

EDWARD SAID AND TO RECONSIDER HIS “ORIENTALISM”

EDWARD SAİD VE 'ŞARKİYATÇILIK' ADLI ESERİNİ YENİDEN DÜŞÜNMEK

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Abstract: *This study examines Edward Said's book 'Orientalism' and the concept 'orientalism' developed within this work. It proposes that Said's work has become important due to the originality of Said's book which comprises of a unified perspective that covers from literature to arts, from politics to music. While this article studies his 'Orientalism' within this context, it also examines how Said's work distinguish from other studies on the topic. In this sense, the thesis that Said is a writer who engaged the East and its problems, as well as the West and the writers who make up its cultural memory, and their works, is put forward throughout this article. This study uses descriptive research methodology in a critical perspective.*

Keywords: *Edward Said, orientalism, orient, west, representation*

Öz: *Bu çalışma Edward Said'in eseri "Şarkiyatçılık" ve bu eserde geliştirilen "şarkiyatçılık" kavramını ele almaktadır. Makale, Said'in çalışmasının edebiyattan sanata, politikadan müziğe kadar farklı alanlara uzanabilen bütünlüklü bir bakış açısına sahip özgün bir eser olduğunu ileri sürmektedir. Bu makale bu çerçevede içerisinde Said'in "Şarkiyatçılık" eserini ele alırken onun eserinin şarkiyatçılık üzerine yapılmış diğer çalışmalardan hangi noktalarda ayrıldığını da ele almaktadır. Şark'ı ve problemlerini inceleyen Said'in Garp'ın kültürel belleğini oluşturan yazarları ve eserlerini çok iyi özümseyen bir yazar olduğu tezi çalışma boyunca ileri sürülmektedir. Çalışma eleştirel bir perspektif içerisinde tanımlayıcı araştırma yöntemini kullanmaktadır.*

Anahtar Kelimeler: *Edward Said, şarkiyatçılık, şark, garp, temsil*

INTRODUCTION

When Edward Said's "Orientalism" was published in 1978, it caused intense debate in academic circles. Said's work was the first comprehensive study on how the East appeared in the West, how it was interpreted and how it was transferred to the world of imagination. This work did not only deal with the aspects of orientalism on a literary-aesthetic, philosophical fields, but by placing it on a political sphere, it was doing what had never been done before: The work, "Orientalism" interpreted the concept orientalism as part of imperialist practices.

Before Said go further to Ernest Renan, Silvestre de Sacy, these great orientalists of the 19th century, he began his analysis with the Lebanese Civil War. This work, which started with a descriptive analysis of the 1975 Lebanese Civil War, which ended in 1990, gains a more comprehensive dimension in the following chapters and shows that orientalism in the West, in fact, is a phenomenon that has been going on for many centuries, which links Aeschylus and Victor Hugo, Dante, even Karl Marx. The French journalist, who found Beirut destroyed in the Lebanese Civil War far from Beirut depicted in the works of Chateaubriand and Nerval, actually reflected the West's unconsciousness regarding the East. The expression of this unconscious, as suggested in Said's work, is basically a problem of representation, a crisis of representation indeed. The distorted representation of the East is based on false experiences characterized by heartfelt adventures, exotic beings, extraordinary visuals resembling an oasis, and their imagery fictionalized in the world of imagination, starting in ancient times and reaching the present day.

Edward Said was the first to portray this representation crisis dating back to ancient times with a holistic perspective. At the centre of his broad perspective is Western imperialism and its power relations regarding the Orient, on which the understanding of orientalism is based and which is constantly emphasized throughout the work. Said' (1979: 21) quotation of Marx' *18th Brumaire of Luis Bonaparte*, "they cannot represent themselves, they must be represented" cannot be thought of as a coincidence or an ordinary echo. The meaning of this quote, which constitutes the essence of "orientalism", is related to how the West consciously constructs the Orient, how it reshapes it with false images on the plane of representation, and how it finally dominates the Orient with these depictions.

A one-sided, limited perspective and analysis extending from the Orient to the West within the analysis of the orientalism problem of these distorted representations does not constitute the magnitude of Said's point of view. The importance of his point of view is not the division of Said's visions into different parts, contrary to what Ahmad (1992: 201) suggests, but from Antonio Gramsci to Michel Foucault, Karl Marx, Gustave Flaubert, Friedrich Nietzsche, and Charles Baudelaire. It creates a perspective that can penetrate the East and the West at the same time, extending to even Theodor W. Adorno, where radical-canonical critical texts of the West are employed. In his influential perspective, Said shows that the distorted representations of the West regarding the Orient are themselves the products of distorted development.

This study will approach Edward Said in this perspective. Said's work "Orientalism" will be discussed together with the implications of orientalism terms, while the importance of his work in today's world will be tried to be revealed by a "rereading" attempt. In this framework, after Said's brief biography, detailed analyses of his paradigm-founder work "Orientalism" will be included.

1. THE TERMS 'ORIENT', 'ORIENTALISM' AND EDWARD SAID'S SHORT BIOGRAPHY

At this point, it may be important to reveal the definition of orient and Orientalism, its implications and what kind of historical development they have shown as a concept before moving on to Said's analysis. According to Yücel Bulut (2007: 428), who wrote the article 'Orientalism' in the Encyclopedia of Islam, Orientalism expresses the systematic studies made on the East-East in the West since the second half of the 19th century. It is a concept that includes "imaginary pictures". In other words, "Orientalism" is essentially an Eastern Science, making researches for the East-Orient.

