)**

lute (‘*ud*) **tabor and tambour (*tanbur*)**

timbal (*tabl*) **troubadour (*tarab al-dar*)**

Personal Adornment

amber ***(‘anbar*****)** **attar (*‘atr*)**

cameo (*chumahan-* **civit (*zabad*)**

***from Persian through Arabic*)**

khol (*kuhl*) **henna (*hinna’*)**

lapis lazuli (*lazaward*) **mask and mascara (*maskhara*)**

sequin (*sikka*) **talisman (*tilasm*)**

Plants

alfalfa (*al-fisfisa*) **anil (*al-nil*)**

crocus (*kurkum*) **hashish (*hashish*)**

lilac (*laylak*) **safflower (*asfar*)**

Science and mathematics

almanac (*al-manakh*) **alchemy (*al-kimiya’*)**

alembic (*al-inbiq*) **algebra (*al-jabr*)**

algorism (*al-khuwarizmi*) **average (‘*awar*)**

calibre (*qalib*) **carat (*qirat*)**

chemistry (*al-kimiya’*) **cipher, chiffre and zero (*sifr*)**

Sky

auge (‘*awj*) **azimuth (*al-samt*)**

nadir (*nazir*) **zenith (*samt al-ra’s*)**

Sports

checkmate and chess (*al-shah mat*) **bally-ho (*bi-Allah*)**

racket (*raha*) **tennis (*tinnis*)**

Stars

Aldebaran (*al-dabaran*) **Achernar (*akhir al-nahr*)**

Algol (*al-ghul*) **Alphard (*al-fard*)**

Altair (*al-ta’ir*) **Betelgeuse (*bayt al-jawza’*)**

Deneb (*dhanab*) **Etamin (*al-tannin*)**

Fomalbaut (*fam al-hut*) **Juza (*jawza’*)**

Menkar (*minkhar*) **Merak (*marikh al-dubb*)**

Mizar (*mi'zar*) **rigel (*rijl*)**

Vega (*al-nisr al-waqi'*)

Theatre of the Macabre (*maqbara*)

assassin (*hashashin*) **ghoul (*ghul*)**

mafia (*mu'afi*) **mask & masquerade (*maskhara*)**

mumy (*mumiya'*) **massacre (*maslakh*)**

Trade and commerce

arsenal (*dar al-sina'a*) **bazaar (*bazar*)**

cafe (*qahwa*) **check, cheque & exchequer (*sakk*)**

dragoman (*turjuman*) **magazine (*makhzan*)**

ream (*rizma*) **tare (*tarhah*)**

traffic (*tafriq*) **tariff (*ta'rifah*)**

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Cultural Studies 5

This lecture concentrates on the development of the West's image of the East and it will cover the routes by which ideas of the East came to appear in the West, citing the most important sources from which the Western reader derived his image of the East. These began with the Crusader Wars, which are considered to be the first Christian war on the Islamic world. These wars opened the doors to Arab and Islamic civilization for the West and were the most important channel by which culture and knowledge were conveyed between both civilizations. The second source was academic Orientalism, which is briefly explained from its inception to its peak. After this, the third source, that of missionary expeditions, is detailed. The final source from which Western thinking derived its image of the East was the *Arabian Nights,* whose tales were circulated widely in Europe as interest in the Islamic world increased.

I'll give you an overview of 19th century literature in the West which contributed to the ideas many Europeans had of those in the East. Some of these works took the form of stories or poems, designed to entertain the Western reader, often borrowing much from the *Arabian Nights* or other such romanticized Eastern imagery.

2.2 The Image of the East in Western Sources

The negative portrayal of Islam is prevalent in European literature, whether in the form of prose, verse or plays. Discussing the East with regards to its arts and traditions, Islam in particular, was seen by Westerners as important in planning colonial strategies. However, the discourse on Islam and its civilization and heritage does not appear to have been objective or unbiased; rather, most writers seem to portray Islam as underdeveloped, degrading and a hindrance to progress. They describe the East as a backward and deficient part of the world, and speak of the great Eastern civilizations as having been obliterated.

The Crusades

The Crusades were the first vehicle by which an image of the East was transmitted to the West. Many of the events of these battles and interactions were described in detail by Western historians and writers.

The Third Crusade of 1187-1192 A.D is particularly considered a fertile realm for authors from England, France, Germany, Italy and other European countries. This is because the Third Crusade is considered to be the greatest of them all; large amounts of money were raised and huge crowds gathered from all over Europe after being called upon by the Pope. The army consisted of huge numbers of volunteers from Austria, Germany, Italy, England and France, and these soldiers were to bring back many stories and legends about the battles, Richard the Lionheart and Saladin. One such tale about the heroic acts of Saladin during the third crusade was the English story entitled: *Richard*

Coeur de Lion, written in the 14th century A.D. This story was a rhythmic epic that discussed the events of the third crusade in a European style, picturing the East and the Muslims in the Holy Land. Much injustice against Muslims is mentioned in the novel and it detailed the hideousness of the Crusader aggression and the Christians' attitudes. One such cruel act at the hands of the Crusaders is recounted as follows:

> Richard, lying sick before Acre, demanding pork with an invalid's persistence. His attendants are in despair, because pork is not easily procured in a Mohammedan country. A crafty old knight hits upon a perfect substitute. He kills a plum young Saracen, and the Lionheart finds it excellent 'pork'. With a refinement of hospitality, he tries the new dish on his Saracen prisoners, and bids them to a state banquet, where each man's plate is garnished with the head of a particular friend. Richard himself presides at this feast, and gracefully carves a Saracen's head by way of encouragement.

There is a similar story in a French book entitled *Histoire de fa guerre sainte,* which recounts 'heroic' acts by Europeans known only for their savagery and barbarism. It retells the killing of Muslims by the Christians and the feasting on their flesh at royal banquets, a reference to an event during one of King Richard's invasions when he ordered his soldiers to kill all the Muslim prisoners.

In this work there are many historical mistakes, such as a reference to a field challenge that occurred between Saladin and Richard the Lionheart (it is well known that King Richard never met Saladin, neither in war nor in peace; the person who actually met King Richard was Saladin's brother).

This and other similar stories strive towards exalting the Crusaders by considering any acts that inflict damage and grievance to Muslims as courageous, knightly and heroic. Examples of such stories are full of contrivance, myths and lies about the reality of Islam and the lives of the Muslims.

A great number of tales, plays and poems appeared in French literature in the Middle Ages filled with false legends and lies about the various Crusades. The French writer Michael-lean Sedaine (1719-1792 A.D) wrote a play entitled Richard Cœur de Lion in 1778 A.D. In it he praised the heroic acts of the King and his victories over the Muslims, despite the fact that King Richard and his commanders were stricken by failure during the confrontations. This was due to the questionable claims of Crusading armies who returned from battle with their own version of events. The story simply aims to praise the strength of Christianity and to portray the Muslims as weak.

The French poet Graindo de Douadi composed poems such as *Chanson d' Antioche* and *Conquete de Jerusalem,* both of which appeared in the 13th century, detailing the first crusade.

Amongst the most notable tales in English Literature were those of Sir Walter Scott of which two novels, *The Betrothed* and *The Talisman* (1825), are stories about the Crusades, where the author shows disdain for the Prophet Muhammad (PBUH) and the Muslims. He said that the Christians possessed the powers of wisdom and knowledge in the art of war, prudence, equinity and worldly experience whilst the Muslims were cowards.

The German poet G.E Lessing wrote a play called *Nathan der Weise* in 1778 AD, which was about the Crusades during the time of Saladin. The play contained many historical errors, besides the degrading treatment of Islam and the Muslims, such as picturing Saladin as a coward who had asked for reconciliation with the Christians, led by Richard the Lionheart, on the condition that his sister, Sitt al-Sham was to be wed to one of Richard's brothers.

These works are considered to have expanded the common images of chivalry and war, and no work has done this more than Chaucer's *Canterbury Tales,* in particular *The*

Knight's Tale. Chaucer embellishes the strength of the Christian Knight and his ability to confront the Muslim warriors in the East.

This stereotyping of the Western man and his ability to challenge Easterners, as shown in this ethnic fanaticism, enforces the preconceived idea that the white man is more capable than others to withstand war and resistance, almost as if suggesting that white ethnicity is the reason for this strength.

The Orientalist Notion

The defeat of Christian Europe in the crusades caused the Jews and Christians to become more disdainful of Islam and the Muslims. The Church then called for revenge, and this materialized itself in the persistent action of confronting the spread of Islamic civilization. This meant increasing the work and effort of some Orientalists, who intensified their study of the East in such a way that its weakening and subjection could be brought about.

The Concept of Orientalism

Orientalism is the study of Near and Far Eastern societies and cultures, languages and peoples by Western scholars. It can also refer to the imitation or depiction of aspects of Eastern cultures in the West by writers, designers and artists. In the former meaning the term Orientalism has come to acquire negative connotations in some quarters; interpreted to refer to the study of the East by Americans and Europeans shaped by the attitudes of the era of European imperialism in the 18th and 19th centuries. When used

in this sense, it implies old-fashioned and prejudiced outsider interpretations of Eastern cultures and peoples. Orientalism as a field of scholarship that first emerged in the eighteenth century, when European scholars of the Enlightenment period consciously studied Asian languages and cultures to gain a richer understanding of the Middle Eastern literary and historical environment is which Judaism and, ultimately, Christianity, emerge.

This field was most famously articulated and propagated by Edward Said's Orientalism in which he examines the processes by which the 'Orient' was, and continues to be, constructed in European thinking. Professional Orientalists included scholars in various disciplines such as languages, history and philology, but for Said the discourse of Orientalism was much more widespread and endemic in European thought. As well as a form of academic discourse it was a style of thought based on 'the ontological and epistemological distinction between the 'Orient' and the 'Occident'.

Orientalism is rarely used in the academy today, except for a few centers and journals that have retained the title. Instead, the field is identified by its component areas of study- such as Middle Eastern Studies, North African Studies, Iranian Studies, or South Asian Studies. In each area of study, scholars employ a wide variety of interdisciplinary approaches and methodologies. For example, scholars who are trained in literature find it acceptable to incorporate gender studies, history, comparative studies, and other related forms of knowledge as part of their work. Most recently, theoretical approaches such as post-colonial theory or subaltern studies have played an important role in scholarly research.

Missionary Expeditions

It has to be mentioned that there is a strong relationship between Orientalism on the one hand and missionary activity and colonial approaches on the other. This tight link helped to devise the Orientalists' methods by which they attempted to give Islam an unacceptably distorted image. The ideas of Orientalism were spread amongst the establishment, by missionary activities in hospitals, schools, colleges and social clubs. Also, these opinions were spread in as many forms as possible, in books, periodicals, magazines, presentations and conferences. Education was the greatest method of spreading the missionaries' aims and Orientalist opinions among people of different nations, including the Muslim people those most in target. 'Umar Farrukh explains:

> The missionaries saw that preaching had to continue at all educational levels of society so as to reach those who would become the leaders of those people. If missionaries could attract some of those who were expected to become leaders in their countries, they could guarantee the missionary influence over all the people. Because of this, many American missionaries were set on establishing colleges in Istanbul, Beirut, Cairo and other Eastern capitals. With time, the Americans started to believe that these establishments, whether they were educational institutes or not, were to work in favour of American interests as expounded through preaching and by the missionaries.

In fact, this was exercised through trade, through the protection of religious minorities and through the cultural and educational work of Western missionaries. They opened schools in towns and villages, particularly in the Lebanon, in order to spread the European culture. For example, in 1874 the Jesuit educational activities finished the founding of the University of Saint Joseph in Beirut, where eight years earlier, the American mission had already established a collage now knownas the American University of Beirut. Indeed, these two educational institutions have exercised a strong cultural influence on the

neighbouring countries such as Syria which has too many ties with Lebanon and other Arab countries, through their graduates, who became pioneers in the fields of journalism, education, administration, and even in the revival of Classical Arabic.

The Arabian Nights

The Arabian Nights expanded the collection of romantic themes in Europe, inspiring the metaphorical and verbal potential of Western writing. As a result, Arab themes or characters are found in such famous medieval works as Dante Alighieri's Divine Comedy, and in Aucassin et Nicolette, translated by Andrew Lang.

The real influence of the Nights began, however, when Frenchman Antoine Galland's translation brought the full set of the tales to Europe in the early 1700's. In his Les Mille et Une Nuits, contes arabes traduits in French, compiled between 1704-1717, Galland tried to make the text more readable and appealing to Western tastes. His efforts were extremely successful. The volumes became popular in France and were soon translated into English and published in London. As mentioned earlier, The Arabian Nights are thought to have been responsible for the composition of famous European novels such as Robinson Crusoe by Daniel Defoe and Gulliver's Travels by Jonathan Swift. Other Western writers said to be influenced by the stories were Addison and Pope, followed by Reynolds, Sterne, Blair, Warton, Hawkesworth and Beattie, among others.

The degree of influence The Arabian Nights has had over the centuries is almost incomparable. Few works of literature have been published in such diverse editions or have been referred to so often, implicitly or explicitly, as these tales. Apart from all standard book editions, The Arabian Nights have appeared as magazine serials and articles, comic books, children's stories and adult books. The Arabian Nights is the

crowning literary success of the Arabs, but more than that, it has made an everlasting impression on Western and world culture. The tales carry the Arab legacy and give us a better appreciation of the customs and traditions of the Arab people. More than anything, *The Thousand and One Nights* has given the world a chance to feel the magical vision of fantasy and the essence of traditional realism all at once. The fantastic world described in the *The Thousand and One Nights* made some Westeners believe that it is a real description of the East, therefore the endless examples of stereotyping and fanaticizing the East, as depicted in orientalist paintings and written works.

