Oriental Elements in George Eliot's

*Daniel Deronda*

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Abstract

To many of George Eliot's contemporaries, *Daniel Deronda* was a complete departure from her previous work. Many studies have dealt with the novel's ideological bent, its departure from realism to a kind of romance and its quite surprising attempt to weld together a plot concerning an aristocratic English woman named Gwendolen Harleth with another about a group of Jewish characters one of whom, Daniel Deronda, discovers his vocation to lead his people back to Palestine to found a Jewish nation.

What has been overlooked in critical studies of the novel is the use George Eliot makes of a tale from the *One Thousand and One Nights*, the story of Prince Qamar al-Zaman and Queen Budoor, which makes up a long sequence from Night 199 to Night 286 in the narrative of Sheherzade. Eliot's debt to the *One Thousand and One Nights* was never acknowledged and seems to have gone unremarked.

It is the purpose of this paper to articulate this intertextuality and to assess its significance: it appears to be a device which intends almost subliminally to rehabilitate the Jewish characters whom Eliot saw as lacking a culture and a history. This device is particularly curious coming as it does from an author who had at one time a decidedly anti-Jewish attitude and who had in particular objected to the claim for Jewish superiority in the novels of Benjamin Disraeli, especially in her by now famous letter to John Sibree of 1848.

Though it might be supposed that Eliot's appropriation of a traditional Arabic story indicates that some privileged position is thereby accorded to Arab culture or Arab people, exotic marvels of the Arabs of the *Nights* and of Islamic Spain will provide by association a recognizable identity for the novel's Jewish characters, Eliot has no

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the reverse turns out to be the case. While the colorful costumes and scruples about consigning the present-day residents of Palestine to oblivion. The paper concludes that both in Daniel Deronda and in the later collection of essays entitled Impressions of Theophrastus Such, George Eliot saw the Arab inhabitants of contemporary Palestine as expendable, even though their colorful history had served to provide a frame for a picture in which they themselves will ultimately have no place.

One major problem for the reader trying to approach Daniel Deronda as a "purely" fictional work (i.e. as a work of fiction that can be read, appreciated and evaluated without recourse to the author’s biography or her age) lies in the extent to which the novel is permeated by ideology. Ideology is apparent in the lines of the epigraphs of the novel’s chapters, in the echoes and allusions in the names and speeches of the major characters and, last but not least, in the choice of epithets, narrative technique (as choice of the epic/romance beginning in medias res would testify), and narrative tone of the narrator.

George Eliot’s novel is indeed a story of love and adventure, but it is hardly only that. Some of its early readers thought there was a fine novel in the “English” part alone—like Leavis who originally believed the Jewish part should be completely eliminated, leaving a novel called Gwendolen Harleth. Combined with the English part, in the event, the Jewish/Zionist part makes this novel a literary work of epic proportions with the aspirations of a people as its subject matter and the culmination of its protagonist’s struggles in victory, self-realization and nationhood as its inevitable ending.

The text of Daniel Deronda, then, must be interrogated in light of the system of beliefs to which its author contributed and subscribed. In short, the researcher working on Daniel Deronda has to acknowledge the paramount significance of nineteenth century European thought within which the intellectual history of its author evolved for any satisfactory understanding of the novel’s historical and literary value. As this paper will demonstrate, just as Oriental preoccupations pervade nineteenth century European thought, so oriental elements pervade the narrative’s very fiber. Once the deeply interwoven oriental motif is perceived, it strikes the reader and researcher alike as pivotal both for the novel’s theme and for its author’s goal in writing it.

In George Eliot’s personal life, as in her society, the Oriental Question was also vital. Her relationship with George Henry Lewes (Pinion 1985, 218),(1) seems to have intensified that expansive quality which Edward Said has called, in The
Question of Palestine, her “general interest in idealism and spiritual yearning” (p. 60) That the general intellectual milieu of nineteenth century England and her personal life circumstances should coincide and lead George Eliot to write a Zionist novel in the guise of an oriental romance is intricately curious, but hardly inexplicable. A disciple of Feuerbach and Strauss and thus a believer in the superiority of certain races, Eliot was also an upwardly mobile Englishwoman and a staunch believer in “class” and class distinctions, a conservative characteristic which she retained throughout her life despite liberal influences. In addition, as she matured, she was increasingly concerned with correct social decorum, in spite of her early break with her father over doctrinal issues. Originally quite vehemently anti-Jewish, as we shall see, Mary Ann Evans was to undergo a change in attitude starting with her relationship with George Henry Lewes, their travel to Germany, and her consequent acquaintance with Jewish scholars and thinkers such as Emmanuel Deutsch, Heinrich Heine, and Gotthold Ephraim Lessing.

The product of these somewhat conflicting loyalties was an intricate narrative designed to solve the problems of race and class by creating an oriental individual who, though raised an English gentleman, inherits the mission of leading the Jewish people to Palestine. Daniel Deronda becomes convinced that his vocation is to create a Jewish nation ultimately capable of transmitting the light of high Western civilization to the uncivilized East. Eliot’s protagonist is a kind of secular Christ figure, an androgynous, highly cultured Jew designed to bridge the gap between male and female, east and west, Christian and Jew. While contemporary readers of Daniel Deronda reported feeling as though they were reading a completely different type of novel from a completely unknown author, the pattern around which its plot revolves is not as startlingly innovative as it may at first appear. The oriental tale was already a highly developed fictional genre to which Daniel Deronda is offered as a contribution. Though many critics have remarked on the change from Eliot’s more usual realistic mode in the direction of romance, what seems to have been overlooked is the author’s use of a tale from The Arabian Nights as a thematic device within the novel. It is the primary aim of the present paper to explicate this thematic device and to explore its function in the service of the author’s ideological purpose.

Daniel Deronda can be seen as a utopian fiction in which George Eliot managed to reconcile conflicting ideologies of race and class on the one hand and her wider human sympathies—reflected in her phrase “the illumination of great facts which widen feeling”—on the other. The novel’s utopian solution is to provide a
manifesto for the Zionist enterprise as Moses Hess outlined it in his *Rome and Jerusalem* as early as 1862. This point is well-phrased by Edward Said in *The Question of Palestine*, where he observes that for George Eliot

Zionism was one in a series of worldly projects for the nineteenth-century mind still committed to hopes for a secular religious community. In her earlier books, Eliot had studied a variety of enthusiasms, all of them replacements for organized religion, all of them attractive to persons who would have been Saint Teresa had they lived during a period of coherent faith. (Said 60-61)

Both her racism and her benevolence could be satisfied by fictionally providing a benevolent solution for the Jewish people while still separating them from Europe. That Eliot wished both to avoid miscegenation and ultimately to get the Jews out of Europe becomes clear in the argument of the novel, and finds more explicit expression in *Impressions of Theophrastus Such* (published in 1879) in which the author warns against “a premature fusion with immigrants of alien blood.” (p.158)

In *Daniel Deronda*, to make the Zionist project convincing, George Eliot presents it against a backdrop of general rootlessness from which even the English aristocrats in the novel suffer, as Edward Said points out in *The Question of Palestine*. Said also observes that for Eliot, Benjamin Disraeli, and other Victorian writers, the East was a convenient place for disposing of surplus populations. (66) Paradoxically the rootlessness of the Jewish characters in the novel is coupled with a strong sense of cultural identity and “rootedness” in terms of past and future history. Perhaps there is a thematic resonance between the homelessness of the Jews and their search for a homeland and the forced relocation of English families like Gwendolen’s. The Harleth’s are turned out of the pleasant manor-house of Offendene because of the family’s financial ruin. Completing the dynastic pattern provided by the Arabian Nights tale which we will explore in this paper, the problem of homelessness for the English family is solved at the same moment as that of the Jewish family: at the same time as Daniel and Mirah depart for Palestine and the Jewish national home at the end of the novel, so Gwendolen, her mother and her sisters, are restored to their home at Offendene.

