

**Lover Pilgrim: a Postcolonial Romantic Study of
Pilgrims Way by Abdulrazak Gurnah**

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Abstract

This study examines postcolonial Romanticism. It is a critical approach using love to converge postcolonialism and Romanticism. It explores a postcolonial version of love which did not get much attention though the eighteenth-century Romantics portrayed in their literature. It was not the ideal love of the early pure childhood sketched out in the Romantics' Songs of Innocence. Rather, it is the love which follows and goes beyond the pure love of childhood. This unique love could be called as "the postcolonial love" existing in a phase of man's life; the "true innocence". In this phase, man is released from the ideal innocence of childhood. In *Pilgrims Way* (1988), the love relationship between the protagonists; namely the black Tanzanian Daud, and the white English Catherine Mason makes them, unlike the rest of the characters, reach the phase of "true innocence", and become lover pilgrims.

Key Words: Experience, Innocence, Pilgrim, Postcolonialism, Romanticism.

الحاج المحب: دراسة رومانسية فيما بعد الكولونيالية لرواية طريق الحاج لعبد الرزاق جرنه

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كلية الاداب – جامعه المنوفيه

ملخص تتناول هذه الدراسة الرومانسية فيما بعد الكولونيالية وهو اتجاه نقدي يعالج ما يمكن تسميته بـ "حب ما بعد الاستعمار"، وهذا النوع من الحب هو رد فعل لمشاعر التقبل و الحب الاستعماري الكاذب التي أبدأها المستعمر سابقا تجاه سكان العالم الثالث أثناء فترة الاستعمار ليستطيع الاستيلاء بطريقة أكثر سهولة على ثروات هذه الشعوب.

يحاول "حب ما بعد الاستعمار" الاستفادة من فلسفة الرومانسيين في القرن الثامن عشر والتي ظهرت جلية في قصائد وليم بليك المشهورة عن البراءة والخبرة بحيث يتطلع للاستفادة من مرحلة ثالثة في حياة الإنسان تلي كل من براءة الطفولة المثالية وصعوبات مرحلة النضج في حياة الإنسان وتسمى مرحلة البراءة الحقيقية.

ويحاول هذا النوع من الحب الوصول بالإنسان لمرحلة البراءة الحقيقية القائمة على تقبل الآخر بالرغم من اختلافه وهذا ما حدث بالفعل في رواية طريق الحاج (1988) لعبد الرزاق جرنه (1948-) حيث استطاع أبطال الرواية الذين يمكن أن نطلق عليهم مصطلح الحاج المحب الوصول عن طريق حب ما بعد الاستعمار للبراءة الحقيقية بعد رحلة طويلة من محاولة تجاوز براءة الطفولة ومعاينة النضج المكبل بتهميش الغرب للشرق.

الكلمات المفتاحية: الخبرة، البراءة، الحاج، ما بعد الاستعمار، الرومانسية.

It is true that postcolonialism pursues an inclusive and more “cosmopolitan” version of love (Laguerta 75) that makes all who belong to different origins equal, yet it can not ignore that Romanticism’s portrayal of love as primitive and inevitable feeling in every man’s life supports its pursuit or quest. In their Songs of Innocence, the Romantics’ love which is born with every person, no matter is his or her race, or colour, exists in the phase of childhood. This phase in man’s life is called the phase of “ideal innocence”(Ray 38). In a later phase in man’s life, portrayed in the Romantics’ Songs of Experience, this love is demolished by the cruelty and bitterness of experience that traumatizes man’s life. In fact, this is not the end because the Romantics believed that there is another kind of love which springs out of the harsh and traumatic experience of man. It exists in a phase of man’s life which can be called, the “true innocence” (Bowra 59). In that particular phase, postcolonialism interferes with Romanticism, and creates a human who can be called, a "lover pilgrim". This person enjoys what can be called as “the postcolonial love” which makes him/her successfully pass the phase that is impossible to return, ideal innocence, and the phase of traumatic experience which is overloaded with “the effects of the empire” (Fulford 201). It finally makes him/her reach the phase of true innocence that is not easy to reach.

Knowing that the intersection between postcolonialism and Romanticism is possible, raises axiomatic and basic questions such as was there mainly a kind of earlier attachment between Romanticism and colonialism? And if so, when, and how this took place? In fact, the answer of the first and second questions is not difficult because there was already a natural contact between Romanticism and colonialism.

Historically, Romanticism emerged in the era of colonialism (Kitson 53) and was born “within” it (Dickinson *Living* 2). Some critics even go further, and describe Romanticism as an “inseparable” part of colonialism (Richardson and Hofkosh 17) and a “product of the imperial age” (Fulford 214) that certainly carries some of its features. Some critics find it difficult to answer the third question concerning the possibility of holding a relationship between colonialism and Romanticism. Edward Said felt a sense of strangeness to “comfortably” attach the violent and savage colonialism with Romanticism which is overloaded with a huge “body of humanistic ideas” (*Culture* 82). Though Said found it strange, he later confirmed that there is a possibility of such deviant and baffling attachment because there are “varying degrees of hegemony” of colonialism (Said *Orientalism* 5) that ranges from clearly severe, heartless, and sometimes bloody cruel to pretending, benevolent, and romantic hegemony.

The hegemony of the old European colonizer, imposed by weapons on the Third World could be described as being bloody cruel in most cases. In fact, that was how the European colonizer first imposed his/her power on that vast and limitless part of the globe. Apparently, the European colonizer realized later that this oppressive degree of hegemony is very demanding and that it should be “revised” (Richardson and Hofkosh 25), and replaced by another softer, costless, and mainly maneuvering degree of hegemony, completely very different from the hegemony imposed by the “battlefield” (Peers 256).

Indeed, the Western colonizer never failed using “love” as another softer and romantic degree of hegemony that can successfully and brilliantly replace the brutal armed conflicts. When we say love, we do not only mean that intuitive

romantic feeling that arises between men and women, which some Western historians claimed that it did not exist in East before the “intrusion of Western mores” through colonialism (Singer 2), but we also mean the tolerant, close, and embracing relations between the different cultures and people. When these relations, which apparently carry the most impressive noble and virtuous human values, were encouraged by the colonizers, they were not in most cases an expression of a positive, lofty, and elevated feeling. They were rather an expression of a soft and tricky degree of hegemony that is not difficult to be “traced in the histories of colonialism” (Rajan 17). Some critics called it the “Western love”(Laguerta 9) while others called it the “colonial love” (Secomb 2).

