



Research Article

Analysis of Aziyade, Harem & Les Femmes du Maroc series and Istanbul in the light of Orientalism

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Abstract

Orientalism has been an essential issue during the history. It appears when Eastern societies are depicted harmful stereotypes such as violent, illogical, oppressive for women by the Western artists, writers, and designers. With the reference to *Aziyade* by Pierre Loti, the issue of orientalism is analysed through complicity of cultural works in establishing hegemony with the claims of Edward Said in *Aziyade*. In addition to this analysis, colonialism which is the practice of extending and retaining cultural, social, economic, and political control and domination over an area and its people in this work is examined with Robert Young's colonial desire, unlike the fear of misgenation in young and the western man is willing to forget about the racial difference and embrace the woman in *Aziyade* in order to conquer her body as a proxy for conquering her nation. The other significant connection with *Harem& Les Femmes du Maroc* series by Lalla Essaydi is analysed in terms of Orientalism theory by Edward Said, and hegemony on cultural works theory by Edward Said. Finally, the location of culture of Homi K. Bhabha is analysed in terms of hybridity of the artist herself. At the end of the paper, conservatism is analysed by the perspectives of Orhan Pamuk and Ahmet Hamdi Tanpınar with the claims of Laura Chrisman with her work; *The Imperial Unconscious? The Representation of Imperial Discourse* Finally, the location culture by Homi B. Bhabha is analysed in terms of hybridity issue of Turks.

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Introduction

This paper firstly aims to analyse *Aziyade* from the perspective of orientalism and colonialism. These paper has been divided into five parts. First part of this study deals with how colonialism and orientalism has impacted the characters and kind of othering and racism are experienced and showed by Pierre Loti (Sir Arif) in *Aziyade*. Then, second part of the study focuses on *Orientalism* with the claim of Edward Said and its effect in *Aziyade*. The third part of the study examines the complicity of cultural works in establishing hegemony with the claims of Edward Said in *Aziyade*. Then it continues with Roberts Young's ideas on Edward Said's claims. Finally, it aims to finish with robert young colonial desire, unlike the fear of misgenation in young and the western man is willing to forget about the racial difference and embrace the woman in *Aziyade* in order to conquer her body as a proxy for conquering her nation. In addition to this analysis of *Aziyade*, *Harem& Les Femmes du Maroc* series by Lalla Essaydi is analysed in terms of *Orientalism* theory by Edward Said, and *hegemony on cultural works* theory by Edward Said. Finally, the location of culture of Homi K. Bhabha is analysed in terms of *hybridity* of the artist herself. In the end of this paper, *Istanbul* by Orhan Pamuk is analysed in

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terms of *Orientalism* theory of Edward Said and *hegemony on cultural text* of Edward Said. Then, it is analysed *conservatism* difference between Orhan Pamuk and Ahmed Hamdi Tanpınar is analysed with the claims of Laura Chrisman with her work; *The Imperial Unconscious? The Representation of Imperial Discourse* Finally, the location culture by Homi B. Bhabha is analysed in terms of *hybridity* issue of Turks.

