


## BEYOND THE BURCKHARDTIAN DREAM: JOHN

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Aiman Sanad Al-Garrallah, PhD, Al-Hussein Bin Talal University, Jordan  
E-mail: myaiman\_2000@yahoo.com

**Abstract:** Using Said's *Orientalism*, this paper investigates Whittier's portrayal of Petra. In its discussion of Whittier's representation of Petra, it examines how Eurocentric dialectics and Orientalism operate in his poetic consciousness. In particular, it analyzes the main traits of his Eurocentric discourse in "The Rock in El-Ghor." It, moreover, argues that his textual treatment of Petra, to a great extent, emphasizes his faith in Western superiority in sharp contrast to Oriental inferiority. This paper concludes with a consideration of Whittier's involvement in Petra as being, in one way or another, a token of what might be called *IntraOrientalism*.

**Keywords:** Eurocentrism; Edward Said; John Greenleaf Whittier; Bayard Taylor; John Burckhardt; Orientalism; Intra-Orientalism; Petra; IntraPetra.

**Título en español:** Más allá del sueño de Burckhardt: La poesía de John Greenleaf Whittier

**Resumen:** Usando el *Orientalism* de Said, este trabajo investiga la descripción de Petra hecha por Whittier. En sus discusiones sobre dicha representación de Petra, se examina cómo la dialéctica eurocéntrica y el orientalismo operan en su consciencia poética. Concretamente, analiza los principales rasgos de su discurso eurocéntrico en "in "The Rock in El-Ghor". Además argumenta que su tratamiento textual de Petra, en gran medida, subraya su fe en la superioridad occidental en marcado contraste con la inferioridad oriental. Este trabajo concluye considerando que la implicación de Whittier en Petra, de una u otra manera, es una muestra de lo que podría denominarse el intra-orientalismo.

**Palabras clave:** Eurocentrismo; Edward Said; John Greenleaf Whittier; Bayard Taylor; John Burckhardt; orientalismo; intra-orientalismo; Petra; IntraPetra

The Orient is a trope frequent in John Greenleaf Whittier's poetry. The exodus, oriental mysticism, haschish<sup>2</sup>, exoticism, the allure of the Koran, the politics of the desert – these are the main motives that Whittier explores in his poetry. In particular, "The Rock in El-Ghor" displays Whittier's desire of viewing the East from his own Western perspective, with an implied belief in the superiority of his native culture. His Eurocentrism moreover refers to his tendency to describe the history and geography of Petra from a Western perspective in a way that shows how the West is put in the center of every process of evaluation. In many different ways, the Orient has been subject to numerous misconceptions and theories

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<sup>2</sup> It is another spelling of hasheesh and hashish.

of understanding over time. As far as I know, the only study concerned with Whittier's Orientalism is Arthur Christy's "The Orientalism of Whittier" in which she explores the main oriental influences on his poetry without making any reference to his portrayal of the Orient<sup>3</sup>. Therefore, the main purpose of this essay is to examine how Whittier's "The Rock in El-Ghor" is a paragon of his Eurocentrism applying Edward Said's theories.

## I

Notable among the most outstanding features of Eurocentric writing is its complete dependence upon Orientalist writings. Every writer preoccupied with the Orient is affiliated with another preceding writer. In this context, Said (1978 20) says,

Every writer on the Orient (and this is true even of Homer) assumes some Oriental precedent, some previous knowledge of the Orient, to which he refers and on which he relies. Additionally, each work on the Orient *affiliates* itself with other works, with audiences, with institutions, with the Orient itself. The ensemble of relationships between works, audiences and some particular aspects of the Orient therefore constitutes an analyzable formation—for example, that of philological studies, of anthologies of extracts from Oriental literature, of travel books, of Oriental fantasies – whose presence in time, in discourse, in institutions (schools, libraries, foreign services) gives its strength and authority.

