

**THE VARIETIES IN NARRATORS' MINDSET AND VIEWPOINT IN  
*THE GIAOUR, A FRAGMENT OF A TURKISH TALE***

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***Abstract***

*Lord Byron (1788-1824) is a Romantic writer who was outcast from English society, due to his nonconventional behavior. In quest for happiness far from England Byron went through Portugal, Spain, Malta, Albania, Greece and Turkey where he became acquainted with the area and found a source of his inspiration. His long stay particularly in Balkan region created him an opportunity of not just visiting the region, but also delving in its culture. Byron never withdrew himself from using the information he gathered on the field and he did the same in the case of The Giaour which is the subject of our study.*

*In this study on The Giaour, A Fragment of a Turkish Tale, we were in pursuit of the narrative details. Witnessing the existence of multiple narrators, we strived to analyze the differences and similarities of their mentality. Knowing the fact that there are religious dissimilarities, we likewise saw that the long joint existence created cultural affiliation. Analyzing these varieties in the narrators' mindset we came to the conclusion of Byron's attempt to be objective observer where he stumbles.*

**Key words:** *Lord Byron, The Giaour, narrators, the fisherman, mentality, viewpoint*



## **GÂVUR, BİR TÜRK HİKÂYESİNDEN BİR BÖLÜM ESERİN ANLATICILARI ARASINDA BAKIŞ AÇISI VE ZİHNİYET FARKI**

### **Özet**

*Lord Byron sıra dışı davranışlar sonucu İngiliz toplumundan dışlanmış mutluluğu İngiltere'den uzakta arayan bir yazar olarak Portekiz, İspanya, Malta, Arnavutluk, Yunanistan ve Türkiye'yi gezer ve burada ilham kaynağını bulur. Özellikle Balkan bölgesinde uzun tatili yapan yazar, sadece yöreyi ziyaret etmek değil, kültüre de derinleşmek imkânını kazanır. Byron insanlardan edindiği bilgiyi kullanmaktan hiçbir zaman çekinmediği gibi, konumuz olan Gavur'da aynı şekilde devam etmiştir.*

*Gâvur, Bir Türk Hikâyesinden Bir Bölüm hakkında olan bu çalışmamızda anlatım ayrıntıları arayışındaydık. Çoklu anlatıcı varlığını tanıklık etmemizle onların zihniyet farkı ve benzerliklerini inceledik. Dini farklılık gerçeğini bilerek uzun yıllar içinde olan ortak yaşamın kültürel yakınlık yarattığını gördük. Anlatıcıların zihniyet farklılığını inceleyerek Byron'un tarafsız gözlemci olma cabasında tökezlediğini fark ettik.*

**Anahtar kelimeler:** Lord Byron, Gâvur, anlatıcılar, balıkçı, zihniyet, bakış açısı

### **1. INTRODUCTION**

*The Giaour, A Fragment of a Turkish Tale*, is one of five *Turkish Tales* written by Lord Byron. The urge to focus on Turkish, respectively Oriental themes using Balkan area incorporating locals' mentality and life-style comes as a result of having success with *Childe Harold's Pilgrimage*, Byron's first work with Balkan setting which brought him over-night fame. Thus he preferred to continue this path which gave him the chance to show his knowledge of Turkish world.

*The Giaour* is based on the story Byron heard in a coffee house during his journey and partially in the situation he witness flavoring it by using his talent of writing. He validates the practicing of his imagination in his letter to Edward Daniel Clarke:

*You are one of ye very few who can pronounce how far my costume is correct...I am sure that I am anxious to have an observer's—particularly a famous observer's testimony on ye Fidelity of my manners and dresses—and as far as Memory and Oriental twist in my imagination has permitted.<sup>1</sup>*

In *The Giaour*, Byron tells a story of a Circassian girl, Leila who is part of Hassan pasha's harem. Beautiful Leila has a lover, the Giaour and upon Hassan's discovering of the infidelity, Leila is drowned as a punishment for her immorality. When the Giaour hears of Leila's death he vouches on revenge. While Hassan searches for the Giaour, it is the Giaour who ambushes and

<sup>1</sup> Seyed Mohammed Marandi, "Byron's Infidel and the Muslim Fisherman", *Keats-Shelley Review* No. 20, 2006, p. 133



kills Hassan. The accomplishment of the revenge does not gladden the Giaour, hence he falls into despair for the outcome of his love affair and Leila's death, becoming typical Byronic hero.<sup>2</sup>

As used in the tale, drowning adulterous woman is not an occasion that would move Balkan nation of Byron's age; however, it was difficult to be absorbed by European readers. Peter Cochran writes on the commonness of the drowning of adulterous woman:

*Drowning adulterous women— or even potentially, or reputedly, adulterous women – was not rare in the East in Byron's day. The tale of Phrosyne and her companions, drowned by Byron's friend Ali Pacha and referred to in the note to the poem's last line below, is still commemorated in modern Greece.*<sup>3</sup>

Not everyone is convinced by the genesis of Byron's story.

