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**PIERRE LOTI'S FASCINATION OF TURKEY IN NOVELS AND
TRAVEL BOOKS WITH COMPARATIVE ANALYSIS OF
CULTURAL AND EXPRESSIVE LEVEL BETWEEN FRANCE AND
TURKEY WITH PARTICULAR MENTION OF EXOTIC
ELEMENTS**

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Abstract

From the novel *Aziyadé* to the travel book *Suprêmes visions d'Orient*, Loti's first to his last volume, and through novels and travel books, *Fantôme d'Orient*, *Constantinople en 1890*, *Les Désenchantées*, *Turquie agonisante* and many written pages of Loti's work, Turkey, and above all Istanbul, remain present and loved, not only in his work, but also in his life. Thousands of pages, in which change of enthusiasm, nostalgia and objectivity, tell the story of love at first sight between the naval officer and Turkey, the love that will last through his life, which will be extinguished in 1923, the same year when the writer died, and the Ottoman Empire ceased to exist. Discovering Turkey, during his nine journeys and trips, some of which lasted only a few days, and some a few months, Loti discovers a country whose culture, customs, inhabitants, religion, language, the beauty of women and a lot of it, according to his opinion do not leave anyone indifferent. The concept of exoticism, which permeates the work of Pierre Loti, is such that exoticism is not a décor in which the action of thousands of written pages takes place, but it also permeates the thematic and the action and the narration and the vocabulary and the description of human relations as well as the psychology of the personality, according to which exoticism is neither a topic, nor content, but an experience, what makes the past and the future can become something that is exotic. Today, when the concepts of mundialization and multiculturalism have become important, the work of Pierre Loti, mostly based on travel documents describing the world that he discovered and presented to readers of another culture, gets a completely new dimension and opens up new possibilities for his interpretations, whereby we must not forget that for Loti, "enter, actually means get out".

Keywords: *Journey, Historical Facts, Cultural Levels, Customs, Influence, Language, Originality, Exotic Element*



Azyadé

At the beginning of the first novel, Loti emphasizes that the novel is about the letters of the lieutenant of the British navy who came to Turkey in 1876, who was killed in the walls of Kars next year. But on the next page, titled Plumket's preface, with the remark that Plumket is Loti's friend, Loti seems to make excuses because he writes about something that is new, far and unknown, so fearing, if it is unsuccessful, prevents it in advance giving the word to his friend Plumket, and talks about himself in the third person. And then he mentioned that it is a Loti's diary "SALONIQUE - Journal de Loti" which date of stay occur at the same time as English lieutenant.

It also shows that this novel is exotic from the introductory remarks, from which it goes beyond the description of the sunny sky and immediately to the cruel execution scenarios, due to the massacre of the consul at the beginning of the crisis in the Orient and the description of Thessaloniki, governed by Turkey in that period and inhabited by members of Muslim religious community.

Descriptors on the other page interweave with the idioms that Loti at his own discretion, or feelings, which, like anything new and what is he facing, leave a powerful impression on him. Sometimes he explains them in detail - shaknisirs, féredjé, sometimes only quotes, without explanation - haremlikes, and sometimes uses them as an integral part of the French language - le divan, le derviche, le djinn leaving the readers together with him to embark on a journey and to discover the meaning of the unknown words.

In this way, the reader of that time, and, of course, the modern reader, consciously enters into the constant game of discovery, exploration and adoption of a new and unknown, in finding the meaning of words in the dictionary. There are some examples: „giaour [zja. ur] – from Turkish gavûr, lui-même from kafûr, infidel in Arabic, and Turkish pejorative name for non-Muslim believers.

From the passage in the passage, the words from the French language with which the readers from the end of the nineteenth and the beginning of the twentieth century were not familiar, such as the mosque, minarets, Turkish coffee, harem, mastic, raki and others.

Of course, readers have certainly been familiar with the features of the Muslim religion for more than a millennium. But they certainly were not in such a straightforward, vibrant and concise manner in front of the text that far landscapes, and so different from the known ones, were approached to them with such of easiness.

What really characterizes and designate only Loti's part of that time is the fact that from the description of his encounter with local residents he seems to them different, in other words exotic. Like his meeting with Samuel, who separated from the group of Macedonians, and not the Greeks (as Loti called the inhabitants of Thessaloniki and Greece), barefoot, watched with great interest his

uniform and boots, and addressed him in sabiru from the Spanish saber, of French savoir, which represents a jargon with the adjectives of Arabic, French, Spanish and Italian, spoken in North Africa and Levant.