Orientalism, which is a false Western “system of knowledge about the Orient”(Said *Orientalism* 6), can be described as a “colonial love”. According to Edward Said, it produced: “a Romantically inspired learned disciplines” controlled by “the imperial sway”(Orientalism 197). That is to say, Orientalism produced a Western racial romantic knowledge of East that shows it as savage and barbaric compared to West, described as more “enlightened” (Kidwai 2).

Most of the Western translations of *The Arabian Nights* like Antoine Galland, and Sir Richard Burton`s translations¹ give multi examples which prove Said`s viewpoint. These translations were, in fact, a reaction to the fourteenth century voyages of the English merchants to the “magical East” they were bewitched by (Mamarasulova 177). In these translations, the East is described as a “model” (Oueijan 15) “place of romance, and exotic beings” (Said *Orientalism* 1), and the most “magical, paradisial, and sensual” (Kitson 54) place. Though the East enjoys this positive, and most fabulous romantic position in the Western imagination, the Western translations show the “orient” fictionalized in *The Arabian Nights* as “distorted, mythologized, cruel” (Kitson 54), “despotic, irrational and sex-obsessed” (Bohls 142). Thus, this person needs to be “redeemed” (Kidwai 2) by the Westerners who claimed that they are “God`s will” (Kidwai 7) on earth.

As a matter of fact, the orientalist translation of *The Arabian Nights* is not the only example of colonial love, the “Napoleonic expedition” over Egypt is another example of such sneaky, cunning, and false love. Although Napoleon used violence to invade Egypt, he attempted later to control the Egyptians not by power, but by showing an artificial tolerant face of a truly masked and ruthless colonizer. That is why Napoleon attempted to “prove” to the Egyptians that:

he was fighting *for* Islam; everything he said was translated into Arabic...the French army was urged by its command always to remember the Islamic sensibility, the sixty ulemas who taught at the Azhar were invited to his quarters, given full military honors, and then allowed to be flattered by Napoleon`s admiration for Islam and Mohammed (Said *Orientalism* 82).

In fact, Napoleon`s colonial love “worked, and soon the population of Cairo lost its distrust of the occupiers” (Said *Orientalism* 82). It could be said that usually, the colonial love wins because it is generally “unrealized by those who have been ‘imperialized’ ”(Laguerta 9). How can the people of the East doubt the Western obsession of their culture in *The Arabian Nights*? How can the Egyptians, or any other inferiorized people realize that all of Napoleon`s

splendid, and noble feelings which celebrate their culture, and religion are in fact an “illusion” (Sahota 70), “a disguised tool” (Secomb 2), and just “a maneuver” (Povinelli 32) “which justifies the abuses of empire [and] facilitates occupations” (Secomb 2)?

Strangely, the colonial love and colonialism were not only stipulated and encouraged by some military leaders, or ethnocentric translators. To tell the truth, some of the Western Romantics who are supposed to adopt “humanistic ideas” (Said *Culture* 82) believed in the false, oppressive, and dominating ideology of colonialism. Samuel Taylor Coleridge believed in the reformist responsibility, and moral duty of colonialism. He said that: “Colonialism is an imperative duty on Great Britain. God seems to hold out his finger to us over the sea” (qtd in Kitson 54). It could be said that this false colonial duty makes some of the Romantics “produce white sensorium that played a role in the imaginative creation of the world of apartheid [other]”² (Dickinson *Romanticism* 165).

Indeed, there are some other Western Romantics who adopted a different attitude which goes hand in hand with the later change in the principles of colonialism. According to Gananath Obeyesekere: “the concept of the ‘colonialist’ changed. The voyages that Captain James Cook heralded a shift in the goals of discovery from conquest, plunder, and imperial appropriation to scientific exploration devoid of any explicit agenda for conquest of and for the exploitation and terrorization of native peoples” (qtd in Kaya 92). This upside down shift in the strategy of colonialism makes these Romantics determine not to be “exhausted by the colonial history” (Dickinson *Living* 2) anymore, and not to “support domination” (Fulford and Kitson 16). They determined instead, to “exceed this historical period” (Dickinson *Romanticism* 11), “resist cultural imperialism” (Fulford and Kitson 16), and to be a supporter of “decolonization” (Wright 263). That is why, some of these Romantics like the poet Lord Byron “supported national wars of independence and liberation” (Smith 23). He, for example “fought for Greek independence” against the Turks (Smith 23).

Resisting colonialism was not only recognized in some of the Romantics’ support of independence movements. It was also remarked in some of the Romantics’ literature that released a “simple model of resistance” (Dickinson *Romanticism* 16) which “speaks back to and potentially subverts” (Dickinson *Living* 21) to colonialism. This literature “did not separate the world into Occident and an Orient” (Oueijan 30). Instead, it “de-essentialized these fixed historical identities” (Kim 263) and developed what can be called as the “romantic discoveries of cultural otherness” (Makdisi 19). Such discoveries enabled them to hold an “essential relation with the Orient” (Schwab 258), and create an imaginative “sensory and sentimental life [which] comes to be infected by otherness” (Dickinson *Romanticism* 14) in their texts. In other words, their literature pursued a “more systematic contact zone” (Leask 182) that views East as “a ‘superior civilization’” (Johal 14), wholly deserving to be a spectacular equal. Many examples show the privilege of East or the other, and its culture in the Romantic literature such as the sonnet “*Ozymandias*” (1818) by Percy Shelly, and some of Lord Byron’s oriental verse tales like *The Bride of Abydos* (1813) (Oueijan 28-9).

