

---

| RESEARCH ARTICLE

## Reorienting Edward Said's *Orientalism*: Multiple Perspectives

Fadil Elmenfi

Associate Professor of Translation Studies, English Language Department, University of Derna, Libya

Corresponding Author: Fadil Elmenfi, E-mail: [f.elmenfi@uod.edu.ly](mailto:f.elmenfi@uod.edu.ly)

---

| ABSTRACT

Edward Said remained a little-known scholar both in the West and in the Arab World until the publication of his major work, *Orientalism*, in 1978, in which he argues that Western representations of the East have historically been distorted and oversimplified and that these representations have been used to justify European imperialism and domination. This proved a turning point in his academic career, bringing him recognition in the West and, somewhat later, in the Arab World. The purpose of this study is to synthesize and assess Said's theoretical and discursive views in order to offer a full and representative review and analysis of his work and how translation impact on Arabic reader's perspective. When analyzing Said's work, the study primarily relies on his own *Orientalism* theorizations.

| KEYWORDS

Edward Said, *Orientalism*, Arabic Perspectives, Reception and Translation

| ARTICLE INFORMATION

ACCEPTED: 02 February 2023

PUBLISHED: 25 February 2023

DOI: 10.32996/ijels.2023.5.1.7

---

### 1. Introduction

The impact of Said is obvious in the considerable and prolonged discussions created by *Orientalism* (1978), *The Question of Palestine* (1980), *Covering Islam* (1981), *The World, The Text and Critique* (1983), *Culture and Imperialism* (1993), and many other works.

In *Orientalism*, Said examines the array of different kinds of scholarship, institutions, approaches and styles of thought by which the Europeans formed their views and stereotypes about the Orient over a long period of time. The aim of *Orientalism*, argue Ashcroft and Ahluwalia (2002: 54), "is to reverse the 'gaze' of the discourse, to analyse it from the point of view of an 'Orient'", or as Said himself puts it (1978/2003: 25), "to inventory the traces upon me, the Oriental subject, of the culture whose domination has been so powerful a fact in the life of all Orientals". Furthermore, the relationship between knowledge and power is a main theme in *Orientalism*.

The success that Said's works received in the Arab world is evident in the large number of works dedicated to his ideas, such as Fakhry Sālih's دفاعاً عن إدوارد سعيد [In Defense of Edward Said], Mohamed Shahīn's رواية للأجيال لإدوارد سعيد [Edward Said: A Story for Generations], Māzin ṣabbāgh's طائر القدس المهاجر: إدوارد سعيد [Edward Said: The Migrant Bird of Al-Quds], Mohamed Shahīn's مصابيح أورشليم: رواية عن إدوارد سعيد [Edward Said. Travels in the World of Culture], and 'Ali Badr's إدوارد سعيد [The Lamps of Jerusalem: a novel on Edward Said]. Thus, we can say that Said's Arab presence equals his West presence. Many of his own works were rendered in Arabic; some were rendered twice, and some three times. His works also have been translated into many other languages.

Said's most controversial book, *Orientalism*, was published in 1978 and translated into Arabic twice, by Kamal Abu Deeb, in 1981, and by Mohammed Enani, in 2006. The book has caused serious arguments in the Arab world, and the debate sparked as it took place in book reviews, articles and books in which writers put forth their views regarding the theses advanced by Edward Said. His

discussion of the relationship between knowledge and power, his study of Orientalism as a discourse of power and his treatment of many other topics led to Said facing extensive critiques for a long period of more than twenty-five years. The translation of *Orientalism* into Arabic by Kamal Abu Deeb in 1981 has elicited critical responses to the book. However, not all critics who received *Orientalism* in the Arab world used the Arabic translation. Competent in English, most of them read it in its original language. The paper's body is divided into two sections. These sections provide a thorough and complete analysis of Said's theories and discourses from an Arabic perspective. Through this examination, I hope to give a rationale for a thorough examination of Said's work, which will cover a wide range of topics. The idea of reversed 'Orientalism' and 're-orientalism' is considered in my analysis. I apply and assess a basis for researching the validity of interpretations and an improved understanding of Said's theoretical stances and discourses, and I also consider whether Said himself has been affected by residues of orientalist power and essentialisms from different approaches to scoring interpretation. The goal of reviewing and analyzing *Orientalism* and its consequences is not just to look at Said's viewpoints and discourses, while that is important.

