

Beginnings: Slaying the Father

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Abstract—This article reads Edward Said’s *Beginnings* as a theoretical attempt and a pragmatic ideology that reestablishes revolutionary notions of fundamental intellectual devotees of individualism. A theorist himself, Said emphasizes the urge for deconstructions in facing canonized values and methodologies that continue to shape our ways of thinking. *Beginnings: Intention and Method* (1975) inaugurates a writing style that liberates individuals from the shackles of outdated institutions¹, political systems, and cultural norms. The researcher attempts to prove that such intellectuality parallels Ralph Emerson’s conception of “self-reliance” despite Said’s conscious or unconscious abjuration of this influence, which is clear in *Beginnings*. For both to meet over their belief in the individual as self-sufficient and a source of truth, the researcher utilizes Harold Bloom’s *The Anxiety of Influence* (1973) as the main theory. Bloom’s logic will be applied to expose Emerson’s influence on Said as the former’s call for nonconformity speaks directly to the soundness of the latter’s reasoning in *Beginnings*.

Index Terms—self-reliance, individualism, nonconformity, the anxiety of influence

I. INTRODUCTION

McCarthy (2010) notices that the first meditative essay “Beginnings” (1968) by Edward Said lays forth a conceptual and methodological framework for beginnings; a structure which furthermore permits and means a certain “philosophical and methodological” (p. 59) approach towards authorship. Meanwhile, in *The Selected Works of Edward Said: 1966-2006* (2021), Bayoumi and Rubin assert that *Beginnings* is a political stance through which Said had established himself as a literary critic with a revolutionary vision, opening the doors for other inclusions inside the academic world. Said’s foresight arose in opposition to the canonical prohibitions that had unceasingly dominated the field. In his book, *Edward Said: Criticism and Society*, Hussein (2002) contends that Said’s approach in *Beginnings* is quite idiosyncratic aiming at consciously defying categorization. After all, the work can neither be categorized as a piece of literary criticism nor as a descriptive study of contemporary literary theory; and Said cannot be depicted as either Vichian², nor Auerbachian³, or Foucauldian⁴ despite his admitted debt to the trio. Hussein also emphasizes how Said had restated some of the points he accomplished in his earlier book on Joseph Conrad, concisely. These points include the conceptual shading of truth, the way that ideologies are formed from ideas and ideals, and how the desire for power and the pursuit of truth are simultaneously activated by human intervention. Hussein shows that the approach does have a significant “interventionary potential” (p. 65) in the field of politics, even though *Beginnings* does not explicitly address issues like Zionism, Orientalism, or imperialism, which Said had frequently discussed in his later political writings. *Beginnings* reveals how modern authors handled literary authority and how works of prominent modernists such as Conrad are controlled by tradition and narrative limitations which influence people’s consciousness including creativity, deformed ideologies, freedom of speech, and the boundaries of narrative form.

Studying *Beginnings*, it is clear that Said’s reasoning underscores that every intellectual should have his/her own point of departure from forgoing institutions, enfolding restricting ideologies and conventional modes of thought. According to him, the development of distinction from existing traditions begins with the purposeful production of meaning at the outset. Departing the traditional institutions and their ways to set one’s own literary identity is surely a

¹ These are systems of rules and conventions that have been developed by humans to mold and control individual conduct. These are ingrained in traditional social norms and culture and can have equal legal power whether they are economic, political, or social.

² Owing to Vico’s ideas. Giambattista Vico (1668–1744), an Italian philosopher, was active during the Enlightenment period. In order to demonstrate the reality of both physical and metaphysical realities, his seminal work *Scienza Nuova* (The New Science) challenges Cartesian Rationalism. It makes an effort to merge history philosophy, philology (the study of language), jurisprudence (the study of law), and the humanities into a single field of social science (Masterclass, 2022).

³ Owing to Auerbach’s ideas. Erich Auerbach (1892-1957) was a German philologist, critic, and expert of Romance languages and literatures. His best-known book *Mimesis: The Representation of Reality in Western Literature*, not only provided philological and historical analyses of specific literary works, but it also established an influential critical methodology by providing a history of culture through a comprehensive examination of literary patterns (the editors of Encyclopaedia Britannica, 2022).

