

Orientalist portrayal between reality and imagination

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Abstract:

Orientalism is that intellectual current that was represented in the various studies of the Islamic East, which included its civilizations, religions, literature, languages and culture. Orientalism is the aspect that is relied upon in achieving the radical change of cultural and civilizational dimensions, the standardization of behaviors and ways of living, and the erasure of norms, traditions, religions and identities in our families and society. All the teachings of Islam oppress and exclude her as a human being in society.

The flourishing of orientalist painting in that era, when it reached Europe, was a manifestation of the beauty of eastern life. Social customs such as weddings, circumcision, summer nights, café sessions and alleys. Women had a great and clear role in the paintings of orientalist painters who found a distinct beauty and an unfamiliar charm in them.

Orientalism depicts women in sexy positions while they are idle without work. Their task is to adorn themselves, make up, sit on the sofa or stand in a relaxed state. If she wears something, it does not cover her body naked or semi-naked, and sometimes it depicts her suffering from the most severe manifestations of oppression by society, which evokes pity and pity in the same scenes. In the same researcher, these paintings raised questions about these women, who were included by orientalist artists in their paintings. Is it a picture of an Arab woman who lived

within an Arab Muslim and conservative society governed by laws and societal norms, or what? Is her body the orientalist artist in her social, rural, living or economic reality? Is what you wear Arab clothes, jewelry and adornment? Was it filmed at the same time and place? Did the orientalist paint the shape and face of the Arab woman? There are many, many questions that I find myself in front of, and the research problem is determined by the following question: What is reality and imagination in orientalist photography?

Second - the importance of research and the need for it:

1. The importance of the research lies in the study of Orientalist painting as it is an important stage of art.
2. It fills the needs of scholars, connoisseurs, connoisseurs and specialists in aesthetic and artistic studies.
3. It benefits art institutions and colleges of fine arts, by providing a cognitive and aesthetic ground for Western paintings that dealt with the East.

Third: The aim of the research:

The research aims to: Identify orientalist photography between reality and imagination.

Fourth: Research Limits:

1. Objective limits: Orientalist photography between realism and imagination.
2. Spatial boundaries: Egypt, Algeria, Morocco, Tunisia, Syria, Jordan, Palestine.
3. Time limits: 1834 AD - 1909 AD

Fifth: Defining the terms:

A- Reality Language:

Signed and signed ((something is waking up)): a result, "a waking bird": standing on a tree, land, or in its nest, "it is the reality of a bird": meaning a soft dweller. (Masoud, p. 852)

b- Reality idiomatically:

The characteristic of what is real, real, in any sense of the word.

Reality according to (Heidegger and Sartre) is the basis of our actions and that our freedom and overcoming our circumstances are against this reality. (Wahba, p. 676)

A_ imagination as a language:

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imagine the thing; He invented and invented it, as in the creative imagination (Calibi, p. 263) and imagined to him that he was an animal, so he was a human being, and imagine him, and do what you imagined, i.e. what you thought yourself and suspected or imagined (Al-Zamakhshari, p. 259)

B - Imagination idiomatically:

Imagination in art does not limit the artist to familiar shapes and situations, but rather creates new formations in a wonderful imaginary world (Eid, p. 126)

Orientalist painting: These are all paintings made by Western artists to represent Arab life.

Chapter II

Orientalism as a concept between origin and development.

There has been a lot of talk in the last two decades of this twentieth century about what is called in our Arab countries (the phenomenon of Orientalism). The origin of this word is (Orient), which means the east in the Arabic language, with a geographical and astronomical connotation. And if the origin of this term is European, it must refer to the study of the sciences of the countries that lie to the east of Europe geographically or astronomically, or both, or refer to the eastern region that is meant by oriental studies, which is characterized by a moral character. The sun, and this word indicates a shift from the geographical and astronomical connotation to focusing on the meaning of morning, which includes the meaning of light and wakefulness. (The Witness, pg. 196)

Orientalism in the terminological sense means “the interest of Western scholars in Islamic and Arabic studies, the approach of these scholars, their schools, their directions and their purposes.” (Al-Nabhan, p. 12)

(Mazen Mutabaqani) says in his definition of Orientalism: “It is all that is issued by Westerners and Americans of intellectual and media production, and political and intelligence reports on issues of Islam and Muslims in doctrine, in Sharia, in society, in politics, thought or art” (Al-Dhafiri, p. 86).

