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THE DIVIDED SELF OF THE EASTERN QUEST

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ABSTRACT

The Eastern tale that was utilized either for entertainment or satiric purposes in the eighteenth century got modified by acquiring a psychological dimension in the nineteenth The nineteenth century Eastern tale was on the whole a tale of identity and power quest of a hero who encountered his double in the colonized East. This study attempts to study the Eastern tales of the **döppelgänger** within the context of the schizoid rhetoric of colonialism.

The achievement of the European imagination that took a fancy to the Orient in the nineteenth century is a diffuse matter to subject to systematic analysis. The gradual revelation of the East, thanks to the efforts of the orientalists of the seventeenth and the eighteenth centuries, suggested to the romantics an uncultivated realm for imaginative speculation and provided a temporal depth to their conception of the history of human civilization. The voyage to the East gained an unprecendented significance with the romantics. It acquired the profundity of a quest the various aspects of which can be described as a quest for power, for self-knowledge, for discovering a new truth about human nature, for formulating a new humanism, for permanence in an age of stultifying change, for a new religious faith embracing all religions and all peoples.

Had one or more aspects of this quest taken root in the cultural development of Europe in the nineteenth century, one would have been justified Indescribing the nineteenth century Eastern quest as a "renaissance" or "a cultural rebirth." [1]

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The aspirations for a cultural rejuvenation that Europe built upon her encounter with the East, however, collapsed like a chimera leaving behind it a storehouse of images for exotic fantasy. The reason for the failure of "orientalism" lay in historical fact to which it paradoxically also owed its being: colonialism. Colonialism, which we may describe as a socio-economic quest for geographical expansion was gaining new impetus at the time of the romantic Eastern quest. The personal romantic quest had an aesthetic, philosophical, religious object while the historical quest had an economic object which could only be fulfilled by the political subjugation of the East. The quest, we may say, was diverted from its course by aspirations of conquest. The romantic elevation of the Orient clashed with the East's political humbling and humiliation. Hence the personal and the historical dimensions of the quest, having incompatible objectives, opposed each other and integrated into it an element of dichotomy, the resolution of which required certain rhetocial structures toward the reconciliation of the personal fantasy (the romantic Oriental quest) with the political ambition (colonialism), the mission of the poet with that of the politician, the supposedly objective researches of the orientalist with the subjective categories of the theoretician about the "inferior" races.

The rich complex of rehetorical devices that gave expression to clashing attitudes toward the East clustered around the most characteristic romantic temper of the nineteenth century, messianism. Messianism turned to the East with the mission to improve and civilize it building a case for the survial of ancient virtues and the existence of modern ones in the East which needed the West's benevolent protection for their preservation. At the same time it maintained the rhetoric of the West's mission as the civiliser of the East. As for the Eastern virtues which this rhetoric claimed to have discovered, these were mostly the projections of each individual author's longings. The artistic transformation of these longings had to cope with an anachronistic foundation of a quest that fed aspirations of conquest, on a messianism that could justify the "extermination of the brutes," of a civilized self that felt threatened by a barbaric self, of a repressed sexuality that identified the East with perverse sexuality, of a benevolent tutelage that thirsted after power and exploitation. It is not surprising to find then, that a significant feature of the oriental tale is a story of an intense identity crisis capitulating on schizoid accounts of crime, love, vengeance, death, and deification.

William Beckford's History of the Caliph Vathek :

Vathek, originally composed in French and published in London in 1786, pioneers the nineteenth century oriental tales that preoccupy themselves with the themes of the double. The **Doppelgänger,** in this case, are the Caliph Vathek and the cruel Giaour, the incarnation of the Devil. Vathek is introduced as the grandson of Haroun Al Raschid. Beckford, who did not travel to the East, used his family establishment at Fonthill as the primary setting for his Eastern tale, coloring and transforming it with the resources of a highly vivid imagination. "I had to elevate, exaggerate, and orientalise everything." he is reported to have said. "I was soaring on the Arabian bird roc, among genii and enchantments, not moving among men." [2]

Despite the extravagances of the tale, Vathek's characterization is done with excellent art. The Caliph's early development under the perverse influence of his

mother, Catharis, prepares him for his attraction to the Nourinihar of cruel tricks. His superstitions, his satiety with kingship, his thirst after the unknown and the unexperienced are counterbalanced with scenes portraying the agitations of an assentially neurotic personality.