Accordingly, Said (1978 52) argues, "the Orient studied was a textual universe by and large; the impact of the Orient was made through books and manuscripts [...] Even the rapport between an Orientalist and the Orient was textual." What Said means here is the fact that the Orientalist discourse has transferred from a Western country to another and from a Western writer to another. In keeping in line with Said's theories, it can be said that Whittier's preoccupation with the Orient is textual; his Orientalist discourse is situated within and is affiliated with another Orientalist discourse. Since he has not visited the Orient, it is reasonable to suggest that he saw the Orient through travel writings. As Pickard (1894 43) says, "[Whittier] early developed a love for books of biography and travel, and borrowed all that were to be found in the neighborhood." Keeping in mind the fact that he did not travel outside his country, one might claim that he started to be interested in the Orient through Harriet Livermore, who travelled often in the East as is suggested by Linton (1893 40,41,42). Since however Livermore did not refer to Petra in her writings, it is of paramount importance to try to identify other possible sources of Whittier's Eurocentric portrayals of Petra.

In trying to identify that instrumental influence on Whittier's Oriental poetry, it is interesting to emphasize that the bulk of his Oriental poetry was written after 1849. Two years earlier, he was introduced to Bayard Taylor, an American Orientalist, who travelled in the Orient, after Whittier praised Taylor's "The Norseman's Ride" as is suggested by Pickard (1894 326). Henceforth, according to Carpenter (1903 248), Whittier "was drawn toward Taylor" because the former "recognized the value of [his] works" and his "genius." His friendship became more intimate because Whittier realized the significance of Taylor's

<sup>3</sup> Also Brian Yothers did not even refer to Whittier in his *The Romance of Holy land in American Travel Writing*.

travels in the world. In explaining Whittier's identification with Taylor, Burton (1901 91) says, "Taylor he loved and admired, perhaps, in part, for the very reason that the intrepid traveller, accomplished diplomat and litterateur, possessed qualities which Whittier lacked. It was the attraction of opposites [...] Whittier used to say jokingly that he did his travelling by proxy, in the person of his fellow-poet."

Taylor's preoccupation with the Orient is the pivot upon which the whole circle of Whittier's Orientalism is destined to turn. In "The Tent on the Beach," he describes an Arab, whose face is orientally pigmented:

And one, whose Arab face was tanned  
By tropic sun and boreal frost,  
So travelled there was scarce a land  
Or people left him to exhaust,  
In idling mood had from him hurled  
The poor squeezed orange of the world,  
And in the tent-shade, as beneath a palm,  
Smoked, cross-legged like a Turk, in Oriental calm.

In "To Bayard Taylor," Whittier emphasizes his identification with Taylor, and acknowledges his influence upon him:

He brought us wonders of the new and old;  
We shared all climes with him. The Arab's tent  
To him its story-telling secret lent.  
And, pleased, we listened to the tales he told.

Taylor's Arabism, as Whittier admitted, attributed to his obsession with the Orient. Burton (1901 58, 92) and Fields (1897 320) emphasize that Whittier's friendship for Taylor influenced his poetry in the sense that it becomes steeped in oriental imagery. In following them, Pickard (1894 359) says,

Whenever friends of Mr. Whittier were traveling in this country or any other, he followed them in their journeys with the keenest interest, and greatly enjoyed such letters from them as described the scenes through which they were passing. Every book of travel that came in his way was thoroughly read, and his memory held accurate pictures of scenery and people, a fact that must impress every reader of his poetry. The local coloring of those poems which relate to countries he never saw is as faithful to the reality as if he had not been compelled to rely upon the eyes of others. We have seen elsewhere seen how his friendship for Bayard Taylor began. It was not alone the poet soul he recognized, but he enjoyed the charming stories of his travels.

Once again, Whittier becomes orientally haunted with Taylor as a traveler of great importance. Pickard (1894 366-7) says: "When Taylor returned from Africa, Japan, and China, in 1853, he received from his Amesbury friend this greeting: "[...] We are fellow travelers. I have followed thee all the way over the world, without any share of thy expenses, trouble,

or fatigue. I wish though, we could have reached the Snowy African mountains. Thou wast there in spirit, however, beyond doubt, as thy splendid poems testified.””