Analysis of Aziyade by Pierre Loti

The colonial situations and orientalism are analysed in *Aziyade* by the perspective of Pierre Loti who is called Sir Arif in Istanbul. In the beginning of the novel, this character is showed up in Salonica as a soldier, when he walks around the streets of Salonica, he encounters a woman behind the rails of window is called Aziyade who is one of the wives of Abidin and falls in love at that moment. Then he receives orders to leave his ship and joins British ship. At the end, he arrives Constantinople(Istanbul) as a soldier of Europe. To hide his identity, he disguises. He abandons European-style clothing and adopts traditional Ottoman attire such as the fez, baggy trousers (*şalvar*), and long robes. He strives to present himself not as a foreign naval officer but as a member of the local population. His efforts to learn Turkish and embrace Turkish customs reflect both his fascination with and his desire to belong to Ottoman culture. He acts like a Turkish man to meet Aziyade easily but this is not just the reason. If he walks around with his real identity, Turks do not accept him since he is here as a foreign soldier. On the other hand, Constantinople (Istanbul) charms him with its magnificent avenues, views, mosques. However, there has been significant problem in Istanbul. This magnificent land is belong to Turkish people. Therefore, he depicts Turkish people, their traditions, religion is seen disturbing for him. Hence, he starts charm Samuel, Ahmet and also Azade like a coloniser. He gains control over them to dominate. Since, Loti portrays the Ottoman as irrational, childish, and incapable of self-governance. Therefore, he thinks that they must be controlled by a European person. These people need to be civilized by a sophisticated person. This perspective belongs to typical colonial understanding. Loti starts to dominate them by charming them. He gains control on them Samuel, Azade and Ahmet. They hang by a thread by helping him. Samuel helps him to a married woman Aziyade in all conditions. Colonialist are willing to possess this unique beauty and they live with their dreams on Istanbul. In addition to, the protagonist, Loti (Sir Arif) gain experience 'being other' by Turks. To illustrate, when the house burns, the people blame him by being a magician and evil. On the other hand, he continuously strike a racist attitude towards Turks. He contemplates that their religion, behaviors, customs, clothes and ideas are extremely vulgar but he does not directly states guilelessly his ideas about them. In the next part, it will be discussed his thoughts and ideas on Turks with the claims of Edward Said. He tries to occupy this unique land by manipulating these people. (Samuel, Azade and Ahmet).

Analysis of Orientalism with the claims of Edward Said

The second part of this study focuses on *Orientalistic* understanding in *Aziyade* with the claims of famous Orientalist critics Edward Said³. Edward Said posits that orientalism is depicted by European during the history to show their superiority. They always legitimate their ideas by depicting, teaching and dominating on orientals. Orientalism can be analysed as a west style and how west reconstitute oriental and obtain authorization on them. West can obtain their identity, knowledge of culture and power by depicting themselves across East. Orientalism is not only European dream, it is created theory and a whole of practice which is made with generations for ages. There is always difference between "orient" and occident". The west is sovereign and east needs to be a sovereign to be dominated. Moreover, Europeans are smartest existence but Orientals are irrational, they cannot reason on anything. Orientals are depicted as childish, irrational, lustful and immoral creatures. On the other hand, European themselves are noble and people should follow these unique society to be civilised. Hence, West is in leading role in the world unlike East is seen as a passive and uncivilised society. Moreover, the Europeans travel to the orient countries to search orientals and write something on them. They keep archive in literature to West. They depict Orientals by creating new comments on them. For instance, Lane goes to Egypt to analyse the orientals going near the orientals, lives, acts, wears like them. On the other hand, he never loses his European identity. He just cares in order to search, analyse, depict here with his European perspective and arrogance.

² Loti, Pierre, *Aziyade*, 58-100, Kapı Publishing, Translator, Lütfi Handan.

³ Said, Edward, *Orientalism*, 28-77 (1977), London: Penguin.

Additionally, he prepares a source for his public, West in order to enlighten his public about Orients. Loti orientalizes Aziyade through the imagery of silence and passivity. She is sold by her father an old man, she accepts being a fourth wife and standing behind the rail of windows. She is captured by a lustful man and cannot do anything to get rid of. This characteristic belongs to a typical Turkish woman. According to Loti, the harem is portrayed as a mysterious and romanticized space that embodies the exotic allure of the East, reflecting Pierre Loti's Orientalist fascination with Ottoman culture while simultaneously idealizing the secluded world of Ottoman women. In addition to, *'Samuel tries to end all verbs end in 'ate'; everything that makes a noise is said to 'fate boum' (make boum). 'If Samuel get on a horse', he tells me, 'Samuel fate boum': Samuel will fall off. His superstitions are eccentric and his observances preposterous.* He portrays Samuel as a childish and stupid boy, because there is no reason to think that.