## 2. Orientalism as the Canon

In his education and career, Edward Said was a famous critic and writer, as well as an avid reader, insightful analyst and commentator. Moreover, his education in comparative literature gave him a holistic view of the texts that he read, the experiences that he faced and the literary criticism that he exercised. He began working as a critic because he rejected the idea that art is for art; he disagreed with the concept that says literature is a separate product from our life. His first and last aim was to give the reader enjoyment. Edward Said insisted on combining literature with current events in the world.

It is worth noting here that Said wrote two books before writing his most controversial book *Orientalism*. In his first book, *Joseph Conrad and the Fiction of Autobiography*, Edward Said sought to find links between Conrad's discourses (1966) and his short novels as a prelude to monitoring the major divisions in his personality and the tension that dominated his self-consciousness, to overcome the problem of "the other" individually and linguistically in the English language.

In his second book, *Beginnings: the Purpose and Approach* (1975), Said raised the problem of "the idea of beginning" when individual selves are replaced with power, which leads to change. He discussed this problem in three stages: in the classic novel, in modernist literature and in the structural concepts of language. Said discussed the model style for beginnings, as expressed by the Italian philosopher Giambattista Vico (eighteenth century) and how beginnings cannot be discovered but are created. They also interact and develop according to the controversial relationship between traditional knowledge and cultural boundaries.

Edward Said's next book was *Orientalism* which received wide acclaim from various cultural perspectives. It expressed the realization of what the book represents regarding developments in awareness of the mechanisms of domination and how to resist them. In his book, Edward Said presents a criticism of the West's discourse on the East. This is called "Orientalism". This criticism is based on confirming two main features: first, the East, which in this discourse is only representative of Western ideas of the East, which is far from reality. Secondly, this discourse, despite its historical assets, was produced under the colonial domination of the West over the East and aimed at the same time to consolidate and re-produce it. Edward Said had a great effect on universal thought through his book *Orientalism*, which is closely tied to the tumultuous dynamics of contemporary history. This discussion penetrates different cultures in order to open a new door to freedom; this door is the door to intellectual production in the field of humanities. (see the preface of the book *Orientalism*, 2003 edition).

Respectively, Edward Said defined *Orientalism* in three interdependent ways:

- Anyone who teaches, writes about, or researches the Orient - and this applies whether the person is an anthropologist, sociologist, historian, or philologist - either in its specific or its general aspects, is an Orientalist and what he or she does is Orientalism.
- Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident".
- Orientalism is a Western method of dominating, restructuring, and having authority over the Orient (see Said 1978/ 2003:3).

All three of the above definitions contribute to one larger whole, that of Orientalism as a discourse of power whose authority is invoked every time the Orient is in question. Thus, according to Said (1978/2003:03), "because of Orientalism, the Orient was not (and is not) a free subject of thought or action". The relationship between the Orient and the Occident exists within a situation of power of the Occident. The very presence of the Orientalist relegates to silence the Oriental who is there in the Orientalist text as silence, a trace or simply as an occasion for the elaboration of the theories of the Orientalist. Thus, for an Orientalist like Ernest Renan, Islam is a good example of 'arrested development'; for Marx, it is an illustration of "the Asian mode of production."

Moreover, the Orient is used by the West as a surrogate or subterranean self on which the West projects its negative qualities. The West thus defines itself as advanced, human and civilized as against the Orient, which is barbaric, underdeveloped, violent and inhuman.

Furthermore, *Orientalism* is a critical shift for Edward Said towards the analysis of the relationship between power and knowledge. The performance of Orientalist discourse as a tactical, political and imaginative function served the colonial policies and formed an integral part of the rise of imperialist climates. If Said's methodology in the analysis of texts does not ignore the fingerprints left behind by the argument of willful individual intention, which was discussed in his book *Beginning*, it is still a rigorous methodology for following the extent and influence of Orientalist discourse and its ability to reduce this intention. Therefore, the individual writers whose works Said discusses in the book produce this ordered pattern from the general discourse, which guides the individual writer and the reader into a misleading knowledge trap. So, *Orientalism* is both very serious and original for critical analysis and, at the same time, a series of deep epistemological reflections on the plight of cultures in relation to the general methods and procedures of cultural discourse.