In the light of that oriental identification between Whittier and Taylor, it is interesting to try to explore the intertextuality of Whittier’s “The Rock in El-Ghor,” which concerns his fascination with Petra, which neither Whittier nor Taylor visited and which became very popular in the West after John Lewis Burckhardt, in *Travels in Syria and the Holy Land*, gives a full account of it<sup>4</sup>. Apparent though the connections between the poem and Burckhardt’s book are, studies about Whittier’s life and works did not even mention any link between both. It seems that Taylor was the vestibule through which Whittier imaginatively travelled to Petra through Burckhardt. Taylor, in 1856, published *Cyclopedia of Modern Travel*, in which he studies the works of Western travelers – not the least of which are the life and the works of John Lewis Burckhardt. What Taylor admires in the travels of Burckhardt is the discovery of Petra, about which he wrote a whole section under the title “The Discovery of Petra.” This might have inspired Taylor, in “The Continents,” to allude to Petra’s “palaces of stone.” Keeping in mind that Whittier’s poem in question was written in 1859, it can be suggested that Whittier’s portrayal of Petra might originate in Burckhardt’s. That is to say, his Orientalist discourse is situated within Taylor’s and Burckhardt’s, which was passed down through Taylor and on which Whittier might have depended. After either reading Taylor’s *Cyclopedia of Modern Travel*, or Burckhardt’s *Travels in Syria and the Holy Land*, he is introduced to Petra, which he imaginatively describes without visiting. In highlighting that Whittier imitates other writers when he describes places, Carpenter (1903 91) says, “Whittier must be regarded as one of a group of New England men and women who followed the details of their nature by imitation.” Carpenter (1903 35) iterates, “Whittier’s verses are palpably imitative, but not basely so. The main idea is another’s.”

By this point in the essay, it is important to explain how this poem is connected with Taylor’s *Cyclopedia of Modern Travel* and Burckhardt’s *Travels in Syria and the Holy Land*. For my purposes, a useful stanza to start is with the following:

Yet shall the thoughtful stranger turn  
From Petra's gates with deeper awe,  
To mark afar the burial urn  
Of Aaron on the cliffs of Hor;  
And where upon its ancient guard  
Thy Rock, El Ghor, is standing yet.

As the lines quoted above indicate, Whittier may allude to Burckhardt, who reveals his intention of visiting Aaron’s tomb on Mount Hor as a pretext for visiting Petra. If so, Whittier’s verses might be parallel of Burckhardt’s following passages:

The road from Shobak to Akaba lies to the east of Wady Mousa, and to have quitted it out of mere curiosity to see the Wady would have looked suspicious in the eyes of the

<sup>4</sup> After Burckhardt revealed Petra to the Western world more than two hundred western writers have visited and written about Petra. See Ajlouni, Ahmed. *The Nabataean Civilization through their Inscriptions*. Petra: Bait Al Anbat, 2003.

Arabs: I therefore pretended to have made a vow to slaughter a goat in honour of Haroun (Aaron), whose tomb I knew was situated at the extremity of the valley, and by this stratagem I thought that I should have the means of seeing the valley on my way to the tomb." (Quoted in *Modern Travel* 204-5; *Travels in Syria* 419).

Burckhardt (1822 421) iterates: "I hired a guide at Eldjy, to conduct me to Haroun's tomb, and paid him with a pair of old horse-shoes." When being accused of intending to steal the treasures, he (1822 428) replied, "it was mere curiosity, which prompted me to look at the ancient works, and that I had no other view in coming here, than to sacrifice to Haroun [...] It is very unfortunate for European travellers that the idea of treasures being hidden in ancient edifices is so strongly rooted in the minds of the Arabs and Turks, nor are they satisfied with watching all the stranger's steps." The lines quoted above reveal how that the stranger is impressed by the beauty of Petra:

On the side of the perpendicular rock, directly opposite to the issue of the main valley, an excavated mausoleum came in view, the situation and beauty of which are calculated to make an extraordinary impression upon the traveller, after having traversed for nearly half an hour such a gloomy and almost subterraneous passage as I have described. It is one of the most elegant remains of antiquity existing in Syria; its state of preservation resembles that of a building recently finished, and on a closer examination I found it to be a work of immense labour. (*Travels in Syria* 424)

