

I. Torday, Orientalism and his Orientalization of Muslims

In this research, I have endeavored to explore oriental representation of Yemenis and Muslims in Paul Torday's novel *Salmon Fishing in the Yemen* on the theoretical grounds of Orientalism. After very superficial introduction to the author, his works, and reviews on his work, through Orientalist spotlight, at first, I have focused on Orientalist way of representation. Holding the same way of representation, I have analyzed where and how characters, setting, language, etc. have been represented in the novel. More importantly, I have tried to see the reasons and motives behind the representation mainly from Orientalism and other perspectives as well.

Paul Torady was born in an Occidental country England in 1946 and in his novel *Salmon Fishing in the Yemen*, he writes about a country from the Orient; Yemen, her people and Muslims living there in Yemen. In the novel, Torday has attributed Yemen and her people negatively charged qualities which are similar to those of Orientalism. His Occidental origin and writing on the Orient leaves much space to interpret the novel from Orientalist perspective. In this sense, it can be deduced that from what Said calls 'strategic location', he has written this novel for 'strategic formation' to "acquire mass, density, and referential power among themselves and thereafter in the culture at large" (20). He read English literature at Pembroke College, Oxford. But he did not pursue a career in English literature. As most Orientalists do, he also started seeking power. As a result, he left literature because it was not high paying field. Instead, he became an engineer. In his interview to Mike, he asserts, "For the first thirty odd years of my life I worked in engineering industry, for the last fifteen years in and around the oil gas industry" (17).

In the course of his job and business, he got chance to visit almost all important parts of the world. Among them, he was much attracted to the Middle East. Following the huge success of his novel *Salmon Fishing in the Novel*, when Mike questioned him why he chose Yemen, he asserts:

It [Middle East] is a very sophisticated and ancient world and it is really super-patronizing to think that we can bring ideas to them that they haven't already thought of and tried and found wanting. But what caught my attention was exceedingly amazing endurance of people, their hardship, infallible faith, and mystic fervor. (8-9)

Torday seems to have had Orientalist a priori concept about the Middle East as he attributes Orientalist ideas of the Orient such as ancient, enduring people, people having hard lives, faith and mysticism. When he left his business in 2002, he had then enough spare time. It was right time for him to fulfill his long-harboured ambition to write. In this way, at his old age only, he started writing. He had no intension of publishing. Therefore, he had a thousand of things to write about without worry. But finally he chose to write about the salmon and Yemen. When he was asked by Mike how he happened to write *Salmon Fishing in the Yemen*, he asserts:

At the time I started writing it I was chairman of a local environmental trust and had to go to meetings where there were lots of fisheries scientists who would talk about salmon as migratory salmonids or in-stream organisms. It rather amused me to think of myself fishing for in-stream organisms. The other strand came out of travelling in the Middle East. Over a 10-year period travelling to Oman one could see changes going on and one could see the pressure on the religious and tribal world from money, Westernisation and tourism. What attracted

me more was the contrast between people who pray five times a day and people who shop five times a day. (9)

‘Migratory salmons’ metaphorically indicates Westernization of the Middle East where salmons (western cultural values) immigrated and hegemonized. As an Orientalist, Torday found Yemen to be cultural contestant of the West. He seems to be establishing Western superiority over the East by contrasting modernism (shop five times) and mysticism (pray five times).

The novel became an immediate bestseller after its publication in 2006. It was sold in 19 countries. The book became the winner of ‘the 2007 Bollinger Everyman Wodehouse Prize’ for comic writing and was serialised on BBC Radio 4. It won ‘the Waverton Good Read Award’ in 2008. In 2011, in the direction of Lasse Hallström and stardom of Ewan McGregor, Emily Blunt, Amr Waked, it was made a 107-minute film in the same title *Salmon Fishing in the Yemen*.

Torday is married with two sons by a previous marriage and has two stepsons and lives close to the River North Tyne. The huge success of his first novel encouraged him to write more. But he became more cautious of his writing after it. Therefore, it took two years more to publish another novel *The Irresistible Inheritance of Wilberforce* (2008). It was also proved popular as well. While his first novel was a comedy, the second was a tragedy. After his second novel in 2008, he has been writing a novel every year. He published *The Girl on the Landing* in 2009. It is ‘a story about someone suffering from psychotic delusions’. It is something like a horror story. In 2010, he came with *The Hopeless Life of Charlie Summers*. In this novel, Torday has reprised the comic voice of his successful debut *Salmon Fishing in the Yemen*. In 2011, he added another novel to English literature. It was *More Than You Can Say*. He has written it in the same light comic style that he had adopted in his

first novel *Salmon Fishing in the Yemen*. Once more he brings Arabs, Muslims and terrorism, post-traumatic disorder. His sixth novel *The Legacy of Hartlepool Hall* turned up in 2012.

Among his six novels, only his first novel *Salmon Fishing in the Yemen* was awarded. Amongst his readers, mostly Westerners, other five novels were not as much popular as the first one. Despite Torday's naivety, his first novel was received very well but despite his erudition, experience and professionalism his other novels were not picked up well. The inference follows from the fact is that in his latter novels, Torday did not care for what Said calls 'strategic position' and failed to create 'strategic formation' to "acquire mass, density, and referential power among themselves and thereafter in the culture at large" (20).

After a short introduction to Torday, his other novels, and how he came to write the novel under the research, it is better to go through the major issues and the subject matter of the novel. In short and shallow, the novel is about the reasons, realities, motives and manipulations of the salmon fishing project in Yemen. Project starts when an Anglophile called Sheikh Muhammad wants scientific advice to introduce salmon into Yemen. Sheikh forwards his proposal through Harriet Chetwode-Talbot, a land agent and consultant, from whom he had bought a house in Scotland. Then Harriet, on the recommendation of Peter Sullivan of Foreign and Commonwealth Office (FCO), contacts Dr Alfred Jones, a fishery scientist at National Center for Fisheries Excellence (NCFE). Dr Jones rejects the idea of salmon fishing in Yemen claiming it as scientifically unfeasible. On Dr Jones behalf, his assistant Ms Sally Thomas writes:

We conclude that conditions in Yemen and its geographical location relatively remote from the North Atlantic make the project your client

has proposed unfeasible, on a number of fundamental grounds. We therefore regret we will be unable to help you any further in this matter. (3)

But because of too much pressure from high up, from FCO to the Prime Minister Mr. Jay Vent, Dr Jones accepts the offer and prepares a proposal. There was not only political motive but also Dr Jones' marital crisis or his ego conflict with his wife who always emphasized money more than their marital relationship. In fact, the project started because the prime minister wanted to improve Anglo-Yemeni relationship, which was not good because of mishaps caused by attack in Iraq, by introducing the sporting project but the prime minister did not want to show government's involvement in the project.

Though Dr Jones was at first sad with the pressure imposed upon him, his attitude changed when he met Sheikh, the sponsor of the project. Just like Sheikh, he also started having 'faith'. Although the project looked scientifically impossible, he deeply felt that something would make the project successful. He was more cheered up by a most engaging companion of Harriet as he was not having good relationship with his wife. Thus, Dr Jones tried his best to materialize Sheikh's dream. Hundreds of millions of dollar was spent. At last, everything was ready. Young salmonids were shipped from Scotland and were kept in big holding basins. The water was high and somewhat cool in Wadi Aleyn. On the opening day, the British prime minister Mr. Jay Vent, Dr Jones, Sheikh, media persons and so many people were present. It started raining. As planned, the prime minister opened the sluice gates and salmonids started running down to Wadi Aleyn. Sheikh and the prime minister went for fishing. But all of sudden, the flood rose to very high level and both of them were swept away. Meanwhile, a bang was also heard. Perhaps Sheikh was shot by one of his tribesmen.

After the death of Sheikh, the project stopped. Dr Jones was already sacked off his job as fishery scientist at NCFE and was contracted by Harriet to her office Fitzharris and Price. When the sponsor was no more, Dr Jones' contract was also over. Harriet resigned from Fitzharris and Price and started working in France. Dr Jones found a job at minimum salary and started living with very weak economic condition. His marital life remained just so-so. At last he believed that "it is impossible!" (314). On the other hand the House of Commons issued its reports stating that the initiation and failure of the project was due to Sheikh Muhammad's faith. It concludes in its report:

We conclude that it appears likely given the body of evidence that the decision to introduce salmon into Yemen was not taken by any minister, but was the initiative of a private Yemeni citizen, the late Sheikh Muhammad ibn Zaidi bani Tihama ... As this event was never proven to have occurred by a UK court, we cannot criticize the home secretary or the security services for failing to predict another such attempt, which is alleged to have taken place in the Wadi Aleyn shortly before the hydrological event which unfortunately terminated the life of the prime minister. (315)

In this way, the novel's central subject matter spins around the salmon fishing project in Yemen. In short, first it shows who are involved in the project. Secondly, it shows scientific bases as to its possibility and impossibility. Thirdly, as the novels flows on, interest, purpose or obligation of people who are involved in the project are revealed. Finally, the novel the novel gives an account on why the project failed, why prime minister and sheikh were killed.

