

**Impact of Orientalism and Occidentalism on the image of the Orient  
man**

**أثر الاستشراق والاستغراب على صورة الرجل الشرقي**

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تهدف الدراسة إلى إظهار العلاقة بين الثقافة والإمبراطورية في ضوء الاستشراق والصورة المعاكسة للاستغراب ودور البطل بينهما. في هذه الدراسة، يجري الباحث اختباراً لأربعة أنواع من الكتابة تختلف في تجسيدها للإنسان الشرقي أو ما يسمى بالتابع كما تجسد في كل من الأعمال "رحلة إلى الهند" لكاتبة إي. إم فوستر و"طائر من الشرق" للكاتب توفيق الحاكم و"كيم" لكيبيلينغ و"قنديل أم هاشم" ليحيى حقي. كما توجد إشارة إلى العلاقة التي يمكن أن تحدث بين المستعمر والمستعمّر في ضوء العلاقة بين سوزان وزوجها طه حسين والسيرة الذاتية لفدوى طوقان "رحلة جباليا رحلة سابا". الكلمات المفتاحية: الإمبريالية، الاستغراب، الاستعمار، الإنسان الشرقي.

### Abstract

The study aim to show the relationship between culture and empire in the light of Orientalism and its reverse image of Occidentalism and the role of hero between them. In this study, the researcher is examin in four types of writing that are different in their representation of orient man or what is called as subaltern as embodied in E. M Foster "Passage to India" and Tawfiq al-Hakim's "A Bird from the East" and Kipling's "Kim" and Yahya Hakki's "Qindeel Om Hashem." There is also a reference to the relationship that can be occurred between colonizer and colonized in the light of the relation between Susan and her husband Taha Hussain and the autobiography of Fadwa Toqan's "Rihla Jabalyya, Rihla Saba."

**Keywords:** Imperialism, Occidentalism, Orientalism, colonial, orient man

### Introduction

There is a continuum of harmful ideological movements that have led to adopt false thoughts and believes that directed towards the East in general and towards the Islam and Muslims in particular. Edward Said has a crucial role in making this false vision comes to light throughout his books which are based on an absolute truth about those countries. With regard to the hidden and true images of colonized man under the control of the colonizer at a time when imperialism was vastly superior in its portrayal of the colonized man. In this study the researcher shows the real face of colonial domination and cultural imperialism which directed and dedicated its literary power to send a specific retreated passage to educated élite of the colonized countries throughout the literature and the roles which are played by contemporary novelists in their portrayal to the hero in the Western and the Eastern writing. My method is to focus as much as possible on individual works, to read them first as great products of the creative and interpretive imagination.

### Brief History

There is only confusion in Edward Said's Orientalism, generated by fluctuating definitions of crucial concepts like "imperialism" and Said's proclivity for hyperbolic generalizations like this: "Without empire, I would go so far as to say, there is no European novel..." (Said, p. 4) These broad generalizations are followed by hedging and qualification passages in which Said appears moderate and cautious, yet he quickly returns to his radical views as if he had yielded nothing. One gets the idea that he wants to take all possible positions on an issue, and that he is constantly ready to respond to criticism with a counterattack. The interaction between the Arabs and the West started long before the Crusades and has continued to the present day. Occidentalism appears to be the reverse image of Orientalism, but they differ both in nature and direction. This is so because the structure of power relations informing and motivating the production of each of them is radically different as is the historical context in which they emerged.

The interaction between the Arabs and the West, particularly Europe has three distinct stages. The first took place at the peak of the Arab civilization during the Abbasid period. The second started with the fall of Toledo in 1085, culminating in the Crusades and continuing through to the European Renaissance. The third, started in the post-enlightenment period of the mid-eighteenth century and continues to the present, proves a contrasting assumption to that of Said; that such a discourse is historical and not trans-historical.

