



Examining EDWARD W. Said's Orientalism In Terms Of Space From The Star Wars 1977 Movie *

ABSTRACT

Today, the common understanding of orientalism is seen as a not very positive reading and description of eastern and/or other societies from the western perspective. The basis of this widespread and negative understanding is Edward W. Said's view of orientalism and its acceptance. It is an undeniable fact that while it had only meanings such as 'reading/researching different cultures' before him, after him it changed to the understanding of 'Westerners see others as inferior to themselves and backward'.

In the films of the Star Wars brand, the first film of which was released in 1977 and has an important place in the history of science fiction, the concept of orientalism found its place in the debates in this view from the perspective of Edward W. Said. A group of people reacted to the comparison of a place in the movie with a mosque and the use of a bad character. These reactions have resulted in the removal of Lego products belonging to the place in this analogy, which is combined with the mosque and the bad character, from the shelf.

In this study, it is aimed to read the concept of orientalism in Said's perspective, while examining the locations in the Star Wars movie of 1977, the debut film of this brand, which has taken a place in the concept of orientalism. In line with this reading, the relationship between the concept of orientalism and orientalism in the perspective of Edward W. Said will be examined through space fiction.

Keywords: Star Wars, Edward W. Said, Orientalism, Cinema, Space

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INTRODUCTION

Recently, many academics have evaluated culture as a mental infection or parasite and define humans as the hosts where these parasites live (Harari, 2014: 242).

In the example given by Harari as the most critical point in this regard; He talks about the fact that a hundred years ago Europeans accepted certain races as being superior to other races by nature. This situation, which was seen as racism after 1945, began to be seen as morally problematic and scientifically unfounded. Especially geneticists mention that they have done many studies on this subject.

In addition, anthropologists, sociologists, historians, and behavioral scientists also state that they find obvious differences between human cultures. And although at one point it is anti-racist, the inevitability of culturalism is expressed (Harari, 2018: 143, 144).

In this respect, the difference between culturalism and racism is clearly defined. Although people oppose racism, it is stated that the same groups maintain these distinctions over culturalism (Harari, 2018: 146, 147). At this point, this situation stands at a point that confirms the truths advocated by Edward Said under the name of culturalism.

The meaning of the word orientalism has a very different meaning, contrary to Said's thoughts, which is widely accepted today. Orientalists are people who are knowledgeable about the Eastern peoples, their languages, history, traditions, religions and literature. At the same time, painters who draw pictures of the Eastern world are called orientalist painters (Thorton, 1983: 13).

Contrary to today's perception about orientalism, it has a positive meaning. It is said that orientalism was initially defined as academic admiration, interest and interest in different and exotic cultures (Mackenzie, 1995: 11).

Edward W. Said does not see orientalism only as a research concept. Orientalism is a thought based on the ontological and epistemological distinction between East and West. It is the institution that deals with the Orient and does not research about the Orient, but makes provisions. He states that he sees orientalism not only as a research but also as a descriptive purpose with his discourses that describe, teach, settle, manage (Said, 1989: 15, 16).

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On the basis of the break with Said regarding orientalism, as Clifford said, there is Said's writing on the impossibility of pure research and transmission (Clifford, 1988: 3).

In addition, Said gives examples of contemporary Arab representations in popular images and representations in social sciences in the last phase of orientalism. In these examples, he mentions that the concept of "Arab", which started as an embarrassing element in 1967, evolved into a threatening element after 1973 (Said, 1989: 299).

Edward W. Said's understanding of orientalism is that the West's view of the East is inevitable from that of a Westerner with certain limitations and prejudices. He argues that the dominant society in the Orient after the Second World War was the Americans (Said, 1989: 14).

Curtis says that the most critical criticism of being impartial is in the depictions of art, literature, music, theater and cinema. He adds that in these descriptions, even if he accepts the existence of humiliating behaviors of the eastern life at certain points, the things that are tried to be done in terms of aesthetics are ignored (Curtis, 2009: 14, 15).