The Oriental elements in the novel combine to suggest, for the principal Jewish characters, a rootedness in a past Oriental Arabic/Spanish culture, and this is the strategy by which Eliot makes these Jewish characters socially acceptable in terms
of the novel's fastidious social standards. Daniel Deronda, his grandfather Daniel Charisi, Mirah, her brother Mordecai-Ezra, and Kalonymos, all suffer from spiritual and psychological alienation, from physical restlessness and emotional uncertainty. Eliot makes these Jewish characters appealing by presenting them within a context of rich cultural background with echoes of the exotic East of the One Thousand and One Nights and associations of Muslim Spain. This paradox of rootlessness in present space and time on the one hand and rootedness in past and future on the other, serves both to raise and settle the issue of the European Wandering Jew's choice between assimilation and separateness in his relation to European society.

We will explore the Oriental elements in Daniel Deronda, especially its intertextual embodiment of a tale from the One Thousand and One Nights, as important and pervasive themes in the novel. We will then trace the use of associations of Jewish characters with Arab Spain in earlier examples of the genre of the Oriental tale (especially those of Benjamin Disraeli) to which Eliot offers the novel as a contribution as to an ongoing discourse, and further see how these associations were reinforced by the author's reading of Jewish historical and mystical writers. Finally it will be possible to draw some conclusions about the ramifications of these Oriental elements for the ideological impact of Eliot's last novel.

It is puzzling at first glance that, in Daniel Deronda, George Eliot should identify her central Jewish characters with romantic figures from the One Thousand and One Nights, an obviously Arab literary work. However, a clue to this strategy is provided in a letter to John Sibree, Jr., dated February 11, 1848, (several years before her meeting with George Lewes) expressing negative criticism of Disraeli's Tancred and rejecting what she regards as the author's inflated claims for the reliance of Europeans on the Hebrews for their culture, religion, and even their military leadership. In opposition to Disraeli's ideas, Eliot, [then Mary Ann Evans] asserts two points: first, that inferior races are destined either to extermination or to fusion and, secondly, that "everything specifically Jewish" is of low grade:

I bow to the supremacy of Hebrew poetry, but much of their early mythology and almost all their history is utterly revolting. Their stock has produced a Moses and a Jesus, but Moses was impregnated with Egyptian philosophy and Jesus is venerated and adored by us only for that wherein he transcended or resisted Judaism. . . . The very exaltation of their idea of a national deity into a spiritual monotheism seems to have been borrowed
from other oriental tribes. Everything specifically Jewish is of a low grade.
(Haight: Letters, 45) (Emphasis added)

The tone of this letter unequivocally reflects the author’s disdain for the Jews, and indicates that she had some revisionism to accomplish when, some twenty-five years later, she undertook to write a pro-Zionist novel which would seem to radiate a benevolence toward Jewish people in the form of an apparent philanthropic concern for their welfare. However, the strategic line seems not to have involved an unqualified alteration of her basic distaste for “everything specifically Jewish”. Instead, she manages to rehabilitate at least some of her Jewish characters by associating them with a more generically cosmopolitan gestalt of oriental culture. For this project of rehabilitation, she idealized the major Jewish characters in Daniel Deronda by identifying the Jews with other oriental cultures and peoples, including the references to Andalusian Spain. “Our Arabic writers of the golden time” (724) are rapturously mentioned by Kalonymos, the oracular Jewish figure who has recognized Daniel as Jewish and who has preserved for him the mysterious chest of documents handed down to Daniel by his Jewish grandfather.

It is worth mentioning that the phrase of Kalonymos is ambiguous: “our Arabic writers” could refer either to Arabs or Jews writing in the Arabic language in Medieval Spain. In either case, this phrase associates the Jews with the Arabs during the period of high culture in Spain. According to Americo Castro in his discussion of the relationships among Arabs, Jews, and Christians in Medieval Spain in The Spaniards, “. . . the language of Jewish culture in the Peninsula was Arabic at least until the thirteenth century.” (Castro 256) It can be assumed, given George Eliot’s desire to glamorize her Jewish characters by associating them with other oriental peoples that this ambiguity was not accidental. Even the Arabic calligraphy on the mysterious chest and the Arabic documents it contains are used to create a context for the superiority and exoticism of the Jews. As William Baker demonstrates in George Eliot and Judaism, many historians of Jewry were concerned with defeating the idea of cultural degeneracy and therefore “much of the historical work read by George Eliot centres on the richest cultural period of Jewish history, the Medieval Spanish Arabic Renaissance.” (Baker 143-44)

Eliot’s desire to idealize the Jews and to argue for the creation of a Jewish homeland apparently conflicted with her deeply rooted racism, classism, and general repulsion towards the Jews whose claim to superiority in Tancred she particularly detested: “My gentle nature kicks most resolutely against any assumption of
superiority in the Jews,” she remarked in the same letter quoted above. (Haight: Letters 45) She seems to resolve this conflict by attributing to her Jewish characters qualities of aristocracy, even royalty, by having Mab Meyrick begin the playful practice of calling Mirah ‘Queen Budoor’...and Daniel ‘Prince Camaralzman,’ a nomination which becomes habitual and in which the whole Meyrick family joins. In addition, Daniel Deronda himself is brought up and acculturated as an aristocratic British/Gentile gentleman, his Jewish mother becomes ‘The Princess,’ while Kalonymos, Mirah, and her brother Mordechai-Ezra are associated with Muslim Spain as if to assert that what is Jewish in these acceptable visionary Jews is not “specifically” Jewish.

How significant this allusion to the One Thousand and One Nights is for the whole novel needs to be explored and articulated: the playful designation by Mab Meyrick who calls Mirah ‘Queen Budoor’ and Daniel ‘Prince Camaralzman’ provides strong associations of romance which become embedded like patches of a foreign mode within the seemingly realistic texture of the narrative as a whole: royal titles, elements of androgyne, blurring of gender roles, important physical and psychological facets of the characters, and dynastic models for the resolution of the plot—all may well have their source in the One Thousand and One Nights.

