

Republic of Iraq
Ministry of Higher Education and Scientific Research
Mosul University / College of Arts
Adab Al-Rafidayn Journal



Adab Al-Rafidayn Journal

**A refereed quarterly scientific journal
Issued by College of Arts - University of Mosul
Vol. Ninety-Two / year Fifty- Three**

Shabban-1444 AH/ March 10/03/2023 AD

**The journal's deposit number in the National
Library in Baghdad: 14 of 1992**

ISSN 0378- 2867

E ISSN 2664-2506

To communicate:

**URL: radab.mosuljournals@uomosul.edu.iq
<https://radab.mosuljournals.com>**



Adab Al-Rafidayn Journal

**A refereed journal concerned with the publishing of scientific researches
in the field of arts and humanities both in Arabic and English**

Vol. Ninety-Two / year Fifty- Three /Shabban - 1444 AH / March 2023 AD

Editor-in-Chief: Professor Dr. Ammar Abd Al-Latif Abd Al-Ali (**Information and Libraries**), College of Arts / University of Mosul / Iraq.

Managing editor: Asst.Prof. Dr. Shaiban Adeeb Ramadan Al-Shaibani (**Arabic Language**)
College of Arts / University of Mosul / Iraq

Editorial Board Members

Prof. Dr.Hareth Hazem Ayoub (**Sociology**) College of Arts / University of Mosul / Iraq.

Prof. Dr. Wafa Abdul Latif Abdul Aali (**English Language**) College of Arts / University of Mosul / Iraq.

Prof. Dr. Miqdad Khalil Qasim Al-Khatouni (**Arabic Language**) College of Arts / University of Mosul / Iraq.

Prof. Dr. Alaa Al-Din Ahmad Al- Gharaibeh (**Arabic Language**) College of Arts / Al- Zaytoonah University / Jordan.

Prof. Dr. Qais Hatem Hani (**History**) College of Education / University of Babylon / Iraq

Prof. Dr.Mustafa Ali Al-Dowidar (**History**) College of Arts and Sciences / Taibah University / Saudi Arabia.

Prof. Dr. Suzan Youssef Ahmed (**media**) Faculty of Arts / Ain Shams University / Egypt.

Prof. Dr. Aisha Kul Jalaboglu (**Turkish Language and Literature**) College of Education / University of Hajet Tabah / Turkey.

Prof. Dr. Ghada Abdel-Moneim Mohamed Moussa (**Information and Libraries**) Faculty of Arts / University of Alexandria.

Prof. Dr. Claude Vincents (**French Language and Literature**) University of Chernobyl Alps / France.

Asst .Prof. Dr. Arthur James Rose (**English Literature**) University of Durham / UK.

Asst .Prof. Dr. Sami Mahmoud Ibrahim (**Philosophy**) College of Arts / University of Mosul / Iraq.

Craft Designer : Lect.Dr. Noor Faris Ghanim.

Linguistic Revision and Follow-up:

Linguistic Revision : Lect. Dr.Nather Mohamed Ameen	- Arabic Reviser
Asst. Lect. Ammar Ahmed Mahmood	- English Reviser
Follow-up: Translator Iman Gerges Amin	- Follow-up .
Translator Naglaa Ahmed Hussein	- Follow-up .

Publishing Instructions Rules

1. A researcher who wants to publish in Adab Al-Rafidayn journal should enter the platform of the journal and register by an official or personal activated email via the following link:

https://radab.mosuljournals.com/contacts?_action=signup

2. After registration, the platform will send to your mail that you registered on the site and a password will be sent for use in entering the journal by writing your email with the password on the following link:

https://radab.mosuljournals.com/contacts?_action=login

3- The platform (the site) will grant the status of the researcher to those who registered to be able in this capacity to submit their research with a set of steps that begin by filling out data related to them and their research and they can view it when downloading their research.

4-File formats for submission to peer review are as follows:

- Fonts: a “standard” type size is as follows: (Title: at 16point / content : at 14point / Margins: at 10 point), and the number of lines per page: (27) lines under the page heading line with the title, writer name, journal name, number and year of publishing, in that the number of pages does not exceed 25 in the latest edition in the journal free of illustrations, maps, tables, translation work, and text verification, and (30) pages for research containing the things referred to.
- Margins are arranged in numbers for each page. The source and reference are defined in the margin glossary at the first mentioned word. List of references is canceled, and only the reference is mentioned in the first mentioning place, in case the source is repeated use (ibid.)
- The research is referred to the test of similarity report to determine the percentage of originality then if it pass the test it is referred to two referees who nominate it for publication after checking its scientific sobriety, and confirming its safety from plagiarism , and if the two experts disagree –it is referred to a third referee for the last peer review and to decide on the acceptance or rejection of the research .

5- The researcher (author) is committed to provide the following information about the research:

- The research submitted for evaluation to the journal must not include the name of the researcher, i.e. sent without a name.

- A clear and complete title for the research in Arabic and English should be installed on the body of the research, with a brief title for the research in both languages: Arabic and English.

- The full address of the researcher must be confirmed in two languages: Arabic and English, indicating: (the scientific department / college or institute / university / country) with the inclusion of an effective email of the researcher.

- The researcher must formulate two scientific abstracts for the research in two languages: Arabic and English, not less than (150) and not more than (250) words.

- presenting at least three key words that are more likely to be repeated and differentiated in the research.