Lewis makes his criticism of the concept of orientalism as an exaggerated exaggeration through Greek researchers. He gives a scathing example of the intense interest in the research of the past of Greek mythology, which was rejected and opposed by the Greek patriots.

According to him, he argues that all the studies conducted in America are contrary to Said's discourses, on the basis that elements such as Greek history and language literature education are not intended to trample the Greeks. He argues that defending the situation through the Greek classicists would be absurd, but through the orientalist this situation turned into a fun fantasy horror (Lewis, 1993).

Based on this discourse, even researchers who do not agree with Said are not against Said's concept of orientalism. They only turn to the discussion of representation in formal details. In this inference, the importance of the concept and subject of orientalism expressed by Said can be understood.

Said mentions that in orientalism, Arabs are shown as a source of oil as well as being anti-Zionist. Also, in the cinema and on television, the Arab is either a lecherous or a bloodthirsty rascal. He is an immoral person who is overly fond of sexuality, able to make clever and tricky tricks, but basically emerges as a sadistic, treacherous and mean person (Said, 1989: 300).

Ideas and views on these two opposing views between the views of people like Lewis/Curtis and Said's can arguably be read in accordance with both sides.

PURPOSE AND SCOPE OF THE RESEARCH

Apart from the inferences made, a supportive situation for Said's discourses was also experienced under the Star Wars brand. In the movies, just like the Arab representation in Said's discourse, there can be a similar whole with Jabba's financial power regarding the oil resource power. On the other hand, the lascivious part can be read through the princess Leia, whom Jabba took prisoner in his palace. Discussions such as the depiction of Princess Leia's character as a slave woman and the decision to discontinue the products of this depiction support this situation. (url 1, url 2, url 3, url 4).



Image 1. Jabba Palace lego and Jabba Palace (url 5)

As a spatial resemblance to this point of view, Jabba experienced events that his living space made a bad presentation against Islam with his toy produced by the Lego company, Jabba's palace was confiscated from many Muslim countries and its sale was stopped (url 6, url 7).

Contrary to all these decisions, Esparza's words can be considered as an article that argues the opposite in the representation of Leia being taken prisoner beyond the female symbol. He glorifies Leia's strangling Jabba with his chains, with a view of gaining his own freedom and taking revenge (Esparza, 2017).

As in the case of different readings of a representation seen in the concept of woman; In Jabba's palace, it is possible to read representations other than mosque representation by reading the space differently. In the examples shown in image 1, it is possible to establish a similarity to the inverted flat dome in the example of the flattened dome on the left, and it is possible to establish both functional and visual similarity with the towers in the Circular Irish tower, which takes its name from the region on the right (Cragoe, 2012: 136,145).



Image 2. The low dome, the Irish tower, an example of modernism (Cragoe, 2008: 136, 145)

In his book 'Art of Islam Language and Meaning', the book on Islamic arts research, it talks about the multicultural synthesis of Islamic arts. Even over the dome in the examples seen in the image, it shows the types of domes belonging to Islam. He says that each of these varieties has common aspects with different cultures (Burckhardt, 2009: 125).

In this sense, defining a place as an Islamic place is an indication that a consistent inference cannot be reached from the eyes of Islamic researchers.