Loti does not hesitate to catch on his morphology and gives to the language or to the lexical level a note of exoticism that is not far away or unmistakable, the one that is beside us, in the things that surround us, but which we do not name with the same words.

Aziyadé whose structure represents an alternation of epistolary novel and travel books, is certainly, due to the just mentioned fact, extremely interesting to the contemporary readers.

With a description of a feminine members of the Jewish Thessaloniki community, who wore vivid costumes with long mantillas that were decorated with shingles, unusual necklaces and cocoons of green silk on his head, Loti immediately recaptures us into a new vortex of exotic, putting the accent on exaltation of imagination and sensation.

Now some idioms are no longer written in italics, such as, for example, katogan - [katogã] - a hairstyle that English general Kadogan introduced in fashion (coiffure mise à la mode par le général anglais cadogan) and some idioms continue to be written in italics:

tarbouch [tarbuʃ] –in Turkish language – oriental haircut, red cylindrical cap with a silk tassel,

Yali – the word that is still harder to find in French monolingual vocabularies, a which, and besides his desire to make the list of events fairytale, Loti, just after several repetitions, mention that is about the type of house which is being built on the coast of Turkey.

In company with Samuel, Loti, carrying a Turkish costume, could walk around the neighborhoods that no one had ever seen as stranger, especially soldiers, carefully studying the life of the people and his customs. It is about the descriptions of the evening walks and the streets of Thessaloniki, where are little taverns (les cafedjis), with small tables serving les narguilés, les skiros, le lokoum et le raki. (Loti, 2011 : 17, 19) We will assume that les skiros, like yali, are the words which Loti did not correctly hear, because this word, also not present in the dictionaries, was not explained by Loti, or that it was a gyro served with raki and lokoum in the already taverns mentioned and named cafedjis.

It seems he plays with history to bring the Ottoman Empire closer to the western readers. He did not explain the adjective circassienne which is used to reveal the origin of Aziyadé. Since we cannot find this adjective in dictionaries, we only have to refer to the Russo - Circassian war (1763-1864), in order to suppose that is the case of the inhabitants of this part of the Ottoman Empire, that is the Cherkessk, around which the Turks wage war with Russia for eleven years. But it is precisely this



skipping of the explanation that gives a special charm to this and some other Loti's novels. Like any true writer, no matter what the literary direction is about, the reader only opens a window to the world that each of us can and should see differently. And Loti opened the window to the exotic, which through proven facts we can do something that is necessary part of everyone's life and as something that opens many even today, still closed windows. And he did it consciously, as a real master, who was always unsure whether he acted properly.

Loti arrived in Istanbul, or as he says Stambol, on 3th of August in 1876, or two and a half months after his stay in Greece, and he settles in the district of Pera. The house in which she lived overlooked the Golden Horn, the estuary of Bosphorus that creates a small peninsula with the Marble Sea, on which the Byzantine empire was developed from ancient Byzantium. During the three months of staying in Pera, Loti was learning Turkish from an Armenian priest. While studying, as he calls him the "language of Islam", for his love for the country in which he resides, and for him to speak with Aziyadé, his loved one, Loti looked through the window through the panorama of the city he had already adored, the fields where the cypresses were planted between the tombs, and where he often spent time walking.

The passages are filled with descriptions of his walks and ups and downs of life that he had with the local population, who do not look like that actually were taking place, and who ends with the descriptions of Istanbul in the morning mist that looks to Loti like "the city in the air". (Loti, 2011: 29)

He spent August and September on excursion on Bosphorus. He likes mild climate, shady coasts, palaces and already mentioned yalis houses that are reflected in a calm blue water on which floats golden boats called (caïques).

And again, with only one sentence, he writes about the historical facts, that is the preparations that were made in the city to dismiss the sultan Murat V, a great Francophile, and for enthrone Abdul Hamid II, known as the Bloody or Red Abdul, because of Armenian massacres in 1890.

When we read the description of the establishment of Abdul Hamid II, whom Loti describes as an intelligent but distant person, with details about the outfit of the present local population, we simply need to ask ourselves how much Loti loved Istanbul and its inhabitants when, through these two observations, he provided a shave analysis of the society of that time, and in some way, predicted the Europeanization of the part of Turkey, and above all, the Istanbul itself.