Moreover, Whittier, in the verses quoted above, expresses his sympathy with Burckhardt, who suffered from the pangs of estrangement during his short sojourn in Wady Mousa:

[I]t is here that the antiquities of Wady Mousa begin. Of these I regret that I am not able to give a very complete account: but I knew well the character of the people around me; I was without protection in the midst of a desert where no traveller had ever before been seen; and a close examination of these works of the infidels, as they are called, would have excited suspicions that I was a magician in search of treasures; I should at least have been detained and prevented from prosecuting my journey to Egypt, and in all probability should have been stripped of the little money which I possessed, and what was infinitely more valuable to me, of my journal book. Future travellers may visit the spot under the protection of an armed force; the inhabitants will become more accustomed to the researches of strangers; and the antiquities of Wady Mousa will then be found to rank amongst the most curious remains of ancient art. (*Travels in Syria* 421)

Burckhardt describes the tomb of Aaron on Mount Hor:

From thence we descended amidst the ruins of private habitations, into a narrow lateral valley, on the other side of which we began to ascend the mountain, upon which stands the tomb of Aaron. There are remains of an ancient road cut in the rock, on both sides of which are a few tombs. After ascending the bed of a torrent for about half an hour, I saw on each side of the road a large excavated cube, or rather truncated pyramid, with the entrance of a tomb in the bottom of each. Here the number of sepulchres increases, and there are also excavations for the dead in several natural caverns. A little farther on, we reached a high

plain called Szetouh Haroun Arabic), or Aaron's terrace, at the foot of the mountain upon which his tomb is situated. There are several subterranean sepulchers in the plain, with an avenue leading to them, which is cut out of the rocky surface. (*Travels in Syria* 430)

While passing to Aaron's tomb, Burckhardt is also impressed by the scattering of many sepulchers. With respect to this visit, another quatrain is worth examining:

Clear in the hot Arabian day  
Her arches spring, her statues climb;  
Unchanged, the graven wonders pay  
No tribute to the spoiler, Time!

Whittier here complains from the excessive heats during summer in Petra from which Burckhardt suffered when he reached Petra in August, the hottest month there. Burckhardt (1822 432) narrates, "The road westwards towards Haroun, and the valley below, is very difficult for beasts of burthen. The summer heats must have been excessive, the situation being surrounded on all sides by high barren cliffs, which concentrate the reflection of the sun."

More to the point, Whittier alludes to the tribute in the sense that Petra cannot be submissive and thus will not pay tribute to time which cannot change its grandeur. It might be suggested that Whittier inherits this idea from Burckhardt who, in his book, uses this word 32 times. What this word signifies is the submission of some weak tribes to the strong tribes, who force the former to pay money.

## II

Another prominent attribute of Whittier's Eurocentrism is his biblical inclinations. In this regard, Said (1978 51) says, "By and large until the mid-eighteenth century Orientalists were Biblical scholars." In other words, Orientalist discourse is triggered, if not wholeheartedly controlled, by the Bible. The point here is that the Orientalist cannot detach himself from the Bible, when writing about the Orient. In this context, Said (1983 46) says, "Yet in the genealogy of texts there is a first text, a sacred prototype, a scripture, which readers always approach through the text before them, either as petitioning supplicants or as initiates amongst many in a sacred chorus supporting the central patriarchal text." Accordingly, Whittier's Eurocentric poetry can be located within these Saidian assumptions because his preoccupation with the Bible cannot be denied according to Underwood (1884 57), Burton (1891 13), Higginson (1902 17) and Carpenter (1903 11, 28, 31). In highlighting Whittier's obsession with the New Testament, Pickard (1894 73) asserts, "To this faithful teaching in the home may be attributed in large measure Whittier's familiarity with the Scriptures and frequent quotations in his writings. As Stedman has truly said, "The Bible is rarely absent from his verse, and its spirit never." Similarly, Hawkins (1904 25) iterates, "Whittier's idea of the Bible must be understood in connection with his thought of the Inner Light. No poet has known his Bible better, or been more influenced by it. As Stedman has said: "The Bible was rarely absent from his verse, and its spirit, never." When he was a boy he was able to tell the Bible story, from Genesis to Revelation, and could quote the greater part of it."