It is possible to cast doubt on this story – Byron does not deny that it might have taken place but behind it lurked his Turkish attitudes to life and death and his contempt for the treatment of women. As there is no Koranic authority for the drowning of unfaithful wives or concubines the whole episode may be more typical of his prejudice than fact.<sup>4</sup>

The doubts on the factuality of the story does not compromise the success of the tale, hence it is Byron's originality that satisfies the tastes of Romantic reader. His stories, usage of cultural background of the East in more genuine way exceeded all the expectations and left out even the fame of Moore, Southey and Shelley's writings.

## **2. THE GIAOUR'S STRUCTURE**

*The Giaour* as the first of the *Turkish Tales* obviously preoccupied Byron for long years as he constantly turned to its revision, extending it from 407 lines in the first edition to 1334 lines in the twelfth and final edition. Rich imagery and descriptive verses gave quality to the tale.

In regards of the time frame the story can be divided into two parts with the gaps of years in the story. As a technic, Byron used multiple viewpoints, respectfully four narrators. Having four narrators did not work in favor of the chronology in the story, yet it gave quality to the work as one with dissimilar viewpoints. Lack of chronology created gaps in the space and time which put the characters suddenly in one place or another.

Every narrator had his own viewpoint and saw the story from a different angle. Using this variety of stances gave Byron the opportunity to present every mentality of the region, "trying" to be objective and without any prejudice to the story. Although the viewpoints are of people residing in the Balkan region, they are not in total harmony. Multiple viewpoints can be met differently by the readers; while one group would enjoy the switch from one narrator to another considering it the richness of the story, the other group would consider it disturbing and without any coherence. Having one way or another, we are the supporters of the first group. The diversity

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<sup>2</sup> Byronic Hero is a character usually in exile, living in despair being rebellious and gloomy

<sup>3</sup> Peter Cochran, "The Giaour", International Byron Conference, Charles University Prague, Prague 2000, p.172-5.

<sup>4</sup> Roderick Cavaliero, *Ottomania, The Romantics and the Myth of the Islamic Orient*, L.B. Tauris, London, 2010, p.46



in the story gives us more than one picture of the situation and local mindset. Having more pictures creates an album which follows the development of the story. Thus we are in the flow. This flock of the shots creates a vivid image and impression of watching a staged play.

### 3. THE TALES' OPENING

The tale opens with an *Advertisement* written in prosaic form. Undertaking the role of an introduction, the *Advertisement* prepares the reader to a fragmentary structure. Giving the information on the settings of place, the writer presents it as the East of the past ages, alluding to the changed condition of the “contemporary” East. He connects the idea of the changes occurred in the area, partially to the women’s improved state now being able to speak for themselves; partially to Christian’s changed position “*Christians have better fortune*” in this Ottoman conquering area.

Giving the historical developments in the area the writer, incorporates the story of a “*female slave*”. Byron’s narration of a girl who is the subject to the punishment by being thrown in the sea “in the Mussulman manner” gives the glimpse of religious prejudice. Himself a Christian, more than the Christian religion itself, Byron was a fan of Greece as a part of Balkan region. “*Byron tried to be neutral between Christianity and Islam, as he did not wish to subscribe to either, but not between Greece and Turkey.*”<sup>5</sup>

As expected due to his favoring Greece, the verses of the tale, subsequent to the *Advertisement*, open with the geographic description of the settings, respectively, Greece under the Ottoman rule. Byron’s known stance as a protector and lobbyist for Greece continues in this tale as an unknown narrator, where he laments its past glory. This situation is commented by Roderick Cavellero as :

*Byron’s ‘religious’ affiliation was to pre-Christian and pre-Islamic Greece, where morality was guided by the sense of honour and not by a sense of sin, where sexual and religious as well as political freedoms were highly developed. The Turks had smothered Greece, with oriental characteristics that rendered her a pale shadow of her former glory.*<sup>6</sup>