The Image of the East in 19th Century Literary Genres

During the nineteenth century, several significant factors, historical and literary, promoted still further the development of Orientalist scholarship in England. Napoleon's unexpected invasion of Egypt (1798-1801) and Greece's War of Independence (I821-1828) brought a rapid expansion of the West's contacts with the East and turned British eyes once again Eastwards. The growth of historical and scientific scholarship also advanced a careful and objective, empirical approach in dealing with Eastern peoples, cultures and lands. Accordingly, the British public demanded not only more material but also more reliable information about the East in general, and the Holy Land in particular. Moreover, the East conveniently suited the aspirations of Romantic writers to enlarge the sphere of their imagination. These factors pressed the Orient firmly into the British consciousness and further developed their genuine interest in the region.

Poetry

Robert Southey:

Robert Southey (1774-1843) was interested in writing a work imitating The *Arabian Nights* in its structure. *Thalaba* (I801) involves a hero, (named Thalaba), who tries to destroy the evil forces represented by Doindaniel, through a series of adventures echoing those of the old Anglo-Saxon stories. Following the tradition of the Oriental tale, Southey decorates his poem with magicians, magical settings and objects. The flying carpet of Oriental stories is replaced by a flying car, which carries Thalaba to the depths of an abyss, and a magic boat, which carries him across the sea to Doindaniel's island. Thalaba fights with 'afreet' a harmful ghost, who has one eye ejecting fire, and much like the Anglo-Saxon hero, Beowulf, he encounters magic flames, which protect his father's sword. Southey's *Thalaba* seems to carry the traditional heroic theme of Western mythology to new dimensions by ornamenting the poem with Oriental diction and decoration. Southey's allusions to Islam are quite impartial. In his work he seems to have had a desire to show off all the splendours of Islam In his preface to the *Curse of Keherna* Southey notes:

> I began with the Mohammedan religion, as being that with which everyone who has read *The Arabian Nights' Entertainment* possessed all the knowledge necessary for readily understanding and entering into the intent and spirit of the poem. The design required that I should bring into view the best features of that system.

The poem received praise from Francis Jeffrey, who wrote in the first issue of *The Edinburgh Review:*

> We do not remember any poem, indeed, that presents throughout, a great number of lively images, or would afford so many subjects for the pencil ... The little episode of Laila is one of the most pleasing

passages in the whole poem; though it is quite in the style of a fairy tale, and borders on silliness throughout.

Lord Byron:

Lord Byron (1788-1824) was the only one among the Romantic poets to have visited the East, travelling to and living in Greece, Albania and Turkey. He was determined from an early age to journey eastwards and had read widely in the subject - the Holy Qur' an, and *The Thousand and One Night;*. He particularly admired the letters of Lady Mary Wortley Montagu for their openness and her attempt to combat Western prejudices about Turco-Muslim society. Byron followed her in his respect for truth and accuracy in the representation of foreign cultures. His reading prepared him for a life in the East where, with his somewhat wild nature and unconventionality, he could feel more at home. He respected the people of the area and they respected him. He found the East attractive as it allowed him to escape from the restraining society he felt existed in the West. He delighted in its sunshine and clear air, Lady Byron noting that he often spoke of a mysterious necessity for his return to the East.

Byron wrote a number of works with an Eastern-Mediterranean context, often around Italy or Greece, but also the so-called Turkish Tales; The Giaour, The Bride of Abydos and The Corsair, each inspired by an event of which Byron had some personal knowledge. These works proved to be very popular with the public, who enjoyed being seduced by the wonders of the East. They were a landmark in Romantic writing on the area, which was now evoked as an earthly paradise where nightingales sang, roses bloomed and breezes

wafted the smell of incense. Byron evoked Goethe's vision of the Orient in the opening of his poem The Bride of Abydos:

> Know ye the land where the cypress and myrtle
> Are emblems of deeds that are done in their clime.

This climate, however, does not prevent men from committing evil, for the Muslim men in his works are dominating, virile heroes protecting their honour.

> In the East, Byron's interest developed into a deep passion which accompanied him all his life. His mobility, his natural tendency to act on every passing impulse and his adaptability to different conditions and situations made him more than a mere observer of the Orient.

Byron's main objective was to give the tales the proper local colours of the East, a purpose he achieved by being faithful to fact and his observations.

In Byron's Oriental works one *lives* the Orient rather than *learning* about it. The first of the tales, *The Giaour,* is founded on an actual incident in which the author participated. Byron interfered on behalf of a Turkish girl who was suspected of illicit love and saved her before she was to be sewn in a sack and thrown into the sea as Turkish custom of the time dictated. Before this event took place, however, Byron had heard about the sixteen beautiful Greek women who, under the orders of Ali Pasha, were drowned in the lake of Jannina in 1801, because they were suspected of diverting the attention of Ali's son from his wife. Thus, Byron says in the *'Advertisement'* of the tale:

> The tale which these disjointed fragments present, is founded upon circumstances now less common in the East than formerly.

In the tale, Hassan, a Turk living in Greece, discovers that his beautiful wife Leila is in love with another man, the Giaour. His deep love for her does not prevent him from drowning Leila in the sea, as Turkish custom demanded. Seeking revenge, the Giaour attacks and murders Hassan in a pine grove beneath Mount Liakura as the latter is on his way to wed another bride. The Giaour then flees towards the sea and later takes refuge in a monastery where he spends the rest of his life haunted by visions of his beloved and his crimes. Thus, around an actual incident which he had observed in Athens, Byron wrote his own poetic story.

Thomas Moore:

Thomas Moore (1779-1852) an Irish nationalist writer, is best known for his long narrative Oriental poem, *Lalla Rookh* (1814-1817), encouraged by the popular reception of Byron's *Giaour*. The verse introduces a young poet, the disguised prince of Bokhara, who tells Lalla Rookh the daughter of Aurungzeb, tales of love and adventure to win her heart. In the four intertwined stories, *'The Veiled Prophet of Khorassan', 'Paradise and the Peri', 'The Fire Worshippers',* and *'The Light of the Harem',* Moore employs Oriental matter in much the same manner as Southey does, for decorative impact. The names of the heroes and heroines are Oriental, but their personalities and conduct are barely Eastern in nature. Byron Porter Smith describes Moore's characters as 'patriotic Irishmen in disguise'. Some of his verses embody Oriental imagery commonly used by British poets writing on Oriental subjects. For instance, in *'The Light of the Harem'* Moore associates the fountain, the nightingale, the rose and the palm tree with his description of the Vale of Cashmere:

"Who has not heard of the Vale of Cashmere?"

With its roses the brightest that earth ever gave,
Its temples, and grottos, and fountains as clear

As the love-lighted eyes that hang over their waves?
When the water-falls gleam, like a quick fall of stars
And the nightingale's hymn from the Isle of Chenars
Is broken by laughs and light echoes of feet
From the cool, shinning walks where the young people meet.

Moore tries to imitate the authentic Oriental style of Lord Byron, but his lack of first-hand experience renders his use of Eastern diction and imagery artificial and lacking in local flavour.

Victor Hugo:

Victor Hugo (1802-85), the leader of the Romantic wave in France, turned to the East for its eroticism, to discover something new, to find an escape or release from the confines of Europe. It was a dream, an image which remained within his imagination. He had been drawn to Oriental subjects by wide reading on the area, absorbing influences from many of the sources mentioned above.

While still quite young Hugo published his collection of poems on Oriental topics.

Les Orientales inspired a large number of later poets and contributed in a substantial way to turning French eyes towards the Orient as a source for the Romantics, even if it was through appearances rather than through reality. The poems of Hugo are full of colour and vitality; betraying their numerous influences such as popular Greek songs, Arabic, and Spanish poetry. They are absorbed into a patchwork of themes which have Eastern overtones, several betraying the almost cliched picture of the Arab hammams, veils, deserts, sexual intrigues, murders and tyrants. Hugo is not concerned to conveyany particular message but to write colourful, attractive poetry to restructure, as Edward Said says, 'the Orient through his art andmake it visible through his language, rhythms and motif.

His comments on Middle Eastern men and women display no great originality, since they focus on specific scenes. In Le Voile, he betrays the Western obsession with the veil and its place in

society. He writes of a young girl whose brothers kill her as a matter of honour as they accuse her of momentarily lifting her veil. She cries out:

Oh my veil, oh my white veil.
Do not flee my hands which are bleeding,
My brothers, support my steps.

The poem combines the idea of the cruelty of the East with the absolute inviolability of the veil. The young woman is helpless before male concepts of honour.

In Sara la baigneuse, the girl steps naked from the water of the hammam, yet the poem has a fresh rather than a sensual atmosphere. Hugo does not stress the sensuality, which usually characterises European descriptions of the bath.

In Adieux de l'hotesse arabe he puts rather unlikely words into the mouth of an Arab woman of the desert who has a fleeting encounter with a passing European - perhaps a case of wishful thinking:

'If you do not return, think a little sometimes
Of the daughters of the desert, sisters with a
sweet voice Who dance barefoot on the dune.
Oh beautiful, white young man, beautiful bird of passage.
If you had wanted, perhaps one of us,
Oh young man, would have loved to serve you
kneeling In our ever open huts.
She would have done it soothing your sleep with her songs.
The annoying midges,

In *Sultan Achmet,* Hugo changes tack and stresses that there is an insoluble conflict caused by differences of religion between two people who love one another. In this example, the Christian woman withdraws from the arms of a Turk:

For it is illegitimate
The pleasure one has sought
In the arms of a debauched Turk.

In the European view, if pleasure cannot be obtained freely, the Turk will force himself on unwilling captives .

What are these cries? It is the hour when his infamous pleasures
Have claimed our sisters, our daughters, our wives
These flowers will wilt at his inhuman breath.

Percy B. Shelley:

When Shelley (1792-1822) wrote a poem in 1817, he gave it the title *The Revolution of the Golden City; A Vision of the Nineteenth Century*. The poem was previously named after its two main characters, Loan and Cythna. However, an antagonistic response to Islam and Muslims caused the author to change the title of the poem to *The Revolt of Islam.* In that period, as in many periods following wars, the Western intellect was charged with animosity towards Islam and Muslims caused by the strength theOttoman state represented. It contained many threats of the West's domination and the power of the Church. The poet had agreed with the publisher to call the poem *The Revolt ofIslam* because the poem had many descriptions of violent scenes as well as the strength, terror and tyranny of its rulers. The poet and publisher saw these traits, full of suppression, oppression and the grotesque to be Islamic characteristics and a fact of the Islamic Ottoman state. The situation in which France was living before the revolution was not much different and according to the poet and publisher's imaginations, it must have been the case with regards to the people who lived under Ottoman rule too. The poet has used this title while praising the French revolution in order to incite the peoples of the Islamic nation to carry out similar revolutions to bring down the Ottoman state's domination.

This view confirms the reason that made Shelley choose the title *The Revolt of Islam* for his poem, a fact which led Smith to say that the poet thought that the tyranny and subjugation described more closely Islamic domination and the Muslim religion.

The poet described Muslims as the enemies of Christianity, infidels and heathens whose ruler was a coward who could not fight the Christians. He wrote:

He dared not kill the infidels with fire
Or steel, in Europe: the slow agonies
Of legal torture mocked his keen desire:
So he made truce with those who did despise
The Expiation and the sacrifice,
That, though detested, Islam's kindred creed
Might crush for him those deadlier enemies;
For fear of God did in his bosom breed
A jealous hate of man, an unreposing need.

Leigh Hunt:

Leigh Hunt (1784-1859) wrote *Abou Ben Adhem* and *Mahmoud* and portrayed positive Eastern attributes such as wisdom, justice and love of God. In *Abou Ben Adhem,* (which translates as:*'The Father of Ben Adhem* '), an angel appears to Ben Adhem in a dream and tells him that he is writing 'in a book of gold' the names of those who love the Lord. Ben Adhem asks whether the angel has written his name in this book, and the angel replies that he has not. The author then writes:

I pray thee then'
Write me as one that loves his fellow men.
The angel wrote and vanished. The next night
It came again with a great wakening light,
And showed the names whom love of God had
blessed, And lo! Ben Adhem's name led all the rest

This short poem carries the germ of Eastern wisdom which was often implied in single episodes related by Eastern poets or story-tellers whose main purpose was to instruct their audiences in knowledge, valor and love of God.

Cultural Studies 6-10

PART II

Postcolonialism

Postcolonialism is a modern term and it is different from colonialism. "Colonialism" **is to send settlers to a place and establish political control over it. This leads to having control over economy, social status, culture, and literature.**

Colonialism is based on the imperialist ideology, which is the tendency that some superpowers have to dominate weaker countries. **Imperialism is the ideology behind colonization**.

Postcolonialism is the practice of colonization. In the dictionary, you will find that:

It is the policy or practice of acquiring full or partial political control over another country, occupying it with settlers and exploiting it economically.