This love he expresses openly through the sentences: "My destiny is laughing at Pera" or "I live in one of the most beautiful countries in the world", happy that what he can live in one day, most of people, if he heard anything about it, it's for months, even years only to talk about. (Loti, 2011: 35)



The observations of the spectacle that he watched followed the wishes for the sultan to revive as long as possible in order to restore the old glow of the Islamic world, were followed by the explicit fences that he is politically indifferent, even he is in the military service of his country.

While describing the Eyüp Sultan Mosque, at the foothill of the golden horn, Loti certainly could not even imagine that above him, in a place he so loved, and who he wrote so much, today will be raised the "Café Pierre Loti" who visits almost all tourists and pilgrims on their way to Stambol Mosque.

Young Loti is interested in everything around him. In the same time, he wants to make changes very often, so he does it whenever possible. Thereby, he decided to leave Pera. With his servant Samuel he moved to the Turkish part of Istanbul, in the suburbs of Eyüp. Under the Turkish name Arif efendi continues to enjoy in his stay. In the novel, he increasingly uses idioms and French phrases adapting to Turkish: la case, instead of house, or, adresser un salam for tell something, ouvrir le haremlike for open the window.

This novel is characterized by the use of several adjectives that relate to one word, so the effect of gradation is often achieved: "Le sultan est grave, pâle, fatigué, affaissé (serious, pale, tired, sagging)." (Loti, 2011 : 53)

And "Une belle nuit de Noël, bien claire, bien étoilée, bien froide. ", and even epiphora with the replacement of adjective with a noun from the same family of words (white - blanc with whiteness - blancheur): "Tout est blanc comme neige dans les cours du Palais Dolma - Bagtché, même le sol, doublés de jaune-capucine tranchent en nuances crues sur cette invraisemblable blancheur - Everything is as white as snow in the courts of the Palace Dolma - Bagtché, even the ground, lined with yellow-nasturtium cut in shades raw on this improbable whiteness." (Loti, 2011 : 56)

In the turbulence of political turmoil in Turkey, which should disappear as empire and become a constitutional state, Loti skillfully inserts his thoughts on the Asiadé and continues to play with reality and fiction this, for him, the exotic part of the world allows. This world Loti describes with the accuracy of the most modern camera, and this is also reflected in his observations that are interwoven with the descriptions of the markets, activities and moods of the local population. And, as always, the passage is interrupted by a short sentence about Asiadé: „ Là est la demeure d'Aziyadé; là est le secret du charme de ce lieu: There is Aziyade's house; there is the secret of the charm of this place.“ (Loti, 2011 : 58), a sentence by which all the places and events get a completely new look because the loved one is next to him.

These jumps and reminiscences are fascinating, which are not disturbing even today's reader, but they are pleasant while we are trying to join Loti, and move together into this distant exotic world of the past century, unusually sound idioms, short sentences and narrow streets of Istanbul.

He also mentioned Belgrade who did not visit, but he may have wanted to mention it because of the assassination of Prince Mihailo Obrenovic, which he certainly heard.

We should not skip the descriptions of Greek Christmas when he takes the boat for the Golden Horn amazed by the "big shadows of Stambol", and he does not forget to bring us another word and explain what it means. This is "bay-kouch", in other words, an owl accompanying his boat in his evening departure to visit Aziadé.

Historical events in January 1877, such as the Russo-Turkish War, have been intercepted with a characteristic and self-specific description of everyday customs, such as the ritual game "kourban des papoutchs" - the sacrifice of the slippers. (Loti, 2011: 73)

The Exoticism has been entwined here and in the customs that Loti did not even try to explain, but still today, with each new reading, leads to a cold January evening and perhaps every time a different understanding and interpretation of this game, but also in the descriptions of the Turkish military forces moving into invasion to Russia.

And always, quite unexpectedly, he mentions Aziyadé using:

anaphora – multiple are the examples with the word harem - elle est en visite, avec son harem, dans un harem d'Ismid, et me reviendra, and

alliteration -in the following example: - Aziyadé, en Asie - Aziyadé in Asia and en visite – in the visite: "Aziyadé est en Asie. Elle est en visite, avec son harem..." (Loti, 2011: 74)

The last sentence of Plumket's letter is not only his, but the appeal of the entire Western world, a petition Loti dares to prove, "to write more and more about Stambol and Bosphorus", because from this distance, the western reader was desirous to find out more about what is new and different, and to us, which today read this novel, it is certainly equally interesting to see that the exoticism in the past has left deep traces on every day we live.

