

Romantic Stereotypes in James Morier's
The Adventures of Hajji Baba of Ispahan

by

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In the history of nineteenth century attempts to restore, restructure, and redeem all the various provinces of knowledge and life, Orientalism -- like all the other Romantically inspired learned disciplines -- contributed an important share.

Edward Said *Orientalism*(2)

Morier's *Hajji Baba* represents an account of the 'unchanging characteristics of a singularly unchanging people'.

G.N. Curzon, *Persia and the Persian Question*(3)

James Justinian Morier (1780-1849) was the son of Justinian Morier, the Consul-General of the Levant Company at Constantinople(4). Several members of Morier's family had connections - in one way or another - with the East. James Morier, a son of a diplomat, entered the world of diplomacy in 1807; he spent part of his diplomatic career in Persia. During that time he wrote three long literary works including *The Adventures of Hajji Baba of Ispahan* (1824), the work by which he is still remembered(5).

Morier's social and political background is marked by his fascination with the culture of the East - a fascination that included his travel experience and his reading of Eastern literary works such as Antoine Galland's French translation of the *One Thousand and One Nights* under the new title *Arabian Nights* (1704) and perhaps other Arabic and Persian poetry and literature(6). A great number of translations from Arabic and Persian were introduced into the English literature(7). Also there were important books of travel literature that could have influenced James Morier's mentality and

literary production. Those translations encouraged other writings(8). In addition, those translated writings generated other literature related to the East and its cultural heritage(9). Needless to say that the Romantics produced a huge bulk of literature related to the East, and the Oriental Renaissance is considered as "a major component of European Romanticism"(10).

In the middle of this flux of writing, Morier was drawn to what looked to him like a unique life of the East. His view of the East helped him go with the fashion of his time as it was the time of the West's keen interest in the "exotic life" of the East. Exoticism, in this context, is meant to express the uniqueness of life due to its non-Western flavor and cultural milieu. Therefore, it is no wonder that Morier's *Hajji Baba* has been described as "the perennially delightful novel of Persian life"(11).

The question of Morier's interest in the East does not stop at the border of fascination and entertainment. His fascination with the culture of the East is more than a love of something that is meant to be naturally beautiful and socially entertaining and enjoyable: it is an admiration of the atmosphere and life of the glamorous East in general; he sees the East as a land of bounteous gifts of Nature -- serene waters, unclouded sky, and gifted poets. It is a land of luxuriant economy where Britain can take cheap raw material and a good market place for selling its production. In addition, Morier sees it as a land of enchantment, sorcery, black-magic, divination, melancholy, mysticism, exorcism, supernaturalism, demons, ghouls and effrits, and "wicked angels". Therefore, it is evident that Morier views the East in the Romantic framework. The Romantic interests of the East have been described by Nigel Leask as

Increasing concern about the moral probity of orientalist literature by the turn of the eighteenth century seemed to

have had its economic corollary in the transformation of India and parts of the East from sources of tribute and producers of luxury goods to real or potential subject states, sources of raw material and consumer markets for home manufactures upon whom Britain was becoming increasingly economically dependent¹².

Meanwhile, people of the East - in Morier's eyes - are infidels, corrupt, inquisitive, loquacious, treacherous, and sometimes naive and idiots. *The Adventures of Hajji Baba of Ispahan* shows the double vision of the Others or the Colonized. Such a vision is a Romantic one; it looks identical to Thomas Moore's vision to the Nature of the East on the one hand and its people on the other in his poem *Lalla Rookh* (1818). Moreover, Morier sees that woman in Islam occupies a marginal position, or even worse, as she exists only to gratify man's physical needs. One of the unpleasant and offensive descriptions, by the Romantics, of the East and its culture came from Robert Southey in the preface to his translation of some Arabic and Persian poetry, he described the Persian poetry, in particular, as "high seasoned garbage of barbarians"⁽¹³⁾.

Morier's learning and knowledge of the East goes back to the neo-Classical scholars who degraded, undervalued, and derogated the East and its cultural heritage. Most of those eighteenth century scholars were Biblical scholars who loathed or antagonized the East. Of the neo-Classical outlook and antagonism to the East, certain hints are really indicative: John Lettice, William Beckford's tutor, had forced him at the age of thirteen to burn a 'splendid heap of oriental drawings, etc.'⁽¹⁴⁾. Also, Gibbon's tutors at Magdalen College frustrated him and dissuaded him from learning Arabic; Shaftesbury's dogmatism prevented him from reading the *Arabian Nights* for the naive reason that it originated in the country of the infidels;⁽¹⁵⁾ Alexander Pope wrote to Mary Wortly Montagu that the East is

the land of Jealousy, where the unhappy Women converse with Eunuchs(16).