By the way, recent writings of the word 'Postcolonialism' don't hyphenate it. They write it as one word because critics suggest that if you hyphenate it, it means that it refers to the actual era after colonialism while '**Postcolonialism'** as one word is the practice of the theories of those postcolonial eras.

The definition of Postcolonialism has engendered a lot of dispute and debate:

1. Some postcolonial critics say that Postcolonialism should deal with these texts which are produced after colonialism; after independence. They define the word like this; they said postcolonial text, which means a text produced after colonialism.

2. The second group said that we should include the text produced during colonialism.

So, the argument is about the word "post". They reached a consensus saying that the word post means during and after. So, now when we say postcolonial texts, we mean the texts produced in the colonized countries during and after colonialism.

So, you will have a writer who is writing while the country is under colonialism; this is a postcolonial writer. And some critics extended that saying that post means even before to show you how colonialism changed the culture.

Geographically speaking, the greatest colonial country in the whole wide world is **Britain**. It is spread to almost more than two thirds of the world. Economically speaking, it would be the USA.

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Post-colonialism is a broad cultural approach to the study of power relations between different groups, cultures or people, in which language, literature and translation play role. Postcolonial literature is the literature by people from formerly colonized countries. It exists on all continents except Antarctica.

Postcolonial literature often addresses the problems and consequences of the decolonization of a country, especially questions relating to the political and cultural independence of formerly subjugated people, and themes such as racialism and colonialism. A range of literary theory has evolved around the subject. It addresses the role of literature in perpetuating and challenging what postcolonial critic Edward Said refers to as cultural imperialism.

Migrant literature and postcolonial literature show some considerable overlap. However, not all migration takes place in a colonial setting, and not all postcolonial literature deals with migration. A question of current debate is the extent to which postcolonial theory also speaks to migration literature in non-colonial settings.

The significance of the prefix "post-" in "postcolonial" is a matter of contention. It is difficult to determine when colonialism begins and ends, and therefore to agree that "postcolonial" designates an era "after" colonialism has ended. Colonial history unfolds in overlapping phases: Spanish and Portuguese expansion begins in the 15th century; British, French, Dutch and German colonization unfold from between the 16th and 18th centuries until the independence movements of Asia, Africa and the Caribbean in the mid-twentieth century. It is also difficult to determine the postcolonial status of settler colonies such as Australia and Canada, or that of pre-colonial-era colonies such as Ireland. Neocolonialism and the effects of imperialism (i.e. the western attitudes that justify colonial practices), which persist even after the end of colonialism (i.e. the practice of securing colonies for economic gain), make it difficult to determine whether a colonizer's physical evacuation guarantees post-colonial status.

Postcolonialism can refer to the period starting from the actual point of independence; after independence. It can also refer to the period starting from the moment of colonization up to our present day including the actual moment of independence because the painful experience of going through colonization takes place through generation; it doesn't end. Also, it can refer to the newborn study that took place after independence and after colonialism; Postcolonialism is related to literary criticism in particular and cross-cultural studies. Now, postcolonial literature is closely related to cross-cultural studies and to cultural studies because postcolonial literature focuses on the gaps and the differences between cultures; the imperial culture and the colonized culture, the English of the empire, of the colonizer, and the englishes of the colonized. We have the center and the margin- the metropolis and the periphery.

Postcolonialism deals with cultures and societies. In relation to cultural studies and literary criticism, Postcolonialism has two definitions:

1. Postcolonialism means an analysis of all texts produced by cultures or countries which have been under colonialism or Western domination.

2. Postcolonialism is a type of criticism that analyzes texts produced by writers who are from colonizing countries, and they are writing about the colonized places.

So, you may read a text from an Arabian writer whose country has been colonized, you may read a text by a European writer writing about the Arab world, or you may read a text by an Arabian writer who is living in the West and writing about the problem of colonization in the Arab world.

So, they are texts which are written:

I. In the colonized countries, and in this case, it is written by authors who come from these colonized countries.

II. Or they are texts written by writers who are either nationals of colonizing countries, like European writers, and writing about the colonized cultures.

III. Or by writers who are immigrants living in the colonizing countries.

So, the texts can be produced from the colonized or the colonizer countries. However, the huge difference is that in the colonizing countries, you will have nationals and immigrants.

Examples:

- Joseph Conrad, the author of **Heart of Darkness,** is a national; he is British in the colonizing country, and he is writing about Africa.

- Edward Said is an Arab immigrant who is living in the West and writing about the colonizing culture.

So, just make a distinction that the writers who are writing in the colonizing countries might be nationals of the West or immigrants.

- Jean Rhys, a Dominican, who wrote **Wide Sargasso Sea,** wrote that novel while living in Britain, so she is an immigrant who is writing in the centre about colonized places.

The Objectives of Postcolonialism

What are the objectives of Postcolonialism? They approach the text, but what are they looking for?

The First thing they are interested in is **the method of representation.** For Postcolonial critics, because of colonialism, representation is not innocent. Representing a certain culture or a certain language is not innocent. Colonialism has led to the inequality in representation. Colonialism has affected the mechanism of representation. Representation is not innocent; it is involved in colonialism. The colonialists, in order to have power, try to create uneven representations of the colonized cultures, people, and languages. So, the inequity in representation is the first objective that they approach.

Inequity of representation is when you bring a white person and a black person. You present the white person as being an ideal intelligent person while you present the black person using animal terminology. Even you describe the whole black culture as having animalistic attributes.

The colonialists represent Arabic language as an uncivilized language; it has to be eliminated. They also show Islamic culture as an undeveloped culture. This is **misrepresentation** of what is there.

So, as you see here, language is very important for the colonialists; they use language in order to have control over the colonized countries. The method of representation is very important for them because when you represent the black culture as based on animal mechanism, it means that this culture needs civilization. That is how you justify your own control.

The Second thing they are interested in is **the tactics of suppression, exclusion and domination**; how the colonizers suppress other people and other cultures. Obviously, they do that through representation. Representation is the first step towards control and suppression.

Postcolonial critics argue that the colonizers try to suppress other cultures to exclude them in order to have power over them. Their

methods are numerous. They use representation, and when they use representation, they use language. So, language is still occurring; language is there too in order for them to control. Language has been used as a weapon.

So, they try to suppress other cultures; they try to wipe these cultures to show that they are shoal, then they lack civilization, and they need new civilization. They even suppress the languages of these cultures, like how the French tried to control us by imposing the French language.

The Third one is **the tactics of resistance**. So, they are not only interested in the ways in which colonialists enforce their powers; they are also interested in the ways in which colonized people resist these tactics of suppression.

As you can see, language is very important in their resistance. In our cultures, Arabic language was our method towards resisting the efforts of wiping our culture and civilization. Other cultures are still struggling with that; for instance, in Algeria and Lebanon they are using French. In our case in Syria, you see that we kept our Arabic language as a method to resist the colonialists.

The Fourth thing they are interested in is **problems of national identity**. For them, any culture that undergoes colonialism will undergo a kind of problem in identifying itself. So, each person who undergoes colonialism will suffer from problem in identity: shall I conform, shall I accommodate, or shall I resist?

When you have problems of national identity, it means that you are lost. When you try to accommodate, it means that you are willing to accept the identity imposed on you by the colonizer.

Sometimes you switch between Arabic and English. If you are doing that for the sake of learning, then this is a type of resistance; it shows that you are able to be bilingual, you are able to speak two languages. Some people use this to show off; that is **accommodation**. You are trying to sound like the English or the Americans. So, it can be read in two ways.

Postcolonial critics study two types of texts:

1. ***The text that is produced in order to pass on the ideology of colonisation.***

   They are like texts produced by **Rudyard Kipling**. They produce literature that supports colonization.

   Kipling's The White Man's Burden is one of the canonic texts that prepare the minds of the British people for colonization.

   So, postcolonialists study texts by the colonizer to show the mindset of the colonizer, how they think about colonization.

2. ***Texts by the colonised people.***

   These are texts produced by people who are under colonization whether **during colonization, or after that.**

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The following list is a list of postcolonial countries. In alphabetical order, they are:

- Australia
- Bangladesh
- Canada
- Caribbean Countries
- India
- Malaysia
- Malta
- New Zealand
- Pakistan
- Singapore
- South pacific Islands
- Sri Lanka
- The USA

Now, the word 'postcolonial literatures' went through stages. This wasn't the very first name to those literatures, to those writings.

The first name was called '*Commonwealth Literature*'. Of course, it was suggested, but it didn't work due to political limitations.
Another suggestion that came after is called '*The Third World Literatures*', but it didn't work because also it was quite restricted.
The third suggestion was '*New Literatures in English*', but again it only lived for a very short period of time.
After that, we have the suggestion '*Colonial Literatures*', but it was refused totally by those countries who gained independence.
Therefore, the term '*Postcolonial Literatures*' was invented.

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Models and examples of postcolonial literatures.

We have three main example or models.

- **National and regional models.**
- **Two or more regional comparisons.**
- **Black writing.**

'*The National and Regional Models*'.

The best example is the **USA**. The American colonizers have the origins or roots in Britain. They were all British, but they were sent to America. This model is called '*The Parent-Child Model'* because in real life we see that children want to have their separate life from their parents. They live the life of their own.

Although the Americans had their roots and origins in Britain, but after they came to America, they started to set their own political, social, economic rules that have given them their identity throughout history up till today, but they cannot deny that their origins are British. So, this is one culture.

When you say '*The Parent-Child comparison*' between the literal and the metaphoric, this is called organic metaphor.

It is when one culture springs out from another and becomes separate.

So, this is called '**organic metaphor**'. This model concentrates on the English-English differences. This model concentrates on the differences according to factors not language or linguistic background.

The language is the same; it is English so the differences are not in language. The differences here are based on factors such as national, regional, and geographic factors but not based on language.

- Two or more regional comparisons.

Here we have the colonizer and the colonized, the imperial and the native, the strong and the weak. This model concentrates on two main types.

We have:

- The white Diaspora
- The Black Diaspora

Diaspora is a postcolonial term. **It refers to people who were forced to leave their countries up till today.**

For example, we have the Africans who were forced to move to America in the process of enslavement. We have many examples around the world.

- The white Diaspora includes **Australia**, **Canada**, **New Zealand** and the **USA**. For example, we look at the short story of Canada and New Zealand, and the poetry of Australia and America.
- The Black Diaspora concentrates on the writings of the black countries. It groups all the peoples with black origins around the world; for example, the African-Americans, the afro-Caribbean. So, it groups them according to their origin, but

Black writing groupsthe black writers according to geography; the black countries, African countries in particular. It concentrates on black writing in terms of the black geography or the geography of the black countries.

....

I have to say something about the primitive movement of the 19th century. It suggests that the primitive culture exists long before colonization, so it is more authentic; it is native.

For example, we have the American-Indians of today. They used to call them 'Red Indians', but this term is outdated now; it is no longer used. They have to be called 'native Americans' or 'American-Indians'.

So, this idea about the primitive and the primitive cultures that existed long before the colonizer or colonization leads us to seek about the other or the othering.

Colonized	Colonizer
Dominated	Dominating
Native	European/ Foreign
The primitive/ the savage	The enlightening
The uncivilized (who needs to be civilized)	The civilized (who wants to civilize others)
Dark	Light
The demon	The angel of reason and culture
Black	White

So, this idea of the other or the othering causes enormous fear to the European because this European fears that this primitive would make a superior culture than his, and it turned out to be quite reasonable because they are superior cultures over the colonizers'.

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Now, we have a movement which started to appear after World War II. Here we have the refusal of the idea of colonization. **It was strongly expressed by the desire to achieve self-realization and self-making.**

This anti-colonial process or anti-colonial movement was referred to as decolonization. So, this decolonization was practiced through two points:

- difference

⌑ continuity.

⌑ **Difference** concentrates on the national differences like the Indian, the Africans, the Caribbean; we have historical differences; we have racial differences; we have metaphysical differences. These differences are focused on in order to get this specific and separate identity.

So, I try to achieve an identity by differentiating between different cultures, different races, and different nationalities who have their own identity.

⌑ **Continuity** is expressed through land or geography.

I have my own identity because I live on this land. My ancestors lived on this land, I am still living, and my children will live on this land. So, I am different because of the idea of living on one land in geography not because I have this nationality or this race. After this, we get the idea of self-realization and self-definition.

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The White Man's Burden: The United States and the Philippine Islands (1899), by Rudyard Kipling, is a poem about the Philippine–American War (1899–1902), which exhorts the United States to assume colonial control of the Filipino people and their country.

Kipling originally wrote the poem to celebrate the Diamond Jubilee of Queen Victoria (1897), but it was replaced with the sombre poem "Recessional" (1897), also a Kipling work about empire. He rewrote "The White Man's Burden" to encourage American colonisation and annexation of the Philippine Islands, a Pacific Ocean archipelago conquered in the three-month Spanish–American War (1898). As a poet of imperialism, Kipling exhorts the American reader and listener to take up the enterprise of empire, yet warns about the personal costs faced, endured, and paid in building an empire; nonetheless, American imperialists understood the

phrase *The white man's burden* to justify imperial conquest as a mission-of-civilisation that is ideologically related to the continental-expansion philosophy of Manifest Destiny of the early 19th century.

The title, the subject, and the themes of "The White Man's Burden" provoke accusations of advocacy of the Eurocentric racism inherent to the idea that the Western world delivers civilisation to the non-white peoples of the world by way of industrialisation.