The Arabs' awareness of the importance of cultural exchange with Europe started as early as the seventh century when the grandson of the first Umayyad Caliph, Khalid bin Yazid bin Mu'awiyah ordered intellectuals at the school of Alexandria to translate the philosophical works of Aristotle into Arabic. After establishing his House of Wisdom, he sent emissaries to Constantinople to seek out and purchase books of ancient learning. "The House of Wisdom first grew up as a library, then became a center for translation, then a center for scientific research and writing. It became a home for science in which lessons are held and scientific holidays are awarded. Then it was followed by an astronomical observatory, the Shamsian Observatory" (Lions, p. 92) Although the Greek works were the prized tomes in the House of Wisdom, Indian and Persian works were also sought. Translation became part of a much larger process of



acculturation generated by a host of needs and socio-historical changes. The transformation of the social and political community from ~~the~~ a tribal society to an expanding state, then to a multi-cultural empire increased the need for philosophical works and the principles of logic. Logic was needed to consolidate and run an ever-enlarging empire This was also supported by the awareness of the need for cultural glory to legitimate military conquests and stabilize them. Arab and Islamic culture on Europe in the Middle Ages characteristic of the enormity of impact, from philosophy and theology to medicine, chemistry, mathematics and physics, from sociology and economics to music and literature. In the first period Europe was an external mediator for an evolving Arab self, and in the second the Arabs were an external mediator for an equally evolving European self. Both first and second periods share a number of characteristics, one gave rise to the glorious centuries of Arab history, the other produced the great European powers of the eighteenth ~~18~~ and nineteenth centuries~~19~~. In the third period, the process of internal mediation is strongly marked by an enhanced conflict between the self and the other. Historically occidentalism started to emerge as a potent discourse in Arabic culture in the nineteenth. The Arab world was awakened to its appalling condition after the shock encounter with Napoleon's French expedition to Egypt from 1798 to 1801. In the nineteenth century, the lion's share of occidentalism was in the form of travel literature.

### Discussion

#### E. M Foster "Passage to India"

The story of Dr. Aziz, a young Indian Muslim physician meets with a young British schoolmistress, Adela Quested, and her elderly friend, Mrs. Moore, who visit the fictional city of Chandrapore, British India and establishes a friendly relationship between them. They go on a trip to a beautiful cave, explore the caves. Aziz was accompanied by Mrs. Moore when Adela was inside the cave but without warning something strange occurs to the lady inside the cave and after leaving the place Adela and Mrs. Moore get a car; next morning Adela pretends that she has sexually been assaulted by Aziz , and the order ~~that~~ brings him to court and jail.

#### Tawfiq al-Hakim's "A Bird from the East"

The story of a young Muslim named Mohsen comes from Egypt when it was under the British Mandate, he goes to France to learn the medical profession and meets Susie the girl whose job is a ticket seller. He falls in love with her but his sensitive ~~and~~ Eastern tradition prevents him from recognizing his love towards her, the matter which leads him to confront acute emotional ~~erises~~ [crisis] leads to his devastation.

#### The adjustment between two Novels

The British colonized India and left an impact on many different levels of life and culture. E. M. Forster's A Passage to India, referring to colonialism, explores the relationship between the colonized, an Indian doctor Aziz, and the colonizer, a British schoolmaster. One basic issue is the cultural misunderstanding between the colonizer and the colonized. Aziz says "we shall drive every blasted Englishman into the sea and then you and I shall be friends" (Foster, p. 88) Aziz is a warmhearted, passionate, one of excitable people whose quick changes of mood lift him to heights of emotion and cast him into the depths of despair within an extremely short space of time. He is high-spirited, fun-loving, and hospitable to an exaggerated degree. When he is found in error, he is tremendously sensitive. His emotions are genuine, and his devotion to his friends is unquestionable. His reaction to Mrs. Moore is one of quick affection, which he maintains even after she dies. Despite his refusal to read Fielding's letters, his deep sense of betrayal stems from his great love, which he believes has been offended. Aziz's quick response to Mrs. Moore and Fielding is part of the "understanding heart" secret that Forster emphasizes as the key to men's understanding. Aziz's name represents the "beginning" and "end" of human frailties, but he makes no mistake about the people who can judge based on the individual worth.

