ISSUES IN REVIEW

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Early Modern English Drama and the Islamic World

Islam and English Drama: A Critical History

Though it may seem to be a recent phenomenon, scholarly interest in Islam and early modern English drama goes back almost a hundred years to Louis Wann’s ‘The Oriental in Elizabethan Drama’ (1915) and Warner Grenelle Rice’s ‘Turk, Moor, and Persian in English Literature’ (1927). In its exhaustive scope, Rice’s unpublished dissertation anticipates Samuel C. Chew’s The Crescent and the Rose (1937), which is usually seen as the pioneering discussion of the topic in modern times. The dominant concerns of these early critics were the historical accuracy (variously defined) and aesthetic merits of the plays in hand. Wann identified the historical sources used by the playwrights and judged that, while the sources themselves were often inaccurate, the dramatists achieved ‘a much more accurate and dispassionate portrayal of oriental character than we are wont to [assume]’. By contrast, both Rice and Chew were more likely to see the representations of Islamic characters (especially Moors) as examples of monstrous cultural stereotypes. In their view, the playwrights’ adherence to their sources doomed rather than redeemed them, and their interventions were seen as usually making matters worse. Rice argued that as a result Muslim characters are ‘dreadful beyond belief’ and are therefore ‘failures’ — artistically and perhaps ideologically, though this category was not explicit in his analysis. Chew likewise comments with mordant irony on the plays’ excess of prejudice and lack of artistic merit. After summarizing the denouement of The Courageous Turk, he concludes: ‘and the tragedy comes to an end — much to the reader’s relief’. Similarly, having noted that prefatory verses to Osmond the Great Turk stress the author’s youth, Chew observes that the author ‘needed whatever excuse could be offered for him’.
Chew’s identification and description of so many texts that dealt with Islam — histories, travelogues, captivity narratives, court masques, civic pageants, and poetic allusions as well as plays — was a boon to scholars and interested readers. As far as the drama was concerned, however, it was a mixed blessing. In covering so many texts, Chew devoted a paragraph or two to each play, but for several decades his judgments seemed to be the final word. As Byron Porter Smith explained in 1939, in deference to ‘the material so ably handled in Professor Chew’s book’ he radically abbreviated his own discussion of Islamic themes in medieval and Renaissance literature and began instead with the age of Dryden. Even Orhan Burian, a Turkish scholar who had translated Macbeth, Othello, Timon of Athens, and As You Like It in the mid-1940s, treated the drama only cursorily in his essay on Turkey and English Renaissance literature, focusing instead on histories and travel narratives. Burian’s essay was important, however, since it introduced the possibility of ambivalence and conflicted reactions towards the Ottomans and other eastern peoples on the part of English travelers and perhaps English readers as well. During the 1960s and early 1970s, historians Norman Daniel, R.W. Southern, Brandon Beck, and others provided valuable analyses of European religious writings and other genres in order to trace the development of European images of Islam, but students of the drama such as Eldred Jones and Anthony Gerard Barthelemy, perhaps inspired by the civil rights movement in the U.S. and elsewhere, focused on Africa and the question of race rather than on religion or Islamic civilization. Once Chew had more or less established the canon of Renaissance works on Islamic themes and lamented their shortcomings, the subject seemed to disappear from studies of early modern English literature.

The publication of Edward W. Said’s Orientalism in 1978 changed all that. Said’s provocative and sweeping analysis of the role of discursive construction in the West’s domination of the East in the eighteenth and nineteenth centuries focused the attention of scholars in many fields once more upon the ‘Orient’ — a word now permanently endowed with quotation marks, if used at all. While the long-standing Israeli-Palestinian conflict was part of the motivation for Said’s project, critical interest in Islam after Orientalism was intensified by a series of dramatic political events including the Iranian revolution of 1979, the outbreak of Muslim-Christian strife in the Balkans in the 1990s, and the events of 11 September 2001 in New York. The combination of Said’s book and the rise of a radical form of Islam turned scholarly attention from the New World and colonial activity in the Americas, a prominent
subject in criticism of the 1980s and early 1990s, back to the ‘Old Worlds’, which were arguably more important to early modern English people and which had acquired new prominence and urgency for contemporary Westerners.\footnote{\textsuperscript{13}}

Said’s work had other more specific effects as well. It inspired scholars to resist totalizing fictions such as ‘the Oriental’ and to search for more historically specific categories for analysis. Some argued that the terms ‘Moor’ and ‘Turk’ were used as synonyms for ‘Muslim’ or ‘Islamic’ by early modern English people and thus can and should be used in that way by modern scholars.\footnote{\textsuperscript{14}} Others maintained that many texts do make distinctions among Ottomans, Persians, and Moors and that studies of the representation of specific ethnicities and cultures are needed.\footnote{\textsuperscript{15}} In addition, to some scholars early modern representations of Muslims seemed textbook examples of the ‘demonization of the other’ and thus ripe for analysis in terms of Said’s East-West binary. The highly critical summaries of ‘Turkish plays’ provided by Chew (whose book was reprinted in 1965) may in fact have laid the groundwork for accepting a Saidian view of them. Moreover, as a motive for literary distortion and stereotyping, nascent imperialism had more critical appeal than mere ignorance or stereotypes allegedly inherited from medieval religious polemic: it seemed to provide historical continuity with the discourses of colonialism generally.