6-The researcher must observe the following scientific conditions in writing his research, as it is the basis for evaluation, otherwise the referees will hold him responsible. The scientific conditions are shown in the following:

- There should be a clear definition of the research problem in a special paragraph entitled: (research problem) or (problem of research).

- The researcher must take into account the formulation of research questions or hypotheses that express the problem of research and work to achieve and solve or scientifically refute it in the body of the research.

- The researcher works to determine the importance of his research and the goals that he seeks to achieve, and to determine the purpose of its application.

- There must be a clear definition of the limits of the research and its population that the researcher is working on in his research.

- The researcher must consider choosing the correct methodology that is appropriate to the subject of his research, and must also consider the data collection tools that are appropriate for his research and the approach followed in it.

- Consideration should be given to the design of the research, its final output, and the logical sequence of its ideas and paragraphs.

- The researcher should take into consideration the choice of references or sources of information on which the research depends, and choose what is appropriate for his research taking into account the modernity in it, and the accuracy in documenting , quoting form these sources.

- The researcher should consider taking note of the results that the researcher reached, and make sure of their topics and their rate of correlation with research questions or hypotheses that the researcher has put in his research.

7- The researcher should be aware that the judgment on the research will be according to a peer review form that includes the above details, then it will be sent to the referee and on the basis of which the research will be judged and weights will be given to its paragraphs and according to what is decided by those weights the research will be accepted or rejected. Therefore; the researcher must take that into account in preparing his research.

Editor-in-chief

CONTENTS

FOREIGN RESEARCHES

Title	Page
<i>Students' Possible self as a Motivator in Learning Translation</i> <i>Osama Hameed Ibrahim & Mohammed Basil AlAzzawi</i>	20 - 1
<i>The Translation of the verb of appropinquation (Kada / كاد) in the Glorious Quran into English</i> <i>Anwar Ali Mohammed & Abdulrahman Ahmed Abdulrahman</i>	39 - 21
<i>The Challenges of Translating English Alternative Questions into Arabic</i> <i>Marwa Mwafeq Basheer & Halla Khaled Najim</i>	49 - 40
<i>Personal Pronouns and Their Relation to Number System in English and Arabic: A Contrastive Study</i> <i>Noor Duraid Alazzawi & Halla Khaled Najem</i>	63 - 50
<i>Problems of Translating Iraqi Marriage Contract into English</i> <i>Ali Mohamed Al-Jawali & Luqman Abdulkareem Nsser</i>	77 - 64
<i>Linguistic features of scientific texts in translation</i> <i>Ayman Nehad Abdulmajeed & Layth Nawfel Mohammed</i>	92 - 78
<i>Orientalist Eyes in Gertrude Bell's Persian Pictures</i> <i>Hasan Moayad Hamid</i>	107- 93
<i>Application of Reiss's Model to the Translation of Arabic Modern Novels into English</i> <i>Abeer Abdullah Khodher & Salim Fatehe Yahya</i>	143-107
<i>A Quantitative Analysis of In-Group Responses on Converging and Diverging on Facebook</i> <i>Hadeel Thaer Ibrahim Aldabagh & Ashraf Reyadh Alallaf</i>	159-144
<i>Loanwords in Mosuli Arabic with Reference to Car Mechanics Jargon</i> <i>Haneen Majeed Almetwaly & Ashraf Reyadh Alallaf</i>	178-160
<i>A Pragmatic Study of the Speech Act of Criticizing in Mosuli Arabic with Reference to English</i> <i>Mohammed Abdulatif Jasim & Ebaa Mudhafer Alrasam</i>	201-179
<i>A Pragmatic Study of Irony in Iraqi Arabic</i> <i>Ali Hussein Baba & Ebaa Mudhafer Alrasam</i>	222-202
<i>Structural Ambiguity in Selected Arabic Literary Texts</i>	241-223

<i>Nadya Shaker Jumaa & Marwan Najeeb Tawfeq</i>	
<i>Relevance – Comprehension Heuristics of Translation Process: A Case Study on Literary Translation</i> <i>Mohamed Nihad Ahmed</i>	259-242
<i>Identity, Migration, and Assimilation in Nadine Gordimer’s The Pickup</i> <i>Haider Najee Shanboj Alaliwi</i>	280-261
<i>La condition de la femme camerounaise dans Les Impatientes de Djaili Amadou Amal</i> <i>Hanan Hashim Mohammed Saed</i>	304-281

Orientalist Eyes in Gertrude Bell's Persian Pictures

Hasan Moayad Hamid*

Received Date: 20/08/2022

Review Date:01/09/2022

Accepted Date:03/09/2022

Abstract

This research is an attempt to scrutinise how the West has othered the Persian landscape and the Persian individual by investigating Gertrude Bell's travel book *Persian Pictures* (1894). It aims to discuss Bells' employment of a male voice, which confirms her masculine orientalist discourse in tackling foreign landscapes. Edward Said's concept of Orientalism is adopted to highlight the Western views of the Other and his landscape. It investigates the contentious relationship between the Self and the Other in which all features of irrationality and abnormality are attached to those who are referred to as 'them'. The research affirms that the western women are active agents and an indispensable part of the Western colonial project, and Bell's discourse is not isolated from the Orientalist masculine counterpart.