The plot of **History of the Caliph Vathek** can be viewed in three parts. The first comprise the tongue-in-cheek presentation of Vathek as an oriental despot and caricatures the despots of the **Arabian Nights.** The second develops Vathek's quest after the subterrenean realm of riches, power, and knowledge in parody of the power and magnificence strain of the **Arabian Nights.** The third and the most celebrated part introduces the Hall of Eblis or Vathek's punishment transforming the whole tale to a psychological plane to meet the author's own need for expiation and self punishment.

Vathek's apostleship of sensualism in parody of the strain of luxury and magnificence of the **Arabian Nights** is humorously recounted with the five palaces he has built for the gratification of the senses : The palace of "The Eternal or Unsatiating Banquet," the palace of "The Temple of Melody, or the Nector of the Soul," "The Palace of Perfumes or the Incentive to Pleasure," and the palace for "The Retreat of Jor or the Dangerous."[3] The appearance of the uncanny Giaour, however, or hell's agent for Vathek's damnation kindles the flame and extends this indulgence in the senses into a Faustian search for knowledge and power. The motifs of sensualism, voluptuousness, and the mechanics of the palaces are abandoned once they serve their function in preparing Vathek to confront a metaphysical struggle between good and evil. Nevertheless, the mastery of Beckford is shown in the way he constructs the episodes of Vathek's temptation upon the inherent weaknesses and inclinations of his personality which make him a very susceptible victim for the Giaour. The germs of a sensual, sadistic, and ambitious nature existed in Vathek's character long before he met the Giaour. The crimes he commits in the service of his tempter - his abjuration of the Mahometan faith, his murder of the fifty innocent children, his burning and strangling of his most faithful subjects, his seduction of Nourinihar - all unravel hidden aspects of Vathek's character. Such is the dialogue between the two selves of Vathek, that of the sensual benevolent despot and that of the ruthless sadist :

> The Caliph, availing himself of the first moment to retire from the crowd, advanced towards the chasm, and there heard, yet not without shuddering, the voice of the Indian, the Giaour, who gnashing his teeth, eagerly demanded : "Where are they? where are they? perceivest thou not how my mouth waters?"
>
> "Relentless Giaour," answered Vathek with emotion, "can nothing content thee but the massacre of these lovely victims? Ah, werth thou to behold their beauty it must certainly moved thy compassion.
>
> "Perdition on thy compassion, babbler," cried the Indian; "Give them me, instantly give them, or my portal shall be against thee for ever."
>
> "Not so loudly," replied the Caliph, blushing.
>
> "I understand thee," returned the Giaour with the grin of an ogre; "thou wantest to summon up presence of mind; I will for a moment forbear."[4]

The whole episode gains a perversely orgiastic twist when Vathek announces he will award the winner with a little token from his kingly attire :

> The Caliph in the meanwhile undressed himself by degree, and raising his arm as high as he was able, made each of the prizes glitter in the air; but whilst he delivered it with one hand to the child, who suprung forward to receive it, he with the other pushed the poor innocent into the gulf, where the Giaour with a sullen muttering incessantly repeated, "More, more." [5]

The procedure of the distribution, the undressing, was not after all ordered by th Giaour and stands as the device of Vathek's own invention for attracting the young victims. This, coupled with the contest which involved the choice of the loveliest little boy, undoubtedly implies homosexual gratification which Vathek himself derived from his crime, although he is seemingly acting only as an instrument to the Devil.

