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The "Teucer Paradigm" and the Eastern Other in Western Literature

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Maria Beatrice Bittarello, "The 'Teucer Paradigm' and the Eastern Other in Western Literature" <http://docs.lib.purdue.edu/clcweb/vol9/iss3/1>

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Abstract: In her paper, "The 'Teucer Paradigm' and the Eastern Other in Western Literature," Maria Beatrice Bittarello argues that modern representations of characters with mixed-blood heritage (Western and Eastern) are rooted in classical representations of the Middle East and that such representations are thematically re-cast from a literary thematic archetype elaborated on in the ancient Greek and Roman cultures. Bittarello examines how Greek and Roman authors portray the Greek mythological hero Teucer, son of Telamon and the Trojan princess Hesione. Teucer's liminal position allows him to be used in already in Greek and Roman culture both as colonizer and "bridge" between Greece and the Oriental world. Bittarello proposes that the mythology of Teucer and its interpretation in Greek and Roman literature re-emerges a thematic archetype in the nineteenth- and early twentieth-century Western novel and she exemplifies her notion with novels such as by Joseph Conrad, Emilio Salgari, James Fenimore Cooper, Thomas Mann, and Jean Rhys. Bittarello proposes that the "Teucer paradigm" invites further study as to its occurrence in Western narratives altogether.

Maria Beatrice BITTARELLO

The "Teucer Paradigm" and the Eastern Other in Western Literature

In this paper, my objective is to discuss how representations of characters with double-cultural mixed-blood heritage (Western and Eastern) have their roots in Greek and Roman portrayals of characters such as the mythical hero Teucer, who had a Greek father and a non-Greek (Trojan) mother. Since the publication of Edward Said's *Orientalism*, which highlighted how the ancient Greek culture had offered a paradigm for subsequent Western representations of the East, the issue of (Western) representations of the East has been discussed by scholars in varied disciplines. Here, rather than re-appraising the validity of Said's thesis, I focus on the analysis of the specific issue of the representation of people with double heritage -- i.e., mixed-blood parentage -- in ancient Greek mythology and in selected modern European literary representations of the (Far) "Eastern Other." The notion I propose is the "Teucer paradigm," a notion based on the mythological figure that has undergone several modifications already in Greek and Roman literature and can be understood as a literary thematic archetype. I argue that the "Teucer paradigm" represents a continuous (Western) mythopoetic recreation of the half-Western/half-Eastern mixed-blood stereotype in the literatures of Antiquity and in modern Western literatures.

First, I examine the literary representations of Teucer in Antiquity, how his figure is characterized in various texts, how Teucer's relations with his Greek and Trojan siblings and background are narrated, how the way he fights, the weapons he uses, and his career after the Trojan War underwent various narrative models and interpretations. In the second part of the paper I focus on double-heritage mixed-blood characters portrayed in selected modern novels. The texts serve to illustrate, briefly, how fictional characters are represented by ancient and modern writers and the purposes served (willingly or not) by such representations. Several studies by classicists have examined how the ancient classical world presented non-Greek -- and, later, non-Roman -- peoples as "others" (see, e.g., Kapparis) and highlighted how such portrayals express power relations and are functional to systems of domination. Stereotyping other peoples by refusing to acknowledge their culture makes them exploitable and wars against them become "just" wars. For example, the Ligures are presented as "liars" and the Carthaginians are famous because they do not keep their word, neither can be trusted and, therefore, must be subjugated for their own good (see, e.g., Santini; Waldherr). The inhabitants of Sardinia, an island that had developed an advanced Bronze Age culture were represented as "savages" who would need Greek "education" (see Brelich 23-33); the Marsi and Hirpi are guilty of impious and dangerous magical practices (see Piccaluga) and, therefore, need (religious and political) reform; the East in general, being dominated by seductive but terrible women (see Piccaluga), also needs the presence of Western (Greek) colonizers, capable to resist their lure and to oppose the feminised East. I argue for the notion of a more subtle mechanism used by Greek culture in order to legitimise domination over other peoples. Foreign peoples are given Greek ancestors -- and, thus, automatically appropriated to the Greek *koine*. I begin with an examination of how Teucer -- the illegitimate son of the Greek Telamon by his concubine, the Trojan princess Hesione, and one of the Achæan leaders at the siege of Troy -- is used to legitimize Greek colonialism. Being of mixed blood, an illegitimate son, and an exile make Teucer an "outsider" while at the same time enabling Athens in particular, and Greek culture in general, to use his Trojan descent and his Greek royal blood in political relations with Cyprus and, to a lesser extent, with Phoenician Spain. What is more, an analysis of the Teucer figure offers reflection for today when the coexistence of different cultures is often endangered by fundamentalist and essentialist attitudes and belief systems.