In Tawfiq al-Hakim's "A Bird from the East" the idealism makes Mohsen, who is fond of the great artistic history of Europe, especially Paris, unable to cope with physical manifestations that people live there. He continues to live in his dream of a purely spiritual artist. This leads him to successive crises. "Susie," that French girl, the ticket-seller, who he is contemplating her from afar, does not dare to express his love, fearing that her beauty spoils the spiritual love that he finds in himself, and he ~~will~~ [would] be shocked by the reality when he comes to be close, and finds that she is a normal girl, and her ambitions are purely material.

Aziz is a skilled surgeon and a well-educated, intelligent doctor, but the science of medicine is not a matter of deep concern to him and he gives it up quite readily to live and practise in a more primitive way in a remote Hindu state. Here he is free to write his poetry extolling the past glories of Islam and pleading for the freedom of women. He is a man at the crossroads. One way leads to Western civilization, which would abolish the other and establish sanitary practices; the other would retain Eastern customs, traditions, and the primitive practices of the medicine man. He has two faces: one faces back toward India of the past, the other turns toward the West, the civilizing force of which can help conditions in India. Whoever deals with Aziz can never be sure which face he is presenting. Aziz is partly influenced against Western thought by the high-handed ways of the English, who do not make the Western way of life attractive. "Bird of the East" by Taufik Al-Hakim does an exemplary job of presenting the reader with opposites, placing the characters carefully on either end of an argument, time and time again. For example, this novel raises many questions about society in the East and West and their relationship with one another, and also offers a conflict between dreamers and realists. By presenting the reader with things such as the "realist" and the "dreamer" in opposition to one another, Al-Hakim creates a platform for the postcolonial to reside upon within his novel, while also opening up a contemplation of the relationship between society and individual characters. The protagonist of Bird of the East, Muhsin, is abroad, and he is presented as an outsider from the very beginning, which aligns with the general idea of the postcolonial bildungsroman that Al-Hakim helped to shape. We first see it in the third paragraph of the novel, when the narrator tells the reader that "one lone soul did brave the rain and continued to walk, unhurriedly and unconcernedly, across the square" (Al-Hakim, 3). While the rest of the residents of Paris are lined against walls to keep themselves out of the torrential rain, Mohsen is out there, already making himself "the other." Having aligned the reader with this mindset so early on, Al-Hakim is able to easily and effectively place opposition directly to both Mohsen and his ideas. throughout the novel. The brilliant players Mohsen, and Aziza represent a prominent role in the axis of the conflict between East and West, where the relationship based on the misunderstanding between Aziz and his schoolmaster on the one hand, and the false accusation of rape on the other hand. This leads to promote the desirable goal which is based on the assumption that the color of the skin and the differences of race lead Aziz to be questioned and accused by authority. Besides, his belonging to the East adds to the accusation of emotional inertia, and thirst for the white body, by which the orient people had accused. However, this is actually based on the false assumptions that orientalist wrote about to portray the eastern man as a primitive with sexual desire and the need to look after the violent. A dilemma imposed by the difficult and backward living conditions of the colonized people, was one of the most important themes in the writing of the Orientalists at that time. Mohsen in Taufik Al-Hakim represents a model of the true Oriental man committed to religion, sense and idealistic feeling in which the Middle Eastern people lived. This true and idealistic picture collides with the senseless material reality which is devoid of the emotions and sensations of the West. The character of the ticket seller, Susie represents the ugly face of the West, characteristic of the denial of the emotional sense and this leads the Western to be closed to extinction gradually, but unfortunately this truth is reflected in Mohsen's feeling. who Helives in the illusion that the figure of the beauty of the West, especially Paris which is the country of light and beauty is merely fake. This beauty lacks honesty characteristic of the Oriental but does not find its way in the books of Orientalists. In conclusion, it is argued that both Mohsen and Aziz could not defend on their innocence and idealism. They simply could not express themselves before the excessive force of the West which represents by militarily and culturally advancements. Aziz could defend himself in the court through his speech but no one would believe him. Mohsen never expresses his keen sense in front of the West, but he hides himself inside his soul. Here, subaltern could not speak.