The themes of ambition, quest for power, quest for forbidden knowledge, sadistic sensualism, satanism, and sexual perversity dominate Beckhord's tale that develops in a series of pictures and episodes drawn alternately from character analysis and an imagined world of phantasmagoria. The bizarre personality and habits of Willlam Beckford was a matter of common knowledge to his contemporaries. The significance of the tale of Caliph Vathek for our theme is the fact that it pioneers, in an imaginative encounter with the Orient, the future tales of the "buried self" or the "double," in other words, the tales of schizoid identity once that "buried self" is unearthed through an actual or imaginary encounter with the East.

Byron and the Turkish Tales :

Byron was an enthusiastic reader of Beckford's **Vathek.** We know the admiration Byron had for this novel from a note he added to his Turkish tale, The Giaour. He wrote : "For correctness of costume, beauty of description and power of imagination, it far surpasses all European Imitations; and bears such marks of originality that those who have visited the East will find some difficulty in believing it to be more than a translation." [6] Both **Childe Harold's Pilgrimage** and the **Turkish Tales** abound with echoes and allusions to Beckford's **Vathek.** Moreover, the themes Byron utilized in his preoccupation with the East, such as despotism, cruelty, voluptuousness, sensuality, crime, and vengeance have definite affinities with the themes of **Vathek.**

Byron who turned to the East for rejuvenation was prompted by his conviction that instinct, excitement, and heroism were dead in the prosaic and uninspiring life style of his contemporary England. Even the aristocracy, who once represented intense passion, the good and the evil in titanic dimensions was now reduced to petty practices and monotonous and conventional way of life in Byron's eyes. Disgusted with this embourgeoisement of the aristocracy, Byron turned to the East to satisfy his thirst for the marvellous, the heroic, the imaginative, the unexperienced as he understood it. And in this quest for new experience, just as Vathek's relationship with the Devil-Giaour assumed the dimension of the double, so did Byron's heroes of the **Turkish Tales** confronted their doubles in the cruel, unsparing, revengeful, and sensual despots of the East. This relationship of the **Doppelganger** between Byron's

Western protagonists and his Eastern antagonists reflects the psycho-cultural basis of Byrom's myth of Turkey. An historical coincidence, Byron's meeting with Ali Paşa of Janina, played an important role in precipitating the ambigious side of Byron's personality and in transforming the latent aspects of this personality into a preccupation with the theme of the double in the **Turkish Tales.** Byron's doubles incarnated both the fear of and the attraction to power, the lure of magnificence, the intensity of love-hate emotions, divided and at war within the same self.

Childe Harold's Pilgrimage and the **Turkish Tales** show the literary use Byron put his meeting with Ali Paşa after he returned from the East. The ambiguity of Byron's relationship to Ali Paşa is revealed whenever Ali Paşa is described in these works. In **Childe Harold,** he is first portrayed as the powerful ruler, whose fierceness only exceeds that of his people :

> He passed bleak Pindus, Acherusia's lake,
> And left the primal city of the land,
> And onwards did his further journey take
> To greet Albania's chief whose dread command
> Is lawless law; for with a bloody hand
> He sways a nation, turbulent and bold : [7]

In a later description, the paradox between such fierceness and Ali Paşa's gentle appearance is emphasized :

> In marble-paved pavilion, where a spring
> Of living water from the center rose,
> Whose bubbling did a genial freshness fling,
> And soft voluptous couches breathed repose,
> Ali reclined, a man of war and woes :
> Yet in his lineaments ye cannot trace,
> While gentleness her milder radiance throws
> Along that aged venerable face,
> The deeds that lurk beneath, and stain him with disgrace. [8]

The Symbol of Ali Paşa as an oriental despot and Byron's attraction and repulsion by this symbol will later become the main theme of the **Turkish Tales.** Furthermore, Byron's attraction with the themes of crime, violent passion, love, and vengeance which he depicted in the **Turkish Tales** will form the matrix of the Turkish myth that he has created. The myth was essentially a quest for power. In Byron's works, however, this essential feature of the myth emerges intermingled with the ambigous longings and the tragic destiny of the Byronic hero.