On the other hand, Turks just drink coffee, hookah and spend their all day triflingly at Turkish Cafés. They strangely have fun with their strange music and celebrations. Although Loti charms with this unique city and a pretty woman Aziyade, he always shows his European arrogance clearly with his depictions on Orients.

In the third part of this study aims to analyse *Aziyade*⁵ in terms of the complicity of cultural works in establishing hegemony with the claims of Edward Said. Edward Said claims that cultural work in the history always has been a device for creating a hegemony. Many of the authors in English literature or French literature aims to create hegemony in their cultural works. They dominate the work with their hegemon discourses. They do it clearly and intentionally. The all novelists, travellers, rulers, merchants and adventurers contribute to this colonial realism and discourses for ages. This imperial culture is full of "inferior", "authority", "dependency" "expanse" concepts. Many Europeans travel to these inferior's country and discover them. Fundament of imperialism attempt consist of being imperial, so it is made arrangements in culture. Thus, imperialism gains a kind of consistency and a lot of experience and ensures that the ruler and the ruled coexist within the culture. Literature works should be analysed with this perspective. The protagonists in the novel are the mediator for this system. It attempts to emphasize hegemonic ideas in the text because this is its duty. Inferior people need to be ruled by science, history which come from West. The writer just considers and writes their text to the Western people. The work is not just a literary "projection", but politicized ideologically saturated, engaged in imperial relations from some intent and purpose. According to him, there is no European novel without imperialism. So, novel and imperialism cannot be conceived without each other, as a cultural production of bourgeois society. All in all, first there is the authority of the author. Then, it comes the authority of the narrator. Finally, there is what could be called the authority of the community concrete historical momentum. To sum up, the novel can be read by considering these features.

When Aziyade is examined from this perspective. In the beginning of the novel, Pierre Loti (Sir Arif) comes to Turkey. There is a man who has the duty of domination of a country. He starts to travel to this land for this purpose. He disguises, acts like Turkish people. They start to interact with this culture and people. He starts to communicate Samuel who is childish and stupid for Loti. He starts to dominate him, he uses for his works. Then, he starts to dominate Azade. In the beginning of the novel, Azade is a typical and traditional Turkish woman. She obeys the cultural norms. In the process of time, she starts to behave like European woman. She misses him, shares her idea with him. She forgets the norms and lives with a man even she is married to another man. This is not usual for Turkish tradition. The society agrees with their relations. They accept this situation. Normally, Turkish people cannot accept this kind of situation. This is abnormal according to Turkish customs and culture. However, Turkish people do not have a problem with this situation. So, Loti starts to impose his culture to Turkish people, Aziyade and Ahmet to dominate them like an imperialist. Ahmet is the friend of Loti. In the beginning of the novel, he is normal and traditional man. Towards the end of the novel, he behaves like European people. He drinks alcohol, celebrates something, acts like European people. When Loti (Sir Arif) decides to leave them. They lose their capacity, rationality. They become irrational existence again. Since, they are rational with Loti. They need to be controlled and dominated by a European person. Also, Istanbul has

⁴ Loti, Pierre, *Aziyade*, 15, North Star Ed.

⁵ Said, Edward, *Culture and Imperialism*, 3-19, 80-97, Vintage Books.

a charming beauty in the eyes of Loti. It could be dominated and hold by them. By using and dominating these people, he holds the culture, tradition, land and people at the mercy of him.

Robert Young and Edward Said

In the fourth part of this study aims to Robert Young's ideas on *Orientalism* by Edward Said.