Teucer's father Telamon was the son of Aeacus, born to Zeus and the nymph Aegina. Together with his brother Peleus, Achilles's father, he had traveled with Jason to the distant Colchis (Apollonius Rhodius 1.90-95). By his marriage with the Greek princess Periboea or Eriboea, Telamon had one son,

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the famous Aias Telamonios (Sophocles, *Aias* 569). Later, he was given by his friend Hercules the captive Trojan princess Hesione, daughter of Laomedon, king of Troy and sister of Priam, as a reward for his bravery at the first siege of Troy (Apollodorus 3.12.7). Teucer, the offspring of this union, was therefore the younger and illegitimate son of Telamon because while his mother was of royal descent, she was a barbarian and a slave-concubine. While Homer defines Teucer and Aias as *opatroi* (i.e., of the same father [*Iliad* 12.371]) and *kasignetoi* (a term used to indicate brothers born from the same mother), he never defines them *adelphoi*. Throughout the text, the poet highlights the mutual affection of the brothers and emphasizes that Aias, far from being jealous of Teucer, always protects him, and that Teucer's devotion to his elder brother is one of the outstanding traits of his character. Greek writers often drew attention to Teucer's illegitimate birth: in the *Iliad*, Agamemnon remarks that Teucer is a *nothos,* i.e. an illegitimate son (8.284); in Sophocles's *Aias*, Teucer himself expresses bitterly how difficult his condition is, although his attitude is somewhat ambivalent, since he defines himself as *nothos* (*Aias* 1013) and *doulos*, i.e., slave (*Aias* 1288-89), but, soon after, he declares himself to be proud of his mother's Trojan royal blood, while bringing up against his opponent, Agamemnon, the barbarian origin of the Atrides's parents (Sophocles, *Aias* 1299-1300). Atreus, father of Agamemnon and Menelaus, was indeed the son of the Phrygian Pelops (and the grandson of Tantalus), and their mother was Aerope, an ill-famed Cretan princess, daughter of Minos and Pasiphae (Sophocles, *Aias* 1290-1297). Further, it is worth noting that, according to Aristotle, in the lost Sophoclean tragedy *Teucer*, Odysseus reproached the title character for being a kinsman of Priam (Aristotle, 3.15.9-1416b 1). Athenian poets of tragedy tended to read the half-barbarian Teucer according to their own contemporary social standards. In his *Helen*, Euripides calls Teucer *metoecus*, (i.e., metic), a term that indicated those who were free people but not full Athenian citizens, but lived in Athens, paid an annual tax, and had (limited) civil rights, although they were not allowed to participate fully in political life (see Kapparis 79-107). This perspective is reflected in Sophocles's *Aias*, where, after his brother's death, Teucer is helpless because he cannot speak in the assembly. Therefore, it can be argued that in the two Athenian tragedians the subordinate position of Teucer is due to his illegitimate birth and to his "barbarian" heritage.

