

e-ISSN: 2536-4596

KARE- Uluslararası Edebiyat, Tarih ve Düşünce Dergisi

KARE- International Journal of Literature, History and Philosophy

Başlık/ Title: Amin Maalouf'un *Yolların Başlangıcı* Adlı Eserinde İmparatorluk Geçmişi: Osmanlı Devleti ve Türkiye / *Voice of the Imperial Ancestor in Amin Maalouf's Origins: A Memoir*

Yazar/ Author:

Doç Dr. Hasan BAKTIR

Öğr. Gör. Mahir Raşit MERT

ORCID ID:

0000-0002-1078-8589

0000-0002-6530-0018

Makale Türü / Type of Article: Araştırma Makalesi / Research Article

Yayın Geliş Tarihi / Submission Date: 7 Ağustos 2019

Yayına Kabul Tarihi / Acceptance Date: 22 Ağustos 2019

Yayın Tarihi / Date Published: 31 Ağustos 2019

Web Sitesi: <https://karedergi.erciyes.edu.tr/>

Makale göndermek için / Submit an Article: <http://dergipark.gov.tr/kare>

Yazar: Hasan BAKTIR*
Mahir Raşit MERT*

**Amin Maalouf'un *Yolların Başlangıcı* Adlı Eserinde İmparatorluk Geçmişi:
Osmanlı Devleti ve Türkiye**

Özet:

Lübnan doğumlu Fransız bir yazar olan Amin Maalouf, eserlerinde sıklıkla Doğu coğrafyasını ele almaktadır. Doğu toplumu üzerine tespit ve yorumlarda bulunan Maalouf, bu bölgede yaşayan insanların yaşamlarını, inançlarını ve kültürlerini okuyucusuna aktarmaktadır. *Yolların Başlangıcı* adlı romanında, dedesi Botros ve onun kardeşi Cebrail arasında geçen yazışmalardan yola çıkarak hem kendi köklerine dair yeni bilgiler elde ederken hem de o döneme dair çarpıcı bilgiler sunmaktadır. Yirminci yüzyılın ilk yıllarının anlatıldığı romanda Osmanlı İmparatorluğu ve Atatürk'e dair dikkat çekici ifadeler de yer almaktadır. Osmanlı'nın dağılma sürecinde olduğu bu dönemde, imparatorluğu tekrar ayağa kaldırmak için girişimlerde bulunan II. Abdülhamit, Jön Türkler, Enver Paşa ve Niyazi Bey'den övgüyle bahsedilirken, bulunduğu bölgeyi daha modern ve gelişmiş bir yapıya büründürmek isteyen idealist Botros'un cahillik karşısında verdiği mücadeleye de ön plana çıkartılmaktadır. Eserde, Doğu'nun tekrar eski ihtişamlı günlerine geri dönmesi için, reformlar ve yenilikler yapılması ve gerçek bilginin doğduğu bu topraklara geri gelmesi gerektiği ifade edilmektedir. Bu noktada Amin Maalouf arzu ettiği Doğu'yu tanımlarken dedesi Botros üzerinden Osmanlı'nın yıkılmasından ziyade tekrar o ihtişamlı günlerine geri dönmesini tercih ettiğini belirtmektedir. Reformlarla ve devrimlerle yeni bir ülke kuran Atatürk'e hem kendisinin hem de Botros'un hayranlık duyduğu ve onun modernleşme çabalarını takdir ettikleri açıkça görülmektedir. Maalouf, bu romanında Doğunun geçmiş bilgeliği üzerine dil, din ve ırktan bağımsız, gelişmiş ve modern bir Doğu medeniyeti inşa etme hayalini dile getirmektedir.

Anahtar Kelimeler: II. Abdülhamit, Amin Maalouf, Atatürk, Doğu, Osmanlı İmparatorluğu.