To a great extent, Whittier's description of Petra is obviously biblical in order to serve his religious ambition as will be explained below. Like Burckhardt's *Travels in Syria and the Holy Land*, Whittier's poem is replete with several biblical names and places – not the least of which are Moses, Aaron, Edom, Shiloh, Mount Hor, Ezion-geber, and Kadesh Barnea. The poem opens with an explicit allusion to Edom: "Around her sculptured mystery sweeps/The lonely waste of Edom's plain." This reference recurs six times in Burckhardt's *Travels in Syria and the Holy Land* and five times in the Bible as "The field of Edom" (Gen. 32:3), "the land of Edom" (Gen. 36:16). Similarly, Ezion-Geber recurs three times in Burckhardt's book and six times in the Bible (Numbers xxxiii, 35; Deut., ii, 8; III K. (Vulgate), ix, 26; xxii, 49; II Par. (Chron.), viii, 17; xx, 36.) Whittier refers to it once as is in "Or when from Ezion-Geber's way/It saw the long procession file," Whittier's biblical allusion here reinforces the biblical significance of Petra. More to the point, what marks Whittier's poem from Burckhardt's book is the fact that Whittier deviates from Burckhardt in that Whittier uses only biblical names of places surrounding Petra such as Ezion-Geber instead of Akaba, and Kadesh Barnea instead of Wady Araba.

As the poem progresses, therefore, it becomes more and more involved with the idea that Petra can be seen as a biblical record of the Exodus of the Children of Israel even though Petra is not alluded to in the Bible. The Bible traces the Exodus from Egypt through Ezion-Geber and Kadesh until Mount Hor:

20:22 And the children of Israel, even the whole congregation, journeyed from Kadesh, and came unto mount Hor. 20:23 And the LORD spake unto Moses and Aaron in mount Hor, by the coast of the land of Edom, saying, 20:24 Aaron shall be gathered unto his people: for he shall not enter into the land which I have given unto the children of Israel, because ye rebelled against my word at the water of Meribah. 20:25 Take Aaron and Eleazar his son, and bring them up unto mount Hor: 20:26 And strip Aaron of his garments, and put them upon Eleazar his son: and Aaron shall be gathered unto his people, and shall die there. 20:27 And Moses did as the LORD commanded: and they went up into mount Hor in the sight of all the congregation. 20:28 And Moses stripped Aaron of his garments, and put them upon Eleazar his son; and Aaron died there in the top of the mount: and Moses and Eleazar came down from the mount. 20:29 And when all the congregation saw that Aaron was dead, they mourned for Aaron thirty days, even all the house of Israel. (Numbers 20:22-29)

The land of Edom is the territory, toward which the Children of Israel headed after leaving Mount Sinia: "Paran was situated in the desert of Kadesh, which was on the borders of the country of Edomites, and which the Israelites reached after their departure from Mount Sinai, on their way towards the land of Edom" (Burckhardt 1822 618). In iterating the same passages quoted above concerning the geographical route of the Exodus, Whittier's poem alludes to the journey of Israelites from Ezion-geber to Kadesh Barnea's wells, the furthest place at which they reached outside Egypt, until Mount Hor:

And where upon its ancient guard  
Thy Rock, El Ghor, is standing yet,—  
Looks from its turrets desertward,  
And keeps the watch that God has set.



The same as when in thunders loud  
 It heard the voice of God to man,  
 As when it saw in fire and cloud  
 The angels walk in Israel's van,

Or when from Ezion-Geber's way  
 It saw the long procession file,  
 And heard the Hebrew timbrels play  
 The music of the lordly Nile;

Or saw the tabernacle pause,  
 Cloud-bound, by Kadesh Barnea's wells,  
 While Moses graved the sacred laws,  
 And Aaron swung his golden bells.