In a fifth place, Samuel Johnson portrays the young women of Cairo as ignorant; these women's days and nights are alike, and in the Arab seraglio, exquisitely beautiful women ran from room to room as a bird hops from wire to wire in his cage(17).

Morier stands in between the eighteenth century neo-Classicists and the nineteenth century Orientalists learning from them. The early images of the East are neo-Classiest, then he develops a Romantic theory based on the great Romantics like Byron, Scott, Moore. Morier's literary production is a qualitative and a quantitative, that enriches the political thought of the upcoming generations of scholars and writers, and deepens the Western made stereotypical images of the East in the Western scholarship and academy.

Morier is a minor Romantic writer whose literary production represents the mutual relationship between Orientalism as a stream of European thought, and literary Romanticism as an intellectual stream common in the early decades of the nineteenth century Europe. Such a relationship has been created, enhanced, then confirmed by the extraneous efforts of the social philosophers, political thinkers, and literary scholars of the time. The work of such writers and politicians covered with full awareness, such provinces of knowledge as philosophy, economics, politics, history, literature, philology, sociology, and Egyptology.

Morier's career as a diplomat has flourished and been completed by his literary writing; these two factors of diplomacy and writing integrated in one activity aiming at one end - Colonialism. In connection with the subject of Colonialism C.W. Stewart writes

At the beginning of the nineteenth-century, Persia aroused much interest among European powers; in France Napoleon dreamed of invading India with the Shah's assistance, Russia was aggressive on the north Persian frontier west of the Caspian, and after the alliance with France, joined actively the plan of attacking India; while Britain hoped, by a treaty with Persia to restrain Afghanistan from disturbing north India and to frustrate the Franco-Russian schemes. Both Britain and France sent representatives to compete for the Shah's favor, and the vacillations of Persian foreign policy, in correspondence with events in Europe, kept the rival ambassadors busily employed(18).

Western literature is the image mirror upon which European political affairs reflects. Thus, on the long run, such a politico-literary bond and its consequences have created stereotypes that have become dominant in the European scholarship, and clichés that have been copied almost everywhere in the West whenever the subject is related to the Eastern culture and people: its generalization has become a dominant characteristic of the Western writing about the East. As a *la mode* of the Romantics and following a well established tradition in Western literature, the people of the East are described as infidels, barbarians, and moors; savage, uncivilized, and inhumane nations. These Oriental clichés serve as key-words to another list of clichés. In the end, the outcome of these packs of clichés reveals but historical prejudices that have been accumulating for centuries. This generalization about the Easterners whether Arabs, Persians, or Turks, is very clear in *Hajji Baba*. Morier's contribution to the Western Colonialist thought stretch back to the eighteenth century and forward to Victorian era and after; accumulation of evidence in *Hajji Baba* reveals Morier's undeclared political intentions, and message is

that the East is characterized by good fortune and it prospers with luxurious life, but it is morally weak. Morier has learnt much from the Western scholarship. About this scholarship, Edward Said writes

The choice of 'Oriental' was canonical; it had been employed by Chaucer and Mandeville, by Shakespeare, Dryden, Pope, and Byron. It designated Asia or the East, geographically, morally, culturally(19).

Morier's *Hajji Baba* presents stories built upon political theory enhanced by travel experience, and made in imitation of the style of Galland's version of the *Arabian Nights*. Morier's misrepresentation of the culture of the East supports a purely political theory in service of a militarily staunch and economically solid European society. It is obvious that exaggerated characterization of what Morier introduces to the Western reader is an example of Romantic Orientalism. Some of these images of the East are meant to be presented with contempt and derogation. For example, the Jew who was murdered by the Muslim authority was highly humiliated as

His execution had taken place purposely before the door of a wealthy Greek, and the body was ordered to remain there [for] three days before it was permitted to be carried away for interment. The expectation that the Greek would be induced to pay down a handsome sum, in order that this nuisance might be removed from his door, and save him from the ill luck which such an object is generally supposed to bring, made the officer entrusted with the execution prefer this spot to every other (271).

This paragraph is a reference to the war between Greece as a representative of Europe, and Turkey as a representative of the East. Such a war had extremely annoyed and exasperated the central powers of Europe; these powers - with various

interests - formed what was known as the Holy Alliance in which

Russia, for her own ends, and from traditional sympathy, was the champion of the Eastern Christians. France, partly from religious and cultural inclination, inclined the same way ...⁽²⁰⁾.