The emergence of Orientalism as a field and a concept with almost definite boundaries is the 19th century, as we will include in the analysis of Said's work below, but the origin of the word can be traced back to the 17th century, even much earlier. For example, "in 1683, the term orientalist meant a member of the Eastern or Greek church" (Bulut, 2007: 428). The term was first used in English in 1779, during the initial period of colonialism, to refer to the pro-Indo-Indians who advocated that education should be conducted in the Indian language and culture, as opposed to the pro-British people who claimed that education in this country should be in English (Bulut, 2007: 428). The closest use of the concept to its present meaning takes place in 1838. The word Orientalism, in the sense of eastern study, enters the Dictionnaire de l'Academie Française in 1838 (Bulut, 2007: 428).

Said (1979) states that Orientalism basically has a triple meaning: (1) Systematic studies on the East; (2) epistemological and ontological divisions between the West (Occident) and the Orient; (2) The collection or system of prejudiced fantasies, dreams and images created for deliberate purposes (to dominate the Orient politically).

The British and French influenced both the emergence and development of the term. The political, economic and cultural developments experienced in these two great empires of the West from the 18th to the 20th centuries, the transition of these two empires to the imperialist-colonialist stage and their becoming effective on the world scale are determinant in the development of the terms and studies of 'Orient' and 'Orientalism'. It had an effect. As emphasized several times in Said's work, the United States intervened in this concept and carried it to different dimensions much later, in the 20th century, especially when the Jewish question is settled in the Middle East after World War II, and Jewish capital and intellectuals become decisive in the United States.

It is Edward Said who has comprehended Middle Eastern, Palestinian and Western cultures, and the concept of "Orientalism" in the most effective way with the perspective of the Orient, almost by making a kind of short circuit. As Bulut (2012: 2) stated, before Said, writers such as Muhammed al-Behiy, Malik Bin Nebi, Mustafa Sibai, Maryam Jameelah, Mohammed Khalifa, M.M. Ahsan, Anouar Abdel-Malek, Abdullah Laroui, Yves Lacoste, Al Tibawi, Talal Esad and Bryan S. Turner have looked at this issue, but none have achieved the influence and competence of Edward Said. Thus, it can be said that two important questions arise at this point: What are the main elements that distinguish Said and his work from these authors?

Why has Said's work been considered so important in the West that it cannot be compared with any other author, and seen as a paradigm-building work?

Surely, questions can be answered from different perspectives. However, the point on which the answer to both questions can rise is, of course, that Said, beyond giving an academic identity to a problem that everyone feels, is very well aware of the West and its works (including canonical ones). It lies in its ability to analyse a phenomenon created by the West itself, Orientalism, its boundaries from literature, philosophy, politics to art, in a framework that can carry and interpret the perspectives of both Western and Oriental at the same time. With the forms of thinking and feeling (Said, at the same time, known to have composed piano concertos and had as much knowledge of music as a musicologist) gained in the educational system that Said has been through since his childhood, he has found himself in the West from a political reality like the Palestinian problem since childhood. He was able to reveal and analyse his Orientalist views, and impose the originality and competence of his perspective to Western intellectual circles. Here, it is seen that Said's first education, especially both the cosmopolitan and tight orthodox Orientalist college education and environment in Cairo, contributed greatly to him.

Edward William Said was born in 1935 in West Jerusalem to a Christian mother from Palestine and a father from Lebanon.¹ He uses ironically sincere expressions about the adventure of his name, reminiscent of both the West and the Orient at the same time:

"My father had acquired U.S. citizenship during World War One, when he served in the AEF under Pershing in France. He had originally left Palestine, then an Ottoman province, in 1911, at the age of 16, to escape being drafted to fight in Bulgaria. Instead, he went to the United States, studied and worked there for a few years, then returned to Palestine in 1919 to go into business with his cousin. Besides, with an unexceptionally Arab family name like Said connected to an improbably British first name (my mother very much admired the Prince of Wales in 1935, the year of my birth), I was an uncomfortably anomalous student all through my early years: a Palestinian going to school in Egypt, with an English first name, an American passport, and no certain identity at all." (Said, 2001: 558)

When he was 12, his family immigrated to Egypt from Palestine and settled in Cairo. In this period, Cairo is a cosmopolitan place where Ottoman-Turkish, Arab, British, Muslim, Armenian, Greek, Italian and Jewish traditions find a living space (Said, 2001: 558) Here, generations will serve the imperial interests of the British and act in this direction. It is enrolled in an elite school called Victoria College, which was established to educate. This school is in harmony with the cosmopolitan structure of Cairo. Said (2001: 557) receives primary education among children of different origins and religions. It is understood that Said (2001: 556) defines the education of the school as it is understood to give a very successful education, among

¹ I get Said's biographical information from the following sources:

Bulut, Yücel (2008). "Said, Edward William". *İslam Ansiklopedisi* (Encyclopedia of Islam). Vol. 35: 546-548;

"Edward Said", https://en.wikipedia.org/wiki/Edward_Said, Retrieved: 25. 04. 2020;

"Edward Said", <https://www.britannica.com/biography/Edward-Said>, Retrieved: 25.04. 2020.

the students of this institution are names such as Omar Sharif (Michel Dimitri Chalhoub), who will gain great success in world cinema and King Hussein, who will become the King of Jordan.