Keywords: feminine voice, foreign landscape, Orientalism, the Self and the Other, travel literature

1. Introduction

Postcolonial scholars uncovered the ideological purposes of Orientalism for it is an effective strategy for studying the colonial discourse and the cultural hegemony to manifest the European's treatments of the Other and his landscape. The distinctive feature of the organised principles of Orientalism has developed the Western thinking and understanding of the oriental and the Orient, and by extension, the Far East and Africa. Edward Said (1935-2003), the eminent intellectual figure of the postcolonial genre highlights in his cultural study *Orientalism* (1979) that "the increasing influence of travel writing, imaginary utopias, moral voyages, and scientific reporting brought the Other into sharper and more extended focus".¹ The plentiful observations, literary narratives, and the variety of representations of the early overseas travellers embody the crux of Orientalism, which portrays the non-Europeans as peculiar, eccentric, barbaric, predatory, lethal, enigmatic, unresolved secret, sensational (women), monstrous creatures, and above all exotic. These notions

* Department of English/ College of Education for Human Sciences/ University of Mosul

postulate some of the “most recurring images of the Other” (*O*: 9) David Lodge argues that “the adjective ‘exotic’ indicates the ‘foreign but not necessarily glamorous or alluring’” (1992: 158-59).

Language implies man’s behaviour and tendencies that confirm cultural identity. Said states that it is adequate for Orientalists to draw boundaries in their minds and ‘both the Other’s territory and their mentality’ have been labelled as disparate from ours (*O*: 54). He adds that “the Orientalists deliberate the concreteness of Orientalism by ‘knowing the [Orient], describing it, authorizing views of it, and thus, having authority over it’ (*O*: 3).” In this sense, the permanent characteristics of the foreign landscape are embodied in irrationality and abnormality.

Homi K. Bhabha argues that the disparity between Occidental and Oriental cultures represents the division between the West and the East, i.e. the North Zone and the South Zone. The difference between the ‘we’ and the ‘other’ determines the disparity and demarcates the nature of the relationship between the two opposing poles. Sigurd N. Skirpekk writes:

Labelling people by ‘we’ and ‘they’ might be as old as humanity. Nevertheless, what has been changed through history might be the limits of the ‘we’ or/and the limits of the various circles that include the ‘we’, and how unfriendly we are with these we consider others. (2008: 261)

In the light of the statement above, the Orientalist discourse gives testimony to the fact that the relationship between East and West is governed and refers to power rather than a ‘true discourse about the Orient’ (Ashcroft *et al.*, 1998: 168). Ashcroft and Ahluwalia maintain that “the ‘superior order’, ‘rationality’ and ‘symmetry’ of Europe, and the inferior ‘disorder’, ‘irrationality’ and ‘primitivism’ of the Occident, especially the non-western indicate the self-confirming parameters in which the various Eastern disciplines centre (Ashcroft & Ahluwalia, 2009: 51). Said infers that the Orientalists are quite capable of generating the impression that the Orient is passive, a somewhat true matter:

History is made by men and women, just as it can also be unmade and re-written, always with various silences and elisions, always with shapes imposed and disfigurements tolerated, so that ‘our’ East, ‘our’ Orient becomes ‘ours’ to possess and direct [...]. This is not to say that we cannot speak about issues of injustice and suffering, but that we need to do so always within a context that is amply situated in history, culture, and socio-economic reality. (*O*: xiv-xviii)

Said argues that the Westerner has the priority to lead both the North Pole and the South one owing this priority to the inequivalent level of humanity between the two poles. As such, he attributes a superior level to the North Pole (O: 108). Due to the inequivalent power balance between East and West, it appears that colonial dominance is the prime mover in describing the Other. Consequently, Said firmly assures that literature is, politically speaking, innocent, believing in the influence of conspiracy theory on literature which is coined against the Orient.

The controversy over Said's philosophical theory of Orientalism is closely affiliated with the exclusion of gender from the Oriental discourse. He claims that Orientalism is 'an exclusively male province'. He enhances his argument by referring to the writings of the travellers who perceive women as 'the creatures of a male power fantasy' (207). Travel women and their literary writings were not popular, thus, they lacked reliance and constraint strategies (Mills, 1991). Their inferior life in Europe and the distant colonies suppressed their position in the imperial order (Blunt, 1999: 93). However, in the colonial man-centred system they shared a space that overcomes their inferiority (Blunt & Rose, 1994: 1). In the travel narrative, they seem to follow the hegemonic discourse that varies according to the places they visit. This fact is reflected in the prominent domestic setting of their writings that differentiates them from their male counterparts.

Gertrud Bell, the formidable British diplomat, adventurer, archaeologist, mountaineer, photographer, the author of traveller books, the first woman to fly a plane, and the first female officer in the British army falsifies Said's contentions of Orientalism as 'an exclusively male province'. Her travel writing is not far from the essence of Orientalism in conceiving the Other and his landscape as inferior to whatever is European. She was a remarkable woman in the male-dominated world of politics. She was the only woman among diplomats who attended a conference in Paris in 1919 and Cairo in 1921 to decide the fate of the Middle East after creating the new state of Iraq, drawing up the country's official boundaries, and naming Faisal, the son of Shareef Hussein of Mecca the king.