As a matter of fact, it cannot be absolutely stated that the Romantics’ literature has a crucial, doubtless, and confidently certain attitude concerning the other who belongs to the East, or colonialism. Some critics, like the orientalist translators of *The Arabian Nights*, argue that the Romantics generally enjoyed a

“paradoxical” vision concerning the East that they see as “something admired, yet also scorned” (Celebi 1), and the “Orient [who is] both an object of and a source of Romantic philosophy” (Warren 118). This paradoxical vision is clearly conveyed and articulated in one of the iconic Romantic poems. In “*Kubla Khan*” (1799), Samuel Taylor Coleridge shows this “paradox” because “Coleridge’s representations of the Orient [in this poem] alternate between echoing contemporary imperialist culture and identification with the oriental culture” (Vallins 19). Also, William Blake’s *The Little Black Boy* shows a “neutral, and ambivalent attitude about colonialism” (Sultan 168).

Generally speaking, having a paradoxical vision of the East and colonialism is not an enigma in Romanticism’s literature. It reflects the larger frame of contradictions which deeply characterize the Romantics’ famous Songs of Innocence and Experience. According to the Romantics: these “wedded” songs (Bowra 59) that “depend on each other” (Canli 16), also “contradict each other” (Canli 16) in order to finally constitute the complete identity of man. It is impossible for any man to live without passing through both of innocence and experience. They are: “two phases through which all people must pass” (Singh and Kumar 12). Every man should first pass through what William Blake calls, the “ideal innocence” (Ray 38). This phase is “associated with the period of childhood of a human” (Canli 17). It is the time when man has “naïve and uneducated perception of life unstained and undisturbed by the cruel world itself” (Canli 17-8). At this period “we look at things freshly; finding in them a child’s simple apprehension of beauty” (Singh and Kumar 7), and we feel “perfect happiness, freedom and spontaneous joy” (Ray 14- 5). On the other side, experience is a later gloomy and depressing period of man’s life, “associated with adulthood” (Canli 17). At this period, “the human is not naïve anymore due to the world around him” (Canli 17-8) which is characterized by “evil, cruelty, death...Frustration, solitude, and decay [which] are everywhere” (Ray 15). That is why we can clearly see “human suffering [and] we begin to feel the effects of alienation” at this period (Singh and Kumar 7).

Impressively, the Romantics’ songs which always seemed portraying man’s love with nature (Reno Rethinking 28), appeared to be concerned in reality with another more inclusive kind of love. It is the love of all of the humans. In fact, man’s love to nature was only a shortcut to reach the Romantics’ most sublime quest which is the love between people. This is what William Wordsworth confirms in his introduction to his long autobiographical poem, *The Prelude* (1798) when he said that the Romantics’ “love of Nature leads to love of Mankind” (qtd in Reno Rethinking 28).

In fact, the Romantics’ “broader” love of mankind (Reno *Amorous* 267) is supposed to be the end which is finally fulfilled after passing throughout the purity of ideal innocence and the agony of experience. The Romantics placed this kind of love in a third phase of man’s life that is not related to either the phase of ideal innocence or to experience. William Blake calls this phase: “The true innocence” (Bowra 59). In this phase which does not resemble the phase of “ideal innocence” (Ray 38), and must follow experience, the human: “learns to see peace which was a mere hallucination in the larger web of war” (Erdman 24-5). That is to say man can see peace after long suffering in the phase of experience. It makes man “see the world more deeply” (Singh and Kumar 7) because he/she can finally “gain knowledge from the ugly lessons of experience”

(Bowra 59-60), and consequently begin “either to reassert a visionary condition (Eden) or move to an acceptance of experience as the ultimate reality” (Al Nehar 32). Thus, “true innocence” can be described as “the final consummation which shall restore men to the fullness of joy” (Bowra 62) or the “salvation”(Ingrid 28).

Probably the Romantics’ love of mankind that exists in “true innocence” is what attracted postcolonialism and made it fall as captive to Romanticism. As basically a “cultural” (O’Brian 140) theory interested in “resisting the inhuman differences” between people (Young 30), postcolonialism was easily impressed by the Romantics’ broader love of mankind. Obviously, this love bonded postcolonialism to Romanticism and created postcolonial romanticism which innovates what can be called as the “postcolonial love” (Laguerta 7). This love is certainly the opposite of the earlier “colonial love”. It is not a colonial strategy used to control the other. Instead, it “pushes out the Old World of colonialism and lives in a New World of postcolonialism where there is cosmopolitan love” (Laguerta 10). It creates a person who can be called as "the lover pilgrim". This person who finds the “love that recognizes alterity, acknowledges difference and prioritises the Other’s needs, culture and modes of being” (Secomb 19) is able to pass through a lifelong sacred journey of ideal innocence and racial or marginalizing traumatic experience.

In *Pilgrims Way* (1988) both of Daud and Catherine Mason found the postcolonial love. Unlike the other characters, Mason and Daud turn their backs to their past ideal innocence. Equipped with the postcolonial love, both could begin their sacred journey, move up to the zone of true innocence, and elevate themselves to the rank of lover pilgrims.

In no exact setting in the United Kingdom, Gurnah begins to introduce Daud. He is a simple black Tanzanian Muslim young man who lives in England, and like any other person, he must have passed through phases of ideal innocence and traumatic experiences. Through multiple monologues and imaginative letters that are not really written to anybody, Daud remembers his naive childhood, which he always longs for, and his awful and aching experiences which begin in some part of his early childhood and continue to disturb his adulthood.

In his early childhood in Tanzania, he was a different person than the wretched and oppressed Daud who lives in England. He used to have the child’s sense of ideal innocence that makes him “look at things freshly; finding in them the simple apprehension of beauty” (Singh and Kumar 7). That is why being clean for Daud as a child meant looking beautiful. He remembers that he learned to be clean from his mother who has always pushed him to clean himself because she has a: “regard for hygiene bordered on religious” (16) considerations. That is why when he moved to England to get his university education, he was disturbed by the turn over in his character which makes him typically a different dirty man who keeps wearing unclean and dirty clothes: “It shamed him that his clothes were always dirty” (16). In fact, he has always aspired to regain his old ideal, and innocent past as a clean boy. That is why he has always promised himself to clean his clothes every week. Unfortunately, he never fulfilled his promise except on occasions: “At the beginning of every week he promised himself that he would wash all his clothes. On occasions he soaked his clothes in a bucket of soapy water for a few days and then rinsed them” (16).