It was noted by a Senator that "Those [Filipino] peoples are not suited to our institutions. They are not ready for liberty as we understand it. They do not want it. Why are we bent on forcing upon them a civilization not suited to them and which only means in their view degradation and a loss of self-respect, which is worse than the loss of life itself?"

The US Congress ratified the Treaty of Paris in 1899, which ended the Spanish–American War. After paying a post-war indemnification of twenty million dollars to the Kingdom of Spain, in 1899, the US established geopolitical hegemony upon islands and peoples in two oceans and in two hemispheres: the Philippine Islands and Guam in the Pacific Ocean, Cuba and Puerto Rico in the Atlantic Ocean.

Have a look at the poem and see Kibling's way of sympathy with the US colonizers:

Take up the White Man's burden—
Send forth the best ye breed—
Go bind your sons to exile
To serve your captives' need;
To wait in heavy harness
On fluttered folk and wild—
Your new-caught, sullen peoples,
Half devil and half child.

Take up the White Man's burden—
In patience to abide,
To veil the threat of terror
And check the show of pride;
By open speech and simple,
An hundred times made plain.
To seek another's profit,
And work another's gain.

Take up the White Man's burden—
The savage wars of peace—
Fill full the mouth of Famine
And bid the sickness cease;
And when your goal is nearest
The end for others sought,
Watch Sloth and heathen Folly
Bring all your hopes to nought.

Take up the White Man's burden—
No tawdry rule of kings,
But toil of serf and sweeper—
The tale of common things.
The ports ye shall not enter,
The roads ye shall not tread,
Go make them with your living,
And mark them with your dead!

Take up the White Man's burden—
And reap his old reward:
The blame of those ye better,
The hate of those ye guard—
The cry of hosts ye humour
(Ah, slowly!) toward the light:—
"Why brought ye us from bondage,
Our loved Egyptian night?"

Take up the White Man's burden—
Ye dare not stoop to less—
Nor call too loud on Freedom
To cloak your weariness;
By all ye cry or whisper,
By all ye leave or do,
The silent, sullen peoples
Shall weigh your Gods and you.

Take up the White Man's burden—
Have done with childish days—
The lightly profferred laurel,

The easy, ungrudged praise.
Comes now, to search your manhood
Through all the thankless years,
Cold-edged with dear-bought wisdom,
The judgment of your peers!

The imperialist interpretation of "The White Man's Burden" proposes that the "white race" is morally obligated to rule the "non-white" peoples of planet Earth, and to encourage their progress (economic, social, and cultural) through settler colonialism, which is based upon the Roman Catholic and Protestant missionaries displacing the natives' religions:

The implication, of course, was that the Empire existed not for the benefit—economic or strategic or otherwise—of Britain, itself, but in order that primitive peoples, incapable of self-government, could, with British guidance, eventually become civilized (and Christianized).

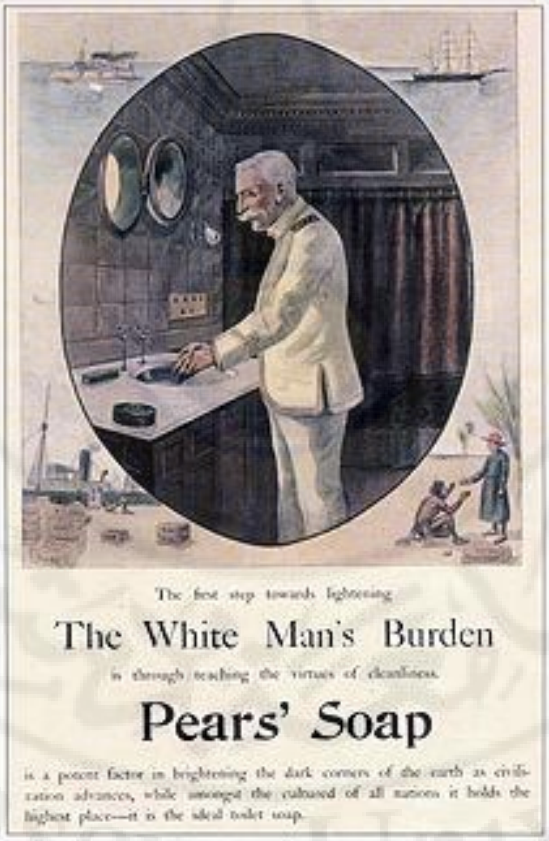
Kipling positively represents colonial imperialism as the moral burden of the white race, who are divinely destined to civilise the brutish, non-white Other who inhabits the barbarous parts of the world; to wit, the seventh and eighth lines of the first stanza misrepresent the Filipinos as "new-caught, sullen peoples, half-devil and half-child."[1] Despite the chauvinistic nationalism that supported Western imperialism in the 19th century, public moral opposition to Kipling's racialist misrepresentation of the colonial exploitation of labour in "The White Man's Burden" produced the satirical essay "To the Person Sitting in Darkness", by Mark Twain, which catalogues the Western military atrocities of revenge committed against the Chinese people for their anti-colonial Boxer Rebellion (1899–1901) against abusive European businessmen and Christian missionaries.

Politically, Kipling proffered the poem to New York governor Theodore Roosevelt to help him persuade anti-imperialist Americans to accept the territorial annexation of the Philippine Islands to the United States. In 1898, Kipling's literary reputation in the U.S. allowed his promotion of American empire to governor Roosevelt:

> *Now, go in and put all the weight of your influence into hanging on, permanently, to the whole Philippines. America has gone and stuck a pick-axe into the foundations of a rotten house, and she is morally*

bound to build the house over, again, from the foundations, or have it fall about her ears.

As Victorian imperial poetry, "The White Man's Burden" thematically corresponds to Kipling's belief that the British Empire was the Englishman's "Divine Burden to reign God's Empire on Earth"; and celebrates British colonialism as a mission of civilisation that eventually would benefit the colonised natives. Roosevelt sent the poem to senator Henry Cabot Lodge, a firm believer in Western imperialism himself, for his review, and they agreed that it made "good sense from the expansion standpoint." Since the late nineteenth century, "The White Man's Burden" has served the arguments and counterarguments of supporters and the opponents of imperialism and white supremacy.



Soap and water are included to the civilizing mission that is the white man's burden. (advert)

In the early 20th century, in addition to "To the Person Sitting in Darkness", Mark Twain's factual satire of the civilizing mission proposed, justified, and defended in "The White Man's Burden"', it was Kipling's jingoism that provoked contemporary poetic parodies that expressed anti-imperialist moral outrage, by critically addressing the white-supremacy racism that is

basic to colonial empire; among the literary responses to Kipling are: "The Brown Man's Burden", by the British politician Henry Labouchère; "The Black Man's Burden: A Response to Kipling", by the clergyman H. T. Johnson; and the poem "Take up the Black Man's Burden", by the American educator J. Dallas Bowser.

In the U.S., a Black Man's Burden Association demonstrated to Americans how the colonial mistreatment of Filipino brown people in their Philippine homeland was a cultural extension of the institutional racism of the Jim Crow laws for the legal mistreatment of black Americans in their U.S. homeland. The very positive popular response to Kipling's jingoism for an American Empire to annex the Philippines as a colony impelled the growth of the American Anti-Imperialist League in their opposition to making colonial subjects of the Filipinos. In "The Poor Man's Burden", Dr. Howard S. Taylor addresses the negative psycho-social effects of the imperialist ethos upon the working-class people of an empire. In the social perspective of "The Real White Man's Burden", the reformer Ernest Crosby addresses the moral degradation (coarsening of affect) consequent to the practice of imperialism; and in "The Black Man's Burden", the British journalist E. D. Morel reported the Belgian imperial atrocities in the Congo Free State, which was an African personal property of King Leopold II of Belgium. Moreover, since the late 20th-century contexts of post-imperial decolonisation and of the developing world, the phrase "The white man's burden" communicates the false good-intentions of Western neo-colonialism for the non-white world: civilisation by colonial domination.

Critical approaches:

In La Réforme intellectuelle et morale (1871), the Orientalist Ernest Renan advocated imperial stewardship for civilising the non–Western peoples of the world.

Postcolonial fiction writers deal with the traditional colonial discourse, either by modifying or by subverting it, or both. Postcolonial literary theory re-examines colonial and postcolonial literature, especially concentrating upon the social discourse between the colonizer and the colonized that shaped and produced the literature. In Orientalism (1978), Edward Said analyzed the fiction of Honoré de Balzac, Charles Baudelaire,

and Lautréamont (Isidore-Lucien Ducasse), exploring how they shaped and were influenced by the societal fantasy of European racial superiority. He pioneered the branch of postcolonial criticism called colonial discourse analysis.

Another important theorist of colonial discourse is Harvard University professor Homi K. Bhabha, (born 1949). He has developed a number of the field's neologisms and key concepts, such as hybridity, third-space, mimicry, difference, and ambivalence. Western canonical works like Shakespeare's The Tempest, Charlotte Brontë's Jane Eyre, Jane Austen's Mansfield Park, Rudyard Kipling's Kim, and Joseph Conrad's Heart of Darkness have been targets of colonial discourse analysis. The succeeding generation of postcolonial critics focus on texts that "write back" to the colonial center. In general, postcolonial theory analyzes how anti-colonial ideas, such as anti-conquest, national unity, négritude, pan-Africanism and postcolonial feminism were forged in and promulgated through literature. Prominent theorists include Gayatri Chakravorty Spivak, Frantz Fanon, Bill Ashcroft, Ngũgĩ wa Thiong'o, Chinua Achebe, Leela Gandhi, Gareth Griffiths, Abiola Irele, John McLeod, Hamid Dabashi, Helen Tiffin, Khal Torabully, and Robert J. C. Young.

Nationalism:

The sense of identification with a nation, or nationalism, fueled anti-colonial movements in the aftermath of colonialism. Language and literature were factors in consolidating this sense of national identity to resist the impact of colonialism. With the advent of the printing press, newspapers and magazines helped people across geographical barriers identify with a shared national community. This idea of the nation as a homogeneous imagined community connected across geographical barriers through the medium of language became the model for the modern nation. Postcolonial literature not only helped consolidate national identity in anti-colonial struggles but also critiqued the European colonial pedigree of nationalism. As depicted in Salman Rushdie's novels for example, the homogeneous nation was built on European models by the exclusion of marginalized voices. They were

made up of religious or ethnic elites who spoke on behalf of the entire nation, silencing minority groups.

Negritude, pan-Africanism and pan-nationalism:

Négritude is a literary and ideological philosophy, developed by francophone African intellectuals, writers, and politicians in France during the 1930s. Its initiators included Martinican poet Aimé Césaire, Léopold Sédar Senghor (a future President of Senegal), and Léon Damas of French Guiana. Négritude intellectuals disapproved of French colonialism and claimed that the best strategy to oppose it was to encourage a common racial identity for native Africans worldwide.

Pan-Africanism was a movement among English-speaking black intellectuals who echoed the principles négritude. Frantz Fanon, a Martinique-born Afro-Caribbean psychiatrist, philosopher, revolutionary, and writer, was one of the proponents of the movement. His works are influential in the fields of postcolonial studies, critical theory, and Marxism. As an intellectual, Fanon was a political radical and Marxist humanist concerned with the psychopathology of colonization, and the human, social, and cultural consequences of decolonization.

Anti-conquest

The "anti-conquest narrative" recasts the indigenous inhabitants of colonized countries as victims rather than foes of the colonisers. This depicts the colonised people in a more human light but risks absolving colonisers of responsibility by assuming that native inhabitants were "doomed" to their fate.

In her book Imperial Eyes, Mary Louise Pratt analyzes the strategies by which European travel writing portrays Europe as a secure home space against a contrasting representation of colonized outsiders. She proposes a completely different theorization of "anti-conquest" than the ideas discussed here, one that can be traced to Edward Said. Instead of referring to how natives resist colonization or are victims of it, Pratt analyzes texts in which a European narrates his adventures and struggles to survive in the land of the non-European Other. This secures the innocence of the imperialist even as he exercises his dominance, a strategy Pratt terms "anti-conquest." The anti-

conquest is a function of how the narrator writes him or herself out of being responsible for or an agent, direct or indirect, of colonization and colonialism. This different notion of anti-conquest is used to analyze the ways in which colonialism and colonization are legitimized through stories of survival and adventure that purport to inform or entertain. Pratt created this unique notion in association with concepts of contact zone and transculturation, which have been very well received in Latin America social and human science circles. The terms refer to the conditions and effects of encounter between the colonizer and the colonized.

Postcolonial feminist literature:

Postcolonial feminism emerged as a response to the Eurocentric focus of feminism. It accounts for the way that racism and the long-lasting political, economic, and cultural effects of colonialism affect non-white, non-Western women in the postcolonial world.

"Heart of Darkness"

I'll give a general idea about this novella. It was written by Joseph Conrad. This novella talks about several men aboard a British ship who were listening most of the time to Marlow. Heart of Darkness centers around Marlow, the main character who is British, and his journey up the Congo River to meet Kurtz, who is another British man representing colonialism. As Marlow travels to Africa and then up the Congo, he encounters a lot of brutality in the Company's stations. The native inhabitants of the region have been forced into the Company's service, and they suffer terribly from overwork and ill treatment at the hands of the Company's agents. The cruelty of imperial enterprise contrasts sharply with the impassive and majestic jungle that surrounds the white man's settlements, making them appear to be tiny islands amidst a vast darkness.