The language of the school is English and he remembers that the following practice is underlined in the school, Said (2001: 558): "The language of the school is English." Students caught speaking another language will be punished. " For them, English is a language "imposed" on their mother tongue, a civilization-language relationship where they are forced to think in another language. Every student at the school is constantly reminded that, despite their knowledge of Arabic and French, they will study English with a strict colonial mindset.

These early years at Victoria College had a significant impact on Said, who does not like Cairo but still respects his school. It is seen here that the West meets with the understanding of 'we' and 'them', 'me' and 'other' for the first time. It is understood that Said's complex and divided sentiment that "every time he speaks an English sentence, he find himself echoing it in Arabic, and vice versa" (Said, 2001: 558) first appeared here. The traces of this feeling will be intensified later, and added to the analysis of Orientalism in the theoretical level, and especially to music in the field of art. In another important work of Said (1994), the first seeds of the 'non-belonging-not-to-be-nowhere' approach that he used when defining 'the intellectual', the 'homelessness' approach and the 'great Orientalism analysis' which has now turned into a 'paradigm-text' are here, in Cairo. It can be said that this college was formed within this cosmopolitan structure.

Said's state of being 'between worlds' that he developed in these early years of education and not belonging to anywhere has reflected on all of his analyses. While his attitude and style of criticizing the West reminds an Oriental intellectual, he sometimes reproaches the Orient as reminiscent of a Western intellectual. He explains this situation with sincere words in the section named "Between Worlds" of "The Mind of Winter". Even the name of the section actually provides ample evidence of this division. As a child of a Christian Arab family, Edward Said, who speaks Arabic at home, English abroad, completed his education in Western schools and joined academic life in the United States, could not feel himself as a wholly Arab or a wholly Western.

Said (2001: 556) was expelled from Victoria College in 1951 for his undisciplined behaviour and arguments with British teachers. He was at the age 16 then. Uncertainty appears for Said once again with his powerful steps. His father decided to send Said to America. But even in this decision, there are still traces of his father's devotion to the West: the school where he placed his son in the USA is a strict moralist and puritanical school in Massachusetts. He remembers the day he was enrolled in school and his first days with disappointment and sorrow (Said, 2001: 558). Whether he is a baptized Christian or passed through their education, he still does not have the accent of an American, and is the only student of the school who did not grow up with baseball, basketball, and American football. His name is 'Edward William', but here he is always seen as an 'eastern'. The implications of the meanings that the surname, 'Said', conjures up in the West, will be confronted here seriously for the first time.

Said is even more ambitious in this difficult situation that the Puritan school and its students get into. In Cairo, with the contribution of the education he received, in Victoria College, he becomes the first in the class of one hundred and sixty people (Said, 2001: 558). However, even this success is not enough for him to be accepted to the West, he is not even allowed to make opening and farewell speeches, as is customary at school. Said (2001: 558) states that he still cannot forgive this exclusion during his adolescence and that he cannot forget these disappointments. It seems that this situation causes a reaction in him and has decisive effects on his intellectual development. Now he becomes someone who looks at the West in a much more critical manner.

In his graduate education, he takes courses on literature, philosophy and music, the subjects are always the subjects of the Western world, the problems are always the problems of this world, the Western aesthetics, Western aesthetic discussions and themes in a predominantly aesthetic way. Said finds Joseph Conrad (2013), the author of the "Heart of Darkness", who smashed colonialism and reminded how the West is actually bringing nothing but material interests to these 'black continents' and decides to do his dissertation on him. It combines Conrad's colonialist critique of the West with his isolation in the United States.

He had to bear his Arab identity like a trace throughout his life. He is always confronted with this identity before starting to work in Columbia, New York, one of the most distinguished institutions of the USA. He sees the privileged position of Jewish identity for the first time in these distinguished institutions by personally experiencing it. Said soon realizes that "Palestinian" identity is also dangerous and to be avoided than "Arab" identity. He describes in "The Mind of Winter" (Said, 2001: 558-559) how he was recognized as 'one of them' as he displayed his talent and intellectual energy in these institutions, but also how Palestinian and Arab identity were carefully and persistently excluded from these praises.

As it is always encountered in these environments, an "emigre" is seen and presented as an intellectual who has absorbed the Western issues and the values of the West and strongly believes in them. But he is almost a young academic 'who eats his heart'. Being both a 'dirty Arab' and an Anglican at the same time meant being in a constant inner war for Said (2001: 557). He takes; the tradition of historical criticism from the Hungarian theorist György Lukacs (1971, 1972), author of "The Theory of the Novel", "History and Class Consciousness"; the radical criticism of Karl Marx; from Nietzsche the strict seclusion in the cave, just as in "Thus Spoke Zarathustra" (2006); the meanings beyond what he saw are just as in Conrad's (2019) "Heart of Darkness", the world of representations, in which the seas, waves, eddies, dark clouds, voyages are transformed images that always take the place of something, and the manipulations of the power relations, forces and centres of power (Said (1997) will later analyze this situation in detail in "Covering Islam"); the humanist philology of Auerbach, Spitzer; from Gramsci (1992), the idea of the production of power and consent; from Foucault (2004) 'archaeology of knowledge', from Fanon (1963,1994) anti-imperialism; and from Adorno (1977, 1997, 2006), transformations of music in the mirror of the last century. These names and works are the names and the works that form an important part of the cultural memory of the West.