Although the novel is very interesting to read and has so many good aspects, in this research work, I want to pinpoint some problems that are latent in the novel. For example, one of the problems is related to the reasons shown for the initiative taken to take the project to Yemen and the reasons shown for the failure of the project. The story of the novel clearly shows that the project failed because of environmental adversity of Yemen that was not suitable for the salmon. In his letter to NCFE, Dr. Jones writes:

Migratory salmonids require cool, well-oxygenated water in which to spawn. In addition, in the early sates of the salmon life cycle, a good supply of fly life indigenous to Northern European rivers is necessary for the juvenile salmon parr to survive. Once the salmon parr evolves into its smolt form, it then heads downriver and enters saltwater. The salmon then makes its way to feeding grounds off Iceland, the Faroes or Greenland. Optimum sea temperatures for the salmon and its natural food sources are between 5 to 10 degrees Celsius. (3-4)

But Yemen temperature is far above. Only for a very short period of time and very rarely, the temperature in Yemen drops to the salmon's suitability. Therefore, from every angle, the salmon fishing in Yemen was very foolish idea and it was bound to fail and at last it failed. More problematic than this is that despite environmental adversity and fishery scientist Dr Jones' refusal, salmon fishing project in Yemen is taken to Yemen, at last, it fails along with the death of the sponsor of the project, Sheikh Muhammad but all the blame for the failure of the project is projected to Sheikh Muhammad. Therefore, the problem I want to raise is although Sheikh Muhammad was not direct cause to the failure of the project, why he was blamed.

In fact, the salmon fishing project was taken to Yemen especially for two reasons. First, the British government wanted to improve Anglo-Yemeni relationship. In the English attack on Iraq, some Yemenis were killed. It had worsened their relationship. Politically, it was impossible to repair the relationship. Therefore, the British government was searching for some cultural link. And the fishing project became a good pretense for it. Secondly, some other European people wanted to earn money and see the lives of people in the Orient. These were the two reasons because of which the project was taken to Yemen. But both of these reasons are put aside into the shadow and again Sheikh Muhammad is brought to the front. It is concluded that it was Sheikh's personal initiative to take the foolish project and under his influence a good scientist like Dr Jones became fanatic. The problem I find here is why once again Sheikh Muhammad is made scapegoat.

Despite fabricated reasons of initiation and failure of the salmon fishing project in Yemen, the representation of Yemen and its people is also equally problematic. In the novel, Yemen has been portrayed as exotic, backward, ancient, and land of barbarians. In his one of earlier conversations to Dr Jones, Sheikh Muhammad stated:

You are surprised that I drink alcohol. In my homes in Yemen, of course, I never do; there is none in any of houses. But when I discovered that whisky was called the water life, I felt that God would understand and forgive me a little, if I drank it in Scotland from time to time. (51)

... My own people have their faults, too. We are an impatient people, and sometimes violent, very quick to pick up a gun to finish an

argument. Although our society is in many ways an ancient and well organized one. (53-54)

Furthermore, the tone of the narrator is very condemnatory. Therefore, my focus is on why Yemen has been presented as such. More terrific than this is the presentation of Muslims or Yemenis. They have been represented as faith guided, believers, ignorant, impatient, terrorists, debaucher, lecherous, savaged, barbarous, etc. In other words, they have been attributed a battery of negative characteristics. The tone is again condemnatory. Therefore, an apparent question arises why they have been presented as such.

The main concern of the research is to find out the answers to these questions. Putting all other possibilities aside, one of the hypotheses that follows is that Torday orientalizes the Orient. He is from England which is one of greatest authorities to dominate, define, restructure and reign the Orient. No writer is uniquely individual. His knowledge, experience, opinion, perspective on something are bound to be affected by the culture he is brought up in. When he wrote about Yemen, Yemenis and Muslims, his knowledge about them largely archives from Orientalism. Therefore, my major hypothesis is that he has made Oriental representation of Muslims or Yemenis in his novel *Salmon Fishing in the Yemen* as intolerable, impatient, fatalist, faith guided, terrorists, treacherous, lecherous, deceptive, debaucher, beggars, barbarous, etc.

After the presentation of where in the novel Torday has orientalized Yemenis, the focus shifts onto the issue why Torday orientalizes the Orient. These reasons I have combed through Orientalist assumptions. Looking through this angle, Torday is found making Oriental representation of Muslims and Yemenis for what Said calls strategic formation placing himself at positional superiority and strategic location.

When he is able to make strategic formation, he will belong to a giant corporate institute of Orientalism. And belonging to it means gaining strength and authority connected to it. The other reason, in addition to strategic formation to dominate, is what Said calls political knowledge. As Torday is from European culture, society, politics discourse, he cannot remain away from it. As a writer also Torday has certain influences of them. Therefore, it can be assumed that he orientalizes the Orient due to European cultural influence upon him. Europe has the culture of representing the Orient, which is called Orientalism. Whenever a European writes about the Orient, he is certain influenced by this culture. In this connection Said states:

For if it is true that no production of knowledge in the human sciences can ever ignore or disclaim its author's involvement as a human subject in his own circumstances, then it must also be true that for a European or American studying the Orient there can be no disclaiming the main circumstances of *his* actuality: that he comes up against the Orient as a European or American first, as an individual second. (11)

In this way, consciously or unconsciously, Torday was forming a contrasting image and personality by making the Orient surrogate or underground self through Oriental representation of it and its people in general.

While this research has gone through the novel with Orientalism, there are other critics who have seen it from plenty of other points and perspectives. Its being the winner of 'Bollinger Everyman Woodhouse Prize for Comic Fiction' has drawn a wide range of critics' attention and comments on it from various viewpoints such as from narrative technique, as a political satire, marital crisis, a love story, etc. John Walsh, a regular columnist of a British paper 'The Independence' passes the following comment:

The narrative swims along in a shoal of letters, e-mails, interview transcripts, newspaper articles and similar metafictional games. They range from editorials in Trout & Stream and entries in Hansard to exchanges between al-Qu'ida operatives bent on killing Sheikh for contravening sharia law. (4)

As Walsh observes, much of narration of the novel consists of a variety of indirect and secondary means of communication such as letters, emails, fax, phone, etc. Torday's attempt in bringing in a congregate of narrative techniques into a single novel is really appreciable. It is obviously difficult to hold the tapestry of the narrative together with such heterogeneous means such as interviews on T.V., papers, newspaper comments, readers' and critics' comments, quizzes, memos, reports, etc. He has esteemed the novel as being well ornamented with a shoal of narrative techniques. In addition to formal analysis he has also offered, thematic analysis in which he views the novel as 'the battle between cynicism and belief' as he remarks:

Gradually the author's moral focus becomes clearer: this is a battle between cynicism and belief. Dr Jones, Harriet and Sheikh represent an oasis of can-do idealism in a desert of ignorance, attitude-striking and rapacity, as embodied in the book's villain, Peter Maxwell. (4)

Walsh discerns the novel to be a battle between cynicism and belief. What he claims is very ostensibly present in the novel. The West is dominated with cynicism and the East with belief. The whole of Europe sees the salmon fishing project in Yemen with cynical eyes but Sheikh Muhammad sees through godly eyes of trust. His trust is not a mere belief. Therefore, it is better to say that it is a battle between cynicism and mysticism. Similarly, another critic Matt Thorne remarks:

A light satirical comedy in the vein of Sue Townsend or David Nobbs, it concerns a Yemeni sheikh's desire to export salmon to the highlands of his homeland, in the hope that being able to fish will raise the spirits of the local inhabitants. Told through a series of extracts from diaries, feasibility reports, emails and interviews, the novel combines political satire, Pooteresque whimsy, and a surprisingly tragic ending. Torday has a debut novelist's fearlessness, shifting from a soldier's death in Iraq to a detailed dissection of a boring marriage. (12)

Thorne affirms that Torday has used comedy as the means of satire against vague and scientifically groundless belief and hope of Sheikh. More than that, it is a thorny satire to the then Blairite government which had 'implicit intention' after introducing salmon fishing in Yemen. The humor of the comedy emerges from foolish ideas, faith, plans and acts of characters involved. What Thorne discovers really significant in the novel is Torday's shift from a soldier's death in Iraq to a detailed dissection of a boring marriage of Dr Jones. His marital life is full of cons and conflicts arising from his money-minded, materialistic and cocksure wife and Jones' own masculine ego and chauvinism. Similarly, Tim Mackintosh-Smith, who is one of prominent critics of English, especially works related to nature and mystery asserts:

To write a novel lampooning the looking-glass world of Blairite government must have given Torday as much gruesome fun as he gives his readers. But to take the victims of his satire and make them players in a parable about the mystery of belief and its transforming power – this was in itself an act of faith. *Salmon Fishing* is extraordinary indeed, and a triumph. (6)

He comes across mystery of belief and its transforming power as he throws a critical perspective colored with mysticism. Perhaps he is indicating a fishery scientist Dr Jones' transformation into a believer from cynical scientist. In another sense, it is somehow condemnatory statement that the mystic power is so vicious and mysterious that they transform the Westerners in 'I-don't-know-how' way. Another critic, Nadia Saint stumbles on an event in which Dr. Jones is forced to carry on a scientifically unfeasible project of introducing salmon in Yemen and here Saint sees 'a political agendum' being glued:

Torday combines Jones's personal journey with a political agenda. The salmon project is hijacked by the government, which recognizes the need for a twee photo opportunity in the turbulent Middle East. The absurdity of media manipulation is conveyed predictably and the caricature of new Labour spin lacks the subtlety of effective satire. The narrative alternates between diary entries, interviews, press cutting and even Hansard reports, offering a variety of perspectives on an essentially unique subject. (4)

Saint strips the Blairite government off and reveals lecherous English government making its preparations to seduce Yemen, her resources, culture and people in the beautiful garb and gears of Anglo-Yemeni cultural rapprochement. In the same way, Amanda Craig comments:

Written by someone who has spent most of his life working in industry, it describes the maddening world of petty officialdom sent into riffs of lunacy by political will, if you imagine. The Office crossed with "Yes, Minister!", you may get some inkling of how very funny it is. Alfred Jones is a fisheries expert, working at the National Centre for

Fisheries Excellence. Approached by a firm of land agents about how salmon, and the sport of salmon fishing, might be introduced into Yemen, he dismisses them. (17)

Craig envisions political domination over not only general people but also over so called highly educated, intelligent, scholarly people. She notes that Torday could write such a petty and paltry officialdom because he had spent his whole life in the similar situation. In this sense, Dr Jones can be Torday's surrogate self. Perhaps he meant to show tyrant nature of authoritative, powerful and pervasive government.