Edward Said's writing continued to face objections from different directions. These objections increased after the publication of his book *Orientalism* in 1978, which was surrounded by much controversy. In this respect, Malcolm Kerr, in his article which appeared in *The International Journal of Middle Eastern Studies* (1980: 544), states that "this book reminds me of the television program "Athletes in Action," in which professional football players compete in swimming, and so forth. Edward Said, a literary critic loaded with talent, has certainly made a splash, but with this sort of effort, he is not going to win any major race. This is a great pity, for it is a book that, in principle, needed to be written and for which the author possessed rich material. In the end, however, the effort misfired. The book contains many excellent sections and scores many telling points, but it is spoiled by an overzealous prosecutorial argument in which Professor Said, in his eagerness to spin too large a web, leaps at conclusions and tries to throw everything but the kitchen sink into a preconceived frame of analysis. In charging the entire tradition of European and American Oriental studies with the sins of reductionism and caricature, he commits precisely the same error."

In the afterword to *Orientalism*, which examined the fate of Orientalist ideas, Edward Said confirmed that the book had attracted a great deal of attention, some opposing it as expected, others misunderstanding it, but most of it positive and enthusiastic. Moreover, a series of translations into many languages led, in his view, to debates and discussions which went far beyond anything that he was thinking at the time of writing. Edward Said (1978/2003: 330) states that "The result of all this is that *Orientalism*, in almost a Borgesian way [Borges's Fantasy], has become several different books".

### **3. Critical Views on Said and Orientalism**

Edward Said is one of the most prolific critics whose work covers a wide spectrum of fields of study, including comparative literature, political science and anthropology. As indicated previously, *Orientalism*, considered Said's most famous work, has been the subject of much critical debate since its publication in 1978. Some scholars have praised Said's analysis of the ways in which Western representations of the East have been distorted and oversimplified, arguing that it has had a significant impact on the field of postcolonial studies and has helped to shed light on the ways in which power and knowledge are interconnected.

However, other scholars have criticized Said's work for a number of reasons. Some have argued that his analysis is overly broad and that he fails to account for the complexity and diversity of Western representations of the East. Others have criticized his use of sources and his reliance on a limited number of examples to support his arguments. Some have also argued that his critique of Orientalism is overly simplistic and fails to take into account the ways in which Eastern societies have also represented the West. Despite these criticisms, "Orientalism" remains a highly influential work in the fields of postcolonial studies and cultural criticism, and its ideas continue to be debated and discussed by scholars and students around the world.

Edward Said wrote more than 20 books. These books include *Beginnings: Intention and Method* (1975); *Orientalism* (1978); *The Question of Palestine* (1980); *Covering Islam* (1981); *The World, the Critic and the Text* (1983); *After the Last Sky* (1986) and *Culture and Imperialism* (1993). Of all his books, *Orientalism* may be said to have received the widest critical attention and to have generated controversy among those who read it both in the Arab world and in the West.

In the second volume of his book *Fitnat Al-Mutakhayyal* فتنة المتخيل [The Seduction of the Imagined], Mohamed Lutfi Al-Yusufi argues in chapter two that Edward Said's exposition of *Orientalism* and his unveiling of its complicity with power has distracted him from studying the way in which contemporary Arab creative and critical discourses contributed to the stereotyping, the reduction and transformation of the image of the Orient into an essence that is historical (see *Fitnat Al-Mutakhayyal* 2002:155). This remark serves as a starting point for Al-Yusufi. Arab critical discourse, according to him, subscribes to its own Orientalising. It has failed to find an alternative to the Orientalist vision that depicts the Arab-Islamic world as barbaric, uncivilized and

underdeveloped as opposed to the civilized and developed West. He proposes to start where Said left off in his critique of modern Arab critical discourse. Edward Said describes the Arab intelligentsia's role as follows:

Its role has been prescribed and set for it as a modernizing one, which means that it gives legitimacy to ideas about modernization, progress and culture that it receives from the United States for the most part. Impressive evidence for this is found in social science and, surprisingly enough, among radical intellectuals whose Marxism is taken wholesale from Marx's homogenizing view of the third world, as I discussed it earlier in this book. So if all told, there is an intellectual acquiescence in the images and doctrines of Orientalism, there is also a very powerful reinforcement of this in economic, political and social exchange: the modern Orient, in short, participates in its own Orientalizing (see *Orientalism* 1978/2003: 325).