⁴ Owing to Foucault’s ideas. Michel Foucault (1926-1984) was a French philosopher, historian and literary critic who continued to be politically and intellectually active until his passing. He is renowned for his approach, which involved employing historical research to shed light on how discourse has changed over time and how discourse, knowledge, institutions, and power have changed over time (Cole, 2022).

call for individualism which had been discussed by Emerson years before Said did. According to Fluck (2021), Emerson's concepts of "self-reliance" and "individualism" advocate liberating individuals from all traditions and institutional restraints to be strong resilient nonconformists who freely speak their minds against prescribed dogma. The latter was a constricting and outmoded religious one. Like many other older religions in early America, Unitarianism was criticized in the early 1800s for it had failed to offer its followers an emotionally worthwhile experience. It had also provided no useful advice on how to behave in a country that was going through fast social change and dealing with significant political concerns, like slavery and women's rights. Emerson and the Transcendentalists responded by supporting the notion that the individual has a divine spark inside them and should be allowed to find and pursue their own truths. Despite such critical parallelism and intellectual crossroad, *Beginnings'* list of predecessors does not include Emerson but does show other ancestors such as Friederich Nietzsche⁵ and Giambattista Vico. This fact is what raises questions concerning this omission which will be resolved in the light of Bloom's theory *The Anxiety of Influence*. Since *Beginnings* serves as the cornerstone for this study, a glimpse of the book and its author's intention is required.

II. BEGINNINGS: INTENTION AND METHOD (1975): AN OVERVIEW

According to Brennan, one of Said's students and the author of *Places of Mind: A Life of Edward Said* (2021), the essay "Beginnings" (1968), which Said started writing in the winter of 1967–1968,⁶ was later revised to serve as the main chapter of a book bearing the same name. The book is a literary-philosophical work about the circumstances under which individual writers can make a political, literary, or critical statement. At its heart, the work investigates how a writer/critic should move towards a substantial array of writing and information to build a literary place for himself/herself. Accordingly, Said is inspiring the creation of knowledge that is firmly devoted to worldliness⁷ and change. That is to say, each piece of writing should be evaluated based on how it fits into the social and political context in which it is created and consumed.

Beginnings encompasses a methodical discussion of numerous scholars and theorists including Michel Foucault, Jacques Derrida, Gilles Deleuze, Claude Levi-Strauss, and Louis Althusser. Said (1975) moves through and beyond novelistic modernism while addressing modernism's concerns in texts that are not often thought of as literary. Said (1975) compares the issue of beginnings in the novel with that in philosophy to demonstrate the novelistic beginnings via the works of thinkers like Soren Kierkegaard, Vico, and Karl Marx. He indicates how the writer and the philosopher both use the same approach to conceptualize experience in their separate works. To put it plainly, Said (1975) depicts the novel as a highly filtered and irreligious version of the Christian narrative to prove this literary form as the main cultural institution for the formation of the notion of the self. He examines beginnings as components of the performance of what is termed the "post novelistic text". Said's pivotal debate between French structuralism and poststructuralism is concluded with a clear admiration and appreciation of Vico demonstrating how important the latter has been to Said's thinking as a whole.

Said (1975) clarifies that "the beginning is the first point (in time, space or action) of an accomplishment or process that has duration and meaning. *The beginning, then, is the first step in the intentional production of meaning*" (p. 3). By intention, he means a desire to accomplish something in a particular manner from the start, whether consciously or subconsciously, but always (or almost always) in a language that reveals indications of the original intention in some form and is always involved actively in the formation of meaning. By method, Said (1975) portends that starting to write entails working with a set of instruments, creating a field of play for them, and allowing them to perform. He observes that "A beginning not only creates but is its own method because it has intention. In short, beginning is *making or producing difference*" (xiii).

Said (1975) refers to the innovative approach (a meditative one) that he is following in *Beginnings*, clarifying that it aims to subvert previous dogmatic ways of thinking. Vandeviver (2019) notes that Said's meditative approach combines American New Criticism and European Existential Phenomenology with fresh ideas from Erich Auerbach and Michel Foucault, intending to alter the critical awareness in literary studies. Clearly, Said's style has enabled him to assemble various opening excerpts or interpretations of beginnings from literature, literary criticism, philosophy, and other fields of thought, written at various times, locations, and by numerous authors. It has also helped him to analyze the fundamental conceptions of beginnings in Western intellectual tradition and eventually design his own revised model for literary criticism, which is decidedly modern and more political. Such meditation technique seems like a response that has reacted to Said's sociopolitical occurrences for it takes an empowering approach to literary criticism and gives Said greater freedom, creativity, and agency.