As this novel has been critiqued from formalistic perspective by John Walsh, as political satire by Matt Thorne, from mysticism by Tim Mackintosh-Smith, as a political agenda by Nadia Saint, and as tyrannical nature of authoritative, powerful and pervasive government by Saint, I want to make a survey of this novel assuming that the novelist makes representation of Yemenis as faith guided, impatient, intolerable, fatalist, etc. eyeing from Orientalism.

Since this research work scrutinizes Torday's novel *Salmon Fishing in the Yemen* through theoretical framework of Orientalism, it is essential to start with survey of fundamental precepts of Orientalism with reference to Edward Said, Ziauddin Sardar and some other theorists concerned. In this survey of Orientalism, I will set sights on some significant areas of Orientalism such as on the concept of what Orientalism is, on what Oriental representation of the Orient is like, on why the Occident orientalized the Orient etc. Since, the discourses of the Orientalism have remained more or less the same; the history of Orientalism is embedded.

Edward Said has defined Orientalism in many ways. For example, in his academic approach to Orientalism he asserts:

The most readily accepted designation for Orientalism is an academic one, and indeed the label still serves in a number of academic institutions. Anyone who teaches, writes about, or researches the Orient – and this applies whether the person is an anthropologist, sociologist, historian or philologist-either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism. (2)

His academic approach to Orientalism fundamentally defines who an Orientalist is.

He asserts that anyone who teaches, writes about, or researches the Orient is an Orientalist. The person can be of any field such as anthropology, sociology, history or philology. And whatever the person does is Orientalism. Similarly, in his ontological approach to Orientalism, he states, “Orientalism is a style of thought based upon an ontological and epistemological distinction made between “the Orient” and (most of the time) “the Occident” (2).

In addition to his academic approach, Said proffers psychological as well. It is just a way of thought. When Said focuses on the thought, he means it is away from the reality. The thought as such emerges out of ontological and epistemological concern. Ontology and epistemology respectively deal with being and knowledge. Therefore, in this approach Said claims that through Oriental discourse the West attempts to superiorize its being at the inferiorization of the Eastern being. Likewise, it also heightens the Western knowledge by glorifying science and reason and degenerates the Eastern knowledge by condemning mysticism and faith. Then, he also approaches Orientalism from historical and material perspective and affirms:

Here I come to the third meaning of Orientalism, which is something more historically and materially defined than either of the other two.

Taking the late eighteenth century as a very roughly defined starting

point Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for domination, restructuring and having authority over the Orient. (3)

More significantly, Said mainly views Orientalism as the corporate institution to dominate the Orient. Orientalism has become a corporate institute to make statements or create so called truths about the Orient in order to dominate, restructure and rule it.

To make his approach to Orientalism—as corporate institution to dominate the Orient—further clear, Said borrows Michel Foucault’s concept of discourse. His more readily understandable definition is that Orientalism is a discourse about the Orient created by the Occident. However, his concept of Orientalism as a discourse is not uni-dimensional, but multi-faceted. At first, it refers to his “assumption that the Orient is not an inert fact of nature. “It is not merely *there*, just as the Occident itself is not just *there* either” (4). Rather it is “a creation with no corresponding reality” (5). Therefore, Orientalism is nothing but a ‘discourse’ about the East created by the West. From this, it follows that there is nothing as such Orient by nature, rather, it was created. Orient has been “orientalized”.

In essence, Said’s definition of Orientalism is that it is a corporate institute of the West to create discourses about the East. Now, after its definition, I would like to mention what discourses the Occident has made about the Orient. To generalize, the Occident has attributed the Orient with all those qualities which are supposed to be negative. In this connection, Said asserts:

Every one of them kept intact the separateness of the Orient, its eccentricity, its backwardness, its silent indifference, its feminine

penetrability, its supine malleability; this is why every writer on the Orient, from Renan to Marx (ideologically speaking), or from the most rigorous scholars (Lane and Sacy) to the most powerful imaginations (Flaubert and Nerval), saw the Orient as a locale requiring Western attention, reconstruction, even redemption. (206)

Since the Orientalism is a European phenomenon, in the beginning, it made discourses about what Said calls 'Near Orient' or about the Islam. Said argues, "Not for nothing did Islam come to symbolize terror, devastation, the demonic, hordes of hated barbarians," (59). Moreover, Islam has been always a "lasting trauma" for Europe. Islam became a contrasting image for Christ. Therefore, the Christendom made the prophet Muhammad an epitome of lechery, debauchery, and treachery. His demonic image helped glitter Christ's divinity. Gradually, as the corporate institution of Orientalism grew stronger it generated further discourses. It articulated the Orient as eccentric, backward, silently indifferent, femininely penetrable, and supinely malleable. According to Edward Said, "the Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (1). It is the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant.

After defining Orientalism and mentioning its representation or discourses about the Orient in general, I'll describe why the Occident orientalized the Orient. At a glance, Orientalism is just a discourse, having no truth, therefore, affecting nothing. However, Said does not mean that it is just a myth or a European fantasy. He comments:

One ought never to assume that the structure of Orientalism is nothing more than a structure of lies or of myths, were the truth about them to be told, would simply blow away ... Orientalism, therefore, is not an airy European fantasy about the Orient, but a created body of theory and practice in which, for many generations, there has been a considerable material invest. (6)

The East might have “histories, and customs (that) have a brute reality obviously greater than anything that could be said about them in the West” (5). But Said’s principle concern is not with a correspondence between Orientalism and Orient, but with the internal consistency of Orientalism and its ideas about the Orient despite or beyond any correspondence, or lack thereof, with a “real” Orient. In other words, he does not study the reality of the Orient but studies “created consistency” (5), a regular constellation of ideas about the Orient. Orientalization of the Orient is not simply a necessity of the imagination but it is generation of power. Therefore, the discourse through which the Occident relates with the Orient is “a relationship of power, of domination, of varying degrees of a complex hegemony” (5). So Orientalism is ‘a sign of European-Atlantic power over the Orient’. In short, as Said asserts, Orientalism is a “Western style for dominating, restructuring, and having authority over the Orient” (3). It is a discourse to represent and dominate the Orient.

Therefore, primarily the Occident orientalizes the Orient for the purpose of domination. Over the long period, forms of domination have changed but the domination as such in its basic nature is the same. On the other hand, Said gives another possibility of Oriental’s orientalization of the Orient, especially with reference to those who write, and research on it. Whoever writes about the Orient, he will not have pure but political knowledge. His knowledge about the Orient will be

determined or at least influenced by the Occidental culture, politics and society. He just performs like a minute cog in a mammoth machine of Orientalism. Therefore, consciously or unconsciously, he orientalizes the Orient whenever it gets an opportunity. Said asserts:

No one has ever devised a method for detaching the scholar from the circumstances of life, from the fact of his involvement (conscious or unconscious) with a class, a set of beliefs, a social position, or from the mere activity of being a member of a society ... Yet this knowledge is not therefore automatically nonpolitical. (10)

Apparently, as everybody's life is determined by various forces, an author's life cannot remain untouched. He cannot remain away from societal, cultural influences. At the time of writing as well, the circumstances of his life give shape to what he is writing. His knowledge is influenced by a class, a set of beliefs, a social position, etc. Therefore, his knowledge cannot be a completely pure knowledge. It is bound to be a political one. As Said states, "Orientalism [is] a dynamic exchange between individual authors and the large political concerns shaped by three great empires..." (15). Therefore, those authors who come from those great empires: British, French, and America, their knowledge is shaped by the empires' political concerns. In this way, consciously or unconsciously, the author who is writing about the Orient orientalizes the Orient.

In addition to Said, Ziauddin Sardar has also proffered his ideas on Orientalism. More or less, Sardar's ideas are similar to those of Said. Sardar also sees Orientalism as the Western 'discourse' about the East guided by various malicious motives of the westerners. In the very opening lines of his book *Orientalism*, Sardar writes, "The Orient, the land of the east of the West, is a realm of stories. Its actuality

has always been encapsulated in forms of storytelling as act, fiction and fable” (1). Sardar’s implicit assumption is that what the Occident writes or says about the Orient is not reality, but a fabulation. In this connection, he claims, “Orientalism is not a construction from experience of the Orient. It is the fabulation of pre-existing Western ideas overwritten and imposed upon the Orient. The Orient, as exemplified by its iconic women, is submissive – the only proper response to a ‘god’” (9).

Sardar terms the Western invention of the Orient not only as a storytelling, fabulation but also as ‘the lovely lie’. He asserts,

Orientalism then is the great lie at the centre of the Western civilization: a lie about the nature of the West and about the nature of the great cultures and civilizations to the East of the West, a lie about Us and Them. As a corporate institution – that includes a tradition of scholarship, a framework of analysis expressed through theology, philosophy and sociology, techniques of representation, styles of fiction and travel writing, modes of expressing power and knowledge, and an elaborate system of accounting for differences – or managing and containing the Orient, Orientalism is sustained by a consuming love of ‘the lovely lie’. (11)

Sardar’s concept about ‘the lovely lie’ reinforces his idea that Orientalism is not a construction from experience of the Orient. It’s a purposeful lie to manage and contain the Orient. Moreover, he views, just like Said does, Orientalism as a corporate institute, not only an active agent formulating discourses on the Orient but also a classical source for neo-Orientalists. Said claims,

The foundation of Orientalism was laid by John of Damascus (*d.* 748), a Christian scholar who was a great friend of the Ummayyad Caliph

Yazid. He declared Islam to be a pagan cult, the Ka'aba in Makkah an idol, and the Prophet Muhammad an irreligious and licentious man. He claimed Muhammad cobbled together his doctrines from the Old and the New Testaments through the instruction of an Arian monk. The writings and accusations of John of Damascus became the classical source of all Christian writings on Islam. (18)

Sardar thinks that Orientalists don't see the actuality of the Orient. When they speak or write on it, they just archive through the corporate institution called Orientalism which has the foundation laid by John of Damascus. Then he pinpoints the very foundation to be problematic because John was obsessed with prejudices. As the result he accused the Islam to be a pagan, and the Prophet Muhammad to be an irreligious and licentious man who cobbled together his doctrines from the Old and the New Testament of the Bible.