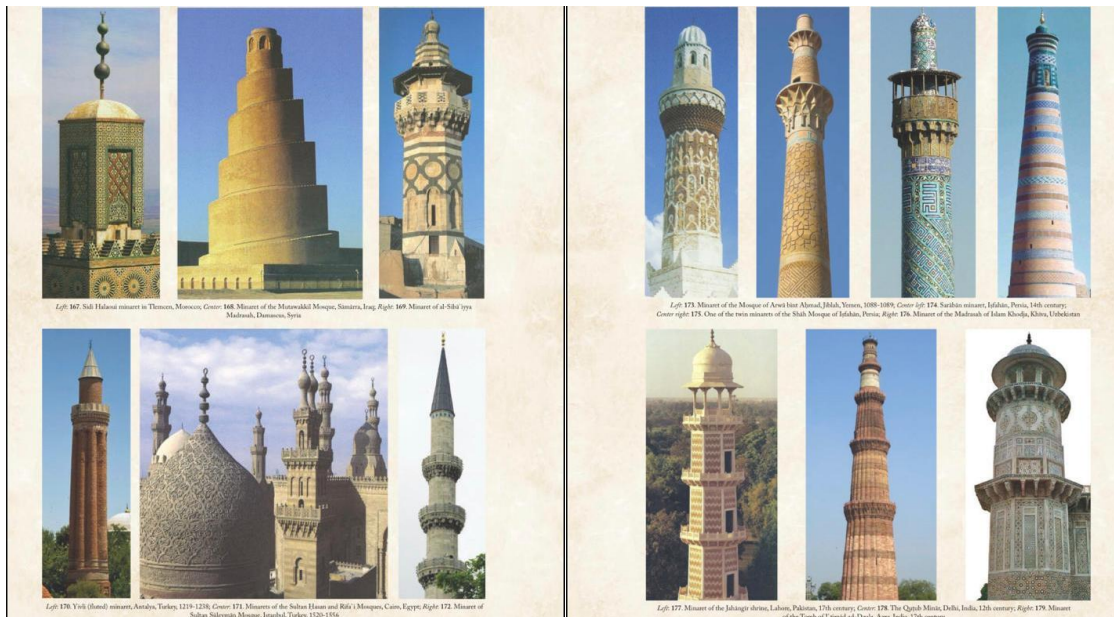


Image 3. Types of domes (Bruckhanrdt, 2009: 126, 127)

Jabba Palace, starting from the idea of the oriental view of the West, a mosque analogy was made by inference from the representation of the character to the representation of the space. Visual examples where space can have different representations are also shown when viewed without reading through the character.

In addition, during the design phase of this region, the sketches produced for the Palace were also aimed to be used as a base for the rebels (Rinzler, 2013: 79). The rebels and Jabba have two opposite representations in the film. The spatial representation of the two extreme identities was investigated in a similar way, on one side being the palace

of the leader of the criminal organization and on the other the base of the group fighting for independence seeking democracy.

But with the discontinued sales, Jabba's palace can also be read as an acknowledgment of its status as belonging to an orientalist view. In line with these inferences, it has been seen that there may be results beyond what is seen in the representation of space and women and what has become popular.

With the aim of starting this way, it is aimed to read the relations of representations with the readings to be made over the places in the star wars movie of 1977, which is the first movie of the Star Wars movies.

In this context, comics and sketches of 1977, which were published for promotional purposes before the movie, will be discussed in order to be a guide in the setting of the place in the films.

STAR WARS

Star Wars movies, which have not lost their popularity since the first time of fiction in the cinema, have been used as a representation of science fiction, from the first day to the present day, movies, books, animations, etc. continues with continuous production in many areas.

Protective as a product that protects the environment after Star Wars enters the cinema (Stern, 2007). Originally mirrored in 1977 with A New Hope, 1980 remains the Emperor, 1983 Return of the Jedi, 1999 The Phantom Menace, 2002 Attack of the Clones, 2005 Revenge of the Sith, 2015 The Force Awakens, 2017 The Last Jedi, and 2019 Rise of Skywalker. . For the series; There are comments such as "Star Wars was written and removed as a mystical space legend" (Vaz, 1995: 8).

The work of art is born as an intermediary in the consciousness of a person. It gains meaning, meanwhile, it develops by integrating with the general culture of the society or the period in which it lives (Oku, 1981: 105). In this context, Star Wars not only made it possible to read a historical film as a work influenced by the period of its shooting, but also enabled it to present the perspectives it encountered with periods of concentration.

Star Wars is a movie series that has had very different points in the history of cinema. In his science fiction book, Bould says that he describes the movie Star Wars 2002 and the 'effects sequences' as films based on a 'clothing line model' consisting of a hanging 'sloppy narrative' (Bould, 2012: 74). On the other hand, in the book 1001 You Must See Before You Die (1001 Movies You Must Watch Before You Die), Star Wars has not only found its place as a movie, but in the book 1001 Days Shaped the World, the effect of the release date of Star Wars movies on the world is taken into consideration (Furtado). , 2018: 856; Schneider, 2020: 612).