The war between Turkey and Greece also infuriated the English Romantic writers, thus their stand as regards this war lucidly appeared in their literary production, especially in the poetry of Byron.

In *Hajji Baba* the images of the cruel death of the Jew and the inhumane punishment after death, portrayed by Morier, are ugly enough to make flesh creep. It is clear that this portrayal presents ideas identical to those of the French Romantic author and statesman Francois-Rene de Chateaubriand (1768-1848) as he, in his *Oeuvres*, writes about the Easterners that they "Of liberty, they know nothing; of propriety, they have none: force is their God"⁽²¹⁾. Such an image assures the Western reader not to take the East seriously, and to consider its culture as something to scoff at and to ridicule; the West remains to view the East with contempt in a framework of a Western-made Eastern cultural stereotypical images. These fabricated and imaginative stereotypes and anecdotes about the East are common, varied, and widespread in Europe.

Morier is one of the literary disciples of William Beckford as he learns from Beckford as well as from the other Romantics like Byron, Scott, and Moore, how to "see" the East. Like Beckford and Byron, Morier enjoyed travelling and travel literature especially when the subject matter and material were related to the East, and like Beckford and Byron, Morier derogates the cultural heritage of the East by using many tools available to him. For instance, women in the East are made to

look like slaves kept in the Sultan's seraglio or in the *harem* for the purpose of cooking food, preparing meals, and cleaning (382), and to offer endless sexual pleasures for the Sultan or Emir; though the Eastern woman is obliged to devote herself to these purposes, she is still inhumanely treated; she is next to nothing at home; she is a worthless object. "Women by you Mussulmans, I know are treated as mere accessories to pleasure"(215). Morier, in this context, displays racial ideas came out of some school of thought as did Beckford (1760-1844), and Chateaubriand (1768-1848) where the image of the East was cohesively adhered to the freedom of licentious sex. On such derogatory ideas, Edward Said writes that

Virtually no European who wrote on or traveled to the Orient in the period after 1800 exempted himself or herself from this quest (licentious sex): Flaubert, Nerval, 'Dirty Dick' Burton, and Lane only the most notable(22).

Moreover, Arab woman's perfumes, "the perfumes of Arabia", musk, and nudity, do not help her when the time comes, because her death might bring about more pleasure to the wealthy Arab master than the pleasures of her sexual intercourse. In contradiction to this behavior, *harem* is made to look like the right place for Muslim man to retire and seek rest (404); such an image smears the picture of the Arab man. Meanwhile, Zeenab was murdered in the *harem's* corner when she was no longer desired (248). This image brings to my mind Galland's sexism in the *Arabian Nights* as it represents an instigator to Morier; Galland himself learnt about the East from other earlier travelers. Jean Chardin writes that

He had met Chardin, whose writings on Persia were instrumental in the forging of the eighteenth century's views of that part of the world ... Chardin emphasized the severity prevalent in the seraglio, enumerated the restrictions against women, provided examples of the

capricious punishments that they were summed up such strains. In one of these, Chardin recounts that king 'Abbas, much taken with the concubine is asked by her to refrain from sex because she is indisposed. Suspicious of her excuse, he has the matter investigated, and finding her to be free from her '*incommodite de femme*', he has her burnt alive(23).

Then came Morier's second experience; he learnt from Galland's experience. Out of these two situations came the story of the murder of Zeenab. But these stories of atrocities against women in the East are not uncommon in the Western scholarship. Kabbani relates the story of a Turkish Sultan who falls in love with a slave girl, so that he abandons all matters of state to lie in her embraces. Rebuked by his ministers and officers, who press him to attend to his army which is about to engage in battle, he is only emerged at their meddling. One evening, he bids his lover dress in her most revealing silks and attend to him in a banquet. He embraces her before his courtier, then abruptly draws his sword and cuts off her head. Another version has him bid his ministers into his bedchamber, where he lifts the bedclothes to reveal to them the naked charms of his mistress. This done, he stabs her to death and marches off to war(24).

From these repelling anecdotes, one realizes how references to the East are imbued with deep fascination as they systematically keep portraying it in ugly images full of cruelty, ruthlessness, violence, and lasciviousness. In relation to such a context, Kannane writes that

The violence of the East was often linked in Galland's entries with sexuality. This was a common trope of European travel writing: the all invasive seraglio with its crimes of passion was never far from the traveler's mind(25).