Much has been said about the Byronic rebel who roams the Earth carrying the burden of unexpiated sin or the Byronic hero as the romantic incarnation of the Fatal Man. [9] The main interest that this hero carries for us, be it as a morbid product of Byron's imagination, or as his poetic mask, or as the Fatal Man, or as a modified reincarnation of Vathek, is that he is a Christian roaming the East, a realm which Byron portrays as a land of crime :

Know ye the land where the cypress and the myrtle
Are emblems of deeds that are done in their clime?
'Tis the clime of the East, 'tis the land of the Sun
Can he smile on such deeds as his children have done.[10]

One might argue that since all the **Turkish Tales** are about noble outlaws, no noble outlaw could be portrayed without a criminal past. But we know of another occasion where Byron chose the Eastern setting when telling a tale of horror. It was during a contest among Byron, Shelley, Mary Shelley, and Polidori on writing a ghost story. Byron started to write a story about a vampyre and chose Izmir as its setting.[11] That the East should always be associated with crime in Byron's mind, points to the nature of the Eastern myth that Byron was preoccupied with. The criminal past of Ali Paşa which had piqued the imagination of Byron already obsessed by inherited guilt, undoubtedly played a part in his conception of Turkey as a land of crime.

The Byronic hero is an expatriate in this land of crime either as an ananymous Christian only referred to as the "Giaour" (meaning "Infidel" in Turkish), or as a Christian incognito like Selim of the **Bride of Abydos** (born of a Greek mother), or as a Christian outlaw like Conrad of **The Corsair** whom we later meet as Lara. Each confronts his Eastern antagonist, in the person of Hassan, Glaffir, or Seyd, all of whom are modeled on Ali Paşa.

The heroine of the **Turkish Tales,** Leila, Zuleika, and Gülnare, are portrayed as the hapless victims of an oriental despot for whose sake the Western protagonist, or the Byronic hero, confronts his antagonist. However, both the nameless hero of the **Giaour** and Selim of the **Bride of Abydos** fail to save the beloved. These two tales end in tragedy for all the three concerned. An interesting development in the triangular relationship between the protagonist, antagonist, and the female slave occurs in **The Corsair.** Gülnare, a favorite of Seyd's harem, kills her master in order to save Conrad. But she frees herself from the tyranny of Seyd only to be enslaved by the Corsair. The woman's self-willed enslavement and the love-hate she bears to the man she loves as the paradoxical consequence of such a relationship later becomes the basic motif of **Sardanapalus.** Borst points out that "there is a hint of one side of Ali's nature in Byron's characterization of Sardanapalus, the luxurious but courageous Assyrian monarch who all too late shook off his sloth and pleasure."[12] Myrrha, who loves Sardanapalus and stays by his side to share his tragic end, speaks about the degradation of her attachment to him:

Myrrha: King, I am your subject
Master, I am your lave! Man, I have loved you!
Loved you I know not by what fatal weakness!
Although a Greek, and born foe to monarchs -
A slave, and hating fetters - an Ionian,
And, therefore, when I love a stranger, more
Degraded by that passion than by chains.[13]

The encounter between the Western protagonist and the Eastern antagonist certainly added to the interest of Byron's tales for his contemporaries. Moreover, the resemblance of the antagonist to the protagonist is striking in each case. The Turkish

antagonist, like the Byronic hero, is intro-spective, reserved, fierce, brave, and revengeful. Both are loners, both are cut from humanity. The Byronic hero, a self-willed exile, is a misanthrope; the Eastern antagonist, a tyrant, is likewise divided from his fellow men by the distance of cruel despotism. They have a virtue in common which is unlimited courage and a vice in common which is violent passion. The Giaour and Hassan, in their love and jealousy of Leila, are probably only surpassed by Heathcliff, that most obsessive lover of the English novel. Even the Giaour admits their kinship in passion:

> Yet did he but what I had done
> Had she been false to more than one
> Faithless to him - he gave the blow
> But true to me - I laid him low.[14]

The encounter between Conrad and Seyd in **The Corsair** displays the same equality. Conrad grants that Seyd is treating him just as he would have been treating Seyd if Seyd were his captive and recoils from act of murder committed by Gülnare, despite the fact that she does it is as a last resort to save his life.

When all has been said about the Byronic hero and the Eastern villain, one realizes that the thin line that separates the two is a suspension of moral judgment that Byron manages to extract from the reader for the former by attributing to him either some kind of inherited sin that burdens the hero despite himself, or by implying rightful vengeance for an unspecified wrong that the hero seems to have suffered. Other than this, by virtue of all the qualities they have in common, by virtue of the unquestioned tyranny they enjoy over those with whom they are closely associated, and by virtue of their inevitable confrontation which results in their destruction, the Byronic hero and the Eastern villain are doubles in a tale of tyranny, love, violence, passion, vengeance, crime, and death.

Nerval's Voyage en Orient:

Nerval's poetic account of his journey to the East in 1843, was indeed a tale of an identity-quest, "la même qûête de soi, et cette qûête, il faut l'écrire pour exister," as he himself put it.[15] The two tales contained in Nerval's **Voyage en Orient**, "Histoire du Calife Hakem" and "Histoire de la reine du matin et de Soliman" have since been acknowledged as the unrivaled masterpieces among the oriental tales. In both tales Nerval obviously identifies with the artist-Deitles, Hakim and Adoniram, who are both fated to be destroyed by their doubles, Yousouf and Soliman.

In "Histoire du Calife Hakem" the Incognito Caliph and Yousouf, his subject, resemble each other like twin brothers. Through companionship in intoxication with hashish, they come to call each other "brother," the low-bred Yousouf being totally ignorant of his fried's true identity as his soverign. "They then disclose to each other the innermost secret of their hearts: Yousouf is in love with a woman of high birth, and Hakim seeks the hand of his own sister:

> Tu as une passion impossible, moi j'al une passion monstrueuse; tu aimes une péri, moi j'aime... tu vas frémir... ma soeur'. et cependant, chose

> étrange, je ne puis éprouver aucun remords de ce penchant illégitime; j'ai beau me condamner, je suis absous par un pouvoir mystérieux que je sens en moi. Mon amour n'a rien des impuretés terrestres. Ce n'est pas la volupté qui me pousse vers ma soeur, bien qu'elle égale en beauté le fantôme de tes visions; c'est un attrait indéfinissable, une affection profonde comme la mer, vaste comme le ciel, et telle que pourrait l'éprouver un dieu. L'idée que ma soeur pourrait s'unir à un homme m'inspire le dégoût et l'horreur comme un sacrilége; il y a chez elle quelque chose de céleste que je devine à travers les voiles de la chair. Malgré le nom dont la terre la nomme, c'est l'épouse de mon âme divine, la vierge qui me fut destinée dès les premiers jours de la création; par instants je crois ressaisir à travers les âges et les ténèbres des apparences de notre filiation secrète. Des scènes qui se passaient avant l'apparition des hommes sur la terre me reviennent en mémoire, et je me vois sous les rameaux d'or de l'Eden assis auprès d'elle et servi par les esprits obéissants. En m'unissant à une autre femme, je craindrais de prostituer et de dissiper l'âme du monde qui palpite en moi. Par la concentration de nos sangs divins, je voudrais obtenir une race immortelle, un dieu définitif, plus puissant que tous ceux qui se sont manifestés jusq'à présent sous divers noms et diverse apparences.'[16]

Following this revelation, Hakim addresses the intoxicated crowd and claims that he is the Deity, "Je n'adore personne, puisqui je suis Dieu moi-même', le seul, le vrai, l'unique Dieu, dont les autres ne sont que les ombres,"[17] and is saved by Yousouf from being linched who afterwards apologizes for his friend and blames Hakim's folly on the effects of hashish.