Once we begin to explore the actual One Thousand and One Nights text, from which George Eliot quotes directly at times, we begin to understand why the author dwells on the physical beauty and exoticism of Daniel and Mirah. Eliot has said (in the same letter to John Sibree quoted above) that Orientals are superior to Europeans in one respect: “On one point I heartily agree with D'Israeli as to the superiority of the Oriental races—their clothes are beautiful and ours are execrable.” (Haight: Letters, 45)

By thus damning with faint praise, George Eliot demonstrates that, for her, the Arabs, like any other of the “inferior” races, not excluding the Turks to whom Mordecai makes pejorative reference (535), are not an object of interest in themselves; rather, they are brought into her Zionist project as a context for two conflicting notions. The first notion is to establish the universal significance of Jewish culture by associating it with world culture and history: hence the references to Muslim Spain and “our Arabic writers of the golden time.” (724) The second notion is to attribute Jewish achievement to a golden age in association with some other oriental peoples and thus portray such achievements as not “specifically” Jewish. It is to such ends that the Arabs as Orientals, among other “inferior” races,
are made to feature in *Daniel Deronda*: the author ignores the present-day inhabitants of Palestine who will be displaced and perhaps destroyed by the creation of the Jewish "homeland," but she employs the Medieval Arabs of exotic romance, with their colorful clothes and fantastic adventures, as stage dressing to enhance the otherwise "low" grade contemporary Jews. The contemporary Arabs she has Mordecai refer to as "debauched and paupered conquerors" (535), words which, as Said observes in *The Question of Palestine*, (64) find their precise echo a few years later in the *Diaries* of Theodor Herzl. (Said 13)

Here, her seeming sympathies with the Jew as "Other" notwithstanding, George Eliot falls back into earlier prejudice. In a typically racist ploy, she relocates the now rehabilitated Jews to a status superior to that of contemporary Arabs. She thereby restricts the signification of the "Other" to the Jews, excluding the Palestinian Arabs, by ignoring them as factors to be reckoned with in any colonizing project for the land. Thus she appears to revert to the same racist attitude so vehemently expressed in the aforementioned letter to Sibree of twenty-five years earlier. In the utopian vision of *Daniel Deronda*, it is only the Jews who are to be admitted into the commonwealth of Gentile nations as respectable partners, separate but in communion. From this happy isolated enclave, the Jewish nation will contribute to a world of harmony, cultural enlightenment, and perfection. Edward Said sees in this vision the sinister brotherhood of all imperialists:

On one important issue there was complete agreement between the Gentile and Jewish versions of Zionism: their views of the Holy Land as essentially empty of inhabitants, not because there were no inhabitants—there were, and they were frequently described in numerous travel accounts, in novels like Benjamin D’Israeli’s *Tancred*, even in the various nineteenth-century Baedeker—-but because their status as sovereign and human inhabitants was systematically denied. While it may be possible to differentiate between Jewish and Gentile Zionists on this point (they ignored the Arab inhabitants for different reasons), the Palestinian Arab was ignored nonetheless. (*The Question of Palestine*, 66)

Having established the motivation for George Eliot’s strategy for the inclusion of “other Oriental tribes” in the narrative, then, it is now possible to explore the numerous Oriental references and allusions. These range from adopting the name of the Persian mystic poet, Hafiz, for a Persian cat at the Meyricks’ home, to references to the various books of the Old Testament, especially the Babylonian
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Talmud. They include also many references to the Crusades and to Muslim Spain as the era of what Mordecai calls “our Arabic writers of the golden time” (724), a reference to the Muslim paradise, and at least one reference to the Arab proper as the Ishmaelite (175), i.e., the outcast rebel. But perhaps the most significant of the Oriental elements employed in *Daniel Deronda* is, as we have suggested, the adaptation of motifs from the *One Thousand and One Nights*, motifs occurring in the lengthy story of Qamar al Zaman and Queen Budoor which covers Nights 199 to 286 (87-181) in the Arabic original.

This story is not alluded to in *Daniel Deronda* merely as one additional Oriental reference among others. Rather it is interwoven into the text to form a subtle subtext which illuminates and puts into perspective the complex web of other Oriental references. Therefore we will treat the story in detail and then consider the use to which it is put in *Daniel Deronda*. The first allusion to the story of Qamar al Zaman in the novel occurs at the very end of Chapter 16 where Deronda is introduced to Hans Meyrick’s mother and three sisters for the first time:

They so thoroughly accepted Deronda as an ideal, that when he was gone  
the youngest set to work, under the criticism of the two elder girls, to paint  
him as Prince Camaralzaman. (184)

The second major reference to this story from the *One Thousand and One Nights* occurs at the beginning of Chapter 20, when, having found a pair of slippers small enough to fit Mirah’s tiny feet, Mab Meyrick declares to her mother that Mirah is like the Queen Budoor, then goes on to describe Mirah’s feet in words that correspond directly to their counterparts in the Arabic original of the *One Thousand and One Nights* (p.95 in the Arabic original): “two delicate feet, the work of the protecting and all-encompassing Creator, support her; and I wonder how they can sustain what is above them.” (209)

Thereafter in the novel, Mab regularly refers to Deronda as Camaralzaman and to Mirah as Queen Budoor. It is interesting that this identification of Deronda and Mirah with Qamar al Zaman and Queen Budoor, the two lovers in the story from the *One Thousand and One Nights*, is put in the mouth of Mab Meyrick, the dreamer among the Meyrick girls. Mab’s name is itself another allusion, this time to Shelley’s *Queen Mab*, in which the Fairy Queen Mab descends to earth, kidnaps a sleeping human girl, then takes her on a whirlwind tour of the universe, showing her past, present and future. Shelley’s past and present are shown as miserable, full of
suffering and injustice, while the future is presented as a Utopia. *Daniel Deronda* also presents a past full of injustice and homelessness, and, like *Queen Mab*, projects the future as idyllic. The utopian quality of this Zionist fantasy is shrewdly commented on by Terry Eagleton. (*Criticism and Ideology*, 113)

However, if the identification of Daniel and Mirah with the *Nights’* lovers were restricted to Mab Meyrick alone, it would have meant little beyond a backdrop which might enhance the dreamy, romantic qualities of Mirah herself. This identification, however, is reinforced in many other ways, sometimes indirectly. Significantly enough, the Oriental elements in Deronda’s nature and character are alluded to soon after he saves Mirah from drowning and long before we suspect his Jewishness:

> To say that Deronda was romantic would be to misrepresent him; but under his calm and somewhat self-repressed exterior there was a *fervour* which made him easily find poetry and romance among the events of everyday life. (205) (Emphasis added)

Deronda here is portrayed as having the fervour of romantic inclination but made to stop short of being a romantic dreamer. And that is neither haphazard nor purposeless: his energy as a thinker and practical-minded pioneer of the great mission of re-establishing a homeland for his people will be needed, and together with his Oriental romantic “fervour,” will enable him to bridge the gap between the sophisticated Western culture and the rather romantic Philistine culture of the East. This image of Deronda has been prepared for by the narrator, though very cryptically and with apparent ambiguity, as when she comments on Deronda’s assertion to Sir Hugo that he, Deronda, will “decidedly not” run after the pretty gambler, Gwendolen:

> This answer was perfectly truthful; nevertheless it had passed through Deronda’s mind that under other circumstances he should have given way to the interest this girl had raised in him, and tried to know more of her. **But his history had given him a stronger bias in another direction. He felt himself in no sense free.** (163) (Emphasis added) 

While his “history”, “stronger bias” and “other direction” could be taken at the surface level to refer to matters in his personal life proper (as for example, his knowing nothing about his own mother), they cannot but have a wider significance,
since they leave him "in no sense free." Indeed, they can have that weight only if they anticipate and foreshadow commitments and obligations on a national if not a global scale. In a word, this hint at Deronda's having a history, bias, and direction that leave him "in no sense free" helps to create a sense of mystery around Deronda and prepares us for what is to come in the course of his life, when he will receive the standard of his forefathers and devote himself to the mission of re-establishing the Jewish state in the "Promised Land."