⁵ Friederich Nietzsche (1844–1900) was a German philosopher and cultural critic. He is renowned for his persistent critiques of modernist social and political ideologies, as well as of conventional philosophical views and traditional European morality and religion (Magnus, 2022).

⁶ The year marked the start of the terrifying Israeli occupation of all Palestinian land including the invasion of the Sinai Peninsula, Gaza Strip, the West Bank, the Old City of Jerusalem, and the Golan Heights. It is known as the Six-Day War (June 5–10, 1967) or an-Naksah or the Third Arab-Israeli War (the editors of Encyclopaedia Britannica, 2022).

⁷ Said uses the word "worldliness" to suggest a grasp of literature in the sociopolitical contexts of its creation and reception.

III. BLOOM AND “THE ANXIETY OF INFLUENCE” THEORY (1973)

Plato’s *The Republic* introduces the philosopher’s literary concept; mimesis which refers to art as merely an imitation of reality. “Mimesis” has been used to characterize the imitational relationship between art and life, a master and a disciple, a piece of art and its audience, and the physical world and rational order of ideas. Plato contends that since it is an illusion, art must be distinguished from reality as well as from nature. For thousands of years, mimesis has been a persistent, even fanatical, preoccupation for philosophers and artists. Thus, it is not hyperbolic that this concept has been contested, modified, or defended throughout the whole history of literary theory since it first came to be and till modern times.

In the second half of the twentieth century, Bloom established his critical theory “The Anxiety of Influence” which revisited Plato’s *Mimesis* suggesting that nothing is completely innovative. However, Bloom’s theory is concerned only with the imitational process between a master and a disciple. He focuses on the notion that poets must handle the reality of their struggles with the precursors to be able to construct their own imaginative space. The forerunners become a new source of inspiration that would, in one way or another, motivate their followers to have a certain vision or perspective. Thence, these adherents would consciously and/or unconsciously find their ways through their forebearers. Bloom (1997) argues that to gain a great reputation, a “strong” poet must reject the influence of the ancestors rather than merely admit his/her obligation to them. A “strong” poet, in Bloom’s eyes, is the one who embraces the task of sinning against the precursor while a “weak” or minor poet avoids the issue of his literary belatedness by accepting the influence of earlier canonical masters within the sanctioned literary tradition. Nevertheless, many poets make their conscious decision to seek traditional models to shadow rather than choosing the more challenging option of defying “the father” to create their own poetic character.

Bloom (1997) depicts the relationship between the new poet and his progenitors as an Oedipal competition; the new poet seeks to get rid of his forefather in order to exceed him and secure a position for himself in the literary canon. He outlines six “ratios” or “techniques” that every “strong” poet should employ before asserting any sense of originality (consciously and subconsciously). These strategies include “*clinamen*”⁸ or “poetic misprision,” “*tessera*”⁹ or “completion and antithesis,” “*kenosis*”¹⁰ or “repetition and discontinuity,” “*Daemonization*”¹¹ or “the counter-sublime,” “*askesis*”¹² or “purgation and solipsism,” and “*apophrades*”¹³ or “the return of the dead.” For Bloom (1997), “*askesis*,” allows the new poet to successfully identify with his forebearer and then transfer, replace, and displace the influence of the father in a way that unites rather than divides them. It implies that the endeavor of superseding or slaying the father by the son is subdued in front of the supremacy of influence which causes an unescapable unification of the ephebe with his precursor. Otherwise stated, Said’s endless effort to get rid of the “giant” Emerson from the ground of his *Beginnings* is eventually defeated by his admiration of Emerson whom he ends bounding with.

IV. THE ANXIETY OF INFLUENCE EXPOSING EMERSON’S INFLUENCE ON SAID’S BEGINNINGS

Although Said in *Beginnings* tackles a wide selection of authors and schools of thought, he never mentions Emerson’s outstanding belief in individualism and self-reliance which is quite close to his argument in *Beginnings*. Since *The Anxiety of Influence* has a strong bearing on the discussion in this paper, it is necessary to note that this theory is not limited to poetry but can be used to explain influence within various types of literary productions. Bloom (1997) claims that some great authors adopt but are unaffected by the fear of literary influence. Edward Said is no exception. It is quintessential to remind that the tactic Said follows, either consciously or unconsciously, in his work to veil Emerson’s influence on his thinking, is the “*askesis*” ratio. “*Askesis*” proposes a new form of reduction in the poetic self, most frequently articulated as “purgatorial blindness” or at least a veiling, as an effective defense against the fear of influence. Prior to the emergence of a new harshness that might be seen as a certain degree of solipsism due to its rhetorical emphasis, both the realities of other-selves and of everything beyond the self are lessened (Bloom, 1997).