Said's awareness of Western intellectual knowledge and his perspective that he enriched by adding his cultural roots to this substance pushed him to a critical attitude on every issue. Martin Luther King's criticism and anti-war views, which were on the rise in the US in the 1960s, caused him to be criticized severely during this period. In these criticisms, his origins, language and being Palestinian were highlighted and branded him as anti-semitic and Nazi-like (Said, 2001: 559). Affected by these unjust attacks, Said begins a more serious journey to his roots, which will lead him to the analysis of "Orientalism", which is also at the centre of this writing. He got permission from his university in 1972 and went to the Middle East, Beirut, to study Arabic language and literature:

“There was an existential as well as a felt political need to bring one self into harmony with the other, for as the debate about what had once been called “the Middle East” metamorphosed into a debate between Israelis and Palestinians, I was drawn in, ironically enough, as much because of my capacity to speak as an American academic and intellectual as by the accident of my birth. By the mid-seventies I was in the rich but unenviable position of speaking for two diametrically opposed constituencies, one Western, the other Arab” (Said, 2001: 560).

With this journey, he has the opportunity to examine the divisions he had experienced and felt without fully understanding at Viktoria College in his childhood, and the Oriental, the state of being Oriental and the 'other', which he felt and had to feel in every stage of his life in his adventure in the US, with much more mature eyes. Combining these observations with his strong analytical intelligence, he writes the famous norm-work "Orientalism", which will be published in 1978 for the first time.

2. SAID'S 'ORIENTALISM' ANALYSIS

The work, "Orientalism", consists of three parts. In the first chapter titled "Scope of Orientalism", Said discusses how Orientalism is structured on the plane of representations and how it is "orientalised" by distributing it to the world scale and "geographing" with these forms of representation.

According to Said (1979: 32, 43-44), Orientalists divide the world into two basically *ours* and *theirs*. In representations structured in the world divided into two on the imaginary plane, West and the Orient appear with their qualities that support this division. In these forms of representation, the Orient is uncivilized (backward, wild-alien, even barbarian), while West, on the contrary, is reflected as the centre of civilization and it is thought that it is West's duty to civilize the uncivilized world (Said, 1979: 33). According to them, the Orient is incapable of civilizing itself or even ruling it. If the Orient is like this, it is believed that if it is barbarian, wild-alien, uncivilized, it will be represented in the West by themselves. Here, a wide and rich Orientalist field emerges in the West, from Dante to Gustave Flaubert to Arthur Rimbaud. What is evident here is a representation plane in which Orientalism approves imperialist and colonialist perspectives, which will turn into a big problem on a world scale especially from the second half of the 19th century. Although Orientalism has its roots in the ancient Greek world, it is essentially colonialist and imperialist. The intensification of this ideology in the 19th century is one of the

important reasons underlying its further prominence in the 20th century: the ideology of Orientalism integrated with imperialism and colonialism became more apparent with the spread of imperialism and colonialism. Said (1979: 39) explains this situation in a passage as follows:

"To say simply that Orientalism was a rationalization of colonial rule is to ignore the extent to which colonial rule was justified in advance by Orientalism, rather than after the fact."

Said (1979: 22) argues that this type of Orientalism is "Modern Orientalism". It can be said that it has reached an important level of activity on a world scale if it is taken into account that the Orientalist forms of representation created by the West, even by the Orientals, are frequently used in the West, which cannot be compared with other types of this kind.

Said (1979: 22-23) emphasizes that Westerners do not practice Orientalism 'from afar', but that they personally go to the east and record it by observing and experiencing the east from an Orientalist perspective, as stated above. The quality and criticism of these records spread over all parts of the work. The oriental and orientalist qualities of classical and modern Orientalism emerging in the representations can be grouped under the following headings:

- Orientals "are back civilization as much as their racial backwardness"
- Orientals are 'other'.
- Orient and oriental people are the geography and peoples that should be dominated.
- Orientals are referred to as the dependent race.
- Orientals cannot know what is good for them and cannot rule themselves.
- Orientals are more or less the same everywhere (an Indian and an Arab are the same, they are just a little different, because they are Oriental and the British follow the same rules in Egypt and India while ruling)
- The oriental mindset hates certainty. This lack of certainty, which can easily shift from accuracy to withdrawal, is the main feature of the Oriental mind (by contrast, the European reason, demands conclusive evidence).
- Everything in the Orient and the Orient is downright inferior to the West. It needs the corrective work of the West.
- Oriental is lecherous.
- Semitic peoples also experienced their most developed forms in their early period, but never reached real maturity. (Renan)
- The result is the Orient of the Oriental-Orientalist researchers.
- Orientals are peoples "anxiously awaiting refuge ... landless, stateless, unjust, unlawful, insecure" (Lamartine)
- It is generally reflected sexually in literary texts describing the Orient (for example, Flaubert's works)
- Orient- a place where one can manage/liberate/experience sexual fantasy.

- Basic ideas about the Orient: It has characteristics such as lustful, bullying tendency, perverse mentality, negligence, backwardness. (Basic ideas that flowed out of Orientalism in the 19th century)

In the first part, Said states that Orientalism is above all an academic field. He states that the first Orientalist studies emerged with academic and language learning and later expanded to cover a wide area and language extending to Islam and China (Said,1979: 50).

