

Chaucer and the Orient



Asst. Prof.

Abdul-Jabbar Jassim Mohammad

Dept. of English

Al-Noor University College

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Dedication

To my Wounded Country

Confessions of senior English writers on the impact of the Orient and Oriental literature on both English and Western literatures .

Once Samuel Johnson (1709—1783) related his desire to visit the Orient to Mrs. Thrale . In a letter to her. dated July 11, 1775, he says :

*If I had money enough, What would I do ?
Perhaps , if you and master did not hold me
I might go to Cairo , and down the Red Sea to
Bengal , and take a ramble in India , Would this be
better than building and painting ? It would surely give
more variety to the eye, and more amplitude to the mind .*

(Samuel Jonson, Vol. VII The Yale Edition ... 1964)

In her book, Conant Martha The Oriental Tales in England in the Eighteen Century , she admits the favor of the Orient and Oriental tales on English literature . She says:

*The Oriental Tales must have supplied the clue for which
popular Writers were searching and if The Arabian Nights
had not been translated into English there would have been no
Robinson Crusoe and Gulliver Travels .*

Canont Martha, 1966, 242

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Introduction

Oriental Elements in Chaucer's *The Canterbury Tales* and Other Selected Works

The Orient has always been a real centre of interest for people all over the world in general and the Europeans in particular. Thus, the influence of the Orient is strongly felt in English literature and exactly in Chaucer's *The Canterbury Tales* and other works. It stands to reason to raise a question namely what are the salient Oriental features of these tales and other selected works, then under which form do these elements appear in his works of art? It is worth-noting that among the Oriental elements that should be tackled we may quote: the motifs of the tales, the sources of his tales, the use of proper names, the names of places, the narrative technique used in these tales besides the social, cultural and religious phenomena in the Orient.

Since the Middle Ages, the Orient has become an inexhaustible source of fascinating curiosity to the Occident. Undeniably, all journeys accomplished by the Europeans played an important part in the discovery of this exotic part of the world. This is considered the first means of contact between two different cultures. The other means of contact between the Orient and the West is the series of religious wars between the Islamic East and Christian West during the beginning of the Twelfth Century, namely the Crusades. In addition to these inconstant means of communication, the most constant channel of contact between the East and the West was Spain and Sicily during the Tenth and Eleventh Centuries. It was a period during which the culture of the Arabs was at its zenith. As a matter of fact, the Europeans had been fascinated by the greatness and magnificence of the Orient, its culture, religions and customs. Their knowledge was based on both theoretical and practical experiences. Moreover, their living experiences were acquired through the journeys made by the Orientalists, merchants and travelers. As for their theoretical knowledge,

it is based on the books written and translated by the Europeans who stayed for awhile in the different countries of the Orient. It is important to add that these writings are always considered as the essential source of the direct knowledge of the Europeans.

It is also greatly significant to state that the Europeans translated *The Arabian Nights* into different languages such as the French version by Antoine Galland (1717) and the English version by Richard Burton (1885-1886). These dates confirm the oral transmission of *The Arabian Nights* during Chaucer's era. In fact, *The Arabian Nights* and other Oriental works such as *Kalila Wa Dimna*, *the Panchatantra* and *Jataka* enriched the European knowledge in this field. We should bear in mind that these tales, whether orally transmitted or translated, stimulated and nourished the Europeans' imagination and they provided the writers with more new themes which were unfamiliar to them before. For this reason Canont Martha has the right when she emphasizes that the Orientalists have given the key which the European writers looked for and if *The Arabian Nights* had not been translated there would have been no *Robinson Crusoe* and *Gulliver's Travels*.

The Europeans knew better that the Oriental tales whether orally transmitted or translated into English were very interesting and fascinating. They gave sound pictures of the Oriental life of the people. The tales narrated in *The Arabian Nights* and other previously mentioned tales are the best examples. Chaucer in his turn, based his writings on these source and he was able to deal with subjects which were far fetching to the Europeans. This literary genre takes the form of a dialogue and narration. Chaucer is considered the master of this literary genre and he gave it a philosophical dimension. In this concern, we have to state that each tale of *The Canterbury Tales* has one independent subject, one central theme and one moral lesson.

Among the Oriental elements which would be dealt with we mention the following: firstly, Chaucer's imitated the narrative technique, namely the frame narrative which undoubtedly of the Oriental origin; secondly he concentrated on the images, and themes, namely courtly love taken from the Orient which were completely exotic for the Europeans; thirdly the nature of the Orient will be also taken into consideration. The romantic features of the Orient would be also pointed out. Then, the other element is the detailed description of the events, the characters and the places. Another important point is the language which is used to express the themes is highly influenced not only by the language of *The Arabian Nights* but by scientific books as well. Finally, the other Oriental element is the proper names of places, political and Islamic symbols and so on. It is worth noting, here, that all these Oriental elements reflect Chaucer's attitude toward the Orient, its people, and culture. This study falls into five chapters and ends with a comprehensive conclusion.

Chapter One is divided into two sections. The first section attempts to present a brief historical background pointing out the English interest in the Orient from antiquity and the Thirteenth and Fourteenth Centuries. It concentrates mainly on the main channels of communication through which the Oriental themes infiltrated into Europe in general and Chaucer's works in particular. These include trade, translation, pilgrims and travelers and finally the Crusades. Whereas the second section is completely devoted to review Chaucer's interest in the Orient and Oriental literature which was intensified through two means: First, verbal means such as merchants and travelers who returned from the Orient with ample wealth of information about the Oriental mode of life including exotic and fantastic tales of *The Arabian Nights*, and other Indian and Persian tales; second through reading translated scientific and literary books such as Arabic scientific books and Boccaccio's *The Decameron*.

Chapter Two focuses on the attention upon the major possible sources which furnished Chaucer with information about the Orient. This chapter is based on a comparative study to prove Chaucer's borrowing from *The Arabian Nights* and other Indian and Persian tales depending on internal evidence based mainly upon an analysis of Chaucer's tale *The Squire's Tale I* in the direction of comparison with certain tales of *The Arabian Nights*, *The Ebony Horse* and *The King and the Three Wise Men*. It also tries to explore Oriental source of Chaucer's tale *The Squire's Tale II*. This section is achieved through comparing Chaucer's tale with the tale of *The Arabian Nights : Taj al-Mulk and Princess Dunya*.

The chapter is also dedicated to prove Chaucer's indebtedness to other Oriental sources. It concentrates on Chaucer's borrowing from Al-Damiri's book: *Hayat Al Haywan Al-Kubra*. This is based on comparison between Chaucer's *The Pardoner's Tale* and Al-Damiri's *The Tale of the Three Greedy Men*. This chapter also attempts to review other possible Indian, Persian and Italian sources which Chaucer might have borrowed some ideas of his tales.

Chapter Three deals with Oriental elements Chaucer includes in *The Canterbury Tales* and other poetic works. These elements are: names of religious and political symbols of Islam and Chaucer's attitude towards them. The chapter also tackles Chaucer's interest in Oriental women and his attitude towards them. Then the chapter makes rather a brief review of other Oriental elements such as names of Arab scientists, Arab scientific terms, place names and other elements and Chaucer's aim of using these elements.

Chapter Four tries to give more evidence of Chaucer's borrowing from the Orient. It is devoted to study the narrative technique used by Chaucer in narrating his tales which is most probably of Oriental origin. He uses the frame story which was

originally used by *The Arabian Nights*, *The Panchatantra* and other Oriental collections. It also deals with Chaucer's themes and traces Oriental features in them.

Chapter Five deals with two important ideas: first, the influence of Arabic poetry on the development of the troubadour poetry. Then it presents a short review of the origin of the troubadour poetry, its development, its main features and the major troubadours. Second, it carries out a comparative study showing the influence of the troubadour poets on Chaucer *The Canterbury Tales* and other poems.

Finally, the dissertation ends with a conclusion which summarizes the main results of the study.

Chapter One

1. English Interest in the Orient from Antiquity to the End of the Fourteenth Century

1.1. Introduction

For many centuries, the Orient, its culture, beliefs and religions have constituted a stimulating source of curiosity and inspiration for Western imagination and creativity. To study East-West relationship and the diffusion of Oriental science and literature, it is essential to be acquainted with the accurate meaning of the Orient through different ages, and to decide which countries are included within the frontier of the Orient. There is still much divergence in the opinions of geographers, historians and among literary men who did their best to demarcate the countries that could be possibly regarded as a part of the Orient.

To begin with, the Orient is derived from the Latin word "Oriens", referring to where the sun rises in the East (Little et al, (1932) 1385). The opposite term "Occident" is also derived from the Latin word "Occidens", referring to the West which was once used to refer to the Western world. However, the idea of how to define the "Orient" has always been changing in accordance with the shifting of military and political powers. Historically speaking, the Greeks first came into direct contact with the Orient in 545 B.C. As a result of this contact, the Greeks and the Romans came to know the East either at first hand or from the accounts of travelers and historians. Herodotus (c.484-425) B.C., the Greek historian traveled to most parts of the world and particularly to the Orient and undertook long and perilous journeys to what early Greek regarded as exotic and barbarous area. Herodotus's

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books of history still preserves testimonies about his journeys to Persia, Babylon, Western shores, Asia Minor, Sosa and Egypt. These, according to the Greeks, are the frontiers of the barbarian Orient (Burn, A.R., 1972, 120-135).

The Hellenistic eras inaugurated by the conquests of Alexander the Great, to some extent, broke the barriers between the East and West. These conquests integrated the Orient, shifting its Eastern boundaries to the far side of the River Indus (Hadawy, 1962, 1). While in Roman times, when the whole Mediterranean region belonged to a single powerful dominion, the Orient constituted a minor factor on the out skirts of a strong and highly self-conscious empire. In other words, it was rather difficult to demarcate the frontiers of the Orient because the Romans regarded all Oriental countries, Occidental as part of its powerful empire.

In the Middle Ages, European centers of political power shifted to the North. As a result, not only had the Greek antiquity largely been obscured, but also the reality of the Orient had been relegated to the realm of fantasy, largely nourished by fictitious narrative based on the oral tradition of merchants, pilgrims and travelers. The people of the Middle Ages, regarded North Africa, Near East and Middle East as Oriental Countries (Heffernan: 2003, 2).

The Crusades (1096-1291) brought parts of the Islamic Orient back into European consciousness, but the fall of the Crusades states and the ensuing political development once more prevented the free flow of information between the East and the West that could have attributed to creating unbiased natural apprehension of both sides.

The conquest of Constantinople by Muslims (1453) documented the immanent "Oriental" threat to the whole Europe, whereas on the other hand, the political consolidation at the end of the Seventeenth Century engendered an unprecedented enthusiasm for everything Oriental, food, clothing, music, architecture or tales. The introduction of *The Arabian Nights* to Europe at the beginning of the Eighteenth Century constituted the single most important event in the inspiration of Western creativity through Oriental models and elements. So India, Persia, Egypt and Iraq are parts of the Orient as the tales reflect their lives, religions, histories and customs.

In modern time, the meaning of the term, "Orient" was greatly affected by cultural and political factors. The literary critic and historian, Edward Said gives in his book *Orientalism* (1978) the criteria of demarcating the Orient. He says:

My contention is that Orientalism is fundamentally a political doctrine willed over the Orient because the Orient was weaker than the West, which elided the Orient's difference with its weakness ... As a cultural apparatus Orientalism is all aggression, activity, judgment, will-to-truth, and knowledge . (Said :1978, 204)

Geographically, in modern times there is still much divergence in the opinions of geographers and literary men who attempted to determine the countries that could possibly be described as Oriental. To some writers, the Orient means: "those countries, collectively, that begin with Islam on the Eastern Mediterranean and stretch through Asia" (Conant : 1966, XV) .

Others try to define it depending on certain criteria. To them the Orient means:

The regions East Mediterranean sea including India, China, Japan, Russia, Iran and Arab homeland...But certain countries in Europe are considered oriental such parts of Turkey, and in the Orient there are some area which have occidental character like Australia
(Ameen : 1955, 8)

In addition to this, some geographers go farther and attempt to fix the frontier of the Orient depending on educational and cultural criteria. To them, Ameen says, the Orient is always characterized by the predominance of superstitious beliefs, illiteracy, sexuality and submission. While the West is coupled with mechanical and technical development. (Ameen, 1955, 8). On page 397 of *Britannica World Language Dictionary*, the Orient is defined as: East is divided into three parts: The Far East ... the Middle East and the Near East. (*Britannica World Language Dictionary*, 1959, 397). The Far East includes East Asia, which refers to China, Korea and Japan and countries along the Western Pacific and countries along the Indian Ocean. The Far East in its usual sense is comparable to terms such as the 'Orient' which means East (*Encyclopedia, Britannica*, Vol. 9, 1966, 67). While the Middle East has currently come to be applied to the land around the Middle Eastern end of the Mediterranean Sea, including Turkey, Greek, together with Iran and greater parts of North Africa. While the Near East includes the same countries which constitute the Middle East (Hitti, 1966, 1) .

However, the Orient has always a unique fascination for the Western imaginative mind including literary figures. This fact has been confirmed by many literary critics and writers as well. In a letter to his friend Warren Hasting (1732 - 1818), Samuel Johnson (1709-1784) confirms his admiration and respect to the role the Orient in human civilization. So he openly expresses his desire to visit this fantastic region:

I shall hope, that he who once intended to increase his learning of his country...will examine nicely the traditions and histories of the East; that he will survey the wonders of its ancient edifices, and trace the vestiges of its ruined cities; and that, at his return, we shall know the arts and the opinions of a race of men ... from whom very little has been hitherto derived. There are arts of manufacture practiced in the countries in which you preside, which are yet very imperfectly known here, either to artificers or philosopher ... many of these things my first wish is to see. (Chapman, 1968, 1717-1718)

Moreover, some literary figures describe the Orient in a metaphorical manner. George Eliot, (1819-1890), for instance, believes that the East is not only the direction of sun rise and thus immediate source of life, but it is:

The place where beautiful flowers, strange animals, precious fabrics, and valuable species originated, besides the great religions ... and the world's internationally renowned collections of tales (ex oriente fabula).

(Zipes, 2000, 370)

On the same subject, George Eliot comments on the established significance of the Orient on English literature, she says:

No act of religious symbolism has a deeper root in nature than that of turning with reverence to the East. For almost all our good things ... our arts, our religious and philosophical ideas, our very nurserytales and romances have traveled to us from the East. In an historical as well as a physical sense, the East is the land of morning.

(De Mester : 1915,.2)

Martha Conant, on the other hand, emphasizes the irrefutable impact of the Orient and Oriental literature, namely *The Arabian Nights* on the English literature when she says:

*The Oriental tales must have supplied the clue for which popular writers were searching, and if **The Arabian Nights** had not been translated into English, there would have been no **Robinson Crusoe** and **Gulliver's Travels**.*

(Conant: 1966, 242)

In a remarkable article, Louis Wann maintains that "every outside influence of importance has necessarily and literally, came from the East (Wann, 1918, 163). Finally, T.S. Eliot (1888-1965), who devoted his career to a defence of the English and European traditions, made an expressive remark on the significance of the Orient. He wrote that the great philosophers of India "make most of the great

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European philosophers look like schoolboys" (Perl and Tuck: 1985, 116). These points of view and others are irrefutable testimonies from prominent Western literary figures for the impact of the Orient and Oriental literature on English literary tradition.

A careful reading of the English literature will demonstrate an obvious interest of Occidental writers in the Orient and Oriental literature as well. This interest becomes quite noticeable in its extensiveness and vigor. To make an accurate study of the influence of the Orient on the West, it is too appropriate to divide the Oriental contact with the West into three phases: the first is antiquity, the Middle Ages during the late Thirteenth and early Fourteenth Centuries. Concentration on the most effective means (channels) of communication between the East and the West will be of great significance. In addition to this, more attention will be devoted to the most important Oriental books which penetrated and were absorbed into Western literature.

It is worth to mention that Oriental lands were the first places where man first organized into a settled form of society, cultivating grain and raising livestock, establishing cities and promoting diverse skills and occupations. In such places, rich and complex cultures were nourished, namely, ancient Egypt, Summer, Assyria, Babylonia, Persia and India. It is in the Orient that three great religions Judaism, Christianity and Islam appeared. Indeed, while Europe was living in Dark Ages, the Orientals were at their apogee and the Oriental civilization at its zenith. It was the Orientals, specially the Muslims and Arabs, who contributed to science and humanities that paved the way for the rise of the West through the ages.

1.2. The Orient and the West in Antiquity

For centuries, the Orient and the Occident were involved in a series of great events and relationships, military, commercial and cultural on different fronts in the Mediterranean region. The Persian Empire in antiquity, the Islamic in the Middle Ages, and the Ottoman in modern times all had their impact on the Western people and their primitive cultures. Historical books tell us that the relationship between Greece and Rome, on the one hand, and Persia, on the other, is characterized by a series of continuous wars which began in the Sixth Century B.C. and ended in the Seventh Century A.D. The first contact between the Persians and the Greeks was in 545 B.C. when the Ionian confederacy in Asia Minor was subjected by the Persian Emperor Cyrus I, the founder of the Achaemenian Empire. The Greeks continued to live under the Persians until the conquest of Persia by Alexander the Great in (334-333 B.C.). As a result of this conquest, Alexander broke the barriers between Eastern and Western civilizations and opened the way for commercial and cultural exchanges.

When Rome replaced Greece as a dominant power in the West, she found Parthia, and then the Sassanian Empire, to be the chief obstacle in the path towards world domination. A series of wars and frontier skirmishes ensued, interrupted by periods of uneasy peace until the exhausted Sassanians were overthrown by the rising power of Islam. The same situation prevailed between the Muslims and Byzantium until the fall of Constantinople in 1453.

In spite of these wars and unstable situations, an active trade was carried on between the East and the West. Spices, precious stones, ivory, clothes of bright colors, and elaborate customs were brought from the East to the West. However, there was an active trade between the coasts of Mediterranean countries such as Alexandria and Syrian ports as a result of which products of every kind poured in and with good ideas penetrated into Greek and Western thoughts (Pearsall:2001.23) . This contact had positive results as it made the Greeks and the Romans come to know much about Oriental people, their cultures, and manners through different means such as travelers account and historians. Herodotus, for example, in his *History of Persian Wars*, gives accurate and full accounts of Achaemenian Persia. Another Greek historian Xenophon wrote two books about Persia, the *Anabasis* and *Cyropaedia* in which he gives precise and useful descriptions of Cyrus and his country (For more details see: John Selby Waston, Henry Dale , 1971,1-566) .

In addition to these historians, there are many other writers and translators who documented full accounts about the wars between Persia and Rome. From these written and translated books, the Greeks and Romans formulated their concept of the Orient as a symbol of luxury, corruption and disposition (Lockhart, 1953, 318-38) .

1.3. The Orient and the West in the Middle Ages (C-750-1485)

In the Middle Ages, the Islamic civilization flourished, and the main place of contact between the East and West was in Spain and Sicily. The Muslims during their rule of Spain (711-1497) had a great impact on the development of art, literature, philosophy and science. Later after the fall of Toledo (1085) and Cordova

(1230), the Muslim workmen and crafts men and poets as well were brought under Christian rule. As a result, Islamic art and literature spread all over Spain and then Europe. However, Muslims' greatest contribution was in the field of philosophy as they developed and translated Greek thoughts and transmitted them to the West (Sindi, 2008, 25-26) .

While this cultural exchange was taking place between the East and the West, Islam and Christianity were engaged in a series of religious war, the Crusades (1096-1291) which resulted in little cultural exchanges compared to the effect of the Arabs on the West in Spain and Sicily (Hassan, 1971, 1-2). Yet, trade flourished and goods from Eastern countries such as Syria, India and China were made available in the West. With the rise of Ottoman Empire, and its occupation of the Eastern parts of the divided Europe, the commercial contact between the East and the West continued and merchants who traveled between the East and West carried ideas, tales and a variety of learning with their goods and products.

1.4. Means of Communication Between the East and West

In *The Legacy of Islam* Professor Gibb wrote a very interesting chapter on the influence of the Arabs on European literature:

We Europeans ... are indebted to the Arabs. In Arabia and Syria for most of the driving forces ... or all those forces ... which turned the Middle Ages into a different world in spirit and imagination from that by Rome. ([http:// www.witnesspioneer.org](http://www.witnesspioneer.org))

He also believes that Arabic literature and customs were infiltrated into European literature through the inspiration and tales told by Muslims who spoke Arabic and some other languages. In brief, Arabic literature has directly influenced the tastes, thoughts, psychological motives, and linguistic construction of Europeans. This is confirmed by the fact that there were three channels which carried Arab culture to Europe in the Middle Ages: travels and trade, the Crusades (1096-1291); and translation.

1.4.1. Trade and Travels.

The extensive cultural contacts between the East and the West were trade and travels. For a long time Eastern goods were popular in the West. During the Eighth Century the commercial contact flourished between the Islamic East and the Christian West through Syria and Byzantium. The Syrian traders to Europe not only took their exotic wares and products, but also their social and literary tradition. (Walt,1972, 16)

The Byzantium Empire, which was regarded by some scholars an Oriental Empire, (Baynes, 1961, XX) had in Constantinople a metropolis which in the high Middle Ages was a meeting place for land and sea routes of the Far, Middle and Near East as well as crossroads for Northern and Western Europe. The Western merchants traded with the East through foreign intermediaries, Greek, and Syrian or semi-foreign like the Jews. But as early as the Ninth Century, this trade was taken over by Italian cities under Byzantium rules, Venice and Naples.

In spite of the religious wars between the East and the West, there were European merchants who had business with the Muslim traders. Despite all the hatred, there were occasions when the Arabs and the Europeans met and exchanged goods as well as their cultural ideas. In addition to this, Byzantine's libraries played an important role in the diffusion of Oriental tales, ideas and thoughts into the West. Byzantium was full of libraries of all kinds: the libraries of the capital Constantinople, especially the emperor's library established in A.D. 330. There is also the Twelfth Century emperor's library. In addition to these, there were the public libraries, monastic libraries and provincial libraries. All these contained hundreds of invaluable translated Oriental and Greek books, manuscripts, and theological books of different nationalities. After the collapse of Byzantium's power there were numerous Greek monasteries flourishing both in Italy and Sicily. Many Western scholars went to Byzantine, Italy, Sicily and Greece for hunting books in different types of science and literature (Wilson: 1967, 53-72) .

As a result of the trade between the East and West, the Orientals and Occidentals were brought close together. The Western merchants used to take books from these libraries to their countries and conveyed fantastic tales of other nations. As a proof of this, we find quite ordinary words in English language which were taken or formed from Arabic origin. The words which penetrated into Europe through trade were centred on trade changes, and the vocabulary of customs-house and products imported from the East. Terms like *dogana=customs* (customs -house) *Magazzino*, = *maona* (a trade society) and names of coins *tari* measures *rubbio*, receptacle *caraffa*, *giara*, ziro materials and articles of clothing *giubba*, *caffectano*

(Schacht and Bosworth, 1974, 80). What is more important is that the Western merchants brought with them, something revolutionary. They introduced to the West what the Arabs had taken over from the Indians the basis of all calculations: "the nought (Zero) and the use of this figure which multiplies all the other numbers in the decimal system. This was borrowed by the French who contributed it to the English language (*Encyclopedia Britannica*, Vol. 23, 1966, 948) .

Another channel through which Oriental customs and literary tradition transmitted into the West is travels and travelers accounts. One of the most prominent travelers who provided the Europeans with ample wealth of information about the East was, as we have previously referred to, is Herodotus (484-B.C). Herodotus, who was called the father of English history, traveled through the unknown world. He forced his way into unknown countries where the feet of the Greeks and other travelers never trod and where the Greeks could not go. Among the Oriental countries he traveled to and gave full descriptions and observations of were: Persia, Turkey, Russia, Egypt, North Africa and Italy East Rome, which according to some scholars, bears Oriental characters until the Eighth Century (Philips:1998, viii). Whenever he traveled, he gathered information about local religions, diet, medical practices and their tales.

In his *History of Persia*, Herodotus records his observations of Persia and depicts it as a powerful empire and the Persian emperor Cyrus who is described as harsh and cruel. In his *History of Babylonia* Herodotus conveys accurate and minute details of Assyria, Babylonia and their relationship with the Greeks, Egyptians and

the Persians. He also describes these empires as well known for their ideas of philosophy, mathematics, astronomy and geography (Lister, 1979, 11-150).

Later, Xenophon, who was also a historian, traveled to many parts of the ancient world. In his *Hellenica*, (411 B.C) he gives vivid accounts of Greece from where Thucydides had left. In his *Anabasis* and *Cyropaedia* he left moving descriptions of the spectacular retreat of ten thousands mercenaries, who under his leadership attempted to get back to the homeland after their campaign in Persia (Kirchner: 1975, 63). He also idealizes Cyrus and his country.

John Mandeville's *Travels* was the most popular travel book of the Middle Ages. This book recounts in its first part the pilgrimage routes from Europe to Palestine. Thus, Mandeville's book was conceived of primarily as a guide to the Holy Land for pilgrims planning to visit the important pilgrimage sites there. In his book he also discusses Egypt, Syria as well as the customs of the Muslims and their rulers. Moreover, he gives full descriptions of Babylon, Mecca and other Muslim places (Ohler, 1989, 182). These travel books were very useful in bringing the Oriental and Occidental together. They provided the pilgrims, both Oriental and Occidental travelers and merchants with ample wealth of information about the East, its tradition, religions and literature specially with exotic Oriental tales.

In addition to these, Jewish merchants traveled widely from the West to India, Persia and even as far as China. These Jews contributed in transmuting and bringing different materials such as fur, spices and other exotic luxuries. They also helped the transmission of tales and different science (Ansky, et al, 1991, 230).

1.4.2. Translation:

The influence of the East on the West was a logical result of an extensive two centuries of translation. Translation from one language into another constitutes a major avenue of literary influence. In addition to this, translators, whom Pushkin call the workhorses of our civilization, have played a crucial role in the diffusion of new ideas, thoughts and techniques (Jost, 1974, 36). As early as the Eighth Century Eastern folk-literature was orally transmitted into Western Europe through Gothic infiltration (Baker, 1939, 220). The translation of Oriental tales, fables, apologues and sayings continued through the translations made from Arabic into Latin and later into Italian, Spanish, English and French as well.

One of the most popular and influential translated books was *Kalila Wa Dimna*, a collection of Indian fables translated from Pahlevi into Arabic. From the Arabic rendered version, it was translated in 1080 into Greek and Spanish (old Castilian, Calylae Dymna) and then the rest of Europe. In 1250, a Hebrew translation attributed to Rabbi Tel that became the source of a subsequent Latin version done by John of Capua around 1270 C.E. *Diretorium Humanae Vitae* or *Dictionary of Human Life* and of most European versions.

Furthermore, in 1121 a Persian translation from Ibn al Muqaffa's version flows from the pen of Abul Ma'al Nasr Allah Munshi. It was possible to find close similarities between *Kalila Wa Dimna* and Aesop's fables. The only basic difference between the two collections, is that in *Kalila Wa Dimna* animal characters behave as human beings, while in Aesop's fables characters behave as animals (Boyle, 1977,

33.). In other words, the original author uses the personification. However, *Kalila Wa Dimna* was known through Latin version by Thomas North under the title: *Moral Psychology of Doni*, (1570) was the first of many versions (Trend, 1931, 8-19).

Another work translated into English was a collection of sayings of Philosophers compiled in Egypt in the Eleventh Century under the title: *Liber Philosophorum Moraliu*m from which the Europeans version was made, including Guillaum de Tignonrille's *Les Dits Moraur des Philosophes*, (*The Moral Sayings of Philosophers*) translated by Earl Rivers as *Les Dits Moraur des Philosophes*, (1477). (*The Diates and Sayings of Philosophers*).

One of the most important translators who transmitted Arabic science and Oriental tales is the Twelfth Century teacher-writer, Petrus Alfonsi. In 1116 he translated and adapted a series of astronomical tables from Al-Khawarizmi's *Zij-Al-Sindhind* from Arabic into Latin. Alfonse's collection of moral fables, *The Disciplina Clericalis* reveals another facet of Alfonsi that of the philosopher. *The Disciplina Clericalis* became another channel for transmitting stories from the East to the West. This collection contains 34 stories recounted by teachers to a student. The book is heavily laden with philosophical proverbs. However, the source of *The Disciplina Clericalis* could be traced back to the wisdom literature of India, Egypt and other Oriental tales like *Kalila Wa Dimna* (Gabriel, 1974, 63-104).

Translation was not limited to literary works, it also included all sciences. From the Arabs the Westerners took the basic scientific, technological, philosophical and

cultural foundations that put them on the top of the world and eventually led them in their global colonization of the non-European world (Sindi, 2008, 18). In the field of philosophy, the Arab and Oriental influence on Western philosophy was obvious as many European scholars admitted their great indebtedness to the Arab and other Oriental philosophers. In an extensive article, T.S. Eliot, who devoted most his literary career to advocate his tradition, reflects his dissatisfaction with the mode of Western philosophy. He tells us that he admits the favour of Oriental philosophy and praises its philosophers saying that the greatest philosophers of the West look like schoolboys when compared to the Indian philosophers (Perl and Tuck, 1985, 116-131) . However, the philosophical views expressed by philosophers like Al-Farabi (878-950), Al-Kindi (796-873), Avicenna (980-1037), Al-Ghazali (1058-1111), Averroes (1126-1198) and Ibn Tufayl (1100-1185) were carefully discussed and studied by famous Western literary and philosophical scholars.

One who admitted his gratitude to the Arabs is the Scottish theologian John Dan Scout (1266-1308) who was deeply influenced in his intellectual activities by *Fons Vitae* which was originally written in Arabic by a great Arab philosopher of Jewish Faith, who lived in Cordoba, by the name of Abu Ayyub Ibn Gabirute (1022-70) (Landau, 1958, 9). Other great philosophers include Abu Harron Moussa (1060-1139) and the philosopher Abu-Imran Moussa Ibn Maymun (1135-1204). In addition to this, the effect of philosophers and their works was profound on literary figures and theologians as well. Dante (1265-1321), the Italian plagiarized his great work, *The Divine Comedy*, by copying from the works of the mystic Arab genius Ibn al Arabi (1165-1240), namely *Al-Futuhah Al-Makkiya* and also from *Risalat al-*

Ghufran (The Epistle of Forgiveness) written by the great Arab Philosopher and poet Abu al Ala' al-Ma'arri (973-1057). In Dante's *Divine Comedy* the concept of Heaven and Hell is closely similar to Ibn al Arabi's account of Prophet Mohammad's ascent to Heaven from Mecca to Jerusalem. Furthermore, the Spanish mystic Romon Liull (1235-1316) was also influenced by Arabic philosophy and Islamic mysticism produced by such Muslim mystics as al- Hallaj (858-922) of Abbasid period. (Sindi, 2008, 20). The Twelfth Century (1143) witnessed the first translation of *The Holy Qur'an* in Spain which was the main source of information about Islam (Al-Rowayli, ND, 33) .

The Arabs and Muslims contributed more through their books and translations from the Greeks to the field of medicine than any other Oriental and Occidental nations. The Arab civilization created hundreds old great Muslim scientists such as Abu Baker al-Razi (865-925) who was one of the most prominent medical authorities in the entire Islamic civilization. His major works in medicine were widely diffused in Europe and translated into Latin. While Europe was living in total ignorance in the medical field, Al-Razi was a well known physician and the first one to discover and diagnose and treat many dangerous diseases such as small box, measles, kidney, and colonic pains. Accordingly, most of his major works were translated into Latin. His ten-part treatises in Arabic on clinical and internal medicine *at-tibb al-Mansuri* was rendered into Latin under the title, *Medicnalis Almannoris*, which was widely influential during the Middle Ages (Harold, 1987, 140-161) .

Another medical giant was Abu al Qasim al- Zahrawi. (936-1013) who was considered the most skilful surgeon of the medieval period. His thirty-part medical

encyclopedia, *At-Tasrif*, which contained over two hundreds surgical medical instruments, he personally designed, had a tremendous influence on Western medicine. This invaluable treatise was translated into Latin in the Twelfth Century by an Italian Scholar Gerard of Cremona (1114-1187). Beside this, Abu Ali Ibn Sina (980-1037) was the most influential philosopher and physician in all of Islam. He wrote many medical volumes in Arabic: One of them is *Kitab ash-shifa*, and the other is *al Qanun fi-at-Tibb* which became the medical authority not only in Islamic world but in the Western world where it was used for more than 500 years (Sindi, 2008 , 22) .

In the field of astronomy, one of the greatest Arab astronomers is the Abbasid scientist al-Biruni (937-1048) who made valuable contribution in astronomy. His major achievement was his determination of the latitudes, longitudes, geodetic measurements and the magnitude of the earth. Another important figure in this scientific field is the Arab Abu Abdullah al-Battani (858-929) from the Abbasid era. He was well know in Europe during the Middle Ages. His main concern in astronomy is in the sun and its position. One of his books, *Acompendium of Asronomical Tables*, was translated into Spanish and was published in 1537 under the title *De motu stellarum* (our stellar Motion). Al-Zarkali (1029-1087) is another astronomer who invented an astrolabe and wrote a major treatise about it that strongly impressed entire astronomical scientists of Europe in the Middle Ages. He also built a water clock capable of determining the hours of the day and night and including the day of the lunar month (Abdul-Rahman, 1977, 239) .

Many Arabs and Muslims made valuable contribution in the field of chemistry. To begin with, the word chemistry itself is of Arabic origin, *al-Keem'ya* or *alchemy*. There is a famous Muslim Chemist Jabir Ibn Hayyan (721-815) who was called the father of Arab chemistry. He wrote about two thousand works. In addition to this, many of the chemical terms used in English today are from Arabic origin and used by the Arab sources: he was the author of an important work in chemistry on the use of manganese dioxide in glass making, the dyeing of leather and cloth. Many of European scientists accepted his works and translated them into Latin such as Robert of Chester (1144) who translated Jabir's work: ***Book of the Composition of Alchemy*** and Gerard of Cremona who rendered into Latin Jabir's work: ***Book of Seventy***. Furthermore, gunpowder was originally invented and developed by the Arabs and not the Chinese who took this invention from the Arabs by the tenth century.

The actual Arab influence on the West was so obvious on the field of geography. Many Arab geographers have provided the Western geographers with useful geographical information which broadened their mind. Abul- Hassan al-Mas'udi (died in 956) was a geographer, historian and traveler whose major works historical-geographical were translated into Latin. Al-Mas'udi's ***Encyclopedia*** was one of the finest and richest medieval sources in geography. He also wrote 30-volume encyclopedia on world history: ***Akhbar az-Zaman (The History of Time)***.

Abu Abdullah al-Idrisi (1100-1166) was the greatest of all Arab geographers. He produced for king Roger II the Silver Map which was based on his Encyclopedic work, ***The Book of Roger*** was translated into Latin in 1619. After the death of king Roger II, he wrote for his king William I, another geographical treatise, ***The Garden***

of Civilization and the Amusement of the Soul (Sindi, 2008, 27). In the area of traveling and exploration, the Arab traveler and geographer Mohammed Ibn Abdullah Ibn Battuta (1304-1369) was the most distinguished one. He documented his famous travels through West Africa, Arabia, Persia, India and China (Schacht and Bosworth, 1970, 129). Finally, another Arab geographer Hassan al- Wazzan (1485-1554) produced a major work title: *A Geographical History of Africa* which was translated into Latin around 1600. This book served Europe almost up the modern times as it is the main source of knowledge on Africa.

The profound influence of Arabs on the Western civilization was not limited to the scientific field as we have already demonstrated, it extends, to other areas such as music. In music we have a talented Arab musician whose name is Zaryab (died 850) who moved from Baghdad and settled in Andalusia. He was a great singer, lute player and music teacher. The influence of the Arabs on European Music can be also felt in the musical instruments which the Arabs invented and introduced to the West. The West adopted musical instruments as the "*lute*" (*al-ude*), *guitar* (*gitara*) besides many other words of Arabic origin.

Among the well known Arab musicians was Abu-Yousif al-Kindi (801-873) who was known as "The philosopher of the Arabs " wrote very important works on the theory of music, besides 270 different works on music. Most of his works were translated first into Latin and then English. Other great musicians were the Muslim al-Farabi (878-950) and Ibn Sina (980-1037)). The influence of their Music was undeniable even during the Nineteenth and Twentieth Centuries. Many of Western musicians found inspiration in Arab music and were influenced by it such as the

French Hector Berlioz (1803-1869). The Russian, Alexander Borodion (1833-1887) and many others (Landau, 1958, 56 – 57).

Finally, Arab influence on and Oriental contribution to the Western scientific life extends to physics, agriculture, Zoology, and other fields. The impact of translating all these scientific fields on the West was that it placed the glorious heritage of the East before the Western scholars who took what the universities of the West benefited greatly from Arabic studies of Latin and Greek and from Arabic interpretation of Euclid, Ptolemy, Hippocrates and Aristotle. The Western students studied Arabic medicine, mathematics, algebra, astronomy, geography and mapmaking. They were acquainted with the works of great philosophers like Averroes (1126-1198) and the geographer Idrisi (1166-1100). Moreover, Arabic influence spread outside the universities, too, as the West learned much about Oriental agricultural methods and much about fine arts. The most important they learned to use Arabic numerals, including the Zero (Anderson et al 1972, 94).

1.4.3. Spain and Sicily

In the Middle Ages, while the Western civilization was in decay and the Westerners were living in darkness and ignorance, Islamic civilization flourished; and the contact between the two completely different civilizations was carried out through Spain and Sicily. The Arabs during their existence in and domination of Spain (711-1492) played a very decisive role in the development not only of philosophy, and literature, but all pure sciences. The Arab culture was spread by Mozarab, by Muslims and Jewish writers who played a vital role in the diffusion of

the Arabian learning in Europe and above all the reconquest of Spain in 1236. The fall of Toledo in 1085, of Cordova (1236) and Seville (1248) opened the way for the Muslims to enter Europe. The Muslim workmen created the Spanish style of architecture and excelled in the minor arts especially Ceramics and textile (Trend, 1931, 8-9).

Universities founded in Spain , Sicily and other parts of Peninsula played an important role in the spread of the Oriental knowledge, customs, science and tales. The Muslims of Spain had taken long stride in almost all branches of learning and had evolved an educational system which embraced all science and arts. A large number of schools and universities had sprung up in the four corners of the state including Cordova, Granada, Toledo and Seville. In these educational institutions learned teachers imparted lessons in science, literature and arts. These educational institutions of Muslim Spain were regarded the cradle of modern European civilization and the training places for European philosophers like Roger Bacon (1220-1292) and Gilbert Aurillec who paved the way for the Renaissance of the Medieval France. One of the factors that helped the development of science and literature in Spain is that the Christian students enjoyed absolute freedom and religious tolerance, which attracted large numbers of scholars from all parts of Europe to study in Spain.

However, among the hundreds of educational institutions are: The University of Salerno which was the first European university where Arabic books of all kinds were taught by learned efficient teachers. Another important university is The Spanish College founded in 1364, the University of Lerida which was founded in

1300 and many others (Abdul-Latif, 2003, 90-101). However, the existence of Muslims in Spain (711 A.D.- 1492 A.D.) profoundly affected the course of Spanish cultural life. One of the earliest Islamic influences manifested itself is Spanish vocabulary. The Spanish words that were borrowed from Arabic include scientific, military, literary and educational. The Spanish words: *alkali* القالي, *alambique*, الكحول *alcohol* الانبيق, *alchemy*, الكيمياء *almanaque* المناخ are of Arabic origin in Arabic . While in English it is written *alkaline*, *alembic*, *alcohol*, *alquimia* , *almanac* (Eliot, 1978, 38). Most of these words appear later in Chaucer's *The Canterbury Tales* and other works.

In addition to these universities many centers of translation were founded in Spain and Sicily where an active movement of translation was carried on. The Spanish translators worked hard and translated from Arabic texts and many Greek philosophical works. This movement started in Baghdad with the translation of Aristotle's works side by side with the works of Al-Farabi, Al-Ghazali and Avicenna and their thoughts were then forwarded by Muslims and Jewish scholars and translators. Lynch has gratefully acknowledged the part played by Muslims in the advancement of learning and awakening Europe from deep sleep. He tells us that by the close of the Thirteenth Century Arabic science and philosophy were transmitted to Europe and Spain, especially the Spanish Jew held a special position as middlemen between Arabic and Christian cultures. In other words, they worked as an intermediary (Lynch, 2002, 163).

Sicily also played the same important role in transmitting Arabic and Oriental culture to all parts of Europe. There was a continuous intercourse between the two

Norman states of England and Sicily which was instrumental in bringing many elements of Muslims culture to distant Britain. In fact, Sicily was a melting pot of Latin, Greek, Jew and Muslims who translated the most important works of Euclid, and Ptolemy and other Arabic books into Latin, Spain and English. Sicily next to Spain in the diffusion of Arab culture. The translators in Sicily worked from Arabic texts. In the case of Aristotle, they used Arabic translation of Aristotle Greek, Ibn Rushed in Latin Averroes (1126-98) were translated from Arabic.

1.4.4. Wars Between The East and West

The other influential channel of communication between the East and West was supplied through a series of wars between them. For centuries, the East and the West have met in a series of engagements in different fronts of Mediterranean regions. In antiquity, the Persian Empire was powerful and had its impact on the Western people and their culture. The history of relationship between Persia and Greece, on the one hand, and Rome on the other, is characterized by a series of military disputes which began in the Sixth Century and ended in the Seventh Century A.D. Despite the defeat of Persia in many battles of these wars, the Greeks continued to live in direct contact with the Persians though there were some barriers between the two cultures. These barriers were broken by the conquest of Persia by Alexander the Great and opened the way for the economic and cultural exchanges (Hadawy, 1962,1).

Another war which had great impact on the East West communication is the Crusades which lasted for five hundred years. The Crusades were a series of religious

wars between the Christian West and the Muslim East during the Middle Ages. The Christian sought to gain control of Palestine, the land where Jesus was born, lived, and according to Christian to Crusaders was crucified.

Before the first Crusades, wars were already being fought by Christians who under the leadership of Benendict VIII conquered Arab Sardinia in 1016. The Normans also fought the Arabs from 1060-1090 before reclaiming Sicily for Christendom, and in Spain as early as 970. Thus the East and the West had hostile as well as cultural contact in Sicily and Spain (Heffernan, 2003, 6).

The first Crusade was waged by Pope Urban II in an answer to the religious call of the Byzantium Emperor to send military troops to fight the Seljuk Turks who were occupying Asia Minor. The military results of this Crusade was the defeat of the Crusaders. This disaster provoked the second Crusade. In 1153 Ascalan fell to the Christians, and in 1160, a series of campaigns penetrated into Egypt and in 1187 Jerusalem was lost again.

The third Crusade ended in a truce between Salahuddin and the Christians in 1192. The fourth Crusade (1202 – 1204) had fallen also. The fifth Crusade had the same result as the fourth and was followed by the sixth (1228-29) and the seventh in 1254. However, all these Crusaders' campaigns were associated with military failure. Later, in 1309-1309, there were three crusading expeditions against Muslims in the Eastern Mediterranean, the Moors in Granada and the Spanish rebellion against the Moors which helped to strengthen the cultural contacts between the Arabs and the

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Europeans who controlled over hundreds of valuable books of different scientific and literary fields. (Daniel , 1975, 263-282)

However, the Crusades had other positive economic and cultural advantages. Despite the slaughters and devastations of towns and villages, these military expeditions resulted in cultural intercourse between the East and West. These effects could be of two aspects: the first, when the Crusaders set out for the Holy Lands, almost all European armies were illiterate peasants and soldiers who looted every town and destroyed the rich libraries . Consequently, the cultural exchange was of little significance. The second is cultural booting. In the beginning of the Crusades Knights and soldiers regarded the Arab books as the works of the devil so the uneducated soldiers burnt or destroyed a huge and precious treasure of wisdom, philosophy and science of the East. When the Crusaders, for instance, captured Tripoli in 1109, they destroyed the Banu Ammar library, at that time the finest Muslim library in the world. About 100,000 books of learning were cast into flames (See: Umran, 2000, 1-288). Yet, the Crusades added much to the literature, for many of the troubadours were crusading knights, and those who returned brought with them songs of beautiful princes of the East, of the vast treasure of the sultans and of the valorous deeds of knights in wars (Landone, 1942, 184).

As far as England is concerned, though she was never touched by five hundred years wars, their effect on English literature is remarkable. Many names of places in Chaucer's works bear the imprints of the Crusades: *Aleksandre*, in Egypt, *Lyey*s, in South west of Turkey, *Palatye*, a city in Anatolia which is associated with

Seljuk Turks, *Belmare* in Morocco which was ruled by Barbers in Chaucer's time. All these names are referred to in Chaucer's *The Knight's Tale* (Heffernan, 2003, 9).

Another type of writing which resulted from the Crusades and colored with Oriental setting, customs and characters, was a type of romances used as means of propaganda for the heroism of the European knights. The oldest surviving manuscripts of *Chanson de Roland* has some claims to be an English poem. The Roland poems tell us about a hero in the context of the war between two religions: Islam and Christianity. In this poem the French tries to convert a Muslim by force of arm (Spearing, 1987, 1). In one of the Middle English Charlemagne romances, the Muslim Knight, Otuel who was converted to Christianity, threatens Charles in his role as a messenger of King Garcy of Muslim Spain.

Another romance with Oriental elements is *Sowdone of Babylon* which is a translated version of the French romance *Sir Ferubras* and the *Sowdone of Babylon*. Ferabraz is depicted as a powerful knight who has principles and ideals in battles. The deeds of Richard Coeur de Lion was the central topic of the historical romance which takes place in the Holy Land. Richard, the Lion's Heart, was described as brave, courageous and daring men who fought Muslims and conquered them.

As for the influence of the literature of the Orient, we can say that the influence is great. When the Crusaders retreated home, they passed on what they had heard of Arabic and Persian poems and what they heard from the narrators of fairy tales. Stories, for instance, from the popular collections, *Sindbad-nama* or *Book of Sindbad* (not Sinbad of *The Arabian Nights*) and *Seven Wise Masters* were best

known in Europe (Arbery, 1994, 164-165). Moreover, the Crusades, according to Nicholson, were responsible for introducing many Arabic chivalric romances such as the romance of *Sirat Antra* before 1150 A.D. Antra was a poet of ideal love and the author of one of the seven *Mu'allaqat* (Nicholson, 1969, 459).

The most precious gift from Oriental literature was ghazal, (love and romance) a highly artificial form of poem especially reflected in the idealized legendary love passion of Qays and Layla, left a profound mark on the Western love lyrics of many European writers. Also, the love tradition of Jamil and Buthayna made their way into the French Provençal courtly love (Sindi, 2008, 2). Even writing history was influenced by the Oriental methods of recording historical events. History was written in a fresh realistic style. Whereas before contact with the East, historians had produced dry and impersonal materials. From this there developed a new branch which today still fill whole bookshops of travel literature. Well informed authors described the travel routes, the climate, the people and their countries for those who felt an urge to set out on pilgrimage to the holy lands in the Orient.

In addition to this, Western literature was enriched with the translation and diffusion of some tales from *Kalila Wa Dimna* that were translated into Castilian . In 1252 King Alphonso surrounded himself with many Arab literary men and scientists and with the troubadours whose poetry and music owed so much to the Arabs (Khalaf, 1988, 2004).

1.4.5. Pilgrimage

Pilgrimage to the Holy Land and the Crusades had a way of meeting. During the Crusades, pilgrims could be an associated feature to the Crusading. These occasional pilgrimages could be turned into mini-Crusades. When European pilgrims to the Holy Land bear arms and fight in defense of Christian settlements in the East, they created a constant flow of international traveler: Eastern and Western. It is worth mentioning that about 200,000 to 500,000 pilgrims traveled to the Holy Land shrines. Many of these provided an oral medium through which many Oriental tales and legend penetrated into Europe. (Chew, 1965, 5)

1.5. The Diffusion of Oriental Tales

1.5.1. Oriental Fables:

One kind of the most important Oriental tales which greatly fascinated the Western scholars and people were the fables. Many critics agree on attributing Western fables to Oriental origin (Saloom, 1979, 9). Fables were written during the Third and Fourth Centuries, and they were carried to different parts of the world through verbal means such as wars, trade and travelers' account of the East. Fables, according to Earnest Baker, were first originated in the ancient Iraqi kingdoms of Babylon and Summer (Baker, 1939, I, 22). The first ancient European writer who was influenced by the fables of Mesopotamia was the Aesop (620-560 B.C), the Greek writer who linked with the collection of wise tales about animals. As Northcote assume, *Kalila Wa Dimna* is the most probable source of Aesop's fables

with modifications. He says that there was no person named Aesop, but he was a character invented during the Middle ages by some monks> The monk who created Aesop was called Planudes, A Greek monk (Northcorte, 1850, 5). In *Kalila Wa Dimna* animals behave as human being, while in Aesop's fables the animals characters behave as animals. (Kritzeet, 1964, 81) Aesop's indebtedness to the ancient Iraqi culture may raise the following question: What are the possible sources Aesop used as bases for deriving his fables from? In effect, there are two probable sources the first , as Dawood Saloom says:

He might have derived his tales from ancient Oriental sources of Babylone and Sumer or from Indian sources Histopadessa which was carried to Persia and later to the Greek civilization through oral story telling tradition, wars and merchants who returned from the East. (Saloom, 1979, 35)

The oldest book which includes all these fables was Phaedrus' collection, the Roman writer who lived in the First Century A.D. Then it was presented in 1485 by Caxton Publishing House. However, what confirms Aesop's borrowing from the ancient Iraqi fables is the close similarities among the fables of the two collections. The Babylonian fable, *The Mosquito and the Elephant*, for instance, bears many aspects of similaritywith *The Cant and the Fly* (Saloom,1979, 6).

Among the most widely fable collections which had possible profound influence on European literature, including Aesop, is *The Jataka* , an animal fable which has a rural aura where animals live and their behaviors are observed and linked to the

conduct of various human character (Dimock, 1974, 202) . In addition to this, the *Panchatantra* composed in the Third or Fourth Centuries A.D., contains talking animals and teaches moral lessons. According to a tradition in the *Shah-nama* of Firdausi, the Sanskrit text was brought to Persia during the reign of the Sassanian ruler Anushirwan (Arbery, 1994, 531-579) The origin of Sanskrit *Panchatantra* was lost, yet many pieces of this collection had been translated into middle Persian and Syriac in the Sixth Century, and then constituted as *Kalila Wa Dimna* an Arabic version based on the Persian by Abdullah Ibn Al-Muqaffa in the Eighth Century. *Kalila Wa Dimna* was transmitted to Greece and translated into Greek in 1080, and from Greek into Slavic languages, and a Hebrew version dating from 1250 was translated by a converted Jew known as John of Capu. In 1252 it was translated into Spain, the old Castilian *Colyla Wa Dymna*. Later, from Latin came the German and the English translation (Boyle, 1977, 34).

Many English and European writers were influenced by *Kalila Wa Dimna*. The Greek Aesop, as it has been previously mentioned, is one of the earliest writers who might have fell under the spell of these tales. Though he did not acknowledge this, as most European did, there is great probability that his interest is craving. What makes this assumption acceptable is that many critics believe that Aesop was not a Greek writer, but an English who lived in the Thirteenth Century during which *Kalila Wa Dimna* had great popularity in Europe, and there is, as Saloom maintains, great possibility to find Arabic and Oriental influence on his fables (Saloom, 1979, 34-35).

In addition to *Kalila Wa Dimna*, Abul-Ala'ah Al Maari also wrote a fable collection under the title *Al-Sahil Wa Al-Shahij* written for both entertainment and

moral lessons (Saloom, 1979, 13). Another Oriental fable collection was written by Al-Safa Brothers for the same purpose . Even *The Arabian Nights* is pregnant with many fables which resemble those of *Kalila Wa Dimna*. (Saloom, 1979, 13)

To prove European indebtedness to the ancient Iraqi fables, here, for convenience sake, a summary of the Iraqi fable *The Fox and the Stroke* as it appears in Dawood Saloom's version: *Fables in the Ancient Arabic Literature*:

One day a fox invited a stork to dinner, and for a Joke, the fox put nothing before the stork but some soap in a very shallow dish. The fox could easily lap up, but the stork only wet the end of her long bill in it and left the meal for the fox. Another day the stork invited the fox and presented the dinner in a very long – flecked jar with a narrow mouth. The fox could not insert his snout, so he apologized for the dinner and the stork ate it. (Saloom:1979, 43)

Similarly, Aesop's fable has the same events and morals.

Once upon a time there were two friends: a Fox and a stork The fox invited the stork to dinner. When she arrived, the fox put before her some soap in a very shallow dish. The stroke could not eat any thing and left the meal as it is. The fox easily lap up all the soap. In return to his visit, the fox arrived at the stork house and the stork presented the dinner in a very narrow long mouth jar. The fox could not insert his snout so the stork ate the whole dinner.

(Prentice Hall:1997, 210)

In fact, the analogies between the two summaries are very striking and need no comments.

1.5.2. The Arabian Nights:

The next Oriental collection of tales which might have exerted a great influence on the European literature of the Thirteenth and Fourteenth Centuries is *The Arabian Nights*. The first appearance of *The Arabian Nights* was the French translated version by Antoine Galland a professor of Arabic in the Royal College of Paris. It appeared under the title: *Les Mille et Nuit Contes Arabes* (1710-1712) . So it is impossible to trace any evidence to prove that these tales have any effect on the Western writers through reading. Therefore, we can deduce that the effect of *The Arabian Nights* before and during the Thirteenth and Fourteenth Centuries was only through oral transmission. This fact was confirmed by Suhir Al-Kalamawi who states that *The Arabian Nights* tales could be dated back to the Eighth Century, and took its final shape in the Thirteenth Century (Al-Kalamawi, 1959, 31) .

The first reference to the work found in the writings of the Tenth-century historian and traveler Al- Masudi in his four – volume book *Golden Meadows* in 943 A.D. which briefly deals with *The Arabian Nights*. Al-Masudi mentions stories current among old Arabs which he compares with the books that have reached us from Persian, such as the book *Hazar Afsana*, a title which was translated from Persia into Arabic (Al Masudi, 1965, 251). This idea is confirmed by Michael Goej Jan De (*Encyclopedia Britannica*, 1966, Vol. 22, 883) .

The Arabian Nights, whether orally transmitted or written in ancient manuscripts, had tremendous impact on the Western writers and their literary works. One of the Western books which shows *The Arabian Nights* features is : *Gesta Romanorum*, a collection of Medieval tales that were assembled in the Thirteenth Century. This collection contains an immense variety of stories that include lives of saints, Aesop's fables, historical legends about the Greeks and Romans, strange stories of animals and mystical riddles (<http://www.mythfolklore.net>).

The next important tales which might share *The Arabia Nights* some of its features is *Metamorphoses* of Ovid. This collection, which incorporates about 250 tales from Greek and Roman mythologies, was popular during the First Century B.C. E. and weaves stories together with occasional frame tale which is one of the characteristics of *The Arabian Nights* (See: Innes, 1955, 9-25).

Another important book which might have been influenced by *The Arabian Nights* is *Dolopathos* or *The Seven Sages of Rome*. In these tales a young man was falsely accused of trying to rape his stepmother. Each day of his execution is postponed when a wandering sage shows up and tells a story about a female's deception and the danger of acting in haste. *The Dolopathos* is a Twelfth Century Latin version of this popular tradition in which the seventh and final sage is none other than Virgil himself.

The influence of *The Arabian Nights* is also reflected in the works of Geoffrey Chaucer especially *The Canterbury Tales* (1381). This fact is emphasized by Najiya Marani when she states that Chaucer fell under the spell of *The Arabian Nights*

tales that were brought by merchants and pilgrims who returned from the exotic East (Marani, 1981, 19-36).

1.5.3. Gilgamesh Epic

The other most important book that exerted great influence on English literature was the ancient Iraqi epic *Gilgamesh*. (2800-2400) B.C. This epic was written more than 4000 years ago and was translated into different languages including English language. The question that imposes itself is how did this epic reach Europe in general and England in particular? Dr. Taha Baqir, the Iraqi historian and archeologist, gives a satisfactory answer when he says that there is great possibility that *Gilgamesh Epic* was penetrated into Western tradition through cultural relationship between the Greeks and Turks (Bakir, 1975, 41). What makes this assumption look acceptable is that parts of the epic were excavated in the city of Haran South of Turkey (Baqir, 1975, 41). In addition to this, Bakir adds that *Gilgamesh Epic* was referred to by the Roman writer Claudius Alelianus who lived in the Second Century A.D. (Baqir, 1975, 32). This great epic was imitated by the Greeks and his archaeological evidence may confirm elements of Gilgamesh heroic deeds of some heroes like Hercules, (Heracles). Achilles and the hero of *Odyssey*. Odysseus are connected with Gilgamesh. (Bowra, 1967, 9).

