

In the Name of God



Allameh Tabatabaee University

Faculty of Foreign Languages and Literature

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for the Degree of Master of Arts in
English Literature**

Title:

**The Orientalized Orient: An Orientalist Reading of Thomas
Moore's *Lalla Rookh* and *Loves of the Angels***

By:

Mahdi Javidshad

Thesis Advisor:

Dr. Kamran Ahmadgoli

Thesis Reader:

Dr. Seyed Mohammad Marandi

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چکیده

الف. موضوع و طرح مسئله (اهمیت موضوع و هدف):

شرق شناسی سنتی کهن در غرب بوده که عمدتاً به تقلید و ارائه تصویری از جنبه های فرهنگ های شرقی می پرداخته است . گفتمان شرق شناسی غربی ها به نظر می آید که همیشه با تعصبات و اتهاماتی همراه بوده است که یکی از دلایل این تعصبات و اتهامات را می توان در خدمت گذاری به گفتمان استعماری جستجو کرد . اما اصطلاح شرق شناسی در اوایل قرن بیستم معنای دیگری به خود گرفت . به اهتمام متفکران عمدتاً شرقی، معنای جدید شکل مقابله با معنای دیرین را برگزید تا با سال ها تصویر سازی نادرست مبارزه کند . طبق نظر این شرق شناسان شرقی، تعصبات و اتهامات این تصویر سازی های غیر واقع که خود را در متون، تصاویر و فیلم های مختلف در طی قرن ها ترویج داده اند، باید از طریق بازخوانی نقادانه افشا شده تا سال ها بی عدالتی و استعمار به پایان رسد. در راستای خدمتی به این جریان، این پایان نامه می کوشد تا اثری را مورد بررسی قرار دهد که تصویری از ایران و اسلام ارائه می دهد.

ب. مبانی نظری شامل مروری مختصری از منابع، چارچوب نظری و پرسشها و فرضیه ها:

مبانی نظری این پایان نامه، عمدتاً بر اساس شرق شناسی، اثری از ادوارد سعید بوده . دیگر منتقدان شرق شناسی غربی، همچون ضیالالدین سردار و مک فی، نیز پایه و اساس نقد قرار می گیرند. چارچوب نظری این پایان نامه بررسی تصویر سازی هایی است که دو اثر تامس مور، لاله رخ و عشق های فرشتگان، ارائه می دهند. پرسشی که در اینجا مطرح است این است که هدف از این تصویر سازی ها چه می تواند باشد. از آنجائیکه در این آثار مور مسائلی همچون استعمار، ملی گرایی و مذهب مطرح می شود، به نظر می آید که اهدافی سیاسی پشت این شرق شناسی پنهان است.

پ. روش تحقیق شامل تعریف مفاهیم، روش تحقیق، جامعه مورد تحقیق، نمونه گیری و روشهای نمونه گیری، ابزار اندازه گیری، نحوه اجرای آن، شیوه گردآوری و تجزیه و تحلیل داده ها:

روش تحقیق این پایان نامه بر اساس روش کتابخانه ای بوده و با استفاده از اطلاعات موجود در کتب، پایان نامه ها و مقالات مختلف به رشته ی تحریر در آمده است . در این اثر مفاهیمی همچون شرق شناسی از دیدگاه غربی ها، شرق شناسی از دیدگاه شرقی ها، ملی گرایی ایرلندی، ایدیولوژی و اسلام هراسی مورد بررسی قرار می گیرد . از آنجائیکه روش تحقیق این اثر کتابخانه ای بوده و به دلیل جوهره ی این نوع تحقیق، جامعه مورد تحقیق، نمونه گیری و روشهای نمونه گیری، ابزار اندازه گیری، نحوه اجرای آن، شیوه گردآوری و تجزیه و تحلیل داده ها تعریف نمی شود.