Besides his delineation of what Orientalism is, Sardar also puts forward some causes and concerns behind Occident's orientalization of the Orient. He asserts, "The pathology of Orientalist vision is based on two simultaneous desires: the personal quest of the Western male for Oriental mystery and sexuality and the collective goal to educate the control the Orient in political and economic terms" (2-3). Sardar presumes that the discourses that Orientalism has furthered are full of western prejudices. The westerners, especially Europeans have tried to dominate the Orient in terms of politics, economics, sexuality, culture, civilization etc. with the help of these discourses. Sardar further says, " Orientalist scholarship was – is – the scholarship of the politics of desire: it codifies western desires into academic disciplines and then projects these desires onto its study of the Orient" (5). It means the west codifies its political desires through academic disciplines so that they no more look like political

domination over the Orient. Moreover, Sardar says, "From this point of origin the West acquired and developed a stance, a body of ideas and means of operation to interpret, represent, construct, interact with and deploy the ideas of the Orient" (50).

With numerous motives at the backdrop, Oriental representation of the Orient is charged with a battery of negative images. Sardar says,

It was in its encounter with Islam that the West first developed its vision of the Orient as an unfathomable, exotic and erotic place where mysteries dwell and cruel and barbaric scenes are staged. The Crusades, for example, both initiated and perpetuated the representation of Muslims as evil and depraved, licentious and barbaric, ignorant and stupid, unclean and inferior, monstrous and ugly, fanatical and violent. Or Cristendom, Islam was the darker side of Europe. (2)

With the intention of superiorizing oneself at the inferiorization of the Orient and its people, the West represented the Orient as an unfathomable, exotic and erotic place. Moreover, it showed people to be evil, depraved, licentious, barbaric, ignorant, stupid, unclean, inferior, monstrous, ugly, fanatical and violent. It always viewed the Orient in the sharp contrast of the Occident. In this regard Sardar asserts, "Orientalism thus studied Islam and other civilizations with European ideas of God, man, nature, society, science and history and consistently found non-Western cultures and civilizations to be inferior and backward" (4). Obviously, the purpose of misrepresentation is also guided by the ontological and epistemological quest as well. With this reference Sardar says,

On the ladder of evolution, the Orient was consistently way behind the West. Scholarly Orientalism became a highly fortified institution with

its own apparatus – methods of teaching, communication network and a system for passing the ‘torch’ from teacher to student. It acquired its own style of thought and mode of analysis based on an ontological and epistemological distinction between the West and the Orient. (5)

The Orientalists always represented the Orient as consistently behind the West. They circulated this kind of message through scholarly Orientalism i.e. education, communication, technology, theories etc. Sardar's major claim is that such misrepresentation of the Orient still continues in various forms and functions. "The foundation of Orientalism was laid by John of Damascus" (18) in 748. Crossing Middle Age, ages of reasons, colonialism, modernism, Orientalism has come up to postmodernism as well. The time has changed but Oriental way of representing the Orient has not been changed in its basic nature. Regarding this issue Sardar remarks,

Abdel-Malek distinguished between ‘traditional Orientalism’ – consisting of ‘an amalgam of academics, businessmen, military men and colonial functionaries, missionaries, publicists and adventures’ – and ‘neo-Orientalism’. Both groups treat the Orient and Orientals as an ‘object’ of the study inscribed by Otherness. (59)

Whether traditional or neo-Orientalism, both of groups always view the Orient with the sense of otherness. Although Orientalism had its blooming days in Middle Ages, it continued to exert its powers and purposes to Modern Age. "It moves towards study based on the agenda of 'improving' the Orient, making it 'modern'" (78). These terms of improvement and making modern are just new pretensions to continue Western domination over the East in other ways. "The basis of Orientalism remains largely the same; but the manner becomes mild and polite" (78). The pretension of modernism became a very good tool for the Orientals to define themselves as modern by showing

the Orient lacking development or incompatible with modern world. This act of redefinition of the Orient not only inferiorized the Orient but it also gave a good excuse for justification to the Orientals to dominate the Orient in the name of improvement.

Obviously, there was direct political domination over the Orient during the period of colonization. It was a very good period for Orientalism to exercise its power and purposes onto the Orient. However, when the colonization ended, Orientalism didn't. It continued in the form of 'captive minds', 'brown sahibs' and the 'Orientalized Orientals' (85). With this regard Sardar remarks,

We can trace the moment of their creation in Macaulay's famous Minute of (Indian) Education of 1835: 'we must at present do our best to form a class whom may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinion, in morals, and in intellect'. (86)

Sardar tags V.S. Naipaul and Salman Rushdie to be typical examples of brown sahibs who were non Europeans but had English kind of taste, opinion, morals and intellect. Coming to postmodernity as well "... Orientalism continues its conventional role of caricaturing and ideologically silencing the civilizations of Asia" (107-108). Now Orientalism continues the very old representation in repackaging of what Sardar calls 'edutainment' (108). Only the difference is that now the representations are not Eurocentric. They are filtered 'through the lens of America' (108). Interestingly, Europe has been also Orientalized. Not only are Islamic people represented "the iconic symbol of the 'Arab terrorist'" (110) but Europeans have also been given attributes of "'Arab terrorists': motivated by greed and revenge, they are inherently evil and violent with not an iota of humanity" (115).

II. Will to Power in Muslims' Orientalization

After a cursory survey of the Oriental way of representation, this research comes to the core graft i.e. the reasons, realities, motives and manipulations behind the conclusion that the salmon fishing project in Yemen fails due to scientific and environmental adversity but Sheikh's Muhammad's faith is blamed. Similarly, it also explores the concerns and causes behind showing Muslims and Yemenis as impatient, exotic, terrorists, and barbarians. In his approach to Orientalism as a corporate institute to create discourses about the Orient in order to dominate it, Said argues:

Moreover, so authoritative a position did Orientalism have that I believe no one writing, thinking, or acting on the Orient could do so without taking account of the limitations on thought and action imposed by Orientalism. (3)

Since Torday has written on the Orient, his knowledge about it is influenced by the limitations on thought and action imposed by Orientalism. From what Said states, it can be inferred that Torday is bound to represent Muslims and Yemenis from Oriental perspective. Therefore, this work of research analyzes Torday's novel *Salmon Fishing in the Yemen* from the theoretical lens of Orientalism with special reference to Edward Said and Ziauddin Sardar. The pivot of the analysis lies in the exploration of Oriental representation of Muslims, especially Yemenis, at various levels such as subject matter, characterization, setting, language, imagery, etc. Then the analysis explains how the given representations are Oriental vis-à-vis the aforementioned Oriental ways of representation. And the focus narrows down to the examination of why Muslims have been orientalized in the way they have been found.

In the very core subject matter of the novel Oriental representation of Muslims is evident. As the title suggests the central issue of the novel revolves around the

fishing of salmon—a very sensitive fish which needs cool, well-oxygenated water below 18⁰ Celsius to spawn, survive and also need good supply of fly life indigenous to northern European rivers—in Yemen, a country located on the Arabian Peninsula in Southwest Asia. Since salmon is the native to Europe, for its fishing in Yemen it has to be shipped there. But Yemeni temperature is far too hot for it to survive. Therefore, although the project of salmon fishing is taken to Yemen, finally it fails. It was essentially bound to be so. Almost everyone was sure of it. Yet the project was launched waiting for its failure. Following this subject matter, Oriental representation of Muslims can be seen when ‘reasons’ for launching and failure of the project are analyzed.

The proposal of the project comes to Dr Jones, a fishery scientist of National Center for Fisheries Excellence (NCFE) from Ms. Harriet, an officer at Fitzharris and Price Land Agents and Consultants. To her the proposal came from Sheikh Muhammad, a Yemeni citizen living now in Scotland. Dr Jones rejected it on the basis of its scientific unfeasibility. Ms. Harriet also knew it as she tells Dr Jones, “I expect you think we are all absolute idiots” (50). David, the Director of NCFE tells Dr Jones that although he knew scientific difficulties, they were bound to carry the project ahead as it was ‘order from higher-up’. In order to convince Dr Jones, David informs, “The prime minister’s office has become involved now” (57). In this way, it is known that the project has some vested interest of the Prime Minister Mr. Jay Vent, who wants to improve ‘Anglo-Yemeni’ relationship which was somehow damaged by the recent attacks on Iraq by England. In the attack some Yemenis had died. But he does not want to show government’s involvement. He wanted it look like an individual effort and decision. Therefore, Dr Jones was pressurized much by everyone concerned. Finally, Dr Jones, owing to marital conflict, and attractive monetary

benefit, agreed to carry out the project. As their plan, he had to resign from NCFE as a fishery scientist but he was given enough money. Perhaps he wouldn't have earned that amount of money if he had worked his whole life at NCFE. They arranged Dr Jones' resignation so that not only government's involvement would be hidden but also the question on the Western science would be avoided. Now, the project was going to be neither of English government's effort, nor of the Western science. It appeared solely Dr Jones' individual decision. And ultimately, Dr Jones is also not to be blamed because he did it under the influence of Sheikh Muhammad's faith, exoticness, treachery, debauchery, etc. Sheikh Muhammad is given all these shoal of negative attributes simply because he is from the Orient. The prime minister's political interest, scientists' and some other European's money mindedness were all hidden because they are Occidental. Even Dr Jones is not blamed because he comes from the Occident. Sheikh Muhammad is charged for everything because he is from the Orient. In this way, the Orient has been consciously orientalized.