The impact of *Gilgamesh Epic* is best reflected in one of the most distinguished English epic, *Beowulf*. The author and the date of the original composition of this poem is still debated. Most scholars agree that the poem was written some time during the life of Bede who died in 735. Recent studies indicated

that the poet of *Beowulf* may have lived at any time between the late Seventh and early Eleventh Centuries.A.D. (Rebsamen, 1991, XI-XII). The sources upon which the anonymous writer depended on is still controversial. Ritchie Girvan in her book: *Beowulf and the Seventh Century* seems too confident in attributing *Beowulf* to some European sources such as Homer's *Odyssey* and the Icelandic *Grettis saga* (Girvan, 1971, 57-84). Yet, many comparative studies emphasize that *Gilgamesh Epic* is one of the most probable sources of *Beowulf* (Stephen. Gilgamesh:) A brief comparison between the two epics may give evidence to *Beowulf* indebtedness to *Gilgamesh*. Comparing the two epics may shed light on the similarities between them.

The first similarity is that both epics are historical poems which shaped their respected cultures, and both have major social, cultural and political impact on the development of Western civilization, literature and writing. The epic of *Gilgamesh* is an important Iraqi literary work written in Cuneiform on twelve clay tablets about 2000 B.C. It is named after its hero, Gilgamesh, the Babylonian king who ruled the city of Uruk. According to the myth, the god responds to the citizens of Uruk and sends a wild brutish man, Enkidu, to challenge Gilgamesh. *Beowulf*, on the other hand, is the longest surviving poem in old English and the greatest of the earliest European epics and one of the most important works of Anglo-Saxon literature. Beowulf, a hero of Great, battle three antagonists: Grendel, Grendel's mother and finally he fights the unnamed dragon (<http://en.Wikipedia.org>.1).

Moreover, both heroes possess supernatural strength and defeated many evil beings. In addition to this, both heroes struggle and fight powerful monsters, Enkidu

and Grendel respectively. Another important similarity that is both Gilgamesh and Grendel realize that fate cannot be escaped. Gilgamesh seeks eternal life, but such is not his destiny. Beowulf, on the other hand, knows and acknowledges that his ultimate fate is death.

Another obvious similarity is that Beowulf knows that the best way for him to gain eternal life is to live in the minds of his people. Building a monument or a temple is not so that it will remind people of the glorious things he had done during his life time. This exactly echoes Gilgamesh's way of thinking when he reconciled to the fact that he cannot gain eternal life, to find a way to be remembered by his great deeds. Gilgamesh's story that he will inscribe on stone tablets is his way of living on past his death. Beowulf and eventually Gilgamesh's , ends up gaining everlasting life through their people will remember. These similarities are an evidence that prove beyond any doubt that the *Gilgamesh Epic* might be the main source of *Beowulf*.

1.5.4. Bede's *The Poet Caedmon*

One of the literary figures whose works might show Oriental elements is the Venerable Bede (673-735). He is the earliest important prose writer and the first historian in England. He was a contemporary to the first English poet of note, the unknown author of *Beowulf*. Bede lived in the late Eighth and early Ninth Centuries. He was a man of great learning, a scholar of Latin, Greek and Hebrew, besides theological , historical and scientific fields. His writings are classified as scientific, historical and theological, reflecting the range of his writings from music, and metrics to exegetical scripture commentaries .

Only little attention has been paid to Bede's interest in the Orient though there is possibility that his writings reveal some Oriental thematic analogies. A careful reading of Bede's works may give irrefutable evidence of his unacknowledged interest in the Orient and Oriental scientific heritage. The impact of all the Orient on Bede's works is apparent and clearly reflected in two ways: First, in his detailed description of Jerusalem and the holy places there. These details are evident in his topographical work *Delnas Sandis* ([http://en . Wikipedia-org](http://en.wikipedia.org)). Oriental influence on Bede can also be traced in the field of Oriental music. His writing, Musical Treatises: *De Musica Theorica* is said to be of Oriental origin (Farmer,1978,163). Many critics agree with this assumption and say that the treatises may have been written by Bede himself; while others, to mention Camille Les Sonne, think that Bede's *Historia Eccles*, gives hints of Bede's musicianship and emphasize on the theoretical side. (Farmer, 1978, 163). There is another supposition that *De Musican quadrata* was attributed to Bede. This contains, as Farmer asserts, many passages from Arabic works by Al-Farabi which had been translated into Latin under the title "*De Scient us De Ortu Scientiarum* (Farmer, 1978, 163).

What is more amazing is that we can trace Islamic elements in Bede's famous book *The Ecclesiastical History of English People*. The book speaks about the appearance and growth of Christianity. Islamic influence on Bede's work is profound and irrefutable. There is a great probability that Bede adapted the story of Prophet Mohammed (peace upon him) and the story of spread of Islamic without acknowledging his borrowing of the story of Mohammad and the descend of Al-Wahi (The Revelation). To show Bede's indebtedness to the story of Prophet

Muhammad, which is reflected in his poem *The Poet Caedmon*, it is appropriate to give a summary of each: here is the summary of Prophet Mohammad and descend of Al-Wahi as it appears in Asad's translated version of the *Holy Qu r'an*:

Mohammad (peace upon him) used to retire to a cave

named. One night the first revelation came to him ...

He heard a voice saying:" Read in the name of thy

Sustainer, who has created ... created man out of a

germ – cell. " Mohammad said, "I can' Read." The

voice again said, "Read. For thy sustainer is the

most Beautiful. One who has taught you the use of

pen...taught man what he did not know. He said, " I

can't read". A third time the voice Said, " Read!" he said"

"what can I read?" the voice said, "Read",: And it is

thy lord the most Beautiful "who teaheth by pen."

taught man that which he knew not "he was took him

to her cousin Waraqa Ibn-Naufal and they told him

what happened. She realizes that he will be a

prophet

(Asad: 2008, 1099)

There is great possibility that this religious event was exploited by Bede in his work *The Ecclesiastical History of English People*. In *The Poet Caedmon*, Bede tells the early growth of Christianity. For convenience sake, here is a summary of Bede's religious work:

There was a certain brother who lived in a

monastery His name was Caedmon remarkable for

the grace of God... One day he went home and retired to a stable and laid there ... A person appeared to him in his sleep and said to him, "Caedmon, sing some songs to me". He answered him, " I can't sing. The other replied." However, you shall sing to me," What shall I sing "rejoined he , " Sing the beginning of the created beings." Said the other. Having received this answer, he began to sing the praise of God, the Creator. Awakening from his sleep, he remembered all that he had sung in his dream. In the morning he recounted all he had sung to his steward. and acquainted him with gift which he received.. All who heard him concluded that heavenly grace had granted on him by our Lord.

(McCormick et al, 1979 20-21)

A brief comparison of the story of Prophet Mohammad (peace upon him) and the descend of Al- Wahi with Caedmon's story may provide us with evidence that the latter story probably was based on the former. This fact is undeniable since the analogies between the two are striking. One of these analogies is that both stories are religious as they deal with the revelation of religions: Caedmon's main topic is the appearance of Christianity and its development. Similarly the source story of Al-Wahi is also a religious one and deals with the appearance of Islam and its development. Another essential analogy is both Prophet Mohammad's (peace be upon him) and Caedmon's religious missions are conveyed through an ordinary person in *Caedmon* and Al-Wahi in story of Mohammed. This, in fact, is the first modification made by Bede. Another close analogy is that the person who appears to Caedmon in a vision and orders him repeatedly to "sing the beginning of the created

beings", which echoes Al-Wahi's order to Prophet Mohammad " to read a verse from the *Holy Qur'an*. Furthermore, Caedmon was introduced to his steward who tells him that he is gifted with heavenly grace. This also echoes what happened to Prophet Mohammad who was introduced to Waraqa ibn-Nawfal who tells him that he will be a prophet. Bede, who does not acknowledge his independent to the Islamic source, namely the *Holy Qur'an*, makes some changes and modifications to suit his culture and people. Such changes are: he use " stable" as a place to retire in stead of a cave in the original story. He also changes " Waraqa Ibn Nawfal into his steward. However, all the internal evidence prove that Bede's poem is based on the *Holy Qur'an*.

1.5.5. "*The Seafarer*"

From the Eighth and Ninth Centuries on travel accounts and trade played a significant part in the rise of the European interest in the East. As a logical result, hundreds of travel books diffused everywhere which excited and exalted the fervent attention of Western reading public. In their pages and merchants' accounts of thousands of Oriental tales glittered. One of such tales, as we have already mentioned, is the adventures of Sinbad the Sailor of *The Arabian Nights* where popular, as Sir Richard Burton asserts, that some of the tales date back to the Eighth Century (Zipe, 1991, 585).

One of the poems influenced by the story of *Sinbad the Sailor* of *The Arabian Nights* is "*The Seafarer*", written by an unknown author of the Eight or Ninth Century (McCormick, et al, 1979, 9). This poem bears some features of *Sinbad the Sailor* of *The Arabian Nights* which, as we have previously mentioned,

was orally disseminated into Western Europe through Gothic infiltration and translations of some Oriental tales from Arabic into Latin then into Italian, Spanish, French and English during the Eighth Century .

Though we do not have any clear cut external evidence which indicates the indebtedness of the unknown author to *The Arabian Nights*, the close analogies between the *Seafarer* and the adventures of *Sinbad the Sailor*, may shed some light on this fact. However, the analogies between *the Seafarer* and Oriental tale of *Sinbad the Sailor* are striking.

A brief comparison between the Anglo-Saxon poem the "*Seafarer*" and the voyages of Sinbad of *The Arabian Nights* may be helpful to determine whether the former poem has been influenced by the latter or not. Technically speaking, the first possible analogous feature of Oriental origin is the narrative technique. In the tale of *The Arabian Nights*, the central character, Sinbad is made up to take, the thread of narration saying "so I" and he himself recounts what befell him. This is called by Mia I. Gerhardt, "I narrative technique" which is a popular method of narration in *The Arabian Nights* (Gerhardt, 1963, 383). Similarly, we find Sinbad the Seaman recounts what he encounters during his seven voyages:

One day as I sat at home there came a knock at the door ... A page entered and said " the Caliph biddeth thee to him. I went with him.

(The Arabian Nights, Vol. VI, 97: 1966, 79).

Similarly, this method appears also in the Anglo- Saxon poem "*The Seafarer*" where Seafarer disposes his personal dilemma and experiences at sea:

*True is the tale that I tell of my travels,
Sing of my seafaring sorrow and woes;
Hunger and hardship's heaviest burdens,
Tempest and terrible toil of the deep,
Daily, I've borne on the deck of my boat.*

(McCormick, 1979, 9)

Furthermore, the thematic analogy between the two works may extend to include the central ideas or themes. "*The Seafarer*" contains more than one theme. The first one is about an old sailor's hardships at sea. He experiences bitter cold of the winter, hunger, and the threats of the furious sea. In the poem he also speaks of his feeling of location in terms of physical privation and suffering. What he says echoes the narration of Sinbad:

*Fearful the welter of waves that encompassed me,
Watching at night on the narrow bow, As she drove
by the rocks, and drenched me with spray. Fast to
the deck my feet were frozen, Gripped by the cold,
while care's hot surges.*

(McCormick, 1979, 9,)

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This idea echoes what befell Sinbad of *The Arabian Nights*. In each voyage, he thrusts the reader deep into the world of exile, hardship and loneliness. Sinbad, for instance, he narrates what happens to him in the first voyage:

I sank with the others up and down into the deep.... I found my legs cramped and numbed and my feet bore traces of the nibbling of fish upon their soles with as I felt nothing for excess of anguish and fatigue.

(The Arabian Nights, Vol. VI, 6-7),

Another obvious analogy between the Anglo-Saxon poem and Sinbad the Sailor, is that both heroes are obsessed by the feeling of longing for travel at sea. The hero of "*The Seafarer*", despite his miserable seclusion and painful suffering while at sea, there is another inward longing that propels him to return to the sea, the source of pain and suffering:

*Sudden my soul starts from her prison house,
soareth afar O'er the souring main; Hovers on high,
o'er the home of Whales; Back to me darts the birds
spirits and beckons, Winging her way o'er woodland
and plain, Hungry to Roam, and bring me where
glisten. Glorious tracts of Glimmering foam. This
life on land is lingering death to Me, Give me the
gladness of God's great see (McCormick, 1979, 10)*

This echoes similar attitude of Sinbad which is evident in these lines:

*After my return from my sixth voyage ... I resumed
my former life in all possible joyance and enjoyment ...*

*till my soul began once more to long to the sea and
see foreign Countries.*

(*The Arabian Nights*, Vol. VI, 68-69).

A final point of analogy is that both the Anglo-Saxon poem and *The Arabian Nights* convey moral lessons. The heroes of the unknown author of "*The Seafarer*" and Sinbad the Sailor believe in the same idea that nothing is permanent and man should have faith in God and that God will bring them back home.

1.5.6. *Sir Gawain and the Green Knight*

In the opening years of the Fourteenth Century, marvelous stories have always held a strong appeal most probably of Oriental origin, or written in an imitation of Oriental tales or bear some characteristics of *The Arabian Nights*. One such literary work is the Anglo-Saxon poem *Sir Gawain and the Green Knight*. Since the writer of the poem is still unknown, it is difficult to trace any external evidence to prove its indebtedness to any Oriental influence or ascribe it to any sources. Yet, an analytical study of the poem, may shed lights on certain characteristics of Oriental epics and tales namely *The Arabian Nights* such as magic, supernatural and moral elements (Waldron, 1971, 13) . Moreover, we can find traces of the ancient Iraqi epic *Gilgamesh* which is, according to Ian Johnston, one possible source of *Sir Gawain and the Green Knight*. (Johnston, [http:// records.vice.cal.introseser/Gawain.htm](http://records.vice.cal.introseser/Gawain.htm)) To show the Oriental feature in the poem, it is appropriate to give a summary of the poem:

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The story begins in King Arthur's court when an armed Green Knight enters the hall and proposes a game. He asks for someone to strike him once with his ax on the condition that the Green Knight will return the blow one year later. Sir Gawain, Arthur's knight, accepts the challenge. He severs the giant's head in one stroke, expecting to die. The Green Knight picks up his head and rides out of the court. As the date approaches, Sir Gawain sets off to find the Green knight. His long journey leads him to a castle where he meets Bertilake, the lord of the castle and his beautiful wife. In the castle, Lady Bertilake attempts to seduce Gawain, in each attempt, she gets a kiss and she gives him a girdle to avoid death. Finally, he finds the Green Knight who tries to behead him, but he only causes a minor cut in his neck. Then the Green Knight reveals himself as the lord of the castle.

It is quite obvious that there is the possibility that the Anglo-Saxon poem is characterized by Oriental colorings. One such feature is the idea of Green Knight whose body is Green from his clothes and hair to his beard and skin. The idea of green color was commonly used in the Egyptian culture. In Egyptian art for example, Osiris was depicted as having greenish flesh. Following the legend of Osiris, he appears as a green-skinned man in the form of mummified pharaoh. He is always depicted wearing the atef crown with a pair of ram horns at its base. In power, he was second to his father, **Ra** and was the leader of gods on earth, and when he died, he resided in the underworld as the lord of the dead (Corteel, ND., 21-22).

Some critics believe that *Sir Gawain and the Green Knight* shares the idea of death and immortality in the Iraqi epic *Gilgamesh*. In fact, Sir Gawain is similar to Gilgamesh in many aspects: First, like Gilgamesh, Gawain was seduced by lady

Bertilake when he visited her bedroom. He yields to her and gets three kisses; while Gilgamesh rejects Ashtar's attempt of seduction .

Another probable analogy is that both Gawain and Gilgamesh are separated from their familiar surroundings and go on a journey alone. In addition to this, the two heroes undergo mysterious journeys, during which they grapple with supernatural powers and gain understanding of themselves in relation to their community and the gods. Another close analogy is that both heroes try to avoid death and attain immortality with different means; Gilgamesh through a certain plant and Gawain by means of getting a girdle. Moreover, both Gilgamesh and Gawain make journeys which take them far away from their countries and encounter great perils from the whole beasts, monsters and piercing cold. To all these, we may add, Waldron's opinion who believes that *Sir Gawain and the Green Knight* share one of *The Arabian Nights* characteristics which is magic and the use of supernatural elements (Waldron: 1971, 13).

To sum up, what we have mentioned represents only brief presentation concerning the possible means of communication between the East and the West. It also discusses briefly the possible Oriental treasure of scientific books and tales which left their deep prints on the Western culture and enriched their literature.

2. Chaucer's Interest in the Orient

2.1. Introduction

In the Thirteenth and Fourteenth Centuries, England witnessed a great wave of interest in the Orient and Oriental literature, customs, beliefs and religion stimulated by various means such as Oriental tales, histories and studies. Travelers' accounts, which catered for the demands of the readers, supplied what these tales said about the exotic manners, the strange beliefs, glorious histories, philosophy, science and wisdom of the Orient. Stimulated by the exoticism of this remote area of the world, many prominent English writers managed to employ such Oriental materials in their literary works: drama, novel, and poetry for different didactic and moral purposes. One of the greatest literary figures of the Fourteenth Century who fell under the spell of the Orient and Oriental literary and scientific treasure was Geoffrey Chaucer (1340-1400). Chaucer's craving interest in the Orient is clearly reflected in many of his poetic works and in *The Canterbury Tales* which shows technical and thematic analogies with some Oriental tales collections like *The Arabian Nights* and *The Panchatantra*.

In addition to this there are other references scattered here and there in his works such as names of Oriental places, names of scientists and themes current in some of the Oriental tales. All these Oriental borrowings are clear cut evidences, which show Chaucer's noticeable interest in the Orient in general and Arabic and Islamic tradition in particular which had colored most of his works with Oriental features (Al-Jubouri, 1969, 47-48)

However, there is agreement among critics that writing about Oriental elements and Orientalism in Chaucer's works is a hard task. This difficulty may arise from many tremendous obstacles concerning some doubts surrounding his early and late education; besides the scarcity of tangible clues of written documents which, in one way or another, may shed light on Chaucer's craving concern with the Orient.

As for Chaucer's education, the available written sources tell us that Chaucer's learning is scanty and rather poor. This lack of primary education is, as Cawley asserts, due to the following two logical reasons:

The first reason is that books were rare and very expensive, and not easily acquired by the majority of people including Chaucer. The second is nights and darkness and time for reading was precious as books themselves.

(Cawley, 1969, 47).

These justifications, to a certain extent, may be acceptable since there is a slim number of records and documents which give succinct clues to prove that Chaucer had attended Oxford or Cambridge or even he went to any school. The only little information in our hands tell us that Chaucer attended ST. Almonry elementary education which teaches little vernacular, Latin readings, Latin translations and some grammatical theories (Cawley:1969, 48) . It is possible that Chaucer had got a lot of information from Latin translations of different scientific and literary subjects.

However, there is a completely different image drawn for Chaucer by another group of critics. Chaucer's range of knowledge, as Brewer maintains, including

writings of four languages: English, Latin, French and Italian (Brewer, 1977, 205). Yet, he, with other European scholars such as Skeat, and Brewer, intentionally or unintentionally, ignore Chaucer's little acquaintance with and reading some of books written in Arabic and Castilian languages which he mastered helped him understand Arabic language (Reyes, Jesus and L. Serrano, [http:// www. Chaucerandspain.com](http://www.Chaucerandspain.com).29/1/2009). This gives slight possibility that Chaucer was, at least, acquainted with some fragmentary Arabic language, otherwise how we interpret this abundant number of Arabic popular names and other words of Arabic origin in his poems and *The Canterbury Tales*? Anyhow, Chaucer was universally accepted as a scientist, a courtier, a merchant, secret agent and an excellent poet. So his contemporaries describe him as Socrates full of wisdom, an Ovid of learning, an eagle who in his scientific learning has enlightened England (Brewer, 1977, 242-243).

Many of the well known of Chaucerean scholars consciously deny the idea of the Orient in his works and ignore his great indebtedness to its grandeur, magnificence culture and fantastic literary heritage. A careful reading of Chaucer's works is very helpful to prove that they are replete with irrefutable internal evidence of Oriental elements.

The available documents in our hands do not say any hint of significance about whether Chaucer had traveled to Orient or not. Yet, Chaucer's interest in the Orient, it is possible to say, that it began when he was still a child as he used to listen carefully to the fantastic and marvelous tales by marines and merchants who used to visit the East, France and Italy. (Note on Chaucer, 1976, 4). This type of stories that

children like to hear stimulated his imagination and nourished his desire to read the available translated Oriental books from Arabic into Latin or books written in imitation of Oriental books such as books of Virgil (19-70 B.C.), Dante (1265-1321) and Boccaccio (1313-1375) (Pearce, 1972, 5-7).

However, Chaucer's literary career has traditionally been divided into three different periods: the French (1355-1370), the Italian (1370-1385) and the English (1385-1400). The first and the second periods resulted in intensifying Chaucer's interest in the Orient and its literary and scientific tradition.

2.2. The Influence of France on Chaucer

The influence of France (1355-1370) was tremendous and undeniable. It is everywhere apparent in his works. His first contact with France was in 1359-1360 where he served in the English army as a soldier and was captured and then ransomed by his king, Edward III. He also traveled to France in the 1360s and 1370s on commercial and diplomatic missions. During his time in France, Chaucer was greatly impressed by the elegance of French poetry and tales of courtly love in which lovers yearned for an unattainable mistresses, usually unmarried, and did dangerous deeds in her service. This kind of love was supposed to enable the lover, and make him a better knight. (Lewis, 1959,2-5). It is worth mentioning here that Italy has also exerted her influence on Chaucer's courtly love because the Provençal poets received their inspiration from Italy, where troubadours made appearance even before they were known in France (Landone, 1942, 185). This type of love as Najiya Marani

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states, originally was written by the Troubadours who appeared in the South of France and part of Spain around 1100, and was of Arabic origin (Marani, 1980, 7-8).

The effect of France on Chaucer's literary activities was acquired through his readings of many French poets. The most prominent French poet whose influence on Chaucer was great is Guillaume de Lorries whose work *The Romance of the Rose* was translated from the French text *The Roman de la Rose* in (1430-1440) (Ward, 1970, 27-28) This work is a Medieval French poem notable for courtly love (For more details see: Wald, 2005, 11-12).

In addition to Guillaume de Lorries, Chaucer was influenced by other French writers such as Jean Froissart (1337-1405) and Eustach Dechamps (1346-1406) whose influence is reflected in his works: *The Book of the Duchess*, *The House of Fame* and *The Parliament of Fowls*. (Baugh, 1963, XX).

From the 1370s on, Italian poetry became the overriding influence for Chaucer's works. His tour journeys to Italy in 1372-1373 are of special interest because they broadened his outlook and had tremendous effect on shaping his literary activity and brought him close to the Orient. During his first visit 1372, he was acquainted with Dante's *The Divine Comedy* which he exploited in *The House of Fame* (Pearsally, 1992, 143). However, the second trip 1378 is more important, for it was the trip in which he met Boccaccio in Certaldo, just South Florence (Parks, 1954, 142). This fact is confirmed by Baugh who negates any Oriental influence and believes that Boccaccio's works were the bases of *The Knight's Tale* (Palamon and Arcite), and his great *The Decameron* had some similarities with *The Canterbury*

Tales (Baugh, 1963, XX). Chaucer evidently knew the Latin writings of Ovid, Cicero, Virgil, and Boethius. *The House of Fame* is one example of a poem in which stories from Virgil and Ovid are alluded to and adapted.

Chaucer's indebtedness to the French and Italian literatures were acknowledged by almost all Western critics. Hundreds of books, essays and articles have been written all over Europe concerning Chaucer's technical creativity and his borrowings from the Italian and French traditions. Yet, none of these critics admit and study Oriental influence, though they, sometimes give passing remarks. This aspect in Chaucer's literary tradition has already been ignored and intentionally neglected. In doing so, the Western critics are minimizing the role of the Arabs and Oriental civilizations played in the development of the whole world in general and Europe in particular. Three of the reasons why critics mention only little information about the Oriental elements in Chaucer's works may be:

First all external evidence could be totally lost, burnt or damaged for different reasons. Secondly, plagiarism which was very common in the Middle Ages when writers used quotations from other writers' works without acknowledging intentionally or unintentionally. Third, Chaucerian scholars of high credits such as Skeat, E. Brewer and others deny the whole matter, the Oriental influence and say it is unworthy to be dealt with.

(Abdul-Latif, 2008 , 2-3)

In addition to this, these critics, sometimes, give misleading facts, or provide incomplete information or details. W. Skeat, for instance, found out in 1872 that Chaucer's *A Treatise on Astrolabe* was based on a Latin source, *Compositio et Operato Astrolabri* written by Messahala (Abdul-Latif, 2008, 4). Despite all these attempts to ignore or distort Chaucer's interest in the Orient, the internal evidence traced in Chaucer's works and the Arabic and Oriental sources prove that Chaucer's borrowing from the Orient is great. However, Chaucer's means of acquiring his Oriental material are through two different means of contact: direct contact and indirect contact.

2.3. Direct Contact With the Orient:

Chaucer's direct contact with the Orient is fulfilled through different channels. One of the major direct means of communication with the Orient is Spain where Arab civilization colors every aspect of European life. Historically, speaking, England and Spain were linked by many commercial and political bonds. As far as the commercial relations are concerned, Chaucer was personally involved in them. He himself descended from a family whose prime occupation is wine trade. In addition to this, he was a Controller of Customs and subsidies on wool, leather hides and wine. This position helped him establish direct contacts with merchants who returned from the Orient. There is a great possibility that these merchants carried with them some translated scientific books and fantastic tales from this remote and exotic region. This fact is confirmed by many critics, chief among them are Al-Samurai and Marani who strongly believe that there is great probability that Chaucer, who had exploited his job as a Controller of Customs, was greatly

impressed by the Oriental tales of *The Arabia Nights* that were orally brought to London port from the Orient (Marani, 1981, 9-10).

Another direct means of communication which helped Chaucer a great deal in getting his Oriental material is his involvement in the political activities with England, on the one hand Spain, Italy and France on the other. Geoffrey Chaucer was involved in these political affairs as he was the clerk of the king's works, and he had family bonds with Henry of Lancaster whom he joined at least seven times on diplomatic missions to France, Italy and Flanders. His missions were various and involved the question of war, of commerce, king's marriage and other negotiations of which he knew they were secret (Kittredge, 1963, 6). During his missions, he had enough time to view many Arab architectural relics, visited rich libraries with invaluable treasure of Greek and Oriental books of literature and science. During his stay there, he must have consulted many of these books whose influence is very obvious in his works when he refers to the names of places such as " mentioned in *The Man of Law's Tale, Gibraltar, Algeciras, Granada and Septa* (Abdul- Latiff, 2008, 51).

2.4. Indirect Contact with the Orient

Another means of contact through which Chaucer enhanced his acquaintance with the Orient is the indirect one. Chaucer's knowledge of the Orient and Oriental culture was derived from his wide readings, some of which were in Oriental books, besides what he used to hear from merchants about this fantastic area of the world. Although there was no historical evidence concerning Chaucer's readings on Arabs,

the clues to the Arabs and their culture are latent in his works. These clues assert the wide range of his readings of the Arabian life. Chaucer's introduction to Arabic culture was indirect through reading mainly in French, Latin and Spanish which he learned while he was in Spain in 1355. Chaucer's learning of Castilian language was also very helpful to him in understanding Arabic culture in Spain (<http://www.ChaucerandSpain.com>). This assumption is true and acceptable because Chaucer's early and late works are pregnant with many of great Arabic and Oriental literary figures with their books or translations they made or the terms they used as idioms. The following are some example of Oriental elements in Chaucer's works. As far as geographical names are concerned, Chaucer repeatedly mention *Alexandria*, *Granada*, *Algezira*. In the scientific field, he alludes to many chemical terms like *Dorq*, *Alambike*, *Al-kaly* and *Elixir* which are of Arabic origin. Further more, his works are replete with names of Arab scientists such as *Al-Razi*, *Avicenna*, *Ibn Sina*, *Al-Farabi* and many other distinguished names of popular Arab scientists during the Thirteenth and Fourteenth Centuries.

2.5. Spanish Influence on Chaucer

Chaucer was in Spain in 1355. Up to now there have been different theories about the purposes of Chaucer's visit to Spain. The available sources tell us that Chaucer was to carry a letter connected with political and military affairs and British intervention in Spain. Whatever the reasons are, the most significant thing is the effect of Spain on Chaucer. In Spain, Chaucer was acquainted with Dan Juan Manuel's (1282-1347) *El Corde Lucanor*, one of the important Spanish works during

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the Fourteenth Century. This work contains 50 tales and it was described as the Spanish *Canterbury Tales* (Barnhart, 1954, 2610).

Dan Juan Manuel was an important Spanish author and his prominence as a noble man encouraged the circulation of his works. In this respect, a question may be asked: how did Chaucer obtain *El Corde Lucanor* ? This book may have come to Chaucer's hand in different ways of communication: Chaucer might have obtained a copy through John of Gaunts wife, Constance of Castile who was known as Peter the cruel, or through Peter III of Castile, or through Chaucer's friends who took part in English intervention in Spain ([http://www. Chaucer and spain.com/](http://www.Chaucerandspain.com/) Spanish 1-22. 29/1/2009). The influence of this book, according to some critics, is great as it was used for Chaucer's Knight Pilgrim and the narrator of *The Canterbury Tales* and some tales are analogues to some of Chaucer's tales. There is a fragment of one of the tales of *The Arabian Nights* namely *The Awakened Sleeper* (Gerhardt, 1963, 444).

Beside this, Chaucer's visits to Spain gave him the chance to visit its rich libraries with various books of different sources: Greek, Arabic and Spanish of different kinds: literary, scientific, philosophical and others. This fact was strongly emphasized by Abdul- Latif who says:

His (Chaucer) secret 1366 visit to the Christian part of Spain, the visit took place before he tried writing, introduced him to Arabs though not for the first time in life; this part was the nearest spot of contact for Europeans with Arab Muslims in Andalusia...

Cordova, Toledo and Castile.

(Abdul-Latif, 2008, 57).

The effect of reading in Spain on Chaucer's is evident through the increased number of Arabic borrowings in his works which could be regarded as an evidence of his craving interest in Arabic culture which he probably obtained through his wide reading in Arabic translated references in rendition. The Arabic words are distributed within all Chaucer's works, especially, *The Canterbury Tales*. Here are some examples: *Arabia* means *Arabie*, *Babilan* means *Babylonia*, *Alkaron* means *Qur'an* , *Alisandre* means *Alexander of Macedonia*, *Henne* means *here* ... etc.

Another channel through which Arab tradition in Spain influenced Chaucer's works was wine trade and commercial activities in which Chaucer played a role as a controller of the customs. If the influence of Petrarch, Dante and Boccaccio have been deduced from Chaucer's sojourn in Italy, why cannot we deduce the influence of Spanish authors who excel in both literature and politics in all courts of Peninsula at that time. And if the business contacts of his family became acquainted with the Italian and gave Chaucer knowledge of language of Boccaccio, we can say that contact with the Spanish could produce the same results with respect to Castilian (Crow and Olsen, 1966, 44). So it is not by accident that the Spanish commercial products appear in the *Pardoner's Tale* (562-70) of *The Canterbury Tales*: wine from Andalusia, leather from Cordoba. Among the products of Andalusia proper are: hides, Honey, figs, " Sweet" wine, " non- sweet" wine, Olive oil and so many words. This leads us to think that Chaucer could have been exposed to Spanish as well as the

Italian and the French which helped him a great deal to read and translate so many books some of which are of Oriental origin.

It has become clear that Chaucer's visits to Italy, France, and Spain provided him with opportunity to make frequent visits to the libraries packed with manuscripts which the Arabs brought with them to Spain. All the books and manuscripts read by Chaucer gave him an account of the manners, government, religions of the Orientals . They also stimulated his imagination and supplied him with themes and the most important is the plot.

2.6. The Influence of *The Arabian Nights* and Other Oriental Tales

It has been taken for granted that medieval writers, for instance, did not invent the material of their own poems or novels. They made use of stories of different origins namely Oriental which had passed on either by words of mouth or writings. The most probable means of bringing these adapted tales is the merchants, especially those Western Christians who lived in Syria and Venice whose vessels sailing to Syrian ports. Their direct contact with the Orientals gave Chaucer the invaluable opportunities of listening to the fantastic stories of the Orient. It is quite possible, as Anderson says, that almost all Chaucer's tales are adaptation from various sources Italian, Spanish and Oriental (Anderson, et al, 1979,75).

In spite of the denials of many Western critics of the Oriental sources, and the lack of any personal acknowledgement from Chaucer which proves his indebtedness to the Orient, the Oriental features which color his works indicate that his interest in the Orient and Oriental literature and science is craving. However, Chaucer's sources

of the Orient, as casually mentioned, are: first some critics give passing remarks and suggest that Chaucer's main Oriental materials were obtained by oral means especially from the merchants and travelers with whom he established strong relationship when he was a Customs officer in London. In this sense Al-Samurai states:

*There is great possibility that Geoffrey Chaucer was influenced by many tales of **The Arabian Nights** that were orally brought by travelers and sailors who returned from the East.*

(Al-Samurai,1987, 9)

Then he supports his assumption by a speech of Alexander Gibb (1895 - 1971), he says:

*Alexander Gibb was the one who discovered the oral influence of **The Arabian Nights** on Chaucer's works...*

*The Squire's Tale is one of the tales mentioned in **The Arabian Nights**.*

(Al- Samurai, 1987, 9)

From this quotation we infer that **The Arabian Nights** left its stamps on Chaucer's works. Al- Samurai's opinion was preceded by Najiya Marani, who in her invaluable book: *Arabic Elements in Chaucer's The Canterbury Tales*, attributed Chaucer's *The Squire's Tale* to one of the tales of **The Arabian Nights**, and *The Pardoner's Tale* to Al-Damir's book: *Hayat Al-Haywan Al-Kubra* (Marani, 1981, 22-39).

However, historically speaking, there is no reliable and convincing evidence to prove with documents how much Chaucer was familiar with *The Arabian Nights*. Yet, we can trace clues of *The Arabian Nights* in Chaucer's works as follows: Frame-story used in *The Canterbury Tales* is an Arabian invention, while the structure of Chaucer's tales in the way they are presented in *The Canterbury Tales* is the same of *The Arabian Nights*. In addition to this, a few adventurous tales of *The Arabian Nights* influenced Chaucer through the Spanish and Latin translations. Many of the tales such as Sinbad the Sailor who in one of a very exciting travels flew high in sky with the aid of a huge eagle. Chaucer in *The House of Fame*, Book II employs this Sindibadic flight-motif through making the character cling into dream to shinning golden eagle (Abdul-Latif, 2008, 72).

Another book of Oriental origin which might have an immense influence on Chaucer is *Hayat Al- Haywan Al-Kubra*, written by Al-Damiri (1340-1400), Chaucer's contemporary. Though there is lack in recorded evidence that Chaucer was acquainted with this book, one can say that he might have got some oral information through listening to some stories told by merchant who traded with the Orient and whose bags were filled with various Oriental goods and Oriental stories as wells (Marani, 1981, 19). This assumption is supported with the analogies between Chaucer's *The Pardoner's Tale* and Al-Damir's tale, *The Three Greedy Men* (*حكاية الطامعين الثلاثة*) (Marani, Chapter II, 37-39) . These analogous features give us enough and satisfactory evidence that Chaucer might have heard the tale from its Arabic sources.

Another important work written in imitation of Oriental tales, which Chaucer possibly might have read, was Giovanni Boccaccio's (1313-1375) *The Decameron*, a collection of 100 tales probably began in 1350 and finished in 1353. This collection is about a description of Black Death and leads a group of seven women and three men who flee from plague-ridden Florence to a villa in the countryside of Fiesole for two weeks. To pass time, each member of the party tells one story for each one of the nights spent at the villa. In this manner 100 stories are told by the end of ten days. *The Decameron* is structured in the narrative frame or tale frame which might be introduced to Boccaccio by the narrative structure originated from Arabic origin or from *The Panchatantra* which was written in Sanskrit before 500 A.D. and came to Boccaccio most probably through a chain of translations that includes old Persian, Arabic, Hebrew and Latin. There is a great possibility that *The Decameron* came to Chaucer while he was in Italy.

The most recent scholarly argument bringing Chaucer and Oriental frame - tale tradition together is Katherine Slater. She states that *The Canterbury Tales* as well as other Medieval European framed collections of tales such as *The Decameron* derive their forms from a frame tradition that originated and developed in the Orient. This is the way she describes the structure of Eighth Century Indian- Arabic work known as the *Panchatantra* (Heffernan, 2003, 79). This technique is quite similar to that of *The Arabian Nights*. Thus the influence is not necessarily thematic but also technical in the sense of the technical writing.

There is slim possibility that Chaucer and Boccaccio met in Italy. But Donald Howard in his book: Chaucer: *His Life, His World*, speculates that the two did

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indeed meet in Geraldo (Howard,1987,85). Chaucer must have Known about *The Decameron*, though there is no proof of this, since he never quotes it directly. Most likely he Knew the work, and even read it, but did not own a copy. *The Decameron's* influence on Chaucer is clearly reflected in the analogues between the following Chaucer's tales and *The Decameron*. *Clerk's Tale*: Day 10. Tale 10 *Franklin's Tale*: Day 10, Tale 5, *Merchant's Tale* : Day 7, Tale 9, *Pardoner's Prologue* : Day 6. Tale 10 and *Reeve's Tale* Day g, Tale 6 .

Another book of Oriental features which might have influenced Chaucer is *The Divine Comedy* by Dante (1265-1321). This poem is written in the first person and tells Dante's journey through three realms of the deed: inferno (Hell), purgatory and paradise. This poem *La Divine comedia* was influenced by some Arabian religious and philosophical stories that deal with traveling of the Ascent of Prophet Mohammad to Heaven. The narrative and other stories written by Sufi-poets such as, Ibn Shahid and Ibn Arabi. The story of Prophet Mohammad's Ascent to Heaven has been found in the Latin version. This poem, as Cawley maintains, has great influence on Chaucer as it inspired him to write *The House of Fame* (Cawley, 1969, 51). This Italian greatest philosophical work is copied from Ibn Arabi (1165-1240). Dante's concept of Heaven and Paradise (Heaven) also resembles that of Abul-ala'a-Ma'ari of Syria (973-1057).

Furthermore, some Western critics such as Clouston go farther and say that Chaucer might have fallen under the spell of some Indian tale collections: *The Panchatantra* and *Jataka* which bear similar features of *The Arabian Nights* (See:

Furnivall, 1888, 1-551). *The Panchatantra*, which consists of 87 stories compiled between Fourth and Fifth Centuries, uses the frame narrative .

The Panchatantra is woven around the frame of a tale of a king who entrusts his sons to a learned man, Brahmin, called Pandit Vishnu Sharma, to enlighten their minds within six months. The Brahmin promises to educate them and takes them to his Sharma (hermitage) There he recites to them his specially composed tales divided into five tanra (in Sanskrit) Pancha five and tantra divided: system or part of how to deal with people.

([http:// www.marked 4us.com/punchahotra](http://www.marked4us.com/punchahotra))

It is probable that Chaucer was familiar with this collection, through oral folklore channels and by the way of Persian and Arabic translations, and through reading of the translations of the book while he was in Italy

It was in the Fourteenth Century that Chaucer lived and wrote, and his interest in astronomical lore is , therefore, not surprising. The astronomical theories common during Chaucer's time were Copernicus and Kepler theories about the discovery of the laws of planetary motion; and although unsatisfactory methods of invention of the telescope, yet, the astronomy of that period could lay claim to the name of science according to the present acceptance of time.

Practically, all of Chaucer's writings contain some references to the movements and relative positions of the heavenly bodies, and their influence on human affairs, and in some of his works especially *The Treatise on The Astrolabe*, a very technical

and detailed knowledge of astronomical and astrological lore is displayed. This knowledge of astronomy is enough reason to make us believe that Chaucer himself was familiar with astronomical science. His familiarity with Ptolemaic astronomy is shown in his writings by mentioning some astronomical terms and the name Ptolemy and his syntax in *The Somoner's Tale* (D.2289), commonly known as *Almagest* which is mentioned in *The Miller's Tale* (A3208) and by many general astronomical references.

Even more convincing evidence of Chaucer's knowledge of the scientific literature of the time is given in his *Treatise on the Astrolabe*. According to Skeat, the majority of the book was taken from *The Astrolabe* by an Arabian scholar in the Eighth Century Messahala taken from the Latin translation *Compositio et Operatio Astrolaie* (Grimm, 1919, 11). This work is of Oriental origin, perhaps, from a Sanskrit copy, but as Chaucer himself confirms in the *Prologue to the Astrolabe* it is clear that he made use of the Latin work. Other sources mentioned by Chaucer in *The Astrolabe* are: the Calennders of John same and Nicholas Lynne. Chaucer also admits in the Prologue of *The Treaties on the Astrolabe* that he quoted Astronomical details from the Arabian astronomer Abdilazi Alkabucius' book *Introduction to the Science of Astronomy*.

The tradition of courtly love have had an enormous amount of influence on Chaucer. Courtly love poetry, written by the Troubadours, who appeared in the South of France and of Spain around 1100, was of Arabic tradition in origin. The Troubadours were responsible for conveying traditions, common in Arabic poetry especially of the idealization of the beloved, to Spanish and Latin literatures. Many

European writers like Boccaccio and Petrarch, for instance, were influenced by courtly love poetry written by Ibn Hazm Al-Andalusi in retention. It is also found in works of Sufi philosopher Avicenna's *De Anima* which in part of his book *Al-Shifaa*. ([http:// digitalcommons.uni.edu/English unsnc/8](http://digitalcommons.uni.edu/English_unsnc/8)). The Latin translation dates between 1135 and 1153. The courtly love have had great influence on Chaucer through Boccaccio and Dante who were influenced by *Tawq Al-Hamama طوق الحمامة* written by Ibn Hazim in numerous tales that he was very education and kept up with the literature of his time, as well as the literature of the past. He was a courtly love poet in every sense, and we see how skillfully he incorporated those popular courtly love traditions. Although the reign of the courtly love tradition reached its end soon after Chaucer had written *The Canterbury Tales*, it is because of his genius as a writer that some of its elements have survived and can still be seen in subsequent literature up to the present day.

To sum up, all these means of communication: Chaucer's contact with the merchants who returned from the Orient, his frequent visits to Italy, France and Spain and reading books of their rich libraries besides what he had heard must have provided him with ample and useful wealth of information about the remote and exotic Orient and its rich culture. They also left their prints on his works especially *The Canterbury Tales*. In this collection, Chaucer uses the structural device of the frame story a popular one used in the thousand tales of *The Arabian Nights*, and later by Boccaccio's *Decameron*: a collection of one hundred tales. In addition to the frame, tales Chaucer wrote *The Squire's Tale* whose material is possibly based on *The Arabian Nights*. Other Chaucerian tales are based on other Oriental sources. *The*

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Pardoner's Tale, for instance, is written in an imitation *Hayat Al-Haywan Al-Kubra* حياة الحيوان الكبرى which was written by Al- Damiri (1340-1400).

Furthermore, we can trace in Chaucer's works a great number of popular names of Arab scientists, cities, and other names. In *The Canterbury Tales*, the *General Prologue*, for instance, Chaucer alludes to some distinguished Arabic names like "Avyen"- "Avicenna (980-1037) a well- known Arab physician and a philosopher during the Twelfth Century. In *The Squire's Tale* Chaucer refers to Alocen- Al-Hazem as a great Arab mathematician during the Eleventh Century. He also mentions names of some Oriental cities like *Gernade* and *Alexandria*.

Chapter Two

2. The Oriental Sources of Chaucer's Works

2.1. Introduction

Chaucer's sources of *The Canterbury Tales* and other poetic works are still a moot point among critics and scholars of comparative literature. Many Western scholars attribute *The Canterbury Tales* to some French and Italian sources, and they deliberately ignore the ideas of Oriental influence on Chaucer. Their justification is that it is very difficult to find any tangible external evidence in Chaucer's works either because they were deliberately hidden on purpose or they could be totally lost. (Abdul-Latif, 2008, 9) They also believe that the translated version of *The Arabian Nights* and other Indian and Persian sources were unavailable to Chaucer and his contemporaries during the Fourteenth Century. In stead, they strongly insist on attributing Chaucer's works to French romances such as *Cleomades* of Adens le Rois, *Meliacian* of Girart d'Amiens and Boccaccio's *The Decameron* (Correal, 2003, 170).

Yet, there is another group of scholars who argue that some of the tales of *The Canterbury Tales* resemble, in one way or another, tales of *The Arabian Nights* (Goodman. 1983, 27-31) Similarly, Najiya Marani confidently gives an analytical study of the Arabic elements in Chaucer's *The Canterbury Tales*. She strongly argues with evidence that Chaucer's *The Squire's Tale* is one tale of *The Arabian Nights*, and *The Pardoner's Tale* is based on one tale of Al-Damiri's book *Hayat Al-Haywan Al-Kubra* (*حياة الحيوان الكبرى*) (Maran, 1981, 33-39) Furnivall, on the other hand, has investigated without any analytical presentation many possible

Occidental and Oriental sources for some of the tales of *The Canterbury Tales* and leaves the reader to give his final judgment. He, for instance, proposes some sources of *The Pardoner's Tale* and attributes it to the Indian *Vedabbha Jutaka* (Furnivall, 1888, 418).

However, it seems very obvious that whether Chaucer had used the French or Italian sources, these are originally of Oriental and Arabic origins. In addition to this, Chaucer's works are rich with ample wealth of Arabic and Oriental themes, words, scientific terms, names of places and Oriental scientists and their books. The sources of all these Oriental elements are probably Arabic or Indian and even Persian books translated into Latin and the old Spanish language, the Castalian which Chaucer mastered . The following is a review of some works of Chaucer and their possible sources.

2.2 The Oriental Sources of *The Squire's Tale I*

There is still a continuous controversy on the disputed subject of the possible sources of Chaucer's *The Squire's Tale*. Up to this day, there are two opposing groups of scholars and critics: the first falsely insists on attributing *The Squire's Tale* to European sources, namely French and intentionally ignores *The Arabian Nights* as a basic origin of Chaucer's tale. They base their justification on the assumption that the vast collection of *The Arabian Nights* was unavailable to Chaucer forgetting the oral transmission of these Oriental tales through different means of communication . Therefore, this group of Western critics confirm the influence of two French romances: *Cleomades* of Adenes le Rois and *Meliacian* of Girard d'Amiens (Correal, 2003, 170). In addition to this, H. S. V. Jones agrees

completely with Robert Correal and Marry Hamel's opinion on ascribing Chaucer's *The Squire's Tale* to two previously mentioned French Romances: the *Cleomades* and *Meliacian*. On the other hand, Jennifer R. Goodman argues that *The Squire's Tale* resembles some late Middle English Romances like *Partonope of Blois*, *Valentine and Orson* and *Generides* which are full of magic and family plot (Goodman, 1983, 127-36). While Skeat was totally convinced that *The Squire's Tale* is greatly indebted to Marco Polo's travels for his conception of the setting of Cambyuskan, the Mongol Emperor (Heffernan, 2003, 64) .

The second group of critics strongly discusses with both external and internal evidence that *The Squire's Tale* is one of the tales of *The Arabian Nights*, namely *The Ebony Horse* and *Taj-al-Mulk and Princess Dunya* (Marani, 1986, 20-33). In 1977, another critic, Dorothee Metlizski, has another different point of view concerning the origin of *The Squire's Tale*. In a comprehensive study, she suggests a less acceptable Oriental source for *The Squire's Tale*, a Byzantium epic *Digenes Akritas*, which like *The Squire's Tale*, is about a family, and it has a connection to the falcon episode: Digenes encounters with a woman abandoned by a faithless lover (Metlizski, 1977, 144-152).

In order to assign an authentic origin of *The Squire's Tale*, it is very essential to compare it with other suggested Oriental and Occidental sources. To realize this objective, it is appropriate to give an account of Chaucer's tale and other tales suggested by some Western and Oriental critics. Here is the plot summary of *The Squire's Tale I* freely abstracted from David Wright:

One day in the land of Tartary lived a king whose name is Cambyuskan. He was very rich, powerful, wise and just. This king, Cambyuskan, had two sons by his

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wife Elphet. The eldest is called Algarsyf and the other is Cambalo. He also had a very beautiful daughter named Canacee. While Cambyuskan was sitting among his nobles, and listening to his musicians playing music before him, suddenly a knight riding upon a brazen horse entered the hall. The knight carried a golden mirror glass, and on his thumb he wore a golden ring and a sword hang from his side. He saluted the king and conveyed the greetings of the king of Arabia. He told him that the king of Arabia had sent him a horse of brass which can fly into the air as high as a soaring eagle. It also can carry the one who mounts it wherever he wants to go, and at twirling a special pin he will return again. The magic mirror is of such power that those who look in it can see when danger threatens the kingdom or the king. It will reveal who is the friend and who is the enemy. Moreover, it helps any fair lady who loves a man to see whether his love is true or false. The power of the ring, any lady who wears it upon her thumb or carries it in her purse will understand the language of the birds. As for the sword it has the power to cut and bite through the armor of what so ever is wounded by the blow may not be healed. In the end, the king asked the knight about the strength and capabilities of the horse and begged him to explain how it works. The knight tells him that the one who wants to ride on it, should twist a wire that is fixed inside his ear, and he must tell him the place to which he wishes to ride on and to descend he has to twist another wire and twist another wire to Vanish from every sight. (Wright, 1964, 238-243)

Carol F. Heffernan, says that Chaucer's Romance, *The Squire's Tale*, is based on the medieval Byzantium epic, *Digenes Akritas* Book Five (Heffernan, 2003, 67). The following is a brief account of *Digenes Akritas*:

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Basilus Digenes is the son of Mousour, who was a great Emir who had conquered Syria. On a raid in Byzantine, the Emir captures a highly born Greek woman. He loves her and accepts to convert to Christianity and join her in her Roman territory. The Emir decides to be baptized, to marry the woman. Digenes is born of the Arab father and Greek mother, grows up to steal himself a Greek bride from a Byzantine Castle, Evdokia. He spends most of his time in defending the border of the Roman Empire. The remainder of the epic consists of description of the palace Digenes builds for himself on the Euphrates. At last he dies (Navigate <http://www.enet.com>).

Reading these two plot summaries of *The Squire's Tale I* and *Digenes Akritas* shows that the analogies are very little and lacking internal convincing evidence. The only aspect of partial similarity between the Byzantium epic and *The Squire's Tale I* that is the plots of the two narratives deal with rather similar topics, royal families. The Byzantium tale also mentions one episode similar to the falcon episode, Digenes encounters a woman abandoned by her unfaithful lover, which is a subject of Book five of *Digenes Akritas*, a work of eight books. Therefore, we can say that the lack of internal evidence in both tales make us exclude *Digenes Akritas* as a major source of Chaucer's *The Squire's Tale I*. These slight analogies were confirmed by some critics who persist on maintaining that *The Squire's Tale I* does not completely match *Digenes Akritas* and does not contain all parts of the Byzantium epic and Chaucer's borrowing still lacks tangible evidences (Heffernan, 2003, 67). In addition to these, Heffernan cites two other French romances as possible sources of Chaucer's *The Squire's Tale I*. These, as we have already referred

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to in the previous pages, are: *Cleomades* of Adens le Rois and *Meliacian* of Girart d'Amiens whose plots contain rather similar detail (Heffernan, 2003, 65-66).

To begin with *Cleomades*, this romance was written at the request of Blanche of Castile, the king of France. This French romance shares certain analogies with *The Squire's Tale I* as it has rather a similar plot. To see whether *Cleomades* had any influence on Chaucer or not, it seems more appropriate to compare it to Chaucer's *The Squire's Tale I*. The following is a brief account of *Cleomades* as it is taken freely from Heffernan:

Three kings visited another king's court on a day of feasting and arrived bearing three gifts. The feast was a celebration of the birthday of Morcadigas, son of Caldus, king of Sardinia who was a father of a beautiful daughter. The gifts of the three kings were: a golden hen, a golden chicken that walks and sing, a man of gold who blows a horn at the approach of treason and an ebony horse. The king was very pleased with these gifts and gifted two of his daughters to two kings and the other to the third who was the ugliest king. Unsatisfied with this marriage, she asked the help of her brother Cleomades, who mounted the mechanical horse and ascended in the air, but he was unable to descend because he was unable to handle the correct pin. At last, he succeeded in descending in Seville. Later, he returned home with the woman he loved. But the ugly king snatched away his beloved. The ugly suitor whisked her away on the flying horse. The remaining of the romance deals with Cleomades' adventures in regaining his lover, Claremondine whom he eventually takes back to Seville (Heffernan, 2003, 65).

Similarly, the plot of *Meliacian* is very close to *Cleomades*. But the major differences between the two French romances and Chaucer's tale show that his

borrowing from them lack internal evidence. The following is a brief account of *Meliacian* as it is abstracted freely from Heffernan:

Meliacian setting is in Asia not in Spain. The main idea that Chaucer has borrowed from *Cleomades* includes details of the operation of the horse that works by means of pins, the occasion of the royal birthday feast, and the gifts that has the power of revealing treason. In *The Squire's Tale I* the magic mirror has this power, while in *Cleomades* a golden man has the same function. Another difference is that instead of three kings bringing three gifts to the daughter of the king of Seville, there is one knight with four gifts to the daughter of the king of the Tatar and his one daughter (Heffernan, 2003, 65 -66).

Nevertheless, a number of points of analogies makes *The Squire's Tale I* closer to the plot of *Meliacian* than *Cleomades*. Both *The Squire's Tale I* and *Meliacian* take place far from the Western Europe, with Nubien ruling the court of "Grand Erumenie", but in *Cleomades* the scene is laid in Spain. *Meliacian*, again like *The Squire's Tale I*, gives the audience no reason to expect the arrival of the magic gifts, while *Cleomades*, the evil sage Compars plans the stratagem to trap the king through a rash favour of gratitude. The visitors in *Cleomades* are kings, whereas the visitor in *Meliacian* is a noble man, and in *The Squire's Tale I* is a knight. The only aspect of analogy is that these three romances agree upon the magic horse (Furnivall et al, 1888. 170). I tend to believe that the analogies between Chaucer's tale and the two above mentioned French romances are limited to the setting. However, whether Chaucer had based *The Squire's Tale I* on these two French romances, *Meliacian* and *Cleomades*, or not these two romances are based on an Oriental origin (Heffernan, 2003,65).

In a lengthy article published in *Journal of English Germanic Philology* 4 (1942), Haldeen Braddy suggests another possible source of *The Squire's Tale I* when she discusses the problem of the source of Chaucer's tale and says that the tale of *Taj al-Mulk and Princess Dunya* of *The Arabian Nights*, is a major source for *The Squire's Tale I* (Braddy, 1942, 279-290). In her valuable book written in Arabic, Najiya Marani argues the same source problem and finally agrees with what Haldeen Braddy has proposed. I do support these two opinions because the comparative study I am going to carry on between Chaucer's tale and the tales of *The Arabians Nights* supports what these two critics have suggested.

Chaucer's *The Squire's Tale I and II* and the tales of *The Arabian Nights*, the story of *Taj al-Mulk and Princess Dunya* and *The Ebony Horse* belong to two different eras, cultures, and places. The tales of *The Arabian Nights: Taj al-Mulk and Princes Dunya* and *The Ebony Horse* belong to a well-known long Oriental collection of tales, *The Arabian Nights*. They also deal with magic and human desire for having a better life. Whereas *The Squire's Tale I* belongs to rather a long narrative, *The Canterbury Tales* (1387). It is a romance that its main theme is magic and reflects an unconscious human desire to improve man's condition and his life. Moreover, the two collections use the similar structural device of frame story.

However, these similarities and others are not a matter of coincidence or a matter of universality. The resemblance among ideas and technique of story telling, besides the recurrence of many Oriental names of people and places show that there is effect and influence on Chaucer whether direct or indirect through different oral means which we have previously mentioned.

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Chaucer's indebtedness to the tale of *The Arabian Nights* is best reflected in *The Squire's Tale, I and II*. To prove Chaucer's borrowing from *The Arabian Nights*, it of great significance to give a brief account of the tale of *The Arabian Nights* and compare it with *The Squire's Tale I*. Here is the summary of the story of *The Ebony Horse*:

Once upon a time, there was a king whose name was Sabur. He was rich, generous, wise and open handed. He had three daughters and a son. One festival-day as he was sitting on Throne, there came in to him three wise men, cunning, artificers, and masters in all manner of craft and inventions, skill in making curious and rare things and rare. They were from three different countries: India, Rome or Greece, and Persia. The Indian gave the king a man of gold whose virtue is that if it be set at the gate of the city, it will be a guardian over it and protects it from its enemies. While the Greek gifted the king a peacock of gold whose virtue is to tell time. Then came the Persian and presented the king an ebony horse whose virtue is that if one mounted it, it will convey him wherever he wants. When the prince saw the ebony horse, he was pleased with it and mounted it, and the wicked Persian showed him the pins which ascent and descend the mechanical horse.