Robert Young⁶ criticizes claims of Edward Said on Orientalism. According to Said, all works have objective structures such as dominating a country and as a Western showing superiority than Eastern. They are constituted with politics. West always gives a role to the Orient to be "other". According to him, this is an unchanged condition. So, this is always repeated knowledge for him or her. Moreover, "orientalism" is the actual representation over there. So, Said confuses his statement by saying giving the necessary information for colonialism. He claims that there is an actual representation of colonialism over there. On the other hand, orientals must be analysed by giving necessary knowledge on them. Furthermore, his statement is orientalism has a purpose to eliminate

Final aims of this study to analyse *Aziyade* with the claims of Robert Young, from the⁷ perspective that unlike the fear of misgenation in young, the western man is willing to forget about the racial difference and embrace the woman in *Aziyade* in order to conquer her body as a proxy for conquering her nation. According to Spivak, the women are exposed to with in their domestic life and their public life. They are dominated twice. She link patriarchy and colonialism. Colonial rulers who are masculinist each other. On the other hand, the woman is argued about and written about even she is legitimated but she cannot speak by discursive way. She cannot be seen in the history. In *Aziyade*, even Loti is a western man, he is willing to forget his nation for Azade. The woman is not considered an important existence. So, as Spivak explained, the colonialism and colonial rulers are masculine. And they oppress the women with their masculinity. Since, the woman cannot spoken in a discursive way.

Harem & Les Femmes du Maroc series by Lalla Essaydi

This part of the study deals with the analysis of *Harem & Les Femmes du Maroc series* by Lalla⁸

Essaydi. When the book and her paintings are analyzed in the light of colonialism, there is a different perspective from *Aziyade and Istanbul*. In *Aziyade*, there are obvious characters (Sir Arif- Pierre Loti- his friend, Plumkett) who have the colonial desires and discourses for Istanbul. However, in *Harem & Les Femmes du Maroc series*, the issue is taken by a different perspective. There is no obvious character who has the colonial desires and discourses for Morocco. There are paintings for the colonial desires. European paintings have the meaning in terms of colonialism. They depict the women as a naked, irrational and an object of male dominance. By using the women, they want to emphasize their colonial desires. Muslims or Moroccan Muslims does not have rationality. They just consider that their lust. They take women to their harem and they enjoy with these women. Hence, they must be dominated by a superior empire, Europeans or Westerners.

Furthermore, *Aziyade* is written by an European man. So, there are European's depictions on Turks in the work of literature. Contrastingly, *Harem & Les Femmes du Maroc series* is written by a Moroccan woman and she also has experiences in Europe. She does not have any prejudices on Orientalists or she does not have any colonial desire. On the other hand, the locations are different in two books. *Aziyade* is located in Istanbul and *Harem & Les Femmes du Maroc series* is located in Morocco. As it known, Istanbul is a magnificent city for Europeans and they really desire to have this magnificent city. On the other hand, Morocco is a very valuable country for the Westerners. It has many beauties in it. The location is sufficient for economic and cultural connections. Hence, the Westerners or Europeans desire to this country like Istanbul. As a result of this condition, they depict Moroccans like Turkish. So, Lalla Essaydi is the artist who was born in Morocco and live in the U.S.A. and has the chance of seeing the first-hand Orientalist works in Louvre Museum where is known as the first place of Orientalist works, analyses the colonial issue, orientalism issue, and imperialistic issue. She gives a very different perspective to these issues. Essaydi is against the using of the women in

⁶ Young, C. Robert, *White Mythologies*, 158-162, Routledge.

⁷ Young, Robert C., *Colonial Desire*, 152-154, Routledge

⁸ Essaydi, Lalla (edited by Brooks, T. Sarah), "The Photography of Lalla Essaydi: Critiquing and Contextualizing Orientalism," pp.42-46,49, James Madison University, 2014.

colonial issues or another issues. Therefore, she makes challenging with Arab traditions by using calligraphy and henna. Essaydi focuses on the complexity of female's identity in the Arab traditions. Essaydi uses henna almost everywhere; on the walls, on the body of the females, on fabrics. Purposely, she comes against the role of women in the Arab traditions. Also, she focuses on the European's understanding of women. Essaydi breaks the rule for women. Anymore, women are not naked, irrational, lustful and object of the male dominance. Essaydi clothes her women. They are not object of colonialism anymore. They can change their lives like these images. She opens a door for women.