As a matter of fact, Daud keeps remembering his childhood because he lives in the most distressing and devastating phase of his life. As an adult, Daud lives in

the phase of experience that makes him “not naïve anymore” (Canli 17-8). His host society shows him only rejection and exclusion. Because of his being different, Daud is always viewed as “miscast, wretched and despised” (2) by most of the white English. Sadly, this terrible feeling became a life routine for Daud which he used to pass through. In fact, Daud was powerless enough to the extent that he trained himself to get used to the humiliation of the white mainstream because “Getting used to things is defeating them, taking the poison out of them and allowing them to become nothing more than layers of grime and clouds of dust” (92).

To tell the truth, getting used to be shunned by the other, allowed the arrogant ethnocentrism of the white man to crash Daud’s spirit, to swallow him day after day, and to literally defeat him. Daud passes through many situations of marginalization. His being a theatre orderly in a hospital who has to clean the dirty theatre after use, scrub the pus, and whey off the instruments, and shave the patients’ pubic hair is not humiliating compared to the racist treatment that he gets from his superintendent Mr. Solomon. He used to treat Daud as a slave. That was very clear in one of Daud’s imaginative letters, addressed to Solomon: “*The Most Sterile Majesty, the Enlightened Solomon... May I respectfully submit that the way you are treating me is tantamount to slave labour*” (44). Daud even begged Solomon in another letter to abandon some part of his pure racism, and to have some paternalistic racism that may soften the heart of Solomon so that he makes Daud clean a less dirty place: “*Dear Ineffable Solomon... Can’t you be a paternalistic racist and put me somewhere less messy?*” (40).

Even after spending a whole day in cleaning the dirt of the patients, and bearing the racist Solomon, Daud had to bear the dirt of marginalization created by the white man everywhere in England. When Daud first came to England, he was very naïve, and “innocent of the profound antagonism he aroused by his mere presence” (1), and that is why “he had gone into pubs he should not have gone into” (1). In other words, he has gone to the pubs which do not welcome the black skinned people. In these pubs, he suffered from humiliation, and the abuse of some of the white customers, and the barmen. In some pubs, when Daud entered, some white customers strangely looked at him as if he is a “clown” (2), and grinned. In other pubs, he was refused the cigarettes, and sometimes the food advertised on the menu. When he tried to say no for being refused to have spaghetti in one pub, he noticed a few of beefier patrons who seems ready to beat him, and that makes him quickly run away. Also, when Daud went to watch his favourite sport, Daud felt that he, and every other black man is refused. The wall in every cricket pitch was decorated by photographs of only the famous white players: “The photographs on the walls were a disappointment, honouring only English and Australian players” (2).

Even in his apartment, Daud had to bear his white landlord’s abuse and racism. This man used to show something against what he really believes in. The landlord shows that he believes in the theory which encourages diversity in the English society. He called it the black, and white “piano keys” (4) theory. Though he apparently believes in this embracing theory, he seems to be “enjoying”, “exploiting” the others (4). That is why he refuses to fix the rotten floor-boards in the apartment of Daud, claiming that he receives little rent. In fact, the marginalization in the house, the hospital, and even in the pubs cannot be compared to the violence which could lead sometimes to a crime that Daud

saw in the English streets. Though he used to avoid the darkest alleys in his way to home, one night a dog could have caught Daud and killed him. While Daud was walking at that night, a white man who seems to be someone who hates the black people, let his dog leap behind Daud before he laughs and whistle for the dog to come back.

In the previous places that Daud entered by his free will, he suffered from miserable and gloomy racist experiences which make him feel as an alien or an outsider in England. Apparently, getting used to this terrible and alienating life made Daud avoid getting into other places that could make his painful experience gets worse. That is why he: “had never been inside” (3) the cathedral though it is in his way to home. He believes that there is no need to enter a place where his difference as a Muslim black man will be extremely recognized, and unmistakable by the racist whites. If a man like him enters the cathedral, the white “people will turn and wonder what he is up to” (77).

Further, getting used to the sense of marginalization extremely depresses Daud and makes him resist writing letters to his parents or his old friends. His parents who did not accept his failure as a university student, determined to “abandon him” (37), and not to contact him anymore. So, there were no letters received from his family. Also, his being ashamed of his failure makes him resist to write to them. Although “The thought of the letters he needed to write reproached him with its habitual and irresistible force” (4) everyday, but he did not truly write to them. He used to receive letters only from his old friends which remind him of the innocent “memory of what he had left behind” (4) in home, and portrays an image of England which is “far removed from the humiliating truth of his life [and] full of an optimism” (5).

Furthermore, Daud’s being accustomed to exclusion, makes him a very stressed man who does not think reasonably and quickly jumps to wrong conclusions that lack proof about the others especially if they are whites. One day in his way to the hospital, he waved without a definite reason to a gloomy white man who was sitting in a brown car. The man who was not racist at all thought that Daud was waving to someone behind him, so he did not respond to Daud’s wave. Instead of running to the logical explanation which supposes that the white man did not think that Daud is waving to him, Daud rushes into making a monologue criticizing this racist white man who: “*past him without a wave*” (17). In another day, Daud saw a slim, tall white girl with a pale face who was trying to cross the road, and did not look at him. He quickly supposed, in a monologue, that this girl fears to look straight at him because she believes in the white myth that says that: “*Black Boy Lusts After White Flesh*”(17), and she fears that Daud probably wants to rape her. Even when Daud met a white old man who smiled, and said good morning to him, Daud quickly jumped, in a monologue, to an uncertain conclusion about this man who from Daud’s viewpoint “probably killed human beings during the wars”(18) in Africa.