One day the prince left the Princess in the garden, and the wicked Persian approached her and told her that he is the messenger of the Prince who ordered him to bring the Princess to him. So he mounted the horse taking the princess behind him. When the Princess discovered the wicked intention of the Persian, she cried and finally was saved by the king of Persia (*The Arabian Nights*, Vol. V. 1-32).

In comparing the two tales, the first part of *The Squire's Tale I* and *The Ebony Horse* we may find many obvious aspects of close similarities and differences. To

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begin with Chaucer's tale *The Squire's Tale I*, it is a romance that belongs to a longer narrative, *The Canterbury Tales*. Its main theme is magic and reflects unconscious human inspiration to improve his life and to have a better conditions. Similarly, *The Ebony Horse* is a romance, which belongs to a longer narrative, *The Arabian Nights*. Its main theme is magic and reflects man's desire to improve his life into a better condition.

Another close similarity between the two tales is that both tales hinge upon a king who is described as brave, generous, clever and powerful. Chaucer's king is presented in this manner:

*At Sarray, in the land of Tartarye,
Ther dwelte a king, that werreyed Russye,
Thurgh which ther deyde many a doughty man.*

.....

*And ther-to he was hardy, wys and riche,
And pietous and just, alwey y-liche;*

.....

*This noble king, this Tartre Cambinskan,
Hadde two sones on Elepheta his wyf,*

.....

*A doghter hadde this worthy king also,
That yongest was, and highte Canacee.
But for to telle yow al hir beautee*

.....

Myn English eek is insufficient.

(*The Squire's Tale, I, . 1-37*)

In a similar manner, the original tale of *The Arabian Nights* describes the king:

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*There was once --- a great and puissant king, of the
kings of the Persian, Sabur--- who was the richest---
generous, open handed and beneficent. He had
three daughters, like full moons of shinning light or
flower-gardens blooming bright, and a son as he
were the moon.*

(*The Ebony Horse*, 1)

It is worth mentioning that Chaucer does not imitate the tale of *The Arabian Nights* literally, but he makes some modifications to suit the taste of his people. The king in *The Ebony Horse*, for instance, has three daughters and a son; while the king in *The Squire's Tale I* has only two sons and a daughter. Chaucer also changes the name of the king from Sabur to Cambyuskan. Furthermore, the setting of *The Ebony Horse* is laid in Persia, while the setting of Chaucer's tale is the land the Tatory. Moreover, some other details prove that the similarities between the two tales is striking. One of details is the visitors who visit the two kings. In *The Ebony Horse* three wise men come in the palace of the king and present three gifts. The first one gives him a golden trumpet. The second man gifts him a peacock, while the third man presents the king an ebony horse. But Chaucer's tale presents only one man who presents the king with three gifts. The first gift is a horse made of brass, the second is a mirror and the third is a ring.

Another significant similarity between the two tales is that the virtues of each of these presents are rather similar. *The Ebony Horse* of *The Arabian Nights* can carry the one who mounts it to any place he wishes:

*O, my lord, the virtue of this horse is that if one
mounts it, it will carry him whither he will and*

*fare with its rider through the air and cover
a space of a year in a single day.*

(The Ebony Horse, 3)

Similarly, the horse of brass of Chaucer's tale has the same function as it can also carry its rider through the air to any destination he desires:

*This stede of bras, that esily and weel
Can, in the space of o day naturel,
This is to seyn, in foure and twenrty houres,
Wher-so yow list, in droghte or elles shoures,
Beren youre body in-to every place
To which youre herte wilneth for to pace
.....*

*Or, if yow list to fleen as hye in the air
As doth an egle, whan him list to sore,
(The Squire's Tale I, 115-123)*

Even the ways the two horses work are similar. The horse of the tale of *The Arabian Nights* works by twirling the pin that is near the ear, and another pin if the rider wants to descend (*The Ebony Horse*, 5). Similarly, two pins can operate the horse of Chaucer's tale: one for flight and the other for descend. (*The Squire's Tale*, I , 293). Again, Chaucer makes some modifications. In the tale of *The Arabian Nights*, the king's son mounts the horse to see how it works and thus another tale is inserted. While in Chaucer's *The Squire's Tale I* the knight himself rides the horse and thus another tale is inserted.

Another similarity that can be obviously detected between the two tales is between the golden trumpet and the magic mirror. Both the golden trumpet and the

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magic mirror guard the cities of the two kings and warn them if their enemies approach their cities. The virtue of the golden trumpet in the tale of *The Arabian Nights* is presented in this way:

*O Sage what is the virtue of this figure?
O my lord, if this figure be set at the gate
Of the city, it will be a guardian over it, for
an enemy enter the place, it will blow this
against him.*

(*The Ebony Horse*, 2)

While the mirror in *The Squire's Tale I* has rather a similar function and it is depicted in the same manner:

*This mirour eek, that I have in myn hond
Hath swich a might, that men may in it see
Whan ther shal fallen any adversitee
Un-to youre regne or to you-rself also;
And openly who is youre freend or foo,
And over al this, if any lady bright
Hath set hir herte on any maner wight,
If he be fals, she shal his treson see,*

(*The Squire's Tale I*, 132-139)

It is apparent that the last three lines of the previous quotation are the modifications of Chaucer to charm and fascinate the English reader.

Another essential difference made by Chaucer is that he changes the third device of the tale of *The Arabian Nights*, the peacock into a magic ring which enables the one who wears it in his finger to speak to all animals. It is worth

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mentioning that the ring reminds us of Moses and Solomon in the Middle Ages that have magical powers:

*The vertu of the ring, if ye wol here,
Is this; that, if hir lust it for to were
Up-on hir thombe, or in hir purs it bere,
Ther nys no foul that fleeth under the hevene
That she ne shal wel understode his stevene,
And knowe his mening openly and pleyne,
And answer him in his langage ageyn.*

(*The Squire's Tale*, I, 146-152)

Finally, the tale of *The Arabian Nights*, *The Ebony Horse* ends with an inserted story of *Shams al-Nahar and Shams al-Akmar* which relates the adventure of the Prince to save the Princess from the evil Persian magician. It ends with the marriage of the two lovers. This inserted story is not included within Chaucer's *The Squire's Tale I*. Instead he inserts another different tale, the story of Canacee which constitutes the second part of *The Squire's Tale* .

From these close similarities, we can say that *The Arabian Nights* may be the main probable source of *The Squire's Tale I*. While the Western tales suggested by some Western critics bear only partial analogies to Chaucer's tale. This means that Chaucer was acquainted with some tales of *The Arabian Nights* through various oral communication with merchants and Crusaders who returned from the East with different fantastic tales from the Orient.

2.3. The Oriental Sources of *The Squire's Tale II*

The Second Part of *The Squire's Tale* is said to be of Oriental origin. This part of the tale, as Najiya Marani confirms, is an imitation of the tale of *The Arabian Nights*, *The story of Taj-al Mulk and Princess Dunya* (*The Arabian Nights*, Vol. III. 31). For convenience sake, here is a short account of each tale. The summary of *The Story of Taj al- Mulk and Princess Dunya* is as follows:

One night Dunya saw a dream a fowler spread his net upon the ground. A pair of pigeon, a male and a female came near a mesh. The male's foot caught in the mesh and began to struggle. All birds flew away except his mate who came back and started pecking the net by her beak till she released him. Later, the female was caught and all birds including her male flew and the fowler cut the throat of the female. Troubled by this dream, Dunya realized that all males are like this pigeon worthless creatures and lack grace and goodness to women (*The Arabian Nights*, Vol. III, 31).

Similarly, the fundamental outline of *The Squire's Tale II* thematically runs in a parallel line with that of *The Arabian Nights*. Here is a brief account of Chaucer's tale:

When Canacee, who was wearing a magic ring on her finger, was walking in the garden, she heard cries of a falcon. The princess asked the bird the reason of her cries and sadness. The falcon told her a story about her husband's unfaithfulness. She told Canacee that she loved a tercelet who promised her happiness, faithfulness and love. So she married him. But he betrayed her and married another kite leaving her alone. Thus she knew the nature of men who lack grace, faith and goodness to women (*The Squire's Tale, II*, 31).

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A comparison between these two tales reveals that the impact of *The Arabian Nights* on Chaucer's tale is tremendous since we can trace in them many aspects of similarities. The first significant one is that the general themes of both tales are the same. Each tale deals with the same theme which is man's treason and unfaithfulness. In the tale of *The Arabian Nights, The Story of Taj al-Mulk and Princess Dunya*, the pigeon was caught in the net of a fowler. Man's disloyalty and treason are presented in this way:

After an hour or so the birds flew back and the female pigeon was caught in the net...all other birds took flight...and the male pigeon fled with the rest and did not return to his mate, but the fowler caught the female pigeon and cut her throat.

(The Story of Taj al-Mulk, .31)

In Chaucer's tale, the female hawk relates her male's treason and unfaithfulness when he leaves his wife and marries another kite.

*And sodeynly he loved this kyte so,
That al his love is clene fro me ago,
And hath his trouthe falsed in this- wyse;
Thus hath the kyte my love in hir servyse,
And I am lorn with-ouen remedye.*

(The Squire's Tale, II, 625-629)

It is clear from the above mentioned quotations that the narrators of these two tales are females and the events happen in the realm of birds. In the tale of *The Arabian Nights* the major characters are a pair of pigeons, male and his female. While in Chaucer's *The Squire's Tale II*, the main characters are also a couple of a hawk and his wife.

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Another similarity between the two culturally different tales is that the female birds are victims of their traitorous males. In spite of this, they remain faithful as they help their trapped males when they faced danger. In the tale of *The Arabian Nights* the female pigeon puts her life at risk to save her male who is caught in the net when she starts pecking the net by her beak till she released him (*The Story of Taj al-Mulk*, 31) . Like the female pigeon, the female hawk loves her male, grants him her love, and gives him her true heart (*The Squire's Tale, II*, 539) It worth mentioning that Chaucer did not imitate the story literally, but he made some modifications. He, for instance, changes the pigeon character into a hawk.

A more important similarity is that both tales contain supernatural elements. In *The Story of Taj –al Mulk and Princess Dunya*, the supernatural element is presented in *The Arabian Nights* by the dream of Princess Dunya. Whereas the supernatural element in Chaucer's tale is presented by the magic ring which enables Canacee to speak with birds. In addition to all these, the conclusions reached by Princess Dunya are the same ones reached by Canacee. Both Princess Dunya and Canacee reach the same conclusion which is " All men are traitors and unfaithful ". It is really an opposite conclusion reached by King Shahryar of *The Arabian Nights* who discovers that all women are unfaithful and betray their husbands.

These points of similarity between the tale of *The Arabian Nights* and Chaucer's *The Squire's Tale I & II* are irrefutable evidence that Chaucer fell under the spell of *The Arabian Nights* and that he had borrowed his themes and technique from different tales of *The Arabian Nights*. Although his indebtedness to this Oriental collection is clear, he never acknowledges favor of the Orient on him. So, we can say that despite his creativity in the development of English language, he is a great

borrower who borrows his themes and ideas, while his creativity lies mainly on his poetic technique.

2.4. The Sources of *The Pardoner's Tale*

The Pardoner's Tale is one of Chaucer's *The Canterbury Tales* written some time in the mid-1390s. It is a sermon against greed, gambling and gluttony. Up to now critics have not completely agreed upon specific sources which Chaucer might have consulted and derived his tale from. As for *The Prologue*, which is a literary confession or vice confession, it could be attributed to *Roman de La Rose* where similar confession is found (Brewer, 1979, 35). As far as the tale is concerned, some critics, like Adolph William Ward, believe that Chaucer's *The Pardoner's Tale* is of Oriental origin, namely Indian (Ward, 1967, 156-196). While Trapp confirms that the story itself, like many tales found their way to Europe in the Middle Ages, is Eastern in origin and known in many medieval versions (Trapp, 1973, 258). Another group of critics believe that Chaucer might have consulted European sources such as *The Tale of the Hermit, Death, and the Robbers* in the *Centio Nouvelle Anticlie*, the first Italian collection of apologues and short stories, compiled in the Thirteenth Century (Ueno, [http://e/ib.doshisba.ac.jp/cgi-](http://e/ib.doshisba.ac.jp/cgi-bin/retrieved/Sr_bookview.Cglu_CHASET.utf-8/BD.6/3/2009)

[bin/retrieved/Sr_bookview.Cglu_CHASET.utf-8/BD.6/3/2009](http://e/ib.doshisba.ac.jp/cgi-bin/retrieved/Sr_bookview.Cglu_CHASET.utf-8/BD.6/3/2009)). Whereas W. A. Furnivall et al argue on the sources of *The Pardoner's Tale* and attribute it to Eastern folklore tradition. They summarize the possible origin of Chaucer's tale as follows:

The Pardoner's Tale of the three "riotous" who find death is a version of a folktale with remarkably wide range, from Chaucer's England to the Near East and sub-Saharan Africa. It is very likely organized as a tale of Buddha as Bodhisattva

from the Fourth to the Third Centuries B.C. These forms were developed over a long period and with such geographical range. As times passed, the story of Buddha evolved into several distinct types all recognized as versions of the following motif: "The Treasure Finders Who Murdered Each Other (Furnivall, 1888,418-419).

Then, in their valuable book: *Originals and Analogues of Some of Chaucer's Tales*, they cite seven possible variant Oriental sources for Chaucer's *The Pardoner's Tale*. These Oriental sources include: Buddhist origin or *Vedabbha Jataka*, Persian version, the first version of *The Arabian Nights*, the second version of *The Arabian Nights*, Kashmir version and Tibetan version. While the European sources include: Italian *Cento Novelle Anticlie*, German, French and Portuguese versions (Furnivall, 1888, 416-437). However, the question how these Oriental tales were brought to Europe and Chaucer has not been ascertained. Yet, there is supposition that Chaucer drew his material from the Italian version which was originally based on the Oriental sources (Furnivall, 1888, 417).

Yet, in a recent succinct study, an Arab scholar, Najiya Marani, has proved in her little book: *Arabic Traces in Chaucer's The Canterbury Tales* (*أثار عربية في حكايات كنتربري*) published in Arabic that Chaucer's *The Pardoner's Tale* is, by no means, of Arabic origin found in *Hayat Al-Haywan Al-Kubra* for Al-Damiri (*حياة الحيوان الكبرى للدميري*). (Marani, 1981, 20). The question is how Chaucer got the details of these Oriental stories is still controversial . In order to fix a specific source for *The Pardoner's Tale*, it seems useful to deal with each type individually and compare them against each other.

2.4.1. The Indian Sources:

It has been recognized by some critics such as Furnivall and Clouston that the ultimate source of *The Pardoner's Tale* is one of the Buddhist tales, entitled *Vedabbha Jataka*, the Fourth Century of Fausball's edition of Pali text of *Jataka* book . To see whether *Vedabbha Jataka* is a possible source of *The Pardoner's Tale* or not, it seems of great significance to give a freely adapted account of *Jataka* as it appears in *The Originals and Analogues*:

Bodhisattva said: Long ago, a certain Brahman was traveling with a pupil of his own and was caught by a band of robbers. The robbers sent the pupil to bring back ransom for the master. The Brahman knew the art of producing rain of seven kinds of precious things under a certain solar conditions. Knowing this, the pupil, before his departure, warned his master against using his art since it would bring him danger. However, as soon as the pupil left, Brahman used his gift and it began to rain precious stone and gold. The robbers were overjoyed. Then another group of robbers came and made the first band of robbers their captive. To set themselves free, the first band told the second that if they desire wealth, they could take this Brahman for he can cause the rain of the precious stones. So the first band was set free. Naturally the second band of robbers who took over the Brahman, demanded wealth, but unfortunately the Brahman could no longer exercise his art since the solar conditions occur once a year. The robbers were very upset and killed the Brahman and took the wealth. But soon the two bands quarreled over the distribution of the wealth and killed each other until two of them remained. One of them went to the town and brought some boiled rice in which he put poison. The other killed the first on his return to the cave. The one who became the possessor of the wealth ate the poisoned

rice which had been poisoned by the victim. When the pupil returned, he found only the corpses, and knew what happened. He grieved that his master did not listen to him, and then Bodhisattva said: "Now I was that pupil before I was born (Furnivall, 1888, 418-422).

2.4.2. The Persian Origin:

From India the Indian story of Brahman passed into Persia through different means where it underwent some modifications to be consistent with the Islamic belief. So the character of Bodhisattva, for instance, was replaced by the character of Jesus. In the Twelfth Century, Shaikh Farid-ud-Din Attar, who was a druggist, dealer with perfumes, Sufi philosopher and a poet, made the story of Brahman the subject of his poem in his book: *Kitab al- Musibat* (كتاب المصيبات) or (*Book of Calamities*). This is how Attar tells the story:

One day Jesus came into a village accompanied by an evil man. Jesus had three loaves of bread. He ate one and gave one to his companion, and one remained out of three. Jesus went to bring water, his evil companion ate the third loaf. When Jesus returned, he did not find the third loaf of bread. He asked the man what happened to the bread. His companion answered him that he knows nothing about it. Jesus took the man and walked over the sea and said: "Companion! by the might of the Lord that Lord who has done such a marvel... tell me now ...who ate the bread" . But the evil companion answered that he knows nothing. Jesus continued his journey, until there came forth a roe. Jesus slew it and ate its meat. Then he gathered the roe's bones together and breathed into them and the roe came into life. After that Jesus asked the man who ate the bread, but the man said that he knows nothing. Then Jesus

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and his companion came to three mounds of earth and Jesus said pure arid sweet prayers, so that the heaps of earth became gold. Jesus said to the man: "One part, companion, is thine; another is mine; and the third part belongs to him who has secretly eaten the bread." The man exclaimed : " It was I who ate the bread". Then Jesus gave all the gold to his companion and left

A little while two men came and saw the man and quarreled over the treasure. At length, the three men agreed that the gold should be divided equally into three parts. The three men were very hungry. One said that he will go to the town and bring bread. One man went to the town and brought food and poisoned it so that the two might die and all the gold will be his. During his absence, the other two men agreed to get rid of the one who went to the town so all gold will be theirs. When the man returned from the town, they killed him, and then they themselves died as they ate the poisoned food. When Jesus returned to the same spot , he saw the three slaughtered men and said: "If this gold remains in here, untold numbers will perish therefore". He said prayers and the gold became dust and stones again (Furnivall, 1888, 425- 426).

It is quite apparent that the Buddhist tale, which is the origin of all other reviewed tales, differs from the Persian version. One of many essential differences between the two Oriental tales is the first part of tale the tale *Jataka* is omitted from the Persian tale. Only the second part of the tale is rather similar to the Buddhist tale. Another main difference is that Bodhisattva is changed into Jesus whom the Muslim look at with great respect and veneration. However, there is, according to Clouston, another Oriental version which seems to be directly derived from the same Persian

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source, Attar's version with variation in some details (Furnivall 1888, 426). Here is a plot summary of this version:

It is related that Jesus was traveling in company with a Jew. Jesus had one loaf, but the Jew had two loaves. In the absence of Jesus who went to perform devotions, the Jew ate one of the loaves, and denied that he had eaten the third. After Jesus had performed miracles, he asked the Jew who had eaten the loaf, but the Jew insisted on saying that they are originally two loaves. They came to a lonely place, where Jesus made three heaps of earth, and by uttering some words turning these heaps into gold. Then Jesus said to the Jew that one of these blocks of gold is for Jesus, the other is for the Jew and the third is for the one who ate the loaf. The Jew said that he ate the loaf. Jesus gave him all the gold telling him that they will cause death of three men. The Jew tried to carry the treasure, but he could not. Three travelers passed that way delighted to find the gold. They agreed that each should take an equal share. They resolved that one should go to the city and bring food, while the two others should watch the treasure.

So one of the travelers set out for the city to bring food. During his absence they decided to kill their companion, so they could take the gold for themselves. The same murderous plan had entered into the mind of man who went to the city. He brought food and poisoned it, and then returned to his friends. No sooner he arrived than they fell upon him and killed him. Then they began to eat the food and died. Later Jesus and the Jew returned from their journey and saw the three men lying dead amidst the gold. Jesus exclaimed, "This will be the end of the covetous who love gold." He then raised the three men to life. They confessed their guilt and repented themselves (Furnivall, 1888, 426- 427).

2.4.3. *The Arabian Nights*

A similar story adapted from the Persian version poem of Farid-ul-Din Attar , may have been the source of the following tale which is found in *The Arabian Nights*. Here is a summary of the tale of *The Arabian Nights*:

Three men once went out questioning treasure and came upon a block of gold, weighing fifty mounds. When they saw it, they carried it till they drew near a certain city, when one of them said, "Let us sit in the cathedral-mosque, whilst one of us shall go and buy us what we may eat. So they sat down in the mosque and one of them arose and entered the city. When the one who goes to the city leaves, his soul prompted him to kill the two and take the gold alone. So he bought food and poisoned it. When he returned to his companions , they slew him and ate the poisoned food and died. Jesus passed, and seeing this said." Had this been done prudently, they had taken thought of themselves; but they unheeded the issues of events; for that whose neglected precaution is lost and repent (*The Arabian Nights*, Vol. I, 250-51).

In another edition, the Arabic text of *The Arabian Nights* printed in Calcutta and Bulak, the story is presented in a way that all the original features disappeared as it will be clear in the following translation (*The Arabian Nights.*, Vol. II, 158.).

In a city called Sindah there was once a very wealthy merchant, who made his camels ready-loads, and set out. He was followed by two sharpers who pretended to be merchants. They agreed to play him false and take all he had. At the same time each inwardly plotted foul play to the other saying: " If I can cheat my comrades ... and I shall have all these gold to myself." So after planning this, one of them took

food, and put poison in it and brought it to his fellows. The other did the same and they both died. This merchant sought for them and found them dead. He knew that they were sharpers. So the merchant took what they had (*The Arabian Night*, Vol. II, 158).

With the reference to the Persian and two Arabian versions, it should be observed that the possibility that a Hindu form of Buddhist story may have been passed into Pahlavi, the ancient language of Persia, and then into Arabic by mean of war or trade after the conquer of Persia by the Arab Muslims.

2.4.4. Kashmiri Version

Also *The Pardoner's Tale* was found in Mr. Knowles, in his *Dictionary of Kashmiri Proverbs and Sayings* (Bombay, 1885) . The following is the summary of the tale as it appears in Knowles book:

Once upon a time four men left their native land together to seek their fortune. As they journeyed on, they saw a large golden tree springing up suddenly. The tree was loaded with clusters of gold fruit. The travelers decided to fell the tree and cut it into pieces. So in order to do so, they needed to go to the nearest village and bring saws and axes. While the two other should guard the treasure. The two who remained to guard the tree agreed upon killing their partners and resolved to mix poison with their food. While the other, who were going for the tools, decided that they should get rid of their partners. So they slew them and cut the tree into pieces. Later they sat to eat and sleep. They ate the poisoned bread, and died. Then, a group of travelers chanced to pass that way and found the four bodies lying at beneath the golden tree (Furnivall, 1888, 430-431).

2.4. 5. Tibetan Version

Along with the Buddhism, when it spread Eastward and Northward, it was possible that the tale reached the plain of Tibet. There is a strong possibility that the tales were orally transmitted from one generation to another before being reduced to writing. It has now become, in a shadowy way form mixed up with other tales, the product being admired disorder. Here is a brief outline of the tale:

A hunter wounded an elephant with a poisoned arrow. Thinking that he had hit it, he followed the arrow and killed the elephant. Five hundred robbers were led by an evil star to that spot and saw the elephant. Because they were hungry, they agreed that 250 of them should cut the flesh off the elephant and roast it. While 250 go and fetch water. Then those who cut off the elephant flesh said, "Let us eat as much meat as we please, and then poison the rest." So they ate as much as they could and poisoned the rest. Those who had gone to bring water, likewise, poisoned the water. So when they came back, the two groups who drunk the water and ate the flesh died (Furnivall, 1888, 431-432).

It is clear that this tale differs completely from the previously mentioned tales. First, there is no gold as it was previously mentioned in the other tales: Indian, Persian and *The Arabian Nights*. Yet there are rather similar ideas of greed and moral lessons.

2.4. 6. The Italian Version

These are the all Oriental versions and variants available to the European works. Some critics point out that these different forms of the Oriental tales, which may be consulted by Chaucer and other European writers, might have reached

through different oral means such as trade and travelers and most probably through Chaucer's visits to Spain, France and Italy. There are some tales such as *The Tale of the Hermit*, *Death and the Robbers* in the *Cento Novelle Anticle*, which is based on the Indian version, closely resembles Chaucer's *The Pardoner's Tale*. It also shares aspects of analogies with the Italian Miracle-play of St. Antonio. Its plot is as follows:

The Spirit of Avarice puts a silver dish in the way of St. Antonio, to corrupt his virtue. Antonio walks in the desert and finds the basin, and then he finds gold. Two robbers, Tagliagambe and Scaramuccia meet and because trade is so bad, they agreed to work together. Antonio walks in the desert and meets with the robbers who took the gold. The three robbers agree to draw lots for one of them to go to Damascus for food and a pair of balance to weigh the gold. The lot falls on Scaramuccia, who went and bought wine and poisoned it. Meanwhile the two others have concerted his death and they killed him. Then they sat and ate the food and drank the wine and died. Avarice returns to Satan who promised him a crown as a reward for having brought these three souls below instead of one (Furnivall, 1888,433-434) .

2.4.7. Arabic Sources:

In a recent study written in Arabic, Najiya Marani has suggested another Oriental source of Chaucer's *The Pardoner's Tale*, namely *Kitab Hayat Al-Haywan Al-Kubra* written by Al-Damiri, *The Three Greedy Men*. This source does not differ too much from other previously mentioned Oriental sources except the omission of the beginning of the tale of Buddhist *Vedabbha Jataka*. Here is a brief account of *The Three Greedy Men* as it is abstracted and translated freely from Al-Damiri's book:

Prophet Isa (peace be upon him.) had been traveling in the company of another person . After having journeyed for a period, they were overcome by hunger. They reached a village where Isa (A.S.) requested his companion to go and bring some bread, while he engaged himself in prayers. The man returned with three loaves of bread and waited for Isa (a.s.) to join him, but since his prayers continued for a long time, the person quietly ate one loaf of bread. "Were there three loaves of bread?" Isa (a.s.) asked after completing his prayers. "No, there were only two," replied the man.

A short while after they had eaten their food, they set off again and on the way encountered a herd of deer. Isa (a.s.) summoned one of the deer towards him, sacrificed it, and both men sat down to eat it. When they had finished eating, Isa (a.s.) commanded: "O' deer! Move by the permission of Allah!." The deer immediately came back to life and sprinted away. Witnessing this, the man stood dumbfounded and uttered, "Subhanallah (Glory be to Allah)." "I put you under the oath of He, Who has manifested this sign of His power before you! Tell me what happened to the third loaf of bread?" Isa (a.s.) asked him. "There were only two loaves of bread!" the man insisted. They continued on their journey and soon reached the outskirts of a large village where they happened to see three gold bricks lying before them." There appears to be great wealth here!" the man remarked. "Yes. One brick is for you, the second for me and the third to the person who ate the third loaf of bread," said -Isa (a.s.) The greedy man blurted out, "I ate the third loaf of bread." Isa (a.s.) parted company with him and handing him the bricks, said: "All three bricks are your property now." The man sat down beside the gold bricks and was lost in thought as to how he would carry them and put them to good use, when three persons passed by. When their eyes fell upon the gold bricks, they killed the man and took the bricks for

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themselves. As they were hungry, they decided that one of them should go to the nearby village to get some bread. The person who had gone to get the bread, thought to himself: "I shall poison the bread so that the other two are killed and then I shall have all the three bricks for myself." In the meantime, his other two friends had also conspired to kill him upon his return so that they could divide his share of the bricks between themselves. When he returned, they killed him as planned and began eating the bread. Before long they too died as a result of the poison contained in the bread. On his return, Isa (a.s.), observing four dead persons lying near the three gold bricks remarked: This is how the world conducts it sell with those who covet it. (Al-Damiri, I, 292-293)

To assign a specific source of Chaucer's *The Pardoner's Tale*, it will be of great significance to compare it, first, with the Buddhist *Vedabbha Jataka* and second with the other groups which have almost the same features and ideas. To begin with Buddhist version and Chaucer's *The Pardoner's Tale*, the openings of the two tales are the same. The narrator of the Buddhist begins his tale as follows: "*One day the Brahman left his village, and, taking Bodhisattva with him, set out for the Kingdom of Chedi for some purpose or others*" (Furnivall, 1888, 419).

Similarly, Chaucer begins his tale rather in the same manner The pardoner begins his tale as follows:

*Thise ryotoures three, of whiche I telle
Longe erst er pryve rong of any belle,,
Were set hem in a taverne for to drink;,
And as they satte, they herde a belle clinke
Biforn a cors, was carried to his grave;.*

(*The Pardoner's Tale*, 661-665)

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In the Buddhist tale, a band of five hundred robbers attacked the traveling group. The band took captive the Bodhisattva and the Brahman. They kept the Vedabbha Brahman and sent away the Budhisattva to bring the ransom of the Brahman. Before leaving, he advises and warns him not to be afraid and not to use his supernatural power of calling down a rain of wealth. Similarly, there is an old man in *The Pardoner's Tale* who warns the three rioters that they should be careful and be wise when they find death. In the Buddhist tale, another band of five hundred robbers attacked the first and demanded a rain of wealth from the sky. Unfortunately, he was unable to produce wealth so they killed him. Then the two bands of robbers quarreled until two remained. This part does not exist in Chaucer's *The Pardoner's Tale*. Instead there is preaching on the subject of death that kills thousands of people. The second part of the Buddhist tale corresponds with the second part of Chaucer's *The Pardoner's Tale* in many aspects. In the Buddhist version, two robbers remain and gain control over the wealth. While in *The Pardoner's Tale*, three rioters found the treasure under a tree.

The events of the two versions of the tales run in a completely similar line. In the Buddhist version, the narrator tells us what happens to these remaining robbers:

*But those two men deftly carried off that wealth,
and hide it in a thicket near a village, and one
remained guarding it ...while the other took some
rice and went off to the village to get it cooked... for
the one who was guarding the wealth said to
himself:" When my fellow returns, this wealth have
to be divided into two portions, so I had better kill
him with a sword – cut as soon as he arrives.*

(Furnivall, 1888, 421)

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As for Chaucer's *The Pardoner's Tale*, it seems that Chaucer has imitated the same idea with slight modification when he added another character to the robbers. We also notice the same malicious evil feeling haunted the three robbers in Chaucer's tale:

*quod the firste, , "thou woost wel we be tweye,
And two of us shul strengre be than oon..
Look whan that he is set, and right anon
Arys, as though thou woldest with him pleye;
And I shal ruve him thurgh the sides tweye
Whyl Thou woost wel that our felawe is agon;
And heer is gold, and that ful greet plentee,
That shal departed been among us three.
That we should share it all between us two,*

.....

*"Now," that thou strogelest with him as in game,
And with thy dagger look thou do the same;
And than shal al this gold departed be,
My dere freend, bitwixen me and thee;*

(*The Pardoner's Tale*, 810-830)

Moreover, we can trace similarity between the greedy men of the Buddhist version and those of *The Pardoner's Tale*. The man who went to bring food was haunted by evil well and decides to take the whole treasure for himself. He speaks to himself:

*This wealth will have to be divided into two
portions, so I had better put poison in the rice, and*

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*give it to my fellow to eat, and so kill him, and
take all the wealth for myself.*

(Furnivall, 1888, 421)

In Chaucer's *The Pardoner's Tale*, the one who goes to the town to bring food designs a similar evil plan:

*This yongest, which that wente un-to the toun, .
Ful ofte in herte he rolleth up and down
The beautee of thise florins newe and bright.
"O lord !" quod he, if so were that I mighte
Have al this tresor to my-self allone,*

.....

*And ate laste the feend, our enemy,
Putte in his thought that he shold poison beye,
With which he mighte sleen his felawes tweye;*

(*The Pardoner's Tale*, 837-846)

Another close analogy between the two tales is that the conclusions of both tales are almost the same. In the Buddhist version, the one who returned from the town was killed and the guards of the treasure in the Buddhist tale died after taking poison. This event exactly echoes the conclusion of *The Pardoner's Tale* as both rioters who guard the treasure and the one who brought food from the town died.

A more obvious similarity between the Buddhist version and Chaucer's tale is that both tales have a similar moral lesson. In the Buddhist version and after the return of the Bodhisattva two days later, he saw the treasure scattered here and there and beside it his master and a thousand robbers lying dead, he gives a moral, he says:

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He had lost his life through disregarding my advice
...Behold! here are thousand men
slain...Disregarding my advice my teacher not only
lost his own life by his obstinacy, but caused also
the death of those thousand men.”

(Furnivall, 1888,421-422)

Similarly, Chaucer's *The Pardoner's Tale* presents a moral lesson which is: "The root of evil is greed."

In comparing *The Pardoner's Tale* and Al-Damiri's tale, *The Three Greedy Men*, we may come to the inference that the general idea of greed, corruption and faithfulness of both tales are similar. They contain rather similar events and characters. The characters of Al-Damiri's tale are three greedy men who look for death but find gold. Similarly, the characters of *The Pardoner's Tale*, like Al-Damir's tale, are three greedy men who try to find death to kill him, instead they find death under a tree.

Another obvious similarity between the two tales is that the three men in Al-Damiri's tale agree that one should go to the town to bring food. The man who was chosen to go to bring food was haunted by an evil will and decided to take the whole treasure for himself. Similarly, In *The Pardoner's Tale*, the man who went to bring food was also haunted by a similar evil desire and decided to take the whole treasure for himself. In Chaucer's *The Pardoner's Tale*, the one who went to the town to bring food, designed a similar evil plan.

Another close similarity between the two tales is that the conclusions of both tales are almost the same. In Al-Damiri's version, the one who returned from the town was murdered by his two companions, and the two who guarded the treasure

died after taking poison (Al-Damiri, *The Three Greedy Men*, 293). This event exactly echoes the conclusion of *The Pardoner's Tale* as both who guarded the treasure and who brought food from the town died.

The most essential similarities between Al-Damiri's tale, *The Three Greedy Men* and *The Pardoner's Tale* is that the characters who give warning against human selfishness and greed for gaining and accumulating wealth in both tales are pious men: Isa in Al-Damiri's tale and an old man in *The Pardoner's Tale*. The two men give rather similar warning: Isa (a . s), who observes four dead persons lying near the bricks remarked: " *This is how the world conducts itself with those who cover it*" (Al-Damiri, *The Three Greedy Men*, 293). In *The Pardoner's Tale*, the old man instructs the reader with rather similar moral lesson: "*The root of evil is greed*".

Finally, despite the similarities between Chaucer's *The Pardoner's Tale* and the Indian version, I tend to believe that the tale is closer to *The Arabian Nights* and Al-Damiri's tale: *The Three Greedy Men* than that of the Indian version. This is because many details of Chaucer's tale echo many details in two Oriental tales. Whether it is the Indian or Arabic influence, it is an indication that Chaucer fell under the spell of Oriental literature.

2.5. The Sources of *The Merchant's Tale*

The Merchant's Tale is one of Geoffrey Chaucer's *The Canterbury Tales*. The tale, as most Oriental and Occidental critics confirm, lack originality. Western critics emphasize the Occidental influence on the tale and deny any Oriental impact . Ashliman confirms the influence of Boccaccio, *The Decameron* 7th day (*Decameron*, Book, VII (Ashliman, 1998, The Enchanted Tree htm. 31/7/2009).

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While George D. Economies' article in *Comparative Literature* clearly indicates that Chaucer's *The Merchant's Tale* depends on *Romana la Rose*, a poem whose influence on Chaucer can hardly be underestimated. (Economou, 1965, 251) Other critics believe that the tale shows direct or indirect influence of the Orient and Oriental folktales. Concerning the Oriental sources of this tale, W.A. Clouston, states:

The Merchant's Tale belongs to the woman's cycle of fiction, which was popular in Europe during the mediaeval times. The origin of these tales is undoubtedly found in the Orient. It is possible that such type of tale became popular in Europe as a result of economic means of communication and most probably through the religious wars between the Islamic East and Christian West, the Crusades, through which the Westward stream of Asiatic tales and analogues was largely swelled. Such stories of women's depravity and craft are traceable to Persian, Turkish and Arabic sources.

(Furnivall, 1888, 343)

As for the Oriental sources of *The Merchant's Tale* the following sources are detected: The Indo-Persian tale, The Turkish tale, The Arabic tale based on *The Arabian Nights*. In order to assign the main source of *The Merchant's Tale*, it will be of great significant to give a brief account of each tale. Here is the plot summary of *The Merchant's Tale* as abstracted from Chaucer's *The Canterbury Tales*:

Once upon a time there lived in the town of Pavia in Lombardy a worthy knight whose name of January. He felt no need for marriage until he passed his

sixtieth year, when suddenly he was overcome by a violent desire to become a wedded man. "A young and beautiful wife," he concluded, "would be the fulfillment of my wealth and glory. Obedient, loyal, and untiring, she would attend to my every need in my waning years, and further, she may well present me with an heir." Not so!" argued some wise people. "A wife's interest will be more toward your fortune than toward your well being, and further, her unbridled passions may place your honor at risk." But January did not listen to these negative voices, paying heed instead to those who praised the virtues of womanhood and the benefits of marriage. And thus he soon announced to his friends his resolve to find a bride, "But," he asserted, "she must be under twenty years of age, for young veal is tastier than old beef."

However, he consulted his two friends: Placebo and Justinus . Placebo encouraged him, Justinus opposed marriage from his experience and tried to dissuade him from this step, but to no avail, and at last -- driven onward by unrelenting fantasies -- he found the woman who satisfied his dreams. Although the wife was not of high rank, she was young and beautiful, and, in his love-blinded perception, she was also compliant and self-disciplined. Further, like old January himself, she too bore the name of a season: May.

Marriage documents were executed, the holy sacrament of marriage was duly performed, and the priest united January and May as husband and wife. One wedding guest was particularly moved, a robust young man named Damian, who served as a squire to Knight January. Ravished by May's fresh beauty, the squire fell madly in love with his master's young bride.

No one knows what young May was thinking in her heart as old January -- with his beard of stubble and loose skin shaking about his throat -- labored in the field of

love. But Damian's thoughts were not entirely secret. He poured out his soul with pen and ink, and then managed to slip the letter into the hand of his beloved May without being seen by the ever-watchful January.

May's only opportunity to read the letter came in that small place where everyone goes alone. There she committed Damian's message to memory, then tore the letter into pieces and threw them into the privy. But one thing is certain. She took no offense at the young squire's forwardness, for as soon as she could steal a few minutes' time, she composed a letter to the young squire, promising him the satisfaction he desired of her as soon as the time and place might present themselves.

In the meantime old January's fortune turned against him, and he became blind. The curse of blindness increased the knight's possessiveness and jealousy toward his young beautiful wife. Fearing that she might succumb to some temptation under the cover of his darkness, he never let her go out unless he himself had her by the hand. Nevertheless, by using private hand signals and smuggled letters, she communicated her forbidden love to Damian, and invented a plan whereby it might be consummated.

The tryst was to take place in a private garden where January and May often walked together. Following his beloved's plan, Damian let himself into the garden at the appointed time, and then hid himself in the branches of a pear tree that grew there. A little later January and May, hand in hand, approached the tree, when May suddenly declared an intense appetite for a pear from the nearby tree.

"Do let me climb the tree and pluck a pear," she begged of her husband. Then recalling his blind jealousy, she added, "You can hold your arms around the tree to make sure that I am alone." Not wanting to deny her this innocent request, he stooped

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over and let her step onto his back. Taking hold of a branch, she pulled herself into the tree and into the arms of the waiting Damian. Damian forthwith lifted her smock and thrust away, with the deceived husband blindly hugging the tree beneath them.

However, this shameful tryst was not entirely unseen. The king and queen of Fairyland saw all, and the king -- horrified at the cuckoldry -- resolved at once to restore the old knight's sight immediately and thus exposed his wife's and his squire's faithlessness. "Do that!" replied the fairy king's wife. "But nothing bad will come to the young woman, for I will give her a bold and quick answer that will excuse her and her lover from all guilt." And thus it happened. As granted by the fairy king, sight miraculously returned to January's aging eyes. But his happiness was short lived, for looking up, the first thing he saw was his wife engaged in an act that polite words cannot describe. "Strumpet!" he called out angrily. "What are you up to?"

Now it was the fairy queen's turn to play her magic and -- as promised -- she put a quick response onto the wayward wife's tongue. "Sir," replied May, "has patience. Don't you see what I have done? I was told that the only cure for your blindness would be for me to struggle with a man upon a tree."

"Struggle?" said he. "It went right in!" "Oh no!" said she. "You caught a hazy glimpse, my good sir, but your sight is still poor. Things are not as they first appeared to you." Then she continued, "This slander is my reward for helping you to see."

"Never mind!" said he. "Come down. But it did appear to me that Damian was enjoying you with your smock upon his breast." "Think what you will," said she, "but it was only a false vision following your long blindness." With that she jumped down from the tree, and January led her happily back home. (Furnivall, 1888, 343-351)

2.5.1. The Indo- Persian Version of *The Pear -Tree Story*

Some critics argue that there are some analogies between the Indo-Persian *The Pear – Tree Story* and *The Merchant's Tale*. These analogues are referred to by Edelstand du Meril who says that this tale was among other tales dealing with women fickleness and their sexual desires to Sultan Jehangir by his courtiers in order to cure him of a passion which he entertained. The available comparative references provide us only very little information whether Chaucer had read this tale directly or not. If our assumption is plausible, then, we can say that there is possibility that he had been influenced by the Indo–Persian version indirectly. To prove Chaucer's indebtedness to this version, we should study it in comparison with Chaucer's *The Merchant's Tale*. Here is the summary of The Indo – Persian Version tale as abstracted from Furnivall: In a city of Banare, there lived a young Braham who had a beautiful, clever wife. She was expert in the art of deceit and she could have instructed the devil in science of stratagem. She loved a youth, but she was unable to love him because of her husband's careful watch. To get rid of her husband, she devices an artful plan . One night she turns away from his proffered endearments with well – affected discontent. When he asked her why? She answered him that her female neighbors had been chaffing her about his gross ignorance. So her husband set out in quest of knowledge and he traveled.

In every city and town he heard of a Brahman eminent for his learning, he went to him to obtain his learning . At length he became enriched by the comprehension of the four Vedas. He returned home, and his wife greeted him with joy and affection. Her lover, now, is unable to meet her as usual. The woman once more decided to get

rid of her husband by another cunning plan. She requested he should gain more learning, the Fifth Veda.

The poor husband set for a second journey and reached the outskirts of the city. While he was sitting for rest, he met five ladies who began to question him as to whence he had come and where he was going. He told them what happened with his wife. They told him that the Fifth Veda is deep like a deep sea no philosopher can fathom by the aid of his profound wisdom. They guessed that his wife was an able professor in devising intrigues, so they told him that they will help him.

The first lady asked this simpleton to make love with her which he rejected strongly. By a cunning and malice plan, she obliged the Brahman to do her lustful desire. Thus the Brahman learned the first section of the Fifth Veda. On the second day, another malicious lady took him to her house and said to her husband that a certain greengrocer's wife had barged of his accomplishment, but chiefly of being able to milk a cow with his eyes blindfold and not spill a drop from the vessel. She also tells her husband that she had laid a wager that her husband could do the same. The husband agreed to have his eyes blindfold, and while he was engaged milking the cow, the lady beckoned the young man to practice love with her. Then the lady untied her husband's eyes. The husband was happy to accomplish such great deed, and the Brahman learned the second section of the Fifth Veda. The third lady also plays a cunning trick with her husband by which she was able to meet her lover and have pleasure with him. Thus he learned the fifth section of the Fifth Veda. The fourth lady took the Brahman with her to meet her husband. She told him that she heard that in the orchard of a certain husband there is a date tree, whoever ascends it sees many wonderful objects. She took her husband to the orchard and he ascended it. At the

same time she beckoned to the Brahman who was seated in a corner of the garden. The husband saw the shameful conduct of his wife. The husband descended from the date tree and the Brahman disappeared. The husband was astonished for he saw nothing and believed that what he had seen may be a vision or a miracle.

Then the woman ascended the tree and accused her husband of doing a shameful deed with a woman. The husband denied this and the wife came down and told her husband that this garden is a charming place and its fruits make one see and imagine wonders. The fifth lady surpasses the devil in the art of cunning and tricks also plays a trick on the Brahman. She took him to her house where he plays the part of a physician, and declares that the lady is possessed by an evil spirit. When they returned home, his wife guessed from her husband's looks that he suspects her conduct. At night when her husband was asleep, she supplies a female friend in her place. The Brahman took a knife and cut off his wife's friend's nose thinking that she is his wife. When the wife returned from her lover, she began to pray in a loud voice that if she is free from vice her nose might be restored. The Brahman hearing this and lighted a lamp and found her nose was restored. Thus he was shameful of suspecting his wife, he causes the house to be swept and cleansed, and perfumes to be burnt. Finally, he has her placed in a close litter, which he also enters, and while four men carry the litter four times round the court of the house, to the strains of musical instruments, he learns the last section of the Fifth Veda, and is dismissed with the compliments of all the friends of the family on having so skillfully caused the evil spirit to depart out of the lady (Furnivall, 1888, 344-350).

2.5.2. Giovanni Boccaccio's Tale, *The Story of Lydia and Pyrrhus*

The following is the summary *The Story of Lydia and Pyrrhus* of Giovanni Boccaccio as abstracted from *The Decameron*:

Nicostratus, a wealthy patrician, married Lydia, a woman of great distinction and unsurpassed beauty. He was very old, while she was still young and full of vitality. Consequently, their marriage did not leave the young wife entirely satisfied. Thus, it is quite understandable that Lydia found herself paying ever more attention to one of her husband's servants, Pyrrhus, who was elegant, handsome, young, and energetic. He was attracted to her as well, and gladly would have accepted her invitations to love, but the old man gave them no opportunity. What he lacked in vigor, he made up with jealousy and perseverance, rarely leaving his beautiful young wife alone. Their unrequited passion aglow, Lydia and Pyrrhus devised a daring scheme through which, even in the master's presence, they might satisfy their longing for one another. Accordingly, one day when the three were walking in the garden, as they often did, Lydia requested a pear from a certain tree. Pyrrhus climbed after the fruit, but once in the tree, he called to his master, "Have you no shame, making love like that in broad daylight?"

The master demanded an explanation for the strange remark, and Pyrrhus concluded that the pear tree was enchanted, giving the impression of unreal happenings below. To test the theory, he asked his master to climb the tree, and see if he too would behold impossible things below. His curiosity piqued, Nicostratus mustered enough strength to climb onto one of the pear tree's lower branches. Looking down, he beheld Pyrrhus and Lydia making fervent love. From his

precarious perch, he shouted curses, threats, and insults at them, but they -- engaged with other pursuits -- quite ignored him.

Nicostratus climbed down from the tree, only to find Pyrrhus and Lydia seated discretely on a garden bench. Their innocent demeanor convinced him that nothing unseemly had happened. Fearing that only a bedeviled tree could be responsible for the vile images that he had perceived, he sent for an ax and had it cut down immediately. From that time forth Nicostratus relaxed his watchful vigil over his young wife, and thus Pyrrhus and Lydia were able to pluck the fruits of their love at regular intervals, even without the help of their enchanted pear tree (Ashliman, 1998, *The Enchanted Tree* htm. 31/7/2009).

2.5.3. Italy, Il Novellino, *The Woman and the Pear Tree*

There was once a rich man who had a very beautiful wife whom he loved too much and was very jealous of her. Now it happened that this man had an illness of the eyes whence he became blind and saw the light no more. Now it befell that this man did not leave his wife, nor ever let her out of his reach, for he feared she might go astray. Thus it chanced that a man of the countryside fell in love with this woman, and not seeing how he could find an opportunity to converse with her -- for her husband was always at her side -- he came near to losing his reason for love of her. And the woman seeing him so enamored of her, told him that she can do nothing, for her husband never leaves her. So the good man did not know what to do or say. It seemed he would die for love. He could find no way of meeting the woman alone.

The woman, seeing the behavior of this gentleman and all that he did, thought of a way of helping him. She made a long tube of cane, and placed it to the ear of the

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man, and spoke to him in this fashion so that her husband could not hear. And she told the good man that she is sorry for him, and she has thought of a way of helping him. "Go into the garden, and climb up a pear tree which has many fine pears, and wait for me up there, and I will come up to you," She said to him. So the good man went at once into the garden, and climbed up the pear tree, and awaited the woman.

Now came the time when the woman was in the garden, and she wished to help the good man, and her husband was still by her side, and she said, "I have a fancy for those pears which are at the top of that pear tree, for they are very fine."

And the husband said, "Call someone to pluck them for you." And the woman said, "I will pluck them myself; otherwise I should not enjoy them." Then the woman approached the tree to climb it, and her husband came with her to the foot of the tree, and he put his arms around the trunk of the tree, so that no one could follow her up.

Now it happened that the woman climbed up the pear tree to her friend, who was awaiting her, and they were very happy together, and the pear tree shook with their weight, and the pears fell down on top of the husband.

Then the husband said, "What are you doing, woman? You are knocking all the pears down." And the woman replied, "I wanted the pears off a certain branch, and only so could I get them." Now you must know that the Lord God and Saint Peter seeing this happening, Saint Peter said to the Lord God, "Do you not see the trick that woman is playing on her husband?" order that the husband see again, so he may perceive what his wife does." And the Lord God said, "I tell you, Saint Peter, that no sooner does he see the light than the woman will find an excuse, so I will that light come to him, and you shall see what she will say." Then the light came to him, and he looked up and saw what the woman was doing. "What are you doing with that man?"

You honor neither yourself nor me, nor is this loyal in a woman." And the woman replied at once, "If I had not done so, you would not have seen the light." And the husband, hearing this, was satisfied. So you see how women and females are loyal, and how quickly they find excuses (Storer, 1925, 130-133).

2.5.4. The Arabian Nights, The Simpleton Husband

Once there was in olden time a foolish and ignorant man who had abounding wealth, and his wife was a beautiful woman who loved a handsome youth. The gallant used to watch for the husband's absence and come to her, and this went on for a long while. One day, when the woman was in seclusion with her lover, he said to her, "Oh my lady and my beloved, if you desire me and love me, give me possession of yourself and satisfy my need in the presence of your husband, otherwise I will never again come to you nor draw near you as long as I live."

Now she loved him with exceeding love and could not suffer his separation an hour, nor could she endure to anger him, so when she heard his words, she said to him, "Bismillah, so be it, in Allah's name, oh my darling, and the coolness of my eyes. May he not live who would vex you?" Said he, "Today?" And she said, "Yes, by your life," and made an appointment with him for this. When her husband came home, she said to him, "I want to go on an outing." And he said, "With all my heart." So he went until he came to a goodly place, abounding in vines and water. Then he took her there and pitched a tent by the side of a tall tree. She went to a place alongside the tent and made there an underground vault, in which she hid her lover. Then she said to her husband, "I want to climb this tree." And he said, "Do so." So she climbed it, and when she came to the treetop, she cried out and slapped her face, saying, "Oh, you

lecher! If these are your dealings with me before my eyes, what do you do when you are absent from me?" ad he said, "What is wrong with you?" And she said, "I saw you futter the woman before my very eyes." Cried he, "Not so, by Allah! But hold your peace until I go up and see."

Therefore, he climbed the tree, and no sooner did he begin to do so than out came the lover from his hiding place and taking the woman by the legs fell to shagging her. When the husband came to the top of the tree, he looked and beheld a man fettering his wife, so he called out, "Oh whore, what doings are these?" and he made haste to come down from the tree to the ground. But meanwhile the lover had returned to his hiding place, and the wife asked her husband, "What did you see?" He answered, "I saw a man shag you." But she said, "You lie. You saw nothing. It was only your fantasy." They did the same thing three or four times, and every time he climbed the tree the lover came up out of the underground place and mounted her, while her husband looked on, and she still said, "Do you see anything, you liar?" "Yes," he would answer, and come down in haste, but saw no one, and she said to him, "By my life, look and speak nothing but the truth!" Then he cried to her, "Arise, let us depart this place, for it is full of jinn and marids." Accordingly, they returned to their house and spent the night there, and the man arose in the morning, assured that this was all but fantasy and fascination. And so the lover won his wicked will (*The Arabian Nights*, Vol. I 262-164).

2.5.5. The Turkish Source, *The Twenty-Ninth Vizier's Story*

There was in the palace of the world a grocer, and he had a wife, a beauty of the age, and that woman had a leman. One day this woman's lover said: "If your husband

found us out, he would not leave either of us sound." The woman said, "I am able to manage that I shall make merry with thee before my husband's eyes."

The youth said: "Such a thing cannot be." The woman replied, "In such and such a place there is a great tree; tomorrow I will go on an outing with my husband to the foot of that tree. Hide yourself in a secret place near that tree, and when I make a sign to you, come." As her lover left, her husband arrived and the woman said: "Man, I would like to go on an outing with you tomorrow to such and such a tree." The man replied: "So be it."

When it was morning the woman and her husband went to that tree. The woman said: "They say that he who eats this sweetmeat sees single things as though they were double," and she ate some and gave her husband some to eat. Half an hour afterward the woman climbed up the tree and turned and looked down and began: "May you be struck blind! May God punish you! Man, what are you doing? Is there anyone who has ever done such a thing? You are making merry with a strange woman under the eyes of your wife. Quick, divorce me!" And she cried out. Her husband said: "What is it with you, woman? Have you gone mad? There is no one with me." Said the woman, "Be silent, you unblushing and shameless fellow. The woman is with you, and you deny it." Her husband said, "Come down." She replied, "I will not come down so long as that woman is with you." Her husband began to swear, protesting, and the woman came down and said to him, "Where is that harlot? Quick, show her to me, or else!" Again the man swore, and the woman said: "Can it then be the work of the sweetmeat?" The man said: "May be." Said the woman, "You too go up and look down on me, and let us see." Her husband took hold of the tree, and while he was climbing, the woman made a sign to her lover. The man looked down and saw the

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woman making merry love with a youth. This time the man cried out, "Away with you! What is with you, you shameless boy?" The woman said, "You are lying." However, the man could not endure it and began to come down, and the youth ran off. (Furnivall, 1888, 351-353)

When we compare Chaucer's *The Merchant's Tale* and the Italian and other Oriental versions, it will be evident that Chaucer's indebtedness is undeniable since we can detect many close analogies and differences. To begin with, both Chaucer's *The Merchant's Tale* and the Oriental tales deal with rather a similar subject, woman's wit and her art of deception and cheating. The Indo-Persian Version opens in the following manner:

"In a city of Banares... there lived a young Brahman who had a wife eloquent of speech....in the school of deceit she could have instructed the devil." in the sequence of stratagem.

(Furnivall, 1888, 344,)

Similarly, the Turkish version runs in a parallel movement except the character of the Brahman was changed by the narrator into an ordinary man, a grocer. Whereas the main character in the Arabian version differs from the two versions, he is an ignorant ordinary man. All these characters are old and rich yet they are either naïve or fool who marry young women of surpassing beauty and wit. The characters of *The Merchant's Tale* do not differ from the characters of the Oriental versions. January is an old man about sixty years old who loves and marries a teenage woman. Even Giovanni Boccaccio's tale, *The Story of Lydia and Pyrrhus* begins with rather similar traditional beginning: " Nicostratus, a wealthy patrician, married Lydia, a

woman of great distinction and unsurpassed beauty. He was well advanced in years, while still a paragon of youth vitality" (Ashliman, 1998, The Enchanted Tree htm. 31/7/2009).

Consequently, their marriages did not leave the young wives entirely sexually satisfied. It is worth mentioning that Chaucer develops his tale by adding an episode of January's friends whom he consults before marriage. Placebo and Justinus are two friends whom he trust and consults before marriage. Their different opinions stem from long experience. Here Chaucer exploits the Oriental tales for the sake of giving his readers a moral lesson on the advantages and disadvantages of such uncompromised marriage between old men and young women. However, the message, Chaucer wants to convey, is a warning of such unsuccessful marriages which is the same moral message delivered by other Oriental tales.

Despite the analogies, the plan of the woman of each tale differs from that of the woman of *The Merchant's Tale*. The Indo-Persian version the plan is depicted as follows:

One night she turns away from his proffered endearment with well – affected discontent and on his asking her the cause of her altered demeanor towards him, she replies that her female neighbours had been chaffing her about his gross ignorance. , and that she is in consequence ashamed to meet with them again. This simple fellow ...set out in quest of knowledge, and long and far did he travel .

(Furnivall, 1888, 344)

By this malice and cunning plan, the woman sent her husband away to learn the five Vedas so she can take her time with her lover and practice sex with him. This plan does not echo the plan made by the woman character of the Turkish version. Here is the plan of this young and lustful woman:

When it was morning the woman and her husband went to that tree .The woman said: that "They say that he who eats this sweetmeat sees single things as though they were double".