Marlow's trip goes through a dramatic turn. At the beginning, although he is uncorrupted, still he is the European who wants to experience a journey to one of the places of darkness. He is searching for the truth, but still he has this European mentality that wants to go and discover the truth. In the middle of the story, there is a turning point. This turning point makes Marlow the same uncorrupted European, but who sees through the eyes of the natives. He starts to be a representative of the natives not the Europeans.

Kurtz has established himself as a god with the natives and has gone on brutal raids in the surrounding territory in search of ivory.

Kurtz entrusts Marlow with a packet of personal documents, including an eloquent pamphlet on civilizing the savages which ends with a scrawled message that says, "Exterminate all the brutes!" Kurtz dies, uttering his last words—"The horror! The horror!"—in the presence of the confused Marlow. Marlow falls ill soon after and barely survives. Eventually he returns to Europe and goes to see Kurtz's Intended (his fiancée). She is still in mourning, even though it has been over a year since Kurtz's death, and she praises him as a paragon of virtue and achievement. She talks at length about his wonderful personal qualities and about how guilty she feels that she was not with him at the last. She asks what his last words were, but Marlow cannot bring himself to shatter her illusions with the truth. Instead, he tells her that Kurtz's last word was her name. Marlow justifies his lie by claiming "it would have been too dark" to tell her the truth.

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There is a proverb in English that says 'All is not gold that glitters.' A critic suggests that we can apply this proverb and modify it on Heart of Darkness. In Heart of Darkness, one can say ***all is not light that shines***.

There is a very important and significant representation of light, but it doesn't always refer to the beautiful and good. This light might be a reflection of "the immense darkness". For example, we have The Congo River that glitters. We have the eyes that sparkle, but behind this glittering and behind this sparkling, there is this immense darkness; there is this feeling of confusion, of pain, of suffering, and of being lost. So, this light doesn't always illuminate.

We have some example to look at through Colonialism and Postcolonialism. Conrad talks through Marlow:

A blinding sunlight drowned all this at times in a sudden recrudescence of glare.

The word that we need is the "blinding sunlight".

Also we have:

"I foresaw that in the blinding sunshine of that land I would become acquainted with a flabby, pretending, weak-eyed devil of a rapacious and pitiless folly."

Again, we have the "blinding sunshine".

We have here the idea of light as opposed to darkness; light as a representative not of good or beauty but of the ugly, the bad, and the evil

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Then I noticed a small sketch in oils, on a panel, representing a woman, draped and blindfolded, carrying a lighted torch.

Actually, this sentence represents the novel. It represents two main ideas:

⏩**The first one**: there is a reference to the goddess of justice; Astrea, who is also depicted as blindfolded to show that justice is impartial, neutral, and unbiased.

⏩**The second point** here is that it represents the European who claims to be carrying this torch to enlighten and to civilize, but this European person himself or herself is blindfolded. They can't see the truth. They can't see the real light. Again, here the light white European is represented as a symbol of evil and symbol of darkness.

There is another example of being blindfolded, but it is a kind of mockery here. Marlow says:

"Imagine a blindfolded man set to drive a van over a bad road."

So, this is irony. He is mocking the whole situation but in a more sarcastic way than in a quite literary way.

So, **Heart of Darkness** is a mockery of the Empire at its height.

The Empire at its height was around the end of the 19th century, and the beginning of the 20th century, and it was at its height in Africa. So, at that time when merely nobody of the Europeans themselves could dare to criticize this empire, Conrad wrote this Heart of Darkness. It was daring and mocking.

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Before I go on to discuss the points of colonialism, I would like to stop at the idea of **the River Thames**.

What do you think of the river; Thames and the Congo River as a big root that have veins?

✍It is a symbol of connection geographically, symbolically and economically.

✧It is geographically because it connects lands, and it connects also people.

✧It is symbolically because we can say it connects humanity.

✧ Economically because we see that the ivory that was taken by force caused pain and suffering for the natives and money and wealth for the Europeans.

It was transferred through the rivers to Europe; the Congo, then the Thames, and then to Europe. It is a means of exportation, of trade, and of boosting their economy.

Conrad himself was colonized because he, originally, is from Poland. When Conrad was a child, Poland was under the occupation of Russia. So, he experienced being colonized. His parents were exiled, and he had to live with his uncle. He had to leave his homeland and to travel abroad. Then, he had to go to France, and then he went to the UK, and he became a UK citizen. So, he knows what colonization means. He knows the suffering of the colonized; he knows what the exile means. This is one of the points testifying that Heart of Darkness is not against the Africans. On the contrary, it is against the colonizers.

Conrad wrote Heart of Darkness to show the hypocrisy of the colonizer.

Now, Conrad's attack on colonialism is set on three levels; directly, ironically, and metaphorically.

➢**Directly speaking** is, for example, when he describes the Roman colonization of Britain. So, he goes back to ancient Rome and ancient Britain, and he directly describes this colonization. This is one of the direct ways of criticizing colonization or attack on colonization.

The second direct description is when he describes Europe's colonization of Africa. So, he moves in time forward and the same image of Rome-Britain, it is Europe-Africa. There is a direct description of the pain and suffering and starvation and this darkness in which the Africans used to live in the period of colonization.

➢Ironically, it's like what we have seen about 'the blindfolded man driving a van'. He uses the technique of irony and mockery. He criticizes the cruel colonizer but without courage. He also criticizes The Noble Enterprise; this enterprise that sends the colonizers to colonize but claiming that this enterprise is helping those natives, those colonized and trying to civilize them.

➢ **Metaphorically or symbolically,** the clearest example is the title 'Heart of Darkness'. It is the use of symbols, of words that have symbolic connotations in order to criticize the empire and colonization.

Another example is when Marlow described Kurtz as a representative of Europe

Marlow is speaking here about Kurtz.

His mother was half-English, his father was half-French. All Europe contributed to the making of Kurtz;

So, we have here half-English, half-French, and also there is a sentence here where Marlow says:

Kurtz--Kurtz--that means short in German--don't it?

So, here we have German. We have half-French, half-English and German. This means that:

All Europe contributed to the making of Kurtz

So, this is the European colonization as a whole, and Kurtz is the representative of all Europe; he is the product of Europe; this Europe that wants to come and colonize and devour the wealth of the native country with leaving the people of this devoured country without anything. So, all Europe contributed to the making of Kurtz. Conrad through Marlow is being so ironic here because he describes cruelty, people who are cruel, but they don't have the courage. When it comes to real confrontation, they run away, metaphorically speaking.

Conrad through Heart of Darkness is explaining or expressing that the nature of colonization is the same in any time and any age and no matter who colonizes whom. It is the same; the aims are the same, and the results are the same, but the tools get different. Sometimes they are more complicated when time gets more complicated. So, the tools become different, but the nature of colonization is the same every time and everywhere.

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So, we have Kurtz in the center; Kurtz is the colonizer; he is the means or the tool of colonization. He is himself conquered by darkness; he is dark. In the story, Kurtz is in a relationship with two women: The Intended, who is the European lady. She is his fiancée, and there is a native black woman—his mistress.

The Intended is a symbol. She is the symbol of the pure European faith in Kurtz's good nature. Europe believes that this mission of colonization is pure and innocent. That's how things are supposed to be, but of course, if you go to the second point, the knowledge of the Intended in the story is **incomplete** because she doesn't know Kurtz for a long time. She knows him for a very short time only. This is why **it is an illusion**. Her knowledge of Kurtz is incomplete because of knowing him for only a short time, but she claims to know him best. She mourns him even after his death for one year, and that's quite a lot for a European and a colonizer as well.
So, here we have a kind of indirect hypocrisy.

This is why her knowledge which is the European concept of colonization—of the civilizing mission—is an illusion or a lie. It is based on a lie.

On the other hand, there is another European man, who wasn't carried away by this lie or illusion because this European man—Marlow—is one of the very few travelers who used to search for the truth. They weren't blindfolded. They were serious about searching for the truth. Maybe he is the only one who sees the dark side of the corrupted Kurtz. Because Marlow can see the dark side of Kurtz and because he is searching for the truth, he represents the uncorrupted European man. Of course, not everybody was corrupted and evil in Europe. So, he represents the uncorrupted, open-minded, sensitive white man, but he doesn't have the power or the courage to stop this flow.

So, **he sees the truth** especially when Kurtz dies in front of him and says 'The horror, the horror'. So, it is a significance of Marlow's good nature. When we speak about The Intended, this leads us to speak about

the reading of women by the Victorians and the postcolonialists. We have The Intended—the white European fiancée—and the black mistress.

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The Victorian reading of these two women:

✎The Intended here is represented as pure, innocent, caring, she is faithful because she is still in mourning and she is beautiful. According to the ***civilized*** reading of the Victorians, the Intended represents civilization. The 'Intended' represents Europe and civilization.

✎ The black lady is the strong, masculine, powerful lady who is careless of Kurtz leaving her or leaving her country. So, the Victorian reading sees that this lady signifies and symbolizes savagery.

The postcolonial reading of these two women,

✎The Intended is foolish. She is moaning a man she barely knows, and she is not innocent but naïve. Her faith is based upon a lie. So, this is the postcolonial reading of The Intended.

✎The mistress **is the independent lady; she stands for independence. She stands for the native that doesn't need the care of the colonizer. The natives are strong because they can stand by themselves. They don't need this colonizer. So, she is the representation of independence.**

So, you can see the different viewpoints that change through time; during empire and after empire or even during the process of decolonization.

📣There is an interesting point about **the use of colors in Heart of Darkness**. There are a lot of colors representing different ideas, but the

main colors we are interested in are black and white. Conrad, through Marlow, shows the white invaders having black hearts, dark hearts and dark souls, and the black colonized people having pure white hearts and pure souls. So, we always have this contrast. We always have this binary systems or polarities. Here it is represented by color.

Although Africa is the Dark Continent, but the hearts of its people are white. Marlow himself describes London as one of the darkest places on earth.

"And this also," said Marlow suddenly, "has been one of the dark places of the earth."

So, this **white** country is one of the dark places of the earth. It is the very first sentence Marlow utters as a framed narrator.

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Another example, we have Marlow's grandfather, who was sent before Marlow by the same company, was killed over two black hens; **a white man killed over black hens**. This contrast in colors showing the black killing the white.

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Before Marlow comes to Africa, before coming through The Congo River, he goes to the company in Brussels—this Belgian company—when he gets in, he sees *two European women knitting black wool*.

So, some critics have interpreted this knitting of black wool as the knitting or the foreseeing of the black future of white men; the colonizers in particular. This is according to some critics. Other critics interpret this as if the colonizers making the destiny of the colonized. The colonized are just

like wool which can be manipulated and used by the colonizers who are able to change and make it according to their needs.

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In the story, we have an image of *a black young boy with a white rope around his neck*. So, the white colonizer is suppressing and suffocating the natives. The colonized are directed and controlled by the white colonizers.

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Now, the last idea that I am going to discuss regarding Heart of Darkness today is the idea of **fear**; the mutual fear. The colonizers fear the natives because they think of them as sorcerers, and what is going to come from those natives is unexpected. This is why the colonizers fear them. On the other hand, the colonized fears the colonizer's power that is coming to invade their land and their country. So, this mutual fear is represented in a very straightforward way in this novella.

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High culture & Popular culture

High culture most commonly refers to the set of cultural products, mainly in the arts, held in the highest esteem by a culture. It is the culture of an elite such as the aristocracy or intelligentsia.

Popular culture refers to cultural activities or commercial products reflecting, suited to, or aimed at the tastes of the general masses of people.

In Western Europe the distinction between high culture and popular culture is based on class distinction. It was obvious to some extent in Shakespeare's time,for example; we had the high classes and the low classes. In Shakespeare's theatre there were the nobles and the artisans; they used to attend in the same theatre, but they were separated in their seats. It wasn't possible that they sit together because we have nobles and artisans.

So, that split was not very obvious because they could attend at the same theatre, the same place, the same time, the same actors, and the same guests; and the queen used to attend sometimes, but there was a sign of the beginning of the split.

Later on, the king's men used to attend at less famous theatres. For example, they didn't attend with the king and the queen at the Globe Theatre where Shakespeare's plays took place, but they attended, for example, in Blackfriars Theatre which was a small theatre, and it was cheaper. So, the split started to take shape as a division; a real serious division.

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✍*Starting from 1660, this split started to be between what they call 'polite or proper culture' and 'vulgar or common culture'.* **So, that split is very sharp starting from 1660. It was obvious that those who have money are polite and they fit to that society but the poor are improper to the society because of their vulgarity.**

✍In this split we see the roots of the difference between the dominating and the dominated. This idea took place from 1660 until 1830.

✍*Starting from 1830, the popular culture started to reshape and take the form of the production of and production to the working class.*

So, the working class was associated. It was as if both are mirror images of each other; the working class produces that culture, and the popular culture reflected also the working class. The hierarchic relationship between them started to reinforce itself around the middle of the 19th century.

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In the middle of 19th century, we had a hierarchical relationship between the high culture and popular culture which started to be very clear and obvious at the end of the 19th century.We had the Victorians.

They were very proud of their literature, of their culture, and they didn't accept this popular/common; the culture of the working class or lower classes. They consider themselves high class people with a lot of leisure time; free time to read and to travel.

