

## Islam and Muslims in Byron's *The Corsair*

George Rishmawi  
*Bethlehem University*

Though the Eastern elements in *The Corsair* are not as immediate and prevalent as in *The Giaour*, they constitute an important part of the poem. They are mainly elaborated as interactions and conflicts among the poem's major characters, Conrad, Gulnare, and Seyd. In contrast to *The Giaour's* one-dimensional relationship with Islam represented in the Giaour's tragic love-affair with Leila, Conrad's involvement with Islam and Muslims is not restricted to one person or one dimension. It cannot be reduced to the fact that Conrad goes to war against the Muslim Seyd. This can be seen as an East-West conflict touching upon Conrad's hidden attitude toward Islam. He secretly desires to become a Bektash (a dervish-warrior)<sup>1</sup>. At the same time, he lives a hermit-like life that represents the complex and latent conflict between Conrad's Eastern ambitions and his Western upbringing. It is Conrad's divided self, which best characterizes his paradoxical relationship with Islam and Muslims.

It is worthwhile to begin by examining Conrad's relationship with Islam because it is more intricate and less represented in the text than his relationship with Muslims. The first hint which the text offers in this direction is found in the first canto, especially in the hermit-like lifestyle which Conrad, the chief-pirate, adheres to, and which can be seen as the opposite of the Corsair's mode of life. Besides his abstinence from alcohol (a typical characteristic of a Muslim ascetic), Conrad's food and quarters are the coarsest and hardest among his crew:

“Ne'er for his lips the purpling cup they fill,  
The goblet passes him untasted still -  
And for his fare - the rudest of his crew  
Would that, in turn, have pass'd untasted too,

Earth's coarsest bread, the garden's homeliest roots.  
 And scarce the summer luxury of fruits  
 His short repast in humbleness supply  
 With all a hermit's board would scarce deny."

CI, LL 67-74

The pirate-hermit life which Conrad seems to have maintained is an indication to the split in his personality. He is a pirate chief who leads his crew to war and plunder, and, at the same time, a hermit who secludes himself from their pleasures and lives the hardest life possible in his tower. Yet, the reason behind Conrad's hermitage is different from that behind the Sufi's, because while Conrad shuns the "grosser joys of sense", and shuts himself in his tower for the sole purpose of cultivating the power of his mind,

"His mind seems nourished by that abstinence."

CI, LL 74-76

the Sufi shuns the world only to be closer to his God through devotion and prayers. But the Sufis with whom Conrad wants to be identified are not the traditionally devout, world-shunning, God-seeking saints, but the Bektashis whose order (Tarikah) has reconciled earthly power and heavenly devotion. This reconciliation is centered on their Imam (Haj Bektash) who, being a Sufi and a soldier at the same time, gains his followers' devotion and worldly support. The best example of such an Imam, or Baba, is Ali Pasha<sup>2</sup>, the Albanian ruler whom Byron admired and respected despite the latter's cruelty and tyranny. In fact, Byron's contradictory attitude towards Ali's complex character shows his fascination by the idea that he himself could become a Bektash and a Pasha. Blackstone (1974) suggests: "There is a sense in which we can say that Ali modified Byron's image of himself. If this and that is permitted to a dervish 'baba' why not to me?"<sup>3</sup>

The text offers a second, more important hint to Conrad's ambivalent relationship with Islam. It occurs in the second canto, when Conrad appears in Seyd's court disguised as a dervish. At this stage, the hidden Bektash in Conrad finally has a chance to reveal himself. This time Conrad is not in his isolated tower; he is a warrior in dervish disguise, or more exactly, he is a dervish-warrior whose daring and sense of adventure have