(Furnivall, 1888, 351)

As for the plan of the of The Arabian Version, it bears some analogy to that of The Turkish Tale with slight modifications. In the Arabic tale, it is the lover who makes his proposal to the woman; while in the Turkish version, it is observed that the lover expresses his fears lest her husband discovers their secret, upon which she undertakes to sport with him in the presence of her spouse. The previous analytical comparison between Chaucer's *The Merchant's Tale* and other tales may shed light on the possible sources of the tale. The majority of these sources are Oriental, and even the Western sources are attributed to either Indian or Arabic origin which indicate that the influence of Oriental literary tradition is undeniable.

2.6. The Sources of *The Man of Law's Tale*

The Man of Law's Tale is the fifth of *The Canterbury Tales* written around 1387. The tale, as some Western critics believe, is based on a story within *Chronic of Nicola Trivet*. The story is also told in John Gower *Confessio Amantis* (Macaulay, 1957, 482-483) Numerous stories are the analogues of the story of Constance in *The*

Man of Law's Tale. Originally, similar stories, but variant in details and length exist in some Arabian and Asiatic tales. Chaucer's Constance also found in a number of wide-spread tales in most European versions such as French, German Spanish and Italian versions. Clouston proposes some Oriental sources for this tale, namely *The Arabian Nights* and the Persian version which are the origin of all other European versions. Clouston believes that an analogous tale appears in three versions of *The Arabian Nights*: the first is the Arabian version of Calcutta and Bulak printed in Arabic editions. A similar story to that of Chaucer's Constance appears in the Breslau printed edition. This story does not differ too much from the first edition except in that the story is told at much greater length and addition of incidents. This version is, as Clouston says, is equivalent to many Asiatic and European variants (Furnivall, 1888, 371). While the third edition is found in the Wortley Montague MS. Text of *The Arabian Nights*. The fundamental outline of this version is the same in the previously mentioned two versions. To show the Oriental origin of Chaucer's *The Man of Law's Tale*, it is appropriate to compare it with other Oriental and European similar tales. Here is a brief account of *The Man of Law's Tale* as abstracted from Wright:

In Syria there lived a company of wealthy traders who made a journey to Rome. After a short time there, they heard of the beauty of a virtuous Constance, the emperor's daughter . When they had seen Constance themselves, the merchants returned to Syria, and told the sultan, who was taken with lust and wonder for Constance. So the sultan met with his advisors and informed them of his intension to marry her, but they hesitated for awhile , for no Christian emperor would allow his daughter to marry a Muslim. But the Sultan said to his followers: "Rather than I lese /

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Custance, I wol be cristned”, and, insisted that his baronage were christened with him, the sultan set about having his court christened.

The Roman Emperor heard of the sultan’s desire, and agreed to it, organizing a huge amount of pomp and circumstance for the occasion. The day arrived for Constance to depart, and everyone prepared himself. But Constance, overcome with sorrow and sadness, arose from bed and dressed to depart, knowing that there was no other way things could be. She wept, considering that she was being sent to a foreign country, away from her family and friends, to be married to some one she had never loved or even met. Constance was brought to the ship, and desperately trying to put on a brave face, sailed away.

At the sametime, the Sultan’s mother, who knew her son’s intention, called her counselors to her and told them that she would rather die than renounce Mohammed’s law (and Islam). Each man swore to live and die with her, and she instructed them not to be baptized as her son had ordered.

The Christians arrived in Syria with a great and solemn crowd, and, after many celebrations, the time came for all of the Christian folk, along with the Sultan’s entourage, to feast at the Sultanesse’s house. The tale breaks off to mourn “sodeyn wo, that evere art successour / To worldly blisse” (sudden woe, which is always the successor of worldly bliss) before revealing that every one of the Christians and the Sultan were knifed and cut to pieces at the table. There was now in Syria no-one who had converted to Christianity – only Constance survived.

The Sultanesse’s men took Constance and put her in a ship without a rudder, bidding her to learn to sail out of Syria and back to Italy. She had a certain amount of treasure on board, and the men had supplied her with food and with clothes

- and forth she sailed across the sea. Constance blessed herself and said a prayer to Christ's cross. The ship finally was destroyed on the shores of Northumberland. The warden of a nearby castle found Constance and gave her shelter and food, but she refused to reveal her identity. He and his wife, Dame Hermengyld, were pagans, but Constance soon secretly converted the wife to Christianity. In this heathen land, Christians could only practice their faith in secret. While walking on the beach, Constance, Hermengyld and her husband came upon a blind Christian, who identified her without his eyes. Although Hermengyld feared that her husband would reproach her for attempting the conversion, this miracle converted him too to Christianity. The warden was not the lord of the castle. Instead, it was Alla, the king of Northumberland. A young knight, influenced by [Satan](#), fell in love with Constance, but she would not return her favors. In an attempt to exact revenge upon her, he broke into the bedchamber where Constance and Dame Hermengyld slept, slit Hermengyld's throat and placed the knife beside Constance. Soon after the warden came home with Alla and found his wife murdered. Taking her before [King Alla](#), who was told all the circumstances of Constance's arrival in Northumberland, the false knight (who killed Hermengyld) insisted that Constance had done the murder.

The people spoke out on her behalf, unable to believe that Constance had done the crime; and this provoked the king to inquire further into the circumstances of what had happened. Constance fell to her knees and prayed, looking around her for help. "Now hastily do fetch a book", King Alla commanded, deciding that, if the knight swore on the book that Constance was responsible, he would think carefully about his decision. A book was brought, and, the knight swore on it that Constance was guilty - at that time, a hand struck him down on the neck-bone, and he fell down like a stone,

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both of his eyes bursting out of his face. Witnessing this miracle, the king – “and many another in that place” – was converted to Christianity., and decided to take Constance for his wife. But, who was upset about this wedding but Donegild, the knight’s mother? She thought her heart had broken in two. In the meantime, the couple were wedded, and Constance gave birth to a boy, named Mauricius, while Alla was away in Scotland fighting. A messenger, taking the news to the king, was forestalled by the queen who insisted that he stayed with her that night, and, while he was asleep, replaced his letters with forged ones. Her letters claimed that Constance’s baby was foul and wicked; and when Alla wrote back that he vowed to love the child regardless, Donegild replaced his letter with an order to banish Constance and her child from the land on the same boat from which they came.

When Alla returned home, he learned what had happened and murdered his mother for her cruelty, and for being a traitor. But Constance had already set sail, and washed up in another heathen land, where the warden's steward came on board her ship, telling her that he would be her lover whether she liked it or not. Her child cried, and Constance cried also; but the Virgin Mary came to her aid, and, in the struggle that ensued, the steward fell overboard and drowned in the sea

Returning to Syria, the emperor of Rome had sent an army, hearing of the slaughter of Christians by the sultaness, and, having burnt, slain and avenged themselves on the heathen people, this army was now returning homeward to Rome. The senator in charge of the army met Constance in her ship, and, not knowing who she was, brought her home to Rome, where she stayed for a long time

King Alla, having slain his mother, had come to Rome to receive his penance and seek Christ’s forgiveness for the wickedness he had performed. The rumor spread

through Rome of how Alla was to come in pilgrimage, and this senator came to do him reverence. Constance's son went in the entourage of the senator to feast with King Alla. The child stood at the feast, looking into the king's face; Alla then asked the senator whose the child was. "A mooder he hath", replied the senator, "but fader hath he noon", and told him the story of how the child was found. Remembering Constance's face, and seeing the resemblance in her child's face, Alla sped from the table as soon as he could, debating with himself about the hallucination he thought he was having. But afterwards, the senator sent for Constance, and, when Alla saw his wife, he wept, because it had come true. Constance stood as dumb as a tree, stiff with emotion, when she remembered his unkindness: which he soon explained had not been of his doing. When all was explained, they kissed a hundred times, and were blissfully happy.

The Emperor had granted that King Alla could dine with him; and, as she saw her father in the street, Constance laid down at his needs, and explained to him who she was. There was such joy between the three of them that it cannot be described. Later, Constance's child Maurice was made Emperor by the Pope, but, the narrator reiterates, "Of Constance is my tale specially". Constance and Alla came to England to live in joy and in peace, but sadly, only a year after they had been reunited, Death took King Alla from the world. Constance, at the very end of the tale, widowed, makes her way again to Rome, to find her father and praise God (Wright, 1964, 74-89).

2.6.1. The Tale of *The Arabian Nights*

Since the tale of persecuted wife is the central focus of all three versions of the tales of *The Arabian Nights*, and because their outlines are the same, we have chosen

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the tale of the second version of *The Arabian Nights* to be compared with Chaucer's tale. Here is a brief account of the tale of the second version of *The Arabian Nights*:

Once upon a time there was a man of Nishabur who had a wife of uttermost beauty. The husband decided to set out on pilgrimage to Mecca and Medina. So he left his beautiful wife to the care of his brother. Then he took a ship and departed to Mecca and his absence was prolonged. Meanwhile, his brother went to visit his brother's wife at all time. When he saw her beauty, he asked her to make love with him, but she strongly rejected him strongly. When she insisted on her rejection, he decided to cause her a scandal. Therefore, he informed people in the mosque that he had seen her committing adultery with a man. As a punishment, they dug a pit and stoned her to death.

A shaykh of a village passed by the pit and carried her to his house and cured her wounds. The sheikh's son saw her and asked her to have sex with him, but she refused. To avenge himself upon her, he agreed with a young man that he should come by night and take sometimes from his father's properties. He did so and when the owner of the house discovered the thief and seized him, he confessed that the woman was his partner in the crime. The people assembled to put her to death, but the shaykh saved her and gave her one thousand dirhams and put her out of the village

The woman left and bought a devotee's dress, and came to a city where she saw a man whom they were pressing for the tribute. She paid the thousand dirhams and delivered him from the bastinado. When he was set free, he walked with her asking her to come with him. Attracted by her ravishing beauty, his soul prompted evil and lusted her for himself, but she strongly rejected him. So he wrote a paper to the

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Sultan telling him that he found a letter with the woman and told him that she is a spy and a secret informer of the enemy. The king sent for the woman and she decided to leave the city.

She resolved to depart and bought a devotee's dress and wandered over the earth disguised as a man until she entered a city. The king of the city had a daughter who told her father that she want to live with this devotee. The daughter loved pilgrim and he loved her. The king was very old and died. So officers and people decided to slew the daughter and the pilgrim. When they wanted to slay her, she revealed her identity as a woman. The people decided to keep her with them and she agreed. The woman was bestowed religious devotion to help curing the sick. So people from different parts of the country visited her to cure their diseases.

As for the husband, when he returned from pilgrimage, his brother and neighbors told him what happened to his wife which he could hardly believe. The wife prayed day and night to establish her innocence in the eyes of her husband and folk. Her husband's brother was inflected by a dangerous disease which no one can cure except his brother's wife. Accordingly, he took him to her. On their way, they met the old man who saved the wife accompanied by his evil son. They wanted to go to the devotee woman to cure him. On their way, they met the man whom the wife paid one thousand dirhams. He told them that he is going to meet the devotee to pray for him.

They all journeyed together till they came out to the city where the woman lived. When the four sick men arrived at the devotee's house, they were brought before her. She told them to confess their crimes in the presence of her husband and people.. So each one confessed the insult he had done to the wife. Then she turned to

her husband's brother and told him that she is his brother's wife. She prayed for them and all were cured from their diseases. When she became alone with her husband and the assembled people who chose her husband a king (*The Arabian Nights*, Vol. V, 256-257).

2.6.2. The Persian Version

Beside Arabic tales of *The Arabian Nights*, Clouston cites another Asiatic source namely Persian. The Persian version resembles the third version of *The Arabian Nights*' tale. This tale was translated into French from the Persian collection of *The Thousand and One Days* by Petis de la Croix (Furnivall, 1888, 385). Here is a brief account of the Persian tale:

Once upon a time there was a merchant whose name is Tamim. This man, who lived in Basra, had a virtuous wife whose name was Repsima. Having to go on a trading voyage to the coast of India, he left his brother in charge of his house during his absence. This brother soon fell in love with the chaste and pious woman, but she rejected him strongly. In revenge, he caused her to be convicted of adultery. So she was condemned to be buried alive. While she was in her pit, a robber coming past, released her and took her to his house. One of the negroes slaves loved her and declared his passion to her which she repulsed strongly. In order to avenge himself upon her, he accuses her of murdering the Arab's child. The Arab and his wife did not believe this accusation, so they sent the woman away with some money.

She came to a certain town, where she lodged with an old woman. One day going to the baths, she saw a man being let to execution . Repsima ransomed him and he was set free. In stead of thanking her for her generosity, he soon expressed his

passion to her which she rejected. To avenge himself upon her, he sold her to the captain of a sailing ship. The captain solicited her love favours, and at last attempted to force her. But she was saved by a miracle when a great tempest arose suddenly, and the vessel went to pieces, and only Repsima and the captain were saved and landed at different parts of the coast. Repsima relates her adventures to the people of the island who gave her lodging. She lived among them several years in prayer and the folk venerated her for her great sanctity.

In the course of time the queen of the island died and left the throne to Repsima. Queen Repsima built hospitals for the poor, and the sick had recourse to her; she prayed and they were healed. One day she was told that six strangers want to see her. One was blind, another was dropsical, and another was paralytic. Repsima consented to receive them, seated on her throne, with her face concealed by a thick veil. Her husband Tamim came forward, leading his blind brother who had informed him of his wife's crime. Then the Arab with his paralytic negro slave makes obeisance; the ship-captain, who is dropsical, and confess their crimes of accusing and buying a free Muslim woman and attempting to seduce her. Next day the merchant's brother and the negro confess their wickedness. Repsima prayed fervently to Heaven, all the afflicted ones are cured. Repsima now lifted her veil and her husband recognized her. Then she gave rich gifts to those people who used to ill treat her. At the end she lived with her husband a happy life (Furnivall, 1888, 389).

2.6.3. The Early French Version

The oldest written form of the story is found in Conies Devotes: *A Collection of Miracles of the Virgin Mary*, first composed in Latin in the twelfth Century by

Hugues Farsi, a monk of St. Jean de Vignes. Some tales from this collection were translated into French by Conies Devotes a monk of St. Medard de Soissons who died in 1236. Here is an extract of the French version as it appears in Clouston:

An emperor of Rome was going on a pilgrimage to the Holy Land to fulfill a vow that had made during sickness. Before setting out, he left the administration of his kingdom to his brother. This brother during the absence of the emperor became enamored of the empress. He declared his passion to her, which she rejected with indignation. He resolved to avenge himself upon her and accuses her in the presence of his brother of gross misconduct. The emperor at once condemned his wife to death. So he ordered three of his knights to throw her into the sea. Instead, they stripped her of her clothes and put her upon a barren rock in the middle of the water. In this plight Virgin Mary appeared before her and assured her of her protection. Just then a galley, driven by the winds, approached the rock. When the pilgrims arrived at their destination, the lady went on shore, and lodged in the house of an old female devotee, where she worked for her living. The sovereign of the country was leprous, and she healed him. All who had the same disease came to her and were likewise cured.

At length these wonders multiplied to such an extent that the noise of them reached Rome. Since the calumny against the empress, the brother – in law who had aspersed her fair fame had suffered from a frightful leprosy. All remedies employed for his cure had produced no effect. When the emperor heard of the wonders of this woman, he sent for her and she arrived covered with a large veil. He told the sick brother that if he wishes to be cured, he must make to her a full confession of all his sins. The brother-in-law pretended to confess and deceived his sister –in-law, and therefore the herb was of no effect. Finally, he confessed with aloud voice that he had

accused the woman falsely and she is innocent. Suddenly, the woman raised her veil and they threw themselves into each other's arms. The three knights who had saved her were rewarded and the two spouses lived the rest of their life happily (Furnivall, 1888, 398-399).

2.6.4. The Italian Version

A number of Italian versions seem to have been directly or indirectly derived from the French version. Of these, two miracle-plays one is the *Rappresentazione di Santa Guglielma* written by Antonia, wife of Bernard Pulci, at the end of the Fifteenth Century. The following is a brief account of the Italian version:

The king of Hungary determined to marry, and having heard of the beauty of Guglielma , daughter of the king of England , sent an delegation , consisting of his brother and some noblemen, to demand her hand. She objected, having resolved to dedicate her virginity to Christ. But ultimately she was persuaded by her parent to consent. Guglielma induced her husband to go on a pilgrimage to the Holy Land. Before departing, he left his wife to rule the kingdom during his absence. The king's brother made an attempt upon Guglielma's virtue, but she rejected him strongly. When the king returned, the brother accused her of disgraceful conduct and she was sentenced to be burnt. His brother gave orders to burn her; but she is released by the executioners and left her in a desert.

In the desert the Virgin Mary appeared to her and comforted her. Two angels procured her a guide and escort, and provided her with a ring as a means of paying them for their services. She healed one of her escorts of a disease. The guide led her to a nunnery in which she was received as a sister. She is made a door-keeper and

healed many blind and sick. The king's brother was stricked with leprosy and the king's physician said that the disease cannot be cured. A servant advised the king to take his brother to be healed by Gugliema .So he took his brother to Gugliema who agreed to pray for the sick brother on the condition that he must confess his sins. The brother confessed his crime of tempting Gugliema and causing her to be burnt. The king forgave him and Gugliema returned home with the king (Furnivall, 1888, 403-404).

These plot summaries may be of great significance in determining the possible literary sources that Chaucer could have possibly consulted before writing *The Man of Law's Tale*. It is quiet difficult to assign any specific source for Chaucer's tale since there are many analogical Oriental and European versions which deal with rather similar issues, the persecuted woman. Yet there is great probability that Chaucer might have consulted at least one or two of these tales directly or indirectly. To realize our aim, four tales are chosen to carry out our comparative study: two Oriental, namely the tale of *The Arabian Nights* and the second edition and the Persian version of the tale. Then Chaucer's *The Man of Law's Tale* is compared with the early French version and the Italian tale. From a comparative analysis of the numerous versions and variants of wide-spread story of the persecuted woman, it will be very evident that, while the fundamental outline is the same in all, they vary in some principle details.

To begin with, the conventional beginning of Chaucer's *The Man of Law's Tale* is rather similar to the openings of many Oriental and European tales, *The Arabian Nights*, the Persian tale, the French tale and the Italian version. The conventional beginnings of the tales of *The Arabian Nights*, for instance, are thus:

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the central characters are either a Kazi or a Vizier or a King or a merchant whose wives are of surpassing beauty and pious. It seems that Chaucer follows the same convention. Take for instance, the tale of *The Arabian Nights*, the second edition: *The Jewish Kazi and his Pious Wife* begins in traditional way as follows:

*Among the children of Israel one of the Kazis had
a wife of surpassing beauty, constant in fasting
and abounding in patience and long suffering; and
he, being minded to make pilgrimage to Jerusalem.*

(*The Arabian Nights*, Vol. V, 256)

Similarly, the central character of both the Persian and *The Arabian Nights* is " a merchant of Basra, named Tamim, had a virtuous wife whose name is Repsima " (Furnivall, 1888, 388) While, the characters of the early French and the Italian versions are emperor of Rome and king of Hungary respectively (Furnivall, 1888, 397, 403). Chaucer begins his tale: *The Man of Law's Tale* in his way:

*In Surrie whylom dwelt a companye
Of chapmen riche, and therto sadde and trewe,
That wyde-wher senten her spycerye,
Clothes of gold, and satins riche of hewe;
Her chaffar was so thrifty and so newe,
That every wight hath deyntee to chaffare
With hem, and eek to sellen hem hir ware*

(*The Man's of Law's Tale*, 134- 140)

However, there is great possibility that Chaucer's indebtedness to the Italian version is much greater than the other mentioned tales. This is true because many details of Chaucer's tale resemble those of the Italian versions. In *The Man of Law's*

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Tale, the Syrian Sultan hears of Constance and ravished with her beauty and falls in love with Constance without seeing her. So he decides to marry her and sends some merchants and counselors to demand her hand. At the beginning she refuses his proposal, but she consents on the condition that the sultan should be converted to Christianity. This idea does not exist in any of the other Oriental and European versions except the Italian one. This is the way the Italian version presents this issue:

The king of Hungary, newly converted to Christianity, determines to marry, and having heard of the beauty and worth of Cuglielma, daughter of the king of England, sends an embassy, consisting of his brother and some noble men to demand her hand. She objects...but ultimately is persuaded by her parent to consent.

(Furnivall, 1888, 403)

It is clear that Chaucer has made slim modifications when he refers to conversion from Islam into Christianity, the sultan has not been converted yet; while in the Italian version the king has already been converted to Christianity.

In addition to this, Chaucer makes a slight modification on the original tale which is the setting. The settings of the tale of *The Arabian Nights*, the Persian, French and Italian are Baghdad, Basra, Hungary and Rome respectively. While some events of Chaucer's tale take place in the East namely Syria and Morocco and other events in the West, the Christian Rome. Chaucer, perhaps, has his own aim in choosing these three places which is to serve his religious purpose and because the commercial relations between these countries are strong.

Another close similarity among these tales is that the central character of the tale of *The Arabian Nights* is a Kazi who makes his intention to make pilgrimage to Jerusalem leaving his beautiful wife to the care of his brother. So are the central characters of other Oriental and European tales. In Chaucer's tale, similar events take place when King Alla, Constance's husband decideds to leave his country, but for a different purpose, fighting his enemies leaving Constance to the care of his cruel mother. In *The Arabian Night* this is presented in the following manner:

*And he be minded to make pilgrimage to Jerusalem,
appointed his own brother Kazi in his stead,
during his absence and commended his wife to his
charge.*

(*The Arabian Nights*, 1966, Vol. V, 256)

Chaucer, who might have exploited these details, has made little modification in the setting and characters to suit the taste of the public reader of his time.

Moreover, another close affinity between the tale of *The Arabian Nights* and other previously mentioned tales on the one hand, and Chaucer's tale on the other, is apparent in other details of the tale especially what happens after the departure of the Kazi, the merchant, the king, the emperor and King Alla. In the tale *The Arabian Nights* what happens to the Kazi's wife is as follows:

*So no sooner was his brother gone than he went to
her and sought her love-favours; but she denied
him and held fast to her chastity. The more she
repelled him the more he pressed his suit upon her.*

(*The Arabian Nights*, 1966, Vol. V, 256)

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Though he repeated his desire, but she also repulsed him strongly. Consequently, he accused her with adultery and she was sentenced to receive one hundred strokes with a whip and she was banished from the city. In the Persian tale the brother "soon falls in love with the chaste and pious Repsima, but his incestuous suit is rejected" (Furnivall, 1888, 388). This strongly echoes the behavior of the emperor's brother who falls in love with his brother's wife and declares his passion to her, which she rejects (Furnivall, 1888, 397).

Similar incidents are recurrent in Chaucer's tale, *The Man of Law's Tale*. When King Alla, Constance's husband, made up his mind to leave the country to fight his enemies, he appointed one of the knights to take care of his wife. Instead of looking after her, the knight falls hotly in love with her. Like the Kazi's wife, the emperor's wife, the king's wife and other women characters, Constance rejected the knight strongly. So the knight decided to avenge himself upon her.

The similarities between the two tales extends to other details. In the tale of *The Arabian Nights*, the third version, the Kazi's brother's seeks revenge upon the woman for rejecting him. So he sold her to a slave trader who took her aboard a ship. On the ship, the master of the ship tried to seduce her, but she was saved by a miracle when the ship was struck with a rock and went into pieces, and the Kazi's wife was saved when she caught a piece of wood. These details occur in *The Man of Law's Tale* with slight modifications. Constance, like the Kazi's wife, was put a board a ship and she was driven into fierce sea, till a tide carried her ship and struck into the sand. This incident also appears in the Persian, the French and the Italian versions. In the Persian version, for instance, this incident is presented in the following way:

The captain takes her (Repsima) on board of his vessel ...he solicits her love favors, and at last attempts to force her, when and only a great tempest arises suddenly; the vessel where Repsima is, goes into pieces and she and the captain are saved.

(Furnivall, 1888, 388)

Another close similarity between the two tales is the following incident:

Now a certain thief saw her and lusted after her. So he sent to her seeking her love-favor, but she denied herself to him, wherefore he resolved to slay her, and making his way into her lodging by night (and she was sleeping) thought to strike at her with a knife, but it smote the little one and killed it. But as she awoke in the morning, she found the child by her side with his throat cut.

(*The Arabian Nights*, Vol. V, 256)

A similar incident is also mentioned in the Persian tale, when the rejected brother "*cuts off the head of the Arab's child one night, and places the knife beneath Repsima's couch*" (Furnivall, 1888, 388). Rather a similar incident with little modification appears in Chaucer's tale when both Constance and Hermengyld were sleeping, the knight tempted by Satan cut the throat of Hermengyld. Moreover, both the Kazi's wife and Constance were accused of killing the child and Hermengyld respectively.

More importantly, in Chaucer's *The Man of Law's Tale*, the supernatural powers play a decisive role in saving the persecuted Constance. When Constance was put on

a sailing ship without a rudder, the steward tries to rape her, Virgin Mary appears and saves her when the ship struck a rock and went into pieces. This episode probably was taken from either the French or the Italian versions. In the French version, Virgin Mary appears before the emperor's wife and saves her when a galley driven by winds approaches the rock and the passengers take her. While in the Italian version Virgin Mary appears before Gugliema and helps her by sending her a guide.

It has become clear that the story of the persecuted wife which appears in Chaucer's *The Man of Law's Tale* appears in many Oriental and Occidental tales. As the comparative analysis shows, Chaucer might have consulted either the Italian version or the French one or probably both. Whether Chaucer was influenced by the Italian version or the French, both tales are of Oriental origin namely *The Persian Tales of the Thousand and One Day*. (Furnivall, 188, 385)

2.7. The Sources of *The Manciple's Tale*

The Manciple's Tale is of great interest to students of the history of comparative literature. In its more elaborate form, it is purely of Eastern origin, and it belongs to the Woman's Wiles Cycle of tales. It seems that Chaucer adapted his tale from Oriental sources namely *The Arabian Nights* and Indian origin. Though some critics believe that before Chaucer and even Gower the fable of the *Tell-Tale Bird* may be another source which had come into Europe in different form, namely, an oral version of one of the tales in Book of Sideband, brought from the East probably the Western form of that celebrated work, known generally in Europe as *The History of The Seven Sages of Rome* (Furnivall, 1888, 443).

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There are other sources such as Latin sources, , Greek version, Latin version, French version, Gower Version and Persian versions. All these are similar to the tale of *The Arabian Nights* and the Indian sources (See Furnivall, 1888,451-469). In order to show whether the Oriental sources have any evident impact on Chaucer, it is appropriate to give a brief account of each tale. The following is a brief account of Chaucer's *The Manciple's Tale*:

Phoebus lived down here upon earth, he was borne as he slew the serpent python as he was sleeping in the sun. He was handsome and was endowed with nobility, honor and excellent perfection. In his house Phoebus kept in a cage a crow which he had reared a long time and had taught to speak. This Crow was white as snow white swan and knew to mimic anybody's voice. Phoebus has also a wife in his house, he loved her more than life itself. He was jealous and too inclined to keep his eye upon her. Phoebus did everything he could to make her happy, but he was deceived. She has another man in the town Phoebus' wife sent for her love, and they at once satisfied all their fleeting lust. The white Crow hanging in its cage saw them at work. When the master of the house came home the Crow sang, Cuckon! Cuckoo! Cuckoo! Phoebus asks the bird about the meaning of this song. The Crow then told the master the great shame and wrong his wife had done him by her lechery. Phoebus felt unhappy, then bent his bow and strung an arrow and in his rage slew his wife. Then Phoebus lamented himself and for his rashness and said to the Crow that he will pay him out soon (Wright, 1964, 290-295).

One of the possible sources of Chaucer's tale is the Indian Tale, *The Prudent Cockatoo*. The following is the summary of the Indian tale as it appears in Furnivall's book:

2.7.1. The Indian Tale, *The Prudent Cockatoo*

Once upon a time there was a merchant who lived in one of the cities of Hindustan. He had a wife of surpassing beauty. At the same time he had a cockatoo which he committed to his care the management of all his affair and made him the steward of his household. It happened on one occasion that the merchant was obliged to go abroad on some business and before leaving home, he commanded his wife to form no connection of transacting any business of importance without the advice of his bird. The lady promised faithfully to follow his instructions, for after his departure she became deeply enamored of a youth in her neighborhood that she entertained him in her house every night. The Cockatoo pretended not to observe what was going on.

When the husband returned, the bird gave his master a faithful account of all that had occurred in his absence. The merchant felt angry and decided to punish his wife. So the wife decided to have revenge upon the bird; and she cruelly extracted one of the longest feathers of his wing. Another night she spoiled his food and on the third she plucked him from his cage and decided to kill him by suspending him from the ceiling. The behavior of this lady made her husband gloomy, and he banished her from the house. The lady determined to spend the remainder of her life in devotion (Furnivall, 1888,462-463).

2.7.2. *The Arabian Nights*

In their valuable book, *The Originals and Analogues*, Furnivall et al, suggest *The Arabian Nights* as one of the possible sources of *The Manciple's Tale* . The

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following is the outline of the tale of *The Arabian Nights, The Tale of the Husband and the Parrot* :

A certain man has a fair wife, a woman of perfect beauty and grace. The merchant before leaving on some business, he went to the birds-market and bought a parrot. He expected to tell him on his return what had passed during his absence. His fair lady has fallen in love with a young man who used to visit her by day and lay with him by night. When the merchant returned, the parrot told him that his wife has a man friend who passed every night with her during his absence. The husband became angry and went to his wife and beated her.

The woman suspected the parrot and ordered her servants who scared that they heard the parrot has informing her husband. To revenge upon the parrot, the woman ordered her servants to put dirt in the house and under the cage. When the husband returned from a visit to a friend and saw the confusion, he accused the parrot and banished him out of the house. Later, the husband realized that the accusation of the parrot is false and he killed the parrot. One day, one of the slaves confessed before the husband the whole truth. Yet he did not believe till he saw the young man in his chamber with his wife. So he slew both the young man and the his wife. Then the merchant knew that the parrot had told him the truth and he mourned for her loss (*The Arabian Nights*, Vol. I, 52-54).

In comparing these three stories, we will come to the conclusion that they have many close similarities. To begin with the Indian version, the central character is a rich merchant who lived with his charming and young wife in one city of Hindustan. Similarly, the central character of the tale of *The Arabian Nights* is a rich merchant who has a women of perfect beauty. In *The Manciple's Tale*, Chaucer,

who seems to be fascinated by the image of Oriental characters, depicts his central character, Phoebus in a similar manner to *The Arabian Nights* or the Indian tale. So his character is brave, handsome and he was endowed with nobility and honor. Like the characters of the tale of *The Arabian Nights* and the Indian version the central character has a wife of surpassing beauty whom he loves more than his life. He loves her and was jealous and intended to keep his eyes upon her.

Another important affinity among the three tales is that in the Indian tale, the merchant had a cockatoo which he committed to his care the management of all his affairs, the behavior of his wife, and he made him his steward. As for Chaucer's tale it is possible to trace a similar idea of keeping a white Crow in a cage which he had reared and taught him to speak. The Indian version presents this idea as follows:

*There lived a merchant, whose name was Puriiba
who had a cockatoo of such marvelous
accomplishment that he committed to his care the
management of all his affairs and made him
steward of his household.*

(Furnivall, 1888, 462-4632)

While in *The Arabian Nights*, the same idea is presented in *The Tale of the Husband and the Parrot* :

*He went to the bird market and bought him for one
hundred gold pieces a she-parrot which he set
in the house to act as duenna, expecting her to
acquaint him on his return what had passed
during the whole time of his absence.*

(*The Arabian Nights*, Vol. I, 52)

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Chaucer had borrowed this idea most probably from *The Arabian Nights* with little modification.

*Now had this Phebus in his house a Crowe,
Which in a cage he fostred many a day,
And taught it speken, as men teche ajay.
Whyt was this Crowe, as is a snow –whyt swan,
And countrefete the speche of every man.
He coude, whan he should telle a tale.*

(The Manciple's Tale, 130-135)

It seems that Chaucer had changed the parrot and the Cockatoo into a Crow, and he gave it the same function.

Another essential analogy between the Indian tale, the tale of *The Arabian Nights* and Chaucer's *The Manciple's Tale* is that the principal characters of these three tales are husbands who have unfaithful wives. In the Indian version, the merchant's wife has illegal relationship with a youth whom she entertains and has sex with him as soon as her husband leaves on business (Furnivall, 1888, 204-220). In the tale of *The Arabian Nights* a similar incident takes place. The merchant's wife had fallen in love with a young man, who uses to visit her and enjoys him by day and lay with him by night (*The Arabian Nights*, Vol. I. 53). Chaucer seems to be fascinated by this interesting event, which suits the taste of his people at that time, had exploited it without any change or elaboration. The principal character of Chaucer's tale had a fair wife who has a young man with whom she sleeps and enjoys herself.

*And so bifel, whan Phebus was absent,
His wife anon hath for her lemman sent;*

.....

*Whan Phebus wyf had sent for her lemman,
Anon they wrghen al her lust volage.*

(The Manciple's Tale,)

Moreover the function of Chaucer's Crow echoes, beyond any doubt, the parrot of *The Arabian Nights*, but it differs from the Cockatoo of the Indian tale. In the Indian tale, the Cockatoo saw all what happened between the wife and her lover, and tells the husband what she saw except his wife's adulterous behaviors:

*When the merchant returned, the parti-coloured
steward gave a faithful and circumstantial account
of all that occurred in his absence, except the
intrigue which he plunged into the gulf of oblivion
and impressed with signet of silence.*

(Furnivall, 1888, 463)

But in spite of the bird's silence, the merchant was acquainted with the whole matter of his disgraceful behavior from another source, for love can not remain long concealed. This is the major modification made by both the tale of *The Arabian Nights* and Chaucer's tale. In the tale of *The Arabian Nights* the parrot gives the husband a full account of what occurred between the merchant's wife and her lover: "Quoth she, "Thy wyf hath a man-friend who passed every night with her during thine absence" (*The Arabian Nights*, Vo. I, 53). Similarly, in Chaucer's *The Manciple's Tale* the Crow witnessed the shameful conduct of Phoebus's wife with her lover; the

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act of adultery. So he reports his master the great shame and wrong his wife had done and that he has seen:

*By sadde tokens and by words bolde,
How that his wyf had doon hir lecherye,
Him to gret shame and to gret vileinye,
And told him aft, he saught it with his yen.
(The Manciple's 's Tale, 258-261)*

It is clear that Chaucer's Crow completely corresponds to the parrot of the tale of *The Arabian Nights* which may give, beside other analogous details, evidence of Chaucer's acquaintance with the tale of *The Arabian Nights* .

Another close similarity which proves that Chaucer might have heard of the tale of *The Arabian Nights* is that both women in the Indian tale and *The Arabian Nights* tale decide to revenge upon the Crow and the parrot respectively. The wife in the Indian tale decides to have her revenge upon the Cockatoo by ordering her servants to spoil the house and the merchant thought that the Cockatoo did all that dirt so he banished him from his house. Later she kills him. This is exactly what happens in the tale of *The Arabian Nights* and the merchant punished the parrot. The merchant, who believes that the parrot is lying to him, pills her out of the cage and killed her. (*The Arabian Nights*, Vol. I, 53) In Chaucer's tale the Crow was punished by Phoebus who banished him from the house and tore out all his white feathers and made him black and took away his songs and faculty of speech (*The Manciple's Tale*, 290-302).

The conclusion of the tale of *The Arabian Nights* is when the merchant saw the youth comes out of his wife room, he slew them. Then the merchant knew that the parrot was saying truth. Here there is a moral lesson set by the tale which is a warning against rashness in taking hasty decisions. (*The Arabian Nights*, Vol. I, 54) Chaucer also concludes his tale in a series of warning and moral lessons. The tale wants to instruct us to be ware of rashness, believe nothing without absolute proof. It also tells us to restrain our tongues and keep a good watch over it. Chaucer's tale also tells us to be deaf and be never a source of gossip (*The Manciple's Tale* , 318-363). The conclusion of the Indian version is rather similar to the conclusion of the other tales. The tale also concludes with a moral lesson which is to beware of taking hasty decisions.

All these similarities prove Chaucer's borrowing from Oriental sources namely *The Arabian Nights* and Indian sources. But as we have stated, Chaucer's tales do not exactly correspond to the original source, for, some times, he alters some details here and there to suit the taste of his reader and to serve his moral purposes. However, these changes are of less significance and do not refute his indebtedness to the Orient and Oriental literature.

What we have already discussed shows us first the possible Oriental sources that Chaucer might have exploited in writing some tales of his *The Canterbury Tales*. The Oriental sources which bear similarities to Chaucer's tales are various. They include direct Oriental sources such as Indian, Persian and Arabic tales. They also include indirect sources such as French, Italian, Greek and Spanish tales which are of Oriental origin. These Oriental collections share almost similar thematic and technical features. The Indian and Persian tales may be the main sources for other

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Oriental tales such as *Kalila Wa Dimnah* and *The Arabian Nights*. *The Arabian Nights* is the most possible influential Oriental tales which fascinated not only Chaucer but his ancestors . In addition to *The Arabian Nights*, Chaucer might have read some historical and scientific books which he read during his visits to Italy, France and Spain. This fact is still unacknowledged neither by Chaucer nor by his scholars. But the internal evidence of *The Arabian Nights* and other Oriental collections in Chaucer's works are good reasons to make us accept the idea that Chaucer's indebtedness to *The Arabian Nights* and Oriental literature is undeniable.

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3. Oriental Elements In Chaucer's *The Canterbury Tales* and Other Selected Works

Chaucer's reading in the Oriental books available in English, French and Italian libraries may be a vital means of knowledge about the Orient and the Orientals. In fact, there is no tangible evidence that Chaucer had read these books in Arabic, yet, the available critical studies tell us that his reading of the Oriental books was indirect through reading books translated into English, French, Italian, Latin and Spanish. This is the most acceptable assumption among critics because Chaucer had full mastery of all these languages (Reyes, <http://www.Chaucerandspain.com.CHAUCER%20IN%20spain.htm>. 29/1/2009).

Between (1355-1400) Chaucer wrote and published several works of great significance in which the Orient, its themes, customs and traditions were the material through which he expressed his social, political and religious ideas, thoughts and attitudes towards this exotic and fantastic area. These Oriental elements could have infiltrated his works through different channels. The first important channel is his continuous political and commercial missions to Spain where the Arabic culture was flourishing. The second means is his reading of the most distinguished translated scientific, religious and literary works from Arabic into French and Italian. Finally, the influence of Dante, Ovid, Boccaccio and other Arab scientists can not be easily denied. Hence it is not surprising to say that Chaucer's poetry is replete with hundreds of Arabic and Oriental words as he used to ting his poems and tales with Oriental elements such as place manes, scientists names and their scientific works and terms.

Thus, we find names like Averroes, Avicenna,, Argus, Babylon and another huge bundle of Oriental words.

However, Chaucer's borrowing from the Orient is true and undeniable. This is because Chaucer's poems and tales are pregnant with a great number of Oriental elements which clearly reflect his bias attitude towards the Orient . These elements include Islamic religious symbols, names of Oriental kings and queens, Oriental scientists and their scientific books, names of geographical places, scientific terms and many other elements which he treats in rather a fluctuated way. Sometimes, through these elements he praises the Orient, and other times he expresses a hostile attitude towards the Orient and its religion, namely Islam and Muslims. This attitude is not too much different from the common Occidental point of view during the Thirteenth and Fourteenth Centuries. The following are some examples of Oriental elements dealt with by Chaucer in his poems and tales.

3.1. Islamic Elements and Chaucer's Attitude Towards Islam

The relationship between the Islamic East and the Christian West in the Middle Ages was unfriendly and always characterized by hostility and hatred. The two religions were in continuous conflict and engaged in a series of fierce wars fought for various religious and economic motives. This conflict took many aspects: the first was verbal combats, and the second religious wars, namely the Crusades. The verbal conflict used to ignite the religious wars. This was more effective psychologically and took many forms of regarding Islam as an enemy and Muslims or Saracens as wicked and evil and their Prophet as Satan. This twisted attitude was intentionally

reflected in almost all Medieval writers' works including Chaucer. The writings of these writers were used as propaganda to show the Christian values. While the wars, the Crusades took the form of a series of brutal military campaigns in the name of Christianity to liberate the Holy Land from Muslims. These wars took place between 1096—1290.

As a result of the Crusades, the images of Islam and Muslims were further distorted and misapprehended. This hostile attitude toward Islam was deeply rooted even before the Crusades. John of Damascus (675-749) calls Prophet Mohammad a false prophet and naïve (Cullen, 1985, 2). Later, the Western literary and non literary figures defile the images of Muslims and their Prophet and his followers were further distorted. The images of Islam, the *Holy Qur'an* and the holy city Mecca were provided by many sources upon which political and religious authorities based their twisted knowledge and attitudes. Literature played a very important and influential role in recruiting and rallying the minds and souls of the Medieval people despite the fact that the Muslims tolerant and excelled in inventions, sciences and production of products of every sorts covering all aspects of life.

But what Western literature reflected of the Islamic East did not reflect the reality of the Muslims and their magnificent Islamic culture because, as early as the Ninth Century, fell in everyday dealings of European life in general and in the Muslim Spain in particular. As a result all the young Christians distinguished themselves by their talent, knew the language and literature of the Arabs. They read and studied the Arab scientific and literary books which were available in the huge libraries of Europe, specially in Cordova and Sicily. However, there were two

groups of scholars: scholars who studied Islam in order to distort its bright image, and the second group had a different objective such as the Spanish historian Le Cardouan who says that most of European scholars liked to read Arabic poetry, religious books and romances in order to master Arabic language and speak it with fluency (Provencal, ND, 72).

However, the distorted image of Islam and Arabs took different configurations embodied in a large bulk of wide material of different fields of learning to match the big mission not only of the Church in defending and spreading Christianity but the European kings as well. These fields are religious preaching, poetic cycle, epics, historical and geographical writings. All these distorted the image of Islam and Arabs who, as Metliziki states, became an important theme in the works of the Western writers (Metlizki, 1977,18-19).

3.1.1. Images of Islam in Western Literature

One of the writers whose works reflect a distorted image of the Islamic East is Petrarch in his Vitas , *Life of Solitiucle and the Canzoniere*. Petrarch negates and ignores the brilliance of Arab learning. He also attributes the crimes of the Romans against the people of Africa to Muslims. To him Prophet Mohammad is the founder of a wicked superstition. He also described the Prophet as a seducer of the people who promised them carnal pleasure if they follow him. Petrarch also argued that Mecca (the Holly place) in Arabic and " Mechus" (adultery) in Latin. He also argued that Mecca was blessed by Mohammad only because the latter himself was adulterous fellow (Bisaha, 2001,284).

Dante is another Italian writer whose attitude towards Islam and Muslims is negative. In his *Divine Comedy*, Dante places Prophet Mohammad among the inhabitants of Hell. In Canto 28 of the *Inferno*, Mohammad was positioned in the eighth of the ninth circles of Hell, in the ninth of ten Bolgias of Malebolge, a circle of gloomy, ditches surrounded Satan's strong hold in Hell. Dante includes Mohammad and his cousin Ali in the suicide, and blasphemous in the home of the sewers of discords, assigning to them the horrible fate of having their bodies only to be ripped apart. While the Christian Empire, Rome is the permanent structure of order and was appointed by God to carry out his providential design of universal history (Mazzotta, 1979, 6).

The French attitude does not differ too much from that of the Italian. The Muslims appear in many literary works. In a poem written by Waltherius or Walter of Compiene that was composed in the Twelfth Century, the poet fabricated the Prophet's story as it appears in Comfort::

Starting life as a slave, Mohamete marries the widow of his former master, and becomes the confidant and confederate of some magicians or devil incarnate... the magician plot together for the elevation of Mohamete ... The people of Lybia, where Mohamete lived, assembled to choose a king Then the magician tells Mohamete he may become a god, if he would relieve the people of all moral laws. (Comfort, 1940, 635)

However, the works of Medieval French poets never reflected a true image of Islam and its symbols, Prophet Mohammad, *The Holy Qur'an* and the city of Mecca. As far as Mohammad is concerned, they presented him as heresiarch or the founder of schism (Comfort, 1940, 633). Moreover, French poets defiled the character of Prophet Mohammad and interpolated facts or mentioned facts out of their real contexts. Almost the majority of the French writers were too mindful to distort image of Islam and Mohammad and express their hatred against them.

The Song of Roland, an epic poem written around 1100, depicts Prophet Mohammad as an idol worshiped by Muslims. In *Historia de Mahumete of Hildebert de Tours* (1134), Prophet Mohammad is intentionally depicted as a self-seeking deceiver and mountebank (Comfort, 1940, 634). The French literature especially poetry written between the Fifth and Fifteenth centuries aroused the French enthusiasm to join the Crusades as volunteers. This genre of literature distorted the image of Muslims, the Saracens and the Turks and mocked at them and at their Prophet Mohammad.

3.1.2. Images of Islam In English Literature

A casual reading of the English literature of the Middle Ages until the Eighteenth Century will demonstrate the increasing hostility of the Western religious and literary men. The image of the Islamic East in the early years of East-West contact was thoroughly distorted and blacked as well. This is because it is based on hostile attitude towards Islam and its symbols. Norman Daniel has demonstrated that in the Middle Ages "it was demonstrably impossible that *The Qur'an* should be

true or that Mohammad should have been a Prophet" (Daniel, 1960, 47). Moreover, according to Samuel Chew's researchers, Islam was a heretical form of Christianity and that Mohammad was a perverse instrument of Schism operating diabolical inspiration (Chew, 1965, 397). On the other hand, W.M. Watt noticed that the image dominating Western thinking in the Middle Ages of Islam was of a "Perversion of Christian truth, even an idol lustrous religion; it was a religion of violence, spread by sword" (Watt, 1968, 2).

Among the English writers whose works reflect hostility and hatred towards Islam and Prophet Mohammad is the venerable Bede (673-735). Bede was a great defender of Christianity and Christian faith. He had worried about whether the Christian tree of belief had been planted deeply enough to survive the threat he saw coming by Muslims. He was well known for his vehement attacks on Muslims. Full of hatred towards Muslims and their religion, Bede's presentation of Islam does not differ from that of his contemporaries as he, according to Beckett, describes the Saracens as hateful and aggressive, ancient heresy going back in time to ages even before the Christ was born, hence it should be totally exterminated. They are irrupted from the desert, we hear, according to the holy Scripture, they belong to (Beckett, 2003, 20).

Robert Holcot (1290-1349), who was an English Dominican scholar and theologian was a very extremist and vindictive against Islam and Prophet Mohammad. Not only he gives the right to kill the Muslims who refuse to convert into Christianity, but calls the Muslims and Islam an infection and an eternal foe, therefore, Christians must protect themselves from it and its corruption (Daniel, 1960, 322).

In addition to this, English epics and romances also played a negative role in dealing with the image of Islam. These two literary genres were excessively exploited in distorting and twisting the true image of Islam and Prophet Mohammad by forging true historical events. In Thomas Mallory's *Morte D'Arthur* (1485) king Arthur is depicted as an unrivalled and unconquerable knight, who comes to the lands of Muslims and fights them. Through Gwydian that the writer distorted the image of Muslims or God. They are called heathen whose religion is not only a heresy, but also an affliction from God. They are also portrayed as demonic agents of war and destruction. Mallory here is forging facts and twisting reality and historical facts (Daniel, 1960, 159).

William Langland (1330-1386) was another English literary figure whose works are replete with many distorted images of Islam and its symbols. In his work, *Piers Plowman*, he uses Islamic imagery. He furnishes his reader with an account of Mohammad in earlier generation when he presents Prophet Mohammad as a heretic and magician who trained a white dove to peck corn from his ear, people saw the bird as God's messenger (Quinn, 2008, 52). Kenneth Meyer Setton gives further details taken from Langland's book about Prophet Mohammad. He tells us that Langland invented a false story about Mohammad that he was once a Christian Cardinal, a successful preacher to the Saracens, whom he converted into a large number. The other cardinal promised Mohammad he would be the next Pope, but they elected someone else instead of him. So the angry Mohammad left to Syria to found his own heretical religion by wiles and magical arts the Saracens were beguiled into believing

he was in direct communication with heaven and that it was a false Christian who had founded the false faith which dominated the Levant (Setton, 1992, 14).

The Man of Law's Tale is the tale where Chaucer comes face to face with Islam and its political and religious symbols, Prophet Mohammad and his followers, the sultan of Syria as a symbol of the political Islamic institution. In addition to this, the tale sheds light on the prosperous economical relationship between Europe represented by Rome and Syria which stands for the East. To begin with trade, merchants, as we are informed in *The prologue* of the tale, gain their riches and wealth by travels on land and sea. " *Ye seken lond and see for youre winnines* " (127). . Also the lawyer gives the source of his tale as one of those " *Of regnes; ye benefaders of tydynges / and tales both of pees and of debate.* (129 -130), a merchant transmitter of stories who had been away on trade business for several years:

*I were right now of tales desolate,
Nere that a merchant, goon is many a yere,
Me taught a tale, which that ye shal have
(The Prol. 131- 132)*

Even *The Man of Law's Tale* opens with a group of merchants in Syria who trade between their country and the Roman Empire. Beside carrying tales and exotic customs, they export spices and luxurious satin and gold fabrics to Europe and other faraway places. From this we can infer that Chaucer was acquainted with many details about the commercial contacts between Syria on one hand and Rome on the other.

Moreover, it seems that these merchants who traveled from Syria to Rome and stayed long enough to hear reports of the unmatched beauty of the daughter of the

Emperor of Rome, contribute to strengthen social relation between the two nations. Thus, they meet the Sultan of Syria who was on great terms with these merchants, When he met them, they informed him of the exceptional beauty of Custance, the Emperor's daughter:

*Foe whan they came from and strange place,
He wolde, of his benigne curteisye,
Make hem good cheer, and bisily espye,
The wonders that they might seen on here
Amonges othere thinges specially
Thise merchants han hym told of dame Custance.*

(ML. Prol. 178-184)

The religious differences between the Christian Rome and Muslim Syria are addressed directly by Chaucer in the matter of the Sultan's desire for marriage. The Sultan is ravished by the beauty of Constance though he has not seen her, and decides to marry her. His advisors tell him that the differences between the two religions are serious obstacles on the way of their marriage. As a remedy for the Sultan's situation, they suggest a solution which is the conversion of the Sultan and all the members of his court by the agreement of the Pope. The Muslim Sultan's conversion is what Chaucer wants to concentrate on. Here, Chaucer seems to emphasize two serious issues: the first is the weakness of the political symbols of the Muslim who forget their religious and political obligations when they fall under the spell of beauty and sexual temptation and their readiness to convert into Christianity to realize satisfaction of their sexual needs. Secondly, Chaucer seems to lack full information concerning Islam when he states that Islam does not allow Muslims to marry

Christian women. These facts, as we have previously mentioned, represent the common Thirteenth and Fourteenth Centuries understanding of the East and its religious symbols. As far as the first point is concerned, Chaucer reflects it in the speech of the Sultan's advisors:

*Thane sawe they ther-in swich difficutee
By wey of resoun, for to speke al playn,
By cause that ther was swich diver sitee
Bitwene hir bothe lawes, that they sayn,
They trowe that no christen prince wolde fayn
Wedden his child under oure lawes swete
That us were taught by Mahoun, our prophet.*

(*ML. 218-224*)

The opposite is true because Islam forbids marriage of Muslim women to Christian or Jewish men (Ahl-al-Kitab) unless they convert into Islam ... Chaucer is also unaware of the what *The Holy Qur'an* says in *Surat Al-Ma'ida* (5):

Make lawful to you this day are Al-Tayyibat (all kinds of Halal (lawful) foods, which Allah has made lawful (meat of slaughtered eatable animals, milk products, fats, vegetables and fruits). The food (slaughtered eatable animals) of the people of Scripture (Jews and Christians) is lawful to you and yours is lawful to them. (Lawful to you in marriage) are chaste women from the believers and chaste women from those who were given the Scripture (Jews and Christians) before your time when you have given their due Mahr (bridal money given by the husband to his wife at the time of marriage) desiring chastity (i.e. taking them in

*legal wedlock) not committing illegal sexual
intercourse, nor taking them as girlfriends.*

(The Holy Qur'an, Al-Ma'idah Surah 5, part Six)

In addition to this, Chaucer presents a hostile image of Prophet Mohammad which is undoubtedly influenced by the distorted image depicted by the Thirteenth and Fourteenth Centuries writers such as Dante and Langland who used different bad adjectives. Dante, for example, places prophet Mohammed in the first place of his inferno. In *The Man of Law's Tale*, Chaucer employs many variations of prophets Mohammed's name. Two of these are very abusive *Mahamet*, *Makomete* and "*Mahoun*". These English pejorative renderings equal the Prophet Mohammad with a false god since they mean "idol" in English. Furthermore, Jessica says, "Ma" is a negative Arabic prefix thus the English spelling *Mahamet* and *Mahound*, are disliked by Muslims (Oxford Companion to English Language). The question that may be raised here is: why does Chaucer tend to use such variations. The answer is either because Chaucer follows literally his sources who use many different spellings or he forgets what he has written in the previous tales. There is another possibility that Chaucer, as an enthusiastic supporter of the Crusades, gives the name political and religious dimensions.

Chaucer's hostile attitude toward Islam is also reflected in Chaucer's *The Knight's Tale*. References to Alexandria crusade appear twice in *The Canterbury Tales*: first in the *General Prologue* when Alexandria was the top of the knight's list of campaigns. Second, when the Monk includes "Worthy Peter" in his fallen heroes. Both allusions with other references to the Crusades clustered round the knight, refer

to specific historical campaigns against the Muslims who are depicted as weak and could be easily defeated by the Christian knight. Moreover, Chaucer's attitude towards Islam and the Crusades as well is best expressed through his allusion to the "Saltiness" slaughter of the Christians in Syria . This tale as a whole reveals Chaucer's concerns and devotion to the Crusades and Crusaders. This incident and others in the tale show clearly Chaucer's awareness of and support to religious missionaries launched in the East. But Chaucer, as Celia M. Lewis states, recluses to the use of sex and marriage as a vital means of conversion into Christianity after his full convincement that neither through war and violence nor through other peaceful invasions the Muslims will be easily conquered (Lewis, 2008, 372). Then Celia adds that the pilgrimage offers a symbolic return and spiritual conquest of Jerusalem. This may be a means of individual spiritual conquest internal rather than geographic or physical, its lasting value measured by the pilgrim's conscience (Lewis, 2003, 372) .

Finally, Chaucer's attitude is also expressed through his presentation of the mutual relationship between Syria and Rome. In Syria, Chaucer makes both Muslims and Christians encounter each other. The Muslims in the eyes of Chaucer are uncivilized, barbarous, peopled by treacherous rulers who belong to false religion. In contrast Rome is depicted as the world of true center, a place of right religion and virtuous people. Thus he depicts the Saltiness as a savage, killer who commits a massacre of the innocent Crusaders . To show his hostile attitude towards the whole Muslims, Chaucer intentionally makes the Saltiness unnamed, In this respect, Celia M. Lewis maintains, that Chaucer's aim is to give the impression that she is not every Muslim, but the spokesman of Islam who speaks for the Muslims and ready to

sacrifice her life and her son for her religious cause (Lewis, 2004 372). However, we can say that the image of Islam, Prophet Mohammad and Muslims at the Middle Ages was deliberately distorted. This distortion is planned for as long as Christianity persists. Chaucer's image of Islam does not differ from his predecessors. It is unfriendly and characterized by hostility and distortion.

3.2. Oriental Elements in *The Legend of Good Women*

The Legend of Good Women is a poem in the form of a dream vision by Geoffrey Chaucer. It is the third longest of all Chaucer's works after *The Canterbury Tales*, and *Troilus and Criseyde*. Chaucer's *The Legend of Good Women* presents good women who were martyrs to love. Because of their devotion to a converted religion of which the god Cupid, the Roman God of love, is the head. The worship has its god, its mediator, its relic and its shrine with system of repentance, penance and satisfaction (Knecht, 1976, 396). However, much has been written about the themes and structure of *The Legends of Good Women*, and only little attention is paid to the Oriental features of this poem. So we shall concentrate on pointing out how Chaucer deals with the Orient and Oriental women.

Chaucer in *The Legends of Good Women* recounts ten stories of famous women chosen from classical times. The legends are: Cleopatra, Thisbe, Dido, Hypisple, Medea, Lucrece, Ariadne, Philomela, Phylis, and Hypeermnestia. Two of these women are Oriental queens, while in the legend of Thisbe Chaucer uses Oriental setting, Babylon. In presenting the images of these queens, Chaucer reflects his attitude towards Oriental women, and presents another different aspect of the Orient.

Here, we do not find the exotic scene of *The Squire Tale* which is full of magic, supernatural and dreams. We even do not trace the rich and fantastic trading landscape of *The Man of Law's Tale*, but the secrets of sexual excess. The following section discusses the legend of two Oriental queens Cleopatra and Dido who are North African queens from Egypt and Cathage.