Said (1975) claims that to start is to have a word, to make visible what is typically hidden; to write as construction of knowledge rather than as a respectful submission to accepted truth. The modern critic should look for a starting point for him/herself, detaching themselves from hereditary tradition. This particular logic is suggested in Emerson’s “Self-Reliance”:

When good is near you, when you have life in yourself, it is not by any known or accustomed way; you shall not discern the footprints of any other; you shall not see the face of man; you shall not hear any name; the way, the thought, the good, shall be wholly strange and new. It shall exclude example and experience. You take the way from man, not to man.... Life only avails, not the having lived. Power ceases in the instant of repose; it

⁸ The term is derived from Lucretius, where it denotes “a ‘swerve’ of the atoms so as to make change possible in the universe” (Bloom, 1997, p. 14).

⁹ Bloom (1997) borrowed this word from the old mystic religious groups, implying “a token of recognition, the fragment says of a small pot which with the other fragments would re-constitute the vessel” (p. 14).

¹⁰ “*Kenosis*” comes from St. Paul and indicates the humiliating or “emptying-out of Jesus” voluntarily, once he admits fall from celestial to human position (Bloom, 1997, p. 14).

¹¹ This concept is adopted from common Neo-Platonic vocabulary, which describes the situation where a transitional creature, neither heavenly nor mortal, inhabits the master to serve him.

¹² “*Askesis*” is a label taken from the shamanic rituals of pre-Socratic shamans like Empedocles (Bloom, 1997).

¹³ Bloom (1997) coined this term from the Athenian gloomy or unfortunate days when the deceased returned to their former homes to repopulate them.

resides in the moment of transition from a past to a new state, in the shooting of the gulf, in the darting to an aim (Atkinson, 1950, p. 158).

It is quite clear that Emerson emphasizes the value of individualism and invites the individual to rely on his/her own thoughts in order to discover the power within themselves once they deviate from old rituals. It is important here to link this with Said's deduction that the change in knowledge, signified by Vico and Rousseau,¹⁴ has been departed from "dynastic continuity"¹⁵ to "radical discontinuity," in order to achieve an approach in which the beginning of intellectual work and writing cannot be divorced either from the intention or the method of beginning (Said, 1975). Said draws the seriousness of this issue to all critics and academics' attention, asserting that the sheer notion of a text and its formation is a way of beginning and existing in the world. According to him, the desire, the will, and the actual freedom to overturn oneself, and so bear the dangers of breakups and discontinuity, is what permits us to identify something as a beginning. It is observed that Said attempts to shed light on Vico and Rousseau's "radical discontinuity" and omits a reference to Emerson's call for breaking with old institutions. Said is performing an "*askesis*" technique. He, initially, makes the reader identify him with Emerson but, then he shifts and replaces the latter with Vico and Rousseau to convince the reader that the idea of discontinuity comes only from Vico and Rousseau. Said is trying to attain a state of solitude from Emerson. According to Bloom (1997), this is a time of "self-purgation" that aims to achieve holy isolation and independence from the preceding. As one can glimpse, Said is only anxious about Emerson (rather than Vico and Rousseau), since he is struggling to carve himself a space for his scholarship within the American literary canon, of which Emerson is one of the icons.

Discussing Said's work, McCarthy (2010) notices his vision of the novel as a literary genre that is created to allow a writer to depict the development of human individuals and societal institutions. As a work of art, the novel satisfies a fundamental human desire; either to contribute to the world or to fill perceived holes in reality by creating believable characters. According to Said (1975), reading novels as a shift between the author's or the main character's ability to create a new universe, make a change, or develop a new plot, is an essential approach to comprehending the novel form. Accordingly, Said uses the words "authority" and "molestation" to characterize this circumstance. Thus, "authority" associates writing with power, with the ability to inspire belief, with the idea of the author as a parent or ancestor, and with the ability to promote output, innovation, ownership, and continuity. To put it another way, for Said, any beginning that entails reversal, a change of course, or the establishment of a long-lasting movement that piques our interest: such a beginning "*authorizes*;"¹⁶ it offers permission for what ensues. In terms of what comes before it, a beginning symbolizes a break.