The uncritical application of Said’s ‘Orientalist’ thesis to the early modern period, however, was soon challenged by Nabil Matar, Gerald MacLean, Daniel Goffman, Daniel Vitkus, and others, who stressed that the assumption of cultural, military, and technological superiority at the root of Orientalism did not — and could not — apply to early modern England in relation to the Muslims of North Africa, the Levant, or India.\footnote{\textsuperscript{16}} The English were belated players on the world stage who necessarily approached Ottoman, Moroccan, Mughal, and other Islamic states as supplicants or ‘mimic-men’ (to use Vitkus’s term\footnote{\textsuperscript{17}}), not as potential colonizers. In a collection entitled \textit{Center or Margin} edited by Lena Cowen Orlin, Peter Stallybrass likewise demonstrated that, when viewed from the East, England was definitely ‘marginal’.\footnote{\textsuperscript{18}} However, as Matthew Dimmock has noted, some critics were ‘so entangled in Said’s work that they often end[ed] up reasserting the basic divisions of his thesis in the process of denying them’.\footnote{\textsuperscript{19}} Despite his objections to the application of Said’s Orientalist thesis to the early modern period, Matar still argued that dramatic literature was largely responsible for creating anti-Islamic and anti-Muslim stereotypes among the English. In his view, ‘It was plays masks and pageants … that developed in British culture the discourse about Muslim
Otherness…. Eleazar and Othello [became] the defining literary representation of the “Moor,” and Bajazeth, Ithamore and Amureth of the “Turk.”

His colleagues listed above and others including Richmond Barbour and Emily Bartels, however, having replaced the summary sketches of Chew with sustained close readings of the plays involved, demonstrated that the images of Muslims they presented were far more nuanced, fluid, and ambivalent than previously reported.

The International Shakespeare Association’s World Shakespeare Congress, held in Valencia in April of 2001, provided a prominent forum in which to discuss Shakespeare and the ‘non-European edge’ of the Mediterranean. Several important papers from the conference, including Jean Howard’s ‘Gender on the Periphery’, were published in the selected proceedings. Eight of the thirty-one research seminars at the congress and six of the thirty-one major papers touched on some aspect of the Islamic world, including Jonathan Bate’s opening plenary lecture in which he argued that public and private order on Cyprus (in Othello) and Sicilia (in The Winter’s Tale) are threatened from within the Christian community, not from without. Broadening the focus to include Spain and Italy as well as England, Barbara Fuchs’s Mimesis and Empire stressed connections between New World and Mediterranean contexts of nascent European powers. She examined English pirates and renegades as evidence of ‘the unstable workings of cultural mimesis’: what began as state-sanctioned privateering eventually threatened the borders and identity of the English state.

Facilitating the use of lesser known plays such as The Courageous Turk and The Renegado in the classroom and widening the critical conversation about them, Susan Gushee O’Malley, Anthony Parr, and Daniel Vitkus published several of them in modern critical editions. Scholars also expanded both the historical and the geographical scope of their inquiry. Fletcher’s Island Princess, for example, the first English play set in Muslim Southeast Asia, was discussed by Shankar Raman, Andrew Hadfield, and Ania Loomba, and Robert Markley moved the focus from the Mediterranean and the Levant to the Far East.

In 2002 The Journal for the Early Modern Cultural Studies devoted a special issue to Islam and the East, which contained essays by Patricia Parker and Jonathan Burton on tropes of conversion. Filling another major gap, Bernadette Andrea examined a variety of women writers engaged with Islamic material, from Queen Elizabeth I’s correspondence with Saffiyeh, the ‘haseki’ or favorite of Murad III, to the ‘orientalist feminist’ playwrights of the late 1600s. Matthew Birchwood also extended the discussion by examining
plays from of the Commonwealth and Restoration eras, and Benedict S. Robinson analyzed the role of Islam in romance from Spenser to Milton.\textsuperscript{30}