3.2.1 Cleopatra (69-30 B.C.)

Chaucer begins his series of legends with Cleopatra, the name of the sister of Alexander the Great of Macedonia who was married to Ptolemy VIII, king of Egypt. As an Oriental queen, Cleopatra has been regarded as "Oriental" by Chaucer and his contemporaries who viewed people of the Near East and North Africa as a part of the Orient (Heffernan, 2003,49). However, Chaucer's presentation of this ambitious Oriental queen does not differ too much from the prevalent Western image given to the Orient in general and Oriental women in particular during the Thirteenth and Fourteenth Centuries. This image is always characterized by prejudice and hatred. In their unfair depiction of the Oriental women, the Westerners deliberately concentrates on the black sides of the Orientals. This is more obvious in their prejudicial attitude towards Oriental women and their style of life. The Westerners' opinion towards Oriental women has always been characterized by prejudice and hostility. They are, as H.L. Carl depicts them, fluctuated between contempt and outrage. They (Westerners) always think of Oriental women as submissive to their sexual desires and inferior to man (Carl, 1986, 25). It is very obvious that this attitude has influenced Chaucer, and he adopts it in presenting not only the image of

Cleopatra, but of Dido as well. In order to see what Chaucer did and how he treated Cleopatra, we must invoke a historical perspective and study it against historical books written about Cleopatra before Chaucer.

Historically speaking, Cleopatra was a Hellenistic ruler of Egypt. Originally, she shared power with her brother Ptolemy VIII and later with her husband's brother Ptolemy VIII and Ptolemy IV. After Caesar's death, she aligned with Mark Antony. After the defeat of Antony and Cleopatra at Actium, by their rival and Caesar's legal heir, Gaius Julius, Cleopatra committed suicide in August 30 B.C. allegedly by means of asp bite.

Although Cleopatra was not a woman of fantastic beauty, she had in full measure the gift of exciting men's senses. She was highly educated with knowledge of several languages. Moreover, she possesses great energy, courage, charm and intelligence. Beside these qualities, she was ambitious and gave her life to consolidate her dynastic heritage in Egypt and to share in the central power at Rome (Encyclopedia, Vol. 5, 1966, 903).

Many classical writers have written about Cleopatra before Chaucer such as Horace, Virgil and Ovid. These writers, who consciously distorted the image of Cleopatra, were the possible sources upon which Chaucer based his presentation of this legendary Oriental queen. In fact, Chaucer's Cleopatra was not the first serious treatment of the queen in English literature. There may be earlier references to this legendary queen who exercised a hold over the imagination of the writers. The first possible source in which Chaucer might have noticed the name of Cleopatra is

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Dante's *Inferno*, where in the second whirling among other lustful Samiramis and Helen of Troy:

*She is Samiramis of whom we read that she
succeeded Ninus, and was his spouse, she
Held the land which the Soldan rules.
That other is she who slew herself in love, and
broke faith to ashes of Sechaus, luxurious Cleopatra.
Hellen see, for whom so long a time ill
resolved; and see great of Achilles, who
fought at last who love.*

(*Inferno*, Canto V, 58-66)

This tantalizing image might have fascinated Chaucer and stimulated his imagination to write about Cleopatra. This is true for almost immediately he borrowed her, along with Samiramis and Helen of Troy in his pantheon of lovers painted on the walls of Venus's' temple in *The Parliament of Birds*:

*Semyramus, Candace, and Ercules,
Biblis, Dido Tisbe and Piramus,
Tristram., Isoude, Paris, and Archilles,
Eleyne, Cleopatra, and Troilus,
Silla, and eek the moder of Romulus—
All these were pynted on that other side,*

(*Parliament of Birds*, 105, 288-293)

But the *Inferno* is not a major source of Chaucer since it only mentions Cleopatra's name with out giving any further historical details. If this is true, one may ask what are the other sources Chaucer might have consulted in telling the story

of Cleopatra? One should remember that Chaucer was not the first English writer who wrote about Cleopatra.; but many European and English writers preceded him as she appears in their writings. The most candidates are, as we have previously mentioned, Plutarch's *Life of Caesar*, Florus *Epitome Reum Romano Rum*, *Orosius*; Boccaccio's *De Casibus Virorum Illustriam* and *De Claris Mulieribus*, and Vincent de Beauvais' *Speculum Histoia.*, which of these sources Chaucer might have used is a matter of debate. However, many critics agree upon the assumption that Chaucer might have consulted but with modifications Boccaccio's *De Clris and De Casbius* (Heffernan, 2003, 49).

It seems very likely that Chaucer was acquainted with all these sources. From Vincent of Beauvais' accounts of Cleopatra which are a summary of Fbrus's *Epitome of Roman History*, Chaucer probably borrowed many details. This is strongly confirmed by Heffernan who tells us that Vincent's source is possibly the main source for Chaucer's *The Legend of Good Women* because it contains many details of the purple sail of Cleopatra's ship and also the account of Antony stabbing himself after his disastrous defeat at Actium (Heffernan, 2003, 50). Yet, there is strong agreement among critic and scholars of comparative literature that Boccaccio's *Concerning Famous Women* is the most probable source of *The Legends of Good Women* and it was well known to Chaucer (Heffernan, 2003, 50).

Boccaccio's portrait of this Oriental queen is distorted as it is completely different from historical and literary sources who dealt with Cleopatra. His black image reflects his hostile attitude towards the Orient and the dominant one during his epoch. This attitude is characterized by religious and political prejudice and affected

by the Crusader's spirit. It is in sharp contrast to what Al-Masudi says in *Morudj Al-dahab* that Cleopatra is the last of wise and educated ones of Greece (Al-Masudi, 1965, 336). The Greek historian Plutarch (46-120 AB) was rather fair in his presentation of Cleopatra in his biography : *Life of Antony* he describes her as follows:

For her beauty, as we are told, was in itself not altogether incomparable, nor such as to strike those who so her, but converse with her had an irresistible charm, and her presence, combined with the persuasiveness of her discourse ... There was sweetness also in the tones of her voice, and her tongue, like an instrument of many strings, she could readily turn to whatever language she pleased.

(http://penelope.uchicago.edu/~grout/encyclopaedia_romana/miscellanealcleopatrabust.html (Visited 1 / 9 / 2010)

Gower places her among the company of lovers in the final book of *The Confessio Amantis* (VIII, 2571-2577). Whereas, according to Blaise Pascal, the French philosopher (1623-1662): *Cleopatra's nose, had it been shorter, the whole face of the world would have been changed* ([http:// Penelope.uchicago.edu/~grout/encyclopaedia_romana/miscellanea'cleopatra/bust.html](http://Penelope.uchicago.edu/~grout/encyclopaedia_romana/miscellanea'cleopatra/bust.html). Visited 1/9/2010).

However, it is highly possible that Chaucer's borrowing from Boccaccio's *Concerning Famous Women* is greater than Plutarch and even Vincent. Boccaccio's account of Cleopatra is very harsh and aggressive and characterized by hostility and

prejudice . One of the negative images given by Boccaccio who calls her the prostitute of the Orient:

Almost the prostitute of the Oriental kings....She gained glory for almost nothing else than her beauty... and she became known through the world for her greed, cruelty and lustfulness.

(Boccaccio, 1962 , 129)

Later, in his presentation of this African queen, he falsely explains how she uses sexual wiles to gain parts of the kingdom of Syria and Arabia from Antony, her lover after the death of Caesar.

Another critic, Sheila Delany, believes that Antony's defeat at Actium is mainly due to the sexual effect of Cleopatra and her beauty to distract a hero from his mission generally through sexual erotic pleasure (Delany, 1994, 174). Sheila goes on saying that the story of Cleopatra is different from Chaucer's *The Squire's Tale* which is full of dreams, romanticism and fantasy (Delany, 1994, 174).

It is apparent that Boccaccio's accounts of Cleopatra are not flattery, so it is quite probable that Chaucer had to cut many of them and he had the sketchiest of the narrative to work with. Therefore, we see that Chaucer's treatment of the Oriental queen, Cleopatra is slightly different from that of Boccaccio. However, Chaucer uses Cleopatra to show his acquaintance with history and express his attitude towards women and idea of ideal love . As for the first point, Chaucer expresses the theme of political opposition between Rome and Egypt. war, exoticism and the second is the ideal courtly love. Chaucer's attempts to bring the love elements of war and exoticism

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within the familiar form of love and chivalry. Antony, here, is a chivalric figure who loves with intensity. Cleopatra loves Antony for being a noble knight and his credentials are impeccable.

*This noble quene eek lovede so this knight,
Through his desert , and for his chivalrye;
As certeinly, but- if that bokes lye,
He was, of persone and of gentillesse,
And of discrecioun and hardiness,
Worthy to any wight that liven May.*

(LGW., 607-612)

These lines show Cleopatra loving Antony for the right reasons: he is a knight, gentle, and chivalric lover.

Once again Chaucer, unlike Boccaccio, states that Cleopatra was not responsible for Antony's defeat at Achium:

*Til, at the laste, as every thing hath ende,
Antony is shent, and put him to the flight,
And of his folk to- go, that best go mighte.
Fleeth eek the queen, with al hir purple sail,
For strokes, which that wente as thikke as hail;
No wonder was, she mightehit nat endure.*

(LGW, 651-56)

Chaucer's attitude is true for, as the historical sources tell us that Antony's defeat is not due to his immersion in sexual pleasure with Cleopatra, to but to his army that deserted him and joined Octavian. This incident proves that Cleopatra, like Oriental

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women, is faithful to Antony and stands with him to gain glory and power. This is exactly what Chaucer wants to say about Cleopatra as a brave, ambitious and intelligent Oriental queen.

Sometimes Chaucer's attitude towards Cleopatra is a flattery one and positive image when he says "*she is as fair as is the rose of May*" (613) Then he portrays her as innocent, loving, and faithful unto death. She is free from any changes of faithlessness to Antony after his death:

*His wyf, that coude of Cesar have no grace
To Egipt is fled for drede and for destresse.*

(LGW. 663-664)

Here Chaucer depicts Cleopatra, as a gentle, timorous creature, passive and careless. At the same time, Chaucer gives a dim picture of Antony who is supposed to be an ideal lover and knight:

*Rebel unto the toun of Rome is he.
And over al this, the suster of Cesar,
He lafte hir falsly, or she was war,
And wolde algates han another wyf;
For whiche he took with Rome Cesar stryf.*

(LGW., 591-595)

On the other hand,. Chaucer focuses on Cleopatra in the death scene exclusively. It is the occasion where love must have its say. Though the say is feeble, but it is a reaffirmation of Cleopatra 's faithlessness:

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*That never waking, in the day or night,
Ye nere out of myn hertes remembrannce,
For wele or wo, for carole or for dauna;*

(LGW., 685-87)

Once again Chaucer opposes Boccaccio's opinion about Antony's death. Chaucer concentrates on Cleopatra's treatment of her lover's body as a prime excess. She places Antony's embalmed body in an opulent shrine made of rubies and other precious stones:

*But made hir subtil werkmen make a shrine
Of alle rubies and stones fine
In al Egipt, that she coude espye;
And putte full the shrine of spycerye,
And leet the cors embaume; and for she fette
This dede cors, and in shryne hit shette.*

(LGW., 672-77)

Building a magnificent shrine for Antony decorated by rubies and jewels is an indication of her faithfulness in love to Antony. It also shows the Egyptian skill in building shrines and temples.

Cleopatra's own suicide is included in this excess since Chaucer does not give her just an asp or two, but a pit dug next to Antony's shrine which is heaped with "*alle the serpents that she mighte have*" (677). There Cleopatra enters naked to be stung to death. She dies as a martyr in the case of her true love to Antony:

*Among the serpents in the pit she sterte,
And ther she chees to have hir buryinge.
Amoon the neddres gonne hir for to sting .*

(LGW., 697-99)

Her suicide suggests adjust unity with Antony though through death. The manner of Cleopatra's death is horrible as that of any martyr saint. Her suicide is suggestive and indicates her devotion to her lover. Such woman's attitude is recurrent in many Oriental tales of *The Arabian Nights*.

As we have already mentioned, Chaucer and the majority of his sources concentrate only on one aspect of Cleopatra, namely on her beauty and immersion in sex to achieve her ambitious deeds as she is a whore or cheap woman who submits to the one who pays her more. Mohammad Hassan Abdullah in his valuable book: *Cleopatra in Literature and History*, (1971) refutes that has Cleopatra been charged with sexuality and immersion in physical pleasure to achieve her political ambitions.

He says:

It is said by Western historians and literary men that Cleopatra ruled men by her body and sex, as if she is a cheap whore who attracts men of states and submits her body to the one who pays her more....This is an insult not only to this legendary queen, but to the whole Egyptians and Hellenistic civilization Alexandria which surpass Rome in the number of its universities, commerce and industry.

(Abdullah, 1971, 29-30)

As for her relationship with Caesar , Abdullah confirms that it is not based on sex, as it is propagandized for, but on ambition and strong will and determination as well. Caesar married her according to the Egyptian tradition, and her dowry was a statue made of gold paid by Caesar to make her a partner to the god (Abdullah, 1971, 30). And when Antony married her, she accepted his proposal on one condition that he should return all Egyptian properties which the Romans plundered from Egypt which is really a good indication of her strong will and love of her country.

Finally, we can deduce that apart from the Oriental character of Cleopatra and the use of Oriental setting of the poem, the whole poem is a failure for many reasons: the first is its brevity which does not give Chaucer enough space to go deep into the personality of Cleopatra; and the second is that he fails to develop the emotional state of Cleopatra since he gives more intensity to the historical events than emotional one. This failure is attributed to the fact that Chaucer drew his materials from some contemporary sources which distorted the bright image of this Oriental queen. Finally, what we have already mentioned indicates that Chaucer's portrait of Cleopatra stems from his hostility to the Orient . It is the same Medieval view which emphasizes sexual excess and its dangers in the destruction of women's life.

3.2.2. The African Queen Dido:

Another Oriental legendary woman presented by Chaucer is Dido. Dido is the longest of the legends and in some ways the most remarkable. The story's length is, of course, in part, a consequence of its length in the original. Dido was, for the Middle Ages, the heroine from classical past, and like Cleopatra, she was an African queen.

The North African city of Carthage is used by Chaucer to define Dido's Orientalism as well as queenship (Heffernan, 2003, 56-57). She had an earlier name, Elissa. Her name means refuge. She had led as a refugee from Tyr to Carthage, the ancient Phoenician city in the North East coast of Africa which was founded about 850 B.C. located near the modern city of Tunis.

As far as Chaucer's possible sources, which he might have consulted before writing Dido's legend, are still a moot point. Edgar F. Shannon believes that the source of Chaucer's Dido is Virgil's the *Aeneid* Books-I-IV. He also demonstrates in details Chaucer's rearrangement of Virgil's story and his omission (Shannon, 1929, 196-208). On the other hand, E. Bagby Atwood suggests in his article "*Two Alterations of Virgil on Chaucer's Dido*" that Virgil's influence on Chaucer's version of several passages in the later books of the *Aeneid* is obvious (Bagby, 1939, 454-457).

In comparing Chaucer's story with Virgil's version, Chaucer's Dido does not differ radically in its outline. It is different in its artistic purpose for Chaucer was not writing an epic, he was writing a narrative of sentiment. His legend of Dido narrates the passions of the Carthaginian queen, her emotion when she falls in love with Aeneas and the emotions when she is betrayed by him.

Historically speaking, Dido was the daughter of the king of the Phoenician city-estate of Tyre. The legend tells us that when the king died, Dido's brother Pygmalion, killed her wealthy husband, Sychaeus. Then the ghost of Sychaeus revealed to Dido what had happened to him. He also tells Dido where he had hidden his treasure. Dido, knowing how dangerous Tyr was, she took the treasure and fled to

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Carthage. The Trojan prince Aeneas met Dido on his way from Troy to Lavinium. When he left her to fulfill his destiny, Dido was divested and committed suicide. Aeneas saw her again in the underworld. Almost all these historical facts were neglected and Chaucer focuses on the emotional side of Dido's life which is really unfair and distorted.

Chaucer, as many Western writers do, gives more emphasis on Dido's sensual disposition than to her role in history. So he describes her as:

*This freshe lady, of the cite quene,
Stood in the temple, in her estate royal,
So richly, and eek so fair with-al,
So yong, so lusty with her eyen glade.*

(LGW, 1035-38)

It is very clear that Chaucer's depiction of Dido is centered on her physical beauty and her sexual lust. This presentation does not differ from what the Occidental people think of Oriental women. To them, Oriental women are always presented as beautiful and involved more in passionate affairs than anything else.

As most of Oriental queens, Dido lives in opulent splendor "*And to her royal paleys she her spedde,*" (1096) surrounded by vast wooded countryside full of games and lions known as "*regne of Libie* " (992) Though she lives a luxurious life in her Carthaginian court, Chaucer, unlike his presentation of Cleopatra, describes her as "*Sely Dido* " because of her sexual desire, which according to Chaucer, brought her down. This emphasis on sexual excess is perhaps influenced by Virgil's source who speaks of Dido's love for Aeneas as pathological in Book Four of the *Aeneid* (300).

Yet, I feel that Chaucer had softened Virgil image. In other words, he tried to give the same dim image of Dido with slight modification.

However, Chaucer's interest in this Oriental queen is in the whole history of her emotion. He begins, as most of Westerners do, by concentrating on her beauty rather than her noble qualities:

*This noble queen, that cleped was Dido,
That whylom was the wyf of Sitheo.,
That fairer was then is brighte sonne,
This noble toun of Cartage hath begonne;
In which she was regneth in so great honour,
That she holde of alle wuenes flour,
Of gentilness, of freedom, of beautee;
That wel was him that mighte her ones see,
Of kinges and lordes so desyred,
That al the world her beaute hadde y-fyrd;
She stood sowel in every wightes grace.*

(LGW. 1004-13)

Then Chaucer depicts Dido as generous, hospitable and fond of giving gifts to attract men of estates to get pleasure from their company. This Chaucerian image of Dido in contrast to Virgil's where Aeneas himself bestows gifts to Dido to seduce her. One may deduce Chaucer's implication from this modification. In the case of Chaucer, it seems that he ironically wants to say that this Oriental queen who lives a prosperous life squanders her wealth to trap men to satisfy her physical desire. While in Virgil's case, Virgil presents Dido as a victim of wealth who can easily be seduced. Chaucer's opinion is supported by Percival who suggests that Chaucer's Dido heaps gifts upon Aeneas to seduce him and she responds to his seduction (Percival,

1998, 247-249). However, I think that both images are negative since they depict Dido as a cheap woman who easily falls under the spell of wealth. These two images preset the common Western hostile attitude of the Thirteenth and Fourteenth Centuries towards the Orient in general and Oriental women in particular.

This dim image of Dido is contrasted by another bright image of Aeneas . Chaucer tells us that Dido was attracted to Aeneas for his noble qualities. Aeneas, as Chaucer states, appears to Dido "*lyka knight* ", "*Suffisaunt of persons and of might* ", "*lyk to been a verray gentle man*", and he is "*formed wel of braunces and bones* " (1066-71) In fact, Chaucer in his legend gives emphasis to the sexual disposition who, according to him, is lusty, living in epicurean splendor in her Carthaginian court. What is important here, beside the distortion of Dido's image, is the moral lesson he wants to present to his reader: warning against the dangers of sexual excess which leads women to both social and moral destruction.

3.2.3. The Legend of Zenobia

Zenobia's legend dates back to the ancient times and was transmitted to the Middle Ages in the anonymous *Historia Augusta* which was written in the Fourth Century A.D. One of Chaucer's probable sources was the section devoted to Zenobia in Giovanni Boccaccio's *Concerning Famous Women* (1361-1375), which was the probable basic source of most of Chaucer's and his contemporaries' works . Before tackling queen Zenobia as a literary figure, it is convenient and useful to look at her career from historical perspectives. The most common image given by historians is as follows.

Zenobia was a Third Century Syrian queen of the Palmyrene Empire. She was born and raised in Syria. Her Roman name Julia or Ilia, while her name in Arabic is al-Zabba' bint Amr ibn Tharab Ibn Hassan Al-Samida. In Greek, she is known as Xenobia. She appears to be of Arab ancestry, though her lineage might have included other influences, including Aramaean and Egyptian. She was the queen of Palmyra in the Third Century. After her husband's death, Odenathus, widowed with two children, she became the queen. During her reign, Zenobia declared independence of Palmyra, which was then a part of the Roman Empire. For a while she ruled her country peacefully and successfully. Zenobia expanded the empire, conquering Egypt and expelling the Roman prefect, Tetricus, who was beheaded after he led an attempt to recapture the country. She ruled over Egypt until 274, when she was defeated and taken hostage to Rome by Aurelian. She was locked in chains and brought to Rome in this way. Aurelian was so impressed by Zenobia that he freed her (*Encyclopedia Britannica*, Vol. 23, 1966, 946).

Zenobia's story found its way into many literary works chief among them is: Boccaccio's *Concerning Famous Women* which may be one of the sources consulted by Chaucer before writing *The Monk's Tale* in which he depicts Zenobia. Boccaccio, in his encyclopedic work, deprived Zenobia of female traits and, instead, endows her masculine characteristics and activities. He focuses on Zenobia's behaviors as a warrior and her chastity. He praises her personality and virtues. However, Chaucer, as we have previously mentioned, is one of the earliest authors who exploited Boccaccio's account of Zenobia. His description of this legendary queen appears in *The Monk's Tale* around ten years after Boccaccio's Zenobia. Yet, Chaucer depicts

Zenobia 's story as the narrative of tragic fall, and thus makes some changes and modifications in Zenobia's biography. However, Chaucer, like Boccaccio, praises Zenobia from the early beginning of his narrative poem:

*Cenobia, of Palimerie quene,
And writen Persiens of hir noblesse,
So worthy was in armes and kene,
That no wight passed hir in hardinesse.
No in linage, no in other gentlillesse.*

(MK, 3437—41)

Here, Chaucer ironically, informs us that Zenobia is an Oriental queen and of noble origin. She is so bold and accomplished in arms and no man can overcome her. Moreover, Chaucer tells us more about Zenobia as he describes her as having great courage and bravery throughout her childhood. Zenobia, as Chaucer sees her, is bold as she used to live in the woods and forests armed with sword and spear and fought lions and bears and other beasts.

*From hir chilhede I find that she fledde
Office of wommen, and to wode she wente;
And many a wilde hertes blood she shedde
With arrwes brode that she anon hem sente.*

(MK, 3445-48)

In this Chaucer follows Boccaccio's account when he states that she has great courage, brave, and used to go to the forest to hunt and fight beasts. (Boccaccio, 1963,63).Chaucer gives us an example of her bravery from historical events, the defeat of the Persian king Sapor. (450- 451) Although we see Zenobia fighting and winning battles, we can say that nowhere in the world we can find a

woman more wise and honorable, generous, more courteous, more resolute and indefatigable in war.

Unlike his depiction of Cleopatra and Dido and their sexual excess, Chaucer takes up Zenobia's sexual restraint except to have children. She never sleeps with her husband, Odenathus which is an indication of her chastity:

*Save o thing, that she never wolde asseute
Bay no wey,, that he sholde by hir lye
But ones, for it was hir pleyn entente
To have a child, the world to multiplye;
And al-so sone as that she mighte espye
That she was not with childe with that dede,
Than wolde she suffer him doon his fantasy.*

(MK., 289-295)

This is a clear evidence that Zenobia is not a lusty woman who looks for her sexual pleasure. On the contrary, she is wise brave and a woman of noble qualities.

3.3. Oriental Political Symbols

3.3.1. The Babylonian King Nebuchadnezzar

In *The Monk's Tale* Chaucer presents a series of seventeen tragedies recounted by the Monk. The sources of these tragedies, as Robert Thomas et al, mention mostly come from *The Bible*, history and mythology (Thomas, e t al, 2000, 401).

In *The Monk's Tale* Chaucer presents a number of secular rulers taken from ancient history of the Orient. One of these rulers is Nebuchadnezzar, the ruler of the ancient Babylon. Historically speaking, he was called the king Nebuchadnezzar the

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second (630-562 B.C.). The name Nabu-kudurri-usar, means " Oh god Nabu, preserve/ defend my born son". Nabu is the Babylonian diety of wisdom and son of Marduk (Retrieved from: http://en.wikipedia.org/wiki/Nebuchadnezzar_II_of_Babylon). He was the second son and the successor of Nebuchadnezzar who delivered Babylon from its dependence on Assyrian and laid Nineveh in ruins. Beside all these, the Babylonian king was engaged in a series of military campaigns designed to increase the Babylonian influence in Syria and Egypt in 601 B.C. Nebuchadnezzar was credited with the construction of the Hanging Gardens for his wife to remind her of her homeland.

As historical documents depict him, Nebuchadnezzar was a brave and ambitious king, and Chaucer might have exploited these royal qualities and portrays the Babylonian king to the Fourteenth Century readers in the same way:

*The mighty trone, the precious tresor,
The glorious cetre and royal magestee
That hadde the king Nabugodonsor,
Wih tonge unnethe may discrvved be.*

(MT.,3333-3 335)

Here Chaucer admits the important position of this mighty king who possesses the qualities of the perfect and powerful king that no tongue can describe. Then, Chaucer goes on other historical facts with his powerful language and high style when he refers to the Babylonian conquest of Jerusalem:

*He twyes won Jerusalem the citee;
The verssel of the temple he with him ladde.*

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*At babilonye was his sovereyn see,
In which his glories and his delyt he hadde.
(MT., 3337- 3340)*

Then Nebuchadnezzar captured red handsomest children of the royal house of Israel and made them slaves. These are true historical facts, probably Chaucer was acquainted with through history and travel books. These details about Nebuchadnezzar are very scanty that is why Chaucer does not give any further details concerning the reasons of the Babylon conquest of Jerusalem.

Later, Chaucer's attitude towards this Oriental king is changed and it is characterized with hostility and prejudice. This is apparent when Chaucer exaggerates in depicting this powerful king as a tyrant and vain king:

*This proude king leet makea statue of golde,
Sixty cubytes long, and seven in brede,
To which image both yonge and olde
Comaunded he to loute, and have in drede;
Or in a fourneys ful of flambes rede
He shal be brents, that wolde noght obey.
(MT., 3349-54)*

Again Chaucer tries to distort the image of Nebuchadnezzar when he says that this king was proud and uplifted and he always believes that he is unconquerable and God might never deprive him of his great position and lost his sceptre and become like a beast:

*This king of kinges proud was and elaat,
He wende that god, that sit in magestee,*

*Ne mighte him nat bireve of his estate;
But sodeynly he loste his dignitee, (MT., 3469-
3470)*

Despite the emphasis of the historical sources on the greatness of Nebuchadnezzar, Chaucer ignores his economic and cultural achievements. He, for instance, never alludes to the king's efforts in building palaces and the Hanging Gardens. He even mentions nothing about Nebuchadnezzar's building of canals of irrigation, pavements of the streets and building bridges on the Euphrates River and building religious temples (Wiseman, 2004, 51-80).

However, Chaucer managed to employ a well selected example of Oriental setting and character to convey to his Medieval reader a moral lesson that God is the most powerful in the universe and can easily bring down the arrogant, cruel and tyrant kings and destroy them and deprive them of their power if they do against religion and church. Medieval English authors such as Kabir and Deanne point out that Chaucer's use of Nebuchadnezzar is to reflect upon the challenges of interpretation and identity-formation raised by English authority of overlapping cultural and linguistic influence (Johanam, et al,2005, 133).

3.3.2. Semyrames (Semyramis)

Chaucer was not the first writer who mentions queen Semyramis in his works, but he was preceded by Dante who sees Semyramis among the souls of the lustful in the Second Circle of the Hell:

*And as the cranes go chanting forth their lays,
making a long streak of themselves in the air:
so saw the shadow come uttering wails, borne,
by the strife of winds;
Where as I said: "Master, who are those People,
whom the black thus lashes?
"The first of these concerning whom thou
Would have, he then replied,
"The empress was of many tongues.. Too sensual
with vices of luxury she was,
she made lust and law alike in her dress to take
away the blame incurred. She is Semiramis...
she succeeded Ninus, and was his spouse;
She held the land which now the Sultan
rule*

(Dante,

1964, 51-53)

Similarly, Chaucer alludes to Semyramis, the queen from the Orient mentioned in various places in his poems. In *The Legend of Good Women* she is referred to as a queen of Babylon:

*At Babilonie whylom fit it thus,
The whiche toun the queen Semiramus
Leet dichen al about, and walles make
Ful hye, of harde tyles wel y-bake.*

(LGW. 1-4)

Most historians believe that Semyramis is a legendary Assyrian queen. After the death of her husband Ninus, she reigned as a queen in her own right conquering much of Asia. She restored Babylon and protected it by high brick walls. In a column discovered in 1909 describes her as : *A woman of the palace of Samsi of Adad, king of the world, king of Assyria...king of the Four Quarters of the World.* (*Encyclopedia Britannica*, Vol.20, 1966, 314) What Chaucer presents is rather in accordance with what these historians and literary men say about Semyramis. Yet, he attacks her calling her serpent in female shape the most infidel female in the whole antiquity. Chaucer also mentions her in *The Parliament of Fowls* with some great women as Candace, Dido, Cleopatra and Troilus (PF, 288-294,). However, Chaucer is reflecting the same hostile and prejudicial attitude of the Fourteenth Century Westerners which is motivated by the Crusader's spirit.

3.3.3. Delilah

Chaucer alludes to the name of Delilah and the legend of Sampson in the following lines of *The Monk 's Tale* :

*Un-to his Lemman Delila he told
That in his heres al his strengthe lay,
And falsly to his fo-men she him solde
And sleping in her barme up-on a day
She made to clippe or shere his heer a wey
And made his fo-men al his craft espyen;
And whan that they him fonde in this array,
They bounde him false, and putten out his yers.*

(MK., 3253 -3259)

It seems that Chaucer was acquainted with this legend. Delilah is one of several dangerous temptresses who becomes emblematic. Sampson loved her and the Philistines of Gaza asked her to discover the secret of Sampson's strength. Three times he gives her false answers. On the fourth occasion, he gave her the true secret that he did not cut his hair in fulfillment of a vow to God, and Delilah when Sampson was asleep called her men to shave the seven locks from his head. Thus she betrayed him to his enemies, the Philistines who took him and put out his eyes and brought him to Gaza (<http://en.wikipedia.org/wiki/Delilah>, 21/8/2009). It is clear that Chaucer uses the legend of Delilah in the same sense of its sources.

3.3.4.. Pharaoh

Another Oriental figure presented by Chaucer is the Egyptian king Pharaoh which is referred to in *The Nun's Priest's Tale* and *The Book of the Dutchess*:

*Warning of thinges that shul after falle,
Loke of Egypt the king, daun Pharao
His bakere and his boteler also*

(NPT, 322-325)

Here Chaucer is alluding to Pharaoh, the most powerful religious and political king in ancient Egypt. The term Pharaoh originally came from Egypt meaning great house and by the Ninth Century B.C. the term was affixed to the royal name and thus became the title of the kings of Egypt's (Jeffery, 19, 608).

3.4. Chaucer's Interest in Oriental Science and Scientists

Chaucer lived in the Fourteenth Century which was characterized by a strong interest in the Orient and its scientific heritage. This interest is obviously reflected in all sciences such as philosophy, chemistry, astronomy and literature as well (For more information see (Abdul-Rahman, 1977, 1-). Although Chaucer had rather little learning, this may not pare down the role he played in the development of the English language and literature. Despite these opinions, he was recognized as a scientist, moralist, a man of letters and a brilliant poet (Smyser, 1970, 361). Most critics agree that the Orient and Oriental scientific books had great influence on Europe in general and England in particular. So it is not surprising to find that hundreds of scientific books had been translated into Latin, Italian and French. As far as Chaucer is concerned, he also fell under the impact of the Orient especially Arabic culture through various means of communication: firstly, his reading mainly in Western science and literature especially in French, Spanish and Italian literatures. Secondly, through his acquaintance with various scientific and travel books at his disposal at that time. The effect of these readings could not be easily denied because his early and later works incorporated a great number of Arab scientific figures and their works or authors and their books or commentary. In fact, Chaucer had a strong scientific bent which can be easily felt in his works. These works are replete of evidences of different fields of Oriental scientific knowledge which shows that Chaucer's was familiar with sciences such as chemistry and astronomy besides philosophy, historical figures and place names. Chaucer, through out his works, mentions the names of Arab scientists, Arab astronomers and chemical and

astronomical terms. Among the Arab scientists, Chaucer alludes to were Al-Razi, Ibn Rush, Al-Khawarzmi, Ibn Sina and others.

3.4.1. Chaucer and Astronomy

However, Chaucer's greatest interest in science is shown in astronomy. The first Oriental astronomical scientist which had great impact on Chaucer is Ptolemy (90 – 168 B.C). Though he was a Roman citizen, he was of Egyptian ancestry and was brought up and educated in Alexandria. Ptolemy was the author of several scientific treatises three of which are of great significance to Islamic and European sciences. The first astronomical treatise was known as the *Almagest*. This is the only surviving comprehensive ancient treatise on astronomy. *The Almagest* was preserved in the Arabic manuscript and because of its reputation, it was widely sought and was translated into Latin in the Twelfth Century once in Sicily and again in Spain (Marani, 1980, 64). The evidence that Chaucer had read or heard about this scientific book is that he mentions it twice in the prologue of *The Wife of Bath's Tale* :

*Who –so that nil be war by other men,
By him shul othere men corrected be.
The same wordes wryteh Ptholmee;
Rede in his Almageste, and take it there.*

(WB, 180-183)

*Of all men y-blessed moot he be,
The wyse astrologien Dan Ptholome,*

*That seith this poverbe in his Almageste,
Of alle men his wisdom is the hieste,
That rekketh never who hath the world in haned.*

(WB., 323-327)

However, Chaucer had picked up his knowledge of astronomy by reading some astronomical books chief among them are of Oriental origin and of vital interest of men. Chaucer gives convincing evidence of his knowledge of scientific literature in his famous work *A Treatise on the Astrolabe*. According to Walter W. Skeat, most of this treatise is taken with some alterations or expansions from a well known Oriental book about the astrolabe by Messahala, an Arabian scholar of the Eighth Century called in Latin translation *Compositio et Operratioo Astrolabe* which Chaucer probably used (Grimm, 1919, 11). Originally, this book might have been derived from a Sanskrit copy. But Chaucer mentions that he had made use of the Latin version, while some other details are taken from other treatises which were common at Chaucer's time. He also confirms that he had made use of the Arabic book on astronomy by the Arab astronomer Abdilazi Alkabbuciu (Skeat, 19, 397). This may be true for in *A Treatise on the Astrolabe*, Chaucer gives description of the astrolabe and its function in a similar manner of that presented by the Arabic astronomical books. In part one of *A Treatise on the Astrolabe*, Chaucer says that the astrolabe consists of "a ring to putten on thoumbe of the right hand in taking the heights of things" (Astrol, 397). This description is in agreement with what Arabic astronomical books state (Abdul-Rahman, 1977, 197). In addition to this, the function of the

astrolabe echoes the function mentioned in many Oriental books . In Chaucer's *A Treatise on the Astrolabe*, the following functions are mentioned:

First it is used to know the latitude of the sun and other planets. Second, it is of great significance in pointing out the latitude and longitude of any place.

(Astrol, 412)

All these details and others are similar to the functions of the astrolabe which are referred to in the Oriental books of astronomy.

In addition to these Chaucer in *The Franklin's Tale* alludes to the *Tabulae Toletanae* a set of tables composed by order of Alphonso X, king of Castile and called so because they were adapted to the city of Toledo. In *The House of Fame*, as they are soaring into the upper of the sub lunar sphere, the Eagle accuses Chaucer of not knowing the signs or where the constellations are (Smyers, 1970, 363). Moreover, in *The Man of Law's Tale*, Chaucer uses some astronomical terms of Arabic origin such as "*atazir*" (305). In addition to all these, Chaucer uses other astronomical terms : "*But southly the hous of the ascended, that is to say, the firste house or the the est angle, is a thing more brood and large (Astrol, 2. 4. .17).*" "*Hous*" is one of the sky or influential positions of a planet or the sun in a sign of the Zodiac. This is , as Abdul-Latif maintains, is of Arabic origin (Abdul-Latif, 2008, 34). Another astronomical term of Arabic origin is *Aldeberan* (Astrol, 1.21.. 20). *Aldederan* (aldaberan) is the alpha or the brightest star in constellation Taurus. The name is originally given to five stars of Taurus and the brightest is given to five stars

of Taurus and the brightest star is called in Arabic Nair-al-Daberan or it is called the star of the south (<http://www.Columbin.edu/dic/gar/and/deweever/alaldebern.htm>).

Finally, all these examples and others scattered here and there in Chaucer's works, are clear-cut evidences that Chaucer was greatly influenced either directly or indirectly by the Arabic science of astronomy. This fact is firmly stressed by many English critics who emphasize this fact. But this does not mean that he was completely dependent on these Oriental sources because there are other Latin sources which might be used or consulted by Chaucer such as Dante's *Divina Commedia* which is full of astronomical lore. This book had a considerable influence on Chaucer's *The House of Fame* (Grimm, 1919, 4). It is also said that Chaucer's astronomical knowledge is based on Ptolemaic views on astronomy.

Chaucer and Alchemy:

The literature of alchemy in the Fourteenth Century is vast and treatises concerning it were numerous. Chaucer was among those literary figures of the Fourteenth Century who had great interest in chemistry (Dencan, 1968, 644). The question is what Chaucer is most likely to read? Though the treatises available at that era were repetitive of ideas, apparatus and practices, Chaucer possibly had read many of them. Chaucer in *The Yeoman's Tale* mentions many names and titles of books of chemistry such as *Rosarium* (i.e. *The Rose Gardens or Rossery Nature*) attributed to Arnald of Villa Nova (1235-1315), and he quotes from another, *De Secretis Nature (Concerning Nature's Secrets)*. Then there is the book of Senior which the Yeoman attributes to Plato which carries the title *Epistola Solis ad Lunan*

Crescentem (i.e. The Sun's Letter to the Crescent Moon) Then, Edgar H. Duncan confidently states that Chaucer used *The Sum of Perfection*, which is always attributed in the manuscripts to Geberus (Geber) or Jabir which seems to have been written in the Thirteenth Century (Duncan, 1968, 641). The evidence that Chaucer knew this very important treatise is that " the main chemical text book of the medieval Christendom as admittedly less direct than in the case of the other three (Duncan, 1968, 641). In addition to this, there is a list of alchemical substance, apparatus and processes thrown by the Yeoman more likely parallel in Gaber's *Sum Of Perfection* than any other treatises (Duncan, 1968, 644). Moreover, Chaucer's indebtedness to Geber is clear through the many chemical terms used in this tale or that.

Chaucer's borrowing from the *Sum of Perfection* is clearly felt in *The Canon's Yeoman's Tale* where Chaucer shows a craving interest in Oriental Chemistry and literature of Alchemy. Though Chaucer, as Edgar H. Duncan states, might have been widely acquainted with more than one alchemical treatises available to him at the end of the Fourteenth Century, the influence of Giber's treatises is greater than any other European one. In his comprehensive article: "*Alchemy and Chaucer's Canon's Yeoman's Tale*", Duncan says:

One other reason that I feel confidence in using the Sum of Perfection which is always attributed in the manuscripts to Geberus (Geber) or Jabir, and which seems to have been written in the Thirteenth Century. (Duncan, 1968, 641)

Then he goes on saying:

*My evidence is that I find the list of alchemical substances, apparatus, processors ... etc thrown out by the Yeoman more nearly parallel to Gabber's **Sum of Perfection**. (Duncan, 1968, 642)*

This undoubtedly means that Chaucer might have borrowed many scientific terms from the Arab scientist, Geber Ibn Hayan. So it is very natural to find chemical words of Oriental origin in *The Canterbury Tales* and other poems. So words like *elixir*, *(Ce)ruse*, (*Prol. 630*) *lead element*, *alkali*, (*CY.*), *alkamystre* (*CY. 1204*) (*alchemist*), *alambyke* (*CY.794*) (*alembic*), are most probably of Arabic origin (Marani, 1980, 7). Moreover, the word *Alchemy*, from which *alkamystre* is derived, is of Arabic origin. It has been attributed to the ancient Egyptians **Km** (black) or **Kmt** (black land) Yet, the earlier alchemical interest and efforts have been linked to ancient Mesopotamia (Click, et al, 2005, 19) .

Elixir

Elixir is a chemical term of Arabic origin. It is taken from *Al-Ikseer* which is used to cure many diseases and to prolong life. It has another name, "the philosopher's stone," a mythical substance which enables alchemists to transmute common metals into gold. The idea of discovering elixir is recurrent in the Indian literature and probably transmitted from China. The Chinese were interested in

changing metals into gold during the Fourth Century (Abdul_Rahman, 1977, 241) .

Chaucer alludes to this scientific term in *The Canon's Yeoman's Tale* :

*A! nay ! lat be; the philosophers stoon,
Elixir clept,, we sechen faste echoon;
For hadde we him, than were we siker y-now.
(CYT., 862-864)*

It is clear that, through the Yeoman's speech, Chaucer suspects the vitality of such chemical material, and all human efforts to get it is futile and useless.

Saffroun / Saffron

The word *saffron* stems from the Arabic word *asfar* which means yellow. It is used by ancient Egyptians to cure some disease. The Oriental queen, Cleopatra used saffron in her bath, so that love making would be more pleasurable (<http://en.Wikipedia.org/wiki/saffroun> (10 / 9 / 2009)). Chaucer used this word, which was introduced to Europe when the Islamic civilization in Al-Andalusia spread to Spain, or through the trade of spices between the East and West. Chaucer alludes to this word in *The Pardoner's Tale* in the same sense. In the prologue, the pardoner says to his listeners:

*And in Latyn I speke a wordes fewe,
To Saffron with my predicacioun
And for to stire men to devocioun.
(Pard., 344 – 346)*

Here Chaucer means that the Pardoner's voice while preaching is like Saffron melodious, attractive and flavoring.

It is worth mentioning that Chaucer's interest in the Oriental science is not confined to astronomy and chemistry, his interest may extend to other sciences such as philosophy, medicine, and literature as well. This is evident in Chaucer's references to many Arab philosophers, literary figures and others. In *The General Prologue of The Canterbury Tales*, Chaucer identifies the authorities used by the "Doctors of Physic". The list includes four Arab physicians: mentioned beside the prominent Greek physicians DEscorides (CA 40- 90), Ypoeras (5th Century) Serapion (3rd. Century) and Damascien (Saint John). These are: Haly (Ibn al-Abas al-Majusi, Al-Razi, Avycen (Ibn Sina and Averroes (Ibn Rush)

*Wel knew he th'o olde Esculapius.
And Deiscorides, and eek Rufus,
Old Ypoeras, Haly, and Galien;
Serapion, Razi, and Avicen.*

(Prol, 431-434)

Chaucer's aim of including these four prominent Arab scientists in the list is not only to add an exotic flavor to his works, but he cited them because Chaucer had strong belief that they were truly regarded among the greatest medical authorities of the ancient world and European Middle Ages, physicians whose text books were used in European medical schools, and would be for centuries to come (David W. Tschanz. *The Muslims Roots of European Medicine*. [http://: imaamreza.neteng/.pjpp!d=731](http://:imaamreza.neteng/.pjpp!d=731) (visited 1/9/2009).

3.4.3. Chaucer and Oriental Scientists

Haly (died 995)

Haly is the first dental physician mentioned in *The General Prologue* of *The Canterbury Tales* (431). His Arabic name is Ali-Ibn al-Majusi who lived in the Tenth Century. He was of Persian origin who died between AD 982 and 995. His chief work, *Kitab al-Malik*, (كتاب الملك) was translated into Latin with the title *Liber Veguis* (*The Royal Book*) by Stephen of Pisa in 1127 at Antolch. And Constantinus Africanus translated the surgical section in the Eleventh Century. It appeared in Venice in 1492 (Weever, 1996, 167-68). The above mentioned dates certainly indicate that these books were popular in the West a long time before Chaucer's death. It seems that Chaucer highly evaluates this Muslim, scientist that is why he places him among these great Greek ones.

Al-Razi (865-945 A.D.)

Another Arabic philosopher and physician mentioned in *The General Prologue* beside the Greek scientists is Abu-Bakir Al-Razi (860-923) (432). Al-Razi is regarded as the greatest Oriental physician and thinker. He was a prolific writer who turned out about 237 books, about half of which dealt with medicine. He was the first to advocate reliance on observation, and emphasized the mutual trust among skill physicians in the treatment of patients. His major work was ten-part treatises, *Al-Kitab al-Mansuri* (كتاب المنصوري) in which he discussed varied medical subjects and drugs and their effects on the human body. He also wrote a medical encyclopedia in 25 books, *Al-Kitab al-Hawi*, (كتاب الحاوي) (*The Comprehensive Book*) Another scientific book written by Ibn Sina is *Kitab ash-Shifa* (كتاب الشفاء) (*The Book of Healing*) which deals with the science of psychology (Sindi, 2008, 22).

Avicenna (Ibn Sina) (980-1037 A. D.)

Avicenna was born in Bukhara in 980. His name was Latinized to Avicenna. He was, as David W. states, to the Arab world what Aristotle was to the Greek like Leonardo da Vinci to the Renaissance and Goethe to Germany not only in medicine, but also in the fields of philosophy, science, music, poetry and statecraft (David, W. Tschanz, The Muslims Roots of European Medicine. <http://:imaamreza.neteng/.pjpp!d=731> (visited 1/9/2009). His supreme work is the monumental *Al-Qanun Fi at -Tibb*, (القانون في الطب) (*The Canon of Medicine*). In these books Ibn Sina summarizes the tradition of Hippocrate and Galien, two Greek mentioned in the six lines quoted above. This book includes invaluable discussions of breast cancer, tumors, rabies and other dangerous diseases.

What proves that Chaucer was acquainted with Ibn Sina and his works is that Ibn Sina's work Canon made its appearance in the Twelfth Century, and it was one of the required medical texts at the Western universities. This is why the doctor of Medicine was well versed in the ancient medical authors we have previously mentioned. In addition to this, Chaucer mentions Avicenna and his book *Cannon Fi at-Tibb* in *The Pardoner's Tale* when he speaks about poison and its effects:

*To take the botel ther the poyson was,
And drank, and yaf his felawe drinke also,
For which anon they stroven bothe two.
But, certes, I suppose that Avicen*

*Wroot never in no canon, ne in no fen,
Mo wonder signes of empoisoning
Than hade thise wrecches two, or hir ending.*

(Pard. 558-564)

More over, Chaucer makes another allusion to Avicenna un *The General Prologue* as one of the greatest scientists among the Greek and the Arabs (*G. Prol.*, 429-433).

Ibn Rushd (Averroes 1126-98 A.D.)

Ibn Rushd (Averroes) was mentioned immediately after Ibn Sina (Avicenna) His full name is Abu'l Walid Muhammad Ibn Ahmed Ibn Rushd. He was an Arab Muslim Plymouth, a master of Islamic philosophy, Islamic theology, psychology and Arabic music. He is also expert in the science of medicine, astronomy, geography, mathematics and physics. His school of philosophy is known as Averrosim. Averroes was described as the founding father of secular thought in Western Europe. In the Thirteenth Century the Jewish translator Padua, Bonacasa translated Averroes medical work *Kitab al-Kulliyat fi al- Tibb* (*كتاب الكليات في الطب*) (*General Rules of Medicine*). And Jophn of Capua translated *Kitab al-Taysir* (*كتاب التيسير*) by Averroes. He is named by Dante in *The Divine Comedy* with the great pagan philosopher whose spirit dwells in the place that far owes to fame in Limbo.

Al-Khawarzmi (780-850 A.D.)

Al-Khawarzmi is another important Arab scientist who had great influence on Western civilization. His name was referred to in Chaucer's *The Miller's Tale* where Nicholas the Oxford University scholar had obtained different texts books like

Almagest and other astronomical books, and the astrolabe and calculating counters which he needed for this science. All these were arranged on shelves above his head.

*His Almageste and bokes grete and smale,
His astrelabie, longinge for his art,
His augrim-stones layen faire a-part,
On shelves couched at beddes heed:*

(Mil., 22-25)

Almagest, as we have already mentioned, is a book written by Ptolemy in A.D. 140 and translated into Arabic during the Abbasid period. Then, during the Twelfth Century, it was translated into Latin form of the Arabic name *al-Kitabul-mijisiti* (كتاب المجسطي). In English *The Great Book of Mathematical and astronomical Treaties* proposing the complex motions of the stars and planetary paths (<http://www.astrolabes.org>). Then in *The Book of Dutchess* Chaucer refers to Al-Khawarzmi as Argus:

*And in hir maner made festes,
Shortly, hit was so ful of bestes,
That thog Argus, the noble countour,
Sete to rekene in his countour,
And rekened with his figures ten-
For by the figures mowe al ken,
If they be crafty, rekene and motimbre,
And telle of every thing the moubre-
yet shulde he fayle or rekene even
The wonders, me mette in my sweven.*

(BD., 434-442)

Chaucer derived *Argus* from *Algus*. The word *aurgeymm* is taken from the French *augrim* or arithmetic stones marked with numeral algorism, neatly spaced on shelves. Algorim and this word was of Arabic origin which means Al-Khawarizmi, a famous Arab mathematician. (Marani, 1981, 64)

Alocon=Ahazen (965-1039 A.D.)

Again Chaucer mentions another prominent Arab scientist Alocen. in *The Squire's Tale*. He alludes to him side by side to the ancient Greek philosopher Aristotle.

*They speken of Alocen, and Vitulon,
And Aristotle, that written in the lyves
Of que ynte mirours and perspective'
As known they that han hir books bred.*

(SQT., 230 – 235)

Chaucer is fully aware of the scientific position of Alocen that is why he places him in an equal position with Vitulon, the Polish physicist (1230) who wrote an important book on optics, *Perspectiva* (written between 1270-1278) His name is Abu Ali al-Hassan Ibn al-Haythm (Alhacen) or (Alhazen). He made a significant contribution to the principles of optics as well as astronomy, mathematics, medicine and all types of science.. He was regarded as the father of modern optics for his influential Book of Optics, *Kitab al-Manazir* (كتاب المناظر) (*The Book of*

Telescopes). However, the most popular book in Chaucer's time was *The Optics* which was translated at the end of the Twelfth Century and the beginning of the Thirteenth Century. Alocon also carried various experiments on lenses, mirrors, refraction and reflection. There is possibility that Chaucer had taken the idea of the magic mirror of *The Squire's Tale* from Alocon's book, *Kitab al-manazir* which contains chapters on experiments with concave mirrors (Weever, 1996, 21)

Alkabucius

Alkabucius is one of the Arab astronomical scientists Chaucer alludes to in his *Treatise on the Astrolabe*. Almost all Chaucer's writings contain references to the movement and the relative positions of the heavenly bodies, and their influence on human mundane affairs (Grimm,1919, 10). Chaucer in the *Prologue of the Treatise on the Astrolabe* that he quoted some astronomical details from Alkabucius' book *Al-Madkhal ila Sina at Ahkam al-Nudjums* (المدخل إلى سنده أحكام النجوم) in English *Introduction to the Science of the Astronomy* translated into Latin by John of Seville as *Introduction and Scientian dadicilem Astronomica Differentia Prima* in the first half of the Twelfth Century (Weever, 1996, 19). Some critics believe that Chaucer's knowledge may be based on an Arabian scholar's book, Messahala's *Astrolabe* popular during the Eighth Century (Grimm, 1979, 10-11).

Damascien

Chaucer's interest in the Oriental scientific tradition is also reflected in his presentation of the Arab scientist, Damascien. In *The General Prologue*, Chaucer

alludes to Damascien among many great Greek physicians when the doctor of medicine, who tells his story, was well versed in the works of ancient physicians chief among them is Damascien:

*Well knew he th'olde Esculapin
And Deiscorides, and eek Rufua,
Old Ypocras, Haly and Galien.
Serapim, Razi and Aviceen,
Averrois, Damascien, and Constantyne.*
(G P., 431-436)

In fact, Chaucer is true in placing him among these Arab and Greek giants. He is ,an encyclopedic writer, philosopher, and physician. He is an Arabian physician much earlier than Averroes (Twelfth Century) He, with al-Razi, as the physician who belongs to the Ninth Century. His major work is *Liber Mesui* or *The Book of Mesui* which appeared only in Latin was popular during the Middle Ages (Andrew, 1993, 212). But this image, it seems, that Chaucer mentions Damascien in his Canon's Yeoman when he exposes the deception practiced by certain devotees Averroes and Damascien. (*Prol.*436)

The Almagest / Almageste

Almageste was mentioned by Chaucer in more than one tale. First it was referred to in *The Miller's Tale* "*His Almageste and books gret and small.*" (3208) *Almageste* is a book in astronomy and Mathematics written by Ptolemy in 140 A.D. It

was translated into Arabic during the Abbasid period and then into Latin during the late Twelfth Century A.D. The book is the Latin form of the Arabic name *al-kitabul-l-mijisti*. In English *The Great Book of a Mathematical and Astronomical Treaties* proposing the complex motion of Stars and Planetary Paths (<http://en.wikipedia.org/wiki/Almagest>). Secondly, it occurs in *The Wife of Bath's Tale* twice, and in the *Prologue* appear both the name of Almagest and its author:

*Who-so that nil be war by othere men,
By him shul othere men corrected be.
The same wordes wryteth Ptholomee;
Rede in his Almageste, and take it there*
(WB,180 – 183)

*Of alle men y-blessed moot he be,
The wyse astrologien Dan Ptholome,
That seith this proverb in his Almageste,
Of all, men his wisdom is the hyeste,
That rekketh never who hath the world in hand.*
(WB., 323 – 327)

3.4.4. Oriental Places Names:

Chaucer's *The Canterbury Tales* and other works incorporated many Oriental places by which he used to express his ideas. Here are some examples of place names used in Chaucer's works:

Alisanndre

Alisanndre is the oldest city in Egypt. It was founded by Alexander the Great in 331 B.C. It came under the dominance of many super powers of the ancient times: the Sassanid Persians conquered it in A.D. 619 and the Byzantines recovered it in 629. Then the Arabs captured it in A.D. 641. It seems that Chaucer was fascinated by this ancient town so he alludes to it in many of his works. In *The General Prologue* Chaucer mentions this city when he speaks of the knight:

*Ful worthy was he in his lordes were,
And therto hadde he ridden no man frrre)
And ever honoured for his worthiness.
At Alisaundre he was, when it was wonne.*

(Pro. 48 – 51)

It seems here that Chaucer means the fall of the city at the hand of the Crusaders, and the knight was one of the fighters who fought, according to Chaucer, bravely in different countries including Alisanndre.

In *The Canon's Yeoman's Tale*, Alisanndre is mentioned beside the greatest cities of his time: Rome, Troy, Nineveh and other .

*There is a chanoun of religioun
Amonges us, wolde infecte at a town,
Though it as greet were as was Ninivee,
Romee Alisaundre, Troye and othere three.*

(CYT.,981- – 984)

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Beside these allusions to this ancient city, Chaucer refers to Alexander in *The Monk's Tale* when he speaks to Peter King of Cyprus who conquered the city:

O worthy Petro, king of Cyprs, also,

That Alisaundre wan by heigh maistrye.

(Mk, 3581- 3582)

It also appears in *The Book of the Duchess* (1060 – 1064) beside the ancient prosperous cities of that era Babylon, Rome, Cathage and Nineveh. It is clear now that in all these references to the ancient Egyptian city, Alisaundre Chaucer was completely aware of the historical significance of the city and in the political and historical role it played in the relationship between the East and West.

Gazan / Gaza

Gazan is one of the major ancient cities in Palestine. Down the centuries, Gaza was captured by the Egyptians, Babylonians, Persians and for times was under the dominance of the Crusaders. Chaucer, whose information depends mainly on what he had heard and read, alludes to this city in *The Monk's Tale* :

By verray force, at Gazan, on a night,

Maugree Philistienes of that citee,

The gates of the toun he hath up - plight,

*And on his bak y-caried hem hath he
Hye on a hille, that men mighte hem see.*

(Mk, 3237 – 3241)

It is clear that Chaucer has little information concerning the role of Gaza in architecture and glorious history. He only refers to the strong gate of the city. Chaucer also means that during the Crusades (11707) the Crusaders tried to conquer Gaza but because of its strong wall and gates, the Crusaders' fierce attack failed.

Granada (Gernade)

Chaucer makes allusion to Granada, the picaresque city that was developed in education and architecture and reached its brilliant zenith during the Arab rule. Chaucer's presentation of this city is only casual. He alludes to it when he speaks of the knight. He says:

At Alisaundre he was, whan it was wonne;

.....
*No Cristen man so ofte of his degree,
In Gernade at the sege eek hadde he be
Of Algezir, and riden in Belmarye.*

(Prol, 51 -57)

It is clear that Chaucer is referring to the battles fought by the Christian knight against the Muslims in Grenada and Algezir which were established by the Arabs and given original Arabic names (Eliot, 1978, 30). These two places, Algezir , the green island in Andalusia and Grenada were conquered by the Crusaders in 1344 and 1492 respectively. It seems that Chaucer lacks geographical and cultural details of the city,

and his information is religious based on what he heard from the Crusaders who returned from the East. This is why he makes only passing remarks.