Later sources also point out the subordinate position of Teucer in the Achaean army; for instance, Ovid points out that Teucer might have claimed his cousin's Achilles' armour, but he did not -- possibly because his claim would have not been allowed (13.157-58). In Homer, Teucer has a leading place in the army but his position seems to depend upon his elder brother Aias's protection because he is not only illegitimate, but also of Trojan blood. Rather interestingly, Teucer's actions and behaviour seem to be conditioned by his problematic Trojan heritage. This element emerges, in particular, from Teucer's attitude towards his Trojan relatives and from the way he fights and the kind of weapons he uses. According to late mythographers, Teucer joined the Achaean army because he had been one of Helen's suitors (Apollodorus 3.10.8). What is interesting is that, even if Teucer's mother Hesione was a Trojan princess who had saved her brother Priam's life (Apollodorus 2.136), the Trojan princes do not seem to acknowledge Teucer as their cousin. In Homer's *Iliad*, Hector first throws a big stone against Teucer hitting him in the arm (8.322-29) and later tries to hit him again (13.169-172) while Teucer declares that he hates Hector and that he wants to kill him (8.310). Teucer's hatred extends to Priam's family: he kills two of his Trojan relatives, his cousin Gorgytion, an illegitimate son of Priam -- although the arrow hitting Gorgytion had been directed at Hector (*Iliad* 8.300ff) -- and Imbrius, Priam's son in law, who seems to be the only warrior killed by Teucer with a spear (*enghos*) *(Iliad* 13.170ff); although he fails in his attempt to strip the armour of Imbrius (*Iliad* 13.182ff), whose body is carried away by the two Aiantes (*Iliad* 13.197). The killing of a kinsman was considered a terrible crime in ancient Greece and severely punished -- an aspect highlighted in Greek myths. For instance, Teucer's father Telamon had been accused, together with his brother Peleus, of the murder of their half-brother Phocus and their father Aeacus had forced his sons to defend themselves from the allegation. As Telamon and Peleus were found guilty, Aeacus banned them from Aegina, the island

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near Athens of which he was the king (Diodorus Siculus 5.64). An interesting element in the tale is that killing a close relative, even if accidentally as in the case of Phocus' death made the person responsible impure -- and the murderer needed to undergo a ritual purification before he could be accepted again as a member of Greek society. However, when Teucer causes the death of his Trojan relatives and tries to kill his first cousin Hector he does not seem to commit a crime. Instead, when Telamon holds Teucer responsible for Aias's death, the hero is banned from his father's kingdom -- a point I discuss below. In sum, Teucer ends up with being an illegitimate son not only for the Greeks, but also for the Trojans, who do not recognize him as belonging to their royal family; in other words, he has no status in Troy as he has no status in Greece.

The key aspect revealing Teucer's link with Troy is the kind of weaponry and the techniques he uses in battle, since one of the ways in which Greeks defined themselves in respect of foreign peoples was the art of war (see Snodgrass; Anderson). In the *Iliad*, Teucer is mentioned in relation to, or together with, his elder brother Aias. When in the eighth book of the *Iliad* Homer introduces Teucer, he presents him "stretching his back-bent bow" (266). Hereafter, the bow is always mentioned whenever the poet refers to Teucer -- he is referred as an "archer" (*Iliad* 12.336, 13.313, 23.859-883). After introducing Teucer, the text describes the peculiar way Telamon's sons fight against the Trojans and their allies. Teucer shoots his arrows against the Trojans and then he hides behind his brother's shield (*Iliad* 8.267-272). Such a technique proves to be effective -- in book eight Teucer kills eight Trojan warriors with his arrows (*Iliad* 8.273-76). Later on, Teucer's arrows strike the Lycian Glaucus, and Sarpedon, Zeus's son (*Iliad* 12.387-406). Homer describes Teucer wearing a spear, helmet, and sword only on one occasion: this occurs when the hero realises that Zeus is diverting his arrows and is forced to give up his (broken) bow. At that point, his brother Aias invites Teucer to use a spear and sword (*Iliad* 15.471-75). According to Homer, Teucer received his bow as a gift from the archer god Apollo (*Iliad* 15.437). However, at the funerary games of Patroclus, Teucer does not win the bow contest because of his *hybris*: he does not invoke Apollo before shooting (*Iliad* 23.859-883). He is, instead, recorded as the winner of the archery contest held at the funerary games of Achilles (Apollodorus, *Epitome* 5.5). The reason why using the bow is so important in the case of Teucer is that, even if there is no conclusive study on the issue, Greek literary sources, beginning with Homer, ascribe the use of the bow in battle to Eastern barbarian peoples (see Borgna 85-87), and, what is more, the Greeks who used the bow in battle risked being accused of cowardice, because, as Euripides explains, the archer does not fight face-to-face (*Hercules* 159-62). This is an important point since it reveals the existence of a characterization of the "Oriental" as a cowardly fighter who does not dare facing the enemy directly and who confuses warfare with hunting -- since they use a hunting weapon (and hunting techniques) in war. Scholars who think that the use of the bow was not thought to be typical of Eastern peoples usually mention the argument in favour of their thesis the fact that there are many archer heroes in Greek mythology. The objection is formally correct, but quite superficial, since, whereas it is true that heroes like Hercules or Odysseus use the bow, they do not usually employ it in war. Hercules, for instance, seems to use his bow mostly to kill various supernatural monsters (such as the monster of Lerna, the birds of Stinphalus, the centaur Nexus). Besides Teucer and Odysseus, who never uses the bow in battle, there are only three other famous archers mentioned in the Homeric poems: Idomeneus, Menestheus, and Philoctetes. The first two are both Cretans. As for the third, he is the owner of Heracles's bow and his most famous deed is the killing of the Trojan Paris, who was himself a famous archer. When Odysseus, in the *Odissey*, mentions famous archers of the earlier heroic generation (Eurytus and Hercules) and of his time, as Philoctetes, he adds that he has no ambition to be such an excellent archer -- and, in the *Iliad*, Odysseus does not take part in the bow contest, but in the footrace (23.755-792). In addition, scholars have noted that, when Odysseus kills his wife's suitors, he uses the bow as a hunting weapon: once he has trapped his enemies, who have no chance to defend themselves, in the *megaron*, he begins to shoot them with his arrows (see Crissy 41-53). What is more, the same connotation of the bow is found also in epigraphic