As for Mirah, the physical resemblances which link her to Queen Budoor in Mab's mind, i.e. the smallness and delicateness of her figure, especially her little feet, and her Oriental looks are emphasized by the narrator earlier, when the latter comments on Mirah's words to Deronda, "I am English-born. But I am a Jewess" saying, "... any one who had seen delicate-faced Spanish girls might simply have guessed her to be Spanish." (193) The Oriental associations of Mirah are further reinforced by the narrator through associating her symbolically with the Persian cat with the Arabic name Hafiz in order to describe her demeanor during her first encounter with the Meyricks:

Mirah resisted no longer, but seated herself with perfect grace, crossing her little feet, laying her hands one other the other on her lap, and looking at her friends with placid reverence; whereupon Hafiz, who had been watching the scene restlessly, came forward with tail erect and rubbed himself against her ankles. (201) (Emphasis added)

Not only does the narrator anticipate Deronda's Jewishness and emphasize Mirah's Oriental bearing and origin, but she also weaves such a web of links between them that the alert reader is likely to discern early enough (indeed while the two are still mere acquaintances and Deronda's Jewish identity is still far from being suspected) that their fates will be joined and that they somehow belong to the same stock. On the one hand the narrator is prompt in making Deronda identify with Mirah in terms of human sympathy and their parallel experiences regarding their respective families. On the other hand, she links them both with the quest motif and with Jerusalem, the heart of the "Promised Land":

To Deronda this event of finding Mirah was as heart-stirring as anything that befell Orestes or Rinaldo..... Something in his own experience caused Mirah's search after her mother to lay hold with peculiar force on his imagination. ..... But here the mixed feelings which belonged to Deronda's
Kindred experience naturally transferred themselves into his anxiety on behalf of Mirah. (205-06)

The quest motif is invoked in the story of the wandering Orestes who searches for his sister and finds her while the Jerusalem connection is evident in Rinaldo’s career as the Protagonist of Tasso’s *Gerusalemme Liberata*, (an association reinforced by the recurrence of Tasso’s work in Gwendolen’s conversation with Mrs. Arrowsmith.)

Now, the question is, what use, if any, does George Eliot make in *Daniel Deronda* of the One Thousand and One Nights story of Qamar al-Zaman and Queen Budoor beyond borrowing the names of these two regal personages? To answer this question, we will begin by giving a synopsis in English of the full story as it occurs in the Arabic original where it occupies a long segment, from Night 199 to Night 286.

**Synopsis**

Qamar al-Zaman, son of King Shahriman of Khalidan Island on the borders of Persia, grows up “like the moon on the night of its fullness . . . of surpassing beauty and seemlihead and symmetry.” He becomes perfect in eloquence and elegant wit. As an adult, he refuses his father’s plea that he get married on the grounds that women are crafty and perfidious and therefore he has no lust for them. His father imprisons him in a tower where a Princess jinniyyah chances to see him and falls in love with him but abstains from touching him except for a kiss. (89 Arabic) His waist complained of the weight of hips and loins; and “his charms ravished mankind.”

Queen Budoor is the beautiful daughter of a King in China. She has a slender waist, heavy back parts, like a hillock of blown sand “reposing upon two small feet, the work of the protecting and all-recompensing Creator, and I wonder how they can support what is above them” [It will be remembered that this passage is borrowed almost verbatim in *Daniel Deronda*, proof, if proof were needed, that George Eliot was borrowing very consciously from the Nights.]

Queen Budoor also has wit and ready repartee. She detests wedlock: when her father tells her that she should get married because many kings are
asking for her hand, she replies that she wants to remain a Queen, free and independent as she is now, not to be subject to any man. A male jinni, Dahnash, falls in love with her but does not touch her.

Now the jinniyah, Maymounah, who falls in love with Qamar al-Zaman is also a Princess, and she bosses and tyrannizes over the jinni Dahnash who has fallen in love with Queen Budoor.

Both Qamar al-Zaman and Queen Budoor are extremely beautiful: biblical stories about Joseph are invoked to emphasize the “feminine” beauty of Qamar al-Zaman. When the jinn in love with the hero and heroine dispute which of their human loves is more beautiful, they decide to experiment by putting them together and then watching to see which is the more eager to approach the other. So they magically place Queen Budoor in the bed of Qamar al-Zaman.

As Queen Budoor awakens, she kisses the sleeping Prince all over; she sees her ring, which he had taken from her finger while she was asleep, on his little finger and decides to leave it there. . . . She takes his ring and puts it on her own finger. Queen Budoor’s jinni lover Dahnash carries her back to her bed in her father’s palace before she wakes up. Qamar awakens and, missing Queen Budoor, inquires about her, swearing that she had been with him all night. His father and all the attendants take him to be insane and begin to treat him accordingly.

Queen Budoor awakens in her bed and, missing Qamar, inquires about him. When her old handmaid denies that such a beautiful man as Budoor describes has ever been around in Budoor’s palace, Budoor draws a sword and slaughters the old maid with it.

Budoor’s father takes her to be jinn-ridden and imprisons her, allowing only those who pledge to cure her to go in to see her.
Budoor’s milk brother, Marzawan, listens to her story and travels far and wide to find her lover for her. At length he meets with Qamar and they exchange their stories.

Marzawan takes Qamar back with him to Queen Budoor’s palace and she is cured immediately upon hearing him speak and seeing him, recognizing her ring on his finger. Here the fierce Budoor breaks her iron chains with the sheer power of her feet, hands, and neck, freeing herself and throwing her arms around Qamar’s neck, overwhelming him with hugs and kisses.

The two get married and begin the return journey to Qamar’s father’s homeland.

On the way back, Qamar is separated from Budoor and the soldiers of their party, and becomes lost in the wilderness. In fear of mutiny of Qamar’s men against her as a woman, Budoor assumes his role disguised in his costume, and leads his men to the land of a king called Armanous.

At length Qamar arrives and fails to recognize Budoor as his wife. Qamar is wooed by the young King (Budoor in disguise), and he consents reluctantly to sleep with him, making the proviso that it be for a single time only. Ultimately Budoor reveals her identity to him and the two tell the old King Armanous their story. The latter then enthrones Qamar in his place and offers him Hayat as second wife with the full approval of Budoor.