With that goes Whittier's use of the cloud as a metaphor for the Exodus. In the Bible, the cloud symbolizes divinity as in Exodus (16: 10; 33:9) and Numbers (11:25; Job 22:14; Ps. 18:11); and the seat of God as in (Exodus 29:42, 43; I Kings 8: 10; 2 Chr. 5: 14; Ezek. 43:4). It filled the court around the tabernacle in the wilderness so that Moses could not enter it: "40:34 Then a cloud covered the tent of the congregation, and the glory of the LORD filled the tabernacle.40:35 And Moses was not able to enter into the tent of the congregation, because the cloud abode thereon, and the glory of the LORD filled the tabernacle" (Exodus 40: 34, 35). It guides the strayed people in the wilderness (Exodus 13:22; 33:9, 10). When the Christ comes the second time, he will come "in the clouds" (Matthew 17:5; 24:30; Acts 1:9, 11). Whittier's poem replicates the sacredly biblical signification of cloud as an indicative of God's protection:

The same as when in thunders loud  
 It heard the voice of God to man,  
 As when it saw in fire and cloud  
 The angels walk in Israel's van,  
 Or when from Ezion-Geber's way  
 It saw the long procession file,  
 And heard the Hebrew timbrels play  
 The music of the lordly Nile;  
 Or saw the tabernacle pause,  
 Cloud-bound, by Kadesh Barnea's wells,  
 While Moses graved the sacred laws,  
 And Aaron swung his golden bells.

(....)

God send His angels, Cloud and Fire,  
 To lead us o'er the desert sand!  
 God give our hearts their long desire,  
 His shadow in a weary land!



That the verses quoted above echo the importance of the cloud as an epitome of the sacredness of the Exodus of the Children of Israel underlines how Whittier transcends Burckhardt, who does not allude to the cloud.

With respect to his biblical allusions, what Whittier may intend to confirm is the ideological harmony between Judaism and Christianity. He represents Aaron, Moses, and Shiloh as sacred figures. Like the Bible, his poem prophesies the coming of Shiloh: "The scepter shall not depart from Judah, nor a lawgiver from between his feet, until Shiloh come, and unto him shall the gathering of the people be" (Genesis 49:10). Whittier iterates the same imagery:

Rock of the desert, prophet-sung!  
How grew its shadowing pile at length,  
A symbol, in the Hebrew tongue,  
Of God's eternal love and strength.  
On lip of bard and scroll of seer,  
From age to age went down the name,  
Until the Shiloh's promised year,  
And Christ, the Rock of Ages, came!

In identifying Petra with Judaism and Christianity which entered Petra in the 4<sup>th</sup> century AD, Whittier uses Petra as a symbol of God's everlasting strength. In this way, the poem can be seen as a prophecy of Jesus. However, it can be argued that Whittier's, whether conscious or unconscious, intention is to ignore and undervalue the grandeur of the Nabataean civilization, which is identified with Petra in order to underscore the superiority of the West, Judaism and Christianity over the Orient and Islam – a Eurocentric prejudice that distorts the history of Petra, as will be examined below.

### III

Whittier's textual affiliations and his biblical agendas attribute to his ignorance, undervaluation and distortion of the geography and history of Petra. His portrayal of Petra becomes merely imaginative and poetic. In this sense, Said (1978 71) argues, "Imaginative geography [...] legitimates a vocabulary, a universe of representative discourse peculiar to the discussion and understanding of Islam and of the Orient." By and large, Western travelogue serves as a memory of history, unfortunately in the sense that writing about the Orient or the Orientals inaccurately may bring out inaccurate perception of the Orient and the Orientals. Whittier perceives Burckhardt's description of Petra in a wrong manner. In this process, Whittier, whose poem may be based on Burckhardt, imagines and describes Petra without visiting it or even knowing truths about it. This accounts for approaching it in exotic and biblical terms. According to Said (1978 3), Orientalism is a "systematic discipline by which European culture was able to manage-and even produce- the Orient politically [...] and imaginatively." In this way, Whittier produces Petra historically and geographically in order to facilitate his geographical and historical restructuring of Petra.