brought him to the court of his archenemy, Seyd Pasha. The authenticity of Conrad's dervish disguise, which deceives Seyd and his company, is seen both in his costume and his behaviour: his green garb -- a sign of the descendant of the Prophet worn by the Sufis -- his lofty cap (taj of the Bektashi), his long robe, and in his bold rejection of Seyd's food (which he has already requested), on the basis of his order's rejection. Though it seems probable to believe that Conrad appears in Seyd's court in the disguise of a fugitive dervish to give his crew a chance to burn Seyd's ships, it also indicates the secret, unconscious influence on Conrad of the Bektashi's belief in the Sufi-soldier. This influence can be considered as a result of Conrad's indirect, yet honest, identification with the Eastern, "Muslim" component of his divided personality, or what some Byron critics<sup>4</sup> prefer to see as the Other, the totally strange, and the totally alien against which Conrad tests himself for the sake of self-enrichment and self-discovery. Conrad's identification with the Muslim East creates a problem for the reader of *The Corsair*: How can he interpret the contradiction between Conrad's antagonistic attitude toward Seyd, a Muslim Pasha, and an important part of the Eastern scene in *The Corsair*, and his tolerance toward Islam and the dervishes? One may solve this contradiction by suggesting that although the text exposes Conrad and Seyd in a state of war, it does not have any evidence of Conrad's hatred or hostility toward Islam itself.

The revelation of Conrad's disguise takes place after Seyd's realization that his ships are on fire, and that the dervish in his court is Conrad, his enemy. As Seyd orders his men to seize this devil, Conrad, in the manner of Afrits, changes from a dervish into a fully-armed warrior:

“Up rose the Dervise with the burst of light  
Nor less his change of form appall'd the sight:  
Up rose the Dervise - not in saintly garb  
But like a warrior bounding on his barb  
Dash'd his high cap, and tore his robe away,  
His close but glittering casque, and sable plume  
Shone his mail'd breast, and flush'd his sabre's ray,  
More glittering eye, and black brow's sabler gloom  
Glared on the Moslem's eye some Afrit sprite,  
Whose demon death-blow left no hope for fight.”

CII, LL 142-151

Conrad's dramatic metamorphosis from a dervish into a warrior proves his rather complex and ambiguous attitude toward the Bektashi: though he tears his dervish robe and dashes his high cap (taj), we feel that that part of him, the other half of his character which can only appear in disguise in the presence of doubting and hostile Muslims, keeps its allegiance to the Bektashi dervishes. Naturally, as Blackstone (1974:340) suggests, Byron's readers are more interested in Conrad the pirate-warrior than in Conrad the hermit-dervish. Blackstone believes that Conrad, the fictitious dervish, is in his personal life a truer dervish than the self-indulgent Seyd, who is modelled on the character of Ali Pasha. Furthermore, Blackstone (*ibid*:342) finds evidence in Conrad of Byron's split character in an entry in Byron's journal of March 1814. "He (Hobhouse) told me an odd report: that I am the actual Conrad, the veritable Corsair and part of my travels are supposed to have passed in privacy (piracy?) Um! people sometimes hit near the truth, but never the whole truth. H. don't know what I was about the year he left the Levant; nor does any one--nor--nor--nor--however, it's a lie-- "but I doubt the equivocation of the fiend that lies like the truth." If Hobhouse can only hit near the truth; one is bound to wonder what the whole truth may be. And even if Byron chooses to mystify the whole point: "nor does anyone--nor--nor--nor," the entry makes it quite clear that in the years Hobhouse left the Levant, Byron must have had "other" involvements besides the ones which Hobhouse thought should be kept private. Blackstone suggests that these involvements refer to the encounters which Byron had with the Bektashi dervishes in Constantinople and Athens, but did not want to write about even in his journal.