ت. یافته های تحقیق:

تامس مور که در تاریخ ایران و ایرلند نقطه ای مشترک، یعنی تعدی زمینی و مذهبی از جانب کشوری دیگر، می یابد، در تلاش است تا با تداعی سرزمین پارس با ایرلند و اعراب با انگلیسی ها به طور غیر مستقیم با گفتمان استعمار انگلیس مقابله کند . لاله رخ،

یکی از آثاری که در این رساله مورد بررسی قرار می‌گیرد، علاوه بر تداعی ذکر شده، استعمار هند توسط ایرانیان را به تصویر می‌کشد تا با به تصویر کشیدن ایرانیان هم در نقش استعمارگر و هم استعمار شده نشان دهد صرفاً به دنبال مبارزه با خود استعمار است، نه همدردی با ملتی خاص. اما در این راه مور به سراغ منابعی می‌رود که توسط همان جریان استعمارگری بوجود آمده که مور به دنبال مقابله با آن است. در حقیقت، با تصویر سازی های کلیشه ای و غیرواقعی از شرق و اسلام مور خود به پیشبرد گفتمان استعمارگری کمک می‌کند که این مسئله در تناقض با آرمان های مورد ادعای مور است. دیگر اثر تامس مور که در این رساله مورد بررسی قرار می‌گیرد، عشق های فرشتگان است که برگرفته از داستان هاروت و ماروت کتاب مقدس قرآن می‌باشد. در این اثر نیز تصویر سازی ها بسیار متفاوت از داستان اصلی می‌باشد که باز هم نشانگر فرصت طلبی مور در شرق گرایی اش است.

ث. نتیجه گیری و پیشنهادات:

معنای جدید شرق شناسی که باز پس گیری تصویری واقع گرایانه تر از شرق در همه زمینه ها را هدف خود قرار می‌دهد، نیاز به کار دانشگاهی بیشتر دارد تا توازنی عادلانه تر بین تفکر شرق و غرب بر اساس حقایق عینی تر و نه حقایقی بر اساس تخیل و با اهداف سیاسی بر قرار شود. بنابراین پیشنهاد می‌شود که آثار دانشگاهی بیشتری با اسنادی معتبر در این زمینه مکتوب شود تا از طریق متونی علمی با روند بی‌عدالتی مبارزه شود.

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نام دانشکده:

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دانشگاه علامه طباطبائی

Allameh Tabataba'i University
Faculty of Persian Literature and Foreign Languages
Department of English Language and Literature

We Hereby Recommend that the Thesis by

Mahdi Javidshad

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Committee on Final Examination

..... Advisor: Dr. Kamran Ahmadgoli

..... Reader: Dr. Seyed Mohammad Marandi

..... Examiner: Dr. Maryam Beyad

..... Head of the Department: Dr. Mohammad Kha

Abstract

The aim of this thesis is to study the manner of representation of Islam and Iran in Thomas Moore's *Lalla Rookh* and *Loves of the Angels*. As a pivotal foray into the field of postcolonialism, Edward Said's critique of Western Orientalism acts as the main theoretical foundation. We will focus on the Said's treatment of Romantic Orientalism and then survey the applicability of his ideas on Moore's works. Then we will examine the aims and intentions of Moore's orientalism. After positing Moore's orientalism as having political inclinations, we will examine the social and historical conditions surrounding Moore and his works in order to prove our supposition. Also, Moore's fellow writers are cited in order to buttress our claims of Moore's political orientations. Then, we will consider the advantages and disadvantages of Moore's orientalism.

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Chapter I: Introduction

Thomas Moore, a Biography

Although Thomas Moore is not among the canonical authors in our time, he was very famous in his own days. This fame can be evidenced by the remarks uttered by Lord Byron when he was negotiating with his publisher, regarding Moore's *Lalla Rookh* as his touchstone:

'You offer 1500 guineas for the new canto [of *Don Juan*]. I won't take it. I ask 2500 guineas for it, which you will either give or not, as you think proper. If Mr Moore is to have 3000 for "Lalla" [Rookh] & c., Mr Crabbe is to have 3000 for his prose or poetry, I ask the aforesaid price for mine.' (Ford, 26)

Thomas Moore was born in Dublin, Ireland on May 28 1779 in a Roman-Catholic family. His aptitude for verse, music and other performing arts appeared at an early age. In 1790, at the age of twelve, Moore wrote an epilogue to a piece acted at Lady Borrows' house, and at fourteen he wrote a sonnet to Mr. Samuel Whyte, his schoolmaster. Also, he had roles in some plays, such as John O'Keeffe's *The Poor Soldier*.