The other part of this study concerns with *Orientalism* of Edward Said⁹. It is mentioned before in this paper by using *Aziyade*. In *Aziyade*, there is another view of *Orientalism*. Since, there is a Westerner in the novel. The book is full of his discourses on Turks. Here, there is different perspective. Lalla Essaydi uses her experiences in her nationality. In addition to that, Essaydi uses the perspective of Westerners. *Harem & Les Femmes du Maroc series* arises from original orientalist paintings. As it mentioned in my mid-term paper, this theory or notion belong to Edward Said who is well-known orientalist critics. According to Said, *Orientalism* is the discourse of the Western Europeans. Western Europeans depicts the Islamic East as an inferior nation. This term includes Arabs, Moroccans, Turks and the other Islamic East countries. During the history, they displays their superiority with art works or another methods. According to this point of view, Islamic East countries are inferior, irrational, lazy and lustful countries. They need to be controlled by a superior country. Every man in these countries set a harem and inside they enjoy with lustful women. These women are objects of the male dominance. The women wear fancy dresses and make their happy. They are prisoned in their harem. Also, Europeans have eroticized with these women secretly. However, Western Europeans do not admit this condition to anyone but their work of arts are clear example of this idea about them. They always wonder this erotic women and depict them extremely fancy, lustful and erotic existences in their works of arts. Most of the Western Europeans travel to these countries to achieve their orientalist works for the benefit of their country. Furthermore, when the colonialism is discussed, the colonialists firstly interested in these erotic women. They desire to be and possess these erotic and irrational women. They desire to control them and their bodies in their secret world. In *Aziyade*, a Western European man who is called Sir Arif (Loti) comes to this country. His first goal is to possess one of these exotic women and control her and her body. When *Harem & Les Femmes du Maroc series* is analysed in the light of *Orientalism*. Lalla Essaydi opposes these ideas for his country and Western Europeans. Essaydi creates a new world these oppressed women. Essaydi clothes them very plainly. The colors are extremely simple than *Orientalist* painting of Western Europeans. She uses her traditions by using henna and calligraphy. She writes something on the walls, bodies of these female and on the fabrics. This is a kind protest of Essaydi. According to her, women are not inferior, irrational, exotic or object of the man. There is no naked woman in her painting and photographs. Normally, Orientalist painters depict the women naked and exotic. Moreover, Essaydi does not use a married woman in her works. She creates a world without Western Europeans and Islamic East. This world just belongs to the women. They can control themselves. Hence, Essaydi gives a different perspective to the audiences or readers. It is really influential work and point of view.

This part of the study focuses on how imperialism influence paintings and how Essaydi¹⁰ recreates them. Edward Said claims that *complicity of cultural works in establishing hegemony* in his book, *Culture and Imperialism*. According to Said, cultural works always are the service of the creating hegemony in the history. Many of the Western Europeans use their literature to create hegemony in their works. They frequently use imperial discourses in their texts purposely. They dominate their work with their hegemonic discourses. They do not hide their intentions. They do it purposely and very efficiently. The all travelers, historians, novelist go to travel these countries to imperialise and dominate them in their works. Their discourses are the clue that they create hegemony. They use the concepts of hegemony 'expand', 'inferior' and 'authority' in their works very clearly and purposely. Fundament of imperialism attempt consist of imperial. Hence, arrangements are made in culture. Furthermore, imperialism gains a kind of consistency and a lot experience. Thus it ensures that the ruler and ruled coexist within the culture. Works of art are politicized ideologically saturated and engaged in imperial relations purposely.

⁹ Said, Edward, "Orientalism", pp. 72-100, London: Penguin, 1977.

¹⁰ Said, Edward "Culture and Imperialism", pp. 132, 169, 209, Vintage Books, New York, June 1994.