Voice of the Imperial Ancestor in Amin Maalouf's *Origins: A Memoir*

Abstract:

Amin Maalouf, a Lebanese-born French writer, often mentions Eastern geography in his novels. In these novels, Maalouf makes determinations and comments on the Oriental people, and he conveys the lives, cultures and beliefs of them to his readers. In his novel *Origins: A Memoir*, through the correspondence between his grandfather Botros and his brother Gebrayel he provides knowledge about his origins and gives remarkable information about that time period. In the novel, which includes the early years of the twentieth century, there are remarkable expressions about the Ottoman Empire and Atatürk. During this term, the Ottoman Empire was at the edge of disintegration, and Abdülhamid II, Enver Pasha, Niyazi Bey and Young Turks who made attempts to raise the empire again, are praised by the narrator and Botros. The struggle of the idealist Botros, who wanted to transform the region into a more modern and developed structure, against ignorance is also highlighted. In the novel, it is stated that in order to get back to its glorious days, the Orient must have reformations and revolutions and the knowledge should come back to the Orient where it was born once. At this point, Maalouf uses Botros as a means to express his ideas and states that he would prefer the Ottoman Empire to get back to its glorious days rather than to disintegrate. On the other hand, it is clearly seen that

* Hasan BAKTIR, Erciyes Üniversitesi, Edebiyat Fakültesi İngiliz Dili ve Edebiyatı Bölümü Öğretim Üyesi, hbaktir@gmail.com , 0000-0002-1078-8589

* Mahir Raşit MERT, Nevşehir Hacı Bektaş Veli Üniversitesi Avanos Meslek Yüksekokulu Öğretim Görevlisi, rasmert@gmail.com, 0000-0002-6530-0018

both Botros and Amin Maalouf admire and appreciate modernization efforts of Atatürk who built up a new country with several reformations and revolutions. In this novel, Amin Maalouf expresses the dream of building an advanced and modern Eastern civilization on the past wisdom of the Orient regardless of race, language and religion.

Keywords: Abdulhamid II, Amin Maalouf, Atatürk, Orient, Ottoman Empire.

Introduction

As a Lebanese-born French author, Amin Maalouf has a Christian-Arab origins with European and Middle Eastern background. Maalouf powerfully embodies his ethnic and cultural identity in the novels he writes about the Middle East, Asia, and Mediterranean regions. People, history, geography and culture of the Middle East are all acted out in a carefully constructed setting. The eternal conflict of the two worlds [East vs West] is transformed into a modern stage as a powerful narrative with few conflicts. He admits that his hybrid cultural background as an advantage to write popular and outstanding novels, yet the present situation also creates certain problems. In *In the Name of Identity*, he expresses this as an inevitable choice for possible conflicts. He says: "Every individual is a meeting ground for many different allegiances, and sometimes these loyalties conflict with one another and confront the person who harbours them with difficult choices. In some cases the situation is obvious at a glance; others need to be looked at more closely" (Maalouf, 2001, p. 4). The Lebanese Civil War is a turning point in his life that forces him to leave Lebanon for Paris. After moving to Paris, Maalouf is always interested in Lebanon, visiting in almost every year. He has a special gift to transform all his travel experiences into a narrative context. Characters he creates are like himself. They travel to various places, faces different religions, cultures and languages. In one of the interviews, he admits that his journey has a significant contribution to what he writes. He says: "It's the relationship I have with the world: always trying to escape from reality. I'm a daydreamer; I don't feel in harmony with my epoch or the societies I live in" ("Amin Maalouf Quotes", 2016). Likewise, social, political and cultural stories of the world he lives and he visits occupy special places in his novels. For instance, in *Origins: A Memoir*, he pays special attention for the Ottoman and Turkish history. He refers to the disintegration of the Ottoman Empire and re-construction of the Turkish Republic that follows. He also comments on two major figures of these periods; Abdulhamid II, and Mustafa Kemal Atatürk. This paper aims to discuss the reflection and conflict of the Ottoman world and Turkey in Maalouf's *Origins: A Memoir*.