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sources (see Cassio 18-19). Thus, it is possible to fully appreciate the words that Menelaus addresses to Teucer in Sophocles's *Aias* as the archer who has "no small pride" (1120). Thus I argue that the way Teucer fights and the weapon he uses are not those proper to a Greek warrior, but rather those labeled as proper to the Trojans. In other words, the Trojan heritage denied by Teucer is declared by the weapons he uses and by his behaviour in battle.

The crucial event in Teucer's heroic career is his exile from his father's kingdom. His father Telamon banned Teucer from Salamis, forcing him to leave Greece because, in Telamon's view, Teucer should have chosen to die together with his brother (Euripides, *Helen* 104). However, Sophocles gives a different version of the story where Teucer foresees that Telamon will attribute his passive behaviour to his desire to inherit the kingdom and the palace instead of Aias (*Aias* 1011-1015). Roman authors such as Tacitus mention Telamon's anger (Tacitus, *Annales* 3.62), while according to a late commentator such as Servius, Teucer was banned because he did not defend Aias, or because he did not bring home the bones of the dead hero, or because he did not bring back home Aias's wife and son (Justin 44.3.2). The Athenian account of exile is slightly different. According to it, Teucer faced a trial, having his own father as a judge. He maintained his innocence, but Telamon found him guilty of Aias's death and banned him. This version of the myth is related to the institution of the special Athenian court. This was reserved to those who were reached by an allegation while leaving Athens for state service reasons (Pausanias 1.28.1). As noted above, Telamon, Teucer's father was said to have been the son of Aeacus, son of Zeus and of Aegina, the eponymous nymph of the little island near Athens. He ruled Salamis, an island located in front of Athens. Therefore, the Athenians claimed Aias and Teucer to be Athenian heroes. According to Pausanias, all the Athenian heroes who took part in the conquest of Troy, that is Acamas and Demophon (sons of Theseus, the most famous Athenian hero), Menestheus, and Teucer were included in a group statue located in the agora of Athens. The statue represented them getting out of the Trojan horse's stomach (Pausanias 1.3.2). This characterization of Teucer as Athenian explains why Teucer's myth played a key role in Athenian relations with the wealthy and strategically important island of Cyprus. The island's ruling family proudly claimed descent from Teucer by his wife, the daughter of Cynira, the first mythical king of Cyprus (Isocrates 3.28; Pausanias 1.23.8). From the most remote antiquity, Greeks and Phoenicians had been living together, more or less peacefully, in Cyprus. In other words, since it was a half Greek and half "barbarian" island, it was also the perfect place where the half-barbarian hero Teucer could be used conveniently by Athens. Extant sources clearly show how Athenian politicians and the Cypriot king Evagoras used the myth of Teucer ingeniously in order to serve their own political interests. Athens needed to secure in Evagoras a precious ally who was going to be useful in her commercial relations with the East as well as in the city's political relations with the Persian empire. As for Evagoras, he claimed to be a direct descendant of Teucer to gain a privileged position in Athens. Moreover, Evagoras's claim allowed him to keep his prerogatives as king of Cyprus and satrap of the Persian empire while maintaining a certain degree of independence from the Persian "king of kings." For instance, the king of Cyprus used his influence in the Persian court in favour of the Athenian Conon, who obtained from Artaxerxes the command of Phoenician triremes. As a sign of gratitude, Athens placed Evagoras's statue in the *agora* (Pausanias 1.3.2).