On the other hand, Said (1975) calls the fears of this form of power "molestation". It is the recognition by an author or hero that no matter how perfect his or her power appears to be, it is never comprehensive or flawless, and it is ultimately a deception. Said concludes that the history of the novel from Cervantes' *Don Quixote* to Balzac's *Illusions Perdues* to Woolf's *To the Lighthouse*, parades itself to be a never-ending reconstruction of its own beginning and progress. For him, writing is authoritative in and of itself and every author must reconcile the rush of his/her own creativity and innovation. This is not to deny the limitations imposed on such action by numerous institutions, the most prominent of which is the novel itself. Said (1975) tries to present a striking issue that sums up the state of literary criticism while also providing a good articulation of the issue that bothers him:

If a field of knowledge comprises a wide-ranging array of 'events' governed by impersonal rules; if this field cannot be rationally understood in terms of the genetic concepts formerly exemplified by heroes, founding fathers, continuous temporal narratives, and divine ordinance ... then what power is left to the individual freely to act, to intervene, to motivate, when he wishes to effect a rational beginning for a course or project in that field? (p. 52)

Said seeks to convey that individual writers and critics are stripped of their intellectual responsibility and the power to start by the evolving structuralist and poststructuralist theories of reading. The idea of "beginning," which reflects a person's ability to commence an intentional act of creating new awareness and a sudden release of his/her artistic energy to establish his/her individuality, is what Said offers as a solution.

Markedly, this belief is another reminder of Emerson's thinking about the authentic deed of a person that distinguishes his/her individuality from the common herd and fosters his uniqueness and greatness over time. Correspondingly, Emerson indicates: "Your genuine action will explain itself and will explain your other genuine actions. Your conformity explains nothing. Act singly, and what you have already done singly will justify you now. Greatness appeals to the future" (Atkinson, 1950, p. 153). Determination in living according to one's own intuition will always lead to the proper path of action, and the influence of such deeds is cumulative, so to speak, a reality Emerson feels is plainly proven in the lives of great individuals in the past. Through defeating Emerson, it is quite unblemished that Said is maintaining what Bloom (1997) refers to as "a process of self-purgation or purification" (p. 15). In other words, purifying his approach to beginnings from any allusion to Emerson, Said endeavors to assert creativity and originality in his *Beginnings* to achieve an independently prominent site in the canon of American literature.

¹⁴ Jean-Jacques Rousseau (1712-1778) was a Swiss-born philosopher, writer, and political theorist who valued nature, freedom of expression and emotions. His treatises and novels inspired the leaders of the French Revolution and the Romantic generation (Cranston, 2022).

¹⁵ Traditional learning.

¹⁶ Italicized by Said in his book *Beginnings* (1975).

Likewise, the intellectual's responsibility to refute the dynastic role imposed on him/her by history or tradition is another substantial point that Said (1975) has underscored. Even abstract concepts like "truth" or "knowledge," that literally or symbolically come from above or rise from the origin to the surface, are not subservient in an intellectual's eyes. His/her shift from customary rituals, new start and unique writing are what guarantee their authority and form their greatness. This eventually will destroy the restrictions of both time and space. In like manner, Emerson promotes the notion of self-trust and self-reliance declaring: "Trust thyself: every heart vibrates to that iron string" (Atkinson, 1950, p. 146). Emerson's transcendentalist morality looks to the individual as the source of truth. In accordance with transcendentalist theories, every person is a reflection of the entire cosmos. Emerson's claim in this quotation is obviously an attempt to influence the readers to cherish their own inner life (their hearts) more than anything else.