Moreover, the project failed. The prime minister was swept away by the flood of Wadi Aleyn when he was there to inaugurate the project. Sheikh Muhammad was shot dead the very day by some unknown Yemeni, perhaps Al-Qaeda people. As the project was scientifically and naturally unfeasible, it was bound to fail. But blame was all put on 'faith' of Sheikh Muhammad and Dr Jones as well. It is evident in the last chapter of the novel in which the House of Commons, Foreign Affairs Select Committee, releases the following press statement:

Conclusions and recommendations

1. We concluded that it appears likely given the body of evidence that the decision to introduce salmon into Yemen was not taken by any minister,

but was the initiative of a private Yemeni citizen, the late Sheikh Muhammad ibn Zaidi Tihama.

6. We conclude that insufficient attention was given to risk assessment by the project engineers and managers, notwithstanding that such assessments are not required in Yemeni law as they would be under the UK health & Safety at Work Act. Had such an assessment been carried out, the hydrological event which led to the death of the prime minister and others might have been predicted and appropriate precautions taken. Notwithstanding this conclusion, we are unable to say that any one individual was culpable in this matter. (315-316)

In this way, they hid the real reasons of taking the project in Yemen and its failure because if they had shown them they would have looked selfish, and barbarous. Their science would have appeared ineffectual, lame, impotent and very weak. Therefore, they archived the Oriental explanation and masked their images. Thus, they transferred all blames to ‘faith’ of Sheikh Muhammad. They reactivated the Oriental discourse. They did this because they have from ancient time been “dominating, restructuring, and having authority over the Orient” “by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it” (3). By this, Said’s notion of every knowledge as political, not pure one is proved. In this connection, Said states:

For if it is true that no production of knowledge in the human sciences can ever ignore or disclaim its author’s involvement as a human subject in his own circumstances, then it must also be true that for a European or American studying the Orient there can be no disclaiming

the main circumstances of his actuality: that he comes up against the Orient as a European or American first, as an individual second. (11)

When the House of Commons investigated about the project, it was the European interest that made statements about it. No pure knowledge was involved. The political knowledge came in front to describe and authorize views of it. In this way, they not only became successful to hide the reality about the project and maintain their superiority over the Orient, they also redefined Muslims as 'faith' guided. At even more subtle level, their cunningness can be studied. For example, they did not blame any person's individual capacity, nature but the values he is guided by. They neither blamed Sheikh Muhammad nor Dr Jones for their individuality but for their values on 'faith'. In his one of interviews, Peter Maxwell, the director of prime minister's office, asserts the following condemnatory views on faith:

I thought about quiet Dr Jones saying 'Perhaps, at one level, it is not about fishing at all, but about faith?' What did he mean by that? What does faith really mean? I keep faith with my party and my boss. How does salmon fishing come into that? It was all rubbish ... Faith is for the people stranded in the last century and the centuries before that. It does not belong in the modern world. (113)

This is how the superiority of reason of science is being established over faith of religion in such a subtle way that domination of the West over the East is latent. It is hegemonic domination. Said, in the following lines, asserts how hegemony operates:

Culture, of course, is to be found operating within civil society, where the influence of ideas, of institutions, and of other persons works not through domination but by what Gramsci calls consent. In any society not totalitarian, then, certain cultural forms predominate over others,

just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as *hegemony*, an indispensable concept for any understanding of cultural life in the industrial West. (7)

In this way, the very core subject matter of the novel has represented Muslims or Yemenis as ‘faith’ guided and inferior to the Europeans. It seems Torday is deterministic to show a contrast between reason and faith in which the former becomes victorious over the latter because the former is European and the latter is Oriental. Sheikh Muhammad, Dr Jones, and prime minister Jay Vent are shown defeated. Among them, Sheikh and the prime minister died, and Dr Jones was reduced to the lowest rung of European barometer of success. There are very clear indications in their statements that all of them were guided or influenced by faith in one way or the other. Moreover, in the report on the project prepared by the House of Commons reports:

We conclude that insufficient attention was given to risk assessment by the project engineers and managers, notwithstanding that such assessments are not required in Yemeni law as they would be under the UK Health & Safety at Work Act. (316)

In this way, the whole blame of death of the prime minister has been transferred to Yemeni law branding it as ‘inefficient’ in vis-à-vis UK law. Just as Said states, “... the Orient has helped to define Europe (or the West) as its contrasting image, idea ...,” (1-2) so as Yemeni law becomes here contrasting image to UK law. This contrasting is one of Orientalist techniques to superiorize the West on the inferiorized ground of the East.

The argument so far is focused on examining Oriental representation of Muslims and Yemenis as 'faith guided' in the very center of the subject matter of Torday's novel *Salmon Fishing in the Yemen*. After this, the focus shifts on to the examination of some other representations and stereotypes that the Occident usually attributes to the Orient in this novel. In this connection Said claims:

Every one of them kept intact the separateness of the Orient, its eccentricity, its backwardness, its silent indifference, its feminine penetrability, its supine malleability; this is why every writer on the Orient, from Renan to Marx (ideologically speaking), or from the most rigorous scholars (Lane and Sacy) to the most powerful imaginations (Flaubert and Nerval), saw the Orient as a locale requiring Western attention, reconstruction, even redemption. (206)

From what Said said follows that those Orientalists have it that the people from the Near Orient, especially Muslims are femininely, penetrably and vulnerably weak, backward and violently eccentric. Therefore, they require being reconstructed and redeemed. Similarly, Sardar also argues that Islamic people have been continuously misrepresented with every negativity possible by Orientalism. With this regard Sardar remarks,

It was in its encounter with Islam that the West first developed its vision of the Orient as an unfathomable, exotic and erotic place where mysteries dwell and cruel and barbaric scenes are staged. The Crusades, for example, both initiated and perpetuated the representation of Muslims as evil and depraved, licentious and barbaric, ignorant and stupid, unclean and inferior, monstrous and

ugly, fanatical and violent. For Cristendom, Islam was the darker side of Europe. (2)

In the novel, in his memo note to the prime minister, Peter writes “secular Western technology bringing improvements to an Islamic state” (10). Peter’s statement has lucid clue that Yemenis or Muslims are backward, exotic and eccentric who desperately need improvement. Moreover, he also takes it for granted that they are helpless creatures unable to bring improvements on their own. That is the reason the secular Western technology has to make its way to Yemen to improve them. Not only Peter, the prime minister Jay Vent does gag out the similar opinion. In his interview to BBCI with Andrew Marr, Mr. Vent said, “I think the question you should be asking is, what can we do to improve the lives of those troubled people who live in the Middle East” (105). Whatever reason Mr. Vent gives verbally, he had hidden motives of political domination over Yemen. Said professes:

There are Westerners, and there are Orientals. The former dominate; the latter must be dominated, which usually means having their land occupied, their internal affairs rigidly controlled, their blood and treasure put at the disposal of one or another Western power. (36)

From Said’s argument it can be deduced that the Westerners are power hungry. In the name of improving, modernizing, civilizing or in any kind of pretense, they invade the Orient with the malicious motive of dominating. They not only occupied some of Oriental land during colonialism but also intervene in internal affairs. In this connection Sardar also renders the similar kind of views:

Power is an essential ingredient of Orientalism. Or amongst the fascinations of the relationship with the iconic Oriental woman is the use of power to be cruel and inflict punishment. ... this is how imperial

powers saw their subject people. Orientalism justified both the exploitation of Asian people and their political subjugation. (10)

It is too apparent that Mr. Vent wanted Anglican domination at political level. He wanted Yemenis 'internal affairs rigidly controlled' by taking salmon fishing, which is forbidden by Shari'a, the Muslim law. As to fishing in Yemen, Muhammad avers:

And they have told me that a Muslim may fish as well as a Jew or a Christian, without any offence to God. But that is not what the jihadis will say. They will say I am bringing the ways of the crusader to the land of Islam. If I fail, then at best they will ridicule me. If they think I might succeed, then they will certainly try to kill me. (56)

Mr. Vent clearly knows that the fishing is forbidden among Muslims. Yet, he's taking a fishing project. He could have taken any other projects. It simply shows that he wants to have control over their cultural, religious and internal affairs. He is cunning enough not to show domination. He wanted hegemonic domination. Moreover, he also wanted Yemenis "blood and treasure put at the disposal of one or another Western power" (96). Sheikh Muhammad's both blood and treasure are disposed. He is killed by his own people in the condemnation of "bringing the ways of the crusader to the land of Islam" (102). And his 500 million dollar is also swamped down along the flood in Wadi Aleyn.

Diving further deeper into the novel, the Oriental representation of Muslims and Yemenis comes across layer and layer. On the outer level was the faith and just beneath it were eccentricity, backwardness, and malleability requiring reconstruction and redemption. Yet underneath them lies another frequently repeated representation about which Said puts his views this way, "Not for nothing did Islam come to symbolize terror, devastation, the demonic, hordes of hated barbarians" (59). Not only

now, from very ancient time the West has been portraying the Orient as terrorists, demonic and barbaric. In his conversation to Dr Jones and Harriet, Muhammad states:

My own people have their faults, too. We are an impatient people, and sometimes violent, very quick to pick up a gun to finish an argument. Although our society is in many ways an ancient and well-organised one, we are first members of our tribe, and only second members of our nation. (53)

In this way, the Muslims or Yemenis have been portrayed as “impatient, violent, very quick to pick up a gun to finish an argument” (53). These tags clearly suggest that Muslims are terrorists and barbarians. Although these words are spoken by Sheikh Muhammad, it is the author behind the mask of the character. Or, it can be also analyzed as Sheikh being hegemonized by the Western discourse.