### Kipling's "Kim"

It is the story of the Irish-born orphan who lives in India and belongs to the culture of the country which is colonized by the British empire, so much that few people realize that this boy is Irish and not Indian. The boy has an intensive ambition to become as an intelligence officer serving the British Empire, and he seeks the help of his friend "Mahbob," who is assigned him to send him a cable of secret letters to the head of British intelligence, but the boy has a spiritual companion who has tendencies immersed in the search for the arrow river of eternal immortality. Here is a conflict between the reality in which the boy lives and illusion which is represented by the Lama's imagination, and this conflict, in turn, shows the conflict between a reality-based West and an illusion-based on fantasy in which the orient had indulged.

### Qindeel Om Hashem by Yahiya Hakki

Ismail lives in a very backward social environment near the shrine of "Sayyida Zeinab bint Imam Hussein" in Egypt. This young man shocked when his family uses the lantern oil which is hanging in the courtyard of the holy shrine to treat the ophthalmology that effects on the eye of his lover girl. The matter which drives him to go to France in order to generate medicine, but he gradually drifts, merges, and adapts to the Western culture. Here is the conflict between the illusion of the backward imagination of his Orient people, which closes in his memory and modern civilized reality of the West.

### The adjustment between two works by using Orientalism

Kim and Ismael are all leading pretty average lives when adventure suddenly comes to find them. The comparison between these two characters lies in their sense of not belonging to the community in which they live. For Kim's character, he is a British-Irish child of a poor family. In fact, he represents the personality of the orientalist who depicts Indian society as one full of ambiguity and false beliefs. In his wearing of Indian uniform he is rarely distinguished from any Indian beggar. As an orientalist, he spies on indigenous people. Ismael also feels that he does not belong to the backward society, the Arabian society which believes in superstitions and prophecies, and he feels that he has a desire to escape from this inappropriate environment, but he differs from Kim as an Arab origin, who revolts against all the false beliefs in his society. The main objective that brings the two characters together is the ambition and desire to change the reality. Kim wants to become a spy-and therefore he selects a profession that suits to his British origin, the origin that refers to the power of the supernatural colonizer who possesses all military plans to occupy remote lands to serve the great interests of the British empire. Ismail is a student who aspires to go to Paris in order to learn medicine. The reality that the science is acquired from the country of light and enlightenment because of he has a desire to treat his blind neighbor. The West has always the key to the science that saves the Eastern people from the primitive diseases. A view by which the western writer portrays the hero of his novel is completely different from the Eastern one. The difference in representation or between two characters revolves around the ideology that relates to the author's roots. The author of the British Empire, Look has a right to portrays the western hero as the perfect disciple who has been sent to lead the lama to his River; to the Punjabi farmer, Kim is the skilled priest-doctor and enchanter who saves his son from fever; and to Mahbub Ali, Kim is a promising young horse just waiting to compete in the race that is the British Indian Secret Service. While in case of Ismail, the colonized masses usually regard Western medical science as part and parcel of the oppressive colonial system that has introduced domination, racism, and humiliation to their country. Ismail finds the reality that he could gain the light and science From the West without following its habits and values, which always contain exploitation and settlement between its lines. At the Eastern end, he needs to religion and the authenticity of values and tries to correct them gradually through his notion. The writer Yahya Hakki is very successful when he makes Fatima a little beauty. She is not charming and attractive, yet Ismail loves her and relates to her in the end, and this is our vision of our country, the reality that we do not see it as the most beautiful countries in the world, and there are many countries that surpass it in their culture and beauty. However, we relate to it, and do not abandon it, and when Ismail returns to his faith in the homeland, and coexists with his customs and traditions, he succeeds to heal Fatima, and this is a symbolic vision of the technical progress of the homeland and reform, "Fatima believed Ismail after he addressed her language and she responded to him, Which did not happen when he had refused all his society believes." [reference]

The subaltern here is able to speak and impose his character in the end despite Kim's superiority that he belongs to an advanced civilization. However, Ismail proves the presence and ability to speak. There is an equality in resistance and ambition regardless the race, color and region. The subaltern here is the person who has no ability to change the reality and improve his thoughts and identity. "No one today is purely one thing. Labels like Indian, or woman, or Muslim, or American are not more than starting-points, which, if followed into actual experience for only a moment are quickly left behind. Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and the most paradoxical gift was to allow people to believe that they were only, mainly, exclusively, white, or Black, or Western, or Oriental. Yet just as human beings make their own history, they also make their cultures and ethnic identities." (Said, p. 360)