Having faulted Said’s East-West binary as anachronistic and reductive, critics sought new models for understanding early modern encounters, real and imagined, with Islamic peoples. Ania Loomba stressed cultural hybridity and permeability rather than the psychological opposition of self and other,\textsuperscript{31} and the writings and self-representations of hybrid figures like Leo Africanus, a North African convert to Christianity, were analyzed by Jonathan Burton, Bernadette Andrea, and Natalie Zemon Davis.\textsuperscript{32} Burton suggested the term ‘trafficking’ in addition to ‘cultural exchange’ to emphasize that cultural production occurs in ‘an “entrepôt” from which [conflicting] forces invariably come away changed’.\textsuperscript{33} Though they did not focus specifically on the drama, Lisa Jardine, Jerry Brotton, and Gerald MacLean likewise emphasized the dynamic of East-West exchange and the circulation of commodities and imperial iconography,\textsuperscript{34} and a recent collection entitled \textit{Global Traffic} edited by Barbara Sebek and Stephen Deng focuses on the circulation of more ordinary commodities, tracing the influence of East-West trade on ways of knowing, on domestic life, and on institutional initiatives.\textsuperscript{35} Burton also stressed the one-sidedness of the archives upon which most Anglophone scholars depend (namely western Christian sources) and argued for a ‘transcultural’ mode of analysis that would include ‘wherever possible, translated accounts of Ottoman and North African Muslim writers’ and ‘instances of Muslim self-representation as well as Muslim representations of the West’.\textsuperscript{36} Matar’s translation of the accounts of Arabic travelers in Europe had made an important contribution in this regard,\textsuperscript{37} and my own study of Latin translations of Byzantine, Arabic, and Turkish histories traced their influence on the versions of the Tamburlaine story available to English readers and writers.\textsuperscript{38}

In a recent article, Gerald MacLean points out the problematic and contested nature of the most basic terms in the field — ‘Europe’, ‘Christendom’, ‘Empire’, ‘East’, and ‘West’ — and asserts the need to dismantle what he views as the too-long perpetuated myth of the ‘clash of civilizations’.\textsuperscript{39} Like Burton, MacLean challenges scholars to move beyond ‘one-way’ analysis.\textsuperscript{40} As a result of Said’s critique, he argues, ‘younger scholars … have felt free to dismiss the important historical studies produced by skilled … orientalists’.\textsuperscript{41} He urges those in the field to ‘take serious heed of works by those who, skilled in the necessary languages, are directly engaged in original archival study’ and to inform themselves about the ‘real Orient’ (Said notwithstanding), about the Muslims peoples and cultures being represented in English literary works.\textsuperscript{42}
This is a serious challenge, since it essentially asks the critic to be master of two fields, of early modern English drama and of the Muslim worlds it presumed to represent on the stage. Perhaps to make the task less daunting, others have used the term ‘micro-history’ to suggest that all such representations must be thoroughly grounded not only in their own historical moment but also in that of the Muslim ‘moment’ they imaginatively engage.

The essays that follow contribute in several ways to the ongoing development of our understanding of Islam and early modern England and English drama. Justin Kolb’s essay, “In th’ armor of a Pagan knight”, examines instances of ‘permeability’ and ‘imitation’ between Christian and Muslim warriors in Book V of *The Faerie Queene* and in *Tamburlaine*. In order to defeat their enemies Spenser’s knights and Marlowe’s hero must both abandon a stable conception of identity and embrace to some degree that of their opposites. Kolb argues, further, that for all its Ortelian geography and historical subject matter Marlowe’s play ultimately inhabits ‘a romance space of primitive force and justice’ in which Christian Europe is ‘terra incognita’.

Annaliese Connolly’s essay ‘Guy of Warwick and Elizabethan Repertory’ analyzes the significance of the conflation of Saracen and Turkish elements in this anonymous dramatic romance and speculatively reconstructs its place in the repertory of the Admirals’ and Queen’s Men. Its affinities with the style and spectacle of *Tamburlaine* and the author’s substitution of a sultan with a Turkish-sounding name (‘Shamurath’) for the ‘Saracen giant’ in the play’s sources suggest that *Guy of Warwick* might have participated in a ‘commercial strategy to complement and prolong the stage life of existing plays in the company’s repertory’.

Joel Elliot Slotkin’s essay “Now will I be a Turke: Performing Ottoman Identity in Thomas Goffe’s *The Courageous Turk*” revisits an academic drama, previously considered an example of essentialist anti-Turk and anti-Muslim bias even by readers looking for less hostile portrayals (including myself and Susan Gushee O’Malley, the play’s editor). Slotkin, however, notes the degree to which the sultan’s violent deeds are complicated by the pressure of heroic and stoic ideals, readily recognizable to an English audience, and by the stereotypical image of ‘the Turk’ in English culture and in his own. As a result, Amurath’s bloody deeds and rhetoric appear a conflicted effort to live up to a socially constructed ‘ideal’ rather than evidence of an innately violent or evil character, personal or national.