The woman with whom they are both in love is Setalmulk, Hakim's sister, who is the Eternal Female of Nervalian poetry, at once the Mother, Sister, and Bride. The tale develops in a series of episodes in which the Caliph is confined to a madhouse through the intrigues of Setalmulk and his chief advisor. The time Hakim spends in the madhouse, his acquiring the leadership of the madmen, and his regaining his throne through their aid is, of course, Nerval's literary autobiography; it is the poetic expression of the mental crisis he suffered before he started his journey to the Orient. The episode also functions from an educational point of view, for it is by such painful humiliation that Hakim's unlimited pride and thirst for power are tempered. He becomes the true Messiah :

> O vous, mon peuple! dit Hakem aux malheureux qui l'entouraient, vous, mes fils véritables, ce n'est pas mon jour, c'est le vôtre qui est venu. Nous sommes arrivés à cette époque qui se renouvelle chaque fois que la parole du ciel perd de son pouvoir sur les âmes, moment où la vertu devient crime, où la sagesse devient folie, où la gloire devient honte, tout ainsi marchant au rebours de la justice et de la vérité. Jamais alors la voix d'en haut n'a manqué d'illuminer les esprits, ainsi que l'éclair avant la foudre; c'est pourquoi il a été dit tour à tour : Malheur à toi, Enochia, ville des enfants de Cain, ville d'impuretés et de tyrannie! malheur à toi, Gomorrhe! malheur à vous, Ninive et Babylone! et malheur à toi, Jérusalem! Cette voix, qui ne se lasse pas, retentit ainsi d'âge en âge, et toujours entre la menace et la peine il y a eu du temps pour le repentir. Cependant le délai se raccourcit de jour en jour; quand l'orage se rap-

> proche, le feu suit de plus près l'éclair! Montrons que désormais la parole est armée, et que sur la terre va s'établir enfin le règne annoncé par les prophètes! [18]

Having thus attained divine wisdom, the next time Hakim meets Yousouf is by the side of Setalmulk, dressed in the attire of the Caliph and bearing an exact resemblance to himself:

> Cette vision lui semblait un avertissement céleste, et son trouble augmenta encore lorsqu'il reconnut ou crut reconnaître ses propres traits dans ceux de l'homme assis près de sa soeur. Il crut que c'était son ferouer ou son double, et, pour les Orientaux, voir son propre spectre est un signe du plus mauvais augure. [19]

The encounter is prophetic of the coming destruction of Hakim, for it is symbolic of the split of Hakim's identity, his earthly being now totally represented by Yousouf. It is the division of body from the soul, of the real from the ideal, the fact from the idea. Nothing less than complete annihilation of the divided self can restore the lost totality, and as one might expect, Yousouf, without recognizing his friend, assassinates him and is in turn murdered by Setalmulk's guards when he realizes his mistake and tries to prevent the assassination.

In this tale, as in "Histoire de la reine du matin et de Soliman," a significant issue that is emphasized in the confrontation of Hakim and Adoniram with their doubles is that of just rule. In the second and the longer tale, a ruler of false reputation for justice and wisdom, is set against the sculptor Adoniram, who is in charge of legions of workmen. Soliman, who believes himself to be the unrivalled sovereign of the people, suffers the humiliation of discovering Adoniram's power over thousands among the population. Soliman is the covetous king, who, under the guise of wisdom and justice, aspires for earthly power, while Adoniram is the artist-master, who is destined to be sacrificed to Soliman before the world can be liberated from the tyranny of Soliman's race. Again, Soliman and Adoniram oppose each other, one representing earthly, the other divine power and the defeat of Adoniram by Soliman's intrigue, although a temporary one, seems to point to the impossibility of the coexistence of such opposing elements as art and life, the divine and the human, the ideal and the real.