Straightforwardly, this argument heads to the vision of the creation's divinity of the human spirit. That is to say, it is fastened with the philosophy that human nature is innately divine, and that its divinity is both attainable to and intrinsic within it, as believed by the Transcendentalists. To paraphrase Emerson, humans should never let anything come in the way of their ability to tap into the underlying oneness of existence. As a result, anyone who persists in turning to traditional ways of knowing the divine, "means, temples, scripture, teachers," should be disregarded outright. When it comes to the soul's perception, all of these things from the past are useless. Apparently, this conviction is also tackled by Said (1975) when he links his notion of beginning to Descartes's belief that Said recapitulated as every individual is an incarnation of the "divine," suggesting that what appears to be natural in man is the return of man's first relationship to God. Accordingly, he claims: "To begin is to reverse the course of human progress for the sake of divine fruits" (p. 35). Said refers to Vico's interpretation of the term "divine" as linked to poetization that Said himself agreed upon its resilient connection with new beginnings. Bloom (1997) holds that the "strong" author, in his "purgatorial *askesis*," is only aware of himself and the "Other"¹⁷ whom he must utterly kill. The antecedent, who may now be a blended or fictitious character, is still shaped by the original prior writings that won't let themselves be elapsed. In like manner, Said seeks to slay Emerson by shifting the attention to Vico's understanding of the word "divine." Still, he cannot demolish Emerson's famous essay "Self-Reliance" (1841) that the divine soul is one of its kernels since the work's weight disproves its deicide.

Henceforth, it can be deciphered that when the individual comes across his/her deity, he/she reaches his/her self-sufficiency and makes him/herself his/her own tenet. Actually, one of the chief features of a beginning, as far as Said is concerned, is that when it occurs, the intellect begins to refer to itself and to its outputs as a "formal doctrine," as Said has put it. By the way of illustration, the author expresses that at a critical stage of the author's career, his manuscript turns into a "*discourse*"¹⁸ which produces assertions that "*speak*"¹⁹ directly to the reader rather than delivering mere information (1975). Once again, this proclamation by Said is revisiting Emerson's statement: "...it demands something godlike in him who has cast off the common motives of humanity and has ventured to trust himself for a taskmaster. High be his heart, faithful his will, clear his sight, that he may in good earnest be doctrine, society, law, to himself, that a simple purpose may be to him as strong as iron necessity is to others!" (Atkinson, 1950, p. 161).

Summarizing both Said's and Emerson's rationale, one can affirm that the instant the person takes action, flinging the rules and conventions behind him, the world comes to respect him, and his name becomes precious to all history. This instance is akin to that of the ephebe who has attained the stage of "*askesis*" and is battling a forerunner whom s/he cannot leave permanently like two entities that cannot be split. In "*askesis*," the ephebe fights against a literary forerunner whose death would aid his/her mission to reclaim the Muse that s/he has taken as his/her own. This feeling of restriction encourages the author's pursuit of extreme uniqueness to get back up. Correspondingly, Said is pursuing this technique which Bloom (1997) calls "the contest proper, the match-to-the-death with the dead" (p. 122) as a defense mechanism against fear of influence by Emerson. Nonetheless, displaying a more obvious degree of independence from Emerson and reaching a classification within the "strong" authors' list, his predecessor's influence on him is still felt through the lines of his *Beginnings*, which this article has so far tried to reveal.

V. CONCLUSION

In short, it can be assumed that Said's endeavor in *Beginnings* was a literary response to the inertia and procrastination that the Arab loss in June 1967 and the horrific events that followed the war generated in the minds of Palestinians and Arabs throughout the world. His *Beginnings* aspires to make a tiny contribution to modern critique. Hence, it can be put forward that Said's concealment of Emerson's impact on his thinking is a defense technique to reach the position of a "strong" critic/author and to secure a scholarly place for himself in both Academia and the political world, during the time he was still forming his name and position in literary studies and criticism. Nevertheless, Said's struggle to distance himself from Emerson or an "*askesis*" type of intertextual interaction is still detected. Hence, through Bloom's lens, one can bring it the fore that Said, whether consciously or not, is unescapably influenced by Emerson.

¹⁷ Italicized by Bloom (1997) to refer to the precursor.

¹⁸ Italicized by Said (1975).

¹⁹ Italicized by Said (1975).

As this paper has thus far attempted to demonstrate, Said's struggle to kill his forefather Emerson is resolved by his requisite to establish an exceptionally groundbreaking position that sets him apart from other "strong" authors (the icons), particularly in the American literary realm. Essentially, Said's anxiety of influence towards Emerson is apparent not only in his book *Beginnings* but also in various later books. It was not until celebrating his status as a national icon in American, Arab and Postcolonial literatures that Said unveiled Emerson; the time Said's career had reached its peak, the "apophrades" ratio if it could be articulated.

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