Teucer's activity as colonizer was not limited to his dominion on Cyprus. He was thought to be the founder of various Greek and non-Greek cities in the East as well as in the West. After the Trojan War, when he was compelled by his father to leave the island of Salamis, he went on to Cyprus, obeying an oracle of Apollo that ordered him to found a city there (Horace, *Odes* 1.7.24-30). The hero named the new city Salamis, after his home town's name (Isocrates 3.28, 9.18), and, according to Virgil, Teucer was helped by his host Belos, king of Tyre and Dido's father (*Aeneid* 1.619). It was also believed that Belos had granted Cyprus to Teucer after subduing the island (Servius 1.619). A different mythical tradition records that Teucer had sailed to Spain where he had founded Nea Carthago, i.e., today's Carthagena (Strabo 3.4.3). Teucer's position among Greek heroes is definitely peculiar, as he is

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located, because of his genealogy, on the border between two different cultures. He is neither Trojan nor he is a full Greek citizen; he finds himself on a border line: his body, his behaviour in battle, his deeds, his fate of exile are the battleground on which two different cultures meet and clash. In a certain sense, Teucer is the locus in which, within which, and around which all the cultural, political, and social contradictions of Greek culture converge. Teucer also experiments conflict in his cultural choices. As we have seen, he desperately wants to be Greek: between his Greek and his Trojan heritage, he chooses the first without hesitation. However, his choice makes of him a second-class citizen who can neither speak in the assembly nor can inherit his father's kingdom. As the above discussion suggests, the peculiar status of Teucer in Greek mythology is used in order to set up Greek political and cultural relations with Cyprus -- and with the Phoenician colonies in the West -- in a way which is convenient to Greek interests. As for Cyprus, this half-Greek and half Phoenician island had been for centuries the Greek gate to the Oriental world. Teucer, who is only "half-Greek" can be the founder of a Greek royal dynasty of Cyprus. Ascribing to Teucer the foundation of Nea Carthago, the most important Punic city in Spain, makes it possible for the Greeks to claim rights upon a city in which the Phoenician element was largely predominant. What I am suggesting is that the fact of being a "marginal" character in Greece makes Teucer the perfect choice in order function as a bridge between Greece and Phoenicia, between West and East, as it were.

One of the privileged loci where the modern re-conceptualization of the meeting of East and West is represented and problematised is the nineteenth- and early-twentieth century novel. For example, the Polish-British Joseph Conrad and the Italian Emilio Salgari portray mixed-blood characters. I read these texts as literary portrayals of Western-Eastern mixed-blood characters where the paradigm of Teucer (re)emerges, albeit with some key differences. The first is that together with a cultural conflict, novelists describing mixed-blood characters also portray a "racial" conflict. The second difference is that some characters regret their non-Western heritage and consider the East "wild and savage"; other fictional characters choose to forget their "white" heritage. All such characters, nonetheless, refuse to acknowledge the possibility of conciliating two different cultures -- which was, as we have seen, Teucer's dilemma. The main reason for choosing Conrad and Salgari is that they were contemporaries, who wrote about European colonial imperialism when colonial expansion was at its zenith. The choice of focusing on colonialism in the Far East is due to the consideration that, with Romanticism first, and later in the Victorian age Europe, once again turned to the Greek and Roman classical cultures, appropriated and re-read them, finding in the literary works of those cultures a powerful source of inspiration (see Jenkins 7-13). By focusing on novels centering on colonialism in the Far East -- rather than in the Near East -- I also aim at showing how the "Teucer paradigm" are re-crafted to serve colonial interests in the East (and, as we shall see later, in the West), regardless to the precise geographical location of the action described in the novels. In *Almayer's Folly* (1895), Conrad tells the story of Kaspar Almayer who sails to Malaysia and then Borneo to fulfill his dreams of easy enrichment. He marries a native Malay girl -- the adopted daughter of his "mentor" the tradesman Tom Lingard -- to make his own fortune and their daughter, Nina, ends up escaping with her Malay lover. The question whether in the novel Conrad is using irony -- and thus spoofing European racism -- or whether he is supporting imperialism (in this case Dutch imperialism), is not relevant for my argument, although Conrad's adhesion to colonialist positions is quite unlikely if we consider that Poland was then a colonial possession of the Russian empire and that Conrad and his family had suffered exile and oppression by the hands of the imperialist Russian government. What is relevant to my thesis is Nina Almayer's attitude towards her double cultural and racial heritage. Nina seems unable to reconcile the two: at the beginning of the novel she appears to chose European culture and to adhere to the way of life that she has been taught in Singapore. However, after she is wronged by the hypocrisy of (European) Mrs Vick and after she is progressively alienated by her father's lack of morality, Nina chooses consciously to refuse her European heritage and culture. An apparently subversive exception to such attitude in European novels is Salgari's portrayal of Dharma,