Conrad's Heart of Darkness: A Paradigm:

The **locus classicus** for the schizoid colonial tale is without doubt the tale of Marlow's quest for Kurtz. **Heart of Darkness** is a story of an initiation without retribution. This is revealed by the irony hidden in the construction of the story on the traditional models of underground descent. Congo is Styx, but Marlow is his own Charon, ferrying his own boat on that river which for him "crawled towards Kurtz - exclusively." [20] Marlow's quest is retrospective, as well as introspective. The quest actually starts in the second part of the story when Marlow describes how it felt going up that river; it was like "travelling back to the earliest beginnings of the world." [21] The vision that is conventionally revealed to the epic hero of the future is replaced with one of the past in Marlow's backward - searching mind. When he

hears the wilderness whisper "come and find out,"[22] when he feels like a phantom "wonderingand secretly appalled before an enthusiastic outbreak in a madhouse,"[23] he is reenacting Kurtz's former descent, only after the experience of which he can join in the retrospective death-glance of Kurtz and the pronounced judgment in his whisper, "the horror, the horror."[24] Symbolically, this is a quest after what is already in the self, not what will become of it in the future, to reveal the secrets of an already static fate, rather those of a dynamic destiny, to strip 'truth of its cloak of time."[25]

And when "truth is stripped of its cloak of time," time here being synonomous with civilization, it reveals a metamorphosed European, a Kurtz, whose mother was half-English and whose father was half-French and to whose making "all Europe contributed."[26] "Kurtz," therefore, is that other self of the European colonizer whose actual practice has fallen tragically "short" of the redeeming idea. That redeeming idea is the rhetoric of colonialism in which Marlow apaprently believed before he encountered Western trade in Kongo, and before he witnessed the revelation of Kurtz's dying face: "It was as though a veil had been rent. I saw on that ivory face the expression of sombre pride, of ruthless power, of craven terror - of an intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge?"[27]

In the beginning of the **Heart of Darkness,** an anonymous narrator points out to the Thames and describes it as the carrier of civilization:

> The tidal current runs to and fro in its unceasing service, crowded with memories of men and ships it has borne to the rest of home or to the battles of the sea. It had known and served all the men of whom the nation is proud, from Sir Francis Drake to Sir John Franklin, knights all, titled and untitled — the great knights - errant of the sea. It had borne all the ships whose names are like jewels flashing in the night of time, from the Golden Hind returning with her round flanks full of treasure, to be visited by the Queen's Highness, and thus pass out of the gigantic tale, to the Erebus and Terror, bound on other conquests — and that never returned... What greatness had not floated on the ebb of that river into the mystery of an unknown earth!... The dreams of men, the seed of commonwealths, the germs of empires.[28]

Critics who have taken the voice of this anoymous speaker to be Conrad's have been baffled by this eulogy of expansionism and have found it inconsistent with the rest of the story. The introduction, of course, is here to heighten the irony of the tale; it is the shared ideology of colonialism by the European man, by any European man, who believes in its sublime rhetoric. Marlow, too, would have believed in its false message, had he not encountered its false prophet.

> All Europe contributed to the making of Kurtz; and by and by I learned that, most appropriately, the International Society for the Suppression of Savage Customs had entrusted him with the making of a report, for its future guidance. And he had written it too. I've seen it. I've read it. It was eloquent, vibrating with eloquence, but too high-strung, I think. Seventeen pages of close writing he had found time for. But this must have been