Although Catherine Mason, the white student nurse who Daud met in the hospital for the first time, has a face which is “so beautiful that it made his chest ache”(7), she was not saved from Daud’s wrong conclusions. It is true that she is the only person who encouraged Daud to pass his traumatic experiences, yet she is another person whom Daud made wrong conclusions about. Their first contact in the hospital was very humiliating for Daud who wrongly imagined that she treats him arrogantly like a slave. All she did is that she asked Daud to give her a retractor. According to Daud, Mason was talking like “heartless, mindless

Colonel's daughter who was demanding a retractor from him like he was the club punkah-wallah" (8). Although Daud believes that her way in talking sounds arrogant, and not acceptable, "*He still enjoys her beautiful face and her body of lavish grace*"(8).

Apparently, his deep attraction to the arrogant Mason and his desire to contact her any way make Daud spread rumours in the hospital. He said that Mason's father; who works in reality as a solicitor, is a Colonel in the Coldstream guards. In fact, his plan worked. Catherine Mason heard the rumours and confronted him in one of their night duties. Daud did not deny that he spread such rumour, but he confessed that her way of talking to him that resembles the way of talking of a daughter of a colonel who lived in the era of colonialism, is what makes him spread such rumours.

To tell the truth, Catherine was a very simple and forgiving person who easily forgets the others' mistakes . She instantly and easily forgot what Daud said about her. The conversation which he had with her in that night shift shows this fact. It shows that she is completely different from what Daud first imagined. Daud began to see her truly, and that true vision fueled the fire of his love to both of her physical and inward qualities: he "liked the way she looked at ease, and the light in her face. He liked the stillness in her blue eyes as she listened to him talk, and admired her unflurried replies. It was as if she spoke without calculation" (12). There is no doubt that especially the inward qualities are what make Mason never lies about the reason of her wish to work as a nurse. She wants to help people like everyone who has this job wants to do: "*I wanted to be a nurse ...For the same reasons that everybody else does*" (12). Impressively, she also told Daud who she does not know quite well about her traumatic life and her personal "human suffering" (Singh and Kumar 7) with her family. Mason told him that her father was disappointed because she worked as a nurse. He wanted her to study music. Also, Mason told Daud that though her father encouraged her to learn music, she did not learn music because her mother and brother Richard did not respect her wish to learn it. She told Daud about how Richard and her mother underestimated her love to music: "Richard used to turn up the volume on his radio when I was practicing...Or complaining that he couldn't get his work done with all the noise. My mother used to make me stop, because Richard's work was important" (13).

Seemingly, Daud was wrong about his reaction to Catherine whom he began to see as the "empire's fairest maids" (34), and the visual embodiment of the noble nurse who is "holding Florence Nightingale's lamp and barking words of cheer to the starving and the wounded" (33). Unlike Daud who began to see her differently after running to wrong conclusions, Mason has seen Daud's true nature from the very beginning. She believed that he is a unique man and she falls in love with. Probably, this is why she spoke about her personal problems though she does not know him. She herself did not know the reason for that at the beginning, and that what drives her to suddenly leave the night shift with Daud. Of course, Daud who does not know that Mason is attracted to him, jumped to wrong conclusions about what is going to happen next day. In a monologue which confirms his inability to stop making wrong conclusions about the others as if it is an impossible to cure disease, Daud imagines that Mason will certainly avoid him in the next day. Because he is a black man, he will be probably viewed by Mason as "unclean and leprous hands" that allowed

themselves to “touch the inner selves” (14) of a white English woman. Strangely, the next day when they both met at the hospital’s hall, Mason told Daud that she enjoyed talking with him.

Though Mason showed an unexpected reaction from a woman who belongs to the West, Daud remained unable to easily change his conclusions about Catherine. That is why he was hesitant to tell Mason that he loves her and to ask her to go out with him. Apparently, it is not only the English attempts of exclusion which make Daud completely drown in making wrong conclusions, he is also burdened with similar marginalizing experiences from home. Daud’s mother is responsible for this. She allows herself to fall as a prey for the imperialist propaganda about the Third World’s being the source of diseases. Thus, she used to listen to the horrifying health information which came from the colonial Public Health Officials in the radio which repeatedly “*broadcast horrifying and accurate accounts of the depredations the human body was prone to in a tropical climate*”(36-7). That makes her exaggerate in using precautionary hygiene methods with her children such as “*boiling water...washing their arses twice a day with soap and water*” (36-7). Apparently, she did not care about cleanness only for religious considerations, but also because she believed as colonial authorities claim that the inferiorized other including she, and her children could be easily infected, and suffer from multiple diseases because of the climate.

Unfortunately, when Daud finally dared to defeat part of his basic traumatic experiences, it was not possible for Mason to respond positively to his invitation because she was expecting a phone call at the same time of their expected date. Though he was disappointed, he determined to wait for another time. It seems that he has the intention to depart the phase of “cruelty, and decay”(Ray 15) in his life.

Unlike Daud, there are others who have different beliefs. Karta is only satisfied with his ideal innocence that he enjoyed at home when he was a child away from his father. He lives in England waiting to return to home after his passing through completely humiliating Western experiences.

Although Karta, or Carter, is brought up by a father who is completely obsessed with the West, and “likes being described as an English gentleman” (22), and that is why he gave his son the name of the English senior partner of the law firm where he worked, Karta is different from his father. From his early childhood, Carter, as his father called him, felt no harmony with the white English man like his father who Karta called “the black monkey” (22). That is probably why Karta liked the African literature unlike his father who does not. His father knew that the English teacher of his son teaches him Soyinka and Ngugi instead of Dickens and Shakespeare. His father came to school and showed his resentment and refusal to such act. That humiliating act makes Karta get into his first oppressing experience and sense of “alienation” (Singh and Kumar 7). He began to feel real hatred of the West which wiped out the identity of his father. As a result, he felt “so ashamed of his father [and] decided to change his name to Karta” (23).

