

Orientalism and Nostalgia in British Travel Writing on The Balkans

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Abstract

The main purpose of this study is to examine the orientalist and nostalgic conditions as well as images reflected in British travel writers, specifically in Patrick Leigh Fermor's travel trilogy consisting of *A Time of Gifts* (1977), *Between the Woods and Water* (1986) and *A Broken Road: From the Iron Gates to Mount Athos* (2013), and Georgina Harding's *In Another Europe: A Journey into Romania* (1990). This work mainly utilizes theories regarding orientalism such as those of Edward Said, Andre Gingrich and Maria Todorova, in addition to Joep Leerssen's theory of imagology and Svetlana Boym's theories of nostalgia. Furthermore, this thesis aspires to underline the orientalist conditions in the said works, by providing imagological examples that support these conditions and how they interact with nostalgic conditions felt or observed by authors. The orientalist conditions are handled in correlation with the conditions of the interwar period and the end of the cold war while the images reproduced by various peoples are underlined as contributing factors for both orientalist and nostalgic discourses

Keywords: British travel writing; imagology; nostalgia; orientalism; Patrick Leigh Fermor

INTRODUCTION

It certainly wasn't an easy journey for Patrick Leigh Fermor, to traverse the majority of continental Europe on foot at the age of 18, especially after the horrors of the First World War and the disaster looming in the future. This adventure or the idea to begin this arduous travel, however, was not unique to Patrick Leigh Fermor, in fact, it was fed by a great tradition of British travellers and travel writers, hatching from the shell of their island into a much broader world. The tradition of travelling as a journey that develops one's character is of course nothing new. *The Iliad*, *The Odyssey* and non-European legends such as *The Epic of Gilgamesh* are among the first examples of literary texts that incorporate travelling as a form of self-development and growth of one's character. This approach to travelling is a common theme that we can observe in the majority of travelling writing. In modern and pre-modern Europe, on the other hand, we can observe that travelling and writing about travels was not only an element of one's fashioning their own characters, but it also was an opportunity to explore the terra incognita. Specifically for Britain, it was a means to overcome the channel that separated it from the rest of Europe and experience the complex social and political conditions in Europe, a diverse continent with various ethnicities, cultures and civilizations. Additionally, it not only shaped the imaginary boundaries of Britain but also influenced the major perspectives regarding Europe as a continent, together with its geography, culture and boundaries. Certainly, the majority of Patrick Leigh Fermor's idea of travelling not only in Europe but traversing into the actual Orient itself was influenced by a number of great British travel writers. After all, it was not a coincidence that Patrick Leigh Fermor was imagining Lady Mary Wortley-Montagu under a tree, with a somewhat Turkish dress, reading Homer. While it is possible to argue that Lady Montagu was among the pioneers that fed the idea of a journey into the Orient with her *Turkish Embassy Letters* (1763), it would be unfair to claim that she was the only one that influenced these ambitious travel writers. Lordy George Byron, for example, not only changed British poetry with his skills, but it also created a new perspective for future British travellers with his works such as *Don Juan* (1819), fuelling the desire to experience and observe the Orient. While his remarks and descriptions regarding this close Orient and its unique way of life were influential, it was Robert Byron who stoke up the flames of

philhellenic tradition with his *The Station* (1928), creating a pathway with his descriptions of Byzantine legacy and Greek monasteries, for future travel writers like Patrick Leigh Fermor.

Born during the First World War, an 18-year-old Patrick Leigh Fermor started his journey in December 1933, deciding to walk from the Hook of Holland to Constantinople, only with a couple of clothing items, some letters and a volume of Horace. His memories regarding the beginning point of his journey, the Netherlands were often coupled with the sad fate that befell the entire continent in the following years, in consideration of the fact that Leigh Fermor actually started to write about his journey to Constantinople much later than the actual dates of his travels. When he started to write the first book of his trilogy, in accordance with the diaries his younger self had written, *A Time of Gifts* (1977), he wasn't a young man travelling idly across Europe, instead, he had seen the horrors of the Second World War, even actively participating at it on certain occasions. His reimagination of the journey he took when he was younger, often reflected his ideas as an old man, especially at the second stop of his journey, Germany. In 1933, he witnessed a glimpse of the Nazi Party's rise to power in Germany. Unbeknownst to him at the time, many of the places he visited would be destroyed in less than a decade, and many of the people he befriended on his journey would be slain in the war, if not lucky enough to survive. His memories regarding Western Europe were brief, compared to his remarks regarding the rest of his journey. After Germany, he traversed into the Austrian territory in early 1934. Austria, especially Vienna, represented the previous political and long-standing imaginary border between the West and the East. In Vienna, he not only had the chance to observe the impact that the Turkish sieges left the city with, but he also actively participated in those sieges by reimagining them in the very place where they occurred. This initial contact with the Orient was one of the many that dazed Leigh Fermor, which would further shape his views regarding the definition of the Orient, its borders and its cultural influence still present in continental Europe. His visit to Vienna was followed by his journeys into Slovakia and Czechia which was his first contact with the Slavic world. Subsequently, Leigh Fermor entered into the marches of Hungary, crossing the historical frontier between the East and the West and entering into the Orient's historical sphere of influence. His travels in

Slovakia and Hungary were filled with historical reimaginings of the past and present peoples of the region. While he could see Hunnic horse archers stampeding in Hungary, he was also closely observing these borderlands for their importance regarding the history of *Mitteleuropa*.