The political events of Moore's life had some influence in his fate. The parents of Thomas Moore, like other Irish Roman-Catholics who were offended by the stiff collar of Protestant ascendancy, welcomed the French Revolution and its promised ideals which were supposed to lead humanity to amelioration. In 1793, the Irish Parliament, under pressure, was made to exert a slight relaxation of the laws against Catholics to attend Trinity College, Dublin, and Moore took advantage of it in 1795, in an effort to

realize his mother's dream of the bar as his career. In order to pursue his educations, Moore went to London in 1799 to study law at the Middle Temple. At last, Moore was called to the bar, but because of literary pursuits, he could not practice. In 1800, Moore published his first work, *Odes of Anacreon Translated into English Verse, with Notes* and dedicated it to the Prince Regent who was illusorily regarded as the prospect of political reforms. In 1801, Moore's first volume of original verse was produced. *The Poetical Works of the late Thomas Little* which alluded to the author's remarkably small stature, earned him £60.

In 1803, Moore was appointed Admiralty Registrar in Bermuda, but this work did not befit him and as a result lightheartedly left his deputy in charge. Then he seized the chance to travel in Canada and the United States, and returned to England during 1804.

In 1813, Moore cogitated on writing a poem in the vogue Byron was experimenting and also was encouraging him. In a letter of 1813, Byron had advised Moore to “Stick to the East; – the oracle, Stae’l, told me it was the only poetical policy” (Byron 1973-94, III: 101) (Cited in Ferber, 472) This cogitation took shape in *Lalla Rookh*, an oriental poem full of allusions verse after verse which revealed Moore's vast knowledge of the subject he had undertaken. Mr. Longman, the publisher of *Lalla Rookh*,

paid £3150 in advance, which was considered an enormously large sum at that time. But, the publication of the work hung over till 1817.

Soon, *Lalla Rookh* became a poem which was avidly read, translated, imitated, and, most importantly, adapted in diverse artistic media, other than poetry. In order to assess the "contaminating potential" of the accomplishment of *Lalla Rookh*, innumerable translations and adaptations and also its diffusion and popularity should be considered. In 1820, the poem was translated into French by Ame'de'e Pichot, and its German version was produced by Friedrich de la Motte Fouque' in 1825. In 1826, there appeared a polish translation, and the years 1834, 1836, and 1838 saw its publication in separate tales in Dutch, Spanish, and Italian respectively. On January 27, 1821, the royal family performed a German version of *Lalla Rookh* at court in Berlin, in which the role of the heroine was acted by the Grand Duchess of Russia. Soon after, materials from *Lalla Rookh* became the basis of some operas. Gaspare Spontini's *Nurmahal oder das Rosenfest von Caschmir* (1821), Anton Rubinstein's *Feramors* (1862), and Sir Charles Villiers Stanford's "The Veiled Prophet of Khorassan" are examples of those operas that utilized parts of the poem as their librettos. In 1823, his *Loves of the Angels* became notorious for its eroticism but was financially successful.

In 1824 Moore received Byron's memoirs, but according to some sources, he burned them with the publisher John Murray, presumably to protect his friend. On the other hand, Leslie Marchand claims in his biography on Byron, that it was Moore who tried to prevent Murray from burning the manuscript, and he actually tried to retrieve the pages from the fire. Later Moore used some material from the work and brought out the *Letters and Journals of Lord Byron* (1830).

Moore remained a popular writer for the rest of his life. He was awarded a Civil List pension in 1850. Moore died on February 25, 1852 in Wiltshire. His family included five children, who all died within his lifetime.

Methodology

The term "orientalism" has got different significations during the history. Emerging in the closing decades of the twentieth century, the newly developed signification stood against the claims and practices of the old ones. This flourishing audacity was in fact as a result of postcolonialism, a branch of postmodernist movement which emerged in the second half of the twentieth century. As an assault upon the objective truth claimed by modernism, postmodernism bred many postists including poststructuralists who maintained that instead of history, we have histories. So, according to the poststructuralists, there are some aspects of the past which has been marginalized, including the oppressed and the otherized. Taking advantage of this worldview, postcolonialists tried to clear space for those voices which had been suffocated by the prevailing ideologies of imperialism. As a result, various new voices emerged to prove that the liberal humanism, a by-product of modernity with its Eurocentric inclinations, did ignore them and worse than this humiliated them. So, the western hegemonies were seriously challenged through literary works and political, social, and literary criticism.