This terrible experience about the West made him “not naïve anymore” (Canli 17). Moreover, his hatred to the West remained and prospered with time. After several years when Karta moved to England, he felt extreme feeling of hatred of the English white man who deformed his father’s identity. In the pub, Karta never stopped insulting the English customers who he considered not civilized as

they claim. How can white civilized people make that awful smell that Karta: “could not stand in the toilets” (71) when he spent his first few weeks at the university’s hall of the residence. This claimed civilization makes Karta wonders how “*we allowed these molluscs, these shit-sniffing slugs to rule over us*” (71). According to Karta, the white English men are only “conquerors! [who] the sun never sets on their cowardice and hypocrisy” (19). They are responsible for the destruction of Africa. This is what he believes in, and clearly tells Clive Lioyd, the ugly, big, and formless English white friend of Daud who Karta used to “ignore as if [he] was dirt under his feet” (27), and to quarrel with. Karta considers Lioyd as a grandson of the “great-grandpappy [who] take away his people’s land” (70), kidnapped “Fifty million black people from their homes” (29), and forced them to work as slaves, ignoring their being equal humans who enjoy similar qualities including intelligence. In fact, Lioyd who tried to hide his true racist face for some time, clearly states that he has really viewed Daud as “dumb”(28) when he first met him like most black people are viewed by the whites.

Indeed, the objectives of Karta are very clear from the very beginning. He hates the West, and only waits to come back to his home, the cradle of his ideal innocence, where he can enjoy “perfect happiness, freedom and spontaneous joy” (Ray 14-5). He does not want to pass from his traumatic experience to another different and more embracing phase. In other words, he does not want to see “Eden” (Al Nehar 32), or to reach true innocence. That is why he always tells Daud that he is displeased because of his being in England, and that he longs for his home which he will return to immediately after he gets his MA: “I am so fed up of this place, this arm-pit of the world. I’m pining for the motherland and some sun on my back” (20). In order to fulfill this precious goal, Karta did not mind exploiting the other. That is why he encouraged Daud to take the full shopping bag that Lioyd always brings when he visits Daud, and insists on leaving behind every time. Taking this bag for Karta is a kind of revenge from the white man who already exploited the Third World. This is what Karta confirms to Daud: “*Live off the Englishman, my bro. They stole all this money from us anyway. Suck his blood! Make him pay for his wicked history*” (63).

Probably, his being not accepted and shunned by the other English white men because he is an ugly, big, and formless man make him live in a traumatic experience. Instead of at least refusing this horrible negative social reaction like Karta, Lioyd accepted it, and determined to make false changes in himself so that some of the white people and probably most of the inferior others accept him. Therefore, he used to put on the mask of the tolerant white man who though actually believes in the superiority of his race, he gives a hand to the inferiors who are marginalized, and thus need any kind of support especially if it is material.

It is true that Lioyd succeeds in having another face that deceives many people, but this false face makes him unable in to “see the world more deeply” (Singh and Kumar 7), or to have the “peace” (Erdman 24) that exists in the realm of true innocence. He did not change his viewpoint about the other. In fact, his attempts to become someone else who is different from his father did not work. His attempt to contact Daud and to hold a true friendship relation with him did not work. Bribing the other by bringing him every time a full shopping bag won’t definitely hold healthy and equal friendship because it actually places Lioyd in a

superior position. This claimed elite position makes Lioyd resemble somehow the old colonizer. This is how Daud truly felt about Lioyd and that is why he could not build true friendship relationship with him. Daud did not want to listen to his problems with his father who owned a shop and wanted Lioyd to work in it. The truth is that Daud was “forced to listen” (27) to Lioyd because of his bribe, the shopping bag. In other words, he was forced to listen because the colonizer Lioyd exploits the colonized Daud.

Daud’s feeling was completely right. The shopping bag is not only what uncovered Lioyd’s true feelings. Sometimes, Lioyd’s slips of tongue exposed what he has always wanted to hide. He could not hide his true feeling of extreme hatred against those who are different. He could not hide that awful feeling against the Third World murderers of one of the victims who passed away in the aftermath of Entebbe rescue. After he watched this in a report on TV, Lioyd called them “savages...The very personification of evil” (71). Lioyd could have called them murderers, but he chose to use the old colonizer’s stereotypical terms of the Third World people. All of these evidences prove to Daud his viewpoint concerning Lioyd.

Daud never minds about Lioyd and Karta’s words and acts because he pursues a different realm of true innocence. This is probably why when their quarrel bursts out every time they meet, “Daud refuses to join in their fights, and ignores the opportunities they offer him to declare himself on one side or the other” (25). It is true that Daud suffered from humiliation of the West, but he refused to be part of Lioyd and Karta’s typical colonizer- colonized conflict. When Karta reminded Daud that there is a meeting of the Afro-Asian Society, Lioyd raised satirical question about the importance of these meetings. This question makes Karta begin to recall the spirit of the old resisting colonized who fought and sometimes horrified the colonizers to force them to leave his\her home. He gave Lioyd a false picture that only copes with his sick ethnocentric Western imagination about what takes place in these meetings: “We sit in dark corners and try to think of ways of cutting English throats. Usually, we sacrifice a chicken or a goat, unless we can find an English virgin, which is rare these days. Then we perform secret rites and do crazy dances” (70).

Daud’s refusal of Karta, and Lioyd’s acts, make him think seriously that he “should get away” (70) from both of them, and come close instead to Mason. Daud hopes that one day he will “take a boat on the river, go for picnics in the countryside in the summer” (70), and more importantly “go for a hike along the Pilgrims Way” (70) with Catherine. This is the name which he gives to the journey which he hopes to have with Catherine one day. In this sacred journey, the postcolonial love which Daud expects from Catherine will make him a different person. If Mason succeeds in giving him this love that “pushes out the Old World of colonialism” (Laguerta 10), and “recognizes alterity, and acknowledges difference” (Secomb 19), Daud will move beyond both of his ideal innocence, and harsh experience. He will reach the “full joy” (Bowra 62) of man which exists in the realm of true innocence. Such hopes are what drive Daud to invite Catherine again to go out in a date with him. Impressively when Mason said yes, everything changed. Daud, had a shower, washed his clothes, ironed them, and prepared to meet her at the bus station.

It is true that Daud wanted to walk with Catherine in a sacred romantic journey, but his chronic rush to wrong conclusions remained dominant for some time. Even in their first date, he thought that Catherine plays of him, and that she does

not truly love him. For him, it was not understood why a white girl like Mason would like to hold a relationship with Daud. Why does not she go like the rest of her friends to the Yacht Club to “capture a rich farmer or a deeply tanned airline pilot for a husband” (50). Mason knows these places and that makes Daud wonder: “if she was part of that, what was she doing with him” (50).