Orientalism, to be precise, is an academic field of study. It is accepted that Orientalism in its official form in the Christian West began when the Church Council gathered in Vienna in 1312 decided to establish "Arabic, Greek, Hebrew and Syriac" chairs in the universities of "Paris, Oxford, Bologna, Avignon and Salamanca" (Said, 1979: 51-52).

However, Said determined the boundaries of Orientalism as specifically the Arab-Islamic geography and Britain, France and the USA, which have decisive effects in this geography. In the first chapter, Said underlines that Europe's fear of Islam has become evident over time and within this framework it produces new forms of representation regarding Islam and the Orient. The reason for this is the fear created in this geography by the Islamic armies, which are at the gates of Europe:

"Yet where Islam was concerned, European fear, if not always respect, was in order. After Mohammed's death in 632, the military and later the cultural and religious hegemony of Islam grew enormously. First Persia, Syria, and Egypt, then Turkey, then North Africa fell to the Muslim armies; in the eighth and ninth centuries Spain, Sicily, and parts of France were conquered. By the thirteenth and fourteenth centuries Islam ruled as far east as India, Indonesia, and China. And to this extraordinary assault Europe could respond with very little except fear and a kind of awe. Christian authors witnessing the Islamic conquests had scant interest in the learning, high culture, and frequent magnificence of the Muslims, who were, as Gibbon said, "coeval with the darkest and most slothful period of European annals." (Said, 1979: 59).

Describing the Western understanding of Orientalism in this period as "Classical Orientalism", Said (1979: 60) states that the West developed Orientalist perspectives along with the fear of Islam. He claims that one of these perspectives is reflected in the word "Mohammedism". Said explains that the West chose to describe Muslims with the word "Mohammedan" by starting to use a term that Muslims are foreign to, instead of the word "Islam". This is a typical Orientalist view. Just like in Christianity. The West prefers to define believers in Islam as "Mohammedan", as in the viewpoint that defines Christians as the religion of Christ and believers in this religion as Christians. This situation is the manifestation of a distorted series of Islamic knowledge and representations created in the West during this period. In these representations, Prophet Muhammad is slandered, he is even called as the founder of the "heresy" (p.66). This defamatory look takes its place in Cervantes' *Don Quixote*, which is accepted as the first modern novel, and in an extreme form in the *Divine Comedy* of Dante (2003), which is considered one of the basic texts of Western Literature.

Believing that he is embarking on a holy journey, Dante (2003: 54)) places Mohammed, whom he believes is one of the great sinners, on the last floor of his

hell. What comes right after this layer is the floor in Dante's work, where Satan is reached. Said (1979: 68), interprets these passages, which are typical examples of the attack on Islam, in his work:

" 'Maometto'— Mohammed--turns up in canto 28 of the Inferno. He is located in the eighth of the nine circles of Hell, in the ninth of the ten Bolgias of Malebolge, a circle of gloomy ditches surrounding Satan's stronghold in Hell. Thus before Dante reaches Mohammed, he passes through circles containing people whose sins are of a lesser order: the lustful, the avaricious, the gluttonous, the heretics, the wrathful, the suicidal, the blasphemous. After Mohammed there are only the falsifiers and the treacherous (who include Judas, Brutus, and Cassius) before one arrives at the very bottom of Hell, which is where Satan himself is to be found." (Said, 1979: 68)

Said (1979: 72) also writes that the way this classical Orientalist literature reflects the Orient and Islam has a psychological dimension and is actually the manifestations of a typical paranoid view. This paranoid view can also be interpreted as the manifestations of the fears emanated by the Islamic armies at the gates of the West, as we stated above.

According to Said, these fears, which turn into delirium, diminish as research and studies on Islam are carried out in the West, and Islam is even shown as a religion that can be admired, according to Said (1979: 83). Undoubtedly, the changing political economy tactics of the West and the colonialist aims that have developed in parallel with this have a great effect on this radical change. Napoleon's Egyptian Expedition (1798) and his attempt to use Islam as a tool at this time constitute a typical example of this situation. Said (1979: writes, Said (1979: 82-83):

"When it seemed obvious to Napoleon that his force was too small to impose itself on the Egyptians, he then tried to make the local imams, cadis, muftis, and ulemas interpret the Koran in favor of the Grande Armee. To this end, the sixty ulemas who taught at the Azhar were invited to his quarters, given full military honors, and then allowed to be flattered by Napoleon's admiration for Islam and Mohammed and by his obvious veneration for the Koran, with which he seemed perfectly familiar. This worked, and soon the population of Cairo seemed to have lost its distrust of the occupiers. Napoleon later gave his deputy Kleber strict instructions after he left always to administer Egypt through the Orientalists and the religious Islamic leaders whom they could win over; any other politics was too ex-pensive and foolish."

Leading the Muslims in the conquest of Egypt was only part of Napoleon's grand plan. The main goal was to achieve France's imperialist-colonialist goals by controlling Egypt and the entire Middle East. Said (1979: 83) writes:

"But dealings with the Muslims were only a part of Napoleon's project to dominate Egypt. The other part was to render it completely open, to make it totally accessible to European scrutiny. From being a land of obscurity and a part of the Orient hitherto known at second hand through the exploits of earlier travelers, scholars, and conquerors, Egypt was to become a department of French learning. Here too the textual and schematic attitudes are evident."