King Qamar and his two wives live happily and are given two sons, one by each wife. But as these mature, each of the two mothers falls in love with the son of the other, and the two sons are banished by their father upon the incitement of the two mothers who turn tables
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and accuse the boys of wooing them (in the fashion of Zuleika and Joseph).

The story ends happily for the wandering brothers and their people, perhaps less happily for Budoor who returns with her son to her father's kingdom. The two brothers meet with their father, their paternal grandfather, and their two maternal grandfathers. Each of them becomes king in his maternal grandfather's homeland, while Qamar, the father, becomes king in his father's homeland. (So three generations of a wandering royal family meet and re-establish themselves as masters of themselves and of their lands.)

The examination of this story from the *One Thousand and One Nights* reveals a close correspondence with *Daniel Deronda* in terms of both character portrayal and fictional motifs. The analogies between the characters and character relationships in the two stories are indeed striking and numerous, and we will look at some of these relationships by way of sampling.

The first striking resemblance is that between the two major characters in the *One Thousand and One Nights*, Qamar al Zaman and Budoor, on the one hand, and their counterparts in *Daniel Deronda*, namely Daniel and Gwendolen on the other. First of all it must be noted that, far from being the usual complementary masculine and feminine opposites, Qamar and Budoor are doubles, blending male and female gender roles in surprising ways. Both are praised for exquisite beauty and sharp wit; both are androgynous—he is effeminate while she is fierce enough to kill her handmaid with her own sword in a moment of rage; while disguised as a man, she woos him and he accepts with little resistance though this puts him in the passive—usually feminine—role.

Daniel and Gwendolen are also doubles inasmuch as they are both portrayed as beautiful and witty; also they are both androgynous: he is compassionate and effeminate, his exotic beauty frequently stressed, while she resembles a restless fierce Diana of the Hunt, and both are strongly resistant to overtures of intimacy with the opposite sex. As Susan Ostrov Weisser observes "Daniel . . . enacts the part of the idealized Woman, teaching one who is represented as lacking in essential femininity how to be healed by imitating him." (144)
There is an even more striking correspondence between the characters of Budoor and Gwendolen. Both are androgynous and detest marriage for fear of the loss of their independence (Daniel Deronda, Ch. 23); both are fierce and manlike: Budoor breaks her chains with sheer physical power while Gwendolen is a fearless horseman and archer; and finally both submit to being reduced to the status of second wife in their finally achieved relationships with their respective lovers. Budoor's lot after her lover and husband marries Hayat al-Nufus is in keeping with the reality principle concerning the fate of the Eastern woman, while that of Gwendolen--whose lot is to lose Daniel Deronda and become (in effect) Grandcourt's second wife -- could be said to resemble an aspect of the fate of the Victorian woman.

Budoor also resembles Mirah in more than one respect. For one thing, the two are almost identical in their physical form and beauty: both are graceful and delicate and have little feet whose ability "to sustain what is above" them is seen as a wonder. For another thing, each of them in turn rebels against her father's intention of "selling" her for money or gifts from a rich potential husband: Budoor threatens to kill herself because her father plans to marry her to one of the Kings who send gold and exquisite royal presents, and Mirah runs away from her father because she thinks he plans to give her in marriage to a hideous rich man whom she finds repulsive. Finally, each of the two women is to become mother of a new generation of Kings in a new land: Budoor's son al-Amjad inherits his maternal grandfather's kingdom in the far-east, while Mirah is the mother-to-be of the coming generation of Jews who are to rule in Palestine.

The last of our examples of correspondence in character portrayal between the two stories concerns their male protagonists, Qamar al-Zaman and Daniel Deronda. For one thing, they are both androgynous and witty. For another thing, their respective lots with women are almost identical. Qamar refuses marriage until his fate (through magic and the jinn) draws him to Budoor with whose fate his becomes intertwined after a quest; moreover, he is the man-between-two-women (loving Budoor yet having to marry Hayat al-Nufus along with her). Similarly, Daniel Deronda has relatively little interest in women or marriage until fate (through coincidence and mystery) draws him to Mirah and their fates lock in with each other. Like Qamar, he is also the man-between-two-women, having to marry Mirah though he has a passionate attraction to Gwendolen.
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Another point of resemblance is that each of them wanders away from his forefathers' homeland only to return to it as King: Qamar wanders away in the Far East only to return to Khalidan Island as king, while Deronda, as the epitome of European Jewry, wanders away in Europe only to return to Palestine as its legitimate owner and ruler (symbolically if not literally). Related to this last point is the notion that each of them is the father of a new generation of Oriental Kings (Qamar's two sons become kings in the Far East while the Zionists (spiritual sons of Deronda) are the prospective rulers of Palestine.

Along with these features of character portrayal, the author of *Daniel Deronda* has adapted, or even adopted, many leit-motifs from the *One Thousand and One Nights* story, not the least of which is androgyne. Another such leit-motif is that of the quest. The literal quest for one's family in the *One Thousand and One Nights* story (that of Qamar for Budoor and later for his two sons, his father's quest for him, and his two sons' quest for each other) has a counterpart in *Daniel Deronda*. Daniel seeks to know the whereabouts of his mother, and Mirah (and therefore Daniel on her behalf) seeks her mother and brother. By the same token, the symbolic quest of the wandering sons, brothers, fathers, and grandfathers in the Shahriman family, during which three generations search for each other until they meet and return home as kings of old-new kingdoms, resembles that of European Jewry. Daniel Deronda searches for and ultimately meets with his grandfather Daniel Charisi's spirit and dream as they are embodied in Mordecai, and discovers his identity after a long quest and symbolic journey. The third generation in Deronda's case will be his prospective sons from Mirah who will inherit the supposed Promised Land of their Jewish forefathers.

Another leit-motif is that of women and love. In both stories a fierce first wife is left behind and is replaced by a second wife, who is favored for being the submissive angel of the house. Budoor returns with her father to his homeland and Qamar is won over by the meek Hayat al-Nufus. Gwendolen (who is almost Deronda's first wife, given their mutual infatuation) is left behind in England and Deronda is won over by Mirah, the meek girl of the small feet and tiny voice.

Finally, we have the leit-motif of the hierarchy of class and social status. In the story of Qamar al-Zaman and Queen Budoor, even the Jinn are viewed and presented in terms of class: the Jinni female in love with Qamar, Maymounah, is a princess who, by virtue of her royal status, tyrannizes over the male Jinni, the commoner Dahnash. In *Daniel Deronda*, we find Deronda's mother called
“Princess” and the author takes pains to upgrade Deronda himself in class to make him acceptable to the English high-society. Furthermore, the narrator in Daniel Deronda deplores the fact that the Meyricks at times happen to have had no servants to light their fires or sweep their floor for them and pities them for this privation, thus reflecting how significant class considerations are for her.

So much for the obvious correspondence between the One Thousand and One Nights story of Qamar al-Zaman and Daniel Deronda in terms of characters and motifs. But George Eliot was neither the first nor the last English novelist to associate the long-suffering Jews with Arab Spain though it may be that no other oriental tale had such practical repercussions as Daniel Deronda.⁷ Nor was George Eliot the first Victorian novelist to use themes from The Arabian Nights, and it is instructive to look at the tradition of the oriental tale already fully developed at the time she was writing.