Orientalism has meanings according to (Edward Said) as follows:

1. Orientalism is a method that influenced the writing of novels, the creation of epics, and political studies on the Orient, its people, its customs, its way of thinking, and its destiny.
2. Orientalism is a collective institution to deal with the Orient in a Western manner to dominate the Orient, rebuild it, dominate and control it. An Orientalist is anyone who teaches, writes, or conducts research on subjects specific to the Orient. (Al-Dhafiri, p. 82)

Orientalism arose as a cultural phenomenon in the wake of a violent clash between the two different civilizations, the Western Christian civilization and the Islamic civilization, and it was able to extend its authority over a large part of Asia and Africa, and spread to southern Europe, and established large countries, and contributed to human culture and added a lot of knowledge, theories and opinions in various fields of knowledge. Humanity, and when the conditions of the Muslims were in turmoil, their enemy desired them. Suddenly, the Crusades launched strong, provocative and successive, and took their way to penetrate the heart of the Islamic world. (Al-Nabhan, p. 8)

The Christian Church's interest in Islamic studies, especially with regard to issues of belief in the Qur'an and intellectual issues with doctrinal dimensions, such as the issue of creating the Qur'an, God's attributes and oneness, issues that occupied the interest of scholars of theology and provoked great controversy. It began to emerge in Andalusia through the church's connection with Islamic civilization and its interest in centers of knowledge and its focus on translating Arabic books and approving their teaching in their "scientific centers." All this interest came as a result of the sweeping victories over Christianity and a threat to its historical capitals, cultural fortresses and religious castles. (Al-Nabhan, pg. 16)

Orientalism began long before the eighteenth century when the Council of Vienna in 1312 proposed to launch an academic attack on the Saracens Muslims by establishing a number of chairs for Arabic studies in the universities (Paris, Oxford, Bologna and Salamanca). (Sardar, p. 54)

Orientalist motives

First, the religious motive. Second, the colonial motive. Third: the commercial motive. Fourth, the political motive.

Fifth: Scientific and cultural motivation. Sixth: Literary motivation. Eighth: the instinctive motive.

Orientalism in its imagination and reality.

The Orientalist vision in the Western mind was formed in the basic beliefs of Western thought. Orientalism is not the product of a test of the Orient, but rather a retelling of Western tribal ideas that have been rewritten and imposed on the Orient, which is represented in the submissive and obedient "Women Iconic" - which represents the optimum reaction to a (God). Submission is not only an attribute of the Eastern woman, but an essential part of the personality of the East, which always tends to submit and submit to the greater power. The East gives all the forbidden pleasures that are sadistic and masochistic* at the same time, that is, the pleasure of causing pain. The West allowed itself to punish the East without being questioned. This is how

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the imperialist powers view the peoples. The role of Orientalism emerged in the exploitation of the Asian peoples and their political subjugation. (Sardar, p. 33)

Orientalism is nourished by the causes of life through the consumption of the love of the "sweet and alluring lie". The lie that occupies the heart of Western civilization: the lie about the nature of the West and the nature of the great cultures and civilizations east of the West, the lie about us and them. Thus, as a common institution, it includes a tradition of research and study, a framework of analysis in theology, philosophy, and sociology, techniques of representation, methods of storytelling and travel writing, and expressions of power and knowledge, as well as a rigorous system of control and containment of the Orient. Thus, Orientalism is the work of the Western mind, which unleashed power, meaning that the West does not prefer surrender and abandon its Orientalist vision. (Sardar, pg. 37)