The House of Commons published a statement in *The Times* declaring her death in Baghdad on 12th July 1926 stating that: "Miss Gertrude Bell, whose death we announce with great regret, was perhaps the most distinguished woman of our day in the field of Oriental exploration, archaeology and literature" (1926). This statement glorified Bell's colonial role she led in the Middle East and her political career, which gave her fame. She endeavoured to collect invaluable information about eastern people to help the British form their plans of colonising the region during World War I.

In the East, she enjoyed a good reputation with the local people, who called her 'khatoun' which a Turkish traditional feminine title which means 'queen' or 'the great lady'. It was a title given to those who held a high social position among the locals to express great respect. Acknowledging the fact that

women enjoyed some advantages in Eastern communities, Bell established a personal closeness with the different Other to enhance her colonial task of gathering precious information that serves the British imperial project. In a letter to her stepmother on 27th April 1909, she wrote that “we people of the West can always conquer” (Howell: 2006: 89).

The nature of Bell's relationship with the Other demarcated a blurring discourse in describing the dichotomy between the coloniser and the colonised. She studied the Other's behaviour, mindset, activities, and learned their language such as Arabic, Persian and Turkish. Mary Louis Pratt in *Imperial Eyes: Travel Writing and Transculturation* (1997, 159) explains that, unlike men, women's narration does not only reveal “spheres of interest or issue of interest or expertise [...] but of modes of constituting knowledge and subjectivity.”

Her work gained the officials' appraisal because of her faithfulness to the British Empire. She was ranked as the leading Commander of the British Empire in the Middle East by King George V in 1917. She was awarded the position of the Oriental Secretary to lead military and political strategies in the British office of military intelligence in Cairo and later in the Arab bureau in Basra. The British Empire endowed her with power that she lacked in England since she suffered, like any other woman, from the gender barrier. In an endeavour to escape the limitation of her gender, she was known among literary scholars as a woman with manly qualities (Hogarth, 1927: 21). The Higher Commissioner praised her:

It was impossible that I could deal with everyone, and Miss Bell used to act as a filter, with all these sheikhs, and send them to me with a note as to where they came from and who they were. Her work was of the very greatest value to me (Cox, 1927: 18).

Bell took advantage of the colonial power and her experience of travelling to reinforce the status of the British Empire. While Bell was in Baghdad, she dispatched a letter to her father Sir Hugh Bell on the 30th January (1922) telling him that she was concerned about the Other and his landscape to the extent that she felt herself ‘a citizen of Baghdad than many Baghdadi born’ (2014). This leads scholars to criticise Bell's writings due to her imperial and colonial attitudes towards the different Other (Danish, 1992). This panoramic view of Orientalism and Bell's colonial inclinations are deemed essential to comprehend the concept of the foreign landscape and the Other, which is the focal point of analysing *Persian Pictures*.

2. The Orientalist Portrayal of the Persian Landscape and Persians in Bell's *Persian Pictures*

Like any other male traveller, Bell in *Persian Pictures* follows the Orientalist strategy in exploring the different Other and his landscape. Since

travel writing constitutes an essential aspect of the cultural context that implies a comparison between the Europeans and their counterparts, Bell's travel text reflects the crux of Said's one-sided philosophical theory of Orientalism as a map road to deal with the Other. What distinguishes her procedure about the Other and his landscape is her special gendered response. She views the Other by addressing the dichotomy between East and West to confirm her racial superiority. As a western traveller, she grants herself the position of a competent Orientalist who can discover the mystery of the East. According to Orientalism, Bell journeyed to the primitive 'Old World' to search for a new life; it resembles a return to "Eden or Paradise since it is closer to man's ancient contact with nature (*O*: 58)." Bell's journey aims at overstepping the geographical and the cultural frontiers to uncover the intellectual differences of the Occidental culture as compared with the different cultures. However, Mohammad Shaheen maintains that the colonial power tends to adopt unfamiliar linguistic terms when it describes foreign territories (2004: 111). The degrading nature of power serves its political ends in rationalising the imperial approaches it follows. "The Orient is eternal, uniform, and incapable of defining itself" (*O*: 301).

Pratt (1997: 135) assumes that the European writings reveal a spirit of conspiracy against the non-Western landscape to irradiate the cultural-historical identity of the non-Europeans. In Bell's Oriental discourse, the East is branded as "full of secrets", and thus, "no one understands the natives' values better than the Orientalist."² Bell's description does not conform to the traditional norms of travel writing that address the exotic and the strange in a way as to achieve a kind of fantasy. Her narrative of Tehran starts with the ugly and the loathsome presentation of the city instead of introducing what is exotic and unknown. She intentionally postpones the description of Tehran's crowded bazaar to the end of Chapter One "An Eastern City". She appears to be a subjective narrator in her description of the city, which seems an abnormal way of approaching a different culture. She describes the weather which haunts her with the fear of being infected with a fatal disease. She depicts Persia as an epidemic-afflicted place which is both unwieldy and apathetic. Curiously enough, Bell's judgement is felt in her portrayal of the city as a place for the lifeless, relatively narrow, hideous, and silent streets:

"Persia in such an aspect may be pitiful enough, but is not admirable. [...] [Tehran] presents the appearance of a wood rather than of a city—nor does minaret, nor tower, nor dome form a landmark above it. [There are only] stunning buildings, and it is not until the traveller finds himself under its very walls that he can say, 'Here is Tehran!' (*PP*: 18)"