Conrad's divided self directs his relationships with Muslim men and women. In this instance, one can observe a distinction between Conrad's attitude toward Muslim women, represented by Gulnare, and Muslim men, headed by Seyd. While Conrad seems to be sympathetic to Gulnare's plight (her loveless marriage and its terrible consequences) his feelings for Seyd are somehow ambivalent. Although he is ready to crush Seyd and burn his city down, Conrad, when fallen prisoner in Seyd's hands, seems to justify and accept his archenemy's decision to slowly torture him at the stake as a punishment for his many sins. In contrast to the militant, avenging Seyd (an echo of Shelley's Othman in "The Revolt of Islam") who, when defeated flees for his life, leaving his women to be burnt alive, and when victorious, refuses to spare Conrad's life, sadistically delighted in the prospect of his slow torture, Conrad is compassionate toward the

helpless women, silently accepts his suffering, and vehemently rejects Gultare's suggestion to kill the sleeping Seyd. These positions are used by Byron to present Conrad as a noble outlaw who refrains from killing women and sleeping foes. Besides Byron's criticism of Seyd's thirst for revenge, he criticizes his abilities and strategies as a leader. We become aware of this criticism in the description of Seyd's court the night Conrad appears disguised as a fugitive dervish startling Seyd and his feasting company. Byron pokes fun at the "turban'd" Seyd and his bearded chiefs, who so exaggerate their confidence in their victory over the pirates that they forget to keep watch over their ships. Instead of planning and preparing for their attack on the pirates, Seyd and his men spend their time feasting and enjoying the pleasures of an Arabian night: alcohol (the forbidden draughts) a privilege kept for the reclining Seyd--while others drink berry juice, chibouques--long smoking pipes--and the dancing of Almas "dancing girls".

"High in his hall reclines the turban'd Seyd  
Around - the bearded chiefs he came to lead  
Removed the banquet, and the last pilaff -  
Forbidden draughts, L is said, he dared to quaff,  
Though to the rest the sober berry's juice  
The slaves bear round for rigid Moslem's use,  
The long chibouques dissolving cloud supply,  
While dance the Almas to wild minstrelsy."

CII, LL 29-36

Since Allah and the Koran have already granted the Muslims victory over their enemies before they actually fight, they enjoy themselves by feasting and humiliating their Greek slaves:

"To flesh their glowing valour on the Greek,  
How well such deed becomes the turban'd brave -  
To bare the sabre's edge before a slave!

CII, LL 17-19

It does not take the reader much time to discover Byron's ridicule of Seyd's blind reliance on God to bring him victory, and of the Muslim's false show of power over their slaves.

Conrad's compassion towards Gulnare is better understood if seen within a larger context which includes Conrad's attitude toward Medora, his lover, and toward women in general. Medora, is the weak part of Conrad's strong character; she is the physical embodiment of his tender feelings. But since Conrad believes that tenderness is unmanly, he escapes from Medora's love by indulging himself in his sea adventures. Yet even if Conrad is physically away from Medora, the effect of her love and tenderness is reflected on his relationship with Gulnare, the Muslim woman who falls in desperate love with him. Conrad's experience with Gulnare makes him more aware of his love for Medora, and shakes his conception of women as weak and fragile creatures who can only be accepted in his world as devoted and faithful lovers. Bearing in mind Conrad's one-sided and male-oriented attitude toward women, we can now turn to examine Conrad's compassionate relationship with Gulnare in its proper context. But to do that one has to study the development of their relationship, or confrontation, from beginning to end, and to notice the change in their characters as they leave Seyd's hall a free man and a free woman.

The introduction of Gulnare into the tale's plot shows an important contradiction in Conrad's character. A moment earlier Conrad had decided to burn Seyd's palace, and just as his men started to carry out his order, the noble Conrad suddenly remembers something that makes his delight sink--the women in the palace! It is rather difficult to believe that a shrewd pirate like Conrad, whose dervish disguise has deceived Seyd and his men, does not have prior knowledge of the existence of women in Seyd's harem. Conrad tries to justify his decision to spare the women with a variety of reasons. He fears Seyd's revenge on the pirate's wives, aptly remembered at this particular moment; secondly, men, not the helpless women, are the pirate's foes; and thirdly if a pirate dares to kill a helpless creature, he will be inflicted with heavenly punishment:

"Oh! burst the Haram - wrong not on your lives,  
 One female form - remember - we have wives.  
 On them such outrage Vengeance will repay,  
 Man is our foe, and such 'tis ours to slay,  
 But still we spared - must spare the weaker prey,  
 Oh! I forgot - but heaven will not forgive  
 If at my word the helpless cease to live.