### 4. NARRATORS' MENTALITY IN *THE GIAOUR*

Appearing following the *Advertisement*, the first unknown narrator seems of Christian mentality, as through the lines 1-167 is very accusatory to the Ottomans who now rule the region. “*So curst the tyrants that destroy!*”(67) , the lines which made critics point finger to Byron as speaking his critical mind through the first narrator. The first narrator gives plenty of evidence about his supporting side by lamenting the death of unknown person in “*the Athenian grave*” with the words: “*When shall such hero live again?*”(6). These glorifying words remind us of Mark Antony’s praising Julius Caesar “*Here was a Caesar! When comes such another?*”(3.2.256). Giving the Athenian hero the appreciation of roman Caesar.

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<sup>5</sup> Roderick Cavaliero, *ibid*, p. 84

<sup>6</sup> Roderick Cavaliero, *ibid*, p. 84



The first narrator traces the path used by Byron in *Childe Harold's Pilgrimage* where he focuses on Greek faith under the Ottoman rule and its destroyed future. We will hereby give a list of similarities between the description of Greece in *The Childe Harold's Pilgrimage* and *The Giaour*.

<i>Childe Harold's Pilgrimage</i>	<i>The Giaour, A Fragment of a Turkish Tale</i>
<i>Ere Greece and Grecian arts by barbarous hands were quelled. (Canto I, XCIII)</i>	<i>It is Greece, but living Greece no more! (91)</i>
<i>Cold is the heart, fair Greece, that looks on thee, Nor feels as lovers o'er the dust they loved; Dull is the eye that will not weep to see Thy walls defaced, thy mouldering shrines removed (Canto II, XV)</i>	<i>Thy soul, till from itself it fell; Yes ! Self-abasement paved the way To villain-bonds and despot sway. (139-141)</i>
<i>Fair Greece! sad relic of departed worth! Immortal, though no more; though fallen, great! Who now shall lead thy scattered children forth, And long accustomed bondage uncreate? (Canto II, LXXIII)</i>	<i>Arise, and make again your own; Snatch from ashes of your sires The embers of their former fires; (115-117)</i>
<i>Greece! change thy lords, thy state is still the same; Thy glorious day is o'er, but not thy years of shame. (Canto II, LXXVI)</i>	<i>...can it be, That this is all remains of thee? (107)</i>
<i>Ancient of days! august Athena! where, Where are thy men of might, thy grand in soul?(Canto II, II)</i>	<i>Thy heroes, though the general doom Hath swept the column from their tomb, A mightier monument command, The mountains of their native land ! There points thy Muse to stranger's eye The graves of those that cannot die ! (130-135)</i>

The reader familiar with Byron's affiliation with Greece, going as far as attending the war for its independence, as well as reading his *Childe Harold's Pilgrimage*, after reading the first narrator's part will get the impression "here he comes again", as he continues with the same elegiac tone for Greece and accusations of the Ottoman culture.

Nonetheless, just like always, Byron, pulls out the ace up his sleeves and takes a "volta", turning to something new for his readers. Starting from the line 168, Byron distances from the



description of Greece and unexpectedly starts a love story. Critics as well accept the fact that the poem continues with less, though, not none existent animosity towards the region mentality. Moreover, it is commented of his resemblance to Oriental poets, in his description of beauty and usage of character names. “*The Giaour*, with emphasis on one figurative device, which exposes the aesthetic and thematic veneer of the tale and proves, if anything, that Byron’s use of Oriental matter is quite similar to that of Oriental poets.”<sup>7</sup>

The second narrator is a local fisherman with the lengthiest narration. This section contains Byron’s generous usage of the Ottoman vocabulary which gives more vivid imagery of the scenery. By giving the main narration to the fisherman, Byron created space for description of a Balkan mentality he encountered. Through fisherman’s stance we are revealed the mentality of the locals as the fisherman is evidently “an Osmanlie”.

Byron uses the fisherman to convey the atmosphere prevailing in the region during the month of Ramadan, respectively the end of the Ramadan and coming of Bairam, as the sacred month and the biggest feast of Islam religion, with the aim to enforce the Ottoman influence. As much as Byron could not withhold himself from revealing his western mentality in some occasions, to that extent the fisherman demonstrates his Muslim mentality through commenting of the situation. Having the longest narration, the fisherman gives us detailed description in non-chronological order, without any reserves in offering his own criticism.