Considering these two different situations, when the movie Star Wars was released in 1977, it not only broke new ground in the world and science fiction, but also found itself at a point so important that it could be a historical event. In addition, in 2002, a Star Wars movie was discussed as an example of the bad aspects of visual effects-based science fiction in a work of science fiction.

The Star Wars brand, which was launched in 1977, is in both the 1970s, the period when Lewis banned the use of the word orientalism, and the period when Said wrote his work on orientalism.

It also holds the years when Gans started to spread his positive perspective on popular culture.

Star Wars, which was born within the scope of multi-sighted discussions during these years, has an important place in this sense.

Star Wars not only carried Lucas to stardom with its intense action sequences, exuberant music and exciting special effects, but also marked the beginning of the director-producer blockbuster films that started the popular culture revolution (Duijsens and Borden, 2011: 358). With this beginning, Star Wars was chosen for the purpose of being selected for research, as well as being a long-term fiction, at the same time it has an important position in the history of cinema.

“When Star Wars hit the screens in the summer of 1977, the worlds of cinema and pop culture changed forever—like the trajectory of this young boy from the American Midwest. Star Wars felt deep, it felt like it had history, it felt real! We met unforgettable characters, explored iconic locations, and experienced resonant personal stories set against the backdrop of an epic galaxy trying to find balance.” (Ratcliffe, 2021: 9).

As a nostalgic work, the script glues together Lucas' childhood space adventure series, Sinbad movies, samurai movies, Westerns and World War II aviation movies (Kemp, 2014: 366). When looking at the content of Star Wars, this discourse can be a strong support that places have a representation. Fiction can be read as a collection of inspirations, on the one hand, as representations of the views of George Lucas and his team.

“Moyers: I think that partly explains the success of Star Wars. It wasn't just the production value that made the movie so exciting to watch, it came at a time when people needed to see good and evil collide in recognizable images.

Campbell: Since there is no particular nation on earth that identifies with evil forces, you have an abstract force that represents a principle rather than a specific historical situation. The story should be about the workings of principles, not the encounter of this nation with that nation. The masks put on people's faces in Star Wars represent the real monster power in the modern world. When Darth Vader's mask comes off, you see a shapeless man, not fully developed as a human being. What you see is a strange and pathetic kind of undifferentiated face.” (Campbell, 1991: 188).

“The main element that makes Star Wars movies so popular with almost every audience in the world is the ideological and political messages, sometimes directly and sometimes secretly, in the narrative of the films. Star Wars films, whose main story is based on a never-ending struggle between good and evil, will not be as successful without making use of this theme and ideology and politics, which it deals with and elaborates.” (Serter, 2018: 244).

According to Moyers and Campbell, there are implications that the symbols are very clear. Serter also supported this. In this context, it can be said that the concepts of good and bad are given very clearly in the movie.

Design Elements of Star Wars

In addition to all the experience he has behind him, Star Wars has a very eventful history in the production process. This eventful history has crossed the path of the brand's creator, George Lucas, not only with successful academics like Joseph Campbell, but also with successful artists like Ralph Maquire or John Johnson.

Before Star Wars movies could be released or transferred to studios, George Lucas needed an artist who would provide visual expression to convey the universe he created to people and especially to studios. This artist later made significant contributions to the development of the physical form of the Star Wars universe.

These artists had a great influence while designing the Galaxy (Windham, 2005: 118).