Follow who will - I go - we yet have time  
Our souls to lighten of at least a crime."

CII, LL 202-210

While one may accept the notion that the pirate's foes are the Muslims on the other side of action, Conrad's analogy of Seyd's revenge on the pirate's wives, and his religious warning do not make sense. If a pirate spares the life of a woman, he will probably make her his slave; Gulnare herself became Conrad's page in *Lara*. Moreover, since a pirate lives on killing and plundering, it will make no difference to him if he avoids this particular basis for heavenly punishment. What seems to be more conceivable is the suggestion (already hinted at) that since Conrad keeps love in his hardened heart for Medora, he has sympathy for women in general, mainly because of their weakness and helplessness. Naturally, we would not expect the stern Conrad to reveal his inner feelings to his men. Endangering his life, Conrad steps into the fire in search of the trapped women, "the defenceless beauties and regarded charms" of Seyd's harem. It is no wonder that Conrad's heroic gesture will be rewarded by his rescue of Gulnare. "The Haram queen - but still the slave of Seyd." (C II, L 224). Gulnare, a beauty abandoned by her selfish master and saved by her master's enemy, is put in an acute position the consequences of which will determine the direction of her future.

At this point in the narrative a dramatic turn takes place which changes the course of the battle. "For in that pause compassion snatched from war" (C II L253) when Conrad and his men were saving the helpless women, Seyd, discovering how few men Conrad had, seemed to have regained his courage and raged against the unexpected pirates. It is significant to notice the deliberate distinction which Byron makes between Conrad, the fearless, hard-hearted, but still compassionate pirate, and Seyd, the cowardly, avenging, and selfish Pasha. The problem with such a distinction is that it accepts Conrad's attack on Seyd as a preventive measure, but condemns Seyd's maneuver to regain his lost victory as an immoral act of revenge. The saving of Gulnare changes Conrad's victory into defeat, and places him in the grip of his enemy. But Gulnare's heart has been touched by Conrad's generous act, by his courtesy and smooth accents, and she embarks on a critical re-evaluation of her life with her master-husband.

The immediate difference between Seyd and Conrad which comes to Gulnare's mind is the gentleness of Conrad in contrast to the coarse Seyd:

“‘T was strange - that robber thus with gore  
Seemed gentler than Seyd in his fondest mood.”

CII, LL 263-264

Yet it is not only Conrad's gentleness which touches Gulnare's heart, she is also impressed by his manly protection and his ability to soothe her fear;

“The Pacha woo'd as if he deem'd the slave  
Must seem delighted with the heart he gave;  
The Corsair vow'd protection, soothed offright,  
As if his homage were a woman's right.”

CII, LL 265-268

A new feeling has found a place in Gulnare's heart that though she knows it is improper to think about this “robber,” she so strongly hopes to see him again, if not for anything but to thank him for saving her life. When the time has come for Gulnare to see Conrad, she bravely makes her way to his cell in the dead of the night and through drowsy soldiers who could not object to Seyd's signet-ring which Gulnare obtained by using her feminine power over Seyd in his “weaker hour.” Meanwhile, Byron finds the time to describe Gulnare's oriental beauty, her dark eyes, white arms, fair cheeks, and braided hair:

“That form with eye so dark, and cheek so fair,  
And auburn waves of gemm'd and braided hair,  
With shape of fairly lightness - naked foot  
That shines like snow, and falls on earth as mute”

CII, LL 402-405

He even compares Gulnare's beauty to that of a seraph:

“Is it some seraph sent to give him grace?”