The West, for the Arab modernists, becomes a frame of reference and a model according to which they seek to modernize the Orient. This new framework serves as a means through which the Arab modernists seek to overthrow the power of Arab heritage (see *Fitnat Al-Mutakhayyal* 2002:140). Here the Arab modernists unconsciously fall into the trap of the Orientalist discourse, which produces an idealized image of the West and a degraded East. This dooms, according to Al-Yusufi, any attempt at overthrowing the Orientalist paradigm, which continues unchallenged in the modern Arab critical discourse. The Arabs, it seems, see themselves very much reflected in the mirror of the other. The same clichés, which are the stock in trade of the Orientalists, have spread in modern Arab discourse. Al-Yusufi reaches for Said to support his thesis:

And yet, despite its failure, its lamentable jargon, its scarcely concealed racism, and its paper-thin intellectual apparatus, Orientalism flourishes today in the forms I have tried to describe. Indeed there is some reason for alarm in the fact that its influence has spread to the 'Orient' itself: the pages of books and journals in Arabic... are filled with second order analyses by Arabs of "the Arab mind," "Islam," and other myths (see *Orientalism* 978/2003: 322).

Arab intellectuals reveal a 'negative consciousness' that sees itself through reflection in the mirror of the other. Khairi Mansur, an Arab critic, opines that had Said lived longer, he would have written about the Arab intellectual as an Orientalist, not just as a subject of Orientalism. He further elaborates that, "We have individuals, institutions, trends and even revolutions that tried to describe themselves as radical while adopting Orientalist ideas and concepts about Arab reality" (*Fusul*, Summer 2004, 111). Hadi Al-'Alawi (1985:184), in his article "Al-'Istishraq 'āriyā" الاستشراق عاريًا [The Naked Orientalism], which was published in *al-Karmil* magazine, concurs with him on this point. According to Al-'Alawi, the Arab intellectual plays the role of the native informant who is parasitic on the work of the Orientalists: there are "Students of Sir Hamilton Gibb, Bernard Lewis, Louis Massignon and their colleagues who have assimilated in an astounding manner all the myths taught by Orientalist methodology".

Yusufi further elaborates on this idea of the Arab as a shadow of the Orientalist. According to him, Al-Shābbī, one of the Arab romantic poets, did not realize that the moment he was formulating his denigrating statements about the Orient, he was reproducing the image of the Orient invented by the Orientalist discourse at its most deprecating moments. Some critics, according to Al-Yusufi, indicate that there is an interpretation of Renan's and Al-Shābbī's views of the Orient as an instance of 'arrested development' (see *Fitnat Al-Mutakhayyal* 2002:170). Even Taha Hussein, the critic laureate of Arabic literature, did not escape the Orientalist discourse. According to Said:

...the felt tendencies of contemporary culture in the Near East are guided by European and American models. When Taha Hussein said of modern Arab culture in 1936 that it was European, not Eastern, he was registering the identity of the Egyptian cultural elite of which he was so distinguished a member (see *Orientalism* 1978/2003: 323).

It is a measure of importance that Mohamed 'Abid Al-Jabri, a prominent thinker who wrote several books on nationalism, should make use of Said's arguments in his book *Mas'alat Al-hawiyya* مسألة الهوية (1995) [The Question of Identity]. In this book, he rehearses Edward Said's arguments about Orientalism's ontological division of the world into East and West and the West's definition of itself through negation with the Orient. He, like many scholars, voices his criticism of the intellectual elite that serves the Western imperial venture and rightly comments that the unwelcome reception of Said's *Orientalism* is due to his critique, which in the process of exposing Orientalism, has exposed the local elite that reproduces it.

On the occasion of the republication of *Orientalism* in 2003, *Al-Hilāl* الهلال (October 2003), a monthly publication, published a review of *Orientalism* by Ibrahim Fathi. Fathi (2003:41) starts by asserting the main thesis of Said, "since the Napoleonic invasion of Egypt, the Orient and especially the Middle East was a construct that was formed by whims and interests. The review brings to

the fore involvement of experts of the Arab Islamic world such as Bernard Lewis and Fouad Agami in aiding the hawks of the Pentagon in pointing out ridiculous phenomena about the inertness of the Arab mind and the degeneration of Islam." Fathi remarks that there is a library of books published recently on Islam carrying titles such as 'Islam and terrorism' and 'the Arab and Islamic threat' written by people who claim expert knowledge of Islam. The same clichés are repeated by intellectuals and White House officials, who demote other people, their cultures and values in order to justify the use of force and violence against them. Thus Orientalist knowledge is called upon yet again to provide imperial expansion and intervention in another country with the whole accoutrements of *mission civilisatrice*. (see Ibrahim Fathi 2003:41-42)