Fantôme d'Orient

In this novel Loti continues with detailed descriptions of his search for the beloved Azyadé, which in fact was not her real name, but we only learn this on the first pages of this and not in the novel which carries her name, with the descriptions of life that he really lives, and with his



observations of Turkey he adored, which he compared with the mountain in whose base would be good to sweep, and then, through dreams, go in a real life if we could call it so.

When he was preparing for a journey that he dreams for ten years, when he got home from Istanbul, hoping to finally surmount the Phantom of the Orient, who had been searching for him wherever he was, to find out if it was Azyadé that he had left, but who did not leave him either in a dream or when he is awake.

Playing with the nuances of the French language in which the city, "la ville" is feminine name, the continuation of the novel is filled with his memories of "her" - of Istanbul, or, of Asiadé. After several pages he address to the readers who are drawn into this game and emphasizes that it is about Istanbul what is he thinking all the time. In the same passage, he explains to the readers that they will have to perceive the city through his soul: "C'est presque à travers mon âme qu'ils vont apercevoir le grand Stamboul." (Loti, 2009: 7)

Readers then come across a detailed description of his three-day trip in Oriental- Express, from Paris to Istanbul, via Carpathia, Bucharest, the Danube, Varna and the Black Sea. He wore letters, amulets, a ring, fragments of manuscripts in Turkish, fragments of canvas from ottoman Brusa, dry flowers from the garden of the house where they used to live together. Everything was hidden in the clothes he called "the suitcase in which he sleeps on thousands of things he brought from Eyüp." (Loti, 2009 : 8,14)

Then they follow him through detailed descriptions of the search for everyone he knew and who could tell him where Asiadé is, and is she alive. And again, we are drawn into Loti's narrative magic that guides us where he is at the moment of telling, now through the constant and unprecedented Loti's use of adjectives: "la petite fille aux yeux vert de mer" and "le ciel avait des teintes de couleur de mer, glacées d'hiver ... " / the little girl with sea-green eyes" and "the sky had sea-color tones... "

Broken with fear if he will find his beloved alive, he colors the adjectives in this novel

with dark notes:

le lever du jour gris et brumeux / gray and misty daybreak

le ciel funèbre / the funeral sky

l'herbe d'un gris roux / the grass of a red gray etc. "(Loti, 2009 : 15, 17, 18)

Constantinople en 1890

In order to complete her series of World's capitals monographs, Hachette's publishing house hired Loti to make a presentation of Constantinople. He accepted this proposition, but in the search of the traces of his Phantom from the Orient, before he had been started his writing, he wanted to see once more the city where he had been in the middle of the 1887.

He went to Istanbul for four days, at the beginning of May 1890, as well as the previous time, with a short stop in Bucharest. And what he wrote, and what was the fourth chapter of World's capitals monographs, was the combination of the presentation of Constantinople, as "the vision of the unique silhouette of the most fascinating city on earth" and the memory of Stamboul in which he had lived earlier, in order to write in the second part of the manuscript a diary of accurate dates, although still far from the text that was ordered. Loti was conscious of his non-objectivity, about what he spoke openly in the second paragraph, repeating the words from the novel Phantom of the Orient, that readers would, through his soul, meet the Constantinople, who he had to describe in the form of a tourist guide: *Une fois de plus, ceux qui voudront bien me suivre devront se résigner à regarder par mes yeux; c'est presque à travers mon âme qu'ils vont apercevoir le grand Stamboul / Once more, those who wish to follow me will have to resign themselves to looking through my eyes; it is almost through my soul that they will see the great Stamboul...* " (Loti,2009 : 315)

Conclusion

Based on what was said and its detailed analyzes followed by adequate examples, we can conclude that the elements of exotic permeate both the thematic and the action, and therefore the timeline of the narrative, which makes the past and the future become something that is exotic, in this case oriental.

The high range of use of the epithets, without proper gradation, sometimes expected, but above all not expected, is another confirmation of the flickering style in the linguistic level of Loti's work. Therefore, here is his François Rabelais thrill thirst for new knowledge requires that his opus is studied with constant reflection and analysis through several dimensions.

Detailed descriptions of the scenes confirm the skills of the experienced narrator on the thematic level and the powerful synergy power that emanate from each of several thousand written pages, a novels and travel books, not only about Turkey, but also the coast of the Adriatic Sea, Montenegro, North Africa, Iran, Japan and others countries that were on the silk road, which Loti firmly linked to his narration and laid the foundations of what is today known as multiculturalism.