In another reference to the downtrodden Eastern woman in *Hajji Baba* Dr. Ahmak makes "a present of his Curdish slave to his Majesty"(175) so as to remain in favor of his majesty the king. In short, the Eastern woman is made to be seen, by all means, as a dirt cheap "commodity". Moreover, one sees Hajji Baba in his mission where he receives orders to

Buy women slaves for the Shah, to see them instructed in dancing, music, and embroidery, and to purchase spangled stiks [sic] and other luxuries for the royal harem (419).

These negative images of Muslim man and woman are widespread and common in the Romantic literature. For example, Byron's Eastern woman is locked up in the seraglio and kept in the *harem* to be used for giving the wealthy Arab man all means of sexual satisfaction and at the same time, she covets white men for the sake of better sex; she is there to gratify the sexual desire of the rulers (representatives of the Muslim Caliphate) who are driven by lust, and the merch-ants and tradesmen (a social class close to the Muslim Caliph), whereas the rest of the people are oppressed in slavery and poverty; they, along with whatever tradesmen can bring in for achieving a financial profit. This image reflects the irony that while the Arab woman is enslaved by Arab and Muslim man, she tries to enslave Don Juan. The two images together suggest the humiliation of woman in the East(26). Elsewhere, in *Eastern Tales* Byron portrays the Arab woman negatively as she lives in violent circumstances and dies by a crime committed against her: in *The Corsair*, Gulnare the Arab woman was under bad circumst-ances that led her to kill her master the wealthy cold-blooded Arab tyrant Syed; in *The Giaour*, Hassan, an Arab man, murders his beloved Arab woman Leila because she betrayed him to someone else; and in *The Brid of Abydos*, Giaffir [Jaafar] murders Zulieka because she pays attention to

Selim the slave; and in *Lara*, Kaled [Khaled] was made a name of a female and was made not to shy from physical violence(27).

Elsewhere in the English Romantic literature, and earlier to Morier's *Hajji Baba*, Coleridge's *Osorio* (1790) depicts Muslims as a people of low rank; they live to serve the Others.

The lower class Muslims who make the happiness of Albert and Maria possible, while treated sympathetically, remain throughout on the margin of the text, entering the action only to further the aims and help construct the value of other -- i.e., white character(28).

Also, throughout the play, "Alhadra is associated with political conspiracy and violence"(29). Moreover, Coleridge's *Osorio* depicts Arabs as "Moors", "Moresc [s]", "rebel[s]", "vile[s]", and "fiend[s]", and the Arab woman Alhadra is "crazy moorish maid", "a Moorish sorcerer", "an ungrateful woman"(30), whose crime was, she said "solely my complexion"(31).

From these different examples, it has become clear that the negative images of the East in Morier's *Hajji Baba* do not come out of vacuum; Morier simply reconstructs ideas that have been prevalent in the European scholarship. In addition to reconstructing these images, *Hajji Baba* duplicates ideas and images of other Romantic writers particularly those of Byron, and like Byron's political poetry, Morier created a political novel in which Morier's imitation of Byron resulted in a new renewed image of Muslims (Arabs, Persians, and Turks) as masters of the savage and inhumane slave-trade; slaves are made to be bought in Ethiopia and sold in Mecca where exists Kaaba the holiest Muslim Shrine, and where Islam was originally revealed to prophet Mohammed. Moreover, slave-traders are made to use the time of Hajj [Muslim Pilgrimage to Mecca] for making prosperous business of slavery. On the other hand, it is an irony that the last name of Hajji Baba is taken from Arabic folklore while his first name is taken from

Muslim religion; it is a pronoun of someone who performed the Muslim ritual of Hajj or pilgrimage to Mecca. These renewed images undervalue and shows disrespect to the Eastern woman; she is portrayed as a slave. They derogate the Eastern man; he is portrayed as a slave-trader. Moreover, they distort Islam as a religion. This situation affirms that it is difficult to read a Western-made theory about the Eastern woman without passing through references related to her eroticism, mystique, lasciviousness, nudity, and sexual profligacy. Morier's anecdote of the "pretty" love-making between Zeenab and Hajji Baba (I23) is a good example in support of this argument. This image of Morier's Zeenab of *Hajji Baba* is identical to Burton's Zeinab of the *Arabian Nights*. These two images are used by Nerval, later in time, to portray his dream woman, the Cairene Zaynab of *Voyage en Orient*. It is an irony that Zeinab (with different spelling) is the name of one of prophet Mohammed's daughters.