One of the main purposes of this study is to examine the Orient itself, with its definitions, descriptions, cultural elements and significant changes through Leigh Fermor's trilogy and Harding's books. The first chapter of the thesis discusses what we know about Orientalism by utilizing Edward Said's ideas provided in his *Orientalism* (1978). It further discusses the valid elements of as well as criticisms directed at Edward Said's account of orientalism and how applicable it is as a general concept for different interactions between the East and the West. For this purpose, it employs theories of various authors such as Andre Gingrich with his frontier orientalism and Maria Todorova with her balkanism. It aspires to underline the important elements provided by Said regarding the Orient and evaluate its applicability to other nations considered to be Orient. Edward Said's orientalism, while having strong arguments concerning the relationship between the Western and Eastern cultures, mostly focuses considers Arabic peoples as Oriental. While this has certain truths in it, various other authors pointed out the inapplicability of this approach to other regions as we can see from Leigh Fermor's remarks concerning the Oriental, namely the Turkish Orient. As such, Andre Gingrich provides another type of orientalism called frontier orientalism in his *Frontier Myths of Orientalism* (1998) and utilizes it for Central Europe. This type of orientalism provides a significant change in the manner of its subjected oriental as Leigh Fermor's remarks underline the fact that Oriental was a threatening force in Central Europe. This approach seems much more suitable for the condition of Central Europe as a frontier between Western civilization and the Oriental threat. Accordingly, the Orient presented by Leigh Fermor is not a distant one and it has a different definition than the one argued by Said, as it is not a weak force. Furthermore, Maria Todorova's *Imagining the Balkans* (1997), examines the intercultural relationships in the Balkans, which Leigh Fermor spends a decent amount of time during his travels. While we can observe that Gingrich's theory of orientalism is much more applicable to Central Europe, Todorova's balkanism is more suitable to the Balkans as Leigh Fermor comments on the region as

being a crossroads between various cultures and ethnicities, having heavy influences from both the West, Russia and the Oriental Turks. In a similar fashion, Georgina Harding's work is also examined under the light of Maria Todorova's balkanism, as Harding presents her audience with a Romania riddled by internal strife, poverty and even hunger.

RESULTS

The introductory chapter of this thesis briefly talks about the British tradition of travel writing, as well as summarises the subject works of Patrick Leigh Fermor and Georgina Harding. Furthermore, it aims to briefly explain the theoretical background that the chapters of this thesis discuss the literary works with. Edward Said's, Andre Gingrich's and Svetlana Boym's understandings regarding the oriental condition provide ample opportunity to discuss the application of these theories in a broader sense. While Said's orientalism is mostly focused on Western colonial powers, Andre Gingrich emphasizes the orientalist discourse in Central Europe and Maria Todorova analyses the same in the Balkans which appear to have significant differences. As a supportive element for these orientalist discourses, the prominent images regarding the Others of the said regions, on which their identity was partially self-fashioned, and imagological science which examines these specific images, are prominent for such discourses. The image of the Turk, being one of the most influential elements that drive these orientalist discourses both in Central Europe and the Balkans, is also influential on nostalgic feelings that people have regarding the idealized past versions of these regions as both imagology and nostalgia looks into the past to observe the future, despite the fact that they have different purposes, motivations and methods. The nostalgic condition, in this regard, is not only influenced by the past historical events that actually occurred but it is also affected by our discourses regarding these incidents, and the images, both positive and negative that we produce for relevant nostalgic objects.

The first chapter has analysed Leigh Fermor's observations regarding Central Europe and the Balkans and Harding's remarks on Romania, using multiple sources such as Edward Said's orientalism, Andre Gingrich's frontier orientalism and Maria Todorova's balkanism. It argues that while Said's orientalism has valid arguments, it is not as suitable

for Central Europe as it is suitable for Western Europe. Andre Gingrich's frontier orientalism is a more suitable approach for the cultural interactions between Central Europe and the East. Similarly, it is also claimed that the Balkans proposes a special condition which can be best explained by Todorova's idea of Balkanism. In this regard, this chapter compared Patrick Leigh Fermor's experiences to those of Georgina Harding to define the Balkans as a region consisting of multiple factors. The condition of the Balkans is examined during different time periods and similarities with its structure 50 years ago were emphasized.