In fact, she did not want to be part of that circle. Mason truly loves Daud and that makes her wish him a better life. She believes that he deserves to have a better job. That is why her first question to Daud was very embarrassing. She wanted to shock him, to awake that part of Daud that can rescue him from the misery of his harsh experience. That is why she asked him: “What exactly are you doing in that place?” (51) where you work in. Daud did not like this question because it reminds him of his failure. Probably his wish to remove this failure is what makes him attend evening classes that will enable him as he hopes to get into the university. This is what he told Mason. In fact, he told her what he did not tell to any person. He told her that he was already a university student who left his study because he could not afford the money of his food. When Daud reached England, his father’s money “was hardly enough to allow him to survive for a few months” (137). His father could not understand this problem. As well, he could not send him anymore the money that helps him to study, and get food. He gave him all the money he saved, and saving money was not easy for his father who worked as a teacher, and bought for himself a piece of land to save money for Daud’s education. Indeed, his parents had to bear hard and unstable circumstances in order to save the money from the land: “In the good years, as business prospered, they put more away. In the bad years, when the harvests were poor, they tighten their belts” (137). When Daud wrote to his father asking for more money, his father “wrote back saying there was no more [and that] he’d given him all that he had” (57). That is why Daud failed and left the university. He lied on everyone in the hospital earlier and told them that he left the university to work so that he can send money to his parents at home.

What makes the trauma of Daud gets worse later is that he “thought he’ll never see his parents again” (87). Though they did not send him the money he asked for, his parents never have mercy over him when they knew that he failed. They “thought he had lived it up with the money, their hard-earned savings, and that was why he had failed” (137). When his university reports reached his father, he wrote to Daud in a letter that “*Your mother has not mentioned your name. She has sworn not to until God has shown mercy and shown you the way out of your waywardness*” (137). Such harsh words make Daud always suspect that his parents “will reply” (137) if he writes to them.

Like he has earlier given a hand to Mason, and let her freely talk about her hard life, Catherine gave him the same benevolent, and embracing hand that lets Daud talk. Indeed, “he was glad that he had spoken to her ...He [had] a sense of relief” (61) that he has spoken to a person who did not only let him talk, but also loves him. She seems to have really the postcolonial love which “recognizes the needs” (Secomb 19) of Daud and accepts everything in him including his “awful...damp and dirty” (81) apartment. This love will make Daud pass the pains of his marginalization. Catherine seems to be the fellow lover pilgrim of Daud. They will both one day “hike along the pilgrim’s way, and perhaps [they] will end at the cathedral” (77) which Daud does not dare to enter.

Love bonds get stronger every day Daud has a date with Mason. Though he and Mason are close to this unique realm of true innocence, Daud's sacred pilgrimage is again interrupted by his endless wrong conclusions. When time passed, Daud thought that Catherine came back to her mind, and that she must be now in a company with another white "rich young farmer or a cocky surgeon with whom she would have a great deal more in common than with him" (76). In fact, Mason was very loyal to Daud. She spent that time in getting rid of her traumatic experience as a member of a family that humiliates and disrespects her. Of course, this humiliation is not exactly the same like Daud's, but it is still a kind of abuse of a human being. She told her family that she finally found her true love and that she never minds about their viewpoint about Daud. When they knew about her relationship with Daud, they believe that she is attracted to that Muslim black man because "there's something wrong with her" (78). Her mother accused her of getting into "a disgusting relation" (78) while her father accused her of being entirely a victim of "misguided liberalism" (80) that makes her feel full freedom by having a relationship with a black man like Daud.

While Mason began to take real steps to use her love of Daud to reach true innocence, Daud seems still struggling to get out from the circle of his harsh experience. In addition to the trauma of his parent's abandonment, Daud is still struggling to get out from his early devastating experience at home. One letter from his friend, Karim, makes Daud remember the death of his friend Rashid, or Bossy as he called him who he "*had not forgotten, but he has learnt to live with his death, his non-existence*" (104). It was a tragic experience because Bossy who drown in the sea, could not be saved by Daud. The storm that changed the direction of their boat when Rashid determined to leave the boat and swim makes it impossible for Daud to save him.

Such painful struggles became more awful when Daud knew from Paula, the roommate of Catherine that she left with her boyfriend. Paula's words forced Daud to jump to another wrong conclusion. He thought again that Mason who is an English woman, probably came back to her mind, and will go back to her: "*own kind of people*" (104). Daud thought that she is going to break up with him and have another white boyfriend.

Easily, Daud was ready to enter another phase of traumatic experience instead of waiting for Catherine to know the truth. Karta's disgusting story probably helped in Daud's rushing into this phase. He knew that Karta is in a "disgusting" relationship with his female ugly, and old tutor called Helen (107). Karta said that it is true that this relationship is disgusting and humiliating because his tutor who resembles the old colonizer, is "just using him" (108), but he can not end his relationship with this woman because of "The exams! She could've failed him" (107). In fact, Karta's relationship with Helen reflects simply his beliefs which he already used earlier in order to convince Daud to accept the shopping bag of Liloyd. This circle of exploitation has no future. Indeed, Karta hopes for nothing more than this because as he told Daud he will soon leave England and leave her.

Though Daud was very close to enter a new phase of traumatic experience, there was still a signal confirming that he really wants to move beyond his agony. Although Mason's relation with another man shocked him, Daud determined to wait and listen to her. He waited because he believes that like him, she is "sure of salvation" (110) that exists in true innocence.

Apart from Daud who aspires the salvation of true innocence, Karta and Lioyd have another point of view. Their final violent quarrel with each other at Daud's apartment makes him become sure that they persistently and urgently pursue the salvation of their old ideal innocence. Determining which channel to be watched on TV makes Lioyd use for the first time clear racist words to insult Karta such as "fucking baboon! black bastard! ugly nigger" (117). Such humiliating words make Karta also for the first time violently beat Lioyd to the extent that he could have killed him. This is probably why Daud asked Karta to leave, and helped Lioyd to stop the blood which covered his face, and go back to his home.