This study is one among those studies which aim at disclosing the prejudices against the East and Islam. As an Iranian, Moore's *Lalla Rookh* appealed to me greatly. In a section of this work, Moore depicts Persians in

their attempt to resist Islamic conquest of their land. In another section, a genuinely historical character called Mokanna is depicted while, as a religious leader in Khorasan, tricks his men into conquering all the other thrones and shrines. Another section is about a peri, a Persian creature, trying to regain her lost place in the heaven. And in the last section, the restoration of a seemingly blemished love of an eastern prince and the light of his harm is dealt with. Along with describing Persia, other nations such as India and Egypt are described. What mostly are depicted are the oppressions that these lands experience under a foreign domination. Scrutinizing the text itself and also the historical condition of Moore's lifetime, it seems that such descriptions are intentional. By narrating these tales, Moore aims at expressing his political views and desires regarding his contemporary Ireland. Years of territorial, political, and religious impositions by England made Irish emancipation a dream for Irishmen. In the nineteenth century, an age of revolutions and reactions, this complicated issue became the theme of many literary works both by Irish and non-Irish writers. As one of these voices, Moore declares his views indirectly by finding a similar nation with the same solicitudes. In fact, what Moore does is a kind of displacement, Persians for Irishmen and Arabs for Englishmen. Another work that we will study is Moore's *Loves of the Angels* which relates the story of three fallen angles. This work seems to be based on the two Koranic angels, Harut and Marut. However, the

genuine Koranic tale is distorted and the story finds a new theme. To prove these matters, we apply the theoretical bases to the analysis of the works. In this study, first we probe the epistemological shift of European thought from modernism to postmodernism. Then, a historical survey of European orientalism from the seventh century to the present is presented. Influenced by the postmodernist thinking, the new signification of the term which is a critique of the old ones along with its practitioners are discussed. Adopting Edward Said's critique of Western's practice of orientalism, we try to survey Thomas Moore's representation of the East and of Islam in *Lalla Rookh* and *Loves of the Angels*. Along with Said's *Orientalism* which acts as the main theoretical background, other sources such as Sardar's *Orientalism* help us in this undertaking.

Chapter II: Orientalism

The Birth of the Postists

“What I detested above all was Hegelianism and the dialectic.”

Gilles Deleuze, (“Lettre à Michel Cressole”, 110)

What is quoted from Deleuze is in fact a representation of a newly born cohort which endeavored to depart a Hegelian foundation. This cohort whose members were labeled as Continental poststructuralists associated Hegel and his system with order and authority, concepts they extremely despised. (Hardt, x) By problematizing the philosophical foundations laid by Hegel, this nonconformist cohort tried to recognize and propose the alternatives and nuances within modernity. (Ibid) To better understand these words, it would be better to trace what happened from modernity to postmodernity.

Modernism

As a movement in many aspects, Modernity can be defined by what went on prior to it. Pre-modernity, coming after Ancient history and before Modernity, was an age in which a faith in a single or in many gods was mostly determining people's understanding of the self and of the world. Scholasticism, the prevalent mode of thinking, dealt predominantly with metaphysics and Cause and End, and Being and Essence were its focal concerns. (Willey, *The Seventeenth Century Background*, 18) The reason

behind such outlook was the amalgamation of two traditions bequeathed by the Middle Ages, that is 'pagan antiquity' and 'Latin Christianity'. Questions like 'What is it made of?', 'Why', and 'Whence', were not commonly inquired and, if asked, they were just regarded as "request for emotional assurance". (Ibid, 19) In fact, the questions answered by scholasticism were able to explain the mystery of existence in a black-and-white way since, as a science, its target was Being. Therefore, origins and end of things with their qualities and forms were explained by this school. If we want to cite a prominent figure of scholasticism, St Thomas Aquinas can be the prototype. St Thomas maintained that everything emanate from God, the Supreme Good all strive to be reunified. In Thomas's view, every creature has its necessitated 'nature' and seeks what is apposite for it. Thus, according to Aquinas, heavy things like earth incline downwards, while light things like fire go upwards. (Ibid, 20) Therefore, it can be concluded that, in this era, matters were commonly explained 'popularly', 'figuratively', and 'unscientifically' and the dialectic reasoning of scholasticism to extend knowledge by inference was rampant.

By defining philosophy as ennui, explanation, and satisfaction, we can better understand the reasons behind the advent of modernity. The emergence of modernity, which is considered by many to be synonymous with Enlightenment, (Bressler, 96) signified that humans were not satisfied