This third and final chapter of the thesis aimed to examine the purposes behind Leigh Fermor's journey from the Hook of the Holland to Constantinople, and eventually, to Mount Athos as well as the nostalgia reflected in Harding's work. It inquired about the motivations for the author to start such a long journey. It is argued that the effects of the First World War were among the strongest elements that contributed to Leigh Fermor's journey eastward, in the search for a utopian, ideal civilization. This chapter utilized restorative and reflective nostalgia theories of Svetlana Boym as well as Joseph Allen's refractive nostalgia. It is argued that even though Leigh Fermor started his journey with a more restorative approach towards the East as a Byzantine utopia, the majority of the encounters he had and places he visited throughout his journey started to shake the foundations of a restorative approach. After experiencing the Orient, both in Central Europe, the Balkans and Istanbul, it is argued that his approach to Orient as a nostalgic home took a more reflective turn, culminating in Mount Athos after he was not able to find what he was looking for in Istanbul. Ada Kaleh and Mount Athos are examined under the light of Leigh Fermor's nostalgic approach, as places that heavily influenced and shifted his views. Finally, after Leigh Fermor reached his love object among the many monasteries of the Holy Mountain, it is argued that his nostalgic approach contained both reflective and restorative approaches, as well as refractive qualities. In other words, even though Leigh Fermor was not able to find a utopian East, he was able to find and accept a more realistic Orient, together with its negatively attributed features.

DISCUSSION

Edward Said's *Orientalism* is one of the most famous and influential works on the history of the relationship between the East and the West, from the early colonial era to Napoleon's conquest of Egypt, from the very first modern interactions between the Western Orientalists and local populations of the Orient. It is important for the purposes of this chapter to talk about Said's concept of Orientalism which stresses a significant and peculiar power relationship between the East and the West. In his work, *Orientalism* (1978), he defines what he means by the word Orientalism in a detailed manner:

Taking the late eighteenth century as a very roughly defined starting point Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient – dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient (Said, 2019, p. 3).

Accordingly, it is possible to argue that Said's notion of Orientalism is based on a strong and historical power relationship between the East and West, as it is required to be more powerful to rule, dominate and have authority over a certain geographical region, a society or a culture. Despite the fact that these two regions existed as opposing factors for each other for millennia, it is also possible to claim that Western Europe's dominance over the near Orient started with the decline of the Ottoman Empire and the Turks, interestingly another Oriental society which ruled over the Orient as well as parts of Europe for centuries. Said, however, greatly focuses on the relatively later interactions between the West and the East as he writes about a certain period of history in which the West had total dominance over the East, a region which Said defines in accordance with its historical definition utilizing the works of Chaucer, Shakespeare, Byron and others (Said, 2019, p. 31). Said further comments on the power relationship between the East and the West and argues that, historically, Europe had always had the stronger hand and thus dominated the East (Said, 2019, p. 40). At this stage, it is crucial to stress the fact that what Said describes and defines as the West strictly applies to colonial Western powers such as England and France and while the term Oriental can be applied to a variety of societies, in his work it is

often used to describe the Arabic regions of the Near East. The relationship between these Western powers and Arab nations has historically been based on power, a power which the West had over the East and the regions that Said defines as, respectively, the strong and the weak partner (Said, 2019, p. 40).

Furthermore, while it is possible to apply this Saidian dichotomy of strong and weak partners to the regions, it is also possible and correct to argue that this theoretical approach is unfit for other nations that, today, we consider European or Western. The Slovak literary scholar and Indologist Robert Gafrik (2020) objects to the application of Said's structure of power between the East and West for different regions and argues: "Said's model of orientalism requires a united European, Western identity at the beginning of the history, which assumes an integral relationship between Ancient Greece and Modern Western Europe since Said sees modern imperialist Eurocentrism even in the oldest European texts" (Gafrik, 2020, p. 178). As he points out, countries such as Bulgaria in the Balkans and Slovakia in Central Europe which we can safely categorize as European today, were not in a position of power over the East, which suggests that while Said's notion of Orientalism may be applicable for the Western European nations, it loses its theoretical balance upon approaching the regions of the Balkans and Central Europe.

The Austrian anthropologist Andre Gingrich uses the term frontier Orientalism to describe the reversed-orientalist structure observed in Central Europe. While according to Said's notion of orientalism, Orientals are defined as gullible and weak individuals with weaker minds compared to Europeans (Said, 2019, p. 38), Gingrich (1996) proposes a different Oriental which is objectively more suitable for the history and cultures of Central Europe than Said's Oriental:

He rarely is a distant Muslim (except for his role on the other side of the Mediterranean); he is rarely a non-Muslim (except for his role as Jew and Slav), and he certainly is not primitive: with its folk and elite images, frontier orientalism quite clearly distinguishes (with the help of early academia) between the Oriental and the Primitive (Gingrich, 1996, p. 120).

There are important elements regarding Said's and Gingrich's Oriental. While Said's Oriental is a primitive, backward individual who cannot even imagine understanding a civilized European mindset, Gingrich's Oriental, being a mostly masculine individual, is far from being primitive, in fact, in most cases, he is a malicious threat as Gingrich comments on Austria: "Firstly, metaphors of the evil, dangerous Turk occur in small, local arenas as frequently and as intensively as they do in central areas of Austrian society" (Gingrich, 1996, p. 107). Thus Gingrich's Oriental has opposing features to Said's Oriental, as it is a menace to the integrity of the nation and, as a Muslim, is a threat to the Christian population. Gingrich also states that this Oriental is rarely a distant one, contrary to Said's Oriental which is on a completely different continent, at a position which, even if it wasn't primitive, cannot pose any threats to European civilization. Gingrich's Oriental on the other hand is just on the other side of the frontier, hence the name frontier orientalism. This, however, creates a problem as frontiers or borders, especially in the past, were not clearly defined lines on maps and the Oriental individual, at some point, as a result of recent developments, wars, conquests, etc. lived on both sides of the frontier.