It is worth noting that on her way back home at the end of her journey, she visits Turkey. She continues using the same procedure in speculating on the

foreign landscape as the land of the deceased. She portrays Constantinople as “the dying city” and the great city of the deceased people. Like Tehran, everything in Turkey is deafeningly quiet even its trees: “The cypress trees are like mutes, [and those who follow] the funeral procession clothed in mourning garments” (*PP*: 156). She feels that death hovers above the heads of the natives. The journey of the deceased in Mashad to the Tower of Silence is the turning point of her narrative along with the terrible ceremony of burying the dead people: “The system of burial among the Persian is beyond expression evil” (*PP*: 67). She has the overwhelming sensation to escape from that place as “the silence of an extinct world [is] heavy upon [her]” (*PP*: 32). The time Bell ascends that place, she can find life again: “The humming wind and the teeming earth shouted “Life! Life!” [...] Life! Life! the bountiful, the magnificent! Age was far from us—death far” (*PP*: 32-3). To reflect the melancholy and sadness of Persia, Bell emphasises that death is a fact of life in Tehran. To emphasize this point, she capitalizes the word “death: “Yes, Death is newest of all [...] Death [...] comes silently” (*PP*: 154). This terrifying vision is repeated to make the western reader adore the new given image of the pandemic Orient. The quick spread of cholera spirals out of control and it destroys the life of a thousands. The reference to cholera asserts the image of the

“Oriental fatalism, which sounds fine enough in theory, breaks down woefully in practice. It is mainly based upon the helplessness of people to whom it has never occurred to take hold of life with vigorous hands. (*PP*: 61)”

This disease creates a sense of fear in Bell: “At a sudden picture of grim fear flashes up before you [with] shapeless terror” (*PP*: 74). Drinking polluted water, eating rotten fruits, and the terrible weather are the key factors that justify the spread of this deadly disease: “The damp climate has set its seal of disease upon the people” (*PP*: 130). Further, she experiences the terrors of the nights that leave her shuddering with distaste. She indirectly alludes to Persia as the Other world which is not a part of our planet due to abject poverty and fragile education. The increasing number of dead people can be assigned to the prevalence of ignorance: “Today an incredible number of deaths were reported to have taken place in Tehran during the last twenty-four hours” (*PP*: 65). Her dispute reflects the vortex of Orientalism as she marginalizes the Other: “Your words throw no light on [the natives’] boundless ignorance” (*PP*: 74). She launches a scathing attack on the domestic doctors because they left the town and did not encounter the spread of the deadly disease, thereby leaving people alone face their inevitable death. On the other hand, Bell praises the American missionaries, who save the native’s lives:

“The American missionaries left their homes in the villages and went down into the town to give what help they could to the sick [...]. They visited the poorer quarters, they distributed medicines, they started a tiny

hospital, in which they nursed those whom they found lying in the streets, giving them if they recovered, clean and disinfected clothes, and if they died a decent burial. (*PP*: 63)”

The aforesaid excerpt undoubtedly underscores the white’s godlike image mirrored in the Other’s life. Like other Orientalists, Bell represents the European and American people as able to bring the Other to the safe seashore. Since the European is a prosperous individual, he is seen in the natives’ eyes as supernatural. In basing their opinion on the fact that whites’ superiority, they did not give the Other the chance to see them as exhausted individuals. In the nineteenth century, there was a traditionally held fact to pension off the Orientalists the moment they were aged and unable to continue work in a way that was acceptable to them. It is of prime interest for the Westerner to be observed by the subaltern Other to have both power and rationality (*O*: 42).

More to the point, Bell believes that Tehran is a lazy city where native people have an increasing sense of meaninglessness. This is especially true of the women who lead discontented interior lives. This belief denotes absence and infinite reality; there is nothing “but vast and pathless loneliness, silent and desolate” (*PP*: 72). The notion of the other cursed world is suggested by utilising the word ‘inferno’. The resemblance between Persia and the Inferno deprives the natives of their humanity as well as attributing demonic and fiendish characteristics to them: “They flit like demons backward and forwards between the glowing rays of the fires and the darkness beyond. You find yourself transplanted into a circle of the Inferno” (*PP*: 73). The East is atrocious to the extent a man would rather die than approach its frontiers. Sheikh Hassan, a friend to Bell in Persia, is quite glad over Bell’s decision to leave Persia. Hassan strongly holds the opinion that Persia is not the appropriate place for Western people:

“I told the Sheikh I was about to leave Persia. “Ah, well”, he replied, ‘I’m very glad you are going. Healthy people should not stay here; it’s not the place for healthy people’ (*PP*: 104)”

Bell’s speech involves a kind of a racial hierarchy because it excludes the Other from the evolutionary ladder. The Persian landscape acts as a character, a yardstick against which her psychological equilibrium is checked. She implements the imagery of “unexpectedness, absurdity, mystery and chaos” that contribute to portray the white’s horrendous feelings through their presence in a mythological realm. It implies many things such as nothingness, menace, alienation, and purposelessness, a matter which is firmly sensed in the characters’ actions and their use of language. It instigates disillusionment, estrangement, and menace on the part of the narrator because of its brutality adding more to its primitive and nihilistic nature that makes it appear as the antithesis of Europe. The fear of the unknown conduces to unexpected actions are indicative of the psychological disorder and uncertainty. It appears

antagonistic to the intruders that expels them and it becomes the crux of the action. These 'anti-exotic' images and derogatory words add a kind of monotony and ambiguity to all things thus described. Bell affirms the Western hegemony of Orientalist and colonial discourses. The usage of the 'anti-exotic' images made Persia a primitive and a pre-historic land where Europeans were able to subjugate this land and bring it under their control. However, the description of Persia as a primitive landscape and prehistoric world identifies the whites' self-boundaries.