Elsewhere, in the course of the events of *Hajji Baba* there is an obvious misrepresentation of the culture of the East, the Islamic faith, and the Muslim believers by highlighting the misunderstanding and sometimes conflict of the two Muslim sects *Sunnites* and *Shiites*, and the way they tackle their differences; Morier makes curses and abuses the most suitable and common means by which these sects settle their disputes, and he makes it that such disputes will never be settled; these disputes have been magnified and made as if they are the major problems that challenge Islam. Also, *Hajji Baba* is replete with anecdotes of fights and quarrels between Muslims from different national origins (Arabs, Persians, Turks, Kurds, Afghanistanis). Throughout these anecdotes and fabricated stories, derogatory and hateful odious and ironical names of contempt are given to the Muslim characters of the novel. For instance, the king's chief physician is Mirza Ahmak. His last

name Ahmak is an Arabic adjective which means foolish person. Also, rulers of Turkey are called in *Hajji Baba* "Khon Khors" and Morier explains that these terms are Turkish and they mean "blood drinkers"(151). Moreover, Muslims are portrayed in a virulent manner: they are disparagingly called Musslemans, and in other places Mohamadans, to mean worshippers of Mohammed who sometimes has been made an impostor, and sometimes a liar and a magician. By doing this, it is obvious here that Morier learnt from the eighteenth century English moralist Bernard Mandeville and reconstructed Mandeville's theory and works in a Romantic form. Such a situation is described in the words of M.H. Abram as "a conspicuous Romantic tendency, after the rationalism and decorum of the Enlightenment"(32). Morier keeps describing Muslims as cowards and liars by nature, as he writes

Instead of the sword and spear, theirs are treachery, deceit, falsehood; and when you are the least prepared, you find yourselves caught as in a net; ruin and desolation surrounded when you think that you are seated on a bed of roses. Lying is their great, their moral vice. Do you remark that they confirm every word by an oath? What is the use of oaths to men who speak the truth? One man swears by your soul, and by his own head, by your child, by the Prophet, by his relations and ancestors; another swears by the *Kebleh* [Kaaba], by the king, and by his head; a third by your death, by the salt he eats, by the death of Imam Hosein. Do they care for anyone of these things? No, they feel all the time that they lie, and then comes an oath (140)

In fact, Morier has deliberately misused the social concept of oath, and the nature of the Eastern culture when people intensify their speech. Sometimes, oaths are common among laymen and ordinary people. The concepts of oaths in the Arabic and Persian cultures are common in the tales of the

Arabian Nights. but Morier has badly distorted the meaning of the oath so as to make it look completely negative and stupid. Morier specifically ridicules the Muslim's social habit when they use religious terms and vocabularies in their speech such as *Allah Akbar* (God is Great), or *La ILah Illa Allah* (There is no God but Allah), or *Bismillah* (In the Name of Allah). This scornful description of some cultural habits and social customs of Muslims suggest that Islamic rituals are primitive, uncivilized, and mischievous. These grim images are meant to distort the religion of the East as a misguided inanity, and the Muslim culture as a purely negative one. Therefore, Morier intends to undermine the power of Islam, a matter which suggests only one interpretation. He indulges in pure Orientalism by introducing grim images that distort the religion of Islam. These images are designed to defeat the glory of Muslim culture by showing this culture in purely negative terms.

According to Morier, hypocrites and liars, in the East remain in good social position whereas the poor, the innocent, and the faithful (if any) remain needy and in a bad situation while the Shah of Iran who stands as a representative of the Muslim *Umma*, enjoys the luxuriant gardens of felicity. Morier wants to say that the culture of the East is one of hypocrisy. *Hajji Baba* celebrates the luxury and wealth of the East; it portrays allusions and images of special significance to the East presented in a comprehensive power in support of a political theory in service of militarily, economically, and historically unified and powerful Europe.