Setting in the Novel

The setting of *Origins: A Memoir* is the Ottoman Empire. The story takes place at the beginning of the 20th century. Maalouf traces the past glory and present conflict of the Ottoman Empire. He refers to European and Middle Eastern histories to explain how the great Turkish Empire lost its power and hegemony. Maalouf believes that the disintegration of the Ottoman Empire has started with the Industrial Revolution first, and it is accelerated after the revolution in France. The process may also be traced back to the Age of Discovery when the European nations much invested in technology and knowledge of the world for colonial ambition. Countries such as France, Spain, Portugal, and England searched for new markets in and outside the Ottoman world to extend their economic and political power. The Ottoman State could not compete with the developing technology and expanding the economic influence of the European rivals. The Empire's military power was no longer incompatible. After the 18th century, The Ottoman Empire was called a "sick man" by the Europeans. As Fendoğlu (2002) states the term was used for the first time by Nicholas I of Russia in 1853; "note, that we have a sick man in our arms, a very sick man" (Goldfrank, 1994, p. 1). In order to heal this sick man, considerable steps were taken by the Empire: the Rescript of Gülhane, Edict of Reform, and Announcement of Constitutional Monarchy. Maalouf traces the last two centuries of the Empire in the novel and comments on it. The comments and detections are sometimes expressed by Amin Maalouf in person, and sometimes they are voiced through the expressions and ideas of Botros. Maalouf also uses historical characters and organizations such as Young Turks, Enver Pasha, Niyazi Bey, Atatürk and Abdulhamid II –all of whom were in a struggle to modernize the empire, are remarkable. These interpretations and detections that are conveyed to the reader through Botros deliver the nostalgia and disintegration Amin Maalouf feels.

Restoration and Reformation of the Ottoman Empire and Turkey

Amin Maalouf embodies two major characters in *A Memoir* to explore why the Ottoman Empire is in conflict with the modern European world. One of the characters is Botros. He is grown up in the multi-national and cultural atmosphere of the Empire. He takes the present conflict as a matter of civilization. The Eastern and European civilizations have been rival to one another. This is a political and cultural conflict. Botros is an Arab-Christian,

but he does not feel like European. He glorifies the imperial history of the Middle Eastern empires, including the Ottomans. Thus, he has dreams about the glorious future of the Empire. Throughout *A Memoir*, despite all the conflicts and problems the Empire faces, Botros never loses the enthusiasm and excitement for the restoration and reformation of the Middle Eastern world. He frequently refers to the reforms for modernization and admires Enver Pasha, Niyazi Bey, Abdulhamid II and Atatürk, who were trying to modernize the state. Yet he is also critical of Enver Pasha and Niyazi Bey. He believes that it is dangerous and deadly for the multi-cultural Middle Eastern world to emphasize national ideals. He says: "When the rebellion first broke out, everyone was convinced that the two officers would be brought back to Constantinople in chains and made to suffer a punishment that would serve as a warning" (Maalouf, 2008, p. 115). Maalouf states that when their attempt succeeded and reforms were made, they were welcomed by the public as heroes. Maalouf refers to Enver Pasha's speech: "henceforth there would be no more Jews, Greeks, Bulgarians, Romanians, and Serbs in the empire, "for all of us are brothers, under the same blue sky, all of us taking pride in being Ottomans" (Maalouf, 2008, p. 116). Botros first expresses his feelings and thoughts about these "valiant soldiers who shed their blood for the sake of freedom" (Maalouf, 2008, p. 111). Then he explains the European countries takes this change: "And I feel that the whole world is watching us and saying, "The Ottoman people are no longer in chains. Now that the pretext they invoked to justify their backwardness has been swept away, let's see what they will do!" (Maalouf, 2008, p. 117). Here Botros feels like an Ottoman subject, and he expresses his desire for the restoration of the Ottoman glory in the Middle East. He believes that it should again be possible for the Middle Eastern people of different languages, religions and races to lead a life under the roof of the Ottoman Empire. This is not dead-wish for Botros who tries to become a mouthpiece for the whole Ottoman public. The restoration and glory of the Empire is a dream of the East for a long time and it shall be real: "The desire for change, liberation, and a galvanizing force for the "awakening of the Orient" had been budding for decades in many provinces throughout the empire—even as far as my village" (Maalouf, 2008, p. 118). This dream is a reflection of powerful desire that may lead the "awakening of the Orient." Moreover, he claims that this desire is one of the reasons why the Ottoman Empire joined the First World War and stood beside Germany. Botros expresses this as follows:

... there was the war, the Great War, which the Sublime Porte had entered, in November 1914, on the side of the German and Austro-Hungarian empires. Enver and the Young Turks expected from this a miraculous renaissance of the Ottoman Empire, but ultimately, as we know, it led to its disintegration (Maalouf, 2008, p. 206-207).