The Persian landscape considerably contributes in generating Bell's words about concluding and her rejection to communicate with the Other. The incongruity and the irrationality of her life in Persia showcase her feeling of being alienated and upset which is a normal corollary to her self-displacement. Said (*O*: 244) points out that the Europeans are "left with a sense of the pathetic distance [that] separates 'us' from an Orient destined to bear its foreignness as a mark of its permanent estrangement from the West". The enigmatic nature of Persia stems from the previous mistaken documents of the colonial missionaries and European administration that transformed Persia into a place of darkness, corruption, and a source of terror. These reports and documents influenced the author's imagination before she visited the East. The stress on the landscape's physicality lies in the "imaginative geography" in the Orientalists' conception. The representation of the foreign landscape is a polemical case as long as language cannot render it a specific meaning because its history and culture are different (McClintock, 1984: 42-3).

Bell's predominant subjectivity gives a margin of freedom to specify the marginal Other, which intensifies her colonial identity. She prefaces her accounts by describing Tehran saying: "[It is the] region of eternal snow [...] naked arms into the desert. It is the chief city of a land of dust and stones—waste and desolate" (*PP*: 17). More importantly, her use of the words 'naked arms' is conclusive evidence that consolidates her decision to feminise the city. She further narrates that "*she* [means Tehran] is full of secrets *she* is full of entrancing surprise" (*PP*: 34; my italics). Tehran is referred to by the pronoun 'she', which attributes a feminine property to its landscape.

Rebecca Stott (1996) in 'The Woman in Black: Unravelling Race and Gender in *The Secret Agent*' sustains that the Orient in the nineteenth century has been conceived as feminine and enigmatic (197). Taking Stott's argument further, the feminine representation of the Oriental landscape is thought of as a powerful colonial call to rape it. The procedure of feminising the different landscapes causes a perennial discussion because the colonial discourse relies much on this issue. In Oriental studies, deep meaning is closely associated with the feminisation of the foreign landscape, the landscape necessitates a masculine voice to excavate it, and that male voice is represented by the Western explorers of the Orient. Bell's approach to feminise the city results in (i) Adding further characteristics to the notion of the landscape's exoticism and mystery. (ii) Belittling Persia to degenerate and manipulate those who are

other-than-ourselves and identify them as the subaltern Other. Bell takes advantage of a male voice to show the beautiful women in Persia the moment she uncovers the beauty of a beggar lurking behind the veiled face:

“[She] lays her hand on your bridle, from the dark, contemptuous eyes of a child; then the East sweeps aside her curtains flashes a facet of her jewels into your dazzled eyes, and disappears again with a mocking little laugh at your bewilderment. (*PP*: 35)”

It is quite conspicuous that she presents another beautiful woman as if she was Mary: “She had a beautiful face, dark-eyed and pale, round which the folds of black cloak and white linen fell like the drapery around the head of a Madonna” (*PP*: 40). Likewise, she divulges that she was unable to access a private local position for women. This idea is approved in the Orient that endows her with a masculine character despite her feminine appearance. Thus, the authoritative masculinity controls both the Other and his land.

It is worth noting that the use of the male voice reflects an unconservative cry which treats the European woman as a subordinated subject. Bell in one of her photos in Syria is depicted as a horsewoman with a traditional Arabic male dress rather than a veiled female figure to impress the viewer with her ability to penetrate the masculine-centred domain. Her sense of masculinity encourages her to develop more complex layers of narration (Ghaderi & Yahya, 2014: 124).



Source: <https://www.google images/Gertrude Bell>

In *From Discourse on Colonialism*, Césaire (1993: 177) asserts that in colonisations there is “no human contact, but relations [of] domination and submission”. JanMohamed (1985: 83-4) postulates the possibility of trespassing the cultural borders to comprehend the Other: the “comprehension of Otherness is feasible only if the Self can somehow negate or at least severely bracket the values, assumptions, and ideology of his culture.” Nevertheless, Bell fails to hold a compatible relationship with the Persians. Said (*O*: 227) contends that “[b]eing a White man, [...] [is] a very concrete manner of being-

in-the-world, a way of taking hold of reality, language, and thought. It [makes] a specific style possible.” He affirms that the force of Orientalist language denigrates the Orient as Europeans frantically try to own "it". Pragmatically viewed, the pronoun ‘it’ refers to the Other as a dehumanised being (*O*: 108). According to Raymond Williams, the structures of the counterculture are influenced by the dominant culture (2009: 114). For Williams, the discourse of the superior culture judges the subordinated marginalised people to derogate their identity. The task of Orientalism is to judge the Other depending on their level of civilisation, and thus, it exacerbates racial disparities.