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EXTENDED SUMMARY

From the novel *Aziyadé* to the travel book *Suprêmes visions d'Orient*, Loti's first to his last volume, through novels and travel books, *Fantôme d'Orient*, *Constantinople en 1890*, *Les Désenchantées*, *Turquie agonisante* and many written pages of Loti's work, Turkey and above all Istanbul, remain present and loved in his work and in his life. Thousands of pages that alternate expression of enthusiasm, nostalgia and objectivity tell the story of love at first sight between the naval officer and Turkey. This love will last through his life, which will be extinguished in 1923, the same year when the writer died and the Ottoman Empire ceased to exist. During his nine journeys and trips in Turkey, Loti discovers a country whose culture, customs, inhabitants, religion, language, the beauty of women and a lot of it, according to his opinion do not leave anyone indifferent. The concept of exoticism which permeates his work, is such that exoticism is not a décor in which the action of thousands of written pages takes place, but it also permeates the thematic and the action and the narration and the vocabulary and the description of human relations as well as the psychology of the personality. According to that exoticism is neither a topic, nor content, but an experience, what makes the past and the future can become something that is exotic.

The elements of exotic permeate both the thematic and the action, and therefore the timeline of the narrative, which makes the past and the future become something that is exotic, in this case oriental. The high range of use of the epithets, without proper gradation, sometimes expected, but above all not expected, is another confirmation of the flickering style in the linguistic level of Loti's work. Today, when the concepts of mundialization and multiculturalism have become important, the work of Pierre Loti, mostly based on travel documents describing the world that he discovered and presented to readers of another culture, gets a completely new dimension and opens up new possibilities for his interpretations, whereby we must not forget that for Loti, "enter, actually means get out". Through the description of historical events at the end of the 19th and the beginning of the 20th century, that is, the wars that affected not only Turkey, but almost all European countries, the writer inevitably brings us closer to the connotation of multiculturalism.

In Southeast Europe, multiculturalism is a continuation of a policy of equal respect and a policy of recognition. The area of Southeast Europe knows the models of multiculturalism through the centuries carried out within the Habsburg Monarchy and the Ottoman Empire.



All three novels of the first part of this study are characterized by the frequent use of idioms caused by the need to translate them, in order to bring not only their sonority, but also the etymology and social context closer to the Western reader. This language technique has contributed to the breaking down of strict language barriers, so that literary works begins to be read not only with the desire to passively adopt or recognize some new words, but to get to know new cultures better through their etymology (origin) and meaning, which we all still encounter today. In the first novel, Aziyadé descriptors interweave with the idioms that Loti at his own discretion, or feelings, which, like anything new and what is he facing, leave a powerful impression on him. In this way, the reader of that time, and, of course, the modern reader, consciously enters into the constant game of discovery, exploration and adoption of a new and unknown, in finding the meaning of words in the dictionary. In the novel *Fantôme d'Orient* Loti continues with detailed descriptions of his search for the beloved Aziyadé. When he was preparing for a journey that he dreams for ten years, when he got home from Istanbul, hoping to finally surmount the Phantom of the Orient, who had been searching for him wherever he was, to find out if it was Aziyadé that he had left, but who did not leave him either in a dream or when he is awake. He plays with the nuances of the French language in which the city, "la ville" is feminine name, the continuation of the novel is filled with his memories of "her" - of Istanbul, or, of Aziyadé. After several pages he address to the readers who are drawn into this game and emphasizes that it is about Istanbul what is he thinking all the time. In this, like in other novels and travelogues, the contradictions are often used as a way of undermining claims of his literary merit attacking him personally. This has been illustrated by the use of his specific theatrical imagery as well through fantasy world consciously created to present his conception of love and perception of human inability to always make an exact explanation of phenomena and events that surround it. In order to complete her series of World's capitals monographs, Hachette's publishing house hired Loti to make a presentation of Constantinople. This remarkable ordered travelogue however shows in almost every page that Loti's aim is to make sense of irreconcilable attitudes, in this work apparently only for him, and what often appears at first glance, to be inexplicable desire to examine and analyze the contradictions and differences themselves.

The analytical-comparative method used in this paper I named *Sky ower Constantinople had the color of Aziyadé's eyes*, aimed to show the remarkable place of Turkey in the cross-section that transported silk from the Mediterranean to East Asia. Through the Loti's titles I mentioned above, in next two papers I will try to show how Turkey has become a symbol of the connection between East and West and metaphors for various myths and legends from previous periods, and still remain the strong link between western and eastern cultural development models, whose proximity and distance are constantly changing, leaving a strong mark on all societies.