Botros here implicitly refer the policy and tricks of Abdulhamid II to create conflict between the Europeans. In fact, many words can be said about the reign and personality of Abdulhamid II. However, many of them are on the border of "compliment" and "curse" (Gündüz, 2008, p. 243). The Sultan believes that his Empire may safely be restored if he could safely avoid the conflict. Abdulhamid II, though he is still one of the most controversial figures of the political and cultural history, his political tricks and reforms are admired by Botros. Botros's thoughts and statements for Abdulhamid II are complimentary; he also writes a flattering a poem for both Abdulhamid II and the Ottoman family.

Of course, our first and last words of praise must be addressed to the person who is behind all beneficent actions, His Majesty Abdul Hamid Khan, our venerated sovereign, sultan, and son of sultan, may God extend his flourishing reign ...

If you want to know what metal virtue is made of,
Look to the Ottoman family.

Destiny, which is often cruel, has shown its benevolence
By giving us Abdul Hamid as sovereign (Maalouf, 2008, p. 120).

The narrator, on the other hand, describes Abdulhamid II as a complex and inconceivable character and expresses contemporary debates about him. For instance, in one of the passages, Botros feels sad and heart-broken for Abdulhamid. He admires what the Sultan did "on behalf of the Ottoman people". He writes this as follows:

People trusted him with their lives, their honor, and their property, but he sold it all at a giveaway price. His name will be forever tainted, for instead of eradicating treason and corruption from the kingdom, he sent his agents out to

spread hatred and sedition. This is why I say to this arrogant person ... (Maalouf, 2008, p. 120-121).

The narrator here seems to develop a positive attitude towards the Sultan. He emphasizes Abdulhamid's modernization efforts, appreciates him and states that he was a good ruler, but he ascended to the throne at the wrong time.

It seems highly plausible that when he first became sultan, he really intended to reform the Ottoman Empire and make it into a modern state on a par with the European powers then ruling the world ... In another era, Abdul Hamid might have been a great sovereign; though he came too late, most historians believe nevertheless that he was the last sultan worthy of the title (Maalouf, 2008, p. 122).

Atatürk is also frequently referred to in the novel. He is a leading significant figure in Turkish history and the Middle Eastern world. It can be observed that throughout the novel, both Botros and the narrator expresses highly positive feelings and thoughts about Atatürk; they both admire him and appreciate his efforts to modernize and develop his country. Botros takes Atatürk as a possible leader who can reform and restore the whole Middle East. He feels very much regret for his own country because it does not have such a leader. The narrator also feels the same and attempts to identify why Botros admires Atatürk. Ideals of Atatürk and Botros were in the same line, they were both enthusiastic about modernization, and the future that Atatürk promised was very close to the one that Botros had dreamed about. Botros identifies himself with Atatürk's ideals and says: "even though [Atatürk] was an admirer of westerners; he also knew how to stand up to them" (Maalouf, 2008, p. 331). The narrator expresses this as follows:

Why did my grandfather develop a passion for Kemal Atatürk that year? He doesn't explain this anywhere in his writings, but I can easily guess. For Botros was a person who had always dreamed of seeing the Orient shaken up, who had spent his life battling against backwardness and the stifling weight of tradition, who was strongly in favor of modernity even in his sartorial habits. How could he possibly have been impervious to the developments taking place in postwar Turkey: an Ottoman officer, born in

Salonika and educated in its schools, brought up on Enlightenment values, proclaiming his intention to dismantle the old order and, one way or the other, bring what was left of the empire into the new century. I don't think Atatürk's strong-arm tactics displeased my grandfather (Maalouf, 2008, p. 330).