In this way, Orientalism ceased to be a field where knowledge and the Orient, specifically Islam, were despised, and transformed into an imperial institution in the 19th and 20th centuries, transforming into an economic-political field in the service of imperialism (Said, 1979: 100). In the second chapter of the work titled "Orientalist

Structures and Restructures", Said deals with issues such as redrawn borders, secularizing religion, Orientalist works of Silvestre de Sacy and Ernest Renan, residence in the Orient, pilgrims and pilgrimage.

Before proceeding with his further analysis in the second chapter, Said first deals with the studies, publications and political organizations in the 18th and 19th centuries in the formation of Western culture and argues that these practical and intellectual development, formations, basically took place on the axis of Enlightenment thought and positivism (Said, 1979: 113-116). In this context, in the introduction to the second chapter, Edward Said, extended his analysis to the Western world in the 18th and 19th centuries to Gustave Flaubert, Saint-Simon, Fourier, romantics and strict positivists, even Mozart's tunes and 'intuitions' reminiscent of the Orient ('The Orientalist view in the opera 'Die Entführung aus dem Serail-The Abduction from the Seraglio). Said (1979: 118) states that the West has begun to position itself with the mission of spreading the message to other lands starting from this period, the 18th century, and to read the world accordingly and to construct the world of imagination, Said (1979: 118). Of course, as stated above, the roots of this dominant thought can be traced back to the pre-Renaissance period, but if we take the definition preferred by Said, the Orientalist view, which is now ossified in the West, it can be seen that the building blocks of 'modern Orientalism' were formed in the 18th and 19th centuries:

"Sensuality, promise, terror, sublimity, idyllic pleasure, intense energy: the Orient as a figure in the pre-Romantic, pretechnical Orientalist imagination of late-eighteenth century Europe was really a cham eleonlike quality called (adjectivally) "Oriental." But this free-floating Orient would be severely curtailed with the advent of academic Orientalism." (Said, 1979: 119-120).

Said (2005: 130) argues that modern Orientalism has four constituent elements, and these elements are the basic elements that shape contemporary Orientalism. These; Expansion, historical confrontation, empathy and classification. These four elements sprouted and became widespread in the 18th century:

"The four elements I have described— expansion, historical confrontation, sympathy, classification— are the currents in eighteenth-century thought on. whose presence the specific intellectual and institutional structures of modern Orientalism depend. Without them Orientalism, as we shall see presently, could not have occurred. Moreover, these elements had the effect of releasing the Orient generally, and Islam in particular, from the narrowly religious scrutiny by which it had hitherto been examined (and judged) by the Christian West. In other words, modern Orientalism derives from secularizing elements in eighteenth-century European culture." (Said, 1979: 120)

The tradition of the West of reaching 'other wonderlands' and spreading communiqués to these lands in line with its political interests began with Napoleon's Egypt Expedition. However, in the background of the political-economic interests of this expedition, there was a philosophical-literary-aesthetic and positivist scientific field created in the West in the 18th and 19th centuries. The defining figures of this area are Sacy, Renan and Lane, according to Said (1979: 122):

"What Sacy, Renan, and Lane did was to place Orientalism on a scientific and rational basis. This entailed not only their own exemplary work but also the creation of a vocabulary and ideas that could be used impersonally by anyone who

wished to become an Orientalist. Their inauguration of Orientalism was a considerable feat. It made possible a scientific terminology; it banished obscurity and instated a special form of illumination for the Orient; it established the figure of the Orientalist as central authority for the Orient; it legitimized a special kind of specifically coherent Orientalist work; it put into cultural circulation a form of discursive currency by whose presence the Orient henceforth would be spoken for; above all, the work of the inaugurators carved out a field of study and a family of ideas which in turn could form a community of scholars whose lineage, traditions, and ambitions were at once internal to the field and external enough for general prestige." (Said, 1979: 122)

The differences and similarities of the works of Sacy, Renan and Lane are discussed in detail in this chapter, especially for Orientalism. Said (1979: 124) states that Sacy brought the texts of the Orient to France without going to the Orient, and that he created an Oriental corpus with these texts here. In these works in which he focuses on Arabic, Sacy gave works with cultural generalizations and typical examples of 'cultural generalisation', which, according to Said (1979: 150), is also heavily involved in Renan. Focusing on the Sami languages, Renan discussed the work done in these languages. In a passage where he compared Renan and Sacy, Said (1979: 150) writes:

"When we read Renan and Sacy, we readily observe the way cultural generalization had begun to acquire the armor of scientific statement and the ambience of corrective study. Like many academic specialties in their early phases, modern Orientalism held its subject matter, which it defined, in a viselike grip which it did almost everything in its power to sustain. Thus a knowing vocabulary developed, and its functions, as much as its style, located the Orient in a comparative framework, of the sort employed and manipulated by Renan."

Said (1979: 154) problematically includes Karl Marx to those who 'remotely' viewers of the Orient, writes that even Marx, after analysing the injustices of Britain in India, with an inevitable Orientalist understanding, argues that British modernist interventions in this country are necessary. Marx approached the phenomenon of modernisation of India with an Orientalist perspective, influenced by the definitions, abstractions, generalizations and conceptualizations dominating in his own age and its environment. Edward Said points out that Orientalism appears in the West with internalised prejudices even in the texts of the most radical theorists of the West.