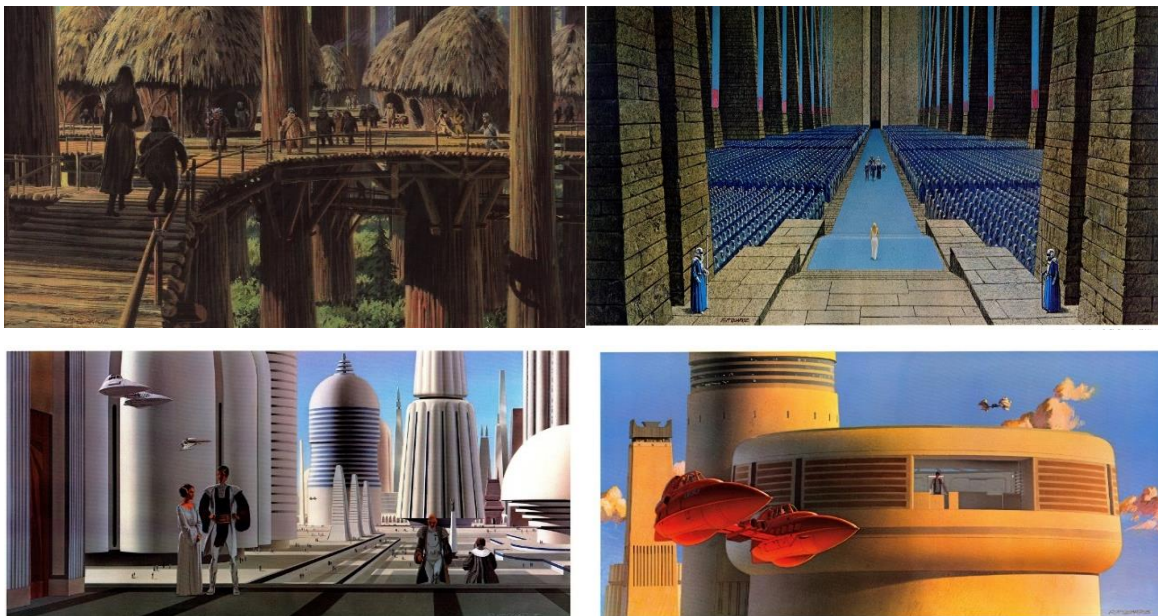


Image 4. Maquire's designs (Maquire, 1983: 13; Maquire, 1980: 22-24; Wikarska, 1977)

In the books, there is an introduction as drawings that provide the emergence of the physical form of Star Wars (Wikarska, 1977). This shows the strength of the artistic side of the universe.

Through these drawings, it can be read how detailed every design element was considered during the production of the Star Wars universe.

On the other hand, differences between drawings and production are seen in Star Wars movies.