### Between The West and East, where is the safe haven

Fadwa Toqan Rihla Jabalya, Rihla Saba

The biography of the Palestinian woman, and here, the biography of the Palestinian poet Fadwa Toukan "who starting with the question of self-identity, a question of belonging is an existential question, bears the condemnation and a sense of rejection or neglect. This feeling is the point that has evoked the memories of its mysterious spring. "My mother tried to get rid of me in the first months of her pregnancy. I tried and repeated the attempt, but it failed." My mother, five boys, gave birth to five daughters, but did not try abortion. I never heard of it since I was young. "Fadwa, p. 4) The experience of this poet is a unique experience full of emotional distress and moral constraints which had imposed on the women in the Middle East. Here, the poet feels that she does not belong to her surroundings and as an intellectual poet trying to get rid of the restrictions. She therefore decides to move to the West to adopt the life of freedom. England is the savior and haven that transforms her miserable life into something new. Because she is a sensitive and educated poet, she wants to get rid of the patriarchal authority that society and traditions leave on her. In order to take up her role as an educator, she needs a safe haven that is similar to what Edward Said wrote in the writings of the intellectual. The intellectual who has a moral role or message needs to be detached from power in exile, away from the influence of authority imposed by society or patriarchy. He "stands as a marginal figure outside the comforts of privilege, power, being-at-hominess," yet deriving pleasure of "being surprised, of never taking anything for granted, of learning to make do in circumstances of shaky instability that would confound or terrify most people" (Said, p. 230)

### **Susan and her husband Taha Hussain**

Being educated is an excellent thing but being far away from people in thought is suspicious thing. The intellectual has his own rules and the special style that distinguishes him from others. Susan is trying to escape from her roots in the West and fall in her experience of love and marriage in the East. She herself is curious about everything and feels very harm that being away from Paris. Although she is the wife of an important and educated man, her Western culture has made it difficult for her to merge quickly and absolutely with the East. Again, it is a drama of identity. "I was torn apart. For someone who loved her country and felt obliged to say France had no right to do what she did, was painful and difficult to accept. Egyptians did not change their attitude toward me. I was hurt and felt awful to have trusted my country . Their relationships are voluntary, mutual, flexible and terminable; relationships that require from each partner an effective involvement in the total personality of the other Human experience in the both cases of Fadwa and Susan is a mutual one. Poet from the East tries to leave her rigid society and break the rules which prevent her from speaking or expressing. She finds herself as a subaltern in front of the dehumanized people who chain her with their traditions and dogmas, and when she travels to England, she changes her future and builds her skills as a great literary port and writer. On the other hand, Susan has suffers from exile that she thought that Egyptians resembles to her intellectual husband Taha Hussain, but unfortunately, she collides with marginality that imposed on her by Egyptian society in which she feels like a subaltern who could not speak freely. Hence, we can refer to subaltern as any human being from the West or the East who is prevented from expressing or thinking under the impact of social, political, and economical authority.

### **Conclusion**

Orientalism has major impact on literary writers and political thinkers, and without Edward Said world had never seen the truth of the assumptions that were organized by Western scholars on the orient. Said reveals the hidden fact that Arabs had great legacy and they were the first people to establish the House of Wisdom to translate the philosophical books of Aristotle. At least, what the Arabs wrote on the West was built on fact in some fashion. They saw Paris as the city of light and enlightenment and described Andalusia as a paradise. They were influenced by color and gentle weather that they were lacking to in their own environment, and this was true. In contrast, the West built their thoughts on the false, and they described the Orient as a land of magic filled with mysteries and omissions, the Sultan, the jugglers, the charlatans, the nudes, and the primitives living in their luxury palaces, their aim is to satisfy the desires from everything. All these views turn into ideology and have been adopted by the western writers in their fiction. They also have influential impact on Eastern literary writers, Arabic hero, the person who is astonished by the beauty and civilization; yet he is subaltern until now, the hero of the West characterized by his supremacy and ability to control the orient, all intellectuals, students, politicians and even workers who come from the West are considered good and all these persons from the East are either intruders or beggars searching for haven land to save them from the prejudice of the Sultans.

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