The fisherman’s religious affiliation is revealed in the usage of the name the Giaour. The word itself carries a sense of resentment of the person and his race, as a non-Muslim. Not stopping only with this word, the fisherman utters some lines in terms of resentment.

*And though to-morrow's tempest lower,  
'Tis calmer than thy heart, young Giaour !  
I know thee not, I loathe thy race.  
But in thy lineaments I trace  
What Time shall strengthen, not efface (191-195)*

*Right well I view and deem thee one  
Whom Othman's sons should slay or shun. (200-201)  
Though like a demon of the night  
He pass'd, and vanish'd from my sight, (204-205)*

By using this presentation, Byron tries to equalize his occasional criticism of the eastern culture to the Orientals’ prejudice and intolerance towards non-Muslims. Having the non-chronological order, the fisherman uses his Muslim mentality and gives the description of Hassan’s wrecked serai (palace), which now became a shelter of spiders, bats, owls and wild-

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<sup>7</sup> Naji Oueijan, *Byron, D’Herbelot, and Oriental Culture*, Notre Dame University Lebanon, 2006, p.16



dogs, stressing that it is the curse for Hassan's sin yet still emphasizing, the guilt of the Giaour, since "*his turban was cleft by the infidel's sabre !*" (353)

Peculiar as it is from the decayed palace, the fisherman turns to the description of Hassan, the emir<sup>8</sup>, and his crew and their greetings with "*salam*" as a Muslim's typical salute. While using the fisherman's praising of Hassan as a person who killed a lot of rebel Arnauts, Byron insinuates on Hassan's cruelty in the case of slightest disobedience. The fisherman continues the description of the developments and Hassan's carrying a weight which is thrown into the sea. He uses a gloomy tone in the lines describing the loss of a life by "*man's caprice*", alluding that the weight thrown among the fierce waves is Leila's body; the "*lovely toy*", "*being caught*" in her infidelity.

Fisherman's description of Leila's beauty and grace does not aloof him from his rooted mentality. Leila did have the gaze of a *Gazelle*, however, her wrongdoing must be punished and as a Muslim, the fisherman is not moved nor shocked by this kind of punishment.

*Too well he trusted to the slave*

*Whose treachery deserved a grave (463-464)*

This coldness of the heart coming from Hassan along with the fisherman as two men of Muslim faith reveals Byron's bias in portraying Turks as cruel. Thus, Cavaliero criticizes Byron, "*As there is no Koranic authority for the drowning of unfaithful wives or concubines the whole episode may be more typical of his (Byron's) prejudice than fact.*"<sup>9</sup>

In an attempt to justify the Giaour's deed, Byron gives him a few lines (682-695) after the bloody act. Describing his wrath and pride for his revenging Leila's death, the Giaour uses the word "*Paynim*" holding the meaning of pagan, non-Christian which express equal resentment to opposite religion as in the word "*Giaour*" coming by a Muslim. This choice of the word for a moment rescues Byron from the accusation of having western preferences. Moreover, Giaour's confession of the deed being executed as a result of his wrath gives him relentless features not different from Hassan's and the mixed feelings of pleasure and regret.

In the description of Hassan's death by the Giaour's hand, Byron puts out his thorough knowledge of Muslim religious rites. Thus, he with the opulent use of Turkish vocabulary narrates Hassan's praying the Prophet Mouhammed and Allah in the moments of his death. The Giaour's crime is proved with Hassan's bloody caftan and calpac<sup>10</sup> brought to his grieving mother. Incorporation of the mother figure shows Byron's acquaintance with the Islamic religion as one which promotes the respect to parents above everything.<sup>11</sup>

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<sup>8</sup> Historical Muslim name for commander of chief of army

<sup>9</sup> Naji Oueijan, *Byron, D'Herbelot, and Oriental Culture*, Notre Dame University Lebanon, 2006, p.46

<sup>10</sup> *Caftan*-a coat made of velvet, ornamented with golden buttons and patterns; *Calpac*-a cap worn by ottomans made of sheepskin.

<sup>11</sup> The mention of servitude to parents follows immediately after servitude to God. This is repeated throughout the Qur'an. "Your Lord has decreed that you worship none but Him and that you be kind to parents. Whether one or both



Within Hassan's fall, Byron, combines the rites of Muslim religion such as the reading of the *Koran* verses that mourn the death of a true *Osmanlie* who will now dwell in paradise among *Houris*,<sup>12</sup> while the Giaour will "wander round lost Eblis'<sup>13</sup> throne". Using visual imagery in the portrayal of Hassan's murder and the grief his death brought, makes the reader think of the true "offender" in this story, leaving the fisherman with hope that the Giaour will be punished one day, if not by mankind than by the God. Devastated with Hassan's death, the fisherman ends his narration with the curse launched upon the Giaour.