The cultural borders make it impossible for different cultures to meet. Racism and Orientalism form an indivisible part of European ideology to its cultural superiority. In this regard, Ashcroft and Ahluwalia contest that:

“The role of culture in keeping imperialism intact cannot be overestimated, because it is through culture that the assumption of the ‘divine right’ of imperial powers to rule is vigorously and authoritatively supported [...] [.] [T]hat the institutional, political and economic operations of imperialism are nothing without the power of the culture that maintains them. (Ashcroft & Ahluwalia, 2009: 85)”

Fanon stresses that the Other is undervalued as a savage animal because the Europeans use zoological terms. For this line of discussion, Said theorised the phrase ‘zoological manual’ in addressing the Other (Fanon, 2004: 7 and *O*: 40). It is vital to emphasise that the Europeans are placed at the top of the social order in the Orientalist discourse, while the Other are pushed to the margins. Young (2005: 6) affirms that the Other are classified as apes, and thus, they are excluded from the human hierarchy (Young (2005: 6). Likewise, Bhabha (1994: 70) argues that the colonial discourse “construct the colonised as a population of degenerate types [...] [racial origin [...] to justify conquest and [...] establish systems of administration and instruction.” Said (*O*: 207) argues that Orientals are silenced, they are perceived as problematic cases that need to be solved. Accordingly, Bell’s orientalist investigatory observation turns the cultural differences from the Orient (Other) into a case of inferiority since they share the same category of humanity. Her Orientalist viewpoints are related to Said's theory of the traveller’s background. Said avers that the Westerner’s cultural background prevents him from coming on good terms with the East:

“It must also be true that for a European or American studying the Orient there can be no disclaiming the main circumstances of *his* actuality: that he comes colonial, personal, psychological or literary up against the Orient as a European or American first, as an individual second. (*O*: 11; emphasis original)”

Bell forthrightly acknowledges that the journey to Tehran is a hard one. Her figurative language implies a skilful denotative meaning of her dangerous journey there, which is depicted as distant in time and place. It is worth mentioning that the distance extends beyond the boundaries of time and space since it extends to the Other, whose reality is distinct from 'ours'. Therefore, it is inferred from what is coined that the infrastructure of separation from the Other is a solid fact. She stresses the chasm fixed between them: "The irretrievable centuries lie between, and the stream of civilisation has carried you away from the eternal loneliness of the mountains" (*PP*: 76). She emphasizes the soul of Orientalism, which conceives the foreign land as an exotic world referring to it as unreal. Thus, she describes the natives in monstrous terms:

"Unreal-unreal!" The fancy cannot cheat so well as she is famed to do." In vain you try to imagine yourself akin to these tented races, in vain you and imitate their coming and goings; the whole life is too strange, too far away. It is half vision and half nightmare. (*PP*: 73)"

In Bell's view, Persia represents chaos and absurdity, a view which implies the difference of Western landscape and shows the crux of the comparison she holds between Western and Eastern civilisations. Although Bell does not refer to them openly, she criticises the classic stories of the Arabian Nights and describes them as deceiving stories, which is against the traditional view of these stories:

"The East is the birthplace of the wonders; there the oft-repeated tale gains a resemblance of veracity which ends by deceiving not only credulous listeners, but him also who invented it. (*PP*: 88)"

Quite understandably, the passive sense of Persia accompanies her journey to Turkey. What confirms her passivity is that she has the feeling that the road to the sea seems endless: "the sea seemed an eternity of space not to be measured by our creeping, tired steps" (*PP*: 113). Bell's Orientalist discourse reflects back on her decision to leave Persia because she is thunderstruck by its degenerating, ugly and backward nature. She neglects the Orient due to a "salutary *derangement* of [her] European habits of mind and spirit" (*O*: 150). Her statement expressly shows the psychological aspects of her displacement, for she comes from an 'elsewhere' which she is unable to specify, and thus, the 'world' for her means only Europe.

3. Conclusion

Gertrude Bell in her portrayal of the Orient through her visit to Persia investigates a unique way to represent the Orient landscape. The Orient is typically depicted in her narrative of her journey to the East as exotic, strange and discoverable. Even so, the East is passively portrayed as the land of demise, destitute, plague and ugliness. Tehran is presented as an epidemic land;

an image which is presented by a Victorian woman tinged with a masculine voice. Feminising the city aims at highlighting its weakness but not its beauty. She surprises the reader in describing the people in the East as childish, lazy, idle, and morbid. They are pictured as lacking the enthusiasm to change reality because they are fatalists in their view. Traces of colonial influence are implicitly embodied in her narrative for she presented a weak and morbid Orient that could be subjected to invasion and colonial domination. She approves that women are active agents and indispensable part of the western colonial project. Her discourse is not remote from the Oriental masculine counterpart. She approaches Persia bearing in mind the whites' racial superior ideology. She uses her hegemonic power to make judgements on the Other. She implicitly supports Orientalist and colonial standards, thereby perceiving the unfamiliar and the exotic nature of the Persian landscape. These standards turned Persia into a fiendish realm that instigates an absurd sense of isolation and menace. This state compelled Miss Bell to leave this country due to her inability to establish a mellifluous relationship with Persia and the Persian Other.

Notes

¹ S. Edward, *Orientalism* (London, Penguin Books: 2003), 117. Subsequent references to this text will be cited by short title (**O**) and page number parenthetically.

² Gertrude Bell, *Persian Pictures*. London: Ernest Benn Limited, 1928. P. 34. All subsequent quotations are taken from this edition. I will refer to the text with '**PP**' and the page number.