The effects and the influences of the threat formerly posed by the Orientals and Turks towards Europe and Christendom are of course noticed by Patrick Leigh Fermor on his journey in the 1930s. At the beginning of his journey, his understanding of the Orient seems to have a similarity to the average British person, which is expected to be much closer to Said's understanding. Over the course of his travel, however, he comments on various Turkish buildings, traditional items or habits found in Central Europe and the Balkans. Some of the most important ones among them can be found in Vienna, the city which the Ottoman Empire had besieged at its peak, and where it was defeated by a unified Christian force. Upon entering Vienna, Leigh Fermor discusses how the Turks reached the city and states that he couldn't find any noticeable relic of the first siege of the city. However, he claims that the second siege, with its spoils, artefacts and historical remnants was compellingly laid out, stating that many historical weapons can be found in the museums of Vienna such as khanjars, yataghans, the turban of a janissary, brass crescents and flags (Leigh Fermor, 2013, p. 258). Such historical artefacts show that even though four centuries have passed, the threatening force of the Orient was embedded into the very core

of the city, signifying that the people considered to be Orientals in this region, were not weak or primitive people in Said's description, who were required to submit to European civilization as Said claims, instead, its power was equal in comparison to their European counterparts, if not superior to them at certain points, A more suitable approach would be the account of Orientalism of Gingrich who writes and lives in Vienna. Vienna, as the westernmost point of the frontier between the Ottoman Empire and the West, provides a great deal of material to the audience to further comment on the Orientalism on the frontier and compare it to Orientalism as it is perceived in the West.

The presence of the Oriental threat is still remembered when Leigh Fermor was visiting the city. Accordingly, he re-imagines the situation of Vienna in a scenario in which the Orient perceived together with its ambition to expand westwards and Christendom was defeated, and states:

What if the Turks had taken Vienna, as they nearly did, and advanced westward? And suppose the Sultan, with half the east at hell, had pitched his tents outside Calais? A few years before, the Dutch had burnt a flotilla of men-of-war at Chatham. Might St. Paul's, only half re-built, have ended with minarets instead of its two bell-tower and a different emblem twinkling on the dome? The muezzin's wail over Ludgate Hill? (Leigh Fermor, 2013, p. 260).

As it can be observed from the above-given passage, Leigh Fermor not only imagines a scenario in which the Ottomans were successful in their endeavour to conquer Vienna, but he re-imagines his own country as a land subjected to Oriental rule. Accordingly, Leigh Fermor's re-imagination of Europe as a subject of Muslim power enables us to comment on the differences between the classical notion of the Orient, and the Orient felt and expressed on the frontier which is in opposition with Said's Orient and Oriental. Furthermore, it would be reasonable to argue that imagining Europe as a region subjugated by the natives of some remote island on the Atlantic, would be considered a geographical, economic and social fiction. On the other hand, the threat and imminent danger that the Turks posed to Europe, especially to Central Europe and the Balkans, were quite real and catastrophic. In this regard, it is possible to argue that the Turks and the Orient from which they came into Europe, are much more powerful, cunning and mighty than the

characteristics of the Orientals argued by Said, threatening the very being of European civilization. On the other hand, it is also possible to argue that Vienna was the easternmost point of Europe and its civilization, and what lay behind it, was influenced by the Orient more than it was influenced by the West. Accordingly, the Orient as Leigh Fermor continues to explain, starts itself right at the historical frontier, with Turkish artefacts and buildings.

Joep Leerssen, a Dutch Historian, in his *Imagology: The Cultural Construction and Literary Representation of National Characters* (2007), describes the human tendency of positioning different features to different ethnic or religious groups while stating that much of the interactions between societies were ethnocentric and “anything that deviated from accustomed domestic patterns is ‘Othered’” (Leerssen, 2007, p.17), which can be argued to have similar features with the alien that Greenblatt presents as a crucial part and starting point of the process of self-fashioning. Leerssen further comments on literary history, asserting that it is a manner of studying or examining the very character of a nation: “Needless to say, notion concerning the nation’s essence or character are wholly determined by ingrained and widely current stereotypes and ethnic images” (Leerssen, 2007, p. 19) while defining the concept of imagology as “a deconstructive and critical analysis of the rhetoric of national characterization (Leerssen, 2007, p. 17). However, Leerssen also highlights an important part which is certainly very crucial for the purposes and aims of this chapter as well as to properly understand how the study of imagology functions within a given context. Similar to how Greenblatt’s idea of new historicism is heavily influenced by the post-modern theories that emerged after the Second World War, Leerssen also makes similar claims for the development and emergence of Imagology:

The actual emergence of imagology as a critical study of national characterization could only take place after people had abandoned a belief in the ‘realness’ of national characters as explanatory models. Literary scholars finally reached this stage in the years following the Second World War. The confrontation with that perceived ‘Germany’ and its historical mood-swings, especially after the nadir of the Third Reich and the Second World War, provoked an anti-essentialist,

constructivist approach to national representation and national identity (Leerssen, 2007, p. 21)

Leigh Fermor's visit to Ada Kaleh in Romania and how it is an important aspect of the Oriental condition of the Balkans has already been mentioned. However, it can be argued that it serves as a dual function for Leigh Fermor's personal image of the Turk as it is one of the first contacts he had with this Oriental society. Not only he does interact with the Turks of Ada Kaleh, but he also experiences the stereotypical Turkish lifestyle, smoking hookah and drinking Turkish coffee. Similarly, it is also the very first time Leigh Fermor actually hears Turkish being spoken and he is amazed by the language: "Among themselves they spoke Turkish, which I had never heard: astonishing strings of agglutinated syllable with a follow-through of identical vowels and dimly reminiscent of Magyar" (Leigh Fermor, 2004, p. 229). While it is possible to consider this interaction the very first of Leigh Fermor with the Turks, it is also important that this interaction bears importance as it is one of the few descriptions of Turks, in the first two books, without a negative ambience. While Leigh Fermor yet again connects the Turks with the Magyars and other people stemming from Central Asian steppes, he also points out another important element regarding the Turks:

I didn't know what to do when leaving: an attempt at payment was stopped by a smile and an enigmatic backward tilt of the head. Like everything else, this was the first time I came across the universal negative of the Levant; and, once more, there was that charming inclination, hand on breast (Leigh Fermor, 2004, p. 229-230)

Not only do these positive interactions with the Turks, their culture and the language provide a harmonious atmosphere for the image of the Turk reproduced in Leigh Fermor's works, but it is also important as it attributes a Levantine quality to the Turks. This retelling reminds the audience that Turks also have a Middle-Eastern aspect, in addition to their Asiatic features. It is possible to argue that after this encounter, the image of the Turk described in Leigh Fermor's work as a hetero-image, is also enriched by Levantine qualities as well as additional positive ones. The Turk, so far in the first two books, was mostly described by others and was negatively charged. Leigh Fermor, as he re-imagines the histories and cultures of the places he visits, embraced the same perspective with the locals. On the other hand, this interaction creates certain changes for Leigh

Fermor. The image that was provided and reproduced to him and describes Turks as brutal, oppressive forces, still keeps its negative qualities but it also gained positive aspects after this visit. These little additions made to the image of the Turk as Leigh Fermor continues his journey, and changes that occurred in this specific image are quite important for the topics of this thesis as it has an important place in Leigh Fermor's very reason to travel to Istanbul by foot, to start this brave journey which will be discussed in the third and final chapter of this thesis under the title of nostalgia.

Accordingly, though there are occasional positive aspects of the image of the Turk, it generally remains a negative one. Leigh Fermor's remarks during his travels in Bulgaria also underline this fact and he further comments on how the Turks were viewed by the locals, naming the Turkish rule in Bulgaria as "the long night". He continues to describe the history of the region and the traces that the Turks left there:

They adorned the towns with avenues of gibbets, the burnt villages with pyramids of heads and the roadsides with impaled corpses. I think it is an Arabian proverb which says, 'Where the Ottoman hoof has struck, the grass never grows again'; and it is true that their occupation of the Balkans – in Bulgaria it started before the wars of the Roses and ended after the Franco-Prussian War – has left desolation behind it. Everything is still impoverished and haphazard, and history in smithereens. The Turks were last but one of the Oriental barbarians to cast their blight over Eastern Europe. (Leigh Fermor, 2013, p. 21-22)

The Turk represented in the above-given passage is described in great detail. It is a foreign invader, and Oriental barbarian that desolated Eastern Europe, destroying everything in its wake and enslaving innocents for nearly half a millennia. While these descriptions are in parallel with the historical and stereotypical understanding of the image of Turks as well as its qualities and largely reflect the historical perception of not only Turks but Muslims in general, an important part of this quote is Leigh Fermor mentions an Arabian proverb, a rather insulting one. This is important because it also reflects the perception, or rather, the image of the Turk that the other oriental nations have. Accordingly, it is suggested by the quotation that the Turks were seen as barbarians not only in Europe and the Balkans but also in the Orient itself, creating a hetero-image in the Orient. While Leigh Fermor also

attributes Middle-Eastern qualities to Turks in his works, it is possible to argue that the Turks are reflected, or otherized, by other Orientals which is not surprising considering the fact that the Ottoman empire ruled over Arabic regions for centuries. This condition signifies the fact this negative image of the Turk does not only belong to Europe or the Balkans but is also possessed by other nations of the Middle East. On the other hand, this specific Arabian proverb is not the only one Leigh Fermor utilizes as he reiterates an old Bulgarian proverb: “an uninvited guest is worse than a Turk” (Leigh Fermor, 2013, p. 24). Accordingly, it appears as if the only nations or groups of people that have not negative views towards the Turks are the Turks themselves, like in Ada Kaleh, or other Turkic nations like Tatars, as well as some other groups. In Karlovo, a town in central Bulgaria, Leigh Fermor encounters the Turkish residents of the town and contemplates its history and how the region was subjugated to Oriental rule:

Their armies advanced across Europe. It must have been a daunting sight: Anatolian infantry, wild Asian troops of horse Bedouin cavalry, mounted archers from eastern deserts, contingents of Albanians, Tartars and Tcherkesses, Negroes from Africa and, under their strange emblems and their fan-plumed helmets, the Janissaries (Leigh Fermor, 2013, p. 48).