Since that Morier's undeclared purpose of *Hajji Baba* is political, he cannot shun from economy and trade as one sees various types of trade going on between Tehran, Constantinople, Baghdad, and Bokhara. This business includes many other things like slave-trade where woman is the main

commodity. Much of the conversations in the course of the events of *Hajji Baba* is about this lucrative and easy trade. One sees Hajji Baba ruminates upon trade matters and considers purchase and selling whenever opportunity occurs. He thinks of buying figs from Smyrna to sell in Europe where he shall buy skull-caps to sell in Grand Cairo; the business will save him sacks of money so that he shall proceed to Ethiopia where he intends to purchase slaves to sell for great profit at Moccha [Mecca], then he will make the pilgrimage to the tomb of the profit. From Moccha he will transport coffee to Persia to make great financial profit; this situation may lead him to become a vizier to the King of Kings (383). Morier's description of the luxuries of the East reflects a *bona fide* Western interest in wealth and markets of that region of the world; his interests in the Persian and Arabic trade and commerce is at the same time an interest in the geography and history of the area. Thus, it becomes conspicuous how and why Morier the diplomat connected various elements together in *Hajji Baba*. The novel bears a special interest analogous to those interests of Romantic writers like Byron, Scott, Keats, and Moore. Morier indicates several themes in one paragraph: trade, slaves, social customs, and Islam, all of these interwoven to mean only one thing -- the East. Morier has made Muslims to look gluttonous, greedy dreamers, and worshippers of their Prophet Mohammed by pilgrimaging to his tomb. This is, of course, a transgression of the Islamic faith and the culture of the East. It is noticeable that Muslims hate to be called otherwise, but Western scholars, and in this context James Morier in particular, prefer to call Muslims not by their name, but by coined names such as "Muhamedans" or "Mussulmans": The earlier is meant to convey the meaning of a false religion created by Mohammed who made himself a prophet, and the latter term "Muhamedans" is a misspelled word meant to derogate its real meaning:

The term Muhammadan entails the assumption that Prophet Muhamed is an impostor, fraudulent, mountebank, deceiver, and charlatan, and that people are deceived by his 'theory' so that they worship him rather than worshipping God ... Such a picture of a despised Muslim - in Western societies - is not uncommon; it is again a renewed image of the Middle Ages(33).

Also, Morier portrays Arabs as thieves; Hajji Baba becomes a robber and invades his native city. This deed is meant to bring a clear evidence that Arabs are treacherous and untrustworthy (31-8). Then, Hajji Baba's father steals Arabian horse from some Turkish travelers (137-8). Earlier than Morier's *Hajji Baba*, Mary Shelley's Romantic novel *Frankenstein* portrayed an "unfortunate Muham-madan" from Turkey, and she made him look untrustworthy, unfaithful, and treacherous(34). Morier's portrayed image renews the same old image portrayed by other writers.

Elsewhere in *Hajji Baba* Persians are made to look despotic in a whole chapter where Hajji Baba "gives a specimen of Persian despotism"(177-85). Both Arabs and Persians are Muslims but they are roughly divided into two major sets with sub-divisions within these sets. For instance, Yazeedes [is] a small Shiite group a circumstance of itself sufficient to excite the hatred and execration of every good sector of Ali (139).

Throughout *Hajji Baba*, one reads about Muslims' delight in raids and plunder; Muslims are made to look war-like people who are accustomed to live on disputes, feuds, and all types of hatred and enmity. *Hajji Baba* is replete with "heroic" Muslim skirmishes, raids, and all the different colors of bluff. One good example of Muslim "bluffing" can be seen in the story of the dervish who claims possession of supernatural knowledge that cures ill people; his talisman can work wonders

and saves the name and reputation of a famous doctor who was unable to cure a deadly-sick man. The dervish said

Pen and ink were also given to me: then calling up all my gravity, I scamb-led the paper over in a variety of odd characters, which here and there cont-ained the names of Allah, Mohamed, Ali, Hassan, Hossein, and all the Imams placing them in different anagrams, and substituting here and there figures instead of letters. I then handed it over with great ceremony to the doctor, who calling for water and a basin, washed the whole from off the paper into the basin, whilst the bystanders offered up prayers for the efficacy of the precious writing. The doctor said, 'In the name of the prophet, let the patient take this; and if fate hath decreed that he is to live, then the sacred names which he will now swallow will restore him: but if not, neither my skill, nor that of any other man, can ever be of the least avail (67).

The water of the basin is supposed to cure ill people when they drink it. Morier's little story here is meant to present the culture of the East as one of deceit, fraud, bluff, and black magic; Islam is portrayed as superstitious and far from being realistic; it is all negative, unacceptable, and incompatible with the daily life of any man. These literary images reflect Morier's intention to distort the image of the East, even more as

The interest of the West went beyond literature, and literary genres seemed to be tools masterfully used by the Orientalists in carrying out their desired interests -- i.e., colonization of the East. Colonialist ideas were and are still a constituent part of European cultural history, an issue which is hard to ignore, jump over, or undermine, or forget(35).