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daughter of the Bengali tigers' hunter Tremal-Naik and of Ada Corishant, a British middle-class woman, kidnapped by the Thugs and forced into becoming the high priestess of the goddess Kali. Salgari was an Italian genre writer who is still popular in Italy as well as in Latin America; his works have often been adapted for cinema and television, especially his cycle of novels on Malay pirates (the first novel *I pirati della Malesia* was published in 1896). For example, in a television production broadcast in several countries in 1976, Sandokan -- a Malay prince/pirate -- who falls in love and marries the blond British "Lady Marianna" was played by the Indian actor Kabir Bedi and in 1991 another European co-production had Anglo-Indian actress Gabrielle Anwar starring as "Ada Corishant," the character who marries the Bengali tiger hunter Tremal-Naik and becomes the mother of Dharma.

In his 1906 novel *Il re del mare* (The Sea King), Salgari describes Dharma as a courageous young woman whose courage is rather physical -- she is cold-blooded in dangerous situations, such as pirate attacks, or shipwrecks, and a good shot. Dharma, who dresses in a way that combines European and Indian fashion, is not troubled by her condition. However, she ends up marrying a man who is her male counterpart, i.e., the son of an English woman and of the infamous Thugs' high priest, Suyodhana. The young man, who is deeply troubled by his being half English and half Hindu, has received an English education, taken an English name (Captain Moreland, possibly a word game*)*, and is apparently comfortable in his English life. Nonetheless, Moreland, whose Hindu name is never mentioned, is desperate when he is told about his descent. The mixed blood of the pair, revealed by their dark complexion, apparently does not allow for other choices, even in a narrative, such as that of Salgari, where Eastern men (Hindu, Malay) frequently marry British women and Hindu women marry noble Europeans turned pirates (Yanez de Gomera, a noble Portuguese, pirate and Sandokan's best friend, marries the *rhani* of Assam, thus becoming a *rajah*). Salgari's subversive move does not go too far -- the happy newly married leave for Europe where they adopt a European lifestyle. Once again, as in the case of Teucer, there is no possible escape. Safety and happiness can only be found in leaving behind the "other" culture. If we look further into Salgari's reasons for giving such a resolution to the situation we find what is, perhaps, the deepest -- and never explicit -- reason why the two young Anglo-Hindus must be together -- i.e., their involuntary connection to the goddess Kali. The goddess Kali is portrayed as a bloodthirsty deity, as the monstrous personification of all that the West projects upon the East. In Salgari's novels Suyodhana is the leader of the Thugs, who worshipped the goddess as their sole and supreme deity; Ada Corishant had been forced to offer human blood to the goddess as her virgin priestess; and this explains why the offspring of these two characters cannot choose the East. Asia is feminine, governed by women who act as men and worship a goddess who is portrayed purposefully as the opposite of the Christian saviour -- she takes lives, he saves lives. The Muslim Sandokan -- who nonetheless does not observe dietary laws, is often shown swearing, and drinking alcohol, which make him not too different from his European antagonists -- and the Hindu Tremal-Naik, who invokes the (all male) Trimurti, are, to a patriarchal society, more acceptable than those who are involved with Kali. The goddess's worshippers are represented as capable to destroy the whole system of Western values -- for example by destroying family structures and connections. In Salgari, Kali is the incarnation of "wild" femininity and thus she embodies the most dangerous feature of the East, not very differently from Semiramis or the Amazons. Western scholars and psychoanalysts such as Ernest Neumann read Kali as the terrible, castrating mother, one of those goddesses "whose nature is that of the Terrible Mother: Kali of India" (294).