Pursuing a unique and different salvation makes Daud stay alone waiting for his fellow lover pilgrim Mason who soon went to him. She told him that she got out with her boyfriend called Malcolm who she was seeing from six, or seven months because she wanted to break up with him. Though Malcolm is an attractive doctor who has a white Mini car, Mason who did not really love him, never minds to break up with him because he treats her "like a toy" (142). In fact, Daud who became finally sure from Catherine's love tells her about Bossy's death, and for the first time he "wept like a wounded child. He [was] like a baby man railing against an indifferent universe" (132).

Daud's tears were the first practical step in his pilgrimage journey. They make Daud finally uncover all of his past traumatic memories. Bossy's death was the beginning of a series of brutal and terrible experiences of Daud. This is what he told Mason who listened carefully to him. Catherine knew from him that after Daud missed Bossy in the sea, his boat lost its direction, and it landed in some near island where Daud was beaten up by some men who thought that Daud is an "askri" from the barracks. He then found himself on the beach of his island where he found some strange armed men who beat him up again. He could run and hide from them for sometime, but he was finally captured, and detained like his parents in camps. Daud told Mason that for three days "There were killings going on...They let us into a curfew...Nobody had stood up and said you can't do this to us. We'd allowed ourselves to be treated like contemptible bloodless parasites, to be brushed off as if we truly did not belong there" (134).

Apparently not only the white colonizer who makes Daud feels the marginalization at home, the armed militia which took the authority in Tanzania makes him have the same feeling. Being viewed as a bloodless parasite easily brushed off in home, accompanied him in the host society. Indeed, this is how Malcolm feels about the black Daud and this is why Malcolm refused to break up with Mason who he "could not understand how she could touch Daud. How she could sleep with him!" (141). When Malcolm became sure finally that Catherine won't break up with Daud, he acts like the old colonizer, and demands to sleep with Catherine, and to have "his bit of flesh first" (144) for one last time before Daud. Mason accepted to do this in order to get rid of Malcolm.

As a matter of fact, Malcolm resembles Lioyd, and his father. They are all not ready to depart to the realm of true innocence. That is why the mask of the good colonizer of Lioyd will be soon uncovered. Though it was uncovered earlier by Daud, Lioyd kept giving signals of his racism. When he knew from Daud about Catherine who is "obviously English" (148), the invitation to his parents' house that he kept repeating to Daud was not as usual. Because of its being a really serious invitation, Daud and Catherine went to the house of Lioyd's parents (Mr. Andrew Marsh and Mrs. Marsh). In this house, Daud saw the fact that Lioyd

probably attempted to hide. He saw a typical racist English family. Besides Mr. Marsh's harassment of Catherine's body, Marsh was like a spokesman of the old colonizers. While repeatedly keeping touching Mason's thigh, he spoke about his memories in Africa during the war. Now it is very uncivilized because it is governed like Tanzania by "one of these socialist one-party democracies" (150). According to Mr. Marsh Africa was better when it was under the European control. It "had a bit of order [while now] Nothing but starvation and chaos" (151). These problems are what brought Daud and his likes to England. The truth is that Mr. Marsh does not want Daud, or any other who is different who could bring the chaos of his home to England. This is what he truly told Daud: "I have nothing against you personally...But there are just too many of your people here now, and we don't want the chaos of all those places to be brought to us here. We've done enough for your people" (151). In fact, Mr. Marsh does not want them, and does not want the white to contact them anyway. That is why he clearly warned Mason from going on in her relationship with Daud, or having children from him. According to Mr. Marsh, these children will: "take on only the worst qualities of both races" (152). At the end of this visit, Daud knew that Lioyd who hid his real inherited racism will join the army. Actually, this is what he really wanted. He will go to Africa like his father to keep sucking its wealth. As well, Karta will do what he really wanted. He will leave the land of the "dirty white people" (157). It is true that he is still committed to that disgusting colonial relationship with Helen, but he is just "screwing until it's time for him to go home" (157).

it seems that Daud who keeps "dreaming of his father's death" (154) finally reached the realm of true innocence. The postcolonial love of Mason which "recognizes alterity and prioritises the Other's needs, culture and modes of being" (Secomb 19) made her beside encouraging Daud to send to his parents, begin to clean up his house, and encourage Daud to face the landlord, and force him to make the repairs in his apartment. Hand in hand, they both began a pilgrimage which makes them totally different from the others.

Moreover, Daud finally visited the prohibited land, the cathedral that the white man builds only to "show himself and his time how resourceful and ingenious he was" (173). As a lover pilgrim, he believes now that the cathedral can not ever be a place for one race. It cannot be only a place of the white man. It receives pilgrims from everywhere and: "What links all these pilgrims is the same desire to break out of their limitations, to go beyond what they know...to change their lives" (173). It is exactly like the realm of true innocence where lover pilgrims like Daud, and Mason finally find their "salvation" (Ingrid 28).

To sum up, this study explores "Postcolonial Romanticism". It is a critical approach which deals basically with what can be called as the postcolonial love. This spectacular kind of love is a reaction to the colonial love which is considered as one of colonialism's soft and romantic strategies of hegemony. In contradiction to Karta and Lioyd, the postcolonial love succeeds in making Catherine Mason, and Daud reach "true innocence". This phase that was earlier examined by the eighteenth-century Romantics, and did not get much attention was not easy to be reached by the other characters because of their being satisfied with their ideal past, or traumatic present.

Notes

1. Antonie Galland's translation (1704-17) was the first translation of *The Arabian Nights* into French while Sir Richard Francis Burton made the only complete English translation of it between (1885-88).
2. There are several Romantic poems which support the apartheid world. According to Pyeaam Abbasi: *The Rime of the Ancient Mariner* (1798), *Religious Musings* (1794), and *Kubla Khan* (1799) by Samuel Taylor Coleridge show the supremacy of the western white culture (153). Also, Muthanna Sultan confirms that William Blake's *The Little Black Boy* (1787) which apparently refuses discrimination against the black people "does not clearly condemn" the white man's superiority (168).

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