When Daniel Deronda appeared in 1876, allusions to The Arabian Nights were common in English fiction, the French translation by Galland having become available early in the 18th Century. The first volume appeared in 1704, the last in 1717, according to Robert Irwin who remarks (in his recent The Arabian Nights: A Companion) that “In the nineteenth century, Burton’s, or it might be Payne’s or Lane’s translation of the Nights was a standard work in gentlemen’s libraries.” (Irwin, p. 2). Many European novelists contributed a variety of “oriental tales” throughout the eighteenth and nineteenth centuries. Among the most influential perhaps was William Beckford’s Vathek (1786), a Faustian tale of the Caliph al-Wathik Bi’allah, a fanciful gothic horror story about the historical figure who was the son of the Caliph Al-Mu’tasim (833-42) and grandson of Haroun al-Raschid (786-809). Beckford discovered The Arabian Nights early under the influence of one of his tutors and was fascinated by them, according to Malcolm Jack in his informative Introduction to the recent Penguin Edition of 1993. (p. x)

Though George Meredith’s offering in the genre, The Shaving of Shagpat (on which George Eliot wrote a critical essay) did not include the tale of Prince Qamar al-Zaman, Washington Irving’s The Alhambra (published in 1830) does contain such a story, a rather whimsical adaptation in which talking birds replace the jinn as intermediaries between the lovers. (Irving, 189-222) In addition, as several recent studies show⁸ the story of Prince Qamar al-Zaman would have been available to English readers in several editions, including the elaborately illustrated coffee-table Dalziel Edition of The Arabian Nights of 1863 which does contain a lengthy version.
of the story and with which Barbara Hardy believes the Meyrick family would have been familiar (see Note 15 to Chapter 15 (890) in Barbara Hardy’s 1967 edition of Daniel Deronda.

Many versions, though by no means all, of these Oriental Tales include a linking of the Jews with Arabs. In some well-known examples of such tales, solutions are offered for the plight of the “Wandering Jew” ranging from their conversion to Christianity to their return to Palestine conceived of as their Biblical homeland. It is worth noting that, in Sir Walter Scott’s The Talisman (1825) the Crusades of the eleventh century are described as an effort at “the rebuilding of our Christian Zion” (Scott, 182) and that the “talisman” of the title, a magical plant like the Moly Flower used for healing, is in the possession, not of the Crusaders, but of the physician of Saladin, called al-Hakim. (Scott, 186). It is the Oriental, Scott implies, who holds the source of magical power, rather than the English Crusader from the West, while the Crusader’s military power is directed toward the restoration of “our Christian Zion,” a phrasing which telescopes the Jewish and Christian claims to the Holy Land as opposed to that of the Muslims.

Several elements of what might be called the Zionist sub-genre of the Oriental romance, including the association of Jewish characters with “other oriental tribes,” to use George Eliot’s phrase, are present in Eugene Sue’s The Wandering Jew, a French romance published in 1845. (9)

The Wandering Jew has in common with Daniel Deronda the expression of the possibility of a utopian future in which the Jewish family might, if united, become the source for a redemptive association beneficial to all humanity, though it is never specified exactly how this beneficence would take shape. Arriving on the outskirts of Paris, the Wandering Jew, offspring of the cobbler of Jerusalem, who has for hundreds of years suffered because his ancestor cursed Jesus on his way to be crucified, prays that he might be allowed to save the “seven descendants of my sister” who have gathered together in the city. He prays to God that “our race” might join together “their charitable hearts, their valor, their strength, their noble intelligence, and their great riches.” (Vol. II, 325-26) Like Mordecai in Daniel Deronda, this tormented spirit envisions a future in which the Jewish people, if united, will be a source of benefit to all mankind. However, in The Wandering Jew, there will be no utopian future because the evil Jesuit Rodin succeeds in destroying the entire family, but the expression of such a beneficent possibility is there nevertheless.
But it is in the fiction of Benjamin Disraeli that the most striking similarities to George Eliot's Zionist novel are to be found, notwithstanding her early expression of disapproval and dislike for Tancred. From the letters quoted above it is clear that George Eliot had read the last of the "Young England" trilogy, Tancred (1847) (and doubtless the earlier Coningsby (1844) and Sybil (1845) as well) when they first appeared. Alroy, an explicitly Zionist novel set in the Middle Ages which appeared a good deal earlier (1833) was less successful and may have been less widely read, though a voracious reader like George Eliot, who wrote critical reviews of contemporary literature before she herself began to write fiction, was most likely familiar with it. She must also have read Disraeli's much later novel Lothair which appeared in 1870, just as Eliot, having completed Middlemarch, was beginning the years of research for Daniel Deronda. Lothair contains scenes which are echoed, like some of those in Tancred, in George Eliot's last novel. Looked at from this perspective, it is fair to say that Daniel Deronda was a response to an ongoing discourse in British fiction dealing with the "Eastern Question", and is best read within a rich context to which the author is offering what she evidently regarded as a corrective contribution. Ironically, where her most immediate and important interlocutor, Disraeli, is concerned, by the time of writing Daniel Deronda and Impressions of Theophrastus Such, Eliot paid him the compliment of having assimilated many of the views to which she had expressed such strong objections in her correspondence of 1848, the year after the first appearance of Tancred.

One curious feature of Disraeli's vision is that the Jews and the Arabs are really one and the same. Eva, the Jewish woman to whom Tancred proposes marriage at the finale of the romance, has an Arab grandfather. Thus Disraeli, as an Englishman born into a Jewish family but baptized at his father's behest into the Anglican community, envisions the solution of "the Eastern Question" to be the marriage between an aristocratic Englishman and a Jewish/Arab woman. The question of their union is left unresolved, however, when, on the next and final page of the novel, Tancred's parents arrive from England to claim him. Thus Disraeli's potential solution to "The Eastern Question" through a dynastic marriage between a young British aristocrat and an Oriental princess who is both Arab and Jew is never realized within the fictional structure of the novel. Perhaps Eliot wished to complete this dynastic arrangement left so tantalizingly unfulfilled in Tancred. In the first place, she has the young British aristocrat turn out to be actually of Jewish parentage, and she has him marry a devoutly Jewish woman. Though he was
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attracted to Gwendolen, as Tancred was attracted to the pagan Queen Astarte, Daniel marries Mirah instead and so found the Jewish national home in Palestine.

Further proof of George Eliot's engagement with Disraeli's fictional world is present in the form of scenes in *Daniel Deronda* which bear striking similarity to scenes in *Lothair*, as we said above. Not only does Lothair present to a married woman he idolizes an exquisite set of pearls (reminiscent of the diamonds which Grandcourt gives to Gwendolen), he also joins this woman, Theodora, in fighting for the liberation of Italy. Before this battle (in which Lothair is wounded and Theodora is killed), Theodora performs a deeply moving song of Italian patriotic fervor which is an unmistakable forerunner to George Eliot's moving scene in which Mirah sings 'O patria mia,' from Leopardi's Ode to Italy. The words of the patriotic song in *Lothair* are not given as they are in *Daniel Deronda*, but it seems they could be the same. In Eliot's novel, Daniel hears the song as a call for him to fight, not for Italy as Lothair does, but for a Jewish homeland. This echoing with a difference is not plagiarism and not accidental: Eliot is improving on Disraeli's text, and contemporary readers would no doubt have read the novel with this realization.