CII, L 396

except that Gulnare is “an earthly form with heavenly face”. Gulnare, this beautiful Eastern woman, has decided to work out a plan to save Conrad from impalement as a sign of her gratitude. She has “manned” her breast,



and left behind her the traditional passiveness of the Eastern woman. The Pasha does not rule Gulnare as much as he thinks; her powers and capabilities will prove to be more powerful than those of Seyd and Conrad together. In fact, it is Gulnare who will decide the future of both her lover and her master.

Ironically, Gulnare's brave decision to save Conrad's life is strongly rejected by Conrad who simply prefers death to being saved by a woman. The only thing which seems to bother the noble Conrad is poor Medora's reaction to his death. Conrad's mentioning of Medora at this particular moment is expected to discourage Gulnare, who must have been hurt by the fact that Conrad is in love with another woman. Yet the opposite happens. Conrad's love and faithfulness to Medora open Gulnare's eyes to love; the missing thing in her marriage, and provoke her to see herself as she really is: a man's slave. Gulnare's painful realization that she is a slave motivates her to associate love with freedom, and gives her a good reason not to be jealous. She eloquently expresses her awareness of this new meaning of love, when instigated by Conrad, who brings her simmering into a boil when he flatly states his conviction that she must be in love with Seyd:

“Thou lov'st another then?- but what to me  
Is this - 'L is nothing - nothing e'er can be  
But yet - thou lov'st - and - Oh! I envy those  
Whose hearts on hearts as faithful can repose  
Who never feel the void - the wandering thought  
That sighs o'er visions such as mine hath wrought,  
Lady, methought they love was his for whom  
This arm redeem'd thee from a fiery tomb.”

“My love stern Seyd's! Oh - no - no not my love -  
Yet much this heart, that strives no more, once strove  
To meet his passion - but it would not be.  
I felt - I feel - love dwells with - with the free.  
I am a slave, a favour'd slave at best,  
To share his splendour, and seem very blest.”

CII, LL 491-504

It is important to notice the repudiation in Gulnare's feelings. Not only does she have to contend with Conrad's puzzling indifference to her zeal to save him, she also has to search her own soul to find courage to stand up for her decision. At this stage, Gulnare's priority seems to be to find a way to secure Conrad's safety, and to make Seyd leave her alone. Gulnare's self-discovery seems to have helped her come to terms with her past unhappiness with Seyd, and gave her hope that she still could find a meaning to her new life: her freedom. Thus, Gulnare's insistence on saving Conrad, is, in fact, her only way to find her own freedom.

Gulnare's agitation is scrutinized by Byron who assumes the role of narrator and detached observer. Besides portraying her as a woman in desperate love with an outlaw who is reluctant to appreciate her true feelings, Byron casts doubt on her motive to save Conrad. In fact, he deliberately presents her as a weak, emotional woman who, to win Conrad's sympathy:

“press'd his fetter'd fingers to her heart  
And bow'd her head, and turn'd her to depart.  
And noiseless as a lovely dream is gone  
And was she here? and is he now alone?  
What gem hath dropp'd and sparkles o'er his chain?  
The tear most sacred, shed for other's pain . . .”

But even Gulnare's tears are not to be trusted, because, like any other woman, she uses them to win her fight against Conrad whose faithfulness to Medora is not yet shaken. In a sense, one can say that Byron finds it difficult to accept Gulnare's new image as a woman emancipated from her fear of her husband-master, and set on achieving a goal of her own making (Hull, 1978). For Byron, as we have already seen in Medora's case, a woman should not assume the role of the leader, and must always depend on man without whom she can not exist.

Determined to find a way to save Conrad from death, Gulnare first uses soft diplomacy in order to win Seyd's approval to free Conrad in return for a large ransom. She presents her argument in a rational and convincing manner: first Seyd will accept Conrad's gold, and then he would follow him and destroy his dispersed and weakened pirates:

“While baffled, weaken’d by his fatal fray -  
Watch’d - follow’d - he were then an easier prey;  
But once cutt off - the remnant of his band  
Embark their wealth, and seek a safer strand.”