The inevitable Western impression of the world of the Orient as a fantasy, lustful and violent from the middle of the eighteenth century until the twenties of the twentieth century, which was represented in the stories told by Scheherazade in the Thousand and One Nights with themes of love, sex, violence, deception and humor. (Thornton, p. 5)

One Thousand and One Nights, or the Arabian Nights, as its common name is, gave the imagination of Europe. I completely diagnosed the Exotic East, because it completely harmonized with the tales of travelers and the opinions of researchers that existed and circulated regarding the East. One Thousand and One Nights was born, a fashion specific to these oriental tales, so they were imitated and the weaving was done according to their patterns. By the beginning of the nineteenth century, this imagined Orient became a spatial framework for the silent pantomime plays: Ali Baba, Sinbad, Aladdin and his magic lamp, the Turkish epics (Byron), the Indian fairy tale (Tamos More), and the mummy tale Roman de La Mommiela (by Theophile Gautier) Gautie, Orientales les and travel books (Chateaubriand and Burton) and (Alexandre Dumas Sr.) all provided fertile ground for the Orientalist school of painting. And (Lane) in his book, Modern Egypt, became a main source for paintings depicting the deceptions of the harem. The harem is among the most powerful and indicative of the strange, the miraculous, and the other, those features associated with the East. They are the antithesis of everything the West believes about sex and its concept of sexuality. The idea found its most coherent and powerful expression in the work of the classic illustrator Jean Auguste Dominique Ingres in an early work of (1914) he painted his Great Odalisque, followed by his famous work Odalisque and Slave (1839). And the Turkish Bath (1862). (Sardar, p. 85).

The famous French painter (Delacroix) was inspired by the history of literary Orientalism that (Byron) invented around his character a fictional image and a place of strangeness and wild imagination a kind of fantasy, represented in his painting (The Death of Sardanapale) in 1827. As in Figure No. (1) Inspired by a famous poem (by Byron), the painting depicts a tyrant lying in his comfortable bed watching indifferently the destruction of his entire kingdom, including his naked maidservants and concubines, being stabbed and murdered by

three black criminals, while his white mare is led out. Anarchy and extreme violence combined (in erotic) is the god of love, desire, and sex in Greek mythology, the maidservants dying in a state of emotional ecstasy, and their death represented as a strange spectacle that he watches with a kind of voyeuristically. (Sardar, p. 91) as well as the subjects that depict epics and legends, and some of them depict battles between the Turks and Greece, as in the painting “Massacre in Chios” 1824 AD in the Louvre Museum, inspired by literary works such as poems (Shakespeare), (Goethe), (Byron) and others Figure No. (2). (<https://www.marefa.org>)



Figure No. (1). Figure No. (2). Figure No. (3).

The European artist, did not distinguish in his depiction of the eastern person of different genders and nationalities, for he mixed with the Arab in the Levant, in Egypt, and in Morocco, but he mixed with the Arab Muslim with other Muslims in Turkey and Iran, and this is what we see in the painting “Day Al-Jazaery” (For Vlasix) and the “Sinai plateau” by Allegrico, or in the image of “Moses” (Botticelli) or the image of the “girl in the turban” (by Vermeer) as in Figure (3), or the image of “Conversation with the Orient” (Rembrandt). (Al Bahnasy, p. 80)

The West represented Muslims as evil and immoral, barbarians and immoral people, stupid and ignorant filthy inferiors, ugly, savage, obsessive and violent, and that women are submissive and obedient. Where the East depicts a passive, passive, childish entity that can be loved, exploited, shaped, contained, tamed and consumed, “Oriental women give one all pleasures, but more than that.” (Sardar, p. 23)

They painted an imaginary picture of the East and the East through the writings of writers, poets and novelists, as well as the statements of politicians that refer to the primitive and backward East, which does not dispense with the West in managing its affairs and developing its life. Moreover, all these literary texts contain many statements and suggestions that describe the East as inferior and despise it. (Al-Dhafiri, p. 91)