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✍*But starting from the late 19th century and early 20th century, we had the technological revolution, the industrial revolution and the revolution of the print culture.*

So, the print culture started to be very popular, and it was very easy because all the machines were easy to make and easy to distribute to all kinds of publishing houses. So, the print culture helped a lot to publish a lot of magazines, journals, serialized fiction, periodicals, etc.

Of course, later on, the prominence of the TV, the radio, and the explosion of the idea of the cinema all helped that this popular culture reach everybody. However, the high culture that was related to the high classes- the Victorians, for example- was kept as high culture, but the popular culture was very widespread; it was spread and easy to reach. It was even available to low classes. Everybody could read because this mass production of print culture made it quite cheap, so it was available and affordable to everybody.

✍Although the "popular" culture was related to people oflow classes, it was quite popular in the sense of the word that we use now i.e. prevalent, and the high classes still prefer the high cultural productions.

Before that, the term popular had different meanings. Here, we have three definitions by Raymond Williams. So, he suggests that the word popular means:

- **Well-liked by many people**
- 'Popular' means **the contrast with high culture.**
- **Popular used to describe a culture made by the people for themselves.**

So, it is closer to people because it is self-production. One of the critics suggests a forth definition which is a counter definition. He says:

- **Popular refers to what the mass media imposes on people by commercial interests.**

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We have three theories of this split between high culture and popular culture. The first one is called '**The Liberal Theory**'. The second one is called '**The dominant Ideology Theses**'. The third one is called '**The Frankfort School**'.

Of course, because this is not a literary criticism class, I don't want you to know the ideas or the ideologies of those schools. I only want you to know how these schools or these theories or ideologies have dealt with the split between high culture and popular culture; just the general ideas. Of course, because these are major names, I would like you to keep them in mind.

The Liberal Theory was established by F. R. Leavis and Q. D. Leavis.

The Liberal Theory concentrates on the personal psychology and the moral individualism.

So, it is quite related to the self.

✍*They suggest that in this theory popular culture is slightly better than high culture because it is related to the bestsellers, to the availability of reading for everybody.*

This is why it is closer to the concept of wish-fulfillment, but high culture keeps the reader very far from reality. This is why **they prefer popular culture because high culture is less adequate with real life.**

✍*They also think that people who follow the high culture reject the idea of self-deception. They don't like to deceive themselves; however, those who follow the line of popular culture like to emphasize the pleasure principle.*

So, they read for pleasure not for work; not for the serious but for the pleasing. Again, we come to the idea of **pleasure principle** with the **wish-fulfillment**. This is why they think that the popular culture is related to the bestsellers. This is why high culture doesn't follow the idea of bestselling products or stories or novels.

This is all we need to know about The Liberal Theory.

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We come to the other theories. Both of them are Marxists. They were developed from the ideas of Marx and Frederick Angus. The Frankfort School takes up the analysis by George Lokurch, the Hungarian critic.

The Frankfort School takes up Lokurch's theory of the bourgeois culture that it is the dominating culture. He stresses the importance of the bourgeois culture because the working class is alienated from this bourgeois culture, and the rules and the ideas of the bourgeois culture are the overwhelming ideas. This is why they have different productions for them.

These schools think ordinary people are fools.

Apart from these theories, high culture and popular culture are simultaneous; they go side by side together. We cannot rely on one of them and leave the other. We cannot depend on one of them without the other. Both complete each other; without high culture, we wouldn't have popular culture and vice versa. We are going to discuss examples of each culture and see the validity of these theories or to see if we need one of them or both of them.

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Heart of Darkness is an example of high culture, and *Tarzan of the Apes* is an example of popular culture. We will discuss the texts, and we will see how these theories are completely wrong.

Tarzan of the Apes is a novel written by Edgar Rice Burroughs. The novel tells the story of John Clayton, born in the western coastal jungles of Africa to a marooned couple from England, John and Alice Clayton. He was adopted as an infant by the she-ape Kala after his parents die (his mother dies of natural causes on Tarzan's first birthday, and his father is killed by the savage king ape Kerchak), Clayton is named "Tarzan" ("White Skin" in the ape language) and raised in ignorance of his human heritage.

Because he feels alienated from his peers due to their physical differences, he discovers his true parents' cabin, where he first learns of others like himself in their books, with which he eventually teaches himself to read.

On his return from one visit to the cabin, he is attacked by a huge gorilla which he manages to kill with his father's knife, although he is terribly wounded in the struggle. As he grows up, Tarzan becomes a skilled hunter, gradually arousing the jealousy of Kerchak, the ape leader.

Later, an African tribe settles in the area, and Kala is killed by one of its hunters. Avenging himself on the killer, Tarzan begins an antagonistic relationship with the tribe, raiding its village for weapons and practicing cruel troubles on them. They, in turn, regard him as an evil spirit and attempt to appease him.

Finally Tarzan has amassed so much credit among the apes of the tribe that the envious Kerchak at last attacks him. In the ensuing battle Tarzan kills Kerchak and takes his place as "king" of the apes.

Subsequently, a new party of whites is marooned on the coast, including Jane Porter, the first white woman Tarzan has ever seen. Tarzan's cousin, William Clayton, ignorant usurper of the ape man's estate, is also among the party. Tarzan spies on the newcomers, aids them, and saves Jane from the perils of the jungle. Absent when they are rescued, he is introduced further into the mysteries of civilization by French Naval Officer Paul D'Arnot, whom he saves from the natives. D'Arnot teaches Tarzan

French and how to behave among white men, as well as serving as his guide to the nearest colonial outposts.

Ultimately, Tarzan travels to Jane's native Baltimore, Maryland only to find that she is now in the woods of Wisconsin. Tarzan finally meets Jane in Wisconsin where they renew their acquaintance and he learns the bitter news that she has become engaged to William Clayton. Meanwhile, clues from his parents' cabin have enabled D'Arnot to prove Tarzan's true identity. Instead of claiming his inheritance, Tarzan chooses to conceal his identity and renounce his heritage for the sake of Jane's happiness.

....

Although we have many points that show us that *Heart of Darkness* can be read by ordinary people, but in reality it is an example of high culture. It is said that *Heart of Darkness* meant to be published in the Balckwood's Edinburgh Magazine. This is why we can say that maybe Conrad wanted his work to be close to people, close to ordinary people because he published it in the magazine.

So, that's quite popular, but the point is starting from 1902; it was published in a book form. It has been said that this publication in book form was related to the imperialists. This is why the imperialist atmosphere is what imposed on this work to be related to high culture.

It was published and reprinted for over 27 times in Penguin publishing. Penguin was related to high class productions. So, it was meant to be printed and reprinted to the high education in Penguin. This is another reason for it being related to high culture.

So, we have *the imperialist imposition and intervention*, and we have *the publishing in high class publishing houses.*

Heart of Darkness was adapted as a film only once, but Tarzan was adapted many times even in cartoon. It was produced as children animation. It was meant to be for children literature.

So, this numerous adaptation is related to popular culture, and the lack of adaptation for Heart of Darkness is related to high culture.

➢***Both texts address themselves to a dominantly masculinist culture. <u>So, they both relate themselves to masculinism.</u>***

➢***They both have an African adventure setting.***

➢***They both tackle the idea of European colonialism.***

➢***They both bear the imprint of Darwin, Herbert Spenser who took up on Darwinism.***

➢***They also speak about heredity, environment and the genetic racial difference; black and white.***

➢***They both address the colonial standpoint of the white man who has gone native. Theycriticize those who criticize the white people who have become native.***

For example, in *Heart of Darkness* we have Kurtz who almost becomes native. Also we have Jane in Tarzan; Tarzan's wife who has become native.

➢***They also concentrate on the woman as an ideal stereotype presenting all women***.

We have Jane in Tarzan, and we have The Intended in *Heart of Darkness*; the idealized stereotype of women.

➢***Both works deal with the ideals that suppress masculine desire.***

➢***Both works deal with the self and the other, the animal and the human, the white and the black, the civilized and the savage***.

➢*Both works emphasize the fact that white people are superior, just like the ideas of colonialism, and they criticize the exploitative purpose of imperialism.*

➢***They also criticize the idea of the savage invasion of Africa that is covered with the idea of enlightenment and civilizing the savage other***.

Although Tarzan is meant to be a popular hero and a kind of a savage hero, he *is superior, and this superiority is justified by the fact that he has both intelligence and aggression that the civilized people don't have.*

This is why he is superior. And he is different in his physique.

Another point, stressing the point that Tarzan is superior, is when we spoke about cannibalism. Kurtz was described as a human flesh eater. We don't see in the novella that Kurtz really bothers. He doesn't give any interest about the idea of himself being a cannibal. However, in the work of Tarzan, there is an idea of cannibalism, of eating human flesh, and Tarzan becomes hurt.

So, Tarzan feels disgusted, and Kurtz feels that it's fine. So, Tarzan is superior here.

Just to remind you, **this is to show you that in general, high culture and popular culture should be studied simultaneously.**

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⏩In Tarzan the racist ideology is quite clear. It is straightforward. It is single, univocal, it is repetitious.

⏩But in Heart of Darkness it is layered. It hides behind many meanings, and it is complexified.

This is a point that makes Tarzan of the Apes really popular culture, and this complexity makes Heart of Darkness high culture because ordinary people, low class societies and workers needed something straightforward. They didn't go to high schools, to colleges in order to be able to read those symbolic works and discover what is behind this signifier and that symbol.

They came back home really tired, and they wanted just to relax. They wanted to have this pleasure, and they wanted the wish-fulfillment factor. This is why popular culture was quite straightforward, univocal, very simple

and clear. It wasn't complex. And on the contrary, high culture is complex because high class likes to discover and decipher all what is behind the meanings and in between the lines.

The difference between high culture and popular culture leads us towards three results or three bases.

①The social meanings

②Psychological meanings

③Philosophical meanings

The social meaning.

It means that this split is only related to the modern social condition and, of course, the true nature of imperialism. So, these social factors have helped to emphasize this split.

The psychological meanings.

The existence of the unconscious,and the stress on the feminine sexuality like women as Africa and the undiscovered continent. The presence of these factors in Heart of Darkness makes stronger this split, makes stronger that Heart of Darkness is the production of high culture and the other one is popular culture.

The philosophical meanings.

We have the Darwinian Theory, and we have the reality which resists signification. So, reality needs straightforward works not the fanaticized works. Again, this made the split clearer and more obvious.

Also, what makes this work popular and the other one high is **the ideology in general**. This ideology is very clear in Tarzan of the Apes, but it is very complex and hidden in Heart of Darkness although this ideology is the same. The same ideology is presented in both works but very differently. The ways this ideology is presented are very different.

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A quotation from Heart of Darkness showing how the ideology is easier to perceive in popular culture. Conrad says:

"They - the women, I mean - are out of it - should be out of it. We must help them to stay in that beautiful world of their own, lest ours gets worse."

So, this is the presentation of gender. The ideology here is, kind of, fantasized. *However, in Tarzan we see how Jane indulges in that life, and she lives in the real, hard, harsh world not the beautiful world of her own.* She faces the same fights and battles that Tarzan and the other animals face. *It is not like The Intended who is living in the ideal world of her own.*

So, in Tarzan we have the foster mother, the ape mother of Tarzan. We see how she is wild, but she brings up this person.

A quotation from Tarzan of the Apes:

"The calls of universal motherhood within her wild breast"

This natural concept of motherhood. *She is not in that beautiful world of her own, but she is a real mother*. She brings up her child. She feeds and nurses him.

> ✍*This is the straightforward ideology, but in Heart of Darkness it is quite fantasized; it is not straightforward and not clear.*

The difference between high culture and popular culture is not only ideological but also textual. When the text is presented, **we see in Heart of Darkness that we have psychological depth which we don't have in Tarzan of the Apes. We also have hidden motivations in high culture presented here in Heart of Darkness. However, in Tarzan of the Apes we don't have this hidden motivation.**

For example, Tarzan fears and fights his enemies without those motivations that take time to be thought over and over. Now, if he is afraid of this animal or creature or white man, he fights immediately.

Of course, *in Tarzan of the Apes, we have the unknown, unnamed narrator at the beginning, but a few pages later we totally forget about that narrator.* The story is told in a linear straightforward narrative, and we are concerned with the events of the story.

But in Heart of Darkness, we have multi-narrative, and the reader still engages with those narrators; the reader doesn't forget about the first unnamed narrator who opens up the story and closes it at the end; Marlow the main narrator, and Kurtz, the narrator who never told his story. So, it is quite complex here. This is why high culture prefers such productions.

The deferral of the ending.

*In Tarzan, we don't have deferral of the ending; we have the questions:***how**, **when**, **why**, *and so on, but we don't have the idea of 'if'. We have straightforward questions and straightforward answer, and it is a linear narrative, gradual narrative.*

*In Heart of Darkness, the ending is always deferred; whenever we feel that we reach this ending, the narrator defers us, and postpones this ending.So, here we have the answer to the question '***what if'**. In Heart of

Darkness we have little action and much reflection. So, we have 'what if' and 'what if not'. The action in general here is vague not like Tarzan.

Compared to the little action and much reflection in Heart of Darkness, we have quite the opposite in Tarzan. We have much action. **We have a lot involvement of the body; the physical action. It is very clear in Tarzan of the Apes. So, we have repetitive events and a lot of physical action.**

Heart of Darkness:

"Once, I remember, we came upon a man-of-war anchored off the coast. There wasn't even a shed there, and she was shelling the bush. It appears the French has one of their wars going on thereabouts.