When *Harem& Les Femmes du Maroc series* is analysed from this perspective. The paintings are the mediator of hegemonic ideas and desires. The Western European artists intently paints the women in harem is extremely exotic, irrational and unvaluable object in the harem. They are used to be enjoyed for men. Women in Harem are not extremely lustful, fancy, irrational or the object of the please of the man. Depiction of women and harem are extremely exaggerated because of their hegemonic intents. They desire to possess these women secretly and they desire to control these women and the the bodies of these women. They have erotic intentions. Thus, their painting have these purpose. Using and depicting these women in extremely exaggerated way because of their hegemonic desires. So, they used their paintings for these purpose. Like in the literature, they set a hegemony in the painting through the women. In contrast to, Lalla Essaydi depicts these women extremely simple. There is no naked, or very fancy woman with the men in the harem. The women are together. They do not need to be controlled by a man or any power. They are really strong together. Essaydi breaks the rule of hegemonic desires, ideas of the Western Euroepan artists.

Homi B. Bhabha and Hybridity

In the othe part of this study deals with *hybridity*¹¹ of the artist herself with the claims of Homi B. Bhabha in his work, *The Location of Culture*. According to Bhabha, the problem of hybridization is that where the person draws the line between culture, language, disciplines and the people. This is the main issue of this theory. Furthermore, an oppressed group is subjected to the effect or hegemony of another social group, but it does not possess hegemonic directions. Lalla Essaydi is stuck between European side and Moroccan side. Anymore, she belongs to European side. However, she does not leave her counrty or culture. She asks this question: Where do I belong? This question shows that Essaydi is confused between cultures. When she goes to the U.S.A., they describe her as Moroccan, Arab or muslim. She rejects these discourses.

The other part of this study focuses on women in the society and colonialism with the claims of Spivak¹². According to Spivak, the women are exposed to with in their domestic life and their public life. They are dominated twice. She links patriarchy and colonialism. Colonial rulers who are masculinist each other. On the other hand, the woman is argued about and written about even she is legitimated but she cannot speak by discursive way. She cannot be seen in the history. In *Harem& Les Femmes du Maroc series*, there are obvious clues for this condition. The women are oppressed by their society and colonialist power, too. Colonialist's first aim is to possess the women and eroticized with these women. Although, they do not see the women face to face. They talk about these women as an erotic, irrational and object of the men in their picture or another works. The women are subjected by them. On the other hand, the society which these women live, oppresses these women by giving the specific role to them. So, the women are twiced oppressed. Because they are seemed an object for the society and the colonialist world.

Conservatism by Orhan Pamuk and Ahmet Hamdi Tanpınar

This part of the study aims to analyse *Istanbul* by Orhan Pamuk in the light of the colonial situations¹³. Secondly, it aims to *Orientalist* understanding of Edward Said. Then, it focuses on the *imperialism* issue by Edward Said. Finally, it aims to analyse the book in terms of *the location of culture* by Homi B. Bhabha. Orhan Pamuk takes his topic from a different perspective in his book. It is different from *Aziyade* but it similar to *Harem& Les Femmes du Maroc series* in terms of criticizing culture of the authors. In *Aziyade*, there is depiction of a Western European man and his prejudices on Turks. In terms of setting, they are similar. They both set in Istanbul. On the other hand, Istanbul is similar to *Harem& Les Femmes du Maroc series* in terms of criticizing culture of the authors. When the colonial conditions are analysed in *Istanbul: Memories and the City*, Orhan Pamuk presents a form of cultural conservatism grounded in nostalgia, collective memory, and the preservation of historical identity. Rather than advocating a political ideology, he emphasizes the importance of maintaining the cultural and architectural heritage of Istanbul while critically reflecting on the consequences of rapid modernization. This perspective reveals a conservative sensibility centered on memory, continuity, and the enduring value of the past. Western European artists, novelists come to Istanbul, some of them

¹¹ Bhabha, K, Homi, " *The Location of Culture*", pp.5,10,25, New York: Routledge, 1994.

¹² Young, Robert C., *Colonial Desire*, 152-154, Routledge.