Do none of thy children defend thee?

Arms! Bring me arms! alone I will fight,

Alone I will fall,

sings Mirah, and Daniel, to whom Mirah is seen in this moment of heightened emotion as one with Mordecai, has a vivid image "of a man dying helplessly away from the possibility of battle." (*Daniel Deronda*, 559)

Thus Eliot makes fully explicit Disraeli's suggestion that Italian nationalism provides a model for Jewish nationalism. That *Daniel Deronda* constitutes a response to and corrective of *Tancred* is recognized by Patrick Brantlinger ("Nations and Novels: Disraeli, George Eliot., and Orientalism," in *Victorian Studies*, 269) and it should be obvious by now that Eliot was contributing to an ongoing fictional discourse in which solutions were imagined to "The Eastern Question". Nonetheless, granted that *Daniel Deronda* is part of an ongoing conversation and should not be looked at in isolation, George Eliot handles the materials from this established genre of the oriental tale in surprising and original ways. It is a consequence of this originality that *Daniel Deronda* had a rhetorical effect very different from others in the genre.

One reason for this difference in rhetorical effect, especially on the part of the Jewish segment of Eliot's audience, may be due to another quite different though
parallel literary tradition to which the novel is also a response, namely that of Jewish historical and mystical writing with which the author came into contact through George Henry Lewes. Their union in 1854 coincided with his planned trip to Germany for the purpose of completing research on his biography of Goethe. He wished to visit Goethe’s haunts and to consult scholars who knew him; having decided to live together though they could not legally marry, they chose the journey to the continent as a discreet way of beginning a common life, and it was thus that they came to share an acquaintance with many German artists and poets, some of whom were Jewish. On this subject we are indebted to the scholarly study by William Baker entitled *George Eliot and Judaism* (Volume 45 in *Salzburg Studies in English Literature*, 1975). It will suffice here to mention only a few of the important strands of personal and scholarly influence which Baker traces, which he shows to have been initiated by this journey, and which had extremely important later consequences for *Daniel Deronda*.

On arriving in Berlin, Mary Ann Evans (as she still was) and George Henry Lewes attended a production of Lessing’s *Nathan The Wise* (Baker, 32) of which the author later wrote to her friend Charles Bray, “...this play is a sort of dramatic apologue the moral of which is religious tolerance. It thrilled me to think that Lessing dared nearly a hundred years ago to write the grand sentiments and profound thoughts which this play contains... In England the words which call down applause here would make the pit rise in horror.” (Letters 185. 12 November 1854. Cited by Baker, 32) Perhaps her use of the word “pit” suggests that Eliot disdains the racism which she anticipates from British lower classes but in any case this comparison had to remind her of her own anti-Jewish sentiments of only a few years before.

Herr Klessmer, the rich multi-cultured musician in *Daniel Deronda*, has much in common with the intellectual Jews whom Eliot and Lewes encountered on their German sojourn. Baker suggests that these exceptional Jews enjoyed a tolerance which extended only to the circle of fellow-intellectuals. Karl August Varnhagen von Ense, a biographer of Goethe, though a gentile, had married a Jewess, Rahel Levin, who had died in 1833 but whose ideas Varnhagen continued to pursue. The Varnhagens had been close friends to Heinrich Heine whose writings and ideas were to become major influences on George Eliot. (Baker, 36)

Among the writings of Heine which George Eliot was to read as a direct consequence of the German visit was his tragedy “Almansor” (1820-21). This
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drama, set in Spain, deals with the strife between Moor and Spaniard, Moslem and Christian (Baker, 40). The ill-fated lovers are Spanish Moors who die rather than submit to forcible conversion to Christianity. According to Baker, Heine equates the plight of the despised Moors in Christian Spain with that of the Jews in Germany. (Baker, 40-41) Parallels with Eliot's later "The Spanish Gypsy" (1868) are obvious. Written around the same time as "The Spanish Gypsy," the poem "How Lisa Loved the King," Eliot's free rendering of a tale from Boccaccio's *Decameron*, incorporates themes of chivalry and romance in which Arabian horses and courtly traditions of Spain, Syria, and Italy are blended together. (Pinion, A *George Eliot Miscellany*, 125-152)

George Eliot was also moved by Heine's "Donna Clara," Baker points out, a poem which describes a royal Spanish beauty who meets and is seduced by a strange knight who, having listened silently to her anti-semitic remarks, at last reveals himself to be a Jew, the son of a learned Rabbi. In Heine's *Hebrew Melodies*, George Eliot found a poem "Prinzess in Sabbath," about the restoration of self-respect and identity to the despised Jews through the celebration of the Sabbath liturgy. (Baker, 43) Heine's epic poem "Jehuda ben Halevy" recounts the life of the poet and philosopher of Medieval Spain who came to serve as a model for Mordecai in *Daniel Deronda*, and George Eliot quotes in this novel from Halevy's major philosophical work, the *Kusari*. (Baker, 44)

Baker details affinities between Spinoza and Heine, documenting the scholarly translations and commentaries undertaken by both Eliot and Lewes (45 ff) and traces out in great detail the parallels between Mordecai's interlocutors in the discussion at the Hand and Banner Club (Baker, 144-47), locating the origins of the names Eliot chose for important characters in *Daniel Deronda*. Kalonymos is taken from Jehuda B. Kalonymos of Mainz who lived around 1090, Baker says, and Judah Alcharizi or Charisi was a 13th Century compiler of Songs of Return. (Baker, 151) Baker remarks:

Mordecai's passionate intensity loses much of its richness without an appreciation of George Eliot's complex characterization. Similarly a good deal of the value of Mordecai's visionary solution to Jewish problems would be lost on the reader without an explanation of their historical and ideological basis. (Baker, 149-50)
This strand of Jewish lore, so carefully documented by William Baker, is imbedded in the text like a secret code, and may help to explain why certain people found the "Jewish part" of the novel incomprehensible while others, whose who knew the code, responded to it with such ardor, as Ruth Levitt attests. in George Eliot: The Jewish Connection. Patrick Brantlinger found it incredible that Eliot should try to appeal to her audience by talking about Jews:

But what possible impact could Eliot have hoped to make upon most of her readers by using Judaism to express her theme of the need for spiritual rebirth? ("Nations and Novels," 269)

But in fact, according to Albert S. Lindemann, (in a fascinating account of the Dreyfus Affair and other cases of anti-Jewish manifestations), Daniel Deronda was regarded as "probably the most influential novel of the nineteenth century" in terms of its practical effects, especially in its eliciting sympathy for the Jews among the British ruling class, by Paul Johnson, author of A History of the Jews. (The Jew Accused, pp. 88-89) And Ruth Levitt (in George Eliot: The Jewish Connection) has demonstrated the remarkable influence of the novel on many important people who were to play major roles in the founding of the Jewish state. Clearly the ideological argument of the book, while it seemed baffling to critics like Leavis and Brantlinger, appealed to those readers to whom the encoded message of Jewish nationalism spoke.