Her ensign dropped limp like a rag; the muzzles of the long six-inch guns stuck out all over the low hull; the greasy, slimy swell swung her up lazily and let her down, swaying her thin masts.

The passages speak about French white men. Notice how complex the language is and the meanings are layered here.

Her ensign [A small flag] dropped limp like a rage; the muzzles of the long six-inch guns stick out all over the low hull; the greasy, slimy swell swung her up lazily and let her down, swaying her thin masts. In the empty immensity of earth, sky, and water, there she was, <u>incomprehensible</u>, firing into a continent.

This incomprehensible refers to the whole work, and I think it refers to modernism and the period of this huge sweeping change that took place at the end of the 19th century and the beginning of the 20th century. So, life was quite incomprehensible, and it still is.

'firing into a continent' this is quite ironic here; you cannot fire into a whole continent.

Pop, would go one of the six-inch guns; a small flame would dart and vanish, a little white smoke would disappear, a tiny projectile would give a feeble screech—and nothing happened. Nothing could happen.

"There was a touch of insanity in the proceeding, a sense of lugubrious drollery in the sight; and it was not dissipated by somebody on board assuring me earnestly there was a camp of natives –he called them enemies! – hidden out of sight somewhere."

So, you see how we have fragments here just like modernism. We have signs and symbols. The language here is quite complex. The structure is quite complex. The meaning is quite complex. One idea supports another. One fragment supports another in order to form a whole of a meaning. It is quite complex; we have the words 'incomprehensible', 'firing into a continent' and 'nothing happen, nothing could happen'.

Now, let us compare with a quotation from Tarzan of the Apes. It is about French white people who are firing into the natives.

They could see natives in the fields, and others moving in and out of the village gate.

At length the signal came--a sharp rattle of musketry, and like one man, an answering volley tore from the jungle to the west and to the south.

The natives in the field dropped their implements and broke madly for the palisade. The French bullets mowed them down, and the French sailors bounded over their prostrate bodies straight for the village gate.

You see how the language is childish and simple. It is very clear. We don't have hidden meanings. We don't have symbols, sings, significations.

Now, in contrast with the idea of 'firing into a continent' and 'the rattle' the baby rattle, here we see that the use of the rattle is to show that the army was as weak as babies. Maybe this is the explanation or the interpretation of the writer himself.

'broke madly' shows that it is a very straightforward description of insanity and panic. So, they broke madly because they were scared. However, in Heart of Darkness, you see about 20 lines to explain this panic but in a very literary form. It is quite complexified.

➢High culture is quite abstract and complex compared to popular culture which is quite concrete and simple.

➢In high culture we have connotation compared to denotation. So, of course we have hidden meanings, and we have symbol in popular culture that direct meaning i.e. simple signifiers; while in high culture we might have

one signifier that leads to many signifieds, and each of those signifieds can be a signifier itself to lead to other many signifieds and so on.

➢In popular culture it is quite literal and the meaning is immediate, and we have denotation; so one simple signifier to show one meaning, a straightforward meaning.

➢ The meaning in Heart of Darkness might be read individually; each person can read this specific meaning according to his/ her point of view while popular culture can be described as common culture because the meaning is quite universal, so almost everybody agrees on one meaning. This is why it is univocal.

➢In Heart of Darkness we have moral reflection. It is about moral conflicts while in Tarzan we have physical action; the textuality that is full of vocabulary, thick structures, complex structures, and full of figures of speech and irony.

➢**Irony** is very important in high culture. In popular culture we don't have irony. We have what is called 'the iconic' that is related to the icon; it is quite clear, straightforward and simple. In Heart of Darkness or in high culture in general we see a lot of use of irony. If you think of any modernist writer's structure, you see that it is full of complexity and full of irony in particular.

➢ What is expressed verbally in high culture is better to be expressed visually in popular culture because that would enrich it; it wouldn't appear so weak, it wouldn't appear so poor. The visual effect balances the effect or the power of the words in high culture. So, what words hide, eyes reveal.

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Again, according to many critics they think that it would be—not just unfair—but it would be wrong to study one type and leave the other. So, even if you are interested in one type only, you have to know your opposite, what you don't like. You have to have this balance, and you have to study both sides in parallelism.

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Now, if we come to the **discourse** in a work of either high fiction or popular fiction, we see that even the discourse follows the same rules here. The discourse in high cultural fiction might be very complex, and you feel

that this discourse is made to be between the narrator or the character narrator and the high class culture while the discourse of popular culture is directed towards lower class people and lower class societies. So, even the discourse, the way of presenting an argument in the text is clear.

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In the popular culture, we see that there is a presentation of something new most of the times although we have a presentation of ideas that are not new, but it is a way of telling a story while in Heart of Darkness, we don't have telling of something new; we have retelling of something that has happened, but this retelling is new in itself.

This suggests that high culture gives great importance to the literary text, the techniques and the form, more than the historicity of the text.

Popular culture is usually event-based. So, the event is what matters, the telling of the story, so the story is what matters. In Heart of Darkness, the telling, the techniques, the contribution to literature is what matters more than the story itself; not the events but the way this event is enveloped and presented is what matters.

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Popular culture is very close to the concept of myth; the same way of narrative, same way of presenting different ideas and same way of representing the iconic, the one figure, the hero, but the only difference between them is that the myth is directed towards nature while popular culture is directed towards culture. That's the difference between them.

In myths, you see that everything that the myth revolves around is related to nature more than one single culture. It is quite natural; everything in it is about nature even the events. So, we don't see this strong presence of the concept of culture in myths. You only see nature. You only see natural battles. You only see battles in nature between iconic figures, but you don't see this clear concept of culture as culture.

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Heart of Darkness	Tarzan of the Apes
➢Abstract	➢Concrete
➢Complex	➢Simple
➢Connotation	➢Denotation
➢Figurative	➢Literal
➢Meaning deferred	➢Meaning immediate
➢Implicit	➢Explicit
➢Plural	➢Univocal
➢Moral reflection	➢Physical action
➢Verbal	➢Visual
➢Ironic	➢Unironic (iconic)

If both, Heart of Darkness and Tarzan of the Apes, develop equally on the common ground of textuality, there is no valid reason to study one and not the other.

So, both are important. The difference between high culture and popular culture shouldn't be that of class distinction but of techniques.

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Damascus University

Narrative Literature

The Talisman, or 'The Spell', by Sir Walter Scott is considered to be the only novel that focused on the discussion of Islam and Muslims, particularly the character of the Muslim leader, Saladin. It tells the story of the talisman that the Muslim Sultan had put around Richard the Lionheart's neck. The story starts by introducing the character of the Christian Knight, Kenneth (of the Crouching Leopard) and the freedom-fighter, the Muslim Sheerkohf Following duals that took place between them, each one promised to be the best friend and companion of the other. After discovering that his Muslim friend was not as bad as he thought, Kenneth says:

> 'I well thought ... that your blinded race had their descent from the foul fiend without whose aid you would ever have been able to maintain this blessed land of Palestine against so many valiant soldiers of God. I speak not thus of thee in particular, Saracen, but generally of thy people and religion. Strange is it to me, however, not that you should have the descent from the Evil One but that you should boast of it' .

Indeed, the Saracen does boast of tracing his race's line back to Iblis, the Muslim Lucifer. But what is truly curious is not the feeble historicism by which Scott makes the scene 'medieval', letting Christian attack Muslim theologically in a way nineteenth century Europeans would not (or not so explicitly); rather, it is the airy condescension of damning a whole people 'generally' while mitigating the offence with a cool 'I don't mean you in particular'.

When Sheerkohf heard the news of the King of England's illness, and of the concern that his friend Kenneth had, he promised to ask Saladin to send his personal doctor to treat the King. Regarding the Muslim doctor's prescription for Richard, Scott writes in one of the scenes about one the king's surrounding personality quoting him by saying to King's Richard wife:

> Be aware my Lady, it is a dish choicely cooked,' he said, 'to the palate of King Richard, and I cannot but have my suspicions of the wily Saracen. They are curious in the art of poisons, and can so temper them that they shall be weeks in acting upon the party, during which time the perpetrator has leisure to escape. They can impregnate cloth and leather, nay, even paper and parchment, with the most subtle venom.

Regarding Richard's adherence to Christianity and his admiration of Saladin, Scott wrote that the King's view was that the Sultan had lost his way in choosing Islam as his religion, and that he, Richard the Lionheart, would make the Sultan embrace Christianity by cleansing him with holy water from his warrior's helmet and then giving him the cross on his sword's handle; only then would the Sultan realise the mistake he had made in being a Muslim:

> I will convert him to Holy Church with such blows as he has rarely endured. He shall recant his errors before my good cross-handled sword, and I will have him baptized in the battle-field, from my own helmet, though the cleansing waters were mixed with the blood of us both.

Thus, we find that Scott had used some historical facts as material for his novel which he used as a method to attack Islam. He saw Muslims as having lost their way in choosing their religion and that Christianity was the only true path. The whole novel contains phrases which ascribe to Muslims such crimes as infidelity, atheism, Godlessness and bad manners.

As for Thomas Hood (I799-1845), in his short stories entitled *National Tales,* there is a story about the East entitled *The Tale of the Harem,* published in 1828, which tells the story of an Italian singer who worked for a Sultan in his palace. The singer tried to save the life of an Italian girl who was among the Sultan's harem. His name was Benito, and he was sending the girl, Angelina, messages through the songs he sang.

He said in one of his songs, 'in the wars between Muslims and Christians where the Muslims were defeated in nine out of ten battles, they [the Muslims] succeeded on that occasion to imprison two beautiful Christian girls. This is what these infidels, atheists do'? In another song the singer says: 'The singer Benito was a prisoner with the atheist Muslims, who took him to the Sultan in Istanbul who bought him and put him in his service'. This is how the author paints a picture of the Muslims in his stories, ascribing the mistreatment of non-Muslims to the teachings of Islam.

Of the Roman period, one scholar who wrote about Islam is the Orientalist Edward Upham who wrote a number of books about the East and Islam. Among these are: *The History and Doctrine of Buddhism,* and *The History of the Ottoman Empire.* In his story about Islam, *'Karmath, an Arabian Tale',* published in 1827, the author

expressed his feelings towards the Abbasid Caliph, Harun al-Rashid. The story talks about *Karmath,* a wizard who tried every method to kill his mortal enemy, Harun al-Rashid. He personifies Islam in the character of the Abbasid Caliph. The author discussed Islam candidly in the novel's introduction saying: 'The Prophet Muhammad told the Arabs in the message of the Quran; where strength, courage and freedom are found among Arabs, it brought them together under his brigade and they found themselves as one nation and a striking force that speaks the voice of the Prophet. They all got together with the sword in one hand and the Quran in the other, the blazing enthusiasm among the Arabs flared, and they were able to show their efforts and strength to affirm the faith of Muhammad and his Caliphs who followed him and achieved the highest authority in the East'. The author comments: 'Islam was perpetuated by force, wars and with the sword and therefore it is not a religion of security or peace'. The author continued to say that the Messenger (PBUH) had come up with the Quran by himself and that it was not an inspiration from Allah the Almighty. With this introduction to Islam and the Messenger, he proceeds to talk about the strength of the Caliph Harun al-Rashid saying that it was the Prophet who had instilled this strength in him and in those Caliphs who followed him, dominating people and placing their necks under the blades of their swords. Harun al-Rashid did not know anything except the dominance of force and tyranny, he used to kill his enemies and displace their families and make orphans out of their children. This behaviour drove the wizard Karmath to seek and to kill this tyrannical Caliph so as to rid the people of him. With this, the author concludes by saying that this was the destiny of the people in the East under this despotic regime and under the Shari'a law of Islam.

James Flecker commented that he had also been inspired to picture images of the Islamic East in his literary works. In one of the short stories , entitled *Mansour,* Flecker writes of the Ottoman Sultan who had assigned a group of his men to visit the King of China, loading them with gifts with the intention of spreading the word of Islam. In the events of this story, Flecker portrayed Muslims very badly,

implying that the Islamic religion was full of myths and delusion. On one occasion, when Mansour met one of the kind Muslims, they greeted each other with the traditional Islamic salutation. Though Mansour replied with full respect, the author wrote that: 'Muslims are to be always doubted in their intentions.

In another story entitled *The Bus in Istanbul,* Flecker pictures a bus which had been discarded by the British government in Istanbul. On these buses, especially on their inner sides, were pictures and scenes of some districts in London and a map of the city showing its streets and bus routes. The author speaks about how these scenes had roused his feelings of longing for this city of well-being, tranquillity and beauty, in comparison with the disgust and despair he felt in Istanbul, with its miserable Muslim inhabitants.

The author says in the course of the story that 'the Circle Wood district, with all its romantic evenings, where employers return in the evenings to have their delicious meals, kiss their beautiful gentle wives, and sleep peacefully and restfully, is worth all what is said about the golden East'. Flecker's prosaic writings glorify the Christians and the Europeans, saying that they are civilized and educated people characterized with indulgence towards religion and ethics, unlike the Muslims. We find proof of this when he speaks about Lebanon, saying: 'Lebanon reminds the reader that it is a land honoured to be ruled by a Christian leader, yet Beirut remains a part of Turkey' .