Sardar also says Orientalism has been representing "Muslims as evil and depraved, licentious and barbaric, ignorant and stupid, unclean and inferior, monstrous and ugly, fanatical and violent" (2). In the novel also Sardar's argument is evident. In one of his letters to Harriet, Robert writes, “The Iraqis are either very friendly or absolutely murderously...” (77). Although because of censorship of the UK army the following contents after ‘murderously’ have been deleted, it can be inferred that Iraqis have been portrayed as violent and barbarous killers. But very ironically the fact is that Robert has himself gone there to kill Iraqis in the name of terrorists. Similarly, Tariq Anwar and Essad, two Yemenis, have been shown as members of Al-Qaeda. They are shown planning to kill Muhammad. Tariq Anwar writes in his outgoing mail to Yemen:

We have heard that Sheikh Muhammad ibn Zaidi bani Tihami is now consorting with the English crusader prime minister and spending

many millions of dollars on absurd and dangerous projects to bring salmon fish to Yemen, and to persuade our brothers in Yemen to fish for sport and not simply to feed the mouths of their families as is their duty. ... you must call on one of our brothers in Finchley, London. He must carry out an operation against the sheik with extreme urgency to liquidate him and stop the salmon coming to Yemen. (93-94)

After some of major Oriental representations of Muslims and Yemenis: as guided by faith, as eccentric, backward, malleable, and as terrorists, barbarians; I like to explore through the characterization of some important characters. Bringing Disraeli's concept of 'created consistency', Said asserts, Orientalism is "regular constellation of ideas as the pre-eminent thing about the Orient" (5). In this case, the induction about the characterization is more or less the same representations that have been already discussed. The best outset of characterization will be from one of the protagonists, Sheik Muhammad ibn Zaidi bani Tihami. His very name resembles with that of prophet Mohammad, who is taken as the only messenger to whom Allah or the god revealed his message. Therefore it is very necessary to see, at first, where the Orientalists have positioned the prophet Mohammad in their discourses. With reference to it Said asserts:

Onto the character of Mohammed in the Middle Ages was heaped a bundle of attributes that corresponded to the "character of [twelfth-century] prophets of the 'Free Spirit' who did actually arise in Europe, and claim credence and collect followers." Similarly, since Mohammed was viewed as the disseminator of the false Revelation, he became as well the epitome of lechery, debauchery, sodomy, and a

whole battery of assorted treacheries, all of which derived “logically” from his doctrinal impostures. (62)

Said’s saying ascertains a sense of religious domination of European Christianity over Islam. They seem to picture Islam as heretic and Mohammad as an imposter, a “false Christ.” The Orientalists once again used the Orient “to define Europe (or the West) as its contrasting image, idea, personality, experience” (1-2). They made the prophet Mohammad a contrasting image and personality to Christ. At the degeneration of the former they divined the latter. In this regard, Sardar says that John of Damascus, a Christian scholar depicted "the Prophet Muhammad an irreligious and licentious man" (15). Their postulation is very palpable that when the prophet Mohammad is ‘lecherous’, Christ is ‘loveable’. When the former is ‘debaucherous’, the latter is ‘divine’. When the former is ‘sodomous’, the latter is ‘savior’. “These rather narcissistic Western ideas about the Orient changed in time, not their character” (62). Therefore, a whole battery of assorted treacheries was not only attributed to Middle Agean Muhammad but also to modern Muhammad.

However, in Torday’s novel *Salmon Fishing in the Yemen*, Sheikh Muhammad’s representation on surface is more debaucherous than demonic one. For instance, in her one conversation with Dr Jones, Harriet remarks, “... his wealth derives in part from oil, but if there is such a thing as a typical oil sheikh, he is not it. He is a most unusual, visionary man” (23). Similarly, another time, talking about Muhammad’s acceptance of proposal, Harriet said to Dr Jones, “He is very kind, but he liked it because it gave him hope” (44). In this way, Sheikh Muhammad is portrayed as mysterious visionary man living with helpless hope that “if god wills it will be successful” (55). Although they have used rather safe words such as vision, faith and hope, they have condemned these concepts to the hell. For example, Dr

Jones not only shows the Muslims being guided by faith, he also condemns it as being barrier to progress and an excuse for tolerance. In one of records of his diary, Dr Jones writes:

Last night I had my talk to the local humanist society. My theme was that if we believed in God, we immediately created an excuse for tolerating injustice, natural disasters, pain and loss ... All disasters, all loss, all suffering, demonstrate that there cannot possibly be a God, for why would a deity who is omnipotent create a universe so prone to disaster and accident? Faith, I argued, was invented in order to pacify the grieving multitudes and ensure they did not ask the really difficult questions, which if answered, would tend to lead to progress. (27-28)

What Said calls, “an almost unconscious (and certainly an untouchable) positivity, which I call *latent Orientalism*” (206) is at the operation here. Although Harriet seems to represent Sheikh Muhammad with positivity, at her unconscious mind there is negativity. At her conscious statement she neither calls him debaucherous nor demonic. But she means them. Because she worships reason and whacks down faith. Similarly, in his description of his first meeting with Sheikh, Dr Jones writes, “...there was standing in the centre of the rug in front of a log fire was the small man in white robes” (50-51). Harriet also describes Sheikh Muhammad in similar way in her letter to her lover Robert:

He is a very impressive character. He is quite small, but stands very upright... I don't mean I fancy him, and he certainly does not fancy me – tall, thin European women are not his type. He is happily married, anyway, with wife number four being the current favourite. (76)

Gone through their description about Sheikh Muhammad, both Dr Jones and Harriet have been found to have used him as “contrasting image, idea, personality, experience” (2). In his first meeting Dr Jones notices Sheikh’s shortness. Out of thousands of things to describe about, Dr Jones focuses on the shortness. It happened so because Dr Jones wanted to establish his tallness in comparison to Sheikh’s shortness. The same case can be marked in Harriet’s description of him. She further jumps to stating her tallness as well. Although at manifest level they are talking about physical shortness and tallness, at the latent it is the tendency of the West to establish its superiority by creating contrastive inferior image of the East. In this way, Sheikh Muhammad has been portrayed as exotically mysterious, visionary, hope guided, and inferior being. However, at the center of his characterization, there is faith. In his one of diaries, Dr Jones mentions Sheikh telling him, “Have faith, Dr Alfred, have faith!” (214). In the following day’s diary, he remembers Sheikh convincing him, “Now you are beginning to believe, Dr Alfred ...You are beginning to learn to have faith ... Faith comes before hope, and hope before love” (220).

Sheikh Muhammad’s core characterization lies in representing him as lecherous, demonic and false Christ. In his first meeting, Sheikh tells Dr Jones:

You are surprised that I drink alcohol. In my homes in Yemen, of course, I never do; there is none in any of my houses. But when I discovered that whisky was called water of life, I felt that God would understand and forgive me a little, if I drank it in Scotland from time to time. (51)

At first he is presented as a lecherous. In Muslim law Shari’a, drinking alcohol is supposed not to be a *halal* (permitted) act, but a *haram* (forbidden) one. Since, Sheikh is shown to be drinking in Scotland and not drinking at home in Yemen, he’s not only

a *harami* but also a treacherous to his people. Similarly, his attempt to take the salmon fishing project in Yemen is also a *haram* act. In his one of conversations with Dr Jones, Sheikh remarks, “The area is home to several radical Wahhabi madrasas, ... Salmon fishing is regarded as unacceptable activity by some Wahhabi imama” (87). In this sense also he is both lecherous and *harami*. Moreover, Sheikh Muhammad says, “We are an impatient people, and sometimes violent, very quick to pick up gun to finish an argument” (53). These add to Sheikhs demonic representations.

In his one of interviews, Peter Maxwell portrays Sheikh Muhammad as a ‘sinner’ as he asserts, “Then I will show the weakness of man, and that Sheikh is a poor sinner not worthy of his God. He has told me that many times” (112). In this way, this modern Muhammad has been again given the same attributes as they had given to the Middle Agean prophet Muhammad by the Orientalists. The time changed but the character did not. They had needed someone to contrast with Christ so that Christ would become divine in someone’s demonization and they found the prophet Mohammad. In modern Muhammad’s dark background, the Christian values and world shine brightly just as the chalk-writing shines in the blackboard.

Next to Sheikh Muhammad is Dr Jones who has been shown gone astray coming in the contact and under the influence of exotic Orient. Dr Jones’ exoticness is linked with his support to scientifically unfeasible project salmon fishing in Yemen. It wouldn’t have been astonishing if somebody else than a fishery scientist had supported such a foolish looking project. To everyone’s shock and surprise, the very fishery scientist supported such an unscientific project. On Dr Jones’ side there were a few reasons to support the project. First, it was pressure from everybody along with the prime minister’s office. It was their plan to make him scapegoat because from the very beginning they knew that the project was going to fail. Secondly, it was his ego

conflict with his own wife Mary, who would always dominate him in monetary matters. Therefore, money also became motivation for him. But out of the blue Sheikh Muhammad is blamed. It is concluded that the project failed because Dr Jones came under evil influence of Sheikh Muhammad. Then the logical and reasonable scientist became faith guided. In this way, to hide European political interest and money-mindedness, they created a discourse that the project failed because of Sheikh Muhammad's faith.