Leigh Fermor groups Turks together with other non-Europeans, and interestingly European Muslims like Albanians. The Turk, in this regard, portrays an image which unites all non-Europeans under a single banner to march towards the European civilization and it is indeed a daunting sight for him since these regions in the Eastern Balkans are quite significant for Leigh Fermor. This conflict, however, also signifies a much greater conflict between the European auto-image, embracing civilizing and positive qualities and the Turkish hetero-image, being barbaric and cruel. The Turks, together with other Muslims, are once again reflected as Asian invaders, marching through Europe, together with other Asian nations as well as Africans. These varieties he observes in Oriental forces are especially important regarding the structure of the Balkans as spending centuries under the Turkish “yoke”, the region now includes various groups and he will have the chance to experience them for himself.

While it is possible to argue that Patrick Leigh Fermor started his journey with the stereotypical image of the Turks, it is also possible to argue that certain elements of this hetero-image changed during his travels. It would be unfair to accuse Leigh Fermor of racism or discrimination, however, it is certain that the image of the Turk he possesses is generally a negative one, in parallel with its historical version as discussed by Catherine MacMillan, Özlem Kumrular, Nedret Kuran-Burcoglu. While Leigh Fermor appears to have no personal negative feelings for the Turks, it is also possible to analyse localized versions of the image of the Turk as he travels. These images, though loaded with negative elements, also acquire positive features during his travels, as he stops in Ada Kaleh, Karlovo or Hadjiko. This chapter tries to explain how the image of the Turk in Patrick Leigh Fermor's travel trilogy starts and evolves. It discusses that while the image at first was only loaded with negative implications, it acquired positive aspects as Leigh Fermor nears Istanbul. These elements are commented on, exemplified and discussed in detail. Furthermore, the image of the Turk presented in the works, with its heavy negativity and occasional positivity, serves a significant purpose for the oriental condition of Central Europe and the Balkans as it is a different image than the usual image attributed to Orientals. In this regard, this chapter analyses how this image functions or is utilized as an element for orientalist discourses throughout Europe and the Balkans.

Arguably, Leigh Fermor's nostalgia regarding the Greek Orient has certain restorative features. Boym, while arguing about the features of restorative nostalgia states that nostalgia arises as a result of temporal distance and displacement, while distance is handled with an intimate experience and the availability of the desired object, displacement is resolved by returning to the home (Boym, 2001, p. 45). It is possible to argue that, on his quest to reach the Orient utopia, Leigh Fermor's regards, such as the above-given one, are his manner of expressing his nostalgic feelings, in other words, he is trying to resolve his own displacement partially caused by horrors of war, by returning home, a home which he considers to be one of the best examples of human civilizations. By getting close to Constantinople, which is the desired object or love object at the centre of his nostalgia, he both eliminates the said distance and acquires the chance to interact with the parts and remnants of his desired object. Leigh Fermor's nostalgic relationship with his love object,

as I argue, namely Constantinople symbolizes all good Oriental civilizations including the Greek one. This is further underlined by his remarks regarding the Turks and the fall of Constantinople, which signifies the fall of the Orient as civilization as he describes the origin of the Turks:

...kinsmen of the all-destroying Mongols, who had surged westwards, turned Muslim, founded the Sultanate of Rum and then conquered the Roman Empire of the east, and finally, by capturing Constantinople, inflicted the greatest disaster on Europe since the sack of Rome by the Goths a thousand years earlier (Leigh Fermor, 2013, p. 47).

On the other hand, while on his quest to reach his home in a restoratively nostalgic manner, Leigh Fermor also has the chance to experience the Orient, in its current condition by himself. This is an exemplary point in his nostalgic approach because it creates a comparison between the idea that he has regarding a utopian Orient and the existing realities of the Orient in his era. This contrast between what is ideal and what is the current condition will ultimately become the very thing that breaks this restorative illusion for Leigh Fermor, as he travels eastwards, he encounters more and more Turkish and other Oriental features in addition to Greek and Byzantine elements. The Orient he was looking for is filled with Turkish images that destroyed the Byzantine Empire. Furthermore, the question of what lies in the Orient is brought to the table once again, as it would not be possible to define the Orient, especially the European Orient previously ruled by the Turks. As he travels further east, this question becomes even harder to answer as the Orient and his love object, namely a Hellenic East, is no longer a distant one nor it perfectly exists as he imagines it.