Tramissenenes

In *The General Prologue* of *The Canterbury Tales*, Chaucer mentions another town which bears Oriental feature, Tramissenenes:

*At many a noble aryve hadde he be.
At mortal batailles hadde he been fiften,
And foughten for our feith at Tramissene.
In liste thryes, and ay alayn his fo.*

(The Prol., 60 – 63)

It is clear here that Chaucer is motivated by the Crusades spirit and enthusiasm which swept all European countries at his time when he praises his Christian knight who fought and killed his enemies, the Muslims in Tramissenenes in Algeria.

Toledo

Toledo, under the Arab rule, was called Talaytulah . It was a vibrant centre of science and philosophy. When Toledo was conquered by the Christians in 1105, the city's cultural advancement impressed them too much (<http://www.geocities.com/gcallal/Muslims.htm>) (21 / 8 /2009).

In *The Franklin's Tale*, Chaucer makes reference the city of Toledo when he mentions the Tabubae Toletanes:

*So ate laste he hath his tyme y-founde
To maken his japes and his wrecchedness*

*Of swich a superstitious cursednesse,
His tables Toletanes fourth he brought*

(Fkl., 1270– 1273)

Tabubae Toletanes is a set of tables composed by the order of Alphonso X , king of Castile, and as called because they were adapted to the city of Toledo. This is one source which might have been read by Chaucer before writing *The Astrolabe* (Grimm, 1919, 11).

Ninivee

Chaucer refers to the ancient city of the Assyrian Empire in *The Canterbury: Tale*, *The Chanoun Yeoman's Tale* and in *The Book of Duchess*. In *The Chanoun Yeoman's Tale* Chaucer mentions the city beside other great cities of the ancient world:

*Ther is a chanoun of religioun
Amonges us, wolde infecte at a toun,
Though it as great as was Ninivee,
Rome, Alisaundre, Troy, and othere three.*

(C YT, 419 - 421)

This ancient city also appears in *The Book of Duchess*

*Of Alisaundre, and al the richesse
That ever was in Babiloyne,
In Cartage, or in Macedoyne,
Or in Rome, or in Ninive;*

(BD, 1060 -64)

It is obvious that in these lines Chaucer refers to Niniva , (Ninivee) the capital of the Assyrian Empire from the Eighth Century until 612 B.C. It was a magnificent city which reached its zenith during the reign of Senharib (700 B.C.). Chaucer was aware of the significance and grandeur of the city and compares it to other great cities such as Alisaundre in Egypt, Rome, Babylon, Cartage and Macedoyne.

Babylon / Babiloyne / Babiloigne

Babiloyne has been referred to by Chaucer in many places. It appears in *The Monk's Tale* (3339), *The Summoner's Tale* (2082), *The Book of the Duchess* (1061) and *The Legend of Good Women* (706). According to Chaucer, Babylone was the city state of ancient Empire of Mesopotamia. It was the capital of Hammurabi's Empire during 18th Century B.C.. In *The Book of Duchess*, Chaucer mentions the city of Babiloyne beside other ancient rich and prosperous cities of the ancient time: Rome, Cartage Ninive and Macodoyne (35811 – 3583).

Gubaltar / Gibraltar

Another Oriental place, which appears in Chaucer's works, is Gubraltare. Gubraltare is referred to in *The Man of Law's Tale* (947). The name Gubraltare is originally derived from Arabic name 'Jabal Tariq' meaning 'Mountain of Tariq'. It is named after the name of the Muslim leader Tariq Ibn Ziyad who led the initial incursion into Liberia in 711. This geographical name appears in *The Man of Law's Tale*:

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*Forth goth hir ship thurgh-out the nare mouth
Of Jubaltar and Septe, dryving ay,
Som-tyme West, som-tyme North and South,
(ML.946-948)*

Chaucer's use of this Strait does not differ from the classical sources with which he might have been acquainted (Lynch, 2007, 206-207).

Gysen

Gysen is the tributary of the Tigris called by Herodotus Gyndes. Now it is called Diala river or Karkh a near the village of Gaysan (Ruggiers, 1995, 178) .

Chaucer refers to this river in *The Summoner's Tale*:

*Lo irous Cirus, thilke Percien,
How he destroyed the river of Gysen,
For that an hors of his was dreynt ther-inne,
Whan that he wente Babiloigne to winne.
He made that the river was so smal,
That wommen mighte wade it over- al
(Sum., 371--376)*

Chaucer is giving here an example of human anger and its consequences. He mentions a historical fact related to the Persian King Cyrus who destroyed the river for a trivial reason because his horse was drowned in Gysen while he was on his way to invade Babylon.

Almanach

Another word of Arabic origin used by Chaucer is related to geographical terms namely, Almanach. This word was borrowed from the Spanish-Arabic "Almanakh". The earliest origin can be traced back to the ancient Babylonian astronomy. The most popular book common before Chaucer is *Almanac* of Azarquel (1088) by Abu Ishaq Ibrahim al-Zarqali whose book is mentioned in his *Treatise on the Astrolabe* and *The Reman of the Rose* (1383).

3.5. Other Oriental Elements In Chaucer's Works .

Besides these previously mentioned Oriental elements, there is a great number of words of Arabic origin most of which are scientific terms and names of places that came into English during the Middle English period. They entered into the works of English writers through France, Italy and most probably Spain. Chaucer was able to cope with those writers. In fact, no other British author of the Medieval Renaissance period, employed such a great number of Arabic and Oriental words than Chaucer. It is rather difficult up to now to give an account of words of Arabic origin employed by Chaucer in his works. Here are some selected examples of these scientific and geographical names referred to by Chaucer in *The Canterbury Tales* and other poems.

Ribybe / Rubible

In *The Miller's Tale* Chaucer alludes to this traditional Arabic musical instrument: *And pleyen songes on a small rubible* (3331). It also appears in *The Cook's Tale* : *Al conne he pleye on giterne or ribible* (32). However, ribible or

rababa is an Arabic traditional musical instrument which consists of a string with a long tubular that extends the length of the instrument. This instrument is mostly used by the desert Bedouin nomads. Chaucer uses this instrument to add Oriental color to his tale and nourish his readers imagination by introducing this exotic instrument.

Chess

The popularity of the games of chess is evident in Chaucer's use of both the interjection of "Checkmate" and the noun "*fers*" In *Troilus and Criseyde* , Chaucer makes reference to the game when Criseyde announces her determination not to marry: *Shal noon no usbonde seyn to me Chek mat* (TC 2:754). However, in *The Book of the Duchess*, Chaucer mentions Chess before he introduces the new word "*fers*" as the name for the queen chess piece. The black knight imagines that he had lost a chess game with fortune:

*Atte ches with me she gan to pleye;
With hir false draughts divers
She stal on me, and took my fers
And whan I saw my fers awaye,
Als! I couthe no longer pleye,*

(BD, 651-656)

Etymologically, the interjection *Checkmate* comes from the Arabic and Persian *Shah mat*, meaning *The king is dead* . While the word *fers* is derived from Arabic word *Firzan* meaning *Wise man* or councilor (Wilson, <http://www.chass.utoronto.ca/~Opercyc/courses/6361 Wilson.htm>).

It is worth mentioning that what we have mentioned constitutes only samples of Arabic and Oriental words distributed in almost all Chaucer's earlier and late works. In his valuable work Abdul-Sattar Abdul-Latif makes a detailed statistical study of the Arabic loan words in Chaucer's complete works. It is a very comprehensive study in which he gives the Arabic words and their meanings in both Arabic and English and Chaucer's intention of using them. (Abdul-Latif, 2008, 17-43)

Chapter Four

4. Thematic and Technical Analogies Between *The Arabian Nights* and *The Canterbury Tales*

Many critics do not agree on the matter of Chaucer's creativity. They tend to believe that he invented none of his tales and poems for *The Canterbury Tales* and poems came to him in different ways, through Oriental books and pseudo Oriental tales or oral tradition. Chaucer, according to Brewer, was a huge borrower who continually borrowed from Ludgate, Dante, Boccaccio, Petrarch and *The Arabian Nights* (Brewer, 1979, 35). Some scholars believe that *The Canterbury Tales* and other works are based on Italian or French sources. While other critics stress the Oriental origin of his works, namely Arabian, Indian and Persian collections. They logically justify their assumption by stating that many Oriental thematic and technical features appear in Chaucer's works. However, in comparing *The Arabian Nights* and *The Canterbury Tales*, we may find that the two collections share rather similar thematic and technical affinities.

4.1. Technical Analogy: Oriental Frame-Tale

The Arabian Nights and other pseudo Oriental tales make use of many innovative literary techniques, which the story-tellers of the tales rely on for increased drama, suspense, or other emotions. Some of these collections could be dated back to the earlier Persian, Italian and Arabic literatures, while others were original to *The Arabian Nights*. One such technique is the frame narrative.

A frame story or a frame narrative is a narrative technique, whereby an introductory main story is composed, at least, in parts, for the purpose of setting the stage for a fictive narrative or organizing a set of stories, each of which is a story within a story. The frame story leads readers from the first story into smaller ones within it (Cudden, 1986, 279).

As for the origin of the frame tale narrative technique, the earliest known frame stories can be traced back to ancient India sometimes in the first millennium BCE., when the Sanskrit epics *Mahabharata* and *Ramayana*, Vishnu Sarma's *Panchatantra*, Syntipa's *The Seven Wise Masters* and the fable collections of *Hitopadesha* and *Vicram and the Vampire* were written (Witzel, 1984, 534). This narrative technique spread West through the centuries and became popular, giving rise to such classic frame tale collections on *The Panchatantra*, *The Arabian Nights*, *The Decameron*, and *The Canterbury Tales* .

The frame tale technique is of various kinds and purposes. It is, according to Mia I. Gerhardt, of three types of frame story determined by their function to the plot of the framework. These types are: the first is the entertaining frame; it represents a character or several in turn telling a story for the pleasure of one or more listeners. It is told for its own sake and serves merely to provide entertainment or occasionally to satisfy curiosity. The second type is the time gaining frame which is more complicated than the first one. It notably strings together large collections of stories, whose function within the frame is to help delay or put off an execution or another calamitous events. The third type is the ransom frame which has a paramount function. It serves to redeem a human life (Gerhardt, 1963, 395-408). These three types are characteristic to *The Arabian Nights*. While entertaining frame is used in Chaucer's *The Canterbury Tales* and *The Decameron* . Ransom frame is apparent in

the collection of *The Seven Wise Masters*. However, before tackling the similarities between Chaucer's use of the frame-tale technique and that characterizes *The Arabian Nights*, it is appropriate to give brief reviews of some popular Oriental works which employ this narrative technique.

4.1.1. The Frame -Story of the *Panchatantra*:

Most critics confidently agree upon the origin of the frame-story as the Indian *Panchatantra*, an Eighth Century Indian work that played an important role in introducing the frame narrative besides *The Arabian Nights* into the Medieval Europe. The stories of the *Panchatantra*, originated in India, may be going back to the Second Century B.C. The original Sanskrit version of this Oriental collection is lost, but the *Panchatantra*, as Lynch believes, escaped extinction because of the Arab favor and continuous efforts who translated it into Arabic during the Eighth Century (Lynch, 2002, 153). A subsequent translations from the Arabic book into Sanskrit form the basis of all existing Sanskrit texts. Evidently, although the *Panchatantra* originated in India, the frame-tale narrative technique was invented by the Arabs and not the Indians who first enclosed this collection with a frame (Lynch, 2002,54). Thus the *Panchatantra* assumed the frame narrative form by passing through Arabic hands into India as well as Europe. The European frame narrative represents a continuation of a genre invented by the Arabs. Here is a brief outer framing-story that appears in the introduction to *The Panchatantra* by Lynch:

A mighty king has three sons who refuse to be educated in the field of wisdom. A wise man promises to teach the three princes worldly and political wisdom by telling them stories. The princes accept the instruction and in six months

they learn all experiences wise men have experienced and told. The rest of the book consists of five books each focuses on statecraft or knowledge: the losing of friends, the winning of friends, war and peace, loss and gain and hasty actions (Lynch, 2002, 154).

The Panchatantra consists of five separate books. Each book deals with a separate topic. This collection of stories form the basic organization of the work. *The Panchatantra* is a kind of secular wisdom, stressing intelligence and everyday knowledge rather than religious morality. The moral verses that appear here and there in the work and the resolution of the stories plots usually focus on secular justice according to which rogues are punished and the honest are vindicated. In addition to the Arabic framing story, each book of *The Panchatantra* has an Indian, boxing tale of its own. The outer framing story is (Level A), encloses the entire story, the boxing tale of each individual book (level B) encloses tales (level C) that can enclose still other tales (level D). This insertion of tales within tales, which is a characteristic of Indian collection, sometimes continues until a number of tales are boxed with three or more levels of narration operating simultaneously (Lynch, 2002, 154).

The outer framing story of the wise man and the princes appears briefly at the start of each book taking up fewer than a dozen lines, and had no apparent ending, book five comes to a close without returning to the outer framing story. The absence of the a final reminder that the wise man accomplished his mission leaves the *Punchatantra* imperfect and unfinished.

In contrast, the Indian boxing tales of the individual books and the short boxingtales within the books are unfinished and conclusive, with tightly resolved plots. The Arabic outer framing story does not interfere with the collections of tales, and each of the five books of the *Panchatantra* can exist as a complete narrative. The

central point here is that the Arabic elements are open-ended and unfinished, the Indian elements are closed and complete.

4.1.2. The Frame -Story of *The Seven Wise Masters*

The Seven Wise Masters is an old legend of which many different versions and fragments could be found in Europe. It is a remarkable story, beautifully and artistically composed. *The Seven Wise Masters* consists of a series, graphically narrated with one main theme. It begins with the words: "Here begins the book which tells of Pantianus the emperor, his wife the Empress and his son, the young prince Diocletian; how the Emperor desired to hang his son, the young son on the gallows, and how he is saved by words spoken on successive days by seven wise Masters." Here is a brief account of frame-tale of *The Seven Wise Masters*:

An emperor had a wife and by her a son, Diocletian. When his wife died, the emperor took a second wife. His son Diocletian was the lawful heir, but the second wife had no son. The day came for the education of Diocletian. This job would be given to the most eminent and wisest men in the country, and seven wise men came forward to undertake the son's education. The Emperor's second wife longed to have a son of her own in order that her stepson may not succeed his father, but her wishes were not fulfilled and she then proceeded to poison the mind of her husband against his son. Finally, she resolved to get rid of the son at all costs.

For seven years Diocletian received instructions from the seven masters, amazing wide range seven fold knowledge. But in a certain respect he had outgrown the wisdom that his teachers had been able to impart on him. The son knowing that the empress is intent upon his death, he asked the seven wise masters to save him.

The following now happened seven times in succession. The son came home, but the Empress told the Emperor a story with the object of persuading him to have his son hanged. The emperor gave his assent, for the story had convinced him. The son was led out to the gallows and on the way they came upon the first of the seven masters.

Then certain stories were inserted within this frame-tale. The first wise master asked leave to tell the Emperor a story. The second of the seven wise masters came forwards and began telling his story before hanging takes place. All these happened seven times, and when the eighth day had come, Diocletian was permitted to speak. This is the story of how the Emperor's son came to be saved (Abstracted from: *Encyclopedia Britannica*, 2009).

The stories told by the seven wise masters are all exempla of deception designed to instruct the Emperor in order not to punish his son. Exempla or Exemplum is a medieval Latin term for an illustrative story or anecdote, the sort of material that can be inserted into a sermon or discourse to serve a larger argument (Cuddon, 2002, 294). However, the frame-tale narrative employed in *The Seven Wise Masters* is time gaining frame which helps to save the life of the Emperor's son . This type according to Mia Gerhardt, is originally of Arabic origin employed in *The Arabian Nights* besides other types (Gerhardt, 1996, 395).

4.1.3. Petrus Alphonsi, *Disciplina Clericalis* (Training-School for Clergymen)

Petrus Alphonsi was an Islamic scholar and a physician. He traveled to England in 1110, and became the physician to Henry I. His fame rests chiefly on a collection of tales composed in Latin, *The Disciplina Clericalis*. These tales are of moralizing characters translated from Arabic, Persian and Indian and some of these tales he drew on *The Panchatantra* and *The Arabian Night*.

Disciplina Clericalis, according to Stanely Appelbaum, is the oldest collection of Oriental tales, translated into European languages, which is at the same time the oldest European short-story collection of the Middle Ages and just possibly in all history (Appelbaum, 2000, 1). In his preface, the author of this Oriental collection claims that he compiled and translated the work from the Arabic and Oriental tales: *Kalila Wa Dimnah* which served as a model for Petrus Alphonsi who lived in the Twelfth Century Spain which was regarded as an important bridgehead for the dissemination of Arabic culture in general and literature in particular (Gabriel, 1970, 63-100). This collection is the first European narrative of importance of its rank before *The Canterbury Tales*. It is also, as Metlizki maintains, helped in bringing both Eastern and Western literary traditions together and in penetrating Arabic themes and narrative techniques to Medieval European writers (Metlizki, 1977, 18 -19).

The Disciplina Clericalis contains thirty three tales which have some features of Arabic and Indian framed material. Among these the use of a chain of eyewitness reporter, and Alphonsi identifies himself in the prologue as the narrator of the work, (level A), and he declares that his aim is preaching moral lessons. Then he

quotes various philosophical sayings and proverbs. One of them is Balaam (level B), prophet in *The Old Testament* who is sometimes equated with Lukman (Luqman al-hakim) (Appelbaum, 2000, 2). Balaam introduces the main framing story of the dying Arab (level C) who passes on wisdom to his son in the form of proverbs and stories containing moral lessons. Both Petrus Alphonsi and the introducer of the framing story, Balaam are real persons who actually lived, the framing story has an air of authenticity.

Although *The Disciplina Clericalis* is framed around preaching moral lessons, it contains many secondary ideas which connect many tales. Some of these tales deal with different social topics such as friends and friendship, other tales about women wiles and tricks, and others deal with serious subjects such as death enigma. As in *The Panchatantra* and *The Arabian Nights*, *The Disciplina Clericalis* contains a group of stories that deals with love affair. At the end of the tales, the Arab discusses his son what he understands of these moral lessons which is similar to the dialogue in the Indian collection, *The Panchatantra*. This is a clear-cut evidence that Alphonsi was influenced by *The Panchatantra*. Though the framed story is larger, in *The Disciplina Clericalis*, they are independent.

4.1.4. The Frame-story of *The Decameron*

The Decameron is a framed story written by Giovanni Boccaccio (1348-1351). He was known in England through *The Decameron* which influenced many English writers such as Chaucer. It consists of hundred tales by the frame narrative technique, story for every one of the ten nights spent at the villa. *The Decameron* is a distinctive work, in that it describes in detail the physical, psychological and social effects that

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the Bubonic Plague had on that part of Europe. It is also interesting to note that a number of the stories contained within *The Decameron* would later appear in Chaucer's *The Canterbury Tales*. However, it is unclear as to whether or not Chaucer had known this pseudo Oriental collection for there is a slim possibility that Chaucer met Boccaccio who was living in Certaldo, South of Florence in Italy.

However, *The Decameron* is structured in a frame story for every one of the ten nights spent at the villa. This work opens with the frame tale which describes the Bubonic Plague (Black Death) and leads into an introduction of a group of seven young women and three young men who fled from Plague ridden Florence for a villa outside of the city walls. To pass the time, each member of the party tells a tale each day.

One of the women, Pampinea, is elected Queen for the first day. Each day the company's previous king/queen elects who shall succeed them and nominates the theme for the current day's storytelling. Each day has a new theme assigned to it except for days 1 and 9: misfortunes that bring a person to a state of unexpected happiness; people who have achieved an object they greatly desired, or recovered a thing previously lost; love stories that end unhappily; love that survived disaster; those who have avoided danger; tricks women have played on their husbands; tricks both men and women play on each other; those who have given very generously whether for love or another endeavor.

The circumstances described in *The Decameron* are heavily infused with a medieval sense of numerological and mystical significance. For example, it is widely believed that the seven young women are meant to represent the Four Cardinal Virtues (Prudence, Justice, Temperance, and Fortitude) and the Three Theological Virtues (Faith, Hope, and Love). It is further supposed that the three men represent

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the traditional Greek tripartite division of the soul (Reason, Anger, and Lust). It should further be noted that the names given for these ten characters are in fact pseudonyms chosen as appropriate to the qualities of each. The Italian names of the seven women are Pampinea, Fiammetta, Filomena, Emilia, Lauretta, Neifile, and Elissa. The names of the men are Panfilo, Filostrato, and Dioneo.

In The Decameron. Boccaccio gives introductions and conclusions to each story which describes the days activities before and after the story-telling. These inserts frequently include transcriptions of Italian folk songs. From the interactions among tales told within a day (or across multiple days), Boccaccio spins variations and reversals of previous material to form a cohesive whole which is more than just a collection of stories.

In Giovanni Boccaccio's *The Decameron*, the narrator in his preface addresses his reader directly, explaining the origin of his novella, introduces his ten story-tellers (Pampinea, Filomena, Neifile, Filostrato, Fiammetta, Elissa, Dioneo, Lauretta, Emilia and Panfilo), and describes the Black Plague of 1348 in Florence. Each of the story tellers, except Dioneo, must tell a story in which the king follows a topic determined by the king or queen on the previous day. The entire collection contains one hundred novella. The collection tells stories about different subjects: The first day, the subjects are freely chosen (The reign of Pampinea). The second day the stories told are about those who attain a state of unexpected happiness after a period of misfortune (the reign of Filomena). The third day the story told is about people who have attained difficult goals or who had received something previously lost (The reign of Neifile). The fourth day is an introduction where the narrator defends himself from the criticism that greeted the stories of the first three days of the story telling. The fourth day, love stories with unhappy ending (The reign of

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Filostrato). In the fifth day, the stories are told about love which ended happily after a period of misfortune (The reign of Filostrata). In the sixth day stories about how intelligence helps to avoid danger, ridicule or discomfort (The reign of Ellisa). In the seventh day, stories about tricks played by wives or their husbands (The reign of Dioneo). Intelligence helps to avoid danger, ridicule or discomfort (The reign Ellisa). In the eighth day, stories about tricks played by both men and women on each other (The reign of Lauretta). In the ninth day, subjects are freely chosen (The reign of Emilia). In the tenth day stories are told about those who performed generous deeds and who have acquired fame in doing so (the reign of Panfilo). In the author's conclusion, the narrator defends the tone of his work against those critics who view it as obscene or others who claim that stories are sometimes too long, as well as against those who accuses him of slandering churchmen or betraying his scholarly inclination by composing such a frivolous work as *The Decameron* (Musa etal, 2009, XXXV – XXXVI).

It is very clear that the tales of *The Decameron* are not narrated , like *The Arabian Nights* by one person, but, like *The Canterbury Tales*, by many narrators. *The Arabian Nights* tales are all narrated by one person Scheherazade, while ten persons narrate *The Decameron* for ten days and two tales are narrated and through these tales are some different comments and each day ends with a song sung by one narrators of the tales (Hutton, 1963, 165). The type of frame-tale used in this collection is entertaining frame. It used for the pleasure of the characters who want to spend their time in the villa.

4.1.5. The Frame – Story of Chaucer's *The Canterbury Tales*

Chaucer (1342 – 1400) wrote *The Canterbury Tales* between 1387-and 1400. It is regarded as the greatest work ever written by Chaucer. Some of these tales are written in poetry and others in prose. Chaucer employs in writing his tales the frame-story technique which is, according to Slater Gitte, is derived from a frame tradition originated and developed in the Orient (Gittes, 1983, 10). This narrative technique allows him to bring together a diverse group of people. Consequently, his narrative, like *The Arabian Nights*, constitutes a wide spectrum of English society with various ranks and occupations. These range from the high born noble knight, the pilgrims descends through the Pories, the Clerk, the Franklin (rich knowledge) , the bawdy Wife of Bath, and down the social scale to the vulgar miller and the corrupt pardoners' stories are remarkably varied. The pilgrims' stories are in various genres, including chivalric romances, Arthurian romances, satire, beast fables, fabliau, and exemplum (an exhortation on normal life or religion).

The framing story of *The Canterbury Tales* is about a number of pilgrims who meet in an inn, the Tabard inn on Bough High Street in Southward, across the Thames River from central London, on their way to visits the shrine of Thomas Becket in the Cathedral at Canterbury, However, the narrative frame of *The Canterbury Tales* is quite simple as it opens with a prologue that creates the framework within which Chaucer develops his characters and tales. Chaucer, who is the narrator of the prologue, presents his account in first person point of view (Throne, 2006, 118).

*Whan that Aprille with his shoures sote
The droghte of March hath perced to the rote,*

*And bathed every veyne in swich licour,
Of which vertu engendred is the flour;
Whan zephirus eek with his sweete breeth
Inspired hath in every holt and heath
Tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours y-ronne,
And smale foweles maken melodye,
That slepen al the night with open ye,
(So priketh hem nature in hir corages);
Thane longen folk to goon on pilgrimages,
(And palmers for to seken straunge strondes)
To ferne halwes, couthe in sondry londes;
And specially, from every shires ende
Of Engelond, to Caunterbury they wende,
The hooly blisful martir for to seke,
That hem hath holpen whan that they were seke.*

*Bifil that in that seson on a day,
In Southwerk at the Tabard as I lay
Redy to wenden on my pilgrimage
To Caunterbury with ful devout corage,
At night was come in-to that hostelrye
Wel nyne and twenty in a companye,
Of sondry folk, by aventure y-falle
In felawshipe, and pilgrims were they alle,
That toward Caunterbury wolden ryde;
The chambres and the stables weren wyde,
And wel we weren esed atte beste.
And shortly, whan the sonne was to reste,
So hadde I spoken with hem everichon,
That I was of hir felawshipe anon,
And made forward erly for to ryse,
To take oure wey ther as I yow devyse.*

But nathelees, why I have tyme and space,

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*Er that I ferther in this tale pace,
Me thinketh it acordaunt to resound,
To telle yow al the condicioun
Of ech of hem, so as it semed me,
And whiche they weren, and of what degree;
And eek in what array that they were inne;
And at a knight than wol I first biginne.*

(The Prol., 1-41)

People of different social classes came from all over England together at the Tabard Inn in preparation for a pilgrimage to Canterbury. That evening the host of the Tabard Inn suggests that each member of pilgrims tell a tale on the way to Canterbury to make the journey to Canterbury more interesting and to make the time pass pleasantly. The host decides to accompany the party on its pilgrimage and appoints himself as the judge of the tales.

Then Chaucer presents his pilgrims one after another and he begins with the knight who traveled through the Christian countries performing great deeds. After finishing his presentation of the Christian knight, he starts describing a squire who accompanies his father, the knight. After that he presents the other pilgrims and their virtues: a Yeoman, a second nun and a priest, a monk, a friar. Also among the pilgrims are a merchant, an Oxford student, a Franklin, a physician who loves gold, A wife from near by of Bath....etc.

After welcoming the pilgrims to the Tabard Inn, their host, Harry Bailly, serves them good food and strong wine. After finishing their food and drinks, the host proposes a way for them to amuse themselves on their journey:

*Now have I told you shortly, in a clause;
Th'estat, th'array, the nombre, and eek the cause*

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*Why that assembled was this companye
In South werk, at this gentil hostelrye,
That highte the Tabard, faste by the Belle.*

(The prol, 715-719)

He then proposes a way for them to amuse themselves on their journey. Each pilgrim will tell two stories on the way to Canterbury and two more on the way back:

*But tak it not, I prey yow, in desdeyn;
This is the poynt, to speken short and pleyn,
That ech of yow, to shorte with y our weye,
In this viage, shal telle tales tweye
To Caunterbury-ward, I mene it so,
And hom-ward he shal tellen othere two,
Of aventures that whylom han bifalle.
And which of yow that bereth hym best of alle,*

(The Prolo, 791-798)

The host says that he is willing to ride along to make the pilgrims merry and act as their guide at his own expense. Every one happily agrees to Bailly's proposal and accepts him as their guide. In the morning the host rouses everyone and said to them:

*Lat see now who shal telle the firste tale.
As ever mote I drinke wyn or ale,
Who-so be rebel to my jugement
Shal paye for al that by the wey is spent.
Now draweth cut, er that we ferrer twinne;
He which that hath the shorteste shal biginne.
Sire knyght, 'quod he,' my maister and my lord,*

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Now draweth cut, for that is myn acord.
Cometh neer, 'quod he, 'my lady prioresse;
And ye, sire clerk, lat be youre shamefastnesse,
Ne studieth noght; ley hond to, every man.'
Anon to drawen every wight bigan,
And shortly for to tellen, as it was,
Were it by aventure, or sort, or cas,

(*The Prolog.*,

831- 844)

When they draw lots to see who tells first his tale, the knight wins the honor. In a moment they are on their way to Canterbury.

The Knight's Tale is a chivalric romance. It centers on love of two men who love the same woman. When the Knight finishes his story, the Miller tells his prologue which provides a continuation of the outer story, updating the reader on the activities of the travelers while enabling the narrator to further develop his characterization of them. The prologue also provides transition from *The Knight's Tale* to the next tale. Then the host calls the Monk to tell his tale, but the Miller, drunk with ale refuses to wait his turn, saying that he has a tale to match the Knight's. The Miller insists upon telling his tale. So he starts telling his tale which deals with roguery and gullibility for the young people to be together. *The Miller's Tale* is a fabliau about an elderly carpenter who guards closely his pretty young wife. However, she and her paramour a student, execute a scheme that tricks the old man and provides an opportunity for the young people to be together. After the Miller had finished his tale, everyone laughs at the miller's tale except Oswald the Reeve, an old man with white hair. He is angry that the miller ridiculed a practitioner of his trade, carpentry. After expressing his displeasure at the tale, he talks about the infirmities

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that he and other elderly persons must face. But the host objects to his digression, calling it preachy, and tells him to get on at once with his tale. Oswald then says he will tell a story that will make the miller look foolish. So the Reeve starts telling his tale with the "Prologue" which presents the pilgrims' reaction to *The Miller's Tale* and comments on the Reeve's temperament and his tendency to digress. It also presents a transition and a continuation of the outer story.

Chaucer then allows the pilgrims to narrate their tales. They tell them in third-person point of view. Between their stories, Chaucer resumes his narration, reporting the discourse of the pilgrims and the words of Harry Bailly when he introduces the next storyteller. Thus, *The Canterbury Tales* consists of stories within a story. Bailly plays a crucial role in *The Canterbury Tales*. With his questions and comments, he stimulates conversation that helps to reveal the personalities and attitudes of the pilgrims.

Scholars label as frame tales literary works that present a story (or stories) within another story. The inner story is like a painting on a canvas; the outer story is like the frame of the painting. In *The Canterbury Tales*, the inner stories told by the pilgrims form the images on the canvas; the outer story told by Chaucer forms the frame. The frame tale was not unique to Chaucer. Among other literary works with this format were *The Seven Sages*, a collection of tales (authors and dates of composition not established) originating in India that spread westward; *The Thousand and One Nights*, a collection of tales (authors and dates of composition not established) from India, Persia, Arabia, and Egypt including the famous stories about Aladdin, Ali Baba, and Sinbad the Sailor (file : //K: T *The Canterbury Tales*: A Study Guide htm, 3 of 21 (11/12/2009)).

4.1.6. The Frame-Tale of *The Arabian Nights*:

The Arabian Nights is a collection of Oriental tales collected by many authors, translators and scholars over many centuries. The origin of *The Arabian Nights* tales may be traced back to ancient and medieval Arabic, Indian, Persian, Egyptian and Mesopotamian folklore and literature (Sallies, 1999, 4). This is supported by David Pinpault who informs us of what Ibn al- Nadim says about the origin of these tales:

*Abu Abd Alla Mohammad Ibn Abdus , the author of **The Book of Viziers**, begin compiling of a book in which he was to select a thousand tales from the stories of the Arabs, Persian, Greek and others.*
(Pinpault, 1992, 12)

Though the oldest Arabic manuscript dates back to the Fourteenth Century, scholars and researchers date the genesis of *The Arabian Nights* tales to the Ninth Century. However, the tales of *The Arabian Nights* vary widely : they include historical tales, love tales, tragedies, comedies, poems and sexual tales, some stories depict jinni, magicians, and legendary places.

The Arabian Nights consists of many ancient medieval Arabic, Persian, Egyptian, and Indian tales which were probably collected and codified into a single collection. This collection was further shaped by scribes, storytellers and evolved into a collection of three distinct layers of storytelling by the Fifteenth Century. The first layer is the Persian tales influenced by the Indian folklore and adapted into Arabic by the Tenth Century. This group of tales is represented by animal stories which reflect the influence of the Sanskrit fables. The influence

of the *Panchatantra* is notable. *The Jataka* , a collection of 547 Buddhist moral tales, has its imprint on *The Arabian Nights* (Irwin, 2003, 65). While the Baghdadian influence is represented by the tales of the Abbasid Caliphs and contains tales dealing with Harun Al-Rashid and his Viziers. As for the Cairene influence it is evident in some tales of adventure like *The Tale of Maruf the Cobbler*. Finally, the impact of the ancient Mesopotamia was clear in the tales which use motifs of the *Gilgamesh Epic* (Pinpault, 1992, 5).

The Arabian Nights fascinated the Western writers ever since its oral appearance in Europe. The first European version (1704-1717) was translated into French under the title: *Les Mille et une nuit , contes arabes traduit en francais*, by Antoine Galland from an Arabic text found in Syria. Edward Lane (1840-1859) translated *The Arabian Nights* . In this translation he bowdlerized what he feels unsuitable for the popular test of his people. So his translation was unabridged and expurgated. Another important translation was made by John Payne in 1882 under the title *The Book of the Thousand Nights and one Night*. The most complete translation of *The Arabian Nights*, which is achieved by Richard Burton, is of great significance entitled: *The Book of the Thousand Nights and a Night* (1885).

The Arabian Nights makes use of many innovative literary and thematic techniques which the storytellers relay on for increased drama, suspense or other emotions. One of these techniques is the frame narrative which is, according to Katherine Slater Gittes, employed by Chaucer in writing his *Canterbury Tales* (Gittes, 1983, 237) .

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The main frame of *The Arabian Nights* concerns King Shahryar and his new bride. This king upon discovering the infidelity of his former wife whom he immediately executed and then decides that all women are unfaithful. He begins to marry a succession of virgins only to execute each one next morning. This state continued for over three years; marrying a maiden each night and executing her the next morning. The king ordered his vizier to bring him a virgin every night. The vizier went and searched everywhere and found none. So he returned in sorrow fearing for his life from the king. The Vizier, who had two daughters, Scheherazade and Dunyazad, cannot find any more virgins. Seeing her father's state, Scheherazade offers herself as the next bride, and her father reluctantly agrees. On the night of their marriage, after satisfying his sexual desire, Scheherazade begins to tell the king a tale, but does not end it. She tells her father:

I wish thou wouldst give me in marriage to this King Shahryar; either I shall live or I shall be a ransom for the virgin daughters of Moslems and the cause of their deliverance from his hands and thine."

(The Arabian Nights, Vol. I, 15)

But the father strongly rejects his daughter's proposal and said to her:

"Allah upon thee!" cried he in wrath exceeding that lacked no feeding, "O scanty of wit, expose not thy life to such peril! How durst thou address me in words so wide from wisdom and un far from foolishness? Know that one who lacketh experience in worldly matters readily falleth into misfortune.

(The Arabian Nights, Vol. I, 15)

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But his daughter insists on marrying the cruel king and her father warns her : "*I fear the same befall thee which befell the bull and the ass*" (*The Arabian Nights*, Vol. I, 15)

Then the father narrates *The Story of the Bull and the Ass* , but Scheherazade tells her father that this tale will not make her change her decision. So the Vizier presents his daughter to the King who feels happy. Then Scheherazade agrees with her sister Dunyazad that she later will ask her : "*O my sister am though not sleepy, relate me some new story and I will tell thee a tale which shall be our deliverance.*" (*The Arabian Nights*, Vol. I, 23-24) when it is midnight Scheherazade wakes up and signals to her sister Dunyazad who asks her to tell her some new stories. Thus Scheherazade begins her narration.

On her bridal night , Scheherazade begs permission to tell him a story . He consents and Scheherazade tells him the tale of a wealthy merchant who is taken captive by a vengeful jinni; and condemns him to die. The merchant's cause is taken up by three old men, who ask the jinni to postpone the execution until they tell their stories. Consumed with surprise, Shahryar follows the jinni's example and postpones his bride's execution till the next day so he can hear how the story turns out.

Scheherazade gets to the end of *The Story of the Merchant and the Jinni* on the third night of the marriage. The tales of the three old men are so marvelous that the jinni sets the merchant free. Then Scheherazade immediately launches into a new tale and once again is just reading the climax when the day breaks. And so it goes with one cliffhanger after another until the thousand and first night, when the king pardons her and she takes her rightful place as a queen and presents her three children and said to the king:

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*O king of the time...I am thine hand –maid and
these thousand nights and a night have I entertained
thee with stories of folk gone before...O the king of
the age these are thy children and I crave that
though release me from doom of death.*

(The Arabian Nights, Vol. X, 54)

When the king hears this speech , he wept and tells her that he exempts her from aught that can harm her.

In comparing the frame story of *The Arabian Nights* and *The Canterbury Tales* we find many aspects of similarities and differences. First the frame tale of *The Arabian Nights* has more than one kind: first is the gaining time frame tale. Scheherazade uses this type of narration to gain time to save her women folk. This type is not clear enough in Chaucer's *The Canterbury Tales*. The second type of frame tale is entertaining frame which is common in Chaucer's collection. The pilgrims tell their stories for the sake of spending time and enjoying themselves on their way to Canterbury. Originally, this type of story telling for entertainment is one of the main types of *The Arabian Nights*. These tales are told for the purpose of entertaining King Shahryar beside time gaining aim.

Another important point is that the frame story of *The Arabian Nights* begins the collection and concludes it. While in Chaucer's *The Canterbury Tales*, the frame tale opens the collection but never concludes it.

In addition to this the narrator of *The Arabian Nights* is Scheherazade who narrates all tales including in *The Arabian Nights*. In other words, there is only one narrator who opens the narration of the tales and concludes them. She has no relation with the tales, her function is to narrate the tales only. Scheherazade only memorizes

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the tales and tells them. Unlike the pilgrims of *The Canterbury Tales* who are narrators and characters in the tales at the same time, Scheherazade is only a narrator.

Moreover, *The Canterbury Tales* has prologues which constitute means of connection between the tales. The Arabic element in the frame story in *The Canterbury Tales* is the open conclusion. The pilgrims never arrive Canterbury. While in *The Arabian Nights* Scheherazade opens the tales and concludes them.

In addition to this, *The Arabian Nights* frame story differs from that of *The Canterbury Tales*. Chaucer, who was influenced by this technique, provides interaction between the outer and inner structure. In *The Arabian Nights* the frame is just a device holding together unrelated stories; while Chaucer's tales are perfectly suited to the characters of his pilgrims. In fact, the tales reveal the personalities of their tellers. Another important difference is that in Chaucer's tales, the frame structure was not separate from the tales. Chaucer, unlike Scheherazade, always moves back from the tales and forth from tale to frame. He sometimes includes dialogues or comments or arguments of the pilgrims between the tales which function as links to the tales and provide more details about his characters. While the tales of *The Arabian Nights* begin with the frame and end with occasional interruption at day break.

Finally, it is possible to say that both *The Arabian Nights* and *The Canterbury Tales* use the same narrative style, namely frame narrative. The tales of both collections came within a similar frame tale with slight differences and modification. This narrative technique allows both narrators to bring together a diverse of groups of people and themes.

4.2. Thematic Analogies:

The Arabian Nights and *The Canterbury Tales* are two long narratives belonging to two different eras and cultures. *The Arabian Nights* is an Oriental collection contains one thousand and one tales and deals with different people and issues. Similarly, *The Canterbury Tales* is a collection of twenty four stories written by Geoffrey Chaucer during the Fourteenth Century. Like *The Arabian Nights* it tackles various subjects and includes people of different social classes. These two collections, as we have previously discussed, employ a similar narrative technique, namely the frame narrative. In addition to all these the two collections share many other similar thematic analogues such as their attitude toward women, the use of supernatural elements and other feature of *The Arabian Nights*.

4.2.1. Images of Women in *The Arabian Nights* and *The Canterbury Tales*:

To begin with *The Arabian Nights*, its description of the Oriental woman can be arranged into two categories. The first category contains the negative stereotypes that embody all vices traditionally associated with woman. The second category of woman includes pious, prudent, clever and all other positive values attributed to a good woman (Carl, 1986, 25).

4.2.1.1. Women Images in *The Arabian Nights*

The main woman character, Scheherazade, is beautiful, clever, and daring. In addition to these qualities, she is a wonderful storyteller, who tells stories every night to the cruel king, Shahryar. Moreover, she is the best examples of a wise and learned

woman, who is described both as good and physically desirable, intelligent and highly learned. She uses her learning and her gift of story-telling to capture the attention of the mad and sadistic king. Not only this, but she sides with the king against the crafty and malicious wives of women in the tales of *The Arabian Nights*. After the passing of thousand and one nights, she manages to tame Shahryar and change his attitude towards the other sex and becomes devoted to him.

Scheherazade, who heard of the terrible tragedy inflicted on her sex folk, thought up a plan to stop women from being slaughtered. She, therefore, decided to marry the cruel king herself, and to entertain him with stories every night so that he would never get around to killing her. Thus the title, *One Thousand and One Arabian Nights*, which is how many nights Scheherazade told stories to the king, Shahryar. Being a clever woman and by adding certain characters to her stories, she makes the king learn certain morals .

All of the women that Scheherazade tells about have one thing in common: they are women. There is such a multitude of stories that almost every kind of woman is described, making it more realistic to normal life. There is definitely not one general image of women described. There are many multiple images showing every kind of woman, which, perhaps, was in Scheherazade's intent. The king was killing women because they were unfaithful and in the end, save her life (*The Arabian Nights*, Vol. I, 230-232).

In *The Arabian Nights* there is a considerable number of tales and stories that center on the theme of malice of woman. The frame story of *The Seven Viziers* introduces an interesting example of the malicious woman. In the story, the queen tries in vain to tempt her husband's son who made no response. Fearing that he might tell his father, she maliciously tells her husband that his son tries to rape her and she

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rejected him. (*The Arabian Nights*, Vol. VI, 122-128) This false accusation consequences upon passing sentence of death. Before carrying out the penalty, the king's counsel tries to turn him from his decision. Each member of the counsel tells him a story about malice of women. Thus the son was saved.

In the tale of *The Wife's Device to Cheat Her Husband*, the woman character, as usual, is depicted as beautiful and has no equal of her time. Though her husband loves her, a young man with the help of a wicked old woman easily tempts her. When the old woman goes out to bring the young man, she can not find him. Being evil and malicious, the old woman brings a strange man without knowing that he is the lady's husband. As soon as she opens the door, she sees her husband. Fearing the scandal, she pulls her husband off her outer boot and cries at him:

Is this how thou keepest the contract between us? How can't thou betray me and deal thus with me? Know that, when I heard of thy coming, I sent this old woman to try thee: and she hath warned thee; so I am certified of thine affair and that thou hast broken faith with me... Divorce me.

(The Arabian Nights, Vol. VI., 155)

By this cunning craft and ready wit and malice, she gets out of this critical situation.

The story of *The Lady and Her Five Suitors* provides us with a better example of woman's craft and malice. The woman in this story is presented as young, beautiful, rich and malicious. Since her husband is always absent, she betrays him with a handsome lover who is, one day, imprisoned. She wants to save him. She respectively goes to the governor of the city, the Kazi's houses the Vizier and the carpenter. When they see her, they are ravished with her and desire

her. But she lacks neither malice nor knowledge of the ways of men, she makes a plan to make fun of them. She invites them to her house, each in a certain time. The first to arrive is the governor, when he is trying to throw himself on her, they hear a knock on the door. She makes him believe that he is her husband. So she pushes him in the cupboard. She does the same thing with all others. After taking the governor's orders, she releases her lover; and she leaves them imprisoned in the cupboard one over the other. The king urines on the Vizier's head and the Vizier on the Wali's head and the Wali pisses on the Kazi (*The Arabian Nights*, Vol. VI., 172).

It is clear that these tales portray Oriental woman in a traditional way, she is beautiful, clever, faithless and above all malicious. Again woman is used by *The Arabian Nights* to mock at and criticize the political institutions of that time as represented by the governor, the Vizier, the Wali and other members. The tale says that instead of protecting people, they try to exploit them. In addition to this, the tales shed light on their tomfool life (Al-Shahad, 1986, 183-184). At the same time, the tale, through woman character bears men the responsibility of women corruption because they leave their wives for a long time.

The other important image of the Oriental woman presented by *The Arabian Nights* is the old woman. This presentation of the old woman does not differ too much from the traditional description given by world literature. However, the old woman in *The Arabian Nights* can be arranged into two kinds: the first that embodies all vices associated with bad and corrupted people. The second one contains women who are pious, good and helpful.

The old woman, in the first kind is portrayed as a witch, cunning, malign, and has all other vices. Zat al-Dawahi in the *Tale of King Omar bin al-Nu'man and his Sons*, (*The Arabian Nights*, Vol. II., 77) is a typical example of the old woman of the

first kind. She is a very eccentric woman as she masters magic of men and demons. Further, she practices sophism and cannot exist without it. More than this she teaches damsels the art of rubbing clitoris against clitoris till they gain voluptu.

In addition to this, the story of *The Porter and the Three Girls* presents her as a hideous creature with deeply wrinkled face, and wild shaggy hair and her teeth are broken. Though she is greatly aged, she is strong, clever and cunning to swindle and gull a very beautiful woman whom she visits at her home. She manages to persuade her to befoul her husband's reputation during his absence (*The Arabian Nights*, Vo.I., 104-182). Consequently, she brings her matrimonial life to total destruction as she is taken away to her father's home. All these examples prove that the Oriental woman is not illiterate, but she is highly learned and richly educated. This shows us that facilities for teaching woman during the Abbasid period were great.

One of the best images of women presented by *The Arabian Nights* is the image of lover. There are various stories and anecdotes in which the plot centers around a loving couple. Let us take as an example *The Tale of Aziz and Aziza* the woman is a symbol of a high conception of womanly love and devotion (*The Arabian Nights*, Vol. V., 194). Despite her wearisome and continuous weeping, she is a girl of high intelligence and wit that she uses to further her love affair of her cousin. Thus, when Aziz falls in the clutches of a wicked woman who is called crafty Dalila, she tries her best to join him. Her speech to Aziz is very expressive:

*O son of my uncle, if thou soughtest my
eye, I would tear it for thee.... I can not but aid
aid thee to thy desire; for she is whelmed in
passion for thee even as thou for her*
(*The Arabian Nights*, Vol. II., 14-15)

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In addition to this, Aziza is a patient lover. She endures Aziz's continuous rejection and ill treatment. It happens one day that he kicks her savagely and opens a cut in her face, but for his sake, she smiles and utters no word. Aziza's grief and weeping for her cousin, who jilts on the very day that to be her wedding day, falls ill and dies.

From these tales we can say that women lovers are always of surpassing beauty that no one can resist loving them at the first sight. Moreover, most women lovers are slave girls who have many gifts and qualifications that raise their value and price in the slave market.

The Arabian Nights contains a heterogeneous, and at the same time repetitive tales or stories where women characters are demonesses who play an active role in the sequence of events. Demoness, as presented by *The Arabian Nights*, are of different types: The first one, which is the majority, contains demoness who are good and believe in God. The second group contains demoness who are bad and practice magic and sorcery (*The Arabian Nights*, Vol.III., 312-313).

In the *Tale of Kamar Ez-Zaman*, the central woman character is a demoness whose name is Maimuna, the daughter of the renowned demons' king. The demoness here, as in other tales, is dealt with as a human being, i.e. she behaves like human beings, speaks their language, loves like them and imitates them in everything. The only basic difference between them and human beings is that the former possesses supernatural powers (*The Arabian Nights*, Vol. I., 34-35). Accordingly, Maimuna loves Kamar Ez-Zaman in the same traditional way a woman loves. In other words, she loves him and he does so from the first sight. In addition to this, the demoness languishes and pines away as a true lover does.

All these examples of woman as demonesses, as Suhyar Al-Qalamawi says, are drawn from the imagination of the narrator. The use of Demons and Jinn enjoyed

wide popularity at the age in which the tales were set. They catered for their desire to escape their real life (Al-Qalamawi, 1976, 314). Whereas Ahmed Al-Shahatt believes that woman as demoness or jinn were used as a means to criticize some social and political issues (Al-Shahatt, 1986,184).

Another woman image, which is less recurrent, is the shrewish woman. The story of *Ma'aruf the Cobbler and his wife Fatima*, presents elaborately Ma'aruf's wife as spiteful, termagant, violent, stormy, uncontrollable and disobedient (*The Arabian Nights*, Vol., X, 1-53) In a similar manner the shrewish woman in the story of *The Bull and the Ass* is briefly depicted. She likes dominance over her husband disobedient, and stupid. She makes her husband's life a burden and a torment (*The Arabian Nights*, Vol. I., 20-23).

The second type of women are described as cunning and deceitful. This type of woman, like the woman of *The Arabian Nights*, causes her husband nothing but troubles and heartache. However, one of the most important images of Oriental woman presented in *The Arabian Nights* is the faithless and freckle woman. She is respectively malign and plots to achieve her sexual desire in the most merciless manner. The frame-tale of *The Arabian Nights* sets the tone for the rest of the stories. King Shahzaman's wife befouls her husband's bed, as soon as his back is turned, with one of his ugly black slaves (*The Arabian Nights*, Vol. I, 13). Before he could digest this great shock, he has another shock when he discovers his brother's beautiful wife betrays her husband in the exact same manner with a black slave during her husband's absence. Having achieved their revenge on their unfaithful wives, the two kings set out a journey together. On their way, they meet a lascivious woman who forces king Shahzaman and his brother to have a sexual intercourse with her. Having satisfied her lust of them, and having added their rings to her collection, she starts to

tell them her story, how she manages to outwit the jinni who captures her. Assured of women's inherent lechery and treachery, the two wretched kings return to their kingdoms, with Shahryar vowing to revenge upon women by taking a virgin in marriage to his bed every night and killing her the next morning.

Another example of lecherous woman, who betrays her husband by copulating with everyone and everywhere, is presented in the *Tale of the Ensorcelled Prince*. In this interesting story, the prince's wife is faithless as she leaves her husband's bed every night, after having him drugged with sleeping-potion, in order to go to a hovel house on the other side of the city and lie with a black slave. He abuses her with various obscene epithets, makes her eat rat-stew and rages at her being late. When she tries to defend herself, he becomes angry and shouts. The prince's wife is so impudent that she is not offended by such bad language, and continues to humiliate herself before her lover until he agrees to lie with her.

To conclude, images of Oriental woman in *The Arabian Nights* were curiously variant with Europeans ideas concerning her role and position in society. Oriental woman was not, as the European wrongly thought, cattle or a sexual connivance. It is true that *The Arabian Nights* has exploited the physical traits of the Oriental woman, and accuses her of being corrupted, but such presentation is too much exaggerated and they are purposefully used to criticize social and political corruption at the time when they are set.

4.2.1.2. Women Images in *The Canterbury Tales*

It has become quite possible that that influence of *The Arabian Nights* on Chaucer is tremendous. This influence is not only reflected in the themes and plots of

his tales, but it includes borrowing other ideas from this Oriental collection. A keen comparative study between Chaucer's works and some tales of *The Arabian Nights* may show that there are many aspects of similarities between Chaucer's presentation of women of his time in *The Canterbury Tales* and other works and those replete in *The Arabian Nights*. Though some traits of women may be universal, the similarities of many minute details of these women make our assumption irrefutable. *The Canterbury Tales*, by Geoffrey Chaucer is a collection of stories told by a group of pilgrims on their way to Thomas a' Becket's tomb in Canterbury. Throughout the stories, women are often portrayed in two opposing ways. The women in these tales are, like *The Arabian Nights* women, either depicted as clever, wise, virtuous, pristine and virginal, or as cunning, deceitful and embody all negative vices. However, It seems that Chaucer follows *The Arabian Nights* women patterns when he depicts them as liars and cheaters with low morals. The majority of women is neither to be trusted nor respected. In many of the stories of *The Canterbury Tales* they make fool of their husbands by having adulterous affairs. This type of women is clearly depicted in *The Miller's Tale*, *the Merchant's Tale*, and in the character of *The Wife of Bath*.

In *The Miller's Tale*, Alison, like many woman characters of *The Arabian Nights*, is described as a fair young wife, her body as slender, soft and tender. She marries an old man named John. Since there is a big age difference between Alison and her husband, Alison is left sexually unsatisfied and thus easily seducible by two younger and more virile men, Nicholas and Absolon. John foolishly leaves the two at home alone while he goes to Osney. Nicholas seizes this opportunity to make his move and begs her to satisfy him. Immediately, she agrees. However, it rapidly becomes clear that Alison consents to Nicholas's advances. In fact, so swift is the

courtship that it is clear that Alison is a woman of exceedingly flexible moral standards-- she is, in modern terms, easy. Feeling that she is still sexually unsatisfied, she establishes a sexual relation with Absolon who falls in love with beautiful Alison. He thinks of Alison as a lady to be courted. But like her husband John, he has deceived himself about Alison: she is a fast and easy girl who does not require much courting. Throughout the rest of the tale she continues to be a faithless wife and a clever liar. She makes a fool of both her husband and Absolon who are both oblivious to what she is really like. In addition to this, by the end of the story, Alison clearly has the upper hand over her husband, her lover, and her former admirer. Absalon, who thoroughly humiliated by Alison's practical joke, is then exposed to that which he hates when Nicholas passes and has right in front of him. For his part, Nicholas ends the story with a severely burned buttocks courtesy of Absalon's hot poker. And John becomes the laughing stock of the town when he crashes from the ceiling in his tub-shaped ark, speaking nonsensically of an impending flood. Only Alison escapes harm of some kind in this story. She has the advantage over all of the men. She makes love to Nicholas as she desired, rids herself of the nuisance of Absalon, and avoids condemnation from her husband because he is believed to be crazy.

Like many tales of *The Arabian Nights*, *The Wife of Bath's Tale* gives a good example of shrewish, cunning, and deceitful woman who marries five husbands. First of all, the Wife of Bath plays rather a similar role played by Scheherazade of *The Arabian Nights* as a narrator who tells stories. Moreover, she expresses her views on the subject of women relating to men, saying in her prologue that women should have sovereignty over men. In other words, like Scheherazade she sides with her women folk against man's tyranny and abusive treatment. Believing experience to be the

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best authority, and having had five husbands on which to practice, she details how she gained sovereignty over her first three and justifies the practice. She says:

*I hadde Atte ende the bettre in ech degree,
By sleighte, or force, or by som maner thing,
As by continual murmur or grucching
Namely a-bedde hadden they meschaunce,
Ther wolde I chyde and do hem no pleasaunce*
(WB. 404-408)

She views this as a perfectly acceptable practice, and cares little for her husbands' views on her conduct. And indeed, by her account it seems that the husbands are weary, but happy with the relationship.

The Wife of Bath uses the example of her fifth husband to show that ignoring a woman's desire for dominance sovereignty is a hazardous choice. She says of him:

*He nolde suffre nothing of my list.
By God, he smoot me ones on the list,
For that I rente out of his book a leef,
That of the strook myn ere wex al deef"*
(WB 633-636)

Unlike her first three husbands, he does not allow her sovereignty over him. In revenge, she takes the book from which he reads disparaging accounts about various women and rips three leaves out of it, hitting viciously in the meanwhile. He responds by hitting her back, and she feigns death. She does not come back to life until he promises to allow her what she wants. In this way the Wife of Bath shows that it is to

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a man's detriment not to allow a woman sovereignty. He will either be hurt by her, or lose her forever.

When she finishes her prologue, the Wife of Bath tells a story with the purpose of illustrating her belief that women should have sovereignty over men. In her narration, she presents another woman character, the old woman who is characterized by the traditional features that characterize many of *The Arabian Nights* tales. The lusty knight of the tale is ordered to find out what women truly desire by the Queen or he will be killed. Just before the date of his return to the court, he finds an old woman who tells him the correct answer. The old woman presented here is similar to that depicted in many tales of *The Arabian Nights*: she is old, cunning and ugly. The Wife of Bath relates his answer:

*"My lige lady, generally,' quod he,
'Wommen desyren to have sovereyntee
As wel over hir housbond as hir love,
And to been in maistrie him above;
This is your moste desyr, thogh ye me kille.*

(WB. 180-165)

She directly states her belief through the character of the knight.