Works Cited

- Arendt, Hannah (1973) *The origins of totalitarianism*. New York: Harcourt Brace and Company.
- Ashcroft, B. & Ahluwalia, P. (2009) *Edward Said*, 2nd edition. London: Routledge, Taylor and Francis Group.
- Ashcroft, B., Griffiths, G. & Tiffin, H. (1998) *Key Concepts in post-colonial studies*. London: Routledge.
- Bell, G. (1928) *Persian pictures*. London: Ernest Benn Limited.
- Bell, G. (1987) *The letters of Gertrude Bell*. Middx: Penguin Books, Harmondsworth.
- Bhabha, H. (1994) *The location of culture*. London: Routledge.
- Blunt, A. & Rose G. (eds.) (1994) *Writing women and space: colonial and postcolonial geographies*. New York: Guilford Press.

- Blunt, A. (1999) The flight from Lucknow: British women travelling and writing home, 1857- 8. In Duncan, J. & Gregory, D. (eds.) *Writers of passage: reading travel writing*: London: Routledge. 92-113.
- Césaire, A. (1993) *From discourse on colonialism*. In Williams, P. & Chrisman, L. (eds.) *Colonial discourse and post-colonial theory: a reader*. New York: Harvester Wheatsheaf, 172-180.
- Danish, I. (1992) *The English and the Arabs: the making of an image*. Delhi: Karakush Publishers and Media Ltd.
- Fanon, F. (2004) *The wretched of the earth*. Translated from French by R. Philcox. New York: Grove Press.
- Gertrude Bell Archive (2014), Newcastle University. Online: <http://www.gerty.ncl.ac.uk/> [Accessed 2/1/2018].
- Ghaderi, F. & Yahya, W. (2014) Exoticism in Gertrude Bell's *Persian pictures*. *Victorian literature and culture*. 42.1, 123-138. Available online: <http://journals.cambridge.org/action/displayAbstract?fromPage=online&aid=9177897&fileId=S1060150313000247> [Accessed 28/9/2017].
- Great War Forum, Gertrude Bell. (2015) Online: <http://1914-1918.invisionzone.com/forums/topic/224310-gertrude-bell/?page=2> [Accessed 12/1/2018].
- Grewal, I. (1996) *Home and harem: nation, gender, empire and the cultures of travel*. Durham: Duke University Press.
- Hogarth D. (1927) Gertrude Bell's journey to Hayil. *The Geographical Journal*. 70, 1-16.
- Howell, G. (ed.) (2006) *Gertrude Bell: a woman in Arabia: The writings of the queen of the desert*. London: Penguin Books.
- Lodge, D. (1992) *The art of fiction*. London: Viking.
- McClintock, A. (1984) Unspeakable secrets: the ideology of landscape in Conrad's 'heart of darkness'. *The Journal of the Midwest Modern Language Association*, 17(1), 38-53. Available online: http://www.jstor.org/stable/1315459?seq=1#page_scan_tab_contents [Accessed 23/9/2017].
- Mills, S. (1991) *Discourses of difference: an analysis of women's travel writing and colonialism*. London Routledge.
- O'Brien, R. (ed.) (2000) *The Arabian diaries, 1913-1914*. New York: Syracuse University Press.
- Pratt, M. (1997) *Imperial eyes: travel writing and transculturation*. London: Routledge.
- Said, E. (2003) *Orientalism*. London: Penguin Books.

- Skirpekk, S. (2008) The other's image: real and false in Arab-European relations. In Labib T. (ed.) *Imagining the Arab other: how Arabs and non-Arabs view each other*. London: I. B. Tauris, 261-268.
- Stott, R. (1996) The woman in black: unravelling race and gender in *the secret agent*. In Jordan, E. (ed.) *New casebooks: Joseph Conrad*. Basingstoke: Macmillan Press Ltd, 193-214.
- Williams, R. (2009) *Marxism and literature*. Oxford, Oxford University Press.
- Young, R. (2005) *Colonial desire: hybridity in theory, culture and race*. London: Routledge.

عيون استشرائية في رواية جيرترود بيل صور فارسية

*حسان مؤيد حامد الحياي

المستخلص :

يعد هذا البحث محاولة في دراسة كيفية تصوير الفرد الفارسي والطبيعة الفارسية من قبل الغرب على انهما الآخر وذلك من خلال دراسة كتاب الرحلة "صور فارسية" لمؤلفته "جيرترود بيل" (1894). يهدف البحث إلى دراسة توظيف بيل للصوت الانثوي الذي يؤكد على خطابها الاستشراقي الذكوري في التطرق الى البلاد الاجنبية. يتبنى البحث مفهوم ادوارد سعيد في الاستشراق ليعلم الضوء على الرؤى الغربية في تصوير الآخر وبلاده. يقوم البحث بسبر أغوار العلاقة الجدلية بين الأنا والآخر حيث تنسب الصفات اللاعقلانية والغير سوية الى الآخر والذي يشار إليه ب "هم". يستنتج البحث أن الرحالة من النساء الغربيات هن جزء لا يتجزأ من المشروع الاستعماري الغربي وأن خطاب الكاتبة "بيل" ليس ببعيد عن نظيره الاستشراقي الذكوري .

الكلمات المفتاحية: ادب الرحلات, الاستشراق, الانا والآخر, البلاد الاجنبية, الصوت الانثوي

* استاذ مساعد / قسم اللغة الانكليزية / كلية التربية للعلوم الانسانية / جامعة الموصل