However, his nostalgia, possessing restorative features, mostly focuses on his observations and re-imaginings of the Orient, without blaming anyone, or falling into one of the ideological traps of restorative nostalgia. Furthermore, it is possible to argue that, as it is stated above, Leigh Fermor's quest to reach the Oriental civilization initially failed, as can be observed from the fact that journal entries from Constantinople are quite limited and often without any significant re-imaginings. However, it is also possible and logical to argue that his quest which initially failed, is restored by his travel to Thessaloniki and subsequently to Mount Athos, at which point his journal entries interestingly increase in

number. Furthermore, it is no secret that Leigh Fermor was not able to find what he was looking for in Istanbul. Centuries have already passed since Constantinople, as a cultural jewel of the East and Byzantine/Hellenic civilization was fallen into the hands of the Turks. It can be further argued that this idea of utopian Constantinople was not even the reality when Turks finally conquered the city which already suffered significant damages caused by the Christian Crusader armies. This was also acknowledged by Leigh Fermor himself, upon talking about certain dances he encountered in the Balkans: ‘For me, these dances epitomize the last two hundred years of Byzantium, when the empire, pillaged and dismembered by the Crusades, survive with the certainty of catastrophe looming at the end’ (Leigh Fermor, 2013, p.247). Regardless of when exactly Constantinople actually fell, be it 5 or 8 centuries ago, it is certain that its memories continue to live on in young and old Leigh Fermor’s imagination, the memories which were unfortunately shattered by his actual experiences in 1930s Istanbul.

Mount Athos is quite similar to Ada Kaleh in this regard as both places act as a time capsule for their respective regions. Ada Kaleh represents the Turkish history of a Christian region whereas Mount Athos presents the audience with a glimpse of the past glory of the Orient. It can be argued that while Leigh Fermor was in Ada Kaleh, he must have felt as if he was some traveller visiting Turkish domains in the 16th century. Accordingly, while he was in Mount Athos, he must also have felt like a scholar enjoying the beauties of the jewel of the East. It is no surprise that both Ada Kaleh and Mount Athos are important places for Leigh Fermor as they both represent a clash of civilizations. Furthermore, Leigh Fermor’s experiences of both places appear to the audience as otherworldly. Similar to how the sound of Adhan in Ada Kaleh was a new thing for Leigh Fermor, so it was the lifestyle across Mount Athos:

When I asked them the time, I got incomprehensible answers as on the Holy Mountain old Byzantine time, which has died out everywhere else, is still in use; the monk told me it was nine o’clock, although it was mid-afternoon: the sun sets at twelve, apparently; one gets used to it in a few days (Leigh Fermor, 2013, p. 304).

It is also possible to argue that Ada Kaleh is one of the most important places for Leigh Fermor as it was a prominent image of the Orient in Europe, which reflects the fact that the realities of the region do not quietly reflect a restorative approach. In a similar fashion, Mount Athos is another important contributor to Leigh Fermor's nostalgia as not only it has all the things Leigh Fermor is searching for, but it also bears marks from other cultures as well. His experiences in both places can be considered as catalysts for his nostalgia, one shaking the foundations of a restorative approach, the other providing the foundations for a more reflective approach. In the end, what started as a restorative journey for Leigh Fermor to actualise an ideal Byzantine utopia, became a much more realistic and reflective approach to his love object. In a sense, it became a combination of both approaches, as well as a refractive one, presenting all the histories and the current conditions of the Orient in a harmonious blend.

CONCLUSION

This thesis discusses Patrick Leigh Fermor's travelogue consisting of *A Time of Gifts* (1977), *Between the Woods and Water* (1986) and *A Broken Road: From the Iron Gates to Mount Athos* (2013) and Georgina Harding's *In Another Europe: A Journey To Romania* (1990) under the light of orientalist discourses, the image of the Turk and nostalgia. The first chapter provides a brief explanation of the East in its position against Europe. The history of the Orient and how it is perceived in Europe is discussed by providing the definitions and attributes it has provided since antiquity. Subsequently, the first chapter examines the theoretical background provided to deconstruct the relationship between the East and the West through Edward Said's influential work, *Orientalism* (1978). While Said's opinions regarding this relationship between the East and the West, wherein the East is in a submissive position and the West has the upper hand, are relevant to British and French literature, it is not possible to apply this theoretical perspective to every country we now consider to be European. Accordingly, Andre Gingrich's idea of frontier orientalism and Maria Todorova's balkanism are used to further analyse the orientalist discourses in other important regions of Europe. It is then argued that Gingrich's and Todorova's ideas for the orientalist conditions in Central Europe and the Balkans are much more appropriate for these regions by further highlighting certain sections in the works of these British

travellers. It is argued that Said's idea requires a strong, colonial Western force whereas Central Europe and the Balkans described in the works are in the opposite position, being subjected to Oriental or Turkish rule. In this regard, it is claimed that the arguments provided by Gingrich and Todorova have stronger ground for the said regions. Subsequently, the Orient, as described in Patrick Leigh Fermor's and Georgina Harding's works is commented on through a historical perspective and it is discussed that the Orient presented in these works, with highly influential elements, is far from being a weak partner; instead, it is the dominating one while still possessing some of the attributes provided for a more Saidian oriental, such as barbarism or cruelty. In this regard, it concludes that the Oriental observed in the works is a powerful, dominating force that is still perceived as brutal and oppressive for Central European and Balkan nations, in parallel with how Gingrich and Todorova comment on the condition in these specific regions.