The third narrator opens the second part of the tale which takes part years from the murder. The third narrator is a monk. Being of a Christian religion gives some expectation that the Giaour found a person of his race and now he will be protected with favoring lines. Monk's Christian mentality does not help him in acquitting. Nevertheless, the monk exhibits the same mindset as the fisherman. We believe that the similarity in the religious principals and the influence of the regional mentality brought the fisherman and the monk to the same page.

The monk gives his reasons for disapproving the Giaour's stay in his monastery. He does not accept the Giaour as one of his race since he did not practice moral principles of Christianity, the confession and praying among other suspicious deeds.

*And here it soothes him to abide  
For some dark deed he will not name.  
But never at our vesper prayer,  
Nor e'er before confession chair  
Kneels he, nor recks he ...  
But broods within his cell alone,  
His faith and race alike unknown.  
... Yet seems he not of Othman race,  
But only Christian in his face:  
I'd judge him some stray renegade,  
Repentant of the change he made, (806-821)*

Monk is indignant with the Giaour's demeanor. The Giaour's displaying a typical Byronic hero's behavior makes him not pray for forgiveness, yet he withers in despair. "The Byronic hero may be a Christian, but he is also a foreigner, not only to England and the West, but also to

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of them attain old age in your life, say not to them a word of contempt, nor repel them, but address them in terms of honor. And out of kindness, lower to them the wing of humility and say, "My Lord! Bestow on them Your Mercy even as they cherished me in childhood." [Noble Quran 17:23-24] ; Ansar Al-Adl, What does Islam say about "mothers"? <http://www.islamswomen.com>

<sup>12</sup> According to Muslim religion, *Houris* are the most beautiful maidens serving men in heaven

<sup>13</sup> *Eblis*-devil in Muslim religion who was cast away by God for disobedience





*ordinary piety and worship.*"<sup>14</sup> Furthermore, Monk is in dismay for keeping unredeemed Giaour in their monastery which might cause the God's wrath upon them.

*Hear the prayer, but utter none (900)*  
*But wears our garb in all beside;*  
*And, not from piety but pride, (909-910)*

Monk's doubts on the Giaour's origin and intentions continue until the Giaour decides to confess. The Giaour starts his lines as the fourth narrator, in envying the monk for his sinless life and days in peace and prayer. Accepting his wrongdoing validates the fisherman's words and rightness of his cursing. The Giaour speaks for 350 lines, repeating the story we are already introduced to, using his side of the development. He further tells of his life of woe and expresses the desire to rest which would not seem like a rest as his heart is sorrowful. He confesses his love which was proved in blood

*I loved her, Friar! nay, adored ---*  
*But these are words that all can use ---*  
*I proved it more in deed than word;*  
*There's blood upon that dinted sword,*  
*A stain its steel can never lose:*  
*'T was shed for her, who died for me, (1037-1042)*

The Giaour asks the monk not to count his sin of killing Hassan, as Hassan was hostile to monk's faith. Byron once again incorporates the word *Paynim* which proves the Giaour's religious intolerance towards Muslim pasha more than the monk as the representative of Christianity. The Giaour simultaneously shows his acquaintance with the Islamic religion. As Christian religion promotes the belief that a man killed while praying will go straight to heaven, similarly, the Giaour tells that according to Islam, Hassan's death is not a punishment for him, since a Muslim killed by a "gavur/infidel" will go to Turkish heaven and be served by *Houris*. He further tells of Hassan's cry to *Allah* and *Mahomet* and the death which did not hurt him more than the Giaour's living state.

On the other side, the Giaour expresses his regret of Leila's love knowing that this brought her death. Nonetheless, he does not stray from expressing the awareness that Leila's infidelity is punishable though sweet for him. He accepts the fact that in the case of adultery, his punishment for Leila would not be different from Hassan's condemning her for death, the point which shows

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<sup>14</sup> Mohammed Sharafuddin, *Islam and Romantic Orientalism: Literary Encounters with the Orient*, I.B. Tauris & Co Ltd, London, 1994, p. 226



the similarity between these two polarized men whose religions have coexisted for centuries thus must have influenced each other in mentality.