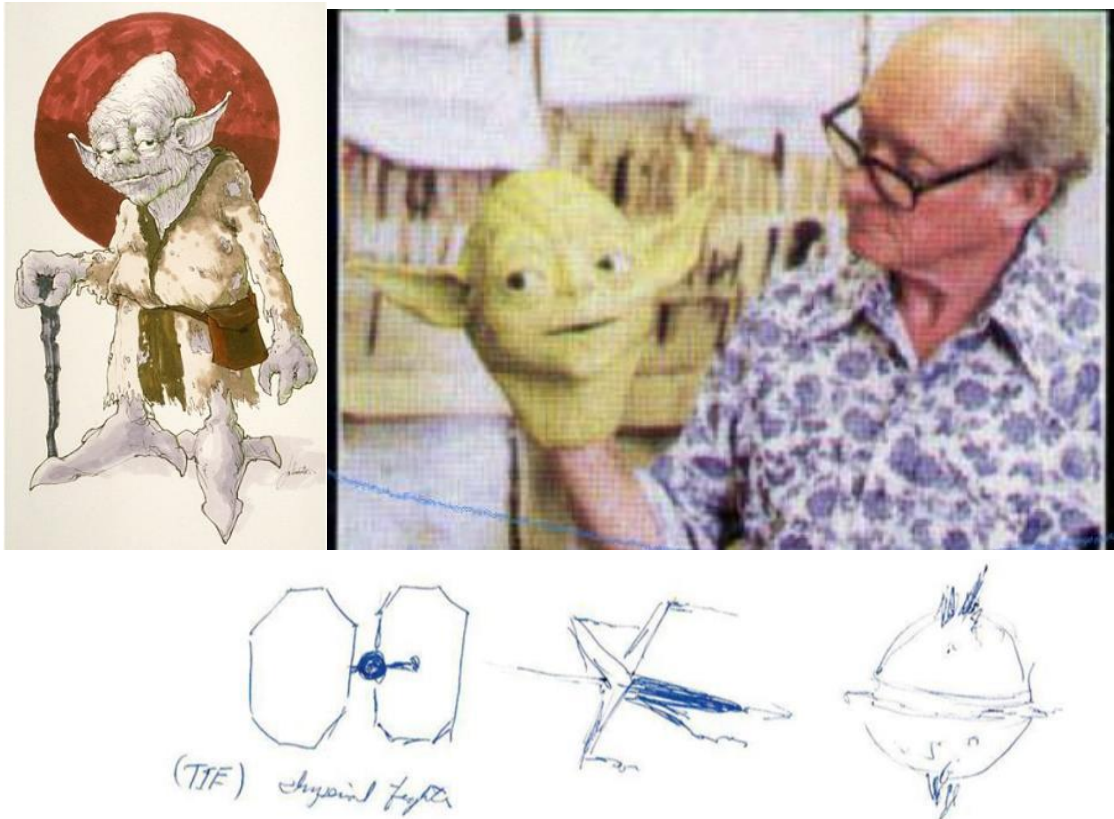


Image 5. First sketch and puppet of Yoda character (Maquire, 1983: 13; Maquire, 1980: 22-24; Wikarska, 1977), 1974 Lucas' first sketches from George Lucas' first meeting with Maquire (Rizler, 2017: 129)

In Visual 5, the change of the character named Yoda from the design stage to the production stage is seen. One of the importance of this image for Star Wars in the design history is the change in production. The design differs from the one imagined at the drawing stage and the physical production stage of the production.

Despite these changes made in the production stage in the bottom row band, the film in general has not been left out of a fiction belonging to George Lucas and his line. The visual that best illustrates this situation, although the production of Lucas made it to people like Maquire, it can be read that he still has a line that belongs to him through the visuals he directed them.

As a support for this situation, Lucas says that he showed Maquire many different images and had him draw them (Rizler, 2017: 170).

When the visuals and the differences transferred to the cinema are examined, it is seen that the design concept of Star Wars, which is a movie, is based on the designers, but it has undergone changes with the difference brought by the production stage. However, these differences seem to avoid the limitations that affect the brand's attitude to be evaluated.

Design Analysis

While space readings are being made, vehicles start to go out of an ordinary industrial design product in their lists and into a living space. This situation is also described as ships carrying urban architecture in their own books (Hidalgo, 2017: 32). For this purpose, while readings are being made, the great deaths will be read through these tools and space fiction.

Star Wars Comic Books 1977

1 number pg. As it was said in the introduction at the close of 18, this book is a series aimed to be published as a preparation for a 6-issue movie.

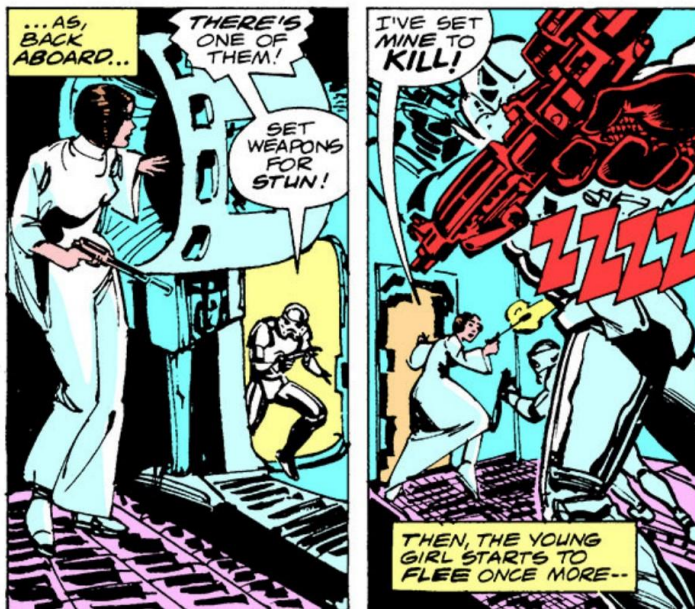


Image 6 Star Wars comics, issue: 1, page: 4

There are differences with some cinema in this fiction. The biggest and most important difference is the female theme represented by the Leia character seen in the image. In the comic, Leia has a different representation from the academic studies on the theme of women discussed in the introduction. Leia has a warrior-resisting woman identity from the very beginning, instead of her evolving character.