The painter (Henri ReGnault) depicted the East as it is in the Western understanding when he visited Granada in 1869 AD, where he was dazzled by the extraordinary beauty of the Alhambra

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Palace. Granada 1897 AD. It represents a strong symbol of the violence of the barbaric Muslim man and the sensual and passive Muslim woman representing the two societies of the East. Wiping the blood off his sword in his robe is a scene devoid of mercy. (Sardar, p. 93)



Figure (4)

The image of the East in the paintings of the nineteenth century is characterized by exoticism, eastern charm, eastern luxury, richness in details, excitement and pleasure in the East, and its most important vocabulary is the eastern man, the slaves and the female slaves, and the eastern woman. (Sheikh, p. 69)

"Orientalists formulated the image of the Orient with an imagination that made this image appear as a hidden representation or reflection of reality. This practice had a great impact on the marketing of Orientalism through the credibility of the usual imagination. The one who reads what the Orientalists wrote about us falls under the influence of the imagination and then believes the image. The West exploited the method of representation in Producing an image of the East that is far from reality and health to serve its own purposes, and the result was a misrepresentation and the term representation meant by Saeed to rebuild the East away from its reality, according to mental premises alien to that reality...." (Al-Dhafiri, p. 87)

With the increase in speech on the East, the latter lost its charm, as writers in the middle of the nineteenth century focused on their disappointment and were shocked by the eastern reality, among them Nerval, Flaubert and Gautier. Nerval writes to his friend (Gautier) after his famous trip: "Perhaps you still believe in the existence of the "ibis" and the scarlet lotus flower, and the golden Nile or the emerald palms and figs of India.... Unfortunately, the "ibis" is nothing but a wild bird. And the lotus is an ugly onion, and the Nile, whose waters are red and artesian, and the palm has a faint feather duster, and the fig of India is not distinguished from the cactus..." (Jabour, p. 38)

Among the many topics that the Orientalist artist touched on is the “Oriental Woman” and that it is difficult to photograph her and enter her world in closed houses to discover and reveal it. Therefore, the idea of the harem messed with the imagination of many European artists whenever the Orient was mentioned “that it was more free from moral constraints compared to conservative Europe at the time,” according to the Dutch writer (Jan de Hond), who adds: “Some artists wanted to escape from sexual constraints. They used to raise the status of the East and consider it a place where sexual freedom is not yet affected by the restrictions of social taboos... Some of these artists tried to penetrate deep into the phenomenon of the harem, and expose this world to reach the truth, and the closed houses from the outside open to the iwan from which the sky overlooks from (The Sheikh, p. 61) And every Parisian needed to transform herself into a concubine or a suitable décor in which she could relax and lie on a large and comfortable pillow.” (Thornton, p. 18)

Unleash the artist's imagination in depicting oriental women in their hideouts, and the "Haramlek" was an area forbidden to foreign men to enter, as it was a matter of desire or an attempt to transfer the family familiarity witnessed in European dealings to the eastern world. Where the artist reflected the lives of the bourgeois women on the nature of the lives of the women of the harem and belief, as is commonly believed, lazy, lying all day on a lavish diwan, tasting sweets, inhaling tobacco while the eunuchs and female slaves stood in front of them watching their movements, which the writer "SB Klozinger" documented about Egyptian women. In the year 1878 AD, as shown in Figure (5). Most of the time, the harem woman was depicted as a libertine and playful, obsessed with amusement and amusement. Also (Edwardlan) says: In the presence of the husband they were completely chained, and therefore were happier when his visit during the day was not frequent or long, and in his absence they often indulged in noisy fun. (Thornton, pp. 21-27)



Figure No. (5) Figure No. (6)

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The difficulty of accessing the oriental woman's world and its ambiguity resulted in the artist's attempt to delude her by portraying her "naked". In addition, the women's bathroom is "a fictional subject for men, and most of the maids who were the subject of paintings by artists who did not set foot in the East drew them based on subjective perceptions, derived from "template" ideas behind the images of captive Western slave girls, or based on European female models And in a Western ceremony, as in Figure (6) by the artist (Jean-Leon Jerome) (Sheikh, p. 62).