Said (1979: 156) also argues that modern Orientalism is shaped on two traditions: Those who study the Orient from afar and those who go to the Orient and live here, observe the Orient at its location and do their work in the Orient. Accordingly, Sacy and Renan are the authors in the first category. Said lists Lane, Chateaubriand, Lamartine, Burton, Flaubert, Nerval, and Kinglake as representatives of the second tradition. As British and French writers, they reflected the West's view of the Orient with their own unique styles in their works. Lane lives among Egyptians, Modern Egyptians are the product of this period; Chateaubriand writes the book *Itineraire de Paris à Jerusalem, et de Jerusalem a Paris* (1810— 1811) depicting the Orient that is "a decrepit canvas awaiting his restorative efforts" (Said, 1979: 171). "He tries to consume the Orient" (Said, 1979: 174). Following the path of Chateaubriand, Lamartine referred to himself and France as a power in the Orient as the representative of French imperialism in the Orient and presenting the Orient as 'the land of religions and miracles' (Said, 1979: 170, 179) makes great contributions to

the formation of stereotypes about the Orient. Taking Lane as an example, Burton according to Said (Said, 1979: 197), turned to sympathy with the Orient by developing a middle path between French writers and Lane (Said, 1979: 195). In his works, Burton was both a rebellious rebel against Britain and the imperialist deputy of this empire in the Orient. On his pilgrimage to the Orient in 1849-50, where he was looking for something personal, Flaubert, unlike Lane, Chateaubriand, and Lamartine, describes the Orient where he finds an aesthetic space full of imagination's possibilities, "highly material" (Said, 1979: 184). In the same manner as Flaubert, Nerval surpasses the simple imperialist portrayals of the Orient, but his work, which is embellished with long unethical quotations from Lane without naming it, is nevertheless the "negative vision of an emptied Orient" that finally surface (Said, 1979: 184). Kinglake's work is dry, prejudiced, condescending, reminiscent of a Westerner's "shopping trip to an Oriental bazaar", and even "a pathetic catalogue of pompous ethnocentrism and tiringly nondescript accounts of the Englishman's East" (Said, 1979: 193).

In the third chapter, titled "Orientalism Now", Edward Said discusses subjects such as 'latent and manifest Orientalism', 'style, expertise, vision: Orientalism's worldliness', 'modern Anglo-French Orientalism in fullest flower' and 'the latest phase'. The idea that constitutes the essence of this chapter is that no author approaching the Orient, thinking or dreaming about the Orient is not free, and they have to use cliché patterns and forms of cliché representation. Here, in these forms of representation, Said (1979: 202-203) mentions the existence of an underlying power mechanism, a hidden-latent desire of the West that wants to dominate the Orient. Said (1979: 2005) stated that the representations of the Orient became more prominent in the 19th century and that these representations coincided with the imperialist and colonialist aspirations of Europe by concentrating on representations such as 'sensuality', 'despotism', 'aberrant mentality', 'habits of inaccuracy', 'backwardness'. However, these representations manifest in two aspects, "manifest" and "latent", according to Said (1979: 206). "Latent Orientalism" is unconscious Orientalism, while "Manifest Orientalism" includes the biased, ideological cliché representations used in relation to the Oriental society (Said, 1979: 206). While "latent Orientalism" was present in the leading writers-artists of the West from Flaubert to Marx and Baudelaire, "manifest Orientalism" articulated with the political sphere and binds the Orient to colonialist, imperialist aspirations within the framework of its eccentricity, backwardness, silent indifference, feminine penetrability.

Said (1979: 220) stated that the imperialist plans of two European powers, Britain and France, for the Orient in the early years of the 20th century, brought Orientalism to a new stage that the Ottoman Empire holds. After a detailed historical background, Said (1979: 220) writes:

"In the only part of the Orient where British and French interests literally overlapped, the territory of the now hopelessly ill Ottoman Empire, the two antagonists managed their conflict with an almost perfect and characteristic consistency. Britain was in Egypt and Mesopotamia; through a series of quasi-fictional treaties with local (and powerless) chiefs it controlled the Red Sea, the Persian Gulf, and the Suez Canal, as well as most of the intervening land mass between the Mediterranean and India. France, on the other hand, seemed fated to hover over the Orient, descending once in a while to carry out schemes that

repeated de Lesseps's success with the canal; for the most part these schemes were railroad projects, such as the one planned across more or less British territory, the Syrian-Mesopotamian line. In addition France saw itself as the protector of Christian minorities—Maronites, Chaldeans, Nestorians. Yet together, Britain and France were agreed in principle on the necessity, when the time came, for the partition of Asiatic Turkey. Both before and during World War I secret diplomacy was bent on carving up the Near Orient first into spheres of influence, then into mandated (or occupied) territories. In France, much of the expansionist sentiment formed during the heyday of the geo-graphical movement focused itself on plans to partition Asiatic Turkey, so much so that in Paris in 1914 "a spectacular press campaign was launched" to this end. In England numerous committees were empowered to study and recommend policy on the best ways of dividing up the Orient. Out of such commissions as the Bunsen Committee would come the joint Anglo-French teams of which the most famous was the one headed by Mark Sykes and Georges Picot. Equitable division of geographical space was the rule of these plans, which were deliberate attempts also at calming Anglo-French rivalry."