Moreover, Nigel Leask writes that

Byron's account of orientalist literature as a commercial bauble [in *Beppo*] echoes his admired Pope's gibe at a hack who could 'turn a Persian tale for half-a-crown' (36) or Goldsmith's disdainful remark that 'Mr Tibs [is] a very useful hand; he writes receipts for the bite of a mad dog and throws off an eastern tale to perfection' (37). ... European orientalism, like European colonialism had moved from being a commercial venture controlled by literature and financial freebooters or monopolizing joint-stock companies to participation in the civilizing mission of nineteenth-century European culture, or the expansionist dependence on colonial markets (38).

This accumulation of evidence of severe sarcasm and unjust portrayals of the Muslim *Umma* saved a reservoir of the Romantic material about the East for Morier to imitate, re-portray, and to bring to life clichés and stereotypes in *The Adventures of Hajji Baba of Ispahan*. The overall picture of *Hajji Baba* may mean that Morier is a provocative Colonialist writer, and a clear and zealous Orientalist who supports Colonialist actions against the countries and people of the East. In the end, Morier's *Hajji Baba* is no different from *la mode* of the Romantic period as it clearly reflects Colonialist and Imperialist thoughts that are mainly generated from earlier literature and which emulate the Occident's cultural heritage and history vis-a-vis the Orient.

References

1. All quotations are taken from James Morier's *The Adventures of Hajji Baba of Ispahan*, edited with introduction and notes by C.W. Stewart, 1824; Reprint, London: Oxford University Press, 1963, and page numbers are cited in the text.

2. Edward Said, *Orientalism* (New York: Vintage Books, 1978), 197.

3. G.N. Curzon, *Persia and the Persian Question* (London: n.p., 1892), I:ix.

4. The Levant Company was a British joint-stock company established in the Elizabethan Age for the purpose of enhancing expansion of overseas enterprise and commerce. It was operated within a geographical sphere assigned by royal charter. Such a company was protected by the British government in two ways. First, no other company was authorized to trade in its domain, or areas of trade. Secondly, the Levant Company was kept in a range where the Royal Navy of Britain can provide protection. For more information about the Elizabethan trade companies, please see G.M. Trevelyan, *English Social History*. 1942; Reprint, London: Peguine Books. 1974.

5. James J. Morier wrote *Journey through Persia, Arminia, and Asia Minor* (1812); *Second Journey through Persia* (1818); *The Adventures of Hajji Baba of Ispahan* (1824); In his good book, *Scheherazade in England: A Study of Nineteenth-Century English Criticism of the Arabian Nights* (Washington, D.C.: Three Continents Press, 1981) Muslim Jassim Ali lists other less important books related to the East written by Morier. The list cites *The Adventures of Hajji Baba of Ispahan in England*, 2 vols. London: Murray, 1828; *Zohrab, the Hostage*, 3 vols. London: Bently, 1832;

Ayesha, the Maid of Kars, Paris: Baudry, 1834; *The Merza*, 2 vols. London: Bentley, 1841; *Misselmah, a Persian Tale*. Briton, 1847.

6. Of the widely read works related to the East in the Romantic era were works inherited from the eighteenth century. i.e. *The Turkish Tales* (1709); *The Persian Tales (One Thousand and One Days)* (1714); *Travel and Adventures of the Three Princes of Serendeeb* (1722); see, Martha Pike Conant *The Oriental Tale in England in the Eighteenth Century* New York: Octagon Books, Inc., 1966.

7. To mention only a few from the great number of translators from Arabic and Persian that were introduced into English literature I would like to cite William Bedwell (1561-1632), Edward Pockock (1606-1691), Edmund Castle (1606-1685), William Hatchet (). Some of the works of those translators remained standard well into the Victorian era.

Richard Burton *The Arabian Nights Entertainment* (); Sir William Jones, trans. *The Moallaqat; or, the Seven Arabian Poems*. London, 1782; *Poems, Consisting Chiefly of Translations from the Asiatick [sic] Languages*. London: 1772; Simon Okley, trans. *The Improvement of Human Reason, Exhibited in the Life of Hai Ebn Yokdhan: Written in Arabick above 500 Years Ago, by Abu Jaafar Ebn Tophail*. London, 1708 and 1711; Dublin: 1731; Reprint; New York: 1929. George Sale, trans. *The Koran*. London, 1734. New ed. Bath, 1793. Reprint; London: 1913. Henry Weber, ed. *Tales of the East: Comprising the Most Popular Romances of Oriental Origin; and the Best Imitations of European Authors ...* 3 vols. Edinburgh, 1812.