According to Fathi (ibid:42), Edward Said was among the most outstanding people who exposed the complicity between the critical paradigms and theories of knowledge production on the one hand and the institutions of power on the other. His book *Orientalism*, asserts Fathi, was met with a hostile reception because it exposes the Orientalist discourse of Orientalists such as Bernard Lewis. He (Lewis) puts questions to Said of the sort: What are your qualifications and knowledge of Arabic dictionaries? By this, Lewis obviates the need to answer Said.

In an article in *Al-Thaqāfa Al-Jadīda* الثقافة الجديدة (November 2003), a monthly magazine, 'Afaf Abdel-Mu'ti introduces in an analytical way, Edward Said's project, which started after the 1967 defeat. His book *Culture and Imperialism* is treated as a sequel that deals with the unresolved problems of *Orientalism*. Here the reviewer's interest is focused on Said's connection between culture and imperial expansion. She explains that the writings of Albert Camus that are based on defending French imperialism and the fading of Algerian history continued to cast their spell on the western reader. Edward Said, she argues, has brought to the fore the imperial connection which underpins Camus' work. She also looks at Said's analyses of Jane Austen and Verdi which she says have unmasked the racist and supremacist perspectives of this writer and this composer.

In 2004, *Fusūl*, فصول a seasonal literary criticism periodical, dedicated a whole issue to take stock of Said's legacy. It has as well organised a symposium for the same purpose. Huda Wasfi, editor of *Fusūl* and moderator of the symposium, explains the purpose of the symposium by saying that it does not arise merely from a desire to commemorate and honour Edward Said but, more importantly, to try to stimulate and activate critical consciousness through dialogue with the achievement of Edward Said, critiquing him, reviewing the ways to which his work has led and looking into the possibility of benefiting from them (see *Fusūl*, Summer 2004).

Edward Said's status as an exile caused much controversy. Sami Khashabah, an Arab critic, views Said as removed from the Arab intellectual scene in more than one aspect. He agrees with Murīd Barghūthi that Said is not an Arab critic. Barghūthi (2005: 22) contends that Edward Said is not an Arab intellectual; he (Said) himself does not think that he is. He is an intellectual who writes in English and whose readings and culture are Western par excellence. She goes on to say that this, of course, is not in contradiction with his being Arab in origin or with his loyalty to the Palestinian cause in particular and the Arab causes in general.

Yet, none of these critics considered the fact that Said's identity cannot be dealt with within the narrow terms of loyalty or disloyalty to a certain origin. Said's status was that of a person who bestraddled two worlds without belonging exclusively to either. His was an act of crossing rather than maintaining barriers:

I have no doubt that this was made possible because I traversed the imperial East–West divide, entered into the life of the West, and yet retained some organic connection with the place I originally came from. I would repeat that this was very much a procedure of crossing, rather than maintaining, barriers; I believe *Orientalism* as a book shows it, especially when I speak of humanistic study as seeking ideally to go beyond coercive limitations on thought towards the non-dominative and non-essentialist type of learning (see "Afterword" to *Orientalism* 2003:336-337)

There is more that gives credence to the presence of this organic link which Said kept with his origins. In his book *Orientalism*, he states, "So while I would accept the overall impression that *Orientalism* is written out of an extremely concrete history of personal loss and national disintegration \_\_\_\_\_ only a few years before I wrote *Orientalism*, Golda Meir made her notorious and deeply Orientalist comment about their being no Palestinian people \_ ... did I want only to suggest a political program of restored identity and resurgent nationalism." (see Said 1978/2003:338). Yet one thing that may have caused some Arab scholars to regard him as such could be that Said was Eurocentric in his texts. His critics argue that there are cultural limits to Said's critique; Said received his education and culture in the West. He does not know the voices of third world writers except those written in or translated into European languages.