In order to realise the imperialist plans of the West, travellers, military personnel, and secret agents were sent to this region, which was owned by the Ottoman Empire. In this chapter Said talks about the activities of these travellers in detail. Among these travellers, T. E. Lawrence, G. Bell, and St. Joh Philby. These professional agents, at first, polled anti-British thoughts and environment, then they prepared local elements and tribes against Ottoman rule and rebelled. In this context, the biggest and most "refined" contribution to British policy comes from T. E. Lawrence, the author of 'Seven Pillars of Wisdom' (1997). Lawrence recounts how they "prepared" tribes and Arabs against the Ottomans after a lot of 'wise' and 'mysterious' words. In his narratives, the Arab tribes and kingdoms that he appears to stand by are depicted from an Oriental perspective. In these depictions, Arabs are portrayed as ignorant, dirty, but well-covered, tribes, kingdoms, peoples, and Turks as a foolish, ruthless, strict exploitative nation, oppressed under the so-called Ottoman cruelty and in need of someone to show them the way to freedom.

This form of expression, can be found in *Lawrence of Arabia* (1962), which was filmed much later on Lawrence. From the director David Lean's perspective, Lawrence is projected with the appearance of a "wise", a "mystic", a "passionate man", while the Arabian Peninsula is given by deserts, unbearable heat, primitive images of tribes, vast images of the desert, ignorance of Arab society. However, British intervention is left unquestioned. The stances and images of the British soldiers are reflected with utmost dignity, although there are occasional serious debates between them and Lawrence. The Arabs are represented as a people waiting for freedom and enlightenment. With a distorted Oriental perspective, of course, this freedom and enlightenment will be given to them by the British, the Westerners, who know very well what they are:

"Gertrude Bell, T. E. Lawrence, and St. John Philby, Oriental experts all, posted to the Orient as agents of empire, friends of the Orient, formulators of policy alternatives because of their intimate and expert knowledge of the Orient and of Orientals. They formed a 'band'— as Lawrence called it once— bound together by contradictory notions and personal similarities: great individuality, sympathy and intuitive identification with the Orient, a jealously preserved sense of personal mission in the Orient, cultivated eccentricity, a final disapproval of the Orient." (Said, 1979: 224)

The British had started big plans for the Middle East and the sending of these people to this geography was exactly about the operation of this plan. While these agents used the Western imagination of the Orient to work, they also caused the Orient to be fragmented, divided and powerless. At a time when this powerlessness is completed, the settlement of the Palestinian problem in the Middle East take place right after World War II. In this grand plan, as in previous versions, it is no longer possible to write and record what they have seen from an Orientalist point of view. In short, 'understanding' becomes unimportant. At this point the mobilization of the Orient must join the ranks of the values, interests and goals of the West.

In Chapter 3, Orientalism is analysed in details in its appearance in the 20th century. Said, (1979: 72) states that the West changed its imperialist policies in this century. Although Arabs were known in the West as an effective commercial nation in the Middle Ages, this fact, in this century, was replaced by the argument that Arabs lacked the skills of trading and economic logic with the establishment of Orientalism.

Edward Said concludes with H. A. R., who shaped the aspects of Orientalism in the early 20th century. Gibb and M. L. touche on the differences of Massignon's view of the Orient and give a wide coverage to the views of both names.

CONCLUSION

It has been 42 years since the first edition of Edward Said's work "Orientalism". Although the book was written towards the end of the 1970s, its influence still continues today. As emphasized above, "Orientalism" is now seen as a 'paradigm work'. Before Edward Said, there have been many works and writers that dealt with this subject, but none of them could reach Said's influence.

In this article, the answer to the question of why Said's work could have such a powerful influence and domain has been sought by revising this fundamental work. In this context, the thesis of the article focuses on the fact that Said has absorbed both the West and the Orient very well and is able to present his analysis within the framework of the thought practices of Western academics. Said was able to bring together Eastern and Orientalism studies and Western writers such as Flaubert, Baudelaire, Marx, Nietzsche, using an inclusive methodology. Drive of his work, this profoundness that can extend from philosophy to literature, from politics to music, constitutes the power of his work as a whole. Perhaps because Said, while revealing the hypocrisy, prejudices, Orientalist imagery of the West, was able to combine the rebellious state of an Oriental and the analytical thinking methods familiar to the Western academic community with a competent personal/intellectual discourse which no other intellectual could have worked until him reached his work to an incomparable level of efficiency.

Undoubtedly, in this activity and competence, as stated above, his personal life adventure, the division of his personality and identity within this adventure had great effects. His life and intellectual sphere are squeezed between the Orient and the West, while his eyes are on the inventory of the historical, cultural, economic and political interactions of these two spheres, which are often one-sided (from the West

to the Orient). "Orientalism" is, in fact, a summarised version of a voluminous corpus.

Said continues his career, which Conrad started with the work written at the peaks of the colonial period of the West, with other works he will write in parallel with the spirit of this work. All of them, including his "On Late Style" (2007), which includes his work on music, constitute the common theme, the division, the compulsion to tell in another language, the inability to tell, the inability to appear with its true representation, the journeys to the heart of darkness in an unjust world. In his *oeuvre*, a deeply penetrating dialectical melancholy is felt in the background of his profound observations and analyses involving the West and the Orient. Perhaps it is this feature that draws him to Theodor Adorno in his musical studies and musical works, which constitute an important part of his feelings: When we analyse everything from a dialectical point of view, sadness inevitably becomes dominant in one way or another.

Said was from Palestine. But he could not be fully himself either in Palestine or, as a baptized Christian, in the United States. This situation created the dialectical melancholia of his "homelessness".

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