For those reasons, Whittier's poem, representative of his historical and geographical unconsciousness, can be considered as a curious store of his Orientalism, and as typical of American consumption of Swiss Orientalism. The two titles of the poem ("The Rock in El-Ghor," and "The Rock in the Valley of El-Ghor<sup>5</sup>"), along with Whittier's "Thy rock, El-Ghor, is standing yet," undoubtedly suggest that Petra is both geographically synonymous with and main part of El-Ghor. Whittier's geographical vacillation may originate in Burckhardt's *Travels in Syria and the Holy Land*. Burckhardt (1822 431-2) is impressed by the rocks of Wady Mousa, which is part of El-Ghor:

The rocks, through which the river of Wady Mousa has worked its extraordinary passage, and in which all the tombs and mausolea of the city have been excavated, as high as the tomb of Haroun, are sand-stone of a reddish colour. The rocks above Eldjy are calcareous, and the sand-stone does not begin until the point where the first tombs are excavated. To the southward and sand-stone follows the whole extent of the great valley, which is a continuation of the Ghor. The forms of the summits of these rocks are so irregular and grotesque, that when seen from afar, they have the appearance of volcanic mountains.

As his narrative progresses, Burckhardt (1822 434) iterates the fact that Wady Mousa cannot be separated from El-Ghor: "On the other side of which runs the chain of sand-rocks which begin near Wady Mousa. To the west of these rocks we saw the great valley forming the continuation of the Ghor."

Burckhardt considers Petra as main part of El-Ghor, whereas Whittier oscillates between considering it as part of and synonymous with El-Ghor. As to why that should be geographically unreasonable, no doubt a large part of the explanation lies in the comparison between El-Ghor and Petra. The prolongation of El-Ghor is 375 km from south of the Sea of Galilee to Aqaba Gulf. El-Ghor is below the sea level, whereas Petra is elevated to the sea level. The temperature average of El-Ghor is higher than that of Petra. Moreover, Petra is located about 30 km to south-west of Ma'an and about 45 km to the east of the Great Rift Valley. Both regions have different climatic features. El-Ghor, which is warmer than Petra, is featured with a round-year agricultural climate, fertile soils and plenty of water. Unlike El-Ghor, Petra is cold in winter and hot in summer, because it is a desert place. Therefore, Petra cannot be considered as part of El-Ghor because of the environmental and climatic characteristics.

The poem does not express Whittier's fascination of the architecture of Petra beyond his references to the tombs, statues and the rocks in sharp contrast to Burckhardt's who gives a full account of many impressive parts of Petra. With this argument in mind, Whittier ignores, if not silences, the grandeur of the Nabataean and Islamic civilizations, which are identified with Petra. Instead, he celebrates Petra as a symbol of unifying Judaism and Christianity as is explained above.

By way of concluding, to know about the Orient, to describe it, to make judgments about it, the Orientalist does not need to visit it, but what he needs to do is to read about it in Western travel books – a process that confirms Said's (1978 67) thesis of the institution-

<sup>5</sup> See Underwood (1884 399).

alization of the “Western knowledge of the Orient.” After the publication of Burckhardt’s *Travels in Syria and the Holy Land* (1822,) Petra, which becomes Burckhardtian, belongs no longer to the real Orient, but to the West. Consequently, Whittier sees Petra in the eyes of Burckhardt. This process goes through two different stages. Burckhardt’s Petra (which can be labeled as Petra 2) is the description of the real Petra (which can be labeled as Petra 1). Petra (2) is not a replica of Petra (1), which loses some of its integral features. It is in this sense that Petra (2) becomes different from Petra (1). Whittier, who did not see Petra (1), *re-describes* Petra (2). Thus his Petra becomes Petra (3), which reasonably becomes more different from Petra (1). In describing this process, Said (1983 226) states that movement of ideas and theories “necessarily involves processes of representation and institutionalization different from those at the point of origin.” By implication, Burckhardt’s *orientalization* of Petra (1) and similarly Whittier’s *re-orientalization* of Petra (2) might be a strong vindication of describing Whittier’s Petra (3) as *intraPetra* and his Orientalism as *IntraOrientalism*. Finally, and most importantly, with respect to Whittier’s textual affiliation and his Biblical preoccupations with the Orient, one might suggest that Whittier’s Eurocentric poem in question is a strong manifestation of *IntraOrientalism* as a new development of Orientalism.

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