CII, LL 149-152

But Seyd vehemently rejects Gulnare’s plea and accuses her of collaborating with his enemy against his life. While Gulnare has proved that she can think and feel at the same time, Seyd’s mind has been obliterated by his thirst for revenge, or by his “glands,” as Gleckner (1967) prefers to call it, which are filled with hate. Furthermore, Seyd’s suspicion of Gulnare’s fidelity has aroused her hidden anger against him. Probably, the idea of killing Seyd had never crossed Gulnare’s mind until she realized that she was no more than a toy in her master’s hands. Gulnare’s awareness of her status in Seyd’s world has made her a new woman, and Byron chooses to attribute this change in Gulnare’s behaviour to “the strife of thought, the source of woman’s woes.” Interestingly, it is the world of strife which made Conrad abandon Medora and connected his fate with Gulnare’s. In this sense, we begin to see Conrad and Gulnare as equals, but this equality does not last long because, as Gloria T. Hull (1978) suggest: Byron cannot afford to have two heroes together.

The second time Gulnare visits Conrad in his cell, she looks changed, as if the turmoil in her heart is expressed in her face:

“More pale her cheek, more tremulous her frame  
On him she cast her dark and harried eye  
Which spoke before her accents - “Thou must die!  
Yes, thou must die - there is but one resource  
The last - the worst - if torture were not worse.”

But even with Gulnare’s determination to kill Seyd, Conrad still responds to her efforts coldly, and keeps repeating his previous acceptance of his death as a punishment for his sins. He seems to question Gulnare’s honest desire to free him:

“Why shouldst thou seek an outlaw’s life to spare  
And change the sentence I deserve to bear?”

CIII, LL 284-285

This is the beginning of what looks like a cultural conflict between an Eastern (Muslim) woman set on killing her husband and a Western outlaw, appalled at the idea of killing a sleeping man. Though Gulnare's passions fail to get Conrad involved in the killing, her decision to go on with it remains unshaken. Carried by her conviction that Seyd has to be murdered, and convinced that this will bring her freedom, Gulnare freed from Conrad's reservations, starts to justify her killing of Seyd as an act not just for her own satisfaction, but also for the sake of fellow slaves who, like Gulnare, have been persecuted by the tyrant. She dramatically expresses her rage.

"I see thee shudder, but my soul is changed,  
Wrong'd, spurn'd, reviled it shall be avenged  
Accused of what till now my heart disdain'd -  
Too faithful, though to bitter bondage, chained.

CIII, LL 320-323

Gulnare seems to share Conrad's oppression: both are wronged and spurned, Conrad by a cruel world, and Gulnare by a cruel husband. Yet while Conrad in retaliation wages war against mankind, without any definite cause except hatred and revenge, Gulnare fights not only for her own freedom, but for the freedom of the persecuted Muslim women of her time. She rebels against her pre-determined fate because she knows that when the tyrant is bored with her:

"There yawns the sack, and yonder rolls the sea."

CIII, L 341

In this instance, she is a much more developed Eastern woman than Leila who has done nothing to change her fate. Yet, it is significant to notice that the Western critics (e.g. Marshall, 1962; Hull, 1978) of "*The Corsair*" have somehow ignored to comment on the Islamic nature of Gulnare's crisis which originally springs from the basic dichotomy in her being the Queen of the harem, and, at the same time, Seyd's slave. Consequently they prefer to see her either as an allegorical representation of love and death (Marshall, 1962), or to put her in the same category with Medora, who, though an Easterner in origin and beauty, is not a Muslim and does not bear the persecution of the harem.

Gulnare goes through an existential crisis and arrives at the conclusion that to prove the meaning of her new life, she has to avenge herself, her youth, and her fellow slaves. She has found her moment of truth: she tells Conrad:

“Oh! couldst thou prove my truth, thou wouldst  
not start  
Nor fear the fire that lights an Eastern heart.”