Thematically, similar narratives in modern Western fictional texts abound and I list here a selection from the canonical corpus of literature: one of the most famous mixed-blood characters in the early nineteenth-century novel is Cora in John Fenimore Cooper's *The Last of the Mohicans* (1826), the daughter of an English man and of Creole woman who had black ancestors. Her dark black eyes, hair, and complexion reveal that she is not "fully" English (and white). What is interesting is that Cooper portrays Cora as more self-controlled than her younger, blond, and "fully" English sister Alice. Cora must be, in a way, more serious than her "white" half sister and she must manage to control her

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"not-so British feelings." She falls in love with Uncas the Mohican, but the union between the half-breed Cora and the noble savage Uncas is never realized (of course). In Charlotte Brontë's *Jane Eyre* (1847), there is another tragic character, Bertha Mason, the terrible, fascinating, subversive wife of Edward Rochester whose sensuality and "excessive" personality are ascribed to her "Creole" blood -- this suggests to the Victorian reader that the otherness of one's own blood must be kept constantly under control, since the use of alcohol may unleash her wild (non Western/non English/non White) side. Or, one of the main characters in Thomas Mann's *Royal Highness* (1916) is Imma Spoelmann, the daughter of a wealthy US-American who happens to be of mixed heritage: his father is German and his mother is South American Indian. Imma and her father are "in-between worlds," on the limen between what is considered culture (the white West) and wildness (the "coloured" South American), and Imma is the personification of otherness: she has black-blue, rebellious hair, a visible sign of her otherwise invisible "handicap." She ends up marrying the grand duke's brother, who has a "similar" (physical) handicap, an underdeveloped hand. Thus, Imma is an outsider in more than one sense: she is an American of mixed-blood heritage in Germany, a commoner who marries a prince, an extremely rich woman who tends to breach established social rules. Imma is not proud of her Native American ancestry; on the contrary, she even reproaches her grandfather's choice to marry a beautiful Indigenous woman. He is responsible for all her and her father's troubles: she describes her grandfather as a careless pirate, who did not care for his wife's origins. Thus Imma Spoelmann makes it clear to the reader that there is no possible way out -- "going native" is a risk that must be avoided at any cost. Or, Jean Rhys's novel *Wide Sargasso Sea* (1966), to use a more recent example, is about Antoinette Conway, a Creole woman, who experiences the described Teucer dilemma.

In conclusion, the above explicated stereotypes in ancient as well as modern literature have a long "shelf life" because they have complex origins and are based on complex background processes with roots that are difficult to trace. As demonstrated, such stereotypes -- in my designation the "Teucer type" -- have been re-crafted and adapted several times in order to serve specific purpose where their efficacy and vitality comes from the continuous re-adaptation of motifs, which nonetheless always serve to re-found identities and to support domination by creating and re-creating Otherness. Thus, starting with the cultural conflict played out in Teucer's case, we have seen how the "Teucer paradigm" -- i.e., a fictional character whose parents belong to different ethnic backgrounds and who chooses to identify with his/her "Western" side and arrives at no satisfactory resolution and acceptance -- remains a paradigm in modern novels to play out cultural (and racial) conflicts. It may be worth examining in future studies if there are other such examples in literary works preceding the bourgeois novel of the nineteenth- and twentieth-century literature, as well as in contemporary literature especially in cultures that have recently gained political freedom from colonial domination. Last but not least, I pose the question whether it would be by chance that women -- who, in a patriarchal structure represent the "Other" par excellence and undergo the "Teucer paradigm" -- appear capable to express, represent, and articulate the conflicts arising from the meeting of different cultures?

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