8. From the books of travel literature that appeared in the eighteenth century and could have exerted an influence on James Morier, I would like to mention *The Travels of Lady*

Hester Stanlope by her physician (1823); R. Richardson *Travels Along the Mediterranean* (1823); W. R. Wilson *Travels in Egypt and the Holy Land* (1823).

9. English writings of the eighteenth century that came as a reflection to the translated Arabic and Persian literature, and could have been read by James Morier I would like to mention Lady Mary Wortley Montague's *Turkish Embassy Letters* (), William Collins's *Persian Eclogues* () Oliver Goldsmith *The Citizen of the World*, Samuel Johnson's *The History of Rasselas* () and *Irene* (), and William Beckford's *Vathek, an Arabian Tale* ().

10. Raymons Scwab. *The Oriental Renaissance: Europe's Rediscovery of India and the East, 1680-1880*. trans. Gene Patterson Black and Victor Reinking with forward by Edward Said (New York: Columbia University Press, 1984), 190-122.

11. Walter Allen, *The English Novel* (1960, Reprint; Middlesex: Penguin Books, 1971), 147.

12. Nigel Leask. *British Romantic Writers and the East: Anxieties of Empire* (1992, Reprint; Cambridge: Cambridge University Press, 1994), 21.

13. J. D. Yohannan. "The Persian Poetry Fad in England 1770-1825" in *Comparative Literature*, 4 (1952), 137-60; 155.

14. William Beckford, "Introduction", *Vathek* edited with introduction by Roger Lonsdale (Oxford: Oxford University Press, 1970), viii.

15. James Boswell, ed. *Life of Johnson*, ed. by R.W. Chapman, (1876, Reprint; Oxford: Oxford University Press, 1970), 695.

16. John M. Robertson, ed. *Characteristics* (New York: n.p., 1964), 221-2.

17. Samuel Johnson, *The History of Rasselas, Prince of Abissinia*, edited with introduction by D.J. Enright (1793, Reprint; London: Penguin Classics, 1985), 124.

18. James Morier. "Introduction," to *The Adventures of Hajji Baba of Ispahan*, v.

19. Said, *Orientalism*. 31.

20. G. M. Trevelyan, *A Shortened History of England* (1942, Reprint; Middlesex: Penguin Books, 1974), 470.

21. Francois-Rene Chateaubriand, *Oeuvres romanesque et voyages*, ed. Maurice Regard (Paris: Gillimard, 1964), n.p., quoted in Edward Said, *Orientalism*. 172..

22. Said, *Orientalism*. 190.

23. Jean Chardin, *Voyage de Monsieur le Chevalier Chardin en Persee et Autres Lieux de L'Orient*, 2 vols. Amsterdam: n.p., 1868); 2: 279 quoted in Rana Kabbani, *Europe's Myths of Orient* (London: Panadora Press, 1968), 26.

24. Kabbani, *Europe's Myths of Orient*. 25.

25. *Ibid.* 25.

26. For the text of Lord Byron's *Don Juan* (Canto V), please see Jerom J. McGann, ed. *The Complete Poetical Work of Lord Byron*, vol. 5. Oxford: The Clarendon Press, 1986.

27. Daniel P. Watkins. *Social Relations in Byron's Eastern Tales*. London: Associated University Presses, 1987.

28. Daniel P. Watkins, "'In that New World': The Deep Historical Structure of Coleridge's *Osorio*" in *Philological Quarterly*, 69 (1990), 512.

29. *Ibid.* 503.

30. Samuel Taylor Coleridge, *Osorio* (London: J. D. Campbell, 1890), 207.

31. *Ibid.* 207.

32. M.H. Abrams, *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (New York: W.W. Norton & Co., 1971), 66.

33. Said I. Abdelwahed, *Orientalism and Romanticism: A Historical Dialectical Relationship* Unpublished Ph.D. dissertation, Duquesne University, Pennsylvania, USA, 1992, 211.
34. Mary Shelley, *Frankenstein, or The Modern Prometheus* (New York: Signet Classic, 1965), 118.
35. Abdelwahed, *Orientalism and Romanticism*, 57-8.
36. Nigel Leask. *British Romantic Writers and the East*, 22.
37. Martha P. Conant. *The Oriental Tale in England in the 18th Century* (New York: Columbia University Press, 1908), 230-1 quoted in Nigel Leask *British Romantic Writers and the East*, 22.
38. Nigel Leask. *British Romantic Writers and the East*, 22.

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