It seems evident that one strategy which helps to account for this appeal has to do with the intertextuality, subtle though it appears at first glance, of the tale from the One Thousand and One Nights, whereby Eliot has transformed, by a kind of alchemy, her Jewish characters into Orientals. What would be more natural, once this alchemy takes effect, than that they should return to the Orient where, Eliot strongly hints, they belong? In her essay on Daniel Deronda, Carolyn Lesjak remarks that "... the Easterner is never represented [in Daniel Deronda] as anything other than despotic; indeed, the Easterner is never really represented at all." And she speaks of the "sheer invisibility of the East--as nothing more than a land without people." (31) Without addressing the thorny issues of British and Jewish nationalism raised by Lesjak, it should be apparent in light of the present paper that the invisibility of the Easterner in Daniel Deronda is only an illusion: in fact, Daniel and Mirah have been transformed into Easterners, even into Arabs, by the sleight-of-hand of the use of the Oriental Tale of Prince Qamr al-Zaman and Queen
Budoor. The Arabs are there, all right, but they have been magically transformed into Jews.

The point Lesjaks makes about the seeming invisibility of the Easterners is nevertheless well taken. In effect George Eliot makes the Easterners, especially the Arab residents of Palestine, absent to create a space for the Westernized Jews who will bridge the gap between the West and the East, thus serving the imperialist goal of bringing the Orient under Western cultural hegemony. The Orient cannot be allowed to exist in its own right. Paradoxically, therefore, though the Jews require the elaborate framing of Arab Spain and the exotic Arabian Nights setting to counter-balance their otherwise rootlessness and cultural inferiority, once the Arabs have served this purpose, they are dispensable. And the Jews, now upgraded to a people with an identity and a history, will extend English high culture to the space from which the Arabs have been erased. Ultimately, therefore, the fate of the Arabs, according to Eliot’s vision, will have been to form the frame for the picture in which they will finally have no place.

Endnotes

1. J. B. Pinion mentions parenthetically that George Henry Lewes was a Jew, in A George Eliot Companion (218), without offering any documentation or proof. The authors of the present study have been unable to find independent confirmation or refutation of this assertion. What is certain, however, is Lewes’ sympathy for the Jews, as suggested, for example, by his performance in numerous dramatic presentations of The Merchant of Venice in which he portrayed Shylock as a sympathetic character. Though unimportant in itself, the possibility that Lewes was Jewish takes on considerable significance in light of the particular subject of Daniel Deronda.

2. That this phrase is typical for George Eliot has been pointed out by Edward Said in The Question of Palestine, (63), where he comments on Mordecai’s speech in Daniel Deronda, (535) (Penguin Books, 1995). (Said refers to page 592 in the Hardy Edition.)

4. Though both Penguin Classics Editions of *Daniel Deronda*, that edited by Barbara Hardy (1967) and that edited by Terence Cave (1995) have been used for this paper, all page references to the text are to the latter edition.

5. Daniel's feeling himself "in no sense free" echoes a line from *Tancred*: when Disraeli's hero finds himself entranced by the beautiful Astarte, Tancred says, "But I must tear up these thoughts from my heart by their roots and remember that I am ordained for other deeds."(400) The conflict for both heroes is that between a gentle woman and a Jewish woman, as well as the concomitant political vocation which this choice represents in each case.


7. According to Ruth Levitt in *George Eliot: The Jewish Connection* many Jewish readers of *Daniel Deronda* including Nahum Sokolow, David Kaufman, Israel Zangwill, Henrietta Szold and Emma Lazarus, were so moved by the novel that they became active in the creation of the Jewish state.


9. Though the Random House Edition is undated and makes no statement as to the date of the original publication of Eugene Sue's *The Wandering Jew*, the final page is dated Paris, 25 August, 1845; the author was forced into exile in 1852, five years prior to his death in 1857, according to the frontispiece of the Random House Edition. Though earlier novels by Eugene Sue are referred to in this frontispiece as having French titles, only the English title of *The Wandering Jew* is mentioned without any reference to translation into English.
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العنصر الاستشراقي في رواية جورج اليوت

Daniyal Dironda

ملخص

يرى قادرون كثيرون أن رواية جورج اليوت دانيال ديروندا تشكل انطباعاً حاداً في الانتاج الروائي لكانتها من حيث الشكل والمضمون. وقد عالجت الدراسات النقدية المحتوى الآديولوجي للرواية ويلعع عن الرواية الواقعية في الرومانس (أو قصة الحب والفروضية) ومحاولة كابتها دمج قصة أمرأة إنجليزية استعراضية تدعى جويندولين هارليت بقصة شخصية من اليهود وبطلها الرئيس يهودي يدعى دانيال ديروندا يكون أن رسالته في الحياة تكمن في الهجرة إلى فلسطين ليلعب دوراً قيادياً في إقامة الوطن القومي للمسلم فيها. لكن الدراسات النقدية في مجملها اغفلت تضمين جورج اليوت في روايتها لعناصر من قصص رؤية وليست تشمل الكثير من المفاهيم والمفاهيم والعلاقات بين الأحداث والشخصيات الروائية، فلم تقدم تقسيماً لهذا التضمين أن تقيماً لما يتراكن من تأثير في الرواية.

تهدف هذه الدراسة إلى تقديم قراءة نقدية للتناسق القائم بين دانيال ديروندا وقصة قمر الزمان والمملكة بدور في الف ليلة وليلة. تظهر الدراسة أن جورج اليوت تستخدم قصة قمر الزمان وسيلة لجعل شخصيات الرواية يهوداً وبطلها مقبولين لدى المجتمع الإنجليزي والأوروبي المتحضر عن طريق أطاعتهم عملاً حضارياً وتاريخياً كانا ترى أنهم يفتشون فيه. هذا الموقع مستغرق من كابتها كانت نظرتها إلى اليهود سلبية بشكل واضح كما تدل رسالتهم إلى جون سيرى (1848) التي تعترض فيها بشدة على أدعى بنيامين دزيلاني بنفاق اليهود على غيرهم من الشعوب. وقد يهين لاب وصلة أن اقتساب يورج اليوت لقصة من التراث الأدبي العربي يدل على اقتناها بتميز العرب وأهمية دورهم الحضاري. ولكن الدراسة المنسقة للرواية تكشف غير ذلك؛ فجورج اليوت تتجاوز كلما في روايتها مصر سكان فلسطين الإهلاليين من العرب في حالي نجاح مشروع بطل الرواية في إقامة وطن قومي للهود في فلسطين. وهي تستخدم العرب وحضارتهم إطاراً يجعل قراءة اليهود بموقعة لدى معاصرينها من الأوروبيين ولكنها تخرج هؤلاء العرب عن الصورة ذاتها التي يشكلون إطاراً لها.