*Yet did he but what I had done*

*Had she been false to more than one. (1070-1071)*

The Giaour expresses their polarity as people of Hassan's race cannot love due to their cold blood, the lines which we oppose as Turkish men are not known for the coldness of their blood in male/female relationships but rather passionate yet in lack of romanticism in courtship. The Giaour elevates his love with the strength of Etna eruption and equalizes it to the loving heart of a non-Muslim man. He laments Leila's not having an earthly grave which he could have share with her. Notwithstanding all the troubles, the Giaour considers Love as granted by *Alla*, which is a thought-provoking choice of word coming by Byron, merged in Giaour's narration as a part of his belief.

The Giaour closes his confession with the indifference towards the Christianity as a religion since he does not seek for forgiveness nor place in paradise, as he considers himself not worthy of a cross on his grave.

Byron closes the tale with the lines uttered by the first narrator who reappears yet is neither protective nor complementary to the Giaour as a non-Muslim. This stance exhibited by the first narrator shows his withdrawal from the role of a protector of Christian world and turns him into impartial observer of different mindsets and customs.

It is this closure that beside all our doubts to his stance makes Sharafuddin as a promoter of Byron, to think of him as a man with sympathy to the East and the one who "wished Islam to be perceptible."<sup>15</sup> Continuing that Byron was "general liberal who hated tyranny and believed in national independence, he took delight in racial, social, cultural and religious variety and otherness."<sup>16</sup> Nor we agree with Ziauddin Sardar's stance that Turkish Tales are "poems of the gratuitous violence, irrational vengeance, and cold-hearted barbarity of the Turks"<sup>17</sup>

## 5. CONCLUSION

*The Giaour* is the first of the *Turkish Tales* which takes attentions of the reader with its structure. It is written with multiple, respectfully four narrators who do not follow the chronological description of the story. Depending of the taste of the reader, plentitude of the narrators and consequently the viewpoints might have made some of them enjoy the knowledge of the variety of cultures, or made them feel confused from the incoherence.

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<sup>15</sup> Mohammed Sharafuddin, *ibid.* p. 243

<sup>16</sup> Mohammed Sharafuddin, *ibid.* p. 243

<sup>17</sup> Alan Richardson, "Byron's *The Giaour*, Teaching Orientalism in the Wake of September 11", *Interrogating Orientalism: Contextual Approaches and Pedagogical Practices*, ed. Diane Long Hoeveler, Jeffrey Cass, Ohio State University Press, Columbus, 2006, p.222



In the opening lines of the tale told by the first unknown narrator, Byron's preference of Greece is obvious as he elevates the unknown Athenian soldier in his grave and laments the glorious past of Greece. The portrayal of Greece used in *the Giaour* show the similarity of its glorification in Byron's previous work *The Childe Harold's Pilgrimage*.

With the second narrator, the fisherman, Byron most lengthily and vividly displays the mentality of the Ottomans. The fisherman creates a vivid imagery of the atmosphere as well as the mindset of the region. Usage of the Turkish vocabulary throughout his narration makes the fisherman impeccable representative of his culture. The fisherman tells of Hassan pasha's fall, the decay of his palace and the sorrow of Hassan's mother. Upon his description of Leila's death the fisherman does not reveal any emotions of shock insinuating that this punishment for an infidelity is expected by his mentality.

Incorporation of the monk as the third narrator raises some hope in readers' mind to bring some protection for the Giaour. However, monk does not help the Giaour in purifying his deed yet his reluctance and criticism of the Giaour proves the similarity of mentality of Balkan residents, regardless the religion.

With the fourth narration, Byron gives the Giaour voice which he uses for confession and depiction of his feelings but not for asking for the forgiveness. The Giaour's awareness of his wrongdoing validates the fisherman's judgmental comments.

As for Byron and his stance, we believe in his intention of displaying the variety of mentality and culture in this world full of diversity. Nevertheless the tale seems to carry a dosage of ridicule of the harshness of the Turkish punishments. By presenting Leila as one of Hassan's wives, Byron alludes to the lack of intimacy between Hassan and Leila, thus Leila being pushed to quest for love and care, piling up the guilt upon Hassan as insentient. In an attempt to create a sense of objective storyteller, he mentions the immorality of the Giaour's affair yet he purifies the act by justifying it with depth of love Leila and the Giaour felt. This purification reveals his status of a western observer of the eastern culture.



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