The second chapter of the thesis handles one of the most important elements regarding this new Oriental which is argued to be different from the Saidian Oriental. It is argued that the Turk, or the image of it, has a significant place in Patrick Leigh Fermor's travelogue as someone who is travelling into the previous Byzantine realms. This image attributed to Turks is discussed under the light of Joep Leerssen's theory of imagology, analysing and contrasting it with its former versions, evaluating the positive and negative aspects of it, especially in a nation-building manner. It is discussed that national images have stereotypical values and are not constant social constructs, in fact, they evolve and gain new attributes throughout their history. The chapter further argues that the new-historicist literary movement, which claims that literary works are to be examined within their era and geographical realities, provides a much more suitable foundation for national or, more broadly, social images to be examined. Accordingly, it is argued that Stephen Greenblatt's idea of self-fashioning heavily depends on the image of the other in which case, under the light of Patrick Leigh Fermor's works, is the Turk for Central European and Balkan nations. It is further asserted that the orientalist discourse in the said works heavily utilizes this negative image of the Turk which is fed by a couple, not necessarily Turkish, images attributed to the Orient such as Saracens or in a more ancient manner, the Persians. The argument provided for the utilization of this image for both self-fashioning and nation-

building purposes, as well as for orientalist discourses, is supported by various historical artefacts, sights and locations observed by the author throughout his journey into the Orient. It is further argued that the image of the Turk served the purpose of the Other for Central European and Balkan Christian nations to fashion themselves a national identity as Christian and European nations. Furthermore, it is claimed that while the image of the Turk observed in Leigh Fermor's works is mainly a negative one, it also acquires additional positive features as Leigh Fermor reaches his destination. This change in the image, acquiring new and positive attributes, is discussed to be in parallel with the general imagological idea that national images often change and evolve throughout time. It is further suggested that this was the case for Patrick Leigh Fermor as he continued his journey towards Istanbul.

In the third and final chapter of this thesis, the main argument is directed towards a more personal matter. It is argued that the main reason that fuelled Patrick Leigh Fermor to take on such a long journey during the interwar period, is nostalgic in nature, fed partially by the recent war and its influences and partially by the previous philhellenic tradition established by various British travellers throughout the history. While this chapter utilized the theories of Svetlana Boym regarding nostalgia and discussed that Boym identifies two distinct yet interconnected nostalgic types, it is also possible to suggest a third, more refractive one such as Joseph Allen's theory of refractive nostalgia. Subsequently, Patrick Leigh Fermor's nostalgia to return to a more utopic, idealized and, of course, Hellenic orient possesses many restorative qualities as it mainly aspires to restore a more glorious past in the future. However, Leigh Fermor interacted more and more with the Orientals, namely the Turks, and the remnants left behind by their collapsing empire which in turn changed the restorative origins of Leigh Fermor's nostalgia. It is further suggested that the restorative approach of the author's nostalgia is shaken as he travels eastwards, in consideration of the fact that the Orient he was looking for, which was a Hellenic idealized Orient, was nowhere to be found. Instead, Leigh Fermor was welcomed by Central Europe which still bears the influence of Turkish rule and the Balkans which were in a more heterogenous state as discussed in Maria Todorova's idea of balkanism. Furthermore, it is suggested that it was these orientalist and balkanist discourses, as well as the strong

existence and influence of the image of the Turk that changed the course of Leigh Fermor's nostalgic feelings which suffered a bitter defeat in his arrival to Istanbul upon acknowledging the fact that the city that represents the state of civilization that he was nostalgic for was non-existent. It is asserted that only after travelling the Mount Athos that Leigh Fermor was able to quench his nostalgia with strong Byzantine influences of the peninsula. However, it is further discussed that even this secluded monastic region was influenced by the strong Oriental and Turkish cultural elements, at which point, Leigh Fermor's nostalgia, through these eastern influences, transforms into a more reflective and refractive nostalgia.

In conclusion, this thesis examines Patrick Leigh Fermor's and Georgina Harding's works through the orientalist, imagological and nostalgic lenses. While these three topics seem distant at first, it is possible to argue that this is far from the truth as all of these approaches have something in common: the past. Orientalist discourses, imagology and nostalgia both utilize and feed on the past; how it was actually observed, how various cultures throughout history interacted with each other, what were the strong elements and factors for such interactions and how the conditions of these cultures, their interactions are reflected in social and cultural materials. While this thesis aspired to provide arguments to have a different look at the interaction between the East and the West, it is by no means the last discussion as much remains to be argued regarding specific European regions and their interactions with the East, as well as their cultural elements and representations, and more importantly, the feelings that they create in us.

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