Finally, Javad Ghatta’s paper provides a stunning instance of the insights that can result from researching the micro-history — or indeed the macro-history
— of a Muslim setting in an English play. In "By Mortus Ali and our Persian gods": Multiple Persian Identities in Tamburlaine and The Travels of the Three English Brothers’ Ghatta demonstrates that an awareness of the political and religious conditions in Safavid Persia at the time of the Sherleys’ adventures reveals the accuracy of elements previously derided as either ignorantly ahistorical or deliberately libelous with respect to Persian religious beliefs and traditions. Moreover, since Ghatta was revising this essay in Isfahan at the time of the disputed election in Iran this past June, his argument about the conflicted and multiple identities of newly Shi’a Persia in the sixteenth century seems especially poignant and relevant. His essay and the circumstances in which it was written support MacLean’s assertion that ‘examining how and why Europeans represented the Muslim world during the [early modern] period is arguably the most exciting and certainly the most important scholarly endeavor … [in] early modern cultural studies today’.43

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Notes

These essays were originally written for a research seminar entitled ‘Early Modern England and the Islamic World: A Reassessment’ organized by Bernadette Andrea and myself at the Annual Meeting of the Shakespeare Association of America, Washington, DC, April, 2009. We thank the editors of Early Theatre for the opportunity to make available the exciting work of these emerging scholars.


For example, Chew alleges that, compared to the historical sources, Marlowe’s *Tam-burlaine* diminishes the stature and character of the Turkish sultan Bajazeth (*The Crescent and the Rose*, 472). For a contrary view, see Linda McJannet, *Marlowe’s Turks*, *The Sultan Speaks: Dialogue in English Plays and Histories about the Ottoman Turks* (New York, 2006), esp. 72–81.


Ibid, 489.


According to Burian, both learned historians and travelers tended to portray the Ottomans as (in William Painter’s words) ”that horrible termagant, and persecutor of christyans”, but once the traveler sets foot on their land, he half forgets his animosity and becomes interested and excited by what is strange and different in this people. Their manners, customs, the setting of their lives appeal to his fancy’ (Ibid, 228).


15 Jack D’Amico’s *The Moor in English Renaissance Drama* (Tampa FL, 1991) was one of the first to focus on Moors in the context of Islam as well as race. He notes, however, that the term ‘Moor’ was often used for many ‘men of color — African, Moor, Ethiopian, Indian, and Arab’, and while acknowledging that ‘Cleopatra is no Moor’ (149) he includes an extended discussion of *Antony and Cleopatra* (59, 149–61). For two studies that distinguish more rigorously among ethnicities and cultural groups, see Linda McJannet, “Bringing in a Persian”, *Medieval and Renaissance Drama in England* 12 (1999), 236–67 and ‘Pirates, Merchants, and Kings: Oriental Motifs in English Court and Civic Entertainments, 1510–1659’ in Helen Ostovich, Mary Silcox, and Graham Roebuck (eds), *The Mysterious and Foreign in Early Modern England* (Newark de, 2008), 249–65.


34 Lisa Jardine and Jerry Brotton, *Global Interests: Renaissance Art between East and West* (Ithaca NY, 2000) and Gerald MacLean (ed.), *Re-Orienting the Renaissance: Cultural Exchanges with the East* (New York, 2005). Brotton also finds that the classicizing tendencies of early modern tapestries, such as those created for Charles V linking him to Aeneas, can shed light on the ‘overdetermined’ Mediterranean geography of *The Tempest* (‘This Tunis, sir, was Carthage’: Contesting Colonialism in *The Tempest*, in Ania Loomba and Martin Orkin (eds), *Post-colonial Shakespeares* [London and New York, 1998], 23–42).

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36 Burton, *Traffic and Turning*, 14. Burton cites Ivo Kamps and Jyotsna G. Singh’s similar call for retrieving ‘the voices of indigenous people’ in order to understand the dynamics of ‘transculturation’ (*Travel Knowledge*, 14), but he notes that they had only limited success in doing so (*Traffic and Turning*, 260 n 11).


38 Linda McJannet, ‘“History Written by the Enemy”: Eastern Sources about the Ottomans on the Continent and in England’, *English Literary Renaissance* 36.3 (Autumn 2006), 396–429 and chapter 4 of *The Sultan Speaks*.


40 Ibid, 100–1.

41 Ibid, 98.

42 Ibid.

43 Ibid, 97.