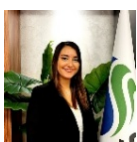
¹³ Pamuk, Orhan, " *Istanbul Hatıralar ve Şehir*", pp. 135-160,180, Istanbul: Yapı Kredi Yayınları.

depict Istanbul as a magnificent place and painted as a magnificent city. Some of them humiliate them as an inferior nation. These discourses and depiction have the aim of dominating this magnificent country. As, they are powerful and superior nations. They can dominate and control them excellently. On the other hand, Turks try to emulate the Western Europeans with their clothes, religion, arts, literature. Pamuk is frightened when he sees these ships and their sounds. These ships are passing like to colonise and imperialise this city. On the other hand, when Turks and their imitation of the Europe is analysed, Turks take European culture in every aspect. When the *conservatism* difference between Orhan Pamuk and Ahmed Hamdi Tanpınar is analysed with the claims of Laura Chrisman with her work;¹⁴ *The Imperial Unconscious? The Representation of Imperial Discourse*. According to Chrisman, imperialism has three issues. These are; imperialism provides that interrogate of its historical origins, relations between civilisation and exploitation and imperialism desire to displace the society that desires as possible as creator of civilisation. In her theory, she gives an example from Gogol who is confused with imperialism and his self origins. Pamuk's issue is the same. He is confused with imperialism and his culture or self-origin. He cannot choose an absolute side. On the other hand, Ahmed Hamdi Tanpınar writes his works as a conservative point of view. Because there is no absolute rule for the works. So, their works are bounded their ideology and how they understand the culture and it depends on their life style. Tanpınar defends that there is a changing civilization but Turks do not forget their norms, cultures. At the end, they find their Turk identity. In contrast to, Pamuk gives a different perspective to this point of view. Turks are imitating the imperialist country. They try to forget their identity. On the other hand, they are bound to their strange norms and cultures. From a comparative perspective, Tanpınar's conservatism can be defined as civilizational, synthetic, and future-oriented, while Pamuk's is memory-centered, melancholic, and retrospective. Although Pamuk inherits many of the cultural concerns articulated by Tanpınar—particularly those related to modernization, identity, and the legacy of the Ottoman past—he reinterprets them within a postmodern framework characterized by fragmentation, self-reflexivity, and critical distance. In this sense, Pamuk both extends and revises Tanpınar's intellectual legacy, transforming a discourse of continuity into one of memory and loss.

Lastly, when the *hybridization* problem of Turks are analysed with the claims of Homi K. Bhabha¹⁵. Turks have problem because of imitating Europeans. They are confused on identity. They do not know where they stay in life. They try to emulate by taking their culture to their culture, religion, art and home. On the other hand, they try to sustain their culture, art and norms. In the novel, they design their home like European's home. Although, they do not use and play the piano, they have a piano their home. Furthermore, they sustain their culture. For example, they close their home by curtains. Since, nobody can see their home. So, they are very confused.

Finally, all these analysed texts have similarities and difference in terms of *Orientalism*, *cultural hegemony* on the texts or works of art. *Aziyade*, *Istanbul* are located in same geography. However, one of them is written by Western European and his prejudices on Turks. One of them is written by Turk. However, this Turk has the identity problem in the text. One side of him is bounded the European, the other side is bounded to Turk. On the other hand, *Harem & Les Femmes du Maroc series* is located a different country but the similar culture. It is Islamic country like Turkey. Their cultures are similar to Turks. This is written by a Moroccan woman who was born in Morocco but lives in the U.S.A., she criticizes her culture. At the same time, she defends her culture by creating new painting of her culture and clothing her women very plainly.

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¹⁴ Williams, Patrick and Chrisman, Laura, *Colonial Discourse and Post-Colonial Theory*, pp. 500-509, New York: Routledge, 2013.

¹⁵ Bhabha, K, Homi, *The Location of Culture*, pp.5-30, New York: Routledge, 1994.

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