The artist, "Eugene Fromentin", depicted Algerian women in long, modest clothes, at sunset, as they jostled in a clearing in the forest, and (Eitan Dini) repeatedly depicted women playing happily in the water, and despite these women wearing turbans and jewelry, their plump, brown bodies appear completely naked, , These are pictures of the joys of life for rural women in North Africa as they bathe in rivers, ponds and valleys, as shown in Figure (7). (Bali, p. 139)



Figure No. (7) Figure No. (8)

The expansion of Islam led to the emergence and development of the institution of public washing or "hammam" and almost every small town or village boasted that it contained one or more bathrooms. Ingres) the bathing women who combine instinct and the pleasure of watching. (Thornton, pp. 41-43) and another series of paintings by the artist (Theodore Chasseriau) a painting as in Figure (8) "A North African Woman Coming Out of the Bath" in the year 1854 AD, which belongs to the Museum of Fine Arts in Strasbourg, where Algerian maids take care of the bathing woman and one of them stares at her pretty face and bare chest (<https://www.hisour.com/ar/theodore-chasseriau-11399>)

Arab women in orientalist paintings

Orientalists depicted elegant women in their paintings, with their thin veils, examining the vases or rugs that the merchants laid out in front of them. M. Lorte describes in his painting "A Tour Around the World" how Arab women in the eighties of the nineteenth century would spend hours in the shops while looking and groping and examining They discuss and bargain over the price, as well as the painting (Fabio Fabi), the furniture salesman, as shown in Figure 9.

(Thornton, p. 35)



Figure No. (9)



Figure No. (10)

In the book “Scenes from the Arab World” published in Paris in 1908, he says (Dent) every Friday, which is the day of religious obedience for the believer, a long line of veiled women accompanied by children on the way to the cemetery, as if they were a row of reeds along the river. Perhaps the best paintings on this subject are those of the artist (Paul-Elie Dobra) entitled “Peace in the Light” in 1923 AD, which is in the National Museum of African Arts in Paris, and the painting “In the Train Cemetery” in 1922 AD in the Metropolitan Museum of Art in New York. The women would go to that large cemetery built on the heights of Algiers to put basil on the graves, as shown in Figure 10. (Thornton, p. 61)

Many artists painted camp paintings showing women preparing food or washing clothes in the nearby valley. As is the case in permanent homes, one of the tents is allocated to be a berth for the women of the harem, where (Eugene Girard) painted in the year 1880 AD a small family of Bedouins with their few possessions near the town of Sakara. As in Figure No. (11), the nineteenth century artist’s passion for the subject of the Egyptian farmer who carries one of her sons on her shoulder and supports him with her arm so that he does not fall, the artist “Leon Bona” gave us a model on this subject entitled “An Egyptian villager and her child” in the year 1870 AD, which is in a museum The Metropolitan of Arts in New York, and the painting (Emile Verne-Lecomte) entitled Farming in 1872 AD, and the painting “Baby Bathing” by the artist (Frederic Bridgeman) as in Figure No. (12). (Thornton, p. 78)

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Figure No. (11)

Figure No. (12)

Figure No. (13)

The artist (Barid Juman) depicted part of the activities of daily life in the courtyard of a rural house he visited in the province of Biskra, southeast of Algeria. The state was famous for its handicrafts and the simplicity of life in it. In the painting, two women are shown doing embroidery, accompanied by a third woman and a brown maid. The woman in front of the weaving table processes the thread, while the little girl watches her intently. Behind them stands another girl holding a bouquet of flowers. To the left is a golden table with grapes and figs on it. In the back, a deer can be seen resting under the wall. And the painter included her in the painting as a symbol of the beauty of women in Arab culture. There is also a fountain and a marble column of elegant style, as in Figure (13). (<http://topart2000.blogspot.com/2017>)

Indicators of the theoretical framework

1. The oppression of women takes three forms: the economic aspect, the sexual aspect, and the ideological aspect.
2. The Arab woman suffers from social oppression, where the man's control makes her minor, confined and bound to homes for domestic service, raising children, and carrying them.
3. The honor and chastity of a woman is a duty at all times and in all private places, whether at home or in public, in the streets, markets and bathrooms.
4. The Orientalist vision of the Arab woman is a vision of submission, submission, obedience and submission to the Greatest Power, and that it grants all forbidden pleasures characterized by sadism and masochism.