It is known that when Flecker was asked about the East and Muslims, he replied: 'I hate the [Muslim] Turks, because I am a modem and a civilised man, and nobody likes them except the Catholics. Why was Turkey such a fetid country? And why were Turks such unfaithful people? It is the twaddle of Islam'. He continues to talk about the Crusades and Saladin saying: 'Saladin stays the person that contested his sayings with all tortuosity'.

Travel Literature

Napoleon's invasion of Egypt and the rapid expansion of the West's contacts with the East encouraged Western travellers to visit and observe the Eastern peoples who, in the minds of Westerners, represented the peoples mentioned in the Old and New Testaments. Thus, the fashion of travelling to the Levant became increasingly popular and travel accounts became a distinct form of literature.

Lamartine:

Alphonse de Lamartine (1790-1869) was a transitional figure, caught somewhere between eighteenth-century classicism and full-blooded Romanticism.

Poet, traveller and statesman, he claimed that he had always had a longing for the Orient: 'All my life the Orient had been the dream of my gloomy days in the mists of the country of my birth'? He wrote that he had been born an Oriental and that he would die one, and that the Orient rather than France was his home country - the 'Patrie' of his imagination.

In 1832 he set out with his wife and daughter for Greece, Lebanon and Palestine. He left detailed notes on the sites he visited and the people he met, according to one critic -Edward Said - always very sentimental. The same critic stigmatised some of the episodes as mere inventions. Edward Said labels him an incorrigible maker of an imaginary Orient. This is not quite true as his work does contain many descriptions of the Orient he witnessed, as with King Lake, even though coloured by personal predispositions. He notices the women of the country, but as he is with his wife he is not seeking sexual adventures. The most exotic and ironic episode is a lengthy meeting and eccentric conversation with Lady Hester Stanhope.

Lamartine was an early supporter of the colonisation of the East. Following in the footsteps of Bonaparte, he suggested that the local Christians of the area could be used to bring about a transformation of the area . He thought it was the right time to launch a European colony in the heart of Asia in order to bring in modem civilisation and form the core of an immense empire. Unlike other writers he thought that Turkey and Islam would cooperate in this venture. This was a striking difference in his approach: 'The Turkish population is sound, *bonne morale (good moral);* its religion is not as superstitious or as exclusive as has been painted ... Islam can enter, without effort or trouble, into a system of religious and civil liberty - it is moral, patient, resigned, charitable and tolerant by nature'. This is different from Said's summary of Lamartine's view of Muslims as 'lazy ... capricious, passionate, and futureless' .

The former view of Lamartine could be right. When Lamartine thought that "Turkey and Islam would cooperate in this venture" he does not mean Muslims as in his *Souvenirs, impressions,* he praises the depth of the Muslims faith, charity and justice and claims that the principles and teaching of the Holy Qur'an are essentially no different from those of the Bible.

Nerval:

Gerard de Nerval (1808-55) is another significant figure in the history of French Orientalist writing. Together with Flaubert, he devoted his most vivid accounts of travel to Egypt. His short life was touched by eccentricity, insanity and eventual suicide. His nervous temperament never recovered from a violent passion he felt for an actress who married a rival. Consequently, he set off on his travels leading an irregular and eccentric life until he reached the Middle East in 1843. He had studied Arabic and Persian as a boy and had read widely in the field of Oriental sources. Nerval was inspired to follow the steps of other French Romantics to a region, which he believed he knew and understood - claimed as another *country.* In the Orient he might have felt at home yet he felt strangely ill at ease because he found what he expected but it was not always easy to interpret. Behdad describes Nerval's wanderings as a vacillation between the search for experience in the Orient and the melancholic discovery of its impossibility. Edward Said is less sympathetic, and criticises him for his perverse vision of the Orient.

Among the exotica N erval went in search of, the *'true feminine'* - the veil and the hidden, held special fascination for him He wished to lift the veil in order to discover what lay beneath it; he almost went as far as to marry the daughter of a Druze sheikh. Wandering through the Cairo bazaars, he was mesmerised by the colours of the women's dress, by glimpses of their hair, ears, feet and jewellery, yet frustrated by the ubiquitous veils, ramparts which hermetically sealed off their wearers. Veiled yet free, they wandered in their thousands

through the streets, bazaars and gardens alone, in twos and threes, with children.

Nerval was sure that European women did not have as much freedom in practice. He imagined that behind the veils were passionate eyes awaiting him adorned with all the cunning of art. The beautiful women were a mystery, yet he believed they allowed glimpses of themselves to titillate the European voyeur. Only the less attractive ones hid themselves. 'It is really the country of dreams and illusion', he sighed. Nerval had thought that in Cairo he would be able to see beautiful women after visiting Alexandria where veils had only enveloped shadows. In Constantinople white gauze had allowed him to guess at the features of those he described as 'gracious and coquettish nuns'.

This continued frustration provoked him to dream of tearing off the veils, thereby asserting an imagined European male's right to penetrate the mystery of the Oriental female. Unable to do so he began to enquire about the realities behind the veil and the harem - unlike many other writers he warned against misconceptions about Muslim sexual customs. He was quickly disabused of one of his prejudices by an angry Turkish sheikh. Nerval provocatively asked whether a Muslim husband took his two or more wives to bed at the same time:

> 'Two or three' - shouts the sheikh - 'what dogs do you believe would act like that? By God, is there a single woman, even infidel, who would consent to share the honour of sleeping near her husband? Does one behave like that in Europe?'
>
> 'No, but Christians have one wife and they suppose that the Turks, having several, live with them as with one only'.
>
> 'If there were Muslims so depraved to act as Christians suppose, their legitimate wives would immediately demand a divorce,.

Another sheikh from whom Nerval rented a house in Cairo was unhappy about him living without a wife, suggesting that a young man of his age should be

married several times. Nerval replied that he would only marry one at a time, to which the sheikh responded:

> 'Oh, I'm not speaking of your European women; they are for everyone and not you. Those poor mad creatures show their face quite naked, not only to those who want to see it but to those who don't... Imagine, in the streets all the women look at me with passionate eyes and some even push immodesty so far as to want to kiss me!'

Nerval replied that the sheikh was confusing the interested eagerness of some women with the honest curiosity of the greater number. He believed that dancers should come to the house to entertain the men and that a good Muslim could dream of paradise where there would be real beauties - pure and spotless - who alone would be worthy to be the eternal brides of true believers. From these remarks Nerval deduced that Muslim men despised their women and projected their love onto imperishable, imagined beings. They denied that women had souls and hoped to realise their dreams in heaven.

Whether he was right in this view or not, he did at least try to interpret Muslim marriage in a more favourable light. In conversation with the French consul, he maintained that Europe was wrong in its ideas about Muslim sexual behaviour. 'The life of the Turks is for us the ideal of power and pleasure but it is not so. Men behave well, as the law regulates the social and moral order and as it demands nothing impossible, they make it a point of honour to observe it. He adds: 'I thought about the mysteries of the harem; here was an illusion we should drop about its delights, the omnipotence of the husband or master, charming women uniting to make one man happy. Religion or custom temper this ideal which has seduced so many Europeans'.

Nerval was convinced that the gay tales told in cafes about amorous adventurers disguised as women belong more to Arab imagination than Turkish morals. Also, adultery hardly exists, as a Muslim would find it revolting to possess a woman not entirely his. He did not believe that many Christian-Muslim sexual

encounters took place, as the risk was too great; a Muslim woman caught red-handed in her husband's house would risk death.

Nerval believed that Muslim law contained nothing which reduced married women to a state of slavery or subjection.

> Their beliefs and customs differ so much from ours that we can only judge them from the perspective of our own relative depravity. If one understood the dignity and the very chastity of the relations that exist between a Muslim man and his wives, one would renounce the whole voluptuous mirage that was created by our eighteenth-century writers.

This clear and precise statement, so different from the usual prejudice about Oriental mores, does not seem to be fully accepted by later critics such as Edward Said or Behdad. Nerval was trying to make a fairer judgment. Edward Said concentrates more on what he sees as a dream-quest and the fugitive woman central to it. It is hard to find mention of Nerval's attempt to understand in a less judgmental manner. Behdad seems grudgingly to accept that Nerval is making an effort that he finds contradicted by other aspects of the text given far more importance by both Behdad and Said. Nerval's remarks here do not chime well with the overall thesis of Orientalism and are less than fully recognised.

Edward Lane:

Edward Lane (1801-76) was using the East as a background to musings on his own progress. His book The Manners and Customs of the Modern Egyptians is a work of detailed description based on his long-term residence in Egypt and a deep knowledge of Arabic, from which tortured musings on the progress of self-discovery are quite absent. In Lane we can see the beginnings of later, numerous socio-anthropological studies of Middle Eastern society. Lane was not in Egypt to seek out sexual adventure, although he was not averse to passing on scandalous gossip and hearsay knowledge of Cairene sexual activities. Through him, English readers reinforced their prejudiced views of Middle Eastern sexual mores and his work was used at length by Nerval and Flaubert.

Lane, a product of his background, approached Egypt with a mixture of prurient interest in sexual behaviour and a prudery which halted his more 'scandalous' disclosures in mid-stream. (In translating the Arabian Nights he left out tales and incidents that were thought too explicit for Victorian taste - unlike Richard Burton, who excluded nothing). He developed a great passion for the Middle East, particularly its contemporary customs and the Arabic language. He studied Egyptian history intensively before he first left for the country in 1825 and he returned twice in 1833 and in 1842-9. In his writing, he was determined to 'unveil' Egypt for the Western reader. Of his first sight of the country, he wrote: 'As I approached the shore, I felt like an Eastern bridegroom about to lift the veil of his bride, and to see, for the first time, the features which were to charm, or disappoint, or disgust him'.

From the first opportunity, he peppers his work with assumptions and dogmatic statements about the Egyptian character, in particular reasserting the familiar Western notion that climate was the chief influence on Egyptian sexual behaviour. He was able to claim that in sensuality, as far as it relates to the indulgence of libidinous passions, the Egyptians as well as other natives of hot climates exceeded more Northern nations. Egypt deserves the name 'the abode of the wicked, and the libidinous character of the majority of the women of Egypt may be attributed to many causes; partly to the climate, and partly to their want of proper instruction and of innocent pastimes and employments ... the heat excites the Egyptian to intemperance in sensual enjoyments.

In Cairo, Lane must have been sorely tormented by having to record so much lasciviousness. Everything seems to have been offensive to European notions of sexual propriety. 'The women of Egypt have the character of being the most licentious in their feeling of all females who lay any claim to be considered as members of a civilised nation'. (Edward W. Lane, The Manners and Customs of the Modem Egyptians, p.274.)

The scene in Cairo of intrigue becomes farcical and not unlike fiction, as Lane admits.

Some of the stories of the intrigues of women in The Thousand and One Nights present faithful pictures of occurrences not infrequent in the modern metropolis of

Egypt. He then relents a little and confesses that it is after all quite difficult for a woman to enter the house of another man. Yet he still opines that 'it cannot be denied that many of the women of Egypt engage in intrigues notwithstanding the risks'. Class differences were also referred to in Lane's comments. Amongst the upper and middle classes, affairs were more difficult but' among the females of the lower orders, intrigues are more easily accomplished and frequent'. The combination of low class and heat was too much for Egyptian women, who flirted and jested coquettishly in public with men unrelated to them.

Lane's work remained of great influence, his Manners and Customs supplemented by his heavily censored translation of the Arabian Nights and his great unfinished Arabic-English dictionary. He was an authority on the Middle East and remained so for many decades. In her study, Edward W Lane, Leila Ahmed was kind in her approach describing him thus: 'To disclose a living culture to the members of another, to disclose it so as to show its ways and beliefs as entirely intelligible, to respect, in the presentation of these, their intrinsic validity, is a formidable achievement... ,} Edward Said is less charitable: 'The Egyptians are disemboweled for exposition, so to speak, then put together admonishingly by Lane'. For Said, 'Lane's identity as counterfeit believer and privileged European is the very essence of bad faith'. The truth lies somewhere in between. Lane was and remains a detailed source of information on many aspects of Egyptian life and society in the mid-nineteenth century, yet his account is written with the mind of a mid-nineteenth century Englishman and contains all the drawbacks which that entailed.

Conclusion

The negative portrayal of the East is prevalent in Western writing, whether in the form of prose, verse or plays. Discussing the East with regards to its arts and traditions, Islam in particular, was seen by Westerners as important in planning colonial strategies. However, the most important sources from which the Western reader derived his image of the East come from some of those who worked in the field of Oriental studies tended to concentrate their efforts on the defamation of the East by distorting its realities. The routes by which ideas of the East came to appear in the West are: The Crusades Wars, which are considered to be the first Christian aggression on the Islamic world, and the first vehicle by which an image of the East was transmitted to the West. These wars were the most important channel by which culture and knowledge were conveyed between both civilisations. Many of the events of these battles and interactions were described in detail by Western orientalists and writers.

That's enough for this semester. If you are interested to study more about the effects of Western and Eastern Cultures, I will be glad to provide you with more texts and authentic resources. Still, there are hundreds of literary texts the show how each culture was affected by the other. I hope you have completed the assigned lectures and got full understanding.
I assure you that the exam is NOT going to be difficult. You need only to understand and you will get high marks.

BEST WISHES