Not only in this novel, but also in *Disordered World: Setting a New Course for the Twenty-first Century*, Amin Maalouf refers Atatürk as a powerful leader who has had a lasting influence on Middle Eastern and other political leaders. Atatürk becomes the symbol of progress in the novel. Many 20th-century politicians take him and his ideals. He says this as follows:

Many Muslim leaders dreamed of following Turkey's example. In Afghanistan, Amanullah, a young king of twenty-six, came to power in 1919 and wanted to follow in Atatürk's footsteps. ... Reza Khan ... was a fervent admirer of Atatürk and, like him, an army officer. He wanted to reproduce the same modernising programme in his country (Maalouf, 2011, p. 82).

Throughout the novel, the Orient is described as a place that needs reformation and progress for development. It is frequently stated that the main reason behind the underdevelopment of the Orient was ignorance. Botros's ideal to restore and reform the Middle Eastern world and to defeat the present ignorance is all admired by the narrator. Botros's desire to live in Lebanon and work for his country, though he has a chance to live in America and Europe, are all appreciated. The narrator compares Botros to Gebrayel, who left Lebanon for Cuba and became wealthy there. Botros is a man of ideals who decides to stay and fight against all the ignorance. Botros has a dream, and he wants to make it real. The narrator writes about this as follows:

Rather than leave his country for another, where life would be better, why not work at making his own country better? The first thing that had to be done to make it better was to fight against ignorance. Wasn't this ambition as good as his brother Gebrayel's? Wasn't this fight an even more exciting adventure than the journey to America? Wasn't it more commendable to build another America at home, in the East,

on the land of our origins, rather than sail off to the one that already exists? (Maalouf, 2008, p. 77).

Although the Orient is described as a place of ignorance at that time, it is stated that it wasn't the same throughout history. One of the most outstanding expressions used in the book about the Orient is Botros's statement in which he claims that the Orient has for centuries been the center of enlightenment and knowledge:

If you wonder what is wrong with the peoples of the Orient and why they are so often denounced.

You will find that they have many qualities and only one shortcoming: ignorance.

This disease is curable, but it is treated through knowledge, not emigration!

Knowledge was born in the Orient before it migrated to the West, and it ought to return to the fold (Maalouf, 2008, p. 111).

Both Amin Maalouf and Botros emphasize that the cause of underdevelopment in the Middle East is ignorance. Botros believes that this is not inherited from the earlier generations who actually created glorious civilizations of the world in the region. European civilization and technological advancement are not independent of Middle Eastern influence. Originated from the oriental world, wisdom is transformed into the West. This is also emphasized by Fuat Sezgin, an eminent scholar who traced the oriental influence on European world. In an interview, Fuat Sezgin answers the question of oriental influence on European technological advancement. He argues that Muslim scholars develop the academic disciplines which faithfully exposes the source of the knowledge they use. However, Latin tradition has not been as careful as the Middle Eastern tradition in the past. During the process of the translation of the Arabic documents into Latin, the names of the original authors and inventors disappeared. Instead, the European translators used their names for the book they translated. The Europeans started to believe that they are the originators of ancient wisdom, which contributed to the idea of European superiority and Asian inferiority (Dalgakıran, 2018, p. 155). For instance, İbn Sina's (Avicenna) book about the stones has been attributed to Aristoteles, and Huneyn bin İshak's (Hunayn ibn Ishaq) book has been attributed to Galen (Dalgakıran, 2018, p. 95). In Sezgin's sentences, the term "Muslims"

refers to the Ottomans who were ruling the Middle East at that time. He argues that the origin of knowledge and wisdom is not West. Muslim scholars of the Middle Eastern world have a considerable contribution to science, cartography and philosophy. The idea of the oriental origin of knowledge and wisdom is emphasized by the narrator in the novel. Botros is critical of the contemporary Middle Eastern world and its attitude to the idea of development. Botros believes that oriental world should first excavate the past and discover the possible causes for the present corruption. It is not possible for the Orient to compete the Europeans without understanding the real reasons for the underdevelopment. It is not possible to reach the technological level of the West via imitation. The corruption should have a cause. Once you notice a disease, you cannot treat it before figuring out the actual cause. The narrator of the novel expresses this as follows:

The Orientals see that the West has outstripped them, but they don't understand why. One day they see a westerner wearing a flower in his buttonhole. They say to themselves: so that's how they achieved progress! Let's wear a flower in our buttonholes and we'll catch up with them! Another time, they see a lock of hair falling over their foreheads and they think: so that's their secret! And they carefully comb their locks down to their eyes ... When will you understand the difference between fundamental values and vulgar fashions? It is not enough to want to imitate the West; it is also important to know what is worth copying and what is not! (Maalouf, 2008, p. 112).

At this point, Maalouf becomes critical of the "reform of dress". The reform forces the Turkish public to wear "homburg hat" instead of turban or fez. This reform is later transformed into a symbol for the reformers. The narrator here criticizes what he feels absent in Turkish reformation. The narrator suggests that imitation should not be taken as modernization. However, the narrator does not attack Atatürk or his reforms. He believes that Atatürk is not a naïve imitator. Atatürk's idea of reform was not based on simple imitation. He writes that Atatürk tries to understand European advancement before he stands up against European hegemony in the Middle East. He writes this as follows:

When Botros attacked turbans, he fitted right in with the modernist revolutionaries of his day. Several years later Atatürk banned this traditional headgear, which he saw as a

symbol of ignorance and obscurantism, and he proudly sported a Western hat, proof of modernity (Maalouf, 2008, p. 111).

Botros's understanding of reform is not based on blindly imitating the West, but rather on taking the necessary innovations from it and arranging for the country. By abolishing the ignorance, which destructed the region, with the help of these reforms, he dreams of becoming a developed and modern nation with the innovations and developments to be made in every field. Education and knowledge lie at the core of both Botros's and Atatürk's understanding of reform. They want to pave the way for development by maximizing the quality and accessibility of education in the country. Therefore, while Botros tried to expand the activities of his Western-style school, Atatürk carried out the Alphabet Reform and changed the Turkish alphabet from Arabic letters to Latin in order to increase literacy and to convey knowledge to more people. Although they have both taken the Europeans as an example, they avoided mimicry.

The narrator states that although Botros had a chance to leave the Orient and live in Cuba, he refused it. He struggled to bring the enlightenment and ideals of the West to the Orient. What he desired was to build another America in the Levant where his origin belonged. His preference was harder but more valuable. Although his enthusiasm was damaged after the failure of the Young Turks Movement and Abdulhamid's oppressive regime, his hopes flourished thanks to Atatürk. Therefore his admiration for Atatürk is understandable. Botros dreamed of an Orient where religion, sect or race was not a means for discrimination. That's why he was impressed by Enver Pasha's speech, ideals and the future he promised. The narrator claims that the collapse of the Ottoman Empire was never his desire, on the contrary, he was proud of being an Ottoman citizen, and he wanted the empire to develop and survive.

My grandfather was not opposed in principle to the Ottoman Empire. He would have liked to see it change into a constitutional monarchy rather than disintegrate. He proclaimed proudly that he was an "Ottoman citizen," and his dream was to see a large state made up of many nations, in which all men would be equal, regardless of religion or language, and would exercise their rights under the leadership of an honest, benevolent sovereign (Maalouf, 2008, p. 122).

It is clearly stated by the narrator that, Botros was comfortable with being a citizen of the Ottoman Empire despite the present situation of the empire at that time. His hope for the enlightenment of the Orient kept his enthusiasm alive. He desired this enlightenment to occur under the roof of the mighty Ottoman Empire as it did once before. Therefore he never wanted the empire to disintegrate. Moreover, Maalouf states that after the foundation of the new modern Turkish Republic, which can be accepted as an outcome of this struggle, Botros may have regretted Lebanon was not a part of it anymore. It is constantly expressed that Botros never wanted the Ottoman Empire to get demolished; on the contrary, he wanted the empire to grow stronger, modernize and change back to its glorious days. All these ideals and desires actually represent Amin Maalouf's own expectations and regrets.