Chapter Three: Research Procedures

First: The research community: the research community is located on wide extensions, because the Orientalist artists have taken the East from it to irrigate their Orientalist subjects in certain periods of time, a group of artworks collected through the available sources of books, magazines and internet networks.

Second: The research sample: The current research sample consists of one sample that was chosen intentionally, due to its consistency with the research objective.

Third: the research tool: the indicators were relied on the theoretical framework in the analysis of the research sample.



The research sample:

Name of work: Female neighbors Artist name: Frederick Arthur Bridgeman Date of painting: 1887 AD Oil on canvas Size: 88.5 x 66 cm. Return:

Description: The work describes two women on the rooftops, buildings, flowers, a clothes basket, a slipper, and a rope for spreading laundry.

Analysis: The work represents the features of a human race for two neighboring women who exchange conversations with each other with a material component. The two women appear with white features in the middle of the painting. The two women wear normal white clothes, covering their head with a green muffler. The woman on the right of the painting wears a transparent dress with an open chest and a slanted veil. The green color is adorned with bracelets and a necklace of gold. As for the second woman, the features of the adornment are not visible, while the scene represents a special place on the roof of the house, and pictures of the scene are in the morning.

(Bridgeman) excelled in studying the female characters and placing them in strange locations. In this scene, the artist paid attention to the smallest details, and distributed his characters in the middle of the painting and gave them great importance through their different movements, the first with a forward movement towards the viewer, left of the painting, and the second with a sideways movement towards the left, right of the painting.

The artist used the buildings of the houses that occupied most of the space of the painting, and in the texture we notice the softness of the clothes of the characters and the transparency of the clothes of the lady. The dominance of the sky color inside the painting in the buildings, the white color in the clothes of the two women and the general atmosphere of the scene, while the painting lacks multicolor.

The artist achieved balance by placing the figures in the center of the painting and surrounded by buildings on all sides. The artist used the linear perspective through the buildings only, and we

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see the vertical and horizontal lines in the buildings, and the curved lines in the flowers, the sole, the clothes basket, the two women and their clothes, as for the rhythm, we see it in the flowers once and in the distribution. The geometric shapes again represented by the door to the right of the painting towards the depth and by the window at the top of the painting and the illuminator to the left of the painting.

The artist used the realistic method in embodying the woman in her social reality mixed with a clear imagination that tends to the instinctive sway that arouses the lust of the recipient.

Research results

1. Orientalism in its infancy was directed to knowing the details of the social and psychological life of the peoples under the grip of colonialism, in addition to all the political matters that colonialism does and monitoring intellectual and economic trends. Then Orientalism modified its course after the countries condemned colonialism, and colonialism replaced it of a new type: the colonization of thought and the shedding of social principles and lifestyle, leading to political, economic and cultural subordination in the end.

2. Orientalism is a cultural, cognitive, aesthetic, artistic and civilized openness that the painters sought to explore for themselves with the aesthetic mind. The Orientalist painter set out in search of a new world. His aspirations for the East were the crucible in which two civilizations blended, thus creating cognitive and aesthetic accumulations, thus creating an imaginary world appealing to the facts. High emotional. Orientalist paintings were distinguished by a distinct character and personality from the rest of the trends or styles, and they presented many aesthetic, cognitive and artistic ideas that follow the same Orientalist.

3. The artist's aesthetic vision and psychological nature are combined with mental capabilities that allow him to form paintings with harmony with a strong, interconnected and harmonious relationship between the eastern environment and the western environment.

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