CIII, LL 352-353

But Conrad cannot understand how a woman can kill; for him a woman can only be a lover, and blood can only be shed by men in combat. This explains his horror, which seems to be out of place, when he sees the blood spot in Gulnare's brow, which, for him, has wiped away Gulnare's beauty, and replaced it with a crime. But the crime is done, and Conrad has to accept, though condescendingly, the reversal of roles, which it has produced. Conrad is no longer a leader of men, he is now a woman-follower. This is the moment in which G.T. Hull (1978) believes that Conrad and Gulnare are “unsexed.” Furthermore, Gulnare proves to Conrad that it is not only he who enjoys the magic of the mind, and induces him to accept her as a leader and to obey her. But once they are in the boat of freedom, Conrad seems to be still tormented by the fact that Gulnare is a murderer, and she has to go through a humiliating process to gain his forgiveness. One has to question the validity of Gulnare's begging Conrad to forgive her: has she killed her master, only to become a voluntary slave to her lover? Byron may have felt that Gulnare has gone too far in her masculinity (Conrad's pirates acknowledge her as their queen) that she has to go back to being a passive, loving woman, another Medora. Is this all Byron has in store for a Eastern woman in love with a Western outlaw? Now, he has another consolation: touched by Gulnare's meekness and misery Conrad “embraces” her. At the physical level, this embrace represents a sort of satisfaction for both Conrad and Gulnare's desires for each other. At the allegorical level, it can be seen as a reconciliation between Conrad's doubting mind and Gulnare's loving heart, a development in Conrad's character which Medora does not live to enjoy. Ironically, the embrace brings Gulnare back to the ranks of helpless women, and Conrad to the practice of leadership. But it also adds an other virtue to Conrad's black record, and proves to Gulnare that she is still a woman who is loved and needed. Even if Gulnare has not won Conrad's

heart, she is quite happy because she has won her freedom (at least from Seyd and his Harem).

In general, Gulnare-Conrad episode represents a cultural conflict between the condescending Western Conrad, who though saved by an Eastern woman, has nothing to give her except a passing and probably a cold embrace. The problem is that Gulnare, the rebel against her Muslim enslaving society, has found that saving Conrad is the only way to achieve her freedom. Gulnare's cultural awareness, motivated by her disillusionment in her tradition, has incited her to kill Seyd, who stands in its center, and to join Conrad, whose attitudes to it are mostly ambiguous, if not totally indifferent.

### Notes

1. The best modern study of the Bektashi is J.K. Birge's *The Bektashi Order of Dervishes* (London: Luzac, 1937). Byron probably read about it in Rycant's *The Present State of the Ottoman Empire* (London, 1668).
2. Ali Pasha's Bektashi identity is established in Birge's *The Bektashi Order of Dervishes*, pp.72-73.
3. Bernard Blackstone, "Byron and Islam: The Triple Eros," *Journal of European Studies IV* (Dec. 1974), pp. 325-63.
4. Frederick Garber, "Beckford, Delacroix and Byronic Orientalism," *Comparative Literature Studies* (Spring, 1981), pp. 321-332.

### References

- Birge, J.K. (1937) *The Bektashi Order of Dervishes*. London: Luzac.
- Blackston, Bernard. (1974) "Byron and Islam: The Triple Eros." *Journal of European Studies*. Vol. IV, 325-363.
- Garber, Frederick.(1981) "Beckford, Delacroix and Byronic Orientalism." *Comparative Literature Studies*, Spring, 21 22.
- Gleckner, Robert f. (1967) *Byron and the Ruins of Paradise*. Baltimore: The Johns Hopkins Press.
- Hull, Gloria. T. (1978) The Byronic Heroine and Byron's "*The Corsair*," *Ariel*, 9, 71-83.
- Marshall, William H. (1962) *The Structure of Byron's Major Poems*. Philadelphia University of Pennsylvania Press.
- Said, Edward. (1978) *Orientalism*. New York: Vantage Books.