> before his - let us say - nerves went wrong, and caused him to preside at certain midnight dances ending with unspeakable rites, which - as far as I reluctantly gathered from what I heard at various times - were offered up to him - do you understand? - to Mr. Kurz himself. But it was a beautiful piece of writing. The opening paragraph, however, in the light of later information, strikes me now as ominous. He began with the argument that we whites, from the point of development we had arrived at, "must necessarily appear to them (savages) in the nature of supernatural beings - we approach them with the might as of a deity," and so on, and so on. "By the simple exercise of our will we can exert a power practically unbounded," etc., etc. From that point he soared and took me with him. The peroration was magnificent, though difficult to remember, you know... it made me tingle with enthusiasm. This was the unbounded power of eloquence - of words - of burning noble words. There were no practical hints to interrupt the magic current of phrases, - unless a kind of note at the foot of the last page, scrawled evidently much later... It was very simple, and at the end of that moving appeal to every altruistic sentiment it blazed at you, luminous and terrifying, like a flash of lightning in a serene sky.[29]

The note, of course, read: "Exterminate all the brutes." Kurtz's manifesto is the glaring exposé of the dichotomy of the colonial rhetoric and colonical action. Presented as a Faustian enterprise, colonialism is in truth the pigmy's quest for power. **Heart of Darkness,** in this sense, is the tale of the encounter of Europe's pompous Faustian self with its double, Kurtz (meaning short in German as Conrad does not fail to remind his reader) or, the pigmy self. Marlow's search for the golden bough in the depths of the Belgian Congo ends with his discovery of "the horror." The word whispered by the wilderness, echoes in Kurtz because he was "hollow at the core." Marlow pierces through this hollowness, to an even deeper abysm without an essence, without a redeeming idea, to a dark vault which engulfed his contemporary civilization, including himself. This is the vision, the judgment, the knowledge that Marlow is granted, to which he feels bound by an inescapable loyalty, for Kurtz is Marlow's (and Europe's) nightmare of his own choice:

> I had turned to the wilderness really, not to Mr. Kurtz, who, I was ready to admit was as good as buried. **And for a moment it seemed to me as if I also were buried in a vast grave full of unspeakable secrets.** I felt an intolerable weight oppressing my breast, the smell of the damp earth, the unseen presence of victorious corruption (emphasis mine).[30]

Conclusion:

The four authors that we have examined have all chosen the oriental setting for an exposition of a common theme: an identity crisis implying or actually precipitating a certain psychosis in the symbolic encounter with the hero's double. The motif was a favored one by the romantics; nevertheless, its association with the Oriental quest is, I believe, more than a coincidence. For, in all the tales we have chosen, the encounter with the double follows upon a search for power, be it Faustian power as in the case of Vathek, the power obsession of a tyrant as in the case of Byron, prophetic messianism as in the case of Nerval, or the power-quest of a redeeming

colonizer as in the case of Conrad's Kurtz. The power-quest, I believe, was necessarily bound with the oriental quest despite the high-flown idealistic rhetoric of colonialism. In reality, the power-quest of the West for its domination of the East, did not flinch from any means that justified the end, including war and brutal exploitation of the "inferior" races. The fact, however, was rationalized by the well-known theory of "The White Man's Burden," and the thirst for power was sublimated into the rhetoric of redeeming and civilizing messianism. "Orientalizing" a tale, therefore, could only mean probing into the social psychology of such a sublimation in literary terms. The result, or the tale of a schizoid oriental questor, parallels the schizoid content of redemption through destruction that we witness in the rhetoric versus the practice of the colonialist enterprise.

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ÖZET

Ondokuzuncu yüzyılda Doğu Yolculuğu'ndan esinlenen Doğu öykülerinde sık sık karşılaştığımız bir tema vardır : Çift kişiliklilik Doğu'yla Batı'yı uzlaştırma çabalarının edebi düzeyde böyle kişilik bölünmesi öykülerine dönüşmesi ilk bakışta şaşırtıcı gibi görünürse de, sömürgecilik ideolojisinin çelişkileri ve karmaşık değerleri ışığında bu öyküleri açıklayacak bir yorum yapmak mümkündür.