In the novel, there is oriental representation of Muslims not only in core subject matter and characterization but also in setting, especially place setting. In the very beginning of introduction to Orientalism Said argues, "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (1). On the other hand, Sardar says that Orient is not only Western fabulation but also "the lovely lie" (11).

In the story of the novel, what Said claims is evident. Yemen has become a place of romance for the Westerners. Both Harriet and Dr Jones go there to establish their romantic relationship. On the one hand, Harriet was desperately missing her lover Robert, who had gone to Iraq as a UK army. On the other hand, Dr Jones had very cold relationship with his wife, who would look for nothing but money and her career ahead. At such a time of suffering, salmon fishing became an excuse for both Harriet and Dr Jones. They risked everything to go to Yemen. Dr Jones even had to resign as a scientist from FCFE. Yemen became a place of romance for them.

Particularly, Dr Jones was more attracted to Harriet. On the other hand, Harriet had also certain feeling for Dr Jones. Not only that Yemen has been represented as a place of exotic beings. Dr Jones writes in one of his diaries, "We saw through the entrance

to a diwan, where men reclined on cushions chewing khat, exchanging gossip or dreaming of paradise” (205). In the same diary, he further writes:

As we passed through the villages along the edge of town, the call for prayer sounded from hundred minarets, the faithful lined up to wash themselves in the communal baths outside the mosques, and then, leaving their sandals and shoes outside, went into prayer. (205-206)

In this way, Yemen has been represented as ‘a place of exotic beings’. Their exoticness lies in their awkward way of life to the Westerners. For example, diwan, people reclined on cushions, chewing khat, gossiping or dreaming of paradise all become strange to them. For them such activities look really nonsense and exotic. Because they are unfamiliar acts and activities for them. Furthermore, the tolling of the prayer bell very loudly is also unusual phenomenon for them. Several hundreds of people sitting for prayers is unimaginable for them. Taking communal bath outside the mosques was probably the most exotic one for them. Similarly, in her one of interviews, Harriet describes Yemenis as ‘loafers’. “Two dozen tall Yemeni tribesmen – skinny, hawk-nosed, fierce-eyed men who look as if they would kill you for the price of a goat,” (151) Harriet tells. It seems she is not describing rather condemning and expressing her hatred as she used words such as skinny, hawk-nosed, fierce-eyed men. Moreover, she also describes Yemenis as dying for *diyah*; the blood money. Obviously, Harriet had gone to another place and culture therefore it was natural to see differences. But she does not acknowledge difference. She starts thinking in terms of ‘ours’ and ‘theirs’. As a result, what Said asserts in the following lines happens:

A group of people living on a few acres of land will set up boundaries between their land and its immediate surroundings and the territory beyond, which they call “the land of the barbarians”. In other words,

this universal practice of designating in one's mind a familiar space which is "ours" and an unfamiliar space beyond "ours" which is "theirs" is a way of making geographical distinctions that can be entirely arbitrary. (54)

Geographically also Europe and the Arab are literally a-few-acres-away neighbours. But because of Orientalist mentality, a European describes the Arab as a place of exotic people, barbarians, a completely alien place. Obviously it is misrepresentation to tag somewhere unfamiliar as 'the land of the barbarians'. On the grounds of unfamiliarity and difference, the West has been from very ancient time representing the East as inferior. "We drove through a gate in the walls surrounding the village, and along narrow lanes of sand and gravel. It was as if we had traveled back in time hundreds of years," (208) Dr. Jones writes about his experience in Yemen in one of his diaries. Dr Jones has used words like *sebkhas*, a trapping place, "Empty Quarter", suggesting vast area covered by sand in some places. "But I feel as if I am in more than just a different country; I am in another world, a world where faith and prayer are instinctive and universal," (207) Dr Jones mentions.

After examining the novel to find out the Oriental representations of Muslims and Yemenis made there, the research aims to analyze how those depictions are Oriental representation. Said himself has associated the Oriental representations of the Orient with discourse. In other words discourse is created to represent someone. Therefore representation as such is either distortion of reality or abundant inaccuracy. Said put it in the following way:

I have begun with the assumption that the Orient is not an inert fact of nature. It is not merely *there*, just as the Occident itself is not just *there* either. ... Orientalism is a field of learned study ... Yet any account of

Orientalism would have to consider not only the professional Orientalist and his work but also the very notion of a field of study based on a geographical, cultural, linguistic, and ethnic unit called the Orient. Fields, of course, are made. (49-50)

From what Said states it follows that whoever gives whatever attributions in the name of the Orient are essentially representations because there is nothing, by nature, as such the Orient. On the other hand, if Orientalism is a field of learned study, every field is bound to be made one. It is not just there. So, Orientalism is also a created field on the basis of geographical, cultural, linguistic, and ethnic unit called the Orient. The very making or creation makes Oriental discourse a representation, away from reality.

However, the research does not focus on the resemblance between Orientalism and Orient. In other words, it does not seek the truth and realities about the Muslims and Yemenis. Neither is it going to dismiss the Oriental representation taking it as just discourse, made or created field having no correspondence with reality and therefore assuming it to be ineffectual and meaningless. Said asserts:

Having said that, one must go on to state a number of reasonable qualifications. In the first place, it would be wrong to conclude that the Orient was *essentially* an idea, or a creating with no corresponding reality. (5)

The discourse or representation does not absolutely mean that they are false having no corresponding reality. There may or may not be some truth in whatever the Orientalists say about the Orient. Said himself tacitly admits that the Orient has “a brute reality obviously greater than anything that could be said about them in the West” (5). Said, in this way, does not pay much attention to what the reality of the

Orient is but deals with the depiction of the Orient by the Occident. In other words, they way they represent the Orient and the motives and reasons behind the representation. Therefore, in this research work, my attempt is to study the internal consistency of Orientalism and its ideas about the Orient. In Disraeli's term there is 'created consistency' in Orientalism. The consistency is evident in the regular constellation of ideas as the pre-eminent thing about the Orient.

Sardar also claims that despite its diversity, Orientalism has been demonstrating somehow monolithic kind of consistent character throughout the history. He says,

While it is not a monolithic discourse, Orientalism does demonstrate a consistent character through history. It has different stylistic movements, diversity of opinions, changing fashions and emphasis. Nevertheless, it has reworked itself from one historic epoch to another, from the Middle Ages to the 'Age of Discovery' to the Enlightenment to colonialism to modernity, maintaining conventional representations of 'the Orient' at the forefront of the European mind. (107)

The consistency and regularity in the depiction of the Orient from the time of ancient Greece to modern days shows that there is certainly something made in Orientalism. By this inference, this research claims that whatever description is given in the Torday's novel *Salmon Fishing in the Yemen* about the Muslims and Yemenis are largely consistent with discourses of Orientalism about the Muslims and the Orient. In this sense, Torday's depiction of Muslims and Yemenis is Oriental representation.

After examining where and how there is Oriental representation of Muslims and Yemenis in the novel, now, the research focuses on its final goal of examining the reasons why there is representation as such. From textual exploration and justification

of orientalization, the spotlight of the analysis switches to the motives and reasons behind the orientalization of the Muslims and Yemenis. Actually, what discourses and representations the Occident has made about the Orient is not as significant as the reasons and motives of the discourse. The reality about the representation is not so relevant as the mentality. In this respect, the research accounts for the reasons on the ground of what Said calls strategic location and strategic formation, political knowledge, and domination, positional superiority, surrogate or underground self. Consciously or unconsciously, Torday wrote the novel from *strategic location* for *strategic formation*. In order to define *strategic location* Said asserts, it “is a way of describing the author’s position in a text with regard to the Oriental material he writes about” (20). To clarify it more he states:

Everyone who writes about the Orient must locate himself vis-à-vis the Orient; translated into his text, his location includes the kinds of narrative voice he adopts, the type of structure he builds, the kinds of images, themes, motifs that circulate in his text – all of which add up to deliberate ways of addressing the reader, containing the Orient, and finally, representing it or speaking in its behalf. (20)

In the novel, Torday is also found in *strategic location*, creating structures, images, themes, and motifs to contain and represent Muslims and Yemenis. His creation of discourse or representation is guided by will-to-power. His strategy centers, as Said argues, on “how to get hold of it [Orient], how to approach it, how not to be defeated or overwhelmed by its sublimity, its scope, its awful dimensions.” (20). He even has fear of being overwhelmed by its sublimity and its awful dimensions. So, whatever characteristic his characters in the novel have given to Muslims and Yemenis, they are full of condemnation. They don’t seem to be stating a fact. Rather, they project their

preconceptions, and prejudices to the Muslims. They over-generalize the fact.

Because of the very strategy to generalize, a kind of distortion and inaccuracy ensues.

Obviously such a generalization paves a way to *strategic formation*, which, as Said asserts, is “a way of analyzing the relationship between texts and the way in which groups of texts, types of texts, even textual genres, acquire mass, density, and referential power among themselves and thereafter in the culture at large” (20).