The Wife of Bath also uses her story to exemplify that submission of men to women is the correct conduct. When the knight is forced to marry the old hag, he communicates his dislike for her due to her age and ugliness. She defends them as assets and then offers him a choice between an old wife who is guaranteed to be faithful, and a young wife with whom he must take his chances. Here, the Wife of Bath proves that she is clever and experienced in the ways of life. However, the

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knight leaves the choice to her, putting his fate under her control. She is greatly pleased by this, and allows him to have the best of both worlds by transforming into a beautiful young woman and promising to remain faithful to him. Through this happy ending, the Wife of Bath communicates the moral that things will go best if men allow women to have completely sovereignty in marriage.

The Nun's Priest's Tale expresses an opinion contrary to that of the Wife of Bath; that women should live modestly. In the beginning of his tale, the Nun's Priest describes a widow in glowing terms. He stresses her humility and modesty. In his description, he says:

*Ful sooty was hir bour, and eek hir halle,
In which she eet ful many a sclendre meel.
Of poynaunt sauce hir neded never a deel.
No deyntee morsel passed through hir throte;
Her dyete was accordant to hir cote.
Repleccioun ne made hir never syk;
Attemptree dyete was al her phisyk
And exercise, and hertes suffisaunce.*

(WB. 12-19)

She does without luxuries and is better off for it, in the opinion of the Nun's Priest.

Unlike the women in *The Wife of Bath's* tale, women are the objects of men in the *Nun's Priest's Tale*. Chanticleer, the rooster, has seven wives in the story. They are his mistresses and he believes he has mastery over them. Out of them, his favorite is Pertelote. She is described as, *Curteys she was, descreet, and debonaire, / And compaignable, and bar hir-self so faire* (NP51-52). Qualities of surrender are described in her, such as courteousness and discreetness. Since both Chanticleer and

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his mistresses are presented in a positive light, the Nun's Priest shows that the proper place for women is as objects for men.

The Nun's Priest Tale uses the character of Pertelote to present an image of women as untrustworthy. When Chanticleer has a foreboding dream and confesses his fright to Pertelote, she scoffs at him. She tells him that dreams are mere "nonsense" and nothing to be afraid of. Chanticleer counters her assertion with a series of anecdotes and quotes from various sources including *The Bible*. With his evidence, he thoroughly dominates the argument, but out of love for Pertelote, defies his dream. When the fox overtakes Chanticleer and runs off with him, the dream is proven to be true. The Nun's Priest uses Pertelote as a metaphor for all women providing false counsel. The male figure corrects her, and is then proven to be true. Through the tale, the Nun's Priest portrays women as untrustworthy.

In *The Monk's Tale*, Chaucer provides another image of a distrusted woman chosen from the Orient. In his tale of Samson, he describes how Samson has told his wife, Delilah, that the secret of his strength is in his hair. She betrays him and sold his secret to his enemies, who put him in a cave. The Monk concludes that that men should keep their secrets for themselves because wives can not be trusted. Then he moves to Zenobia, a great Oriental queen, who marries a prince but refuses to sleep with him except when trying to conceive a child. A similar image is presented in *The Shipman's Tale*. The woman, who is a merchant's wife, is not trustworthy. She cheats her husband and sells her body to the best friends of her husband for 100 francs. Her faithfulness to her husband is worth only a few extravagant garments for her to wear. It is her greed for these material goods that drives her into cuckolding her husband. Her worldly desires are more important than marriage. Finally, she is hardly punished, and by her cunning she manages to keep her husband.

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The Tale of Sir Thopas, like some tales of *The Arabian Nights*, portrays woman as Elf Queen. This Elf Queen stands for lust and affection. Sir Thopas, the knight, leaves his hometown because he has become bored with the local maidens. On his adventure, he dreams of a beautiful Elf Queen, with whom he falls in love. When he searched the forest in search of her, he meets the three-headed giant who stand on his way. He was ready to risk his life to gain Elf Queen's love. She only captured his heart and left him. Elf Queen in this tale stands as an object of lust and desire.

In *The Clerke's Tale*, Chaucer portrays a different image of woman. This woman, Criselde, like many women characters of *The Arabian Nights*, is a low – born but of incomparable beauty and amazingly virtuous and a symbol of endurance and patience:

*A doghter hadde he, fair y-nogh to sighte,
And Grisildis this young mayden highe
But for speke of virtuous beautee,
Than she was the oon the faireste under sonne;
(Cl, 153-56)*

Walter, her husband, decides to test her loyalty and devotion by sending away her two children, presumably to be murdered. Yet, she endures tragedy with patience. Then Walter sends her away from his home completely naked, but she accepts the second tragedy with great passion. Thus she proves that she is a devoted wife and she is rewarded at the end of the tale.

Virginia is another example of virtuous woman depicted in *The Physician's Tale*. Like many woman characters in Chaucer's *The Canterbury Tale*, she is an example of incomparable beauty. When the judge of the town sees her, he decides to

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rape her. Her father, Virginius, who is an upright man decides to murder his daughter to keep her chastity. She never objects:

*She ryseth up, and to her fader sayde,
"Blessed be god, that I shal dye a mayde.
Yif me my deeth, er that I have a shame;
Doth with your child youe wil, a goddess name!"*

(Phs. 247 – 250)

Virginia accepts her father's decision and scarifies herself in order to remain virgin and virtuous.

In conclusion, Chaucer follows *The Arabian Night's* pattern and presents a dual depiction of women in *The Canterbury Tales*. Throughout the tales of the Knight, the Miller, the Merchant, and in the entire character of the Wife of Bath, the women are shown to be extremely pristine and virginal, or extremely cunning and deceiving. The women are either depicted as completely pure or completely wicked without an in-between.

To sum up, women characters, in the opinion of *The Arabian Nights* and *The Canterbury Tales* are significantly multi-faced through these stories. Their presence in a male – dominated world is tragically ironic because of their mental qualities and abilities. In the tales of these two collections, women are shown as smart, resourceful faithful, virtuous and sometime are deprived of these virtues. However, woman portrayal in *The Arabian Nights* and *The Canterbury Tales* reflect how devoid and lonely and boring this world will be without them. These two collections also show that women are complex creatures capable of doing much to harm men. In other words, they are capable not only of deceiving and cheating, but they are human beings capable of living their own lives as they want for either good or evil or both.

The analogies of the images presented by these two collections may give evidence that Chaucer might have been influenced directly or indirectly by *The Arabian Nights*.

4.2.2. Use of Fables

Another common characteristic between *The Arabian Nights* and *The Canterbury Tales* is that both collections use fables within the frame for moral lessons. *The Nun Priest's Tale* is a beast fable known in the collections attributed to *Kalila Wa Dimnah* of Ibn Al Muqaffa and *The Arabian Nights*. *The Nun Priest's Tale* talks about a rooster, dreaming of an attack by a large, furry, red animal. He is advised by his wife not to worry. The rooster, defeats his wife's argument and tells her an accident about a murdered traveler, who in dream, tells his companions where his killers have hidden his body. The rooster who sings encounters a fox. The fox wants to experience the rapture of hearing him. The rooster began to sing and the fox nabs him by the throat and is chased by the entire household. The rooster, thinking quickly, tells the fox that if he were in the fox's position, he should surly turn and shout defiance at the pursuers. The fox does so and the rooster flies away into a tree, and the bird triumphs. This tale may echo many fables in *The Arabian Nights* and other fable collections.

The Arabian Nights is a very rich Oriental collection which contains many fables. These beast fables are scattered in different areas of *The Arabian Nights*. At the beginning of *The Arabian Nights* there is the fable of *The Fox and the Crow* which tells the story of a fox and crow who live together in a mountain. This cunning fox used to eat one of his sons when he feels hungry. The fox, one day, tells the crow

that he repents and never eats birds and calls the crow to be friends. The crow tells the fox that he never trusts him because he is cunning and deceitful. However, the aim of using these fables in both *The Canterbury Tales* and *The Arabian Nights* is to give moral lessons which mean that we must be careful in choosing our friends. It also aims at showing the importance of using one's mind in danger and when he is put in critical situations. These fables also may be used as social, religious and political satire.

4.2.3. Supernatural Elements

Supernatural powers is another important element which characterizes both *The Arabian Nights* and *The Canterbury Tales*. To begin with *The Arabian Nights*, The Story of Ma'aruf the Cobbler and his Wife Fatima, two Demons, a wife and a husband, help changing the fate of Ma'aruf, when they carry him to a city where he becomes a king. Thus they helped him to tame his wife (*The Arabian Nights*, Vol, X, 1-53).

In *The Canterbury Tales*, supernatural powers dominate many tales. In *The Merchant's Tales*, for instance, supernatural powers play an important role in the events of the tale. When one day May was with her old husband in the garden, she requests a pear. January, who is now a blind man, and therefore unable to reach the pear, stoops to allow May to climb onto the tree herself. On the tree May had greeted by her lover, Damian, and they have sex. Suddenly, two Gods are, at this moment, watching this adulterous work, Pluto and Proserpina. They begin passionate argument about the scene, in which Pluto condemns women's morality. As he possesses pina will grant May the ability to talk her way out of the situation saying:

Now, by my modres sires soule
I swere that I shal yeven hir suffisant answer
And all women after, for her sake;
That, though theybe shulle him-self excuse
(MT. 2265-2269)

Proserpina, a young and much loved Goddess was stolen and held captive by Pluto, the king of the underworld who forced her to marry him. The argument between them and their quarrel may suggest the argument between man and woman. However, January regains sight just in time to see his wife and Damian engaged in sexual intercourse . But May successfully convinces her husband that his eyesight is deceiving him.

Moreover, in *The Story of Taj –al Mulk and Princess Dunya*, the supernatural element is presented by *The Arabian Nights* in the dream of Princess Dunya. Whereas the supernatural element in Chaucer's tale is presented by the magic ring which enables Canacee to speak with birds

4.2.4. Science Fiction

Another common feature of *The Arabian Nights* and *The Canterbury Tales* is both contain science fiction tales. Several stories in *The Arabian Nights* belong to science fiction. In *The Story of the Adventures of Bulukiya*, for instance, the protagonist tries to seek the herb of immortality which leads him to explore the sea. Journey to the Garden of Eden and travels across the cosmos to different worlds much larger than his own worldly anticipating the elements of galactic science fiction. Along with way he encounters societies of jinnis, mermaids, talking to

serpents, trees and other forms of life. (*The Arabian Nights*, Vol. 304-329) Another example of such tales is *Abul al-Hassan and his Slave Girl Tawaddud*, the heroine Tawaddud gives an important lecture on the mansions of the moon and the benevolent and sinister aspects of the planets (*The Arabian Nights*, Vol. V, 189-245). In *Abdullah the Fisherman and Merman*, the protagonist Abdullah gains the ability to breathe underwater and discovers underwater-submarine society that is portrayed as an inverted reflection of society on land that society follows a form of primitive communion concept where concepts like money and clothing do not exist (*The Arabian Nights*, Vol. IX, 165-18). *The City of Brass* features a group of travelers on archeological expedition across the Sahara to find an ancient lost city and attempts to recover a brass vessel that Solomon once used to trap a jinni(*The Arabian Nights*, Vol. VI, 83-121) . ..

In Chaucer's *The Canterbury Tales* we trace similar science fiction features. In *The Squire's Tale* and *the Prologue*, there is an example of science of this kind of science fiction. The flying horse features a spaceship in the form of flying mechanical horse controlled using keys that could fly into the outer space and towards the sun. It is so fast that it can also fly the distance of a year in one day.

4.2.5. Satire in *The Arabian Nights* and *The Canterbury Tales*

Another common feature between *The Arabian Nights* and *The Canterbury Tales* is that both collections aim at satirizing different aspects of life, political, social and religious. On reading different tales of Oriental collection, *The Arabian Nights*, one can discover that each tale aims at satirizing a corrupted aspect of life. Most of these tales satirize political, religious and social corruption dominant at that time.

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This satire was not always direct, but most the time it was indirect through animal characters for the narrator fears death at the hands of the satirized people.

One of the political symbols harshly criticized by *The Arabian Nights* is Al-Wali In the *Tale of Niam Wa Niama*, the Wali is satirized for his cruelty and kidnapping women and carry them to court of the Caliph. Another tale of *The Arabian Nights*, *The Lady and Her Five Suitors*, (*Arabian Nights*, Vol. VI, 172) provides us with harsh criticism of the political, religious and social institutions of the Abbasid period. In this tale a woman betrays her husband with her young lover who is imprisoned. To release him the woman goes to the governor of the city, the Vizier, the Wali's house and the carpenter. When these three men see the woman, they are ravished with her beauty and desired her. She invites them to her house and decides to make fun of them. The first to arrive is the governor, when he is trying to throw himself on her, they hear a knock on the door. She makes him believe that he is her husband. So she pushes him in the cupboard which the carpenter made. She does the same thing with the others. After taking the governor's order to release her lover, she leaves them imprisoned in the cupboard. The governor urinates on the head of the Vizier, and the Vizier on Kazi's head and so on. What *The Arabian Nights* wants to say is to mock at and criticize the corrupted symbols of the political, religious and social institutions. The tale says that instead of protecting and helping people, they exploit them (Al-Shahat, 1986, 184). In fact, *The Arabian Nights* is replete with many other tales which criticize directly or indirectly all negative aspects of life.

Satire in *The Canterbury Tales* is what Chaucer aims at. Many of the prologues and tales contain satire that ridicules people who exhibit hypocrisy, greed, false humility, stupidity and other vices. In *The General Prologue* to Chaucer's tales, he describes certain characters using the literary device known as satire. His

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descriptions of the characters do a few different things. First, they give the reader an accurate vision of the time period that the tale takes place, Fourteenth-Century England, through the context of the character descriptions such as their dress. Second, his characterizations reflect Chaucer's own personality, one of wit and humor, but also of seriousness. Chaucer's own personality diffuses from his pen and onto the paper, allowing readers take notice of the satire in his work. If Chaucer does not feel that the life style of a character is one of great morality, one can tell through his use of satiric humor. He seems to know exactly how to get his point across about his feelings of a character, but without being bitter. He shows certain characters phoniness, conceitedness, etc.

Through the understanding of the satirical characterization that Chaucer uses in The *General Prologue* of *The Canterbury Tales*, it is obvious that he has a comical wit about himself, and is a skilled in using the literary device of satire. By using satire, Chaucer depicts certain characters in a much more interesting manner than that of other writers, and this is an asset that has probably attributed to the wide success of his works.

One of the tales which provides us with harsh criticism of the political, religious and social institutions at Chaucer's time is *The Physician's Tale*. Chaucer, like *The Arabian Nights*, criticizes the corruption of the political and religious institutions as represented by the judge who is the governor of the town. What Chaucer wants to emphasize is mocking at and criticizing the corrupted symbols of the political, religious and social institutions. The tale says that instead of protecting and helping people in general and women in particular, they exploit them and try to rape innocent and pure women.

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Like *The Arabian Nights*, Chaucer uses satire in *The Canterbury Tales* to expose his attitude towards the Church and religious men of the Middle Ages. Many of the prologues and tales contain satire that ridicule people who exhibit hypocrisy, greed, self-importance, false humility and others. The first way in which he does this is by satirizing a common nun of the Middle Ages. Chaucer, in *The Canterbury Tales*, *The Nun's Tale*, describes with great use of satire is the Prioress, or the Nun. Nuns are supposed to live plain and simple lives, but Chaucer's nun is characterized by her excessive concern about her appearance, mainly her cleanliness. She did not let a morsel from her lips fall, kept the smallest drop of food from falling upon her breast, would wipe her upper lip so clean that not even a trace of grease would be seen. Chaucer also tells us that nun who is supposed to be married to the church, her attitude towards her appearance should be one of little concern, but instead she primps and spends her time consumed in her vanity. He shows the nun not as someone married to the church, but someone married to herself and her worldly pleasures. Chaucer's attitude toward the church is one in which he expresses that it has a hypocritical institution, and has a hint of scorn in his writing.

Moreover, In *The Summoner's Tale*, Chaucer satirizes the Friar. He shows the friar as a beggar who uses his money not for the betterment of the church, but for the betterment of himself. The Friar begs of a man named Thomas to stop paying all the other Friars and to be loyal to him. Thomas is sick, and the Friar blames his illnesses on his unwillingness to give of his pocketbook to the friar. In the end the Friar gets what he deserves. In his greed and his impatience he receives the gift of a fart from Thomas. This satire shows his slightly scornful attitude towards the

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Catholic Church. Chaucer shows us how we, too, have faults, and he uses his sense of humor to make us laugh the characters and at ourselves.

Another tale in which Chaucer satirizes religious institutions is *The Pardoner's Tale*. Throughout the prologue of *The Pardoner's Tale*, the character of the pardoner, a medieval missionary is revealed and harshly criticize. Although the pardoner displays many important traits, the most important one is greed. He admits that the only thing he concern about is greed: *My theme is always oon, and ever was-"Radix malorun est Cypiditas."* (I preach no thing but for coveityse) . Then Chaucer criticizes another trait which hypocrisy. Although the pardoner is extremely greedy, he continues teach *"Avarice is the root of all evil ."*

It has become clear that Chaucer's *The Canterbury Tales* is the most celebrated work written in an imitation of *The Arabian Nights*. This indicates that Chaucer came under the influence of *The Arabian Nights*. The points of analogies between Chaucer's *The Canterbury Tales* and *The Arabian Nights* are not limited to technical features, the frame tale, but it extends to include other features of *The Arabian Nights*. As far as themes are concerned, it is possible to find in *The Canterbury Tales* rather similar themes recurrent in *The Arabian Nights*. One of the most distinguished themes tackled by *The Arabian Nights* and *The Canterbury Tales* is the role of women and the misogynistic attitude toward them. We have found that the two tales present the same images of women. Moreover, both collections deal with similar social, historical and religious themes. Beside this, *The Arabian Nights* and *The Canterbury Tales* contain supernatural powers which interfere in the destiny and fate of the characters. In addition to this, both collections aim at criticizing and satirizing the corrupted social, political and religious aspects of life. In their satire of the political and religious institutions, both tales use similar means either direct or

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indirect through fables and symbols. In fact, there are other common feature between the two collections which prove that Chaucer's *The Canterbury Tales* are influenced by *The Arabian Nights*.

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5. The Influence of Troubadour Poetry on Chaucer's Courtly Love

Poetry

The troubadours were poets who flourished in the South of France, North of Spain and North of Italy and wrote in the Provençal language. They were attached to various courts and responsible for the emergence of a new type of poetry known as courtly love (Cuddon, 1999, 949). The title of the first troubadour is often associated with Duke William IX of Aquitaine also known as Guillaume of Aquitaine the seventh Count of Poitiers (1071-1127). A troubadour is a term that has been extensively used in popular music to mean a composer and performer of Occitan lyric poetry during the Middle Ages (1100–1350) (Shepherd, 2009, 117). A troubadour might be a prince or a wandering adventurer who made song his profession (Encyclopedia Britannica, Vol.22, 166, 502). Since the word "*troubadour*" is etymologically masculine, a female troubadour is usually called a "*trobairitz*".

Most scholars who study this tradition agree on the issue of the troubadour beginning. They state that troubadour poetry began in the Eleventh Century in Occitania, and later spread into other European countries such as Italy, Spain, and Greece. This type of poetry, which differs from English Middle Ages poetry, had great impact on European poetry since many countries fell under the spell and influence of the troubadours. This influence led to the emergence of similar related movements throughout Europe: the *Minnesang* in Germany, *trovadorismo* in Galicia and Portugal, and that of the *trouvères* in Northern France. After a "classical" period

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around the turn of the Thirteenth Century and a mid-Century resurgence, the art of the troubadours declined in the Fourteenth Century and eventually died out around the time of the Black Death (1348).

The troubadour poetry usually deals with various themes such as chivalry and courtly love which idealizes woman. Most of the poems, written by the troubadour poets, were metaphysical, intellectual, and formulaic. Many were humorous or satirical. However, Troubadour poetry is written in three styles: the *trobar leu* (light) which is characterized by straightforward and simple wording, *trobar ric* (rich); and *trobar clus* (closed). The most difficult style was the last one in which words are used metaphorically. This style is invented by Marcabru. While the *trobar ric* style employs a rich vocabulary, using many words, rare words and unusual colorful wordings. Furthermore, the early troubadours developed many genres, the most popular being the *canso*, or *chansons* which are associated with Northern medieval France, which, according to Cuddon, were sung by women while they were sewing or spinning. These are short poems of five or six stanzas related to some love episodes. (Cuddon, 1999, 109) While *Pastourelle* is a short narrative poem in which a knight and a shepherdess meet and a kind of debate follows. Whereas a *tenso* is a poetical debate which was usually an exchange between two poets (Cuddon, 1999, 649, 904). Another popular genre is *Au bade* (dawn songs) which are short poems sung at dawn (Cuddon, 1999, 162). These and other types were popular in the post-classical period, in Italy, and among the female troubadours.

5.1. The Origin of the Term Troubadour

Troubadour Poetry is a term that has been extensively used to refer to the poetry which flourished in the South of France between 1100-1350. This term was given many names: in French it was called *Amour Courtoise*, in English *Courtly Love*, and in Arabic *Adab-Al-Fursan* or *Al-Hub Al-Furosi* or *Art of Love* (Mulhim, 2000, 212). Ever since its emergence, the term *troubadour* and its synonymous words in other languages are still of disputed origin. Some Western critics insist on attributing the origin of the term *troubadour* to Latin sources. Akehurst who traces the origin of the term, says:

The English word 'troubadour' comes by way of old French from Occitan word 'trobador,' the oblique case of the nominative 'trobair', a substantive of the verb 'trobar', which is derived from the hypothetical late Latin 'tropare', in "turn from 'tropus', meaning a 'trope', from Greek 'tropos' meaning turn manner" .

(Akehurst and Davis, 1995, 22)

The *Grand dictionnaire encyclopedique* gives:

Another possible root is 'turbare', to upset or (over) turn. 'Trobar' is cogative with the modern French word 'trouver', meaning to find. Whereas French 'trouver' became 'trouvere', the nominative form,

instead of oblique 'trouveor' or 'trouveur', the French language adopted the Occitan oblique case and from there it entered English.

(Grand dictionnaire encyclopedique Larousse, 985, 10438)

The general meaning of the term '*trobar*' in Occitan is *invent* or *compose* and this is how it is translated. Thus a troubadour composed his poems, whereas a joglar performed only that of others. This theory, the Greek---Latin---Occitan---French ---English hypothesis has been widely supported by those who find the origin of troubadour poetry in classical Latin forms or in Latin Liturgies such as Peter Dronke and Reto Bezzola who believe that all thematic, metrical and musical qualities in the troubadour poetry to be found in the earlier medieval Latin. (Gorton, 1974, 14)

By contrast, there is a second popular theory as to the origin of the term *troubadour* which is *taraba* (*to sing*). This theory has been supported by many Western and Oriental scholars, such as Maria Rosa Menocal, Ezra Pound, Najiya Marani, Dronke who seek the origin of the troubadour in Arabic Andalusian musical practices. According to these scholars, the Arabic word *tarraba* (*to sing*) is the root of *trobar* (Marani, 1982, 17). Yet, there are some opponents of the Arabic theory who base their objection on cultural grounds. They believe that both etymologies may be true, and there may have been a conscious poetic exploitation of the phonological coincidence between *trobar* and the Arabic root *TRB* when sacred Sufi Islamic musical forms with a love theme were first exported from Al-Andalus to Southern France (Boase, 1977, 129-130). However, this issue is still a moot point among scholars of comparative literature.

5.2. The Origin of Troubadour Poetry

5.2.1. The Western Theory:

As for the origin of troubadour poetry there is still controversy among scholars of comparative literature. In fact, there are two completely different points of view on the question of the origin of troubadour poetry. Scholars are divided into two opposing groups: supporters of the theory of the Western origin of courtly love confirm that courtly love of the troubadour is based on Western sources rather than Arabic. Defenders of the Western origin of troubadour poetry attribute it to classical Western roots. They argue that, courtly love of the troubadour and the poetry in praise of women could not come from a culture that, according to them, so despised and possessed women, and thus the origin of modern poetry would not be found starting from the Arabic culture. They also attribute the origin of the troubadour poetry to religious descent. It is worth mentioning that these scholars built their judgment either on clichés and stereotypes or on fanatic beliefs. In simple words, they offered a subjective judgment. Thus, for the Westerners, the possibility of some Arabic origin or influence was effectively banished.

Another justification given by the Western scholars for refusing the Arabic origin theory of the troubadour poetry is based on linguistic difficulties. Scholars say that the possibility of transmission of poetic elements from Arabic to Provençal is more difficult to envisage than from Provençal to Northern French or to Galician – Portuguese or from Latin to Provençal. Then they add that there is no clear cut evidence that any troubadour knew any Arabic, nor does any early treatise in Provençal on the grammar or poetics of that language reveal any familiarity with Arabic poetry, nor is there any attested poetic vocabulary of Arabic origin in

Province. (Gorton, 1974, 15). This is not true because Guillaume IX knew not only Arabic but Turkish as well (Gorton, 1974, 15 n.). However, we can distinguish many Western theories concerning the origin of the troubadour poetry.

The first is the classical Latin theory proposes Ovid's ideas of love as a possible source of the troubadour poetry. Ovid, as they strongly believe, has put in his *Amores* and *Ars Amatoria* (*Art of Love*) rules for the relationship between man and woman. These rules, which had been laid by a monk called Andreas Capellanus, late in the Twelfth Century, are parallel to lyrics of courtly love (Cuddon, 1979, 164). But Ovid's proposition lacks sustained evidence, although Ovid deals with the idea of love and lovers, he never ennobles love, but he believes that love is the art of deception and therefore it is a shameful art (Dodd, 1967, 1-3).

Another factor, which led to the emergence of the courtly love poetry, is the condition of feudal society in the middle ages in which marriages were bargain. (Thomson, 1964, 10) Marriages in the feudal society were followed by economic satisfaction rather than mutual love and passion. So, in courts the noblemen responded to the cult of courtly love because they were frustrated by this social rules of marriage and by the Christian rules of monogamous marriage (Gillie, 1977, 133-135).

Another Western theory of the origin of the troubadour emphasizes the Cathar or Crypto theory. According to this theory, troubadour poetry is a reflection of Cathar religious doctrine. While the theory is supported by the traditional and near-universal account of the decline of the troubadours coinciding with the suppression of Catharism during the Albigensian Crusade (first half of the Thirteenth Century),

support for it has come in waves. The explicitly Catholic meaning of many early troubadour works also works against the theory.

Another theory says that the troubadour lyric may be a development of the Christian liturgy and hymnody. The influence of the *Song of Song* has even been suggested. There is no preceding Latin poetry resembling that of the troubadours. On these grounds, no theory of the latter's origins in classical or post-classical Latin can be constructed, but that has not deterred some, who believe that a pre-existing Latin corpus must merely be lost to us (Warren, 1912. 4). That many troubadours received their grammatical training in Latin through the Church (from clerici, clerics) and that many were trained musically by the Church is well-attested. The musical school of Saint Martial's at Limoges has been singled out in this regard. "Para-liturgical" *tropes* were in use there in the era preceding the troubadours' appearance.

Another theory of the origin of the courtly love poetry of the troubadours is the theology espoused by Bernard of Clairvaux and the increasingly important of Mariology. The medieval tradition of Mariology influenced the evolution of troubadour genre especially the emphasis on religion, and spiritual love. The devotional lyrics of the middle Ages became more and more secular, as it is noticeable in the later Middle Ages. The Queen of Heaven had been replaced by the earthly mistress in their attitude and language (Cudden, 1974, 164).

Another origin, which gave rise to troubadour poetry, is proposed by Maria Rosa Menocal, who attributes it to folklore and oral tradition (Menocal, 1981, 43-44). Whereas, according to F. M. Warren, it was Gaston Paris, Jeanroy's reviewer, in 1891 who first located troubadour origins in the festive dances of women hearkening the spring in the Loire Valley (Warren, 1912, 4). This theory has since been widely

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discredited, but the discovery of the *jarchas*, a form of popular verse written in Arabic or Romance which produces effect of sadness and longing found in Spain (Cuddon, 1999, 443). raises the question of the extent of literature (oral or written) in the Eleventh Century and earlier (Menocal, 1981, 47).

The other theory links the origin of the troubadour poetry to Neo-platonic. It is one of the more intellectualizing. The "ennobling effects of love" in specific have been identified as Neo-Platonism (Menocal, 1981, 47). It is viewed either as a strength or weakness that this theory requires a second theory about how the Neo-Platonism was transmitted to the troubadours; perhaps it can be coupled with one of the other origins stories or perhaps it is just peripheral. Käte Axhausen has "exploited" this theory and A. J. Denomy has linked it with the Arabist (through Avicenna) and the Cathar (through John Scotus Eriugena) (Silverstein, 1949, 118).

Denis de Ragemont has a very strange theory in which he declares that courtly love (troubadour) is undoubtedly of Western setting and there is no need to speak about any Andalusin effect on the troubadours. While Earnest Renan states that the Arabic influence on the Provencal poetry has been exaggerated, and Christian poets owe nothing the Muslim poets. There is a wide gap between the Christian and Arabic Poets. He also adds that there is no evidence that Christian poets have known Arabic poetry (Stern , 1977, 658).

It has become clear that courtly love poetry of the troubadour was more than a literary convention which flourished in the Middle Ages. Though Western scholars try to jump over facts and twist truth by attributing troubadour poetry to Western origins, their suppositions are hard to sustain. This is simply obvious because the

condition of European woman during the Middle Ages, definitely, before the Twelfth Century, the era of the Crusade, was miserable. Woman was regarded inferior to man, but after the Crusades, this condition was changed (Cuddon, 1999, 164). As a woman she was given a new social status as man began to idealize her. This idealization is originated in the love lyrics of classical Arabic love poetry. And reached Western Europe. However, the failure of the Western theories paved the way for the Arabic theory which is more acceptable and reasonable. The Arabic influence on the troubadour poetry is undeniable for two main reasons: the first reason is that most Western scholars were subjective and they never give evidence to sustain their claims. The second is that the literary tradition of the Arabs is rich with courtly love poets who wrote courtly love poetry and treatises which contain rules of courtly love.

5.2.2. The Arabic Theory

To show the influence of Arabic poetry upon the Western Romantic lyric, parallels must be established between the courtly poetry composed in Muslim Spain or may be elsewhere in Muslim countries such as Egypt and Iraq and that poetry which was composed in the Province or elsewhere in Europe. It will be of great significance to give a brief account of the development of Arabic love poetry. This is necessary if the intention is to prove that the similarity between Arabic love poetry and troubadour is not a matter of coincidence.

Arabic love poetry is as old and genuine as Arabs ever composed poetry. It has been as one of the major themes ever since they composed poetry in pre-Islamic and other periods. Love poetry was well known in pre-Islamic Arabia and there were

many prominent pre-Islamic poems of courtly and chivalric poets whose poetry is courtly. The very best of these poems were collected in the Eighth Century as *Mu'allaqat* (the suspended Poems) because they were hung on or in Kaaba. In the preludes, the poets remember their beloved and their deserted ruins. This concept is referred to as 'standing at the ruins'. In other words, their love is associated with nature which is one of the features of the troubadour poetry. Among the most distinguished chivalric poets of the pre-Islamic era, who wrote one of the suspended odes, is Antra Ibn Shadad, the black prince. Antra's love is spiritual and not easily obtained. And it causes him great suffering and agony. Like the troubadour, love in the pre-Islamic era was secret and the one who reveals it, will be harmed by his tribe or relatives (Al-Maktab Al-Alami 1980, 33). In addition to this, the story of *Al-Malik Saif* (الملك سيف) and *Taghribat Bini Hilal* (تغريبه بني هلال) were also characterized by their courtly and chivalric love stories. These attracted the attention of all Western Europe in the Middle Ages who fell under their spell and caused the appearance of chivalric poetry in the Middle Ages Europe (Al-Maktab Al-Alami, 1980, 87). This type of love poetry continued during the Islamic period because Islam never prohibited poetry of love, and the Muslim state witnessed a tremendous revolution from the scholars of Kufa and Basrah who made a major contribution to the Arabic literature.

The Muslim empire was enormous in size, it included great diversity of peoples. By the Eleventh Century, Northern India and the region of Pakistan, became a center of Islamic literature. The more settled, comfortable and luxurious life in the Umayyad courts led to a greater emphasis on ghazal or love poems. Courts poets joined with court singers. The Sufi tradition also produced poetry closely linked to

religion. Many works of Sufi poets appear to be simple ghazal or Khamriyyat. Under the guise of wine or love they would contemplate the mortal flesh and attempt to achieve transcendence. Rabia Al-Adawiyya (رابعة العدوية) and Mansur al-Hallaj منصور (الحلاج) are some of the most significant poets. In fact, Arabic poetry witnessed many poets who wrote courtly love such as Al-Muraqash Al-Akabar (المرقش الأكبر) and his beloved Asmaa, (أسما) Al-Suma (الصمة) and his beloved Raya , (ريا) Al-Abas Ibn Al_ahnaf, (عباس بن الأحنف) Ibn Zaydoon (ابن زيدون) and others. Majnun (مجنون) and his beloved Layla, (ليلى) Jameel Buthayna, (جميل بثينة) Katheer Aza, (كثير عزة) Qais Lubna, (قيس ولبنى) (Marani, 1980, 13). Later Arabic poetry declined after the Thirteenth Century along with much of the literature due to the rise of Persian and Turkish literature. It flowered for a little longer in Al-Andalus and ended with the expulsion of the Arabs in 1492.

In Spain, the Western end of the Islamic empire, the Muslims created a highly sophisticated culture that reached its epoch in the Tenth Century and continued to flourish until the Muslim were driven from the country at the end of the Fifteenth Century. It was through Spain that so many of major Arabic works in philosophy, science and literature made their way into the medieval Europe. As the result of direct contact of the Arabs with the Europeans in Spain and France, features of Arabic love poetry were transmitted to Western Europe. Thus the love and mystic poetry of Andalusia was not new to the Arabs though it was seen as something unique and thus it was widely celebrated, especially in the West. One of the best examples of that type of poetry can be seen in poems by Muhyieddin Ibn Arabi (1165-1240 AD), a medieval Andalusian mystic poet who wrote two mystical books in the form of *The Tarjuman al-As hwaq* (ترجمان الأشواق) and *the Dhakha'ir*. (الذخائر) (Al-Maktab

Al-Al-Alami, 1980, 73-83). Roger Boase mentions that these two books have been compared to the *Vita nuove* and the *Convivio* of Dante. Though Dante Alighieri was born and lived after Ibn Arabi, he, like Ibn Arabi, praised lyric poems and established himself as the leading and the only significant critic of the Middle Ages. When the Arabs conquered Spain, they brought with them all their ways of life, culture and civilization to be mixed up with the Spanish society and culture and thus, by time, a hybrid of the Hispanic and Arabic cultures was generated. In simple words, for centuries, Hispano-Arabic love and mystic poetry continued to appear. The contribution of the Arabs and the evolution of the Hispano-Arabic poetry on love theory passed through three phases: First is the period (AD 9-12). Second is the period (AD 12-14), and third is the period (AD 15-17) The first period witnessed the greatest variety in form and content. It began with two essays by Al-Jahiz, litterateur and wit of Baghdad and Basra. He wrote *Risala fi il-Ishq wa 'n-Nasa'* (رسالة القيان) and *Risalat al-Qiyan* (رسالة القيان والنساء) In the middle of the Tenth Century AD, were published Marubani's *Kitab ar-Riyad* (The Book of Gardens) and *Kitab al-Mutayyamin* (كتاب المتيمين) (The Book of those Enslaved by Love). In the Eleventh Century AD, Al-Husari wrote *Kitab al-Majun fi Sirr al-Hawa al-Maknun*. (كتاب المجنون في سر الهوى المكنون) Ibn Hazim wrote *Tawq al-Hamama* (Ring of the Dove) . Jaafar Ibn Ahmad as-Sarraaj compiled *Masa'ib al-Ushshaq*. (مصائب العشاق) . All these books provided definition, types of love and contained certain descriptions and rules of love.

During the Second phase Arabic poetry reached a certain internal maturity. The same material and themes appeared in the earlier books mentioned in the first period continued and treated, but two distinct attitudes among the authors gave rise to

two kinds of work, the straight literary tradition and the ethically Oriented work. Ibn al-Jawzi (1120-1200) wrote *Dham al-Hawa* then Mughltai wrote *al-Wadih al-Mubin fi Dhikr Mn Estushhida man al-Muhibbin* . Ibn al-Qayyim wrote *Rawdat al-Muhibbin*), a well organized, carefully thought treaties that contained a coherent Islamic doctrine on human love. Al-Kisa'I wrote *Rawdat al-cAshiq wa Nuzhat al-Wamiq* . In the third period (15th –17th centuries AD) troubadour and Provincial poetry retreated. The troubadour poetry was to spread over Spain and France in the period between Twelfth and Thirteenth Centuries AD. It is clear now that the love tradition in Arabic poetry preceded courtly love in Europe by many centuries. However, there are the most sustained Arabic theories concerning the Arabic origin of the troubadour poetry. These theories have been supported by many prominent Western scholars who believe that the roots of the troubadour poetry come from those Arabic origins.

H.A.R. Gibb, for instance, states that Arabic poetry contributed in some measure to the rise of new poetry of Europe especially the Provençal troubadours whose poetry and music owed so much to the Arabs. He also adds that Arab poetry was cultivated in the court of Alfonso the wise of Castille and the Norman of Frederick II of Sicily (Landau, 1958, 55). In this context, Bowra writes:

It has been claimed that it [the troubadour] learned much from Arabic poetry composed either in Moorish Spain, which was in easy reach of southern France, or in Syria, where it attracted the attention of the first Crusaders.

(Bowra, 1967, 9)

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In addition to these opinions, Bruce MacLennan supports these ideas when he says:

It is not too surprising that half of the surviving songs of the first known troubadour, William of Poitiers, agree with a certain form of Arab mystical poetry (the zajal) in their detailed metrical structure and conventional expressions.

(MacLennan, ND, 128-130)

Another Western writer, Ezra Pound, confirmed that the troubadour poetry is of Arabic origin. In his *Cantos* he deals with the issue of the troubadours: when did they live? What language did they speak? and what does the word "troubadour" mean? In *Canto VIII* he declared that William of Aquitaine had brought the song up out of Spain with the singers and veils, and he used to make songs for women. Then he adds that these songs are of Oriental feelings (Sieburth, 1992, 87) . In addition to this, in his study, Levi Provencal is said to have found four Arabo-Hispanic verses nearly or completely recopied in William's manuscript. According to historic sources, William VIII, the father of William, brought to Poitiers hundreds of Muslim prisoners some of which were poets. What supports these hypotheses is Trend's admission that the troubadours derived their sense of form and even the subject matter of their poetry from the Andalusian Muslims (Menocal, 1981, 61-78). The hypothesis that the troubadour tradition was created, more or less, by William after his experience of Moorish arts while fighting with the Reconquista in Spain, was also supported by Ramón Menéndez Pidal in the early Twentieth-Century, but its origins go back to the Cinquecento and Giammaria Barbieri (died 1575) and Juan Andrés (died 1822). Meg Bogin, English translator of the trobairitz, held this

hypothesis. Certainly and Jones W. Powell, states that "a body of song of comparable intensity, profanity and eroticism [existed] in Arabic from the second half of the Ninth Century onwards" (Powell, 1931, 7-11).

Moreover, L.T. Topsfield compares troubadour poetry to a flower which appears from the earth with roots or stalk. (Topsfield, 1979, 2) This is true for the troubadour poetry buds opened out and bloomed in South France in the Twelfth Century, and its flowering and its declined in the Thirteenth Century, it encourages and enriched the poetry of Western Europe. Then he adds that the roots of this kind of poetry, music and techniques of composition came from, Hispano-Arabic sources (Topsfield, 1979, 3).

According to Roger Boase, there are several factors that may prove the Arabic influence. These factors are: Firstly, Scholarship and culture of the Islamic world. Secondly, etymology of the Troubadour. Thirdly, Arabic music and troubadour music. Fourthly, rhyme and poetic forms. Fifthly, etymology of 'trobar' and Poetic themes (Boase, 1977, 128-130). Moreover, Roger Boase states that courtly love is a cultural phenomenon appeared in Christian aristocrat environment subjected to Arabic influence (Boase, 1977, 128-130).

As far as the etymology of the troubadour, many Oriental and Occidental scholars believe that the original meaning of the word "*Troubadour*" is "*Tarab*" which is an Arabic word meaning the transport of joy. (Marani, 1980, 17) This meaning led some scholars to believe that the word constitutes the original meaning for Troubadour. "*Tarab*" as well conveys the idea that Arabic poetry offers.

Most importantly, the main features of the troubadour courtly love are found in Arabic love poetry. These features are : firstly, love relationship between man and

woman is secret. Secondly, the beloved is in complete control of lover the lover who promises complete submission as if he is a servant. Thirdly, lovers always suffer . All these features are there in Arabic poetry known as *Hub Udris* said by Banu Udra in the Seventh Century, or Jameel Ibn Muammar who is well known for his love story with Buthayna. In addition, this tradition was studied by many treatises chief among them are: *Al-Zuhhra* by Mohammad Ibn Dawood Al-Asfahani (868-816)and *Tawq-al Hammama* written by Ahmed Ibn Hazim Al- Andalusí (903-1054). This book contains many ideas concerning the definition of love, its types, its motives and its effects on lovers (Abdul-Noor, 1979, 476).

Nevertheless, it seems that some Arabic influences as well as many other traditions had an impact on the troubadours. However, whether it is of Arabic or Western origin, the troubadour poetry became a phenomenon and this poetry spread strongly into Southern France. The Southern French troubadours wrote their poems in the vernacular Spanish Arabic language of medieval Southern France. Beside all these, the majority of Arabic and Western scholars support the theory of the Arabic origin of the troubadour. They give satisfactory cultural reasons to sustain their support of the Arabic theory. First they say that there were many ways by which the Arabian influence generally might have occurred: pilgrimage, trade and warfare. The Crusading War (1101-1294 A.D.) brought the Europeans and the Arabs together and some of the troubadours themselves had taken part in the Crusades such as Guillaume XI and Jaufre Rudel. Chivalry and chivalrous sentiments, which formed an integral part of the troubadour's lore, attained the zenith of their brilliance at the hands of the Muslim commanders and warriors, e.g. their greatest hero Saladin al-Ayubí (1138-1193 A.D.) who was greatly admired by Christian kings and

emperors like Richard the Lion Heart for his valor and chivalrous manners. Another channel of transmission of Islamic thought to Europe is Spain. In the Tenth Century Andalusia saw the rise of a cultural caliphate which was trying to rival the Abbasid Caliphate in Baghdad in its civilization. The impact of the Eastern literary and intellectual works can be seen from Ibn Hazim's *Tawq – al- hamama*, a treatise on love, in prose and poetry written in (1022 A.D). Ibn Zaidon of Cordova is counted among the most distinguished poets who contributed to the flourishing of this new conception of love. He sings the beloved's beauty, the sorrow of the rejected love and the cruelty of his lady-love Wallada. Tbriffaul states that Hispano -Moorish poetry was the only one, in Europe to cultivate these themes and to exhibit those characteristics. Nowhere else did a lyrical literature exist popular or learned, offering alike resemblance to the Provençal poetry offering (Tbriffaul, 1965,25). There is possibility that Mozarabic poets in Spain, who also composed the so-called KHARJAS, vernacular strophes in Romance dialect (Hispano-Arabic) that conclude their love songs in classical Arabic, are responsible for the emergence of the troubadour poetry (Ruud , 2006, 1054).

Scholars have also pointed to the renewed and intensive interest in the Virgin Mary from the early Twelfth Century on, whom the troubadours might have had in mind when they sang songs of adulation of their beloved ladies. These ladies were nearly deserted because a large percentage of noblemen had joined the Crusades to the Holy Land and often never returned from the wars. It could have been that the large number of ladies left behind invited the remaining aristocratic poets to embark on a new cult of courtly love to fill the void. Possibly the Crusaders were inspired by Arabic love poetry that they had heard of in Palestine and began to create their own

songs after their return home. But it is equally possible that troubadour poetry (Ruud, 2006, 1054) Father Denomy is convinced that the doctrine of courtly love is modeled on the Arabic pattern. He points to the resemblances among some characteristics of courtly love and the pure love which was celebrated in a treatise of love by Avicenna (980-1037 A.D.) In his book *Risala fil-ishq*, Avicenna mentions some important notes on how to love. As in the following lines:

*Three things follow from the love of a beautiful human form:
(I) the urge to embrace it, (II) the urge to kiss it, and (III) the
urge for conjugal union with I ... as for embracing and kissing
The purpose in them is to come near to one another and to
become united.. then the soul of the lover desires to reach
The object of his love with his senses of touch and sight, and thus he
He delights in embracing it ... However, feelings and actions of
Excessive lust happen to follow them frequently.*

(Denomy, 1945,1898)

More importantly, this idea of the Arabic origin is supported by many other Arab scholars, Abdul-Latif confidently states that the Troubadour, which appeared in South of France and part of Spain around 1100, was of Arabic tradition in origin. He also adds that the Troubadours are responsible for conveying the tradition common in Arabic poetry of the idealization of the beloved (Abdul-Lattif, 2008,).

Moreover, Najiya Marani strongly supports the hypothesis of the Arabic origin. She argues in her invaluable book: *Love Between Two Traditions*, that troubadour poetry is a result of cultural interaction between Europe and the Arabs of both Spain and the East. Then she provides many irrefutable examples from both

troubadour poetry and Arabic poetry to support her idea. She narrates the story of one of the Troubadours, Jeoffery Randel (1130-1150) who loved a girl from Tripoli in the East. He never saw or met her, but his knowledge about her beauty was based on the details given to him by pilgrimages and the Crusaders who returned from the Holy Lands. To see her, he traveled to the East, and he composed courtly love poems. As a result he was about to die. The crew of the ship took him to this attractive girl. After seeing her, he died. The girl, knowing his love story, arranged a funeral and mourns him (Marani, 1971, 29). All these are testimonies for the Arabic origin of the troubadour poetry and that the Arabs have a glorious love poetry tradition which extends from the pre-Islamic era to the beginning of modern times. This tradition is full of poets who composed treatises and poems about courtly love and its rules. The Arabs preceded Europe in the art of love.

5.3. The Major Troubadour Poets:

The available documents at our disposal inform us that there were about 400 troubadours. There were many principle collections, made by various hands towards the middle of the Thirteenth Century, including Uc de Saint (c1200-1240) who was a troubadour and wrote a book entitled: *The Vies des plus celebres et anciens poets provensa ux* (*Lives of More Celebrated and Ancient Provençal Poets*). Another source, an unreliable one is published by Jean de Nastredame in 1575.

However, the 400 or so troubadours known to us came from a variety of backgrounds. They made their living in a variety of ways, lived and traveled in many different places, and were actors in many types of social context. The troubadours were not wandering entertainers. Typically, they stayed in one place for a lengthy

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period of time under the patronage of a wealthy nobleman or woman. Many did travel extensively sojourning at one court and then another. He was followed immediately by two members of the knightly class, Cercamon and the earliest troubadour, the Duke of Aquitaine, came from the high nobility. Marcabru, and by a member of the princely class, Jaufre Rudel. At the outset, the troubadours were universally noblemen, sometimes of high rank and sometimes of low. Many troubadours are described in their *vidas* as poor knights. It was one of the most common description of status: Berenguier de Palazol, Gausbert Amiel, Guilhem Ademar, Guiraud lo Ros, Marcabru, Peire de Maensac, Peirol, Raimon de Miraval, Rigaut de Berbezilh, and Uc de Pena. Albertet de Sestaro is described as the son of a noble jongleur, presumably a petty noble lineage.

Later troubadours could belong to lower classes, ranging from the middle class of merchants and "burgers" (persons of urban standing) to tradesmen and others who worked with their hands. Salh d'Escola and Elias de Barjols were described as the sons of merchants and Elias Fonsalada was the son of a burger and jongleur. Perdigon was the son of a "poor fisherman" and Elias Cairel of a blacksmith. Arnaut de Mareuil is specified in his *vida* as coming from a poor family, but whether this family was poor by noble standards or more global ones is not apparent.

About four hundred troubadours are known from the century between 1150-1205, including about twenty women. However, the most notable troubadours are those who were influenced by Arabic tradition. However, the troubadours are chronologically classified into four generations. The first group is called the early troubadours which includes Guilhem IX of Aquitaine, Jaufre Rudel and Marcabru. The second group is called the generation of 11770 which includes Bernart de

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Ventadorn, Raimbaut d'Aurenga and Peir d'Alvernhe. The third group is called the generation of 1200. This group includes Arnaut Daniel and Raimon de Miraval. The last group is the late generation which includes Guilhem de Montanhagol, Peire Cardenal and Guiraut Requier. These troubadours were all famous in their day and they exercised a strong influence on later poets.

Guilhem VII, (1071- 1127) (William IX) Count of Poitiers who was born in 1071 and reigned as a count duke from 1086 until his death in 1127. He was the earliest troubadour to come to fame. He is still regarded as the patron and earliest poet of the school. Peter Dronke, author of *The Medieval Lyric*, believes that Guilhem's songs represent not the beginnings of a tradition but summits of achievement in that tradition. (Dronke, 1968,111) His name has been preserved because he was the Duke of Aquitaine. There is a story which confirms his interest in the troubadour poetry in general and Arabic poetry in particular. Guilhem VII has strong economic and cultural relations with the Arabs of Spain and his city witnessed many fierce battles between the Arabs and the French. His third wife Philpia was from Aragon from Spain who brought with her many Arabic poets with their love and singers with their songs. There is great possibility , as Marani states , he joined the Crusaders with his huge army. When he was defeated, he returned to France bringing with him many Arabic love poems (Marani, 1980, 23). Some of his poems are immoral and always repeats "Sir" in his poems as a sign of submission which is one of the characteristics of Arabic poetry.

Jaufre Ruydel (1130-1150) is the second troubadour who is included in the list. There is an interesting story told about this poet whose heart was burnt like the disk of sunflower towards his far-away love. He loved an attractive lady from of

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Tripoli . He loved her without seeing or meeting her. His love was based on what pilgrims told him, he wrote poems describing his love and her beauty. He was burned by the desire of seeing her, he traveled to the East. So he set out on a ship board, and on his way he fell ill and about to die. He was saved by the crew and taken to the Lady who knew all details of his sufferings. This unlucky lover died. However, his poetry is characterized by features of Arabic love tradition (Marani, 1971, 29).

Gaason Marcabarun is another poet of the early troubadours who wrote many love poems of which only 45 survived. He was one known for using complex form known as the trobar *clus*. Several of his songs were of rough beauty.

Bertran de Born is one of the famous troubadours . (d. between 1202-1215) He was one of most individual of the Provençal troubadours who was mentioned by Dante in *the Inferno* of *The Divine Comedy* in the hell carrying his severed head before him like a lantern and comparing himself with Achitophel, who incited Absalom to revolt against David:

*Certainly I saw. And still seem to see it , a trunk
going with pout a head , as the others of that
dismal herd were going.
And it was holding by the hair the severed head,
Swinging in his hand like a lantern; and that
looked at us and said : "O me!.....I am Bertram
de De Born he who to the Young king gave evil
counsels, i made my father and the son rebel to
each other; Ahithophel did not do more with*

*Absalom and David by his malicious instigation .
Because I parted persons thus united, I carry my
brain ah me !parted it from its source which is in
this which is this trunk. Thus the law of retribution
is observed in me"*

(Inferno, Canto 28, 118- 142)

Eleanor of Aquitaine queen first of France and then of England was a great patron of the troubadours. Many great troubadours used to attend her court such as Ranart De Ventadour (c. 1150 – 95). This poet rose to eminence and of the famous French troubadours were Bernard de Ventadour (1150-1195 AD) and Guiart Riquier (1294 AD). In the Twelfth -Thirteenth Centuries AD, the troubadour phenomenon flourished and spread to the northern parts of France introducing new form and content of love poetry. By then, troubadour poetry began to be written in the language of medieval northern France or *lingua d’oil*. This new type of poems was called *trouveres*. Of the *trouveres* were the French born king of England Richard the Lion-Hearted (1157-1199 AD) and his faithful friend Bondel de Nesles (1150?-1200? AD).

5.4. Features of Troubadour Poetry

In his invaluable treatise : *De Arte Honeste Amandi (The Art of Loving Decently)* Capellanus Andreas, in the late Twelfth Century, points out the codes of Courtly Love of the troubadours. In this treaties he gives definition, essence and effects of love on lovers. He also discusses the way by which it is acquired, grows

and diminishes. In addition to this, he attacks love which is acquired by means of money. Moreover, in his book Andreas works out his thirty one rules of the courtly love (Holman, 1980, 104). The following are some of these principles:

The first principle of courtly love troubadour poetry is that it is sensual. It contains suffering derived from the sight and excessive mediation upon the beauty of the opposite sex., which causes each one to embrace the other.

(Moi, 1986, 21)

Michel Delahoyde gives an account of the first meeting between the two courtly lovers :

In short he sees her. Perhaps she is walking in a garden The vision of her enters his eyeball and through miracle the love ray makes its way down around his esophagus in his hear/Now he is love struck. She does not know about at all. She is of high status and dangerous. After haunting himself with visions of her limbs, He swoons a lot and follows various and secretly the lover writes poems to the lady called "complaint" This might be delivered to her by an intermediary when She smiles, this means that she accepts him as her lover.

(Courtly love htm 21/11/2009)

This idea appears in Ibn Hazm's (994-1064)*Tawq al-Hamama* sections one and two (Ibn al-Hazm, ND, 39-67). In addition to this, Ibn Al-Qayim Al-Jawziya's (1181- 1256) book *Rawdat Al-Muhubin Wa Nazhat Al-Mushtakeen* (روضۃ المحبين و

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(نزهة المشتاقين), contains a section on the symptoms of love similar to those stated by Andreade (Al-Jawziya, 2002,197).

Another feature of Courtly Love is that this type of poetry is illicit: most part adulterous, for marriage implies obligation and control which are the death of love. Marital relations lower the potential of desire because it is for the lack of the elements of furtiveness and jealousy in it which are requisites of love. Andreas states that Countess Marie has said that love does not exist between two people joined together in the conjugal relation (Mois, 1986, 21).

The third feature of Courtly Love is that man-woman relationship should be secret (Dodd, 1963, 5). This is one of the most important codes of Courtly Love . FlorRaimbaut d'Orange (c1144-d.1173) in his poem, *Non chant per auzel ni per* emphasizes love secrecy:

*I'll make my mistress my lord and lady,
Whatever may be the outcome now,
For I drank that secret love, fatally,
And must love you evermore, I vow.
Tristan, when Iseult the Fair, his lover,
Granted his love, he could do no less,
And by such covenant I so love her,
I cannot escape it: she's my mistress.*

(A.S. Kline, 2009, 69)

The lover, who reveals the secrets he should keep, is a traitor to the god of love. During the medieval High class society, many strict restrictions were placed upon the free will of the lovers and the integrity of the tie and the exclusive right of the married state were insisted upon by husbands. Severe punishments were dealt out to

an unfaithful wife for the ideas of courtly love were still abhorrent to many people in that society. Secrecy is also essential for women. Topsfield states that a lady harms herself greatly by angry or arrogant behaviors when she is entreated in love for it is better for her to be patient with a humble suitor than that base sin should come to her from elsewhere.. then he adds that she must be confined within the disciplines of courtly love (Topsfield, 1978, 248). So women felt it is necessary to look for a way to sustain her name and her family so they ask their lover to honor her name by keeping her relation secret. Therefore, it is very normal to see that a woman does not appear personally in the troubadour poetry and she remains in the background. The lovers fear publication of their love and prefer strict secrecy because there are always gossips and slanders. But this aim is not always attained because of the stewards and servants who spy upon lovers and write exaggerated reports to the father or the lady's husband. In *Tawq al-Hamama* we find the same feature mentioned in sections 18 and 19 (Ibn Hazm, ND, 122-134).

The fourth feature is that love is not easily obtained. According to Andreas the easy attainment of love renders it contemptible, difficulty attainment or makes it to be held dear (Dodd, 1963,11). Since the lady lives in feudal society, the lover is always abject and ready to obey her and fulfill her wishes and desires. This is called by C.S. Lewis "Humility". The lover is always on his knee before a haughty, domineering and disdainful lady who always turns him down. Her cruelty is the cause of all the lovers woe. In his poem, *Pus vezem de novelh florir* Guillaume de Poitiers (1071-1127) expresses his readiness to swerve his lady and obeys her:

*You will never prove faithful to
Love, unless you're submissive too,*

*And to neighbours and strangers you
Act quite humbly, And to all who live within its view
Obediently. Obedience we must ever show,
To others, if we'd love, and so
It's fitting that from us should flow
True courtesy; We must not speak at court as
though born vilely.*

(A.S.Kline, 2009, 14)

Similarly, Ibn Qayim Al-Jawziya's book contains sections on the submissiveness of lover (Al-Jawziya, 2002, 211) In the same context, *Tawq al-Hamama* deals with the same feature of courtly love in section fourteen (Ibn Hazm, ND. 108-114).