Said perceives that he is correctly accused of being Eurocentric in his texts. Against this near unanimous characterisation of Said as an outsider, Ferial Ghazoul, professor of comparative literature at the American University in Cairo and a dedicated student of Said, rebels. She states in her article, which was published in الأدب *Al 'Adab* magazine, that Edward Said is an Arab by choice. Said

involved himself in Arab affairs to the bones. According to Ghazoul, Said takes a constant attitude towards the question of identity. For him, identities are not inherited; they are chosen. Said was, according to her, a tireless advocate of the Palestinians and a staunch defender of Islamic civilisation, as is apparent from his trilogy, which consists of *Orientalism* (1978), *The Question of Palestine* (1980) and *Covering Islam* (1981) (see Ferial Ghazoul 2003). In *Hikāyat Edward Said* حكايات إدوارد سعيد (Edward Said's Tales), Radwa Ashour (2004: 79-80), a professor of English literature and an accomplished novelist and critic, gives a totally different account of Said and rescues him from falling into the cliché of being an outsider. For her, Edward Said made a return to Arab causes and especially the Palestinian cause. The trigger of this return was the defeat of 1967. This year marked a turning point for Said. He started to speak in the name of the Arabs and the Palestinians. His continued criticism of the Oslo Accords in 1994, his repeated criticism of Arafat and the corruption of the Authority are but a few examples.

Said argues that Western representations of the East have historically been distorted and oversimplified and that these representations have been used to justify European imperialism and domination. Said argues that the West has constructed an "Orient" as a way to understand and control the East and that this "Orient" has been represented in Western literature, art, and scholarship as a homogenous and static entity. According to Said, these representations are not objective or neutral but rather reflect the interests and biases of the West.

Said also argues that the West has created a dichotomy between the "Orient" and the "Occident," with the Orient being seen as inferior and the Occident being seen as superior. He argues that this dichotomy has served to reinforce Western power and superiority and has been used to justify Western imperialism and colonization of the East.

Overall, Said's analysis of *Orientalism* highlights the ways in which power and knowledge are interconnected and how Western representations of the East have been used to justify and reinforce Western domination.

Said uses the term "discursive" to refer to the ways in which Western representations of the East have been constructed and transmitted through language and other forms of discourse, such as literature, art, and scholarship. According to Said, these representations are not objective or neutral but rather reflect the interests and biases of the West. He argues that the West has created an "Orient" as a way to understand and control the East and that this "Orient" has been represented in Western discourse as a homogenous and static entity.

Said also argues that the West has created a dichotomy between the "Orient" and the "Occident," with the Orient being seen as inferior and the Occident being seen as superior. He argues that this dichotomy has been constructed and maintained through discursive practices and that it has served to reinforce Western power and superiority.

Overall, Said's concept of Orientalism as a discursive practice highlights the ways in which language and other forms of discourse can be used to construct and reinforce power dynamics and systems of domination.

#### 4. Concluding Remarks

The reception of Edward Said in the Arab world is very much confined to his ground breaking book *Orientalism*. *Orientalism* is, without exaggeration, the book that earned Said great fame in the West world. As has already been discussed in the previous discussion, Edward Said has his personal style, which hardly anyone can share with him, because he relied most of the time on literary and cultural texts based on academic methods of research in literary criticism. Thus, we can judge that his style is difficult not only for Arab readers but also in English-speaking countries because of his wide digressions and his awareness of the characteristics of academic writings in the field of humanities in which it is difficult to generalize and absolute sentencing. In this respect, the complexity of the source text, *Orientalism*; its structure, content and form, language function and style lead to other difficulties when deciding on the proper method for conveying various units of the ST in terms of the linguistic systems and cultural context. Accordingly, differences in the linguistic features of the two languages and cultures make the translation process quite complex and awkward with regard to certain expressions. This paper, therefore, attempted to get the reader acquainted with Said's *Orientalism* first before moving on to discuss his controversial book, *Orientalism*. It also sheds light on the critical views of both the book and the author. The theoretical views and discourses of Edward Said were reviewed in this paper. My research aimed to deconstruct and analyze Said's *Orientalism* in order to expose the limitations of Arab critiques. My goal was to go over Said's work again and appraise it in light of his critiques and analyses of Arab intellectuals. Among other things, the article aimed to bring together many of Said's ideas and discourses in the context of Arabic intertextuality. Re-reading *Orientalism* in order to analyze the Arab Intellectual's ability to produce non-orientalist tales, or perhaps their affinities with *Orientalism*, would be more constructive and intriguing, I believe. On numerous levels, I believe that such techniques could be enlightening and productive. Based on the above conclusions, the following recommendations are suggested:

**Firstly**, translators are supposed to understand ST material, understanding its linguistic conventions along with other conventions in the cultural environment which affect the translation process.