Therefore, the major claim of this research is that Torday chose to write on the Orient and orientalized it to acquire mass, density and referential power in his contemporary society and thereafter in the culture at large. At conscious or unconscious level, he assumed that if he wrote about the Orient, his novel would belong to the corporate institute of Orientalism which is “dominating, restructuring, and having authority over the orient” (3). Apparently, belonging to this giant corporate institute of Orientalism is gaining power. In this connection, Said states:

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 it strength and authority. (20)

In this way, the first claim of the research on why Torday orientalized the Orient, i.e. Muslims and Yemenis, is to gain strength and authority of corporate institutions of Orientalism by the means of strategic formation positioning himself at the strategic location. In short, when he writes about the Orient, and responds to Oriental representations, his novel belongs to the immense corporate institution of Orientalism. Hence, he obtains every benefit from the then Orientalism’s strength and power. Not

only that his work will keep on having its position thereafter in Orientalist culture at large. Then, the second contention is that Torday's orientalizing arises out from what Said calls political knowledge. To put in another words, his knowledge about the Orient was determined or at least influenced by the Occidental culture, politics and society. He just performed like a minute cog in a mammoth machine of Orientalism, which cannot stand Orientalizing the Orient whenever it gets an opportunity. Said has put it in the ways as follows:

No one has ever devised a method for detaching the scholar from the circumstances of life, from the fact of his involvement (conscious or unconscious) with a class, a set of beliefs, a social position, or from the mere activity of being a member of a society ... Yet this knowledge is not therefore automatically nonpolitical. (10)

While writing on Yemenis, Torday is not uniquely individual, or not like a mirror reflecting whatever comes in front of it as it is. He has received so many impressions from his surroundings; be it class, belief, dogma, culture, society or anything else. Therefore, while writing about something, he cannot be totally objective. His visionary mirror is much dusted by European discourses. There are splotches of Oriental discourses on his lens of telescope through which he looks into the Orient. It is different matter of his being conscious and unconscious about them but the core thing is that there are stains and specks of Orientalism on his perspective. On the fact that an author cannot be unbiased, Said states:

For if it is true that no production of knowledge in the human science can ever ignore or disclaim its author's involvement as a human subject in his own circumstances, then it must also be true that for a European or American studying the orient there can be no disclaiming

the main circumstances of *his* actuality: that he comes up against the Orient as a European or American first, as an individual second. (11)

As a human subject, Torday is also subjected to influences of his own surroundings and circumstances. European society, culture, and discourses were the things that shaped his production of knowledge. As Said claims no knowledge is nonpolitical, Torday's knowledge about the Muslims and Yemenis is bound to be political one. But according to Said, political things are not the ultimate ones. They are also further shaped by cultural desires and demands. It is the culture that created the interest that pushed political, economic, and military rationales to orientalize the Orient. Since Torday is a European he is was brought up in the same culture which was obviously constantly creating interest in various forms to dominate the Orient. As a member of that culture, Torday absorbed all the impressions of the cultural interest. Thus, when he came to the Middle East, he came as a European, not as an individual. He started seeing everything with European coloured eyes. Then he reduced it so that he could reprove what his predecessors had made reports, statements about it. In fact, he did not go to the Middle East to explore it, rather he went there to find it. Because he did not go there for scientific research but because of his interest and profession. In his one of interviews, he has said that he was much attracted by the Eastern mysticism. It shows that he had already presupposed that the Orient is mystical. Then when he went to it for real, he projected his presupposition. Obviously his presuppositions were shaped by European discourses of Orientalism. Therefore, when he wrote about Muslims and Yemenis in his novel *Salmon Fishing in the Yemen*, he orientalized them.

Finally, this research also examines Torday's Oriental representation of Muslims and Yemenis as an act of domination to create his own contrasting image

and personality, or surrogate and underground self. In the course of defining Orientalism rather historically and materially Said states:

...Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient – dealing with it by making statements about it, authorizing views of it, describing it, by reaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. (3)

In this sense, Orientalism is a project or corporate institution which was established to dominate, restructure or even redeem the Orient. It is guided by will-to-power.

Therefore, it is a systematic attempt of the Occident to inferiorize the Orient. In inferior background of the Orient, the Occident tries become superior. Said asserts, “in particular the Near Orient, became known in the West as its great complementary opposite since antiquity” (58). In the connection, he further states, “A line is drawn between two continents. Europe is powerful and articulate; Asia is defeated and distant” (57). Torday comes from the same power-seeking society. Since society leaves an inescapable imprint in its members, Torday is also bound to subject to what V.G. Kiernan calls “Europe’s collective day-dream of the Orient” (52). So, when he wrote about Yemen, Torday not only had *positional superiority*, but also found a sort of surrogate and even underground self. He found his contrasting imagery and personality in Muslims and Yemenis. When the world is divided into the West and the East and when our thinking also depends in terms of binary opposites and when Torday represents Yemenis with negative part of the binarism, the positive parts obviously represent him, though he does not openly state them. Because when there are only two kinds of worlds and people and only two kinds of ideas, when one idea is given to one the other will by logic belong to the other. Both the ideas cannot be given

to the same. Therefore Yemeni and Muslims become his surrogate or underground self. When they represent one side of the binary, he represents the other. On this assumption when Muslims and Yemenis are guided by faith, he is by reason. When they are savaged, he is civilized. When they are ancient, he is modern. In short, when they are inferior, he is superior. According to Said: "It also tries to show that European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self." (3) Furthermore, he asserts,

In a quite constant way, Orientalism depends for its strategy on this flexible *positional superiority*, which puts the Westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand ... The scientist, the scholar, the missionary, the trader, or the soldier was in, or thought about, the Orient because he *could be there*, or could think about it, with very little resistance on the Orient's part. (7)

At communal level, the European culture gets strength and power when it sets itself off the Orient. It gets an identity. For example, when the Europe presents the East as savage, it becomes civilized. The Europe's identity as civilized comes in its portrayal of the East as savage. In making discourse about the Orient, the Occident is not simply doing the job of imagination and fantasy. Moreover, it's not only rejuvenating myths about the Orient but also it is making the Orient its surrogate and underground self. It is creating its contrasting image and personality. In the case of Torday too, to orientalize the Muslims and Yemenis was both individually and communally beneficial. At personal level, the Muslims became his surrogate and underground self. In their inferiority, he becomes superior. At communal level also, when he orientalizes the Muslims, the Europe becomes superior. Then, as a member of Europe, he also becomes superior.

III. Orientalization in Continuum

This project of research has its onset on the foundation of some fundamental issues that Torady has raised in his novel *Salmon Fishing in the Yemen*. One of them is the depiction of initiation and failure of the project as due to Sheikh Muhammad's faith hiding the money mindedness of Europeans and the political interest of the British government. Similarly, the other issue is the representation of Muslims and Yemenis with all negative attributes such as impatience, exoticness, treachery, terrorism, and barbarism. The inherent problem with the depiction is the representation that the author has made which the research explored through the novel thoroughly. Obviously, the representation as such involves distortion or manipulation of the reality for a number of reasons. It also means looking things through some certain preconception, prejudice or perspective. Then the research runs with the assumption that the author has made the Oriental representation of Muslims and Yemenis. Therefore, the research focused on the Oriental way of representation with reference to Said.

Out of some of Said's definitions to Orientalism, the research has focused on his third approach to Orientalism as a corporate institute to dominate the Orient by representing it with discourses. It is a discourse because Orient is not an inert fact of nature, neither is the Occident. The lines drawn as the Orient and the Occident are not more imaginary. However, Orientalism has created consistency, a regular constellation of ideas as the pre-eminent thing about the Orient. The time has changed but the nature of discourse or representation has not changed. For example, from ancient Greek to now, the Occident has made the kind of discourse about the Orient that the latter is exotic, backward, femininely penetrable, supinely malleable place, etc. Moreover, the former has represented the people from the Orient, especially

Muslims as faith guided, irrational, debaucherous, lecherous, terrorists and barbarians. In short, the Occident has made discourses about the Orient to dominate, restructure, rule and redeem it.

After surveying the ways of Oriental representation, the research sets out to find out the acclaimed representations. At profundity, the novel yields Oriental representation of Muslims and Yemenis at almost every level. For example, at the thematic level, the salmon fishing project in Yemen is shown to be caused by Sheikh Muhammad, a Yemeni Muslim's faith. But the reality was that the project failed because it was scientifically not possible. However, the reality is not shown because if the science is shown to be failed as such, the Western superiority over the East would be challenged. Therefore, they retrieved from the Orientalism that it failed due to the faith. In addition to the theme, the characterization does have Oriental representation. For example, one of the protagonists of the novel Sheikh Muhammad has been portrayed with all negative attributes that Orientalism has been giving to the Muslims from long back. He has been not only presented as demonic figure to contrast with Christ for his divinization but also as impatient, inferior, treacherous, lecherous, debaucherous, etc. It is not only this modern Muhammad who has been represented like this but also Middle Agean prophet Muhammad. Finding similar kind of representations between two Muhammads clearly indicates the presence of Oriental representation in the novel. In the case of some other prominent characters such as Dr Jones, Harriet, and prime minister Jay Vent, they have been also portrayed as going astray after they came in the contact and evil influence of Sheikh Muhammad. Similarly, minor characters who belong to Yemen have been also presented as terrorists, barbarous, treacherous. After the theme and the characterization, setting of the novel is also found with Oriental representation. Yemen has been shown as exotic

place, a place for romance, a land of barbarians. In this way, in every nook and corner of the novel, there is Oriental representation of Muslims and Yemenis.

These profound numbers of representations pave a way to the research to make an inference that there is the acclaimed Oriental representation in the novel. However, it does not bring an acute account of the truth and realities of the Muslims and Yemenis. Therefore, this research does not attempt to find a correspondence between Orientalism and Orient, but with the internal consistency of Orientalism and its ideas about the Orient. Rather, it is also to see the conscious or unconscious motives behind the orientalization. As to the orientalization, the research has two contentions: that the author made Oriental representation for strategic formation to belong to strength and power of the then corporate institution of Orientalism and thereafter culture belonging to it at large, and that the author couldn't remain away from cultural, historical, and political influences of Europe which has been orientalizing the Orient from very ancient time.

Therefore, the research reaffirms what Said claims would be when a European writes about the Orient and Muslims. In other words, the finding and the inference that ensues from the research is that the time has changed but the Western way of looking at the Orient and Muslims have not been changed. Moreover, it also construes that the Oriental representation made in the novel will also reinforce the discourse of the corporate institution called Orientalism. Then it will help not only create but also maintain and manipulate the Orient in the days to come as well.

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