The troubadour lover also suffers from very severe symptoms of love-sickness sleeplessness, pallor, lack of appetite, weeping and confusion with the loss of speech in her presence/ the lady can play with his emotions and torture him by delaying or postponing her acceptance. This state makes him suffer and live in agony. Yet, the lover's state could be easily changed if she gives him a sigh which makes him rich with hope for the future. When she agrees to accept him , the lady must be faithful and constant. In fact, this echoes what Ibn Hazm says in section eighteen of *Tawq al-Hamama* (Ibn Hazm, ND, pp.122-125).

Courtly Love is exalted under the system as a virtue which ennoble those who practice it. Andreas believes that love is wonderful which causes a man to be effulgent in virtue and love is the origin of everything good. The lover is elevated in virtue because of the cult of the lady which is always presented as perfect in all her attributes. This perfection is pictured in her physical beauty, her character, and her influence upon others. The lady's beauty illuminates the night, she cures the sick and she is distinguished for her courtesy, kindness and wisdom.

*Whiter she is than Helen was,
The loveliest flower of May,
Full of courtesy, sweet lips she has,
And ever true word does say.
Open-hearted, her manner free,
Fresh colour and golden hair,
God who grants her all sovereignty
Preserve her, the best is there.*

(A.S.Kline, 2009, 69)

Another conception of Courtly Love of the troubadour poetry is the personification of love as a god. With bow and arrow which was inherited from the classical times, God of love had absolute power and control over lovers and his worshippers. And a systematic religion of love is set forth modeled on that of the church. It has its apostles and teachers in the troubadour poetry in their love lyrics, the troubadours seldom refer to religion or to God and when they refer, their reference is shocking and irrelevant. They invoke the divine assistance and the aid of the holy shrines in achieving their aims.

Another feature of the troubadour poetry is that their poetry is associated with nature and spring. The troubadours were sensitive in their response to the beauty of nature, especially in spring, the season of love. Love would appear to be the offspring of the higher faculty of human soul: Reason. The lover surrenders his will, only to find that it still is free and that reason and love are compatible. Guillaume de Poitiers (1071-1127) in his poem *Ab la dolchor del temps novel* expresses his joy and happiness for the coming of spring because it is the season of love and fertility:

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*Out of the sweetness of the spring,
The branches leaf, the small birds sing,
Each one chanting in its own speech,
Forming the verse of its new song,
Then is it good a man should reach
For that for which he most does long.*

(A.S.Kline, 2009, 9)

Another troubadour, Marcabru (fl. 1130-1150) in his poem, *A la fontana del vergier* , declares that he met his beloved in an orchard where spring sings his melodies:

*In an orchard down by the stream,
Where at the edge the grass is green,
In the shade of an apple-tree,
By a plot of flowers all white,
Where spring sang its melody,
I met alone without company
One who wishes not my solace.*

(A.S.Kline, 2009, 27)

Another convention of the courtly love is dawn-poem or Abase. A lover spends the night with his beloved and are awakened by the first light of the dawn . One or both express their grief at the of necessity of parting and the lover sadly takes his leave

In addition to these Andreas gives a list of other features of the courtly love of the troubadour poetry. These are:

*Marriage is no real excuse for not loving
He who is not jealous, cannot love*

*No one can be bound by a double love.
It is well known that love is always increasing or
decreasing.*

*When one lover dies, a widowhood of two years is
required of the survivor.*

*No one should be deprived of love without the very
best of reasons.*

*No one can love unless he is impelled by the
persuasion of love.*

Love is always a stranger in the home of avarice.

*It is not proper to love any woman whom one would
be ashamed to seek to marry.*

*A true lover does not desire to embrace in love
anyone except his beloved.*

When made public love rarely endures.

*The easy attainment of love makes it of little value;
difficulty of attainment makes it prized.*

*Every lover regularly turns pale in the presence of
his beloved.*

*When a lover suddenly catches sight of his beloved,
his heart palpitates. A new love puts to flight an old
one. Good character alone makes any man worthy
of love.*

*If love diminishes, it quickly fails and rarely
revives.*

*A man in love is always apprehensive. Jealousy,
and therefore love, are increased when one suspects
his beloved. A true lover considers nothing good
except what he thinks will please his beloved
A lover can never have enough of the solaces of his
beloved. A slight presumption causes a lover to
suspect his beloved. A man who is vexed by too*

much passion usually does not love. A true lover is constantly and without intermission possessed by the thought of his beloved. Nothing forbids one woman being loved by two men or one man by two women.
(<http://www.middle-ages.org.uk/courtly-love.htm>.(12/7/2009)

It worth mentioning that all these rules and principles are previously mentioned in Ibn al-Jawziya Ibn Hazm books. Ibn al- Jawziya discusses jealousy in chapter 22, section eight, pp.219-233. While Ibn Hazm devotes a section in chapter 20, pp.205-206 to discuss jealousy. Moreover, Ibn Hazm and Ibn al-Jawziya makes a list of symptoms of love Chapter Two pp.57-67and Chapter Five, pp. 75-78 respectively.

During the first half of the Twelfth Century only few troubadours were recorded. It was in the last decades of the century that witnessed troubadour activity and almost half of all troubadour works survive from the period 1180–1220.

The troubadour tradition seems to have begun in Western Aquitaine (Poitou and Saintonge) and Gascony, from there spreading over into Eastern Aquitaine (Limousin and Auvergne) and Provence. At its height it had become popular in Languedoc and the regions of Rouergue, Toulouse, and Quercy (c. 1200). Finally, in the early Thirteenth Century it began to spread first into Italy and then Catalonia, whence to the rest of Spain. This development has been called the *rayonnement des troubadours*

In the classical period the troubadour activity lasted from about 1170 until about 1220. The most famous names among the ranks of troubadours belong to this

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period. During this period the lyric art of the troubadours reached the height of its popularity and the number of surviving poems is greatest from this period. During this period the *canso*, or love song, became distinguishable as a genre. The master of the *canso* and the troubadour who epitomizes the classical period is Bernart de Ventadorn. He was highly regarded by his contemporaries, as were Giraut de Bornelh, reputed by his biographer to be the greatest composer of melodies to ever live, and Bertran de Born, the master of the *sirventes*, or political song, which became increasingly popular in this period.

The classical period came to be seen by later generations, especially in the Fourteenth and Fifteenth Centuries and outside of Occitania, as representing the high point of lyric poetry and models to be emulated. The language of the classic poets, its grammar and vocabulary, their style and themes, were the ideal to which poets of the troubadour revival in Toulouse and their Catalan and Castilian contemporaries aspired. During the classical period the "rules" of poetic composition had first become standardized and written down, first by Raimon Vidal and then by Uc Faïdit.

However, many critics state that the troubadour poetry has great influence on Western poetry, namely courtly love. This is true because many features of this kind of love poetry are similar to the troubadour poetry.. The troubadours from the end of the Eleventh Century to the end of the Thirteenth Century exercised the art of the poet-composer. A good deal of our knowledge of the troubadour life comes from Dante (1265-1321), who lived around the time when the troubadours were active and whose poetical technique shows their influence. The love of Dante for Beatrice, for example, perfectly represents the courtly ideal of love of the troubadours. Many of the poems of Chaucer show the influence of the troubadour poetry

(<http://www.itiscannizzaronnet/Ianni/booksweb/atwork/et/Ianni/booksweb/atwork/et/Ianni/booksweb/atwork/..canterburywork/itperiodchaucer.doc>).

5.5. Courtly Love in Chaucer Selected Works:

Chaucer (1343-1400) spent most of his life attached to royal courts as a courtier, a professional diplomat and a genius poet. First he was attached to the court of Edward III and then that of Richard II. As the French was the language of the court with which Chaucer was connected, he was fluent in French from the early age. Later on, he took part as a soldier in the Hundred year war in 1337 between England and France where Chaucer was captured but ransomed by Edward III. Naturally, he was deeply influenced by French literature especially the French poets. Chaucer himself translated the famous French *Le Roman de la Rose* (*The Romance of the Rose*). So it is natural to write in courtly manners and etiquette so that he could please a courtly audience, therefore it is natural that his poems reflect their taste. Throughout his career, Chaucer was fascinated by the subject of love and the problems it gives. In England there has been no poet who served the Venus of courtly love like Chaucer. He was, according to C.S. Lewis, a poet of courtly love, of dreams and allegory, of love-romance and erotic debate of high style and profitable doctrine (Lewis, 1970, 162). Chaucer was a bourgeois with courtly connections and thus had the chance to experience at least two social worlds. His career as a man of affairs and a great poet brought him into contact with people of all ranks and provided him with opportunities for keen observations of his fellowmen. That is why he is preoccupied with the nature of love and its effects and its different kinds: from the noble, faithful love in his romances to shamelessly selfish and lustful desires in his fabliau. Moreover,

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courtly love written by the troubadours who appeared South of France and part of Spain around 1100 was of Arabic origins. The Troubadours were responsible for conveying tradition, common in Arabic poetry especially of idealization of the beloved to Spain and Latin literature. Boccaccio and Petrarch, for instance, were influenced by the troubadours and Chaucer followed them.

The term courtly love was coined in the Nineteenth Century which was best used to signify a high romantic love. It is called courtly because the setting is usually the court of a king or an aristocrat and the lovers are members of a court (Gill, 2006,486). However, courtly love, which was influenced by the troubadour poetry, is a classic literary genre that was regarded as the most popular and most practiced form of literature. Some critics would argue that love has always had its place in literature throughout all periods. It is a medieval conception of ennobling love which was a contradictory experience between erotic desire and spiritual attachment, a love at once illicit and morally elevating, human and transcendent (Francis & Newman, 1968, VIII). This may be true; however, anyone who has ever read a courtly love tale would recognize immediately that the behaviors of the characters in love are rather peculiar, and that the experience of love, with all of its desire and heartache, is taken to the utmost extreme beyond that of what we would consider "ordinary" or everyday love. Love, in the courtly manner, is an art to be practiced. It is passionate, yet extremely disciplined, and its power is elevated to the point of worship. Chaucer was greatly influenced by the courtly romances of his predecessors and uses many of the standards and conventions of courtly love in various stories in *The Canterbury Tales*. In the following papers, I will provide a brief history of courtly love, study what constitutes a love tale as courtly, and then discuss the influence that the courtly love

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tradition had on Chaucer and how this influence is reflected in specific pieces of *The Canterbury Tales*.

In order to discuss courtly love, a distinction must first be made between the ideas of love in general and courtly love. Courtly love is practiced only between a man and a woman of noble social position, most often a knight or squire and a lady with an aristocratic background. The man and the woman are not husband and wife, for courtly love is presented as ideal and above the realm of intercourse, and such relationships did not exist in "real life" medieval marriages. Marriages had nothing to do with love. They were most often arranged, and wives were little more than pieces of property to their husbands. Ordinary love, on the other hand, occurs in the common society of the medieval world and is not even considered love as we understand it but more so as lechery. In a common love tale, also known as a "fabliau," the characters are closely bound to the earth and are therefore inclined to react to love in its natural state, that is, lust. All love begins as lust; however, the courtly art of loving begins by elevating love out of the state of lust to a supra-sensual state of service. The knight or squire achieves this through "suffering" for his lady. It is after he has suffered to transcend his lusty desires that he begins to "serve," or woo, his lady with elegant language and courageous deeds. Courtly Love of the Middle Ages has certain rules which are similar to the principles of troubadour love poetry.

Chaucer uses both common and Courtly Love in *The Canterbury Tales*. His pilgrims represent nearly every level of the social scale and range anywhere from a knight to a miller to a parson to a pardoner. Therefore, their status will determine what kind of tale they will tell.

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The troubadour Courtly Love atures vividly appears in Chaucer's most prominent work, *Troilus and Criseyde* written sometimes between 1382-78). It is a story of passionate courtly love set against the background of Trojan wars. It is regarded as the finest long narrative poem in English literature which is based on the hardship of the code of courtly love. *Troilus and Criseyde* tells the story of a prince whose name is Troilus, one of the younger sons of king Priam, and his courtly love for Criseyde, the widowed daughter of the traitor priest, Calka, who was an astrologer, magician and augur priest. Calka receives many announcements from different sources that Troy is doomed to fall. So he departs his city and joins the Greeks leaving behind his widowed daughter Criseyde with her "rich beaute" Chaucer, from the outset of the poem, presents her in a courtly manner:

*So aungelyk was hir natyf beautee,
That lyk a thing immortal semed she,
As doth an hevenish parfit creature,
That doun were sent in scorning of nature.*

(Tro. & Cris. 1-102 0 105)

She has the traditional beauty of medieval and Eastern women. She has been granted all womanly qualities:

*Ther might been no fairer creature.
And ofte tyme this was hir manere,
Hire browes joyneden yfere
And save hir brows joy eden y-fere'*

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*Lo trewely, they written that hire eyes
That paradis stood formed in hir yens*

(Troi. & Cris. V. 808-818)

With the arrival of Spring, comes the feast of Palladium when the young and old, the rich and poor gather at the temple. Spring, for the Troubadours and courtly poets, is the season of love and beauty. Marcabru (fl. 1130-1150), for instance, wrote a courtly love poem, *A la fontana del vergier* (*In an Orchard Down by the Stream*) in which he uses spring as a season of love and beauty:

*In an orchard down by the stream,
Where at the edge the grass is green,
In the shade of an apple-tree,
By a plot of flowers all white,
Where spring sang its melody,
I met alone without company
One who wishes not my solace.
She was a young girl, beautiful,
Child of the lord of that castle;
But when I thought the songbirds' call
Might, from its tree, make her heart light,
And sweet the fresh season all,
And she might hear my prayers fall,
A different look did cross her face.*

(A.S. Kline, 2009, 23)

Like the troubadours, Chaucer is delighted in nature, and he is glad of seizing any opportunity to paint the pastor nature:

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*Of Aperil, whan clothed is the mede
With newe grene, of lusry Ver the pryme,
And swote smellen floures whyte and rede.*

(Troi. & Cris. 1-156-158)

Among those who attended the festival is Criseyde who was so fair and attractive and modest in her manners. Troilus, who used to regard love as silly, was also present and harmful preoccupation, was also there. When Troilus sees her, he falls in love with her from the first sight and he is astonished and sighed:

*So greet desir, and swich affectioun,
That in his hertes botme gan to stiken
Of hir his fixe abd depe impressioun.*

(Troil.& Cris., 1-296-98)

Troubadour poetry is full of lovers who love from the first sight, sigh and weep and long for death. Cercamon (fl. c.1137-1152) in *Quant l'aura doussa s'amarzis*, for instance, depicts love from the first sight:

*If she wants me not, I'd rather
I'd died the day my service commenced!
Ah, alas! So sweet she did murder
Me, when she gave her Love's assent,
And tied me with such knots around,
That I desire to see no other.*

(A.S Kline, 2009, 30)

The troubadour lovers, when they fall in love with the ladies they meet, they prefer to keep their love affair and the name of their beloved top secret lest people

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gossip and ruin their reputation. Guillaume de Poitiers (1071-1127) in *Ab la dolchor del temps novel* expresses such idea:

*I've no fear that tongues too free
Might part me from Sweet Company,
I know with words how they can stray
In gossip, yet that's a fact of life:
No matter if others boast of love,
We have the loaf, we have the knife!*

(A.S. Kline, 2009, 9)

Like the troubadour's lovers, Troilus decides to keep his love hidden from his friends and people round him. In addition to this, Troilus, despite his heroic deeds, becomes a slave. Following the tradition of courtly love, he composes love-songs praising his beloved, Criseyde "goddess" and vows to serve her and obey her orders. He thinks upon her day and night and because he does not know how to begin to make her acquaintance, thus he suffers the agonies of love.

Moreover, every medieval lover believes that if he is to obtain his lady's favour and love, secrecy is essential. Pandarus offers to tell Criseyde about Troilus's agony and love. He assures her that Troilus's intentions are honorable. Yet, she resists his advances. Fearful that he may kill himself, she begins to relent. When Troilus comes back from the battle, she sees him as a romantic knight, fresh and modest. These qualities attracted and impressed her. Then Pandarus informs Troilus that he has won Criseyde's love. So, as a courtly lover, Troilus behaves as a slave when he enters Criseyde's room, he goes down upon his knees beside her bed and vows that he will be faithful to her:

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*And I, emforth my conninge and might;
Have and ay shal, how sore what me smere,
Ben to you trewe and hool, with al myn herte;*

(Troil. & Cris., III-999-1001)

Guillaume de Poitiers (1071-1127) in *Farai un vers de dreyt nien* presents a similar idea:

*I never saw her, yet love her true,
She never was faithful or untrue;
I do well when she's not in view,
Not worth a cry, I know a nobler, fairer too
To any eye.*

(A.S. Kline, 2009, 10)

He also shows the courtly lover in *Pus vezem de novelh florir* as a servant and obedient:

*You will never prove faithful to
Love, unless you're submissive too,
And to neighbours and strangers you
Act quite humbly, And to all who live within its view
Obediently.*

*Obedience we must ever show,
To others, if we'd love, and so
It's fitting that from us should flow
True courtesy; We must not speak at court as
Though born vilely.*

(A.S.Kline, 2009, 13)

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However, three years after Troilus had fallen in love with Criseyde, the moment of parting comes. In the morning fate's agent, Diomedes, who makes his first appearance, he stands ready at the gate of Troy to escort Troilus who waits on her. He manages with great efforts to control his grief. Then he is obsessed by the feeling of fighting, but he does not start a fight for fear of Criseyde may be killed. He only gives a deep sigh as she rides out of the city.

Chaucer's *The Knight's Tale* was written sometime between 1380-1400. It is a chivalric romance about courtly love and war. The knight, being the highest rank, tells a tale that is the courtliest of all the tales. The characters are not only of noble status but represent the best and most ideal of their type. Each character is glorified to perfection, and the descriptions are elevated to the utmost extreme. The outline story is this: Palamon and Arcite, cousins of royal house of Thebes, are taken prisoners in Theseus, and imprisoned in a tower. From there they saw Emily with whom both fall in love. Arcite is ransomed but banished from Athens. Theseus discovers them fighting over Emily, he orders them to return in a year to fight properly. Each returned back by hundred knights. Arcite prays to Mars for victory, while Palamon prays to Venus for success in love. Arcite wins the tournament, but Venus has called on the aid of Saturn: as he rides in triumph around the arena, Arcite is thrown by his horse. Finally, he survives long enough to be reconciled to Palmon, to whom he freely yield the sight to Emily's hand.

When referring to each character. Chaucer makes it clear that never was there anyone nobler, more courageous, or more beautiful than this particular character. When describing Theseus, for example, he says :

*That gretter was ther noon under the sonne.
Ful many a riche contree hhadde he wonne;l*

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*What with his wisdom and his chivalrye,
He conquered al the regne of Femenye,*

(Kn.,863-866)

Emotions are also presented in the most extreme conditions. For example, when Arcite is lamenting his separation from his love, it is made clear that never has there been anyone who has suffered the pains of love more. There is not middle ground for the ranking of any person, the intensity of any emotion, or the extravagance of any structure. It is even said of the battlefield that Theseus constructs "*That swich a noble theatre as it was I I dar wel seyen in this world ther nas*" (1885-86).

This tale is in every sense a courtly love tale, and its characters fully embody the standards and conventions of courtly lovers. This story embodies the chivalric principle of honor and especially of courtly love.

Similar to the troubadour tradition, *The Knight's Tale* takes place, in May when Palamon and Arcite first see Emily from their prison and fall in love with her. May is described as "*lusty*" in part four of *The Knight's Tale* on the day that the festival began and "*Made every wight to been in swich pleasaunce / That al that Monday justen they and daunce*" (2485 86). It is during this month of the year that the flowers begin to bloom, the earth is vibrant with color, and everything reemerges to life. With the energy of new life all around him, a young knight is most in tune with nature and his natural bodily desires the presence of the opposite sex.

The two knights fall in love at the first sight of the lady which is one of the images of courtly love. Thus, Palamon falls in love with Emelye from the first sight when he sees her walking in the garden gathering flowers. As a the troubadour female, Emelye is described as: "*I have been hurt this moment through the eye, / Into*

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my heart" (47). Both of these "wounded" lovers are now in the service of the god of Love and will begin to suffer for their lady. This suffering, diagnosed as "love-sickness," involves symptoms that include continuous sighing, turning pale, fever, and the inability to eat, drink or sleep. Even Theseus acknowledges this when he says, "*Who may been a fool but if he love?*" (1799). In *The Knight's Tale*, Arcite's anguish is so great from not being able to see his beloved that it physically changes him. Even Palamon is not able to recognize him. The only cure for this ailment is for the lady to return his love, yet he lives in constant fear that she will reject his advances. Palamon, the sorrowful prisoner glances through the prison and sees Emily. At once he feels as if his eyes were smitten by her beauty through his eyes right to his heart. The idea of love from the first sight is one characteristics of courtly love poetry:

*That Emelye, that fairer was to sene
Than is the lylie upon his stalk grene,
And fresher than the May, with floures newe-
For with the rose colour stroof hir hewe.*

(Kn. ,1935-1938)

Arcite thought that their imprisonment made Palamon look pale and sad. But he knew the real reason when he looked down from the bars of the prison, he was shocked when he caught a glimpse of Emelye as she walked to and fro. At the sight of her beauty, he was shaken and he wished to obtain her pity and favor:

*And wityh that word Arcite gan espye
Wher-as this lady romed to and fro.
That, if that Palamon was wounded sore,
Arcite is hurt as muche as he, or more.*

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*And with a sigh he seyde pitously:
'the freshe beautee sleeth me suddenly.*

(Kn., 1112-1117)

Such images are recurrent in troubadour poetry. For example, the troubadour poet, Arnaut de Mareuil (late Twelfth Century) in *Bel m'es quan lo vens m'alena* expresses rather a similar description of his lady:

*Whiter she is than Helen was,
The loveliest flower of May,
Full of courtesy, sweet lips she has,
And ever true word does say.
Open-hearted, her manner free,
Fresh colour and golden hair,
God who grants her all sovereignty
Preserve her, the best is there.*

(A.S.Kline, 2009, 69)

A second important characteristic of courtly love, which appears in *The Knight's Tale*, is that the characters are pawns to divine forces and victims of chance. None of the characters in courtly romances, such as those in *The Knight's Tale*, for example, are fully developed. The lover becomes so wrapped up in following a strict code of conduct and therefore "loses individuality because of the conventional nature of all his reactions" (Holman, 1980, 246). If we consider Arcite and Palamon, for example, we see that they are flat characters with no personality. In fact, they seem quite dense and confused most of the time. They continually beseech the divine aid of the gods to help them in their pursuits. In most cases, the god of Love, Cupid, and his mother, Venus, play integral roles in the actions of the lover and his beloved. Once

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the lovers have been smitten by the lady, they surrender to the power of Cupid. In *the Knight's Tale*, Theseus is aware of this power. He says, "The god of love, a benedicite!

*How myghty and how greet a lord is he!
For he kan maken, at his owene gyse,
Of everich herte as that hym list divyse*

(Kn ,1785-86, 1789-90)

Sometimes, the role of a god can seem out of place and ridiculous. If the characters are not being affected by divine forces, they fall either into good fortune or bad fortune "by aventure" or "destynee." The pattern of fortune and destiny is more important than the actual characters in action, for the heroes are not acting, but being acted upon.

Fate and fortune play an important role in the separation of both lovers who fulfilled their love in marriage. The knight fully enjoyed his love till death separates them. The result is he lives in misery and sorrow.

In *The Merchant's Tale*, January is a man of noble social status, a knight who shows the qualities of conventional courtly lover. Although he is a noble man, prosperous knight, he is old who passed his sixtieth year. For this purpose, January chooses a beautiful young girl named 'May' whom Chaucer describes in a courtly manner:

*Hir fresshe beautee and her age tender,
Hir myddel small, hir armes longe and slendre,
Hir wyse governaunce, hir gentillesse,
Hir womanly beringe and hir sadnesse.*

(Mch, 1601-1604)

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It happens that one of January's serving men, a young and handsome squire named Damyan is smitten with love, the first moment he sees her. He is a love sick squire and so painful his condition that he is taken to bed:

*God be thyn help, I can no better seye.
This syke Damian in Venus fyr
So brenneth, that he dyeth for desyr;
For which he putte his lyf in aventure'
No lenger mighte he in this wyse endure;*

(Mch, 1874-1878)

Unable to bear all this suffering, Dayman writes a letter to her revealing his undying love and his passionate desires. As we have previously mentioned, in courtly love tradition, love from the first sight, painful suffering, secrecy and letters of complaint and lays (songs) are characteristics of courtly love poetry. However, Dayman finds his opportunity to pass the letter secretly to May when she visits him during his illness. Here secrecy is an essential feature of courtly love poetry, so Dayman pleads May not to discover him:

*And softly to hir right thus seyde he:
'Mercy! And that ye nat discovere me;
For I am deed, if that this thing he kid
This purs hath she inwith hir bosom hid,*

(Mch, 1941-1944)

It is clear that Dayman, like courtly lovers, is concerned not only with his reputation, but May's as well.

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The Franklin's Tale is a short romantic narrative poem intended for chivalric class. The plot of the tale is about a noble, prosperous and courageous knight whose name is Arveragus who lived in the land of Brittany. From the very beginning of the tale, Chaucer depicts him as courtly lover enthralled by love:

*To serve a lady in his beste wyse;
And many a labour, many a greet emprise
He for his lady wroghte, er she were wonne.*

(Fkl, 731-733)

Moreover, Dorigen, like many troubadour females, has many noble qualities that cause the knight a lot of suffering and agony. She came of a family so exalted that the knight scarcely dared reveal to her his grief and pain and longing:

*For she was oon the faireste under sonne,
And eek therto comen of so heigh kynrede
That welt unnethes dorste this knight, for drede,
Telle hire his wo, his peyne, and his distresse.*

(Frk., 734-737)

But at the end, because of his worth and his humble attentiveness, she relented and took pity on his suffering and tacitly consented to love and marry him. Both Dorigen and Arveragus are crowned as courtly lovers which finds its issue in marriage, and Arveragus promises to serve her as a lover. He swears:

*That never in al his lyf he dayne nyght,
Ne shold upon hym take no maistrie
.....
But hire obeye, and folwe hir wyl in al,
As any lover to his lafy shal,*

(Frk., 745-750)

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Having attained this status, Arveragus decides to leave his wife and joins the army to seek honour and great deeds. This separation makes his beloved-wife weep and sigh for the absence of her husband, as nobles wives do when they feel like this. Realizing her sorrow and sorrowful mood, her friends decide to take her to a nearby garden. There the setting is similar to the setting many troubadour poems. It is the sixth morning of May, and the month had painted the garden with its gentle showers and filled it with leaf and blossom.

*Which May hadde peynted with his softe shoures
This garden ful of leves and of floures;
And craft of manners had so curiously
Arrayed hadde this garden, trewely,
That nevere was ther gardyn of swich prys,
But if it were the verray paradys.*

(Frk., 907-913)

It happened that a squire, Aurelius had loved Dorigen more than any living creature without her knowledge and never dared to confess his love. So he lived desperate life full of misery and torture, though he used to reveal something of his passions in songs, lyrics and lays. However, when Aurelius saw his opportunity, he confessed his love to Dorigen whom she rejectd. All symptoms of rejected troubadours lovers appear on Aurelius face, and Chaucer follows the same courtly love principles. The first principle is that Chaucer's tale was intimately associated with nature and spring. The second is love is not easily obtained, but the lover suffers separation and rejection before he attains the beloved approval. So Aurelius suffers too much and as a typical courtly lover, he lives in anguish of despair because of his

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unrequited love. Another important feature of Courtly love is that love must be illicit and secret otherwise a noble woman may harm herself and reputation. However, after the return of Arveragus and the maturity of Aurelius and his awareness of the adult reality of married love, Chaucer resorts to the ideal realm of love. In other words, he presented the courtly love tradition with the realistic life in society.

In *The Book of Duchess*, Chaucer uses the tradition of love-vision which was widely used in the Fourteenth Century. This poem was written while Chaucer was in France when Blanche, John of Gaunt's wife died of the plague. He wrote it as eulogy and elegy for her and consolation for her husband.

The Book of Duchess begins with the poet's suffering from insomnia, reads the story of Ceyx and Alcione in Ovid to spend his sleepless night. He feels tired and falls asleep and dreams that he is awakened by a burst of a bird-song and finds himself in his bed. It was conventional May morning the sun shine through the window. The dreamer hears a sound of a horn in preparation for a royal hunt. So he takes his horse and joins the hunters. It is very clear that from the beginning of the poem, Chaucer begins his poem, like the troubadours, in a spring-time setting, hunting, feasting and dancing which were enjoyable passing times practiced by medieval courtly people and a basic theme of Chivalric poetry. Suddenly the poet's horse disappears and a little friendly puppy guides him through a following path. Then the poet comes upon a handsome knight in black, sitting against a huge Oak and lost in grief. The poet overhears him lamenting his fortune. Thus, the knight-hero, in his sorrow and rhymed complaints, behaves like a courtly lover. The knight describes himself and his self portrait, and it is very clear that he carries the features of an ideal courtly lovers. Chaucer describes the knight's lady in a courtly manner:

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*That as the somers sonne bright
Is fairer, clever, and hath more light
Than any other planete in heaven,
The moone, or the serres seven.*

(BD, 821-824)

In addition to these noble qualities, nature has granted her golden hair, matchless eyes and look, musical laughing, dancing and other attributes of the noble ladies of romance.

At last, the knight utters his stumbling entreats for mercy and promises to be faithful and to worship her only. He was greatly shocked when she answered him No. The lover, like troubadour lovers, suffers long before she accepts him. When he makes a second appeal, she is convinced of his faithfulness and that he is ready to serve her as a servant. However, the lover is admitted to the lady in marriage with the continuation of their relationship as lovers. The knight has fully enjoyed his love as she is dead now, this perfect fulfillment of lover's service remains a fact that is not going to change in spite of separation by death. Finally, the knight has learnt to seek consolation in idealization of past happiness. He believes that by resorting to the past memories, he might find release from the thought of death.

It has become obvious that Courtly Love poetry of the troubadour was more than a convention which flourished in the Middle Ages. Though Western scholars jump over the issue of Arabic origin and, in stead, attributed it to Western roots, their claims are hard to sustain and lack practical evidence. This is simply obvious, as it have been mentioned, because the miserable condition of Western woman during the Middle Ages, before the Twelfth Century, the era of the Crusades, the woman was inferior to man. But after the Crusades, as Cuddon states, this had been completely

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changed as she was given new social status and man began to idealize her (Cuddon, 1999, 164). This idealization of woman was originated in the love classical Arabic love poetry and reached Europe including England. But the question, here might be asked: how the courtly love of the troubadour reached England? The answer is given by Patricia Thompson who believes that it reached England by way of Chaucer who was translator of Roman and intensive student of French and Italian courtly literature. So it is natural to find Courtly Love features apparent in his numerous tales and works. It is also clear that Chaucer was acquainted and kept up with the literature of his time, as well as the literature of his past. He was a Courtly Love poet in every sense, and we see how skillfully he incorporated those popular courtly love traditions, as well as those that defied them, into his tales to produce literature that is still intriguing and entertaining for us today. Although the reign of the courtly love tradition reached its end soon after Chaucer had written *The Canterbury Tales*, it is because of his genius as a writer that some of its elements have survived the test of time and can still felt in subsequent literature up to present day.

Conclusion

Contrary to some popular Western misconceptions propagated by many Western scholars on the Orient alleging that the Orientals in general, and the Arabs in particular did not have any civilization or culture and they have nothing more than a collection of nomadic warring primitive tribes, confined solely to Arabian Peninsula who spent most of their time looking for food, water and engaged in sex and passions. But the historical and literary documents prove otherwise. Not only this, but there is profound impact of the Orient and its civilization on the West and its primitive culture. When the Arab civilization was at its zenith, Europe was a continent of illiterate people who lived in darkness and ignorance. Yet, European life in its various aspects began to flourish through its direct and indirect contact with the East, namely the Islamic East. In fact, there are many channels of communication through which the West met with the East. These are: wars, trade travels, pilgrims and Spain and Sicily.

A careful reading in the literature produced in the Thirteenth and Fourteenth Centuries demonstrates an increasing interest of Western writers in the Orient and its culture. It also shows the great impact of the Orient and Oriental literature on Western literature in general and English literature in particular. Moreover, it has been verified that the Western interest in the East dates back to antiquity. This interest is characterized by a series of military and commercial relations. During this period of history the relationship was mainly between Greek and Rome, on the one hand and Persia on the others, which is characterized by a series of wars which started in the Sixth Century and ended in the Seventh Century. In spite of these destructive wars, active trade activities were carried on where spices, precious stones and other goods

side by side with social customs and fantastic tales flowed from Persia and India into Europe. In addition to this, the Greek and the Romans came directly to be acquainted with the East, its peoples and civilization.

Another means of communication between the Islamic East and the Christian West is pilgrimages. Crusading and pilgrimage had been a way of meeting. War and pilgrimage were indeed, associated with the features of the Crusades as they were regarded mini-crusades. The pilgrims' interest in Jerusalem was the sites which were associated with the life of the Christ. Pilgrimage to the Holy Land created a constant flow of international travelers, Eastern and Western Christians all worshipped, at same site, and Muslims visited their holy shrine in Jerusalem. When the Crusades fell, thousands of pilgrims traveled to the Holy Land. On their return to their homelands, these pilgrims carried with them ample wealth of information about the culture of the Orient and its literary heritage.

Another important means of communication between the Orient and the Occident is trade. The early trade activities could be traced back to the Seventh Century B.C. In Egypt there were many Greek colonies which traded the barley and wheat of Egypt and the wool of Libya for the oil and wine of the Greek. With the death of Cleopatra, Egypt became a Roman province. The Roman revived the trade routes through the red sea to India. As a result of these commercial exchanges, the Roman and the Greek took from the Egyptians and Babylonians many useful aspects of their civilizations. Later, trade with the East made the ports towns of Genoa and Venice still more powerful and wealthy. Spices, aromatic scents, silk cloth, carpets and precious stones were imported, and in return, Europe sent products to the Orient. As a result, the Orient and the Occident moved closer together. As a proof of this we find quite ordinary words in English language which were taken or formed or derived

from Arabic such as : *algebra, alchemy, elixir, talisman* and many others. And there was something revolutionary, the Arabic numerals. They introduced to Europe what the Arabs and the Indians invented and what is today the basis of all calculations, the "nought" zero and the use of this figure multiplies all other numbers.

Spain and Sicily were the most effective channels which influenced the West and Western literary and scientific life. In the Middle Ages, while the Western Civilization was in decay, Islamic civilization flourished and the contact between the two in Spain and Sicily during the Crusades had a deep influence on Medieval Latin culture. The Muslims in Spain (711-1492) played a role in the development of literature, philosophy, science and arts. The fall of Toledo (1085) and Cordova in (1248) opened the way for Muslim culture to enter Europe. The Muslims' greatest contribution to the West was not only limited to philosophy but all other fields of science. They restored and interpreted Greek thoughts, developed their philosophy and transmitted to the West. This process started in Baghdad in the Ninth Century with the translation of Greek works such as the writings of Aristotle and some Arab thinkers whose thoughts were introduced to Spain by the translations. During the Thirteenth Century, schools of translation and Oriental studies were established at the court of Castile under the patronage of Alfonso the Sage, at the court of Aragon. Oriental studies also flourished at the courts of Norman kings of Sicily where Muslims ruled in the Tenth and Eleventh Centuries. The mixture of the stocks, Greek, Roman, Norman and the Arabs produced a remarkably mixed culture. As a result, Oriental studies spread from Spain and Sicily to the rest of Europe. Translation from Arabic was not limited to scientific and philosophical works, but included literary works. Many translations were made of Arabic collections of tales, fables, apologies, and sayings. One such work, which gained popularity in the West, was *Kalila Wa*

Dimnah, a collection of Indian fables translated from Pehlevi into Arabic in the Eighth Century, and then it was translated into Spanish in 1251. Anyhow, this collection and other Oriental collections, which were orally transmitted, must have provided Western writers, including Boccaccio, Dante and Chaucer, with useful thematic and technical material for their works. However, the Arabic influence, which swept into the West gave fresh impetus to one of the greatest intellectual movements (uprisings), the Renaissance.

The Crusades also played an active role beside trade and pilgrimage in strengthening the cultural exchanges between the East and the West. When the first Crusade began in 1100, Europe was a continent of illiterate peasants and soldiers who never appreciated the huge cultural heritage of the East. These uneducated Crusaders burnt and looted Oriental heritage. However, despite the slaughter, and their hostile expeditions, these hostile expeditions resulted in little cultural exchanges between the East and the West. These exchanges, with other factors, prompted the intellectual development of the uncivilized Europe. So it was natural to find many Oriental touches in the works of many Western writers. Chaucer's works, for example, which bear the imprints of the Crusades in *The Canterbury Tales*, include many names of Oriental scientists and geographical names such as *Alexander*, *Gaza*, and many other Turkish names. All these means of communication had their effect on bringing both the East and the West together.

Arabic literature, which flourished in Andalusia and its legacy were the effective results of Arabs communications with the Europeans. The literary heritage of the Arabs can not be easily ignored by the history of Europe and European scholars. Arabic literature has directly influenced the taste, the topics, psychological motives and linguistic construction in Europe. Arabic poems and tales were linked

with names of many gifted literary men of Europe who lived in the Fourteenth Century. Their connection and indebtedness to the Arab culture can not be denied. We mention in particular Petrus Alfonsi, the Spanish , Boccaccio, Dante and Petrarch the Italian, and the English poet Geoffrey Chaucer.

In 1349 Boccaccio wrote his *Decameron* in which he adopted the pattern of *The Arabian Nights*. He compiled one hundred stories on the lines of *The Arabian Nights* (*One Thousand and One Nights*) and ascribed them to seven ladies and three men who had fled from the town and took refuge in the suburbs for fear of overtaken by plague. Each one was called upon to narrate a story every morning to pass the time. These stories spread all over Europe.

Dante also was influenced by the Arab culture and his connection is more pronounced than Boccaccio. He lived in Sicily during the reign of Frederick II who was given to the study of Arabic references on Islamic culture. Dante knew much about the Prophet Mohammad and he must have read The Night Journey, the Prophet's trip across the heaven. He also might have read the "*Message of Absolution*" by Abu El-Ala al Ma'ari . From all these sources he derived his material of his journey to the Next World as described in *The Divine Comedy*. In addition to these, Petrarch and Cervantes were also affected by Arabic literature and they based their works on Arabic sources. In *Don Quixote*, for instance, Cervantes includes his book many Arabic sayings and proverbs.

The influence of the Arabs pronounced itself more vividly in poetry. The troubadour poetry composed in Provence had led to the emergence of the courtly love. Dante said that the Italian poetry had been born in Sicily, that poems were greatly composed in vernacular in Province where the Latin peoples of the South met. Wandering poets spread from that territory, and they were known by the name

Troubadour. The European derived that name from original word *trobar* which Orientalists believe to be taken from Arabic word *Tarab* which Orientalists believe to be taken from Arabic word *Tarab* or *Tarob* meaning ecstasy .

Chaucer, like many of his contemporary fell under the spell of the East and Eastern culture. To Study Chaucer's Orientalism is not an easy task, because researchers in their attempts to explore in Chaucer's Orientalism faced many obstacles. The first of these obstacles is, that only little documented information concerning his early education in general and reading in Oriental sources in particular is available. As far as the first disputed issue, we do not know where he went to school, and there were no documents where he reached. In addition to this, there are no documents or records of Chaucer having attended Oxford or Cambridge. However, the available little records fell at our hands say that he attended St. Paul Almonry's oner's elementary education. There he was taught Latin readings, Latin transitions, the art of writing letters. Chaucer's little learning may not lessen the role he played in developing his education. Beside this obstacle, there is another difficulty which is related to Chaucer's scholars such as Skeat, George Sampson E. Brewer and others who deny any Oriental influence and believe that it is unworthy to pursue it. Moreover, they, sometimes, give misleading information. Elizabeth Brewer, for instance, writing on Chaucer's *Treatise on the Astrolabe*, she attributes it to Latin sources without giving any details to support her claim. As our presentation of Chaucer shows, he was the greatest English poet who was influenced by the Orient and Oriental literature. Though the historical and literary evidence concerning Chaucer's reading in Oriental books are very little, there are many clues which verify our assumption that his interest in the Orientals and their cultures is planted in his works. In fact, Chaucer's was introduced to the Orient, in general, and Arabic culture

in particular through direct and indirect contacts. One means of direct contact, through which Chaucer enriched his knowledge of the Orient is Spain. During his visits to Spain Chaucer might have acquainted himself with different knowledge of some books in astronomy, Spanish and Oriental and geographical names, some Oriental tales, historical events, philosophical and scientific books. All these were obtained through commercial relations between Spain and England. Chaucer's occupation as a controller of Customs and subsidies of wool, gave him chance to meet merchants and travelers who returned from the Orient and directly listened to their fantastic stories and adventures. Another means through which Chaucer might have enhanced his acquaintance with the Orient is politics. He was a diplomat and served Spanish English political relations and his involvement in conflicts such as the siege of Algeria which Chaucer and his family directly were connected with. These are enough evidence which prove the impact of the Orient on Chaucer. What sustains our claims is that all his works are tinged with Oriental coloring.

Chaucer based part of his knowledge upon themes, plots and even vocabulary basically taken, in one way or another, from the Orient in general and the Arabs who lived in Andalusia , Sicily and Malta and from sources available in French or Latin or the Castline in retention. However, we have reached the conclusion that the influence of the Orient on Chaucer is best reflected in the following aspects: First, plots and themes. Second, Arabic allusion to geographical names. Third, presentation of the religious and political symbols of Muslims. Fourth, frame narrative technique. Fifth, names of Arab scientists and their scientific works. And finally, many miscellaneous elements scattered here and there.

It has become very clear that Chaucer, like many of medieval writers, did not invent the material of his poems and tales. He made use of Oriental stories, Arabian,

Indian and even Persian that had already existed and had passed on either by word of mouth or writing. Since he never acknowledged his indebtedness, we can say that Chaucer in all his works borrowed stories, themes, characters and other elements. As our analytical study shows, Chaucer depended mainly on *The Arabian Nights* and the Indian *Panchatantra*, Persian tales and other Oriental sources. Or he indirectly based his tales on tales written in an imitation of *The Arabian Nights* such as Boccaccio's *The Decameron*, *The Seven Sages of Rome* and others.

It has also become clear that Chaucer in all his works, especially in *The Man of Law's Tale* shows a hostile and prejudiced attitude to Islam, Muslims' Prophet and their political symbols as represented by the Muslim Sultan. Such distorted images echo what Dante and Langland, for instance, displayed using abusive names and adjectives to describe the Prophet, Mohammad. He also made the Muslim-Christian encounter each other in Syria. To Chaucer, Syria is an uncivilized, barbarous place, and its Sultan and people are treacherous, deceitful and sexual. In contrast, the Christians, Rome represented the world of true center of civilization, a place of law and order and where true religion exists. Moreover, in *The Knight's Tale*, Chaucer's enthusiasm for the Crusades is well expressed when he alludes to the knight's heroism and his defeat of the Muslims. Moreover, in *The Legend of Good Women* and *The Monk's Tale*, Chaucer's involvement in the Orient is best expressed through his presentation of some political symbols of the Orient. These are Cleopatra and Dido, two Oriental queens from North Africa. In depicting these two queens, Chaucer's hostile attitude is well revealed. He presents them in a twisted and distorted way which does not differ from the prevalent Western image given to the Orient and Oriental woman in particular. This image, as far as Dido, Cleopatra, Semyramis and Zenobia are concerned, is characterized by prejudice and hatred. In his depiction, he

only concentrates on the black side of the Oriental women. Cleopatra and Dido, according to Chaucer, are submissive to their sexual desires and they are inferior to man. Such prejudicial and hostile attitude is also reflected in his presentation of the Babylon king, Nebuchadnezzar who is depicted as a tyrant lusty and harsh ruler.

Moreover, the influence of the Orient and Oriental literature is best expressed in Chaucer's use of narrative technique known as Frame-story in his collection, *The Canterbury Tales*. This technique is an Arabian invention and came to light in *The Arabian Nights*. Several tales collections employed this technique such as *The Panchatantra*, *The Seven Wise Masters*, *Disciplina Clericalis* and *The Decameron*. All these tales employ a Frame-story technique used in *The Arabian Nights*.

The Oriental poetic heritage, the troubadour poetry left its imprints on Chaucer's poetry. Chaucer responded to the courtly love of the troubadour with enthusiasm. His courtly life as a civil servant and diplomat exposed him to courtly culture through various channels; through his vast readings, his translations and his travels to France, Spain and Italy. All these sources provided him with material for his ideas about the status love and the position of women in society. So it is easy to trace the features of the troubadour poetry in his poems. Yet, Chaucer is realistic, and he sometimes appears not interested in some courtly love features especially secrecy. He asserts that the secret and unfulfilled love may cause disillusion, anguish and physical distress. So he sometimes juxtaposes the ideal realm of love, represented by courtly love, with the realistic life in society.

In addition to these, Chaucer, in *The Canterbury Tales*, uses many features of *The Arabian Nights*. First of all, both *The Arabian Nights* and *The Canterbury Tales* are two long narratives which tackle almost similar subjects, social, political, religious, adventures and others. They also deal with people of different social

statuses. In *The Arabian Nights* there are merchants, kings, knights, witches, demons and other types of people. Similarly, Chaucer's *The Canterbury Tales* includes all these types of people. The two collections employ the same narrative technique, namely the Frame-story. More importantly, Chaucer adopts rather a similar attitude towards women expressed by *The Arabian Nights*. In addition to these, both *The Arabian Nights* and *The Canterbury Tales* contain fables for moral and didactic purposes. Furthermore, *The Arabian Nights* and *The Canterbury Tales* contain supernatural elements and science fiction. Finally, satire is another common feature between *The Arabian Nights* and *The Canterbury Tales*. These two collections satirize different aspects of life, political, social and religious.

Most critic agree that the Oriental scientists and their scientific works have great impact on Europe. Chaucer, who had a strong scientific bent alludes to many Oriental scientists and philosophers from the Orient. Chaucer alludes to Arab scientists such as Haly, Ibn Rush, Al-Razi, Avicenna, Ibn Hazm and others and places them among the great Geek philosophers and scientists. Also Chaucer mentions Arabian chemical term such as *Al-Kaly*, *Bora*, *Alambike*, *Elixir* and others. Finally, Chaucer incorporates a great number of words of Arabic origin. We can say that the total number of Arabic words is 948 words. This number could be accounted for as an increase of the poet's exposure more and more to Arabic culture that had been in the air before Chaucer's birth. This is due to the role played by the European Universities and centers of learning that had been established in England, France, Italy and Spain. These words, as we have mentioned include: places and towns , scientific books, chemical terms, herbs and scientists which he uses in the same meaning the carry (See, Abdul-Latif, 2003, 19-43).

To sum up, Chaucer's interest in the Orient and its culture is craving. He never invents the ideas of his works, but he borrows them from other sources especially Oriental without acknowledging this. So he could be described as a great imitator. It is noteworthy that Chaucer makes some modification and alteration in the imitated material to suit the taste of his reader and time. On the whole, Chaucer's attitude towards the Orient and its people is rather puzzling. Sometimes he praises Arab scientists and places them among the great Greek ones; and sometimes, he attacks Muslims, their Prophet and other religious and political symbols. In spite of all these controversial attitudes, Chaucer was deeply influenced by the Orient and what has already been analyzed on the present study proves that in an undeniable way.

الخلاصة

الملاحح الشرقفة فف حكافاء جوسر كنفرفرف وأعمال أأرف مأآارة

فهدف هذا الكآاب إلى آقءفم ءراسة شاملة للملاحح الشرقفة فف حكافاء جفرفرف جوسر كالفنرفرف وبعض الأعمال الشعرففة الأأرف. كما آناول بشفء من الآفصفل اهماام الشاعر الإنكلفزف جوسر بالشرق بصورة عامة والشرق العربف الإسلامف بصورة خاصة. إن هذا الموضوع وان قد آما آراسآه من قبل العفءف من البافآفن الغربففن؁ إلا أنهم آناولوا الموضوع من وجهة نظر الغربفة و الآف آمفل ءافما إلى نكران أف فضل للعرب والمسلمفن على الأءب الغربف عامة جوسر خاصة. فهم فعآقءون أن جوسر لم ففءع فف اآآفار أف من المواضع والأفكار الوارءة فف شعره وقصصه وفوعز ها إلى مصادر غربفة خاصة الفرنسفة والإفطالففة والإنكلفزفة.

وتهدف هذه الآراسة أفضا إلى اسآعراض الآطور العلمف الآف شهءه العرب فف القرون الوسطى على نمط الآفة الأءبفة والاجآماعفة الغربفة. إن اسآءءام جوسر للملاحح الشرقفة لم فكن مخصص صءفة وإنما جاء نآففة لقرآآه الآراآ الأءبف والعلمف العربف إما ما سمعه من معاصرفه أمآال بوكاشفو وءانآف وغرفها ما. إن المعفن الرئفسف المباشر الآف اسآقاء منه جوسر معلوماآه عن الشرق هو زفاراته المآكررة إلى أسبافنا آفآ الآراآ العربف المسفطر على كافة أنماط الآفة هناك. ولقد لعب كل من بوكاشفو وءافنف؁ الآفن عاصرا جوسر ءورا كبفرا مهما فف إعطاآه المعلوماآ الوفرفة عن الشرق وآراآه الأءبف. إن هذه الوسائل إضافة إلى الوسائل الشفهفة الأأرف قد أعطآ جوسر قءرا لا باس به من المعرفة بأآوال الشرق. وقد نآج عن ذلك كآابآه العفءف من الحكافاء والقصائء الشعرففة الآف اآآبست معظم أفكارها بصورة مباشرة أو غير مباشرة من المراجع الأءبفة والعلمفة العربفة.

إن القارئ لحكافاء كالفنرفرف والقصائء الأأرف ففكآشف أن جوسر فعكس موقفه من الشرق الإسلامف والآف فآسم بالءءاء آارة والاعآراف بفضل العرب آارة أأرف. إن موقفه من الإسلام ورموزه الآفنففة إنما فعكس الموقف العام السائء فف عصره؁ المسائء للآروب الصلفبفة. لهذا نرى أن موقفه غير وءف وفمفل ءافما لصالآ الغرب

تنقسم هذه الدراسة إلى خمسة فصول وخاتمة . يحتوي الفصل الأول على مبحثين : يتناول المبحث الأول استعراض تاريخي مختصر للعلاقة بين الشرق والغرب والوسائل التي تمت من خلالها الاتصال بينهما. ويتناول الفترة من العصور القديمة إلى العصور الوسطى. يركز هذا المبحث على أهم وسائل الاتصال وهي التجارة ، الحرب الصليبية والترجمة والرحلات وغيرها . أما المبحث الثاني فيتناول اهتمام جوسر بالشرق وأهم الوسائل التي سهلت له مهمة الاطلاع على الشرق وعاداته وتراثه الأدبي والعلمي .

أما الفصل الثاني فقد تناول أهم المصادر الشرقية الذي اعتمد عليها جوسر في كتابة حكاياته وقصائده وقد تم التركيز على الحكايات الهندية، وحكايات ألف ليلية وليلة. وتتم هذا في الفصل أيضا إجراء دراسات مقارنة بين حكايات كانتربري وبعض الحكايات الهندية والفارسية وحكايات ألف ليلية وليلة.

أما الفصل الثالث فيستعرض بشي من التفصيل أهم الملامح الشرقية التي استخدمها جوسر في حكايات كانتربري وأعماله الشعرية الأخرى. وقد تم تقسيم الفصل إلى مباحث: الأول يتبادل الملامح الإسلامية في حكايات كانتربري بري وموقف جوسر من الإسلام وبعض رموزه. كما تطرق الفصل إلى موقف جوسر من المرأة العربية والشرقية من خلال تناوله لشخصية كليوباترة و زنوبيا. من أهم ما يتعرض له الفصل هو موقف الايجابي لجوسر في استعراض للرموز العلمية العربية ونتائجهم العلمية أمثال ابن سينا والرازي وغيرهما. وقد ركز الفصل في نهايته على مسألة مهمة وهي موقف الشاعر الانكليزي جوسر من الإسلام. ويحاول دائما إظهار المسلمين ورموزهم الدينية والسياسية ضعفاء ينهارون أمام الإغراءات الجنسية ومستعدون لتغيير دينهم الإسلامي من اجل امرأة رومانية كما حدث في حكايات رجل القانون.

أما الفصل الرابع فيتناول اثر الحكايات الشرقية على جوسر من خلال تقليده للفن القصصي الشرقي، قصة الإطار ويستعرض الفصل أهم الحكايات التي استخدمه قصة الإطار وهي الحكايات الهندية البانتسترا، الديكمرون، الحكماء البسيطة وأخيرا حكايات ألف ليلية وليلة. ويبدو كن إن تأثير جوسر لهذه الحكايات هو اقرب إلى الواقع من الحكايات الأخرى.

أما الفصل الخامس فيناقش تأثير شعر التروبا دور في أعمال جوسر الشعرية. وينقسم الفصل إلى مبحثين: الأول يتناول مقدمة عن تطور ونشوء سفر التروبادور وأهم الميزات التي يقسم بها هذا النمط من الشعر الذي نشأ في جنوب فرنسا في القرن الحادي عشر. أما المبحث الثاني

فيتناول تأثير جوسر بهذا النمط الشعري من خلال مقارنة قصائد الحب الفرنسي التي ألفها جوسر مع كبار شعراء التروبادور. وقد اثبتت الدراسة هذه أن جوسر قد تأثر كثيرا بشعراء التروبادور.

أما الخاتمة فتقدم نتائج البحث التي تتلخص بما يلي:

أولاً: أن جوسر قد تأثر بالتراث الأدبي والعلمي للشرق والعرب دون أن يعلن ذلك.

ثانياً: هناك أفكار متعمد من الباحثين الغربيين الذين رفضوا أن يعترفوا بوجود بمثل هذا التأثير للعرب.

ثالثاً: يمتاز موقف جوسر من الشرق الإسلامي بالازدواجية. فهو حين يتناول التراث العلمي العربي، يحاول أن يعظم دور هؤلاء العلماء ونتائجهم العلمي ويضعهم جنباً إلى جنب كبار العلماء والفلاسفة الإغريق والرومان . أما حين يتعلق الأمر بالإسلام فموقفه يتفق مع الموقف الغربي السائد آنذاك، عصر الحروب الصليبية ومع الكتاب الآخرين بوكاشيو ودانتي وغيرهما، إن هذا الموقف يتسم بالعداء.

رابعاً: يتسم موقف جوسر من العرب والمرأة العربية بالسلبية. فهو يرى أن المرأة العربية، المتمثلة بكليوباترة، وزنوبيا وديدو ضعيفة ليس لها اهتمام سوى الانغماس بالجنس والملذات وهذا هو عكس الواقع فالتاريخ يخبرنا إن كيلوباترة وزنوبيا أسستا إمبراطوريات كبرى بذكائهما وقوة الإرادة وليس بجمالهما.

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جوسر والشرق



الاستاذ المساعد

عبدالجبار جاسم محمد

قسم اللغة الانكليزية

كلية النور الجامعة



The Author in Brief:

- Name: Abdul-Jabbar Jassim Mohammed Al-Khashab
- Place and Date of Birth: Mosul, Iraq, 1951.
- Languages: Arabic, Kurdish, English and some French
- B A. of Arts, Mosul University, . Europe an Languages / College of Arts 1975 .
- M.A. In English Literature, Comparative Literature, College of Arts, Mosul University (1985).
- Ph.D. In English Literature, Comparative Literature: /AlHura University.
- Translator and Production Manager for nine years at University Press, Mosul University, Mosul Iraq, 1977-1982.
- Asst. Lecturer, Dept. of English, College of Arts, Mosul University, 1985-1991.
- Lecturer, Dept. of English, College of Arts, Mosul University, 1991-1995.
- Assistant Professor, Dept. of English, College of Arts, Mosul University, 1995.
- Associate Professor, Department of English, College of Education, Hadramout University of Science and Technology,(Al-Mukalla and Sayon Colleges,) Yemen,2000-2001.
- Head of English Department, Sayon College of Education, Hadramout University, Yemen.2000-2001.
- Head of English Department, College of Arts / Mosul University 2007-2009.
- Attended several intensive courses in Literature Teaching Methodology at the Dept. of English Studies, University of Strathclyde, and Glasgow, U.K.1990.
- Attended an intensive course in ELT at the Institute for English Language Education, University of Lancaster, English, U.K., 1990.

Published Books

- *Critical Studies in Comparative Literature* (in Arabic), 2006.
- *An English Course in French Literature*. 2005.
- *Taekwondo* (Translated from English into Arabic) (2007)
- *Samuel Johnson and the Orient* (2010)
- *Oriental Elements in Chaucer's the Canterbury Tales and Other Selected Works*
- *Critical Studies in Comparative Studies* 2022.
- *English Poetry From Chaucer to Ezra Pound* 2022
- *An English Course in French Literature* 2011

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