Explain to them that my native land is a galaxy of cities!
Explain to them that you and I are born from the light of the
East, and that the West did not awaken till our light shone
on it! Tell them that our East has not always been plunged in
darkness! Tell them about Alexandria and Smyrna and
Antioch and Salonika and the Valley of the Kings and the
Jordan and the Euphrates (Maalouf, 1995, p. 177).

Although Amin Maalouf lived most of his life in Europe, he still has a strong connection with his land of birth, and through his novels and characters, he portrays the Orient that he dreamed. He dreams about the Orient that can illuminate the modern world and style a better future for humanity. He dreams of the lost glory of the Orient and tries to revive it.

Conclusion

Amin Maalouf employs Middle Eastern history and setting to write about the Oriental and European worlds. His characters, like himself, are from Middle Eastern origin who carefully embodies the history and culture of the Middle East. Maalouf develops an intellectual perspective from the fictitious context to write about the conflicts and problems of his ancestors. While describing the Middle East, Maalouf not only reflects the realities of this region but also describes the Eastern civilization he imagined. In *Origins: A Memoir*, Maalouf often depicts the Orient that he imagines, both through his grandfather Botros and his own ideas. In his dream Orient civilization, he hopes to see a society endowed with the power of knowledge gathered under a single roof regardless of religion and race. This dream is based on the fact that once the Oriental lands were the place where knowledge was born. Maalouf states that the “genuine knowledge” that left these lands for various reasons and gave its place to ignorance in time should return to its homeland; furthermore, he emphasizes the need for a strong civilization with the synthesis of East and West. Maalouf stresses that this civilization should have a modern society equipped with knowledge. In this sense, he frequently praises Abdülhamid II and Atatürk who had previously tried to modernize this region and tried to advance the Ottoman Empire with reforms and innovations. He praises their modernization efforts and also appreciates that although they took Western civilization as an example, they didn't mimic Westerners and even stood up against them. Botros's enthusiasm and excitement about the Young Turks movement, which is a movement started by Enver Pasha and his friends to build a new state where people would proudly say that they were Ottoman citizens and live under a single roof regardless of their religion, language, and race, resembles Amin Maalouf's own thoughts, desires and feelings. So does the frustration of the failure of the movement... Botros and Amin Maalouf, who desire a modernized and developed Orient, clearly appreciate and admire the all oriental scholars and characters who contributed to the advancement of the Middle Eastern civilizations.

Bibliography

- Amin Maalouf Quotes. Retrieved June 2016, from https://www.brainyquote.com/quotes/amin_maalouf_570116.
- Fendođlu, Hasan Tahsin. *Modernleşme Bağlamında Osmanlı-Amerika İlişkileri 1786-1929*. İstanbul: Beyan Yayıncılık, 2002.
- Goldfrank, David M. *The Origins of the Crimean War*. London: Longman, 1994.
- Gündüz, Mustafa. II. Abdülhamid Dönemi Eğitimi ve İdeolojisi Üzerine Araştırmalar. *Türkiye Araştırmaları Literatür Dergisi*, 243-286, 2008.
- Maalouf, Amin. (2001). *In the Name of Identity: Violence and the Need to Belong*. New York: Arcade Publishing.
- Maalouf, Amin. *Origins: A Memoir*. New York: Farrar, Straus and Giroux, 2008.
- Maalouf, Amin. *Disordered World: Setting a New Course for the Twenty-first Century*. New York: Bloomsbury Publishing, 2011.
- Maalouf, Amin. *The First Century after Beatrice*. New York: George Braziller, 1995. Retrieved August, 2018, from <https://archive.org/details/firstcenturyafte00maal/page/176>.
- Sezgin, Fuat. *Bilim Tarihi Sohbetleri*. İstanbul: Timaş Yayınları, 2018.