**Secondly**, emphasis should be on the translator's awareness of his/her responsibility for deciding and choosing translation strategies that make target texts accessible to the target readership.

**Thirdly**, as a mediator, the translator should possess the ability to share the original author's interpretation of the ST topic and theme that laid down the original factors of the text. He should not superimpose his/her own interpretation of it.

To conclude, this study recommends that translators should take the needs of the readers into account when choosing a translation strategy. The main focus should be on the translator's approaches, skills, and literary and cultural background. Moreover, readers must be seen as active participants in a communicative process.

Finally, translation is not only the transferring of words from one language to another; it is a dynamic process and a final consequence of the interactions of cultures. It is hoped that the current study sheds light on key factors of how controversial translation impact on the reader and specifically from the Arabic reader's perspective, and that should be considered and investigated in future work.

**Funding:** This research received no external funding.

**Conflicts of Interest:** The authors declare no conflict of interest.

**ORCID iD:** <https://orcid.org/0000-0002-4909-3653>

**Publisher's Note:** All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers.

#### **References**

- [1] Al-Yusufi M. (2002) [*The Seduction of the Imagined: Discourse of Seduction and the Machinations of Orientalism*] Beirut: the Arab Institute for Research and Publishing.
- [2] Al-Alawi, H. (1985) [Naked Orientalism], *Al-Karmil* magazine, 10, pp 184
- [3] Fathi, I. (2003) [Trilogy of Orientalism, Imperialism and Zionism] *al-Hilāl*, 266, p 41.
- [4] Abd Al M A. (2003) "Scientist and intellectual as an artist" *New Culture* (November 2003)
- [5] Ashcroft, B. and Ahluwalia, P. (2002) *Edward Said: The Paradox of the Identity*, trans. Suhail Najm, revised by: Haydar Said, Damascus and Cairo: Dar al-Kitāb al-`Arabi.
- [6] Ashur, R (2001) [On Applied Criticism: The Hunters of Memory], Beirut: Arab Cultural Centre.
- [7] Ahmed, A (2004) *Orientalism and After: Edward Said from the Perspective of Marxist Criticism*, trans. Thā'r Dīb, Damascus: Ward for Printing and Distribution.
- [8] Amil, M (1988) [In the Process of Khaldouni Thought: Marx in Said's Orientalism], Beirut: Dar-Al-Pharabi.
- [9] Al-Jabri, M A (1995) [The Question of Identity] *mas'alat al-hāwiyya: al-'ūrūba, al-islam wal gharb*. Beirut: markaz dirāsāt al-waḥda al-'arabiyya.
- [10] Barghuthi, M. (2005) [Edward Said: The Voice of Independent Thinking] *Alif*, 25, p16-24.
- [11] Bove, P (ed) (2001) *Edward Said and the Work of the Critic: Speaking Truth to Power*, trans. Fatima Nasr, Cairo: Sotour.
- [12] Ghazoul, F. (2003) [Representing Literary Theory and The Culture of Resistance in Edward Said] *Al Adab*, issue 4, p 15-17.
- [13] Malcolm, K. (1980) Review of *Orientalism*", *International Journal of Middle East Studies*, Cambridge University Press, 12, 544.
- [14] Said, E. (2003) *Orientalism*, London: Penguin.
- [15] Said, E. (2006) *Orientalism*, trans. Muhammad Enani, Cairo: al-Ru`ya for Publishing and Distribution.
- [16] Said, E. (1981) *Orientalism*, trans. Kamal Abu Deeb, Beirut: Institute for Arab Research.
- [17] Said, E. (1999) *Out of Place: A Memoir*, London: Granta.
- [18] Said, E. (1993) *Culture and Imperialism*, London: Chatto and Windus.
- [19] Said, E. (1983) *The World, the Text, and the Critic*, Cambridge, MA: Harvard University Press.
- [20] Said E. (2004) *From Oslo to Iraq and the Roadmap*, London: Bloomsbury Publishing Plc.
- [21] Wasfi, H (2004). Symposium on Edward Said *Fusūl*, summer 64.