Image 7 Star Wars comics, issue: 2, page: 3; number: 2; page: 16

In addition, starting from number 2, some spatial introductions about the identity of the film are started. There are many first representations of space from Obiwan's house to inside the spacecraft.



Image 8 Star Wars comics, issue: 3, page: 2; number: 5, page: 8

It is seen that these representations are depicted in the same perspective, in the same color language, in a similar design language, in the same perspective, in the spaces of the villains appearing in the number 5 and in the number 3. This similarity and fictional repetition can be read as the comic book not only aims at a character-based narrative, but also attaches importance to space and design elements.

Through this reading, it is an indication that it is aimed to convey the importance given to the Star Wars brand in the sketches made during the preparation phase, for promotional purposes, to the consumer.

Although it has space and atmosphere narratives, the space fictions represented in the comics do not have enough detailed representations to be able to make a reading with cultural traces in their identities. With this background, it is seen as a representation of a cultural reading that has not yet reached the stage in space fiction through Star Wars.

Star Wars 1977 Movie

Throughout the film, it is possible to make 2 separate examinations as vehicle interiors and planets.

✓ **Tattoine**

Skywalker House

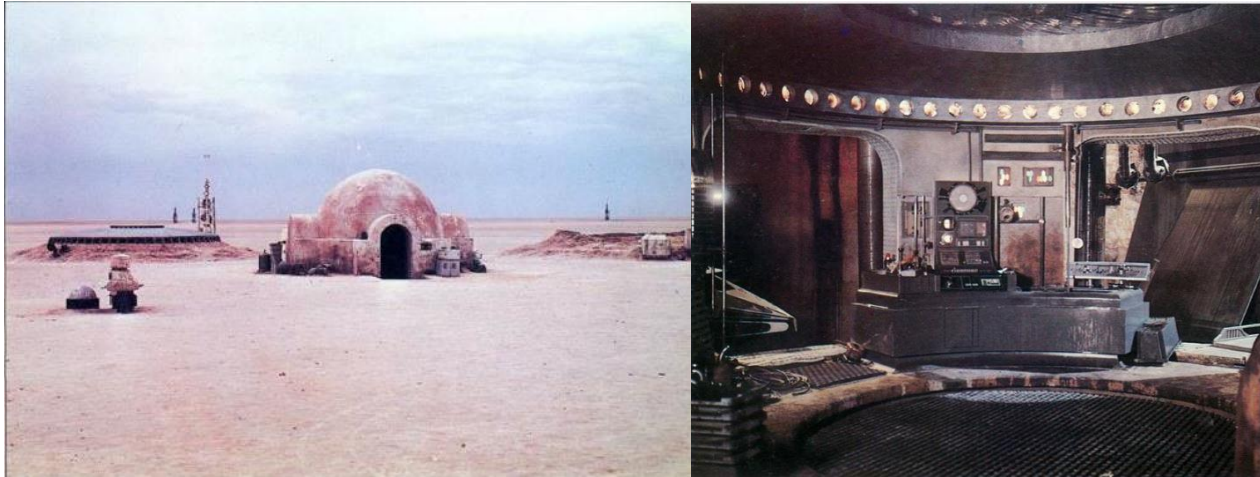


Image 9 Interior representation of Luke Skywalker house

In an interior scene where the main character Luke Skywalker lives, in the design of Luke's house; it was aimed to represent a broken and worn but friendly space (Titelman, 1980: 38). These rash representations played a role in the representation of regional life and poverty.

It is also said that these rubble houses are the effects of the region taken in Tunisia (Riznler, 2017: 342). But Tunisia is the region that has already been chosen for these shots. Although the crew was impressed after they went for the shoot, the Tunisian region was preferred from the perspective of the other end of the galaxy. A cultural reading of the distant concept of an American cultural producer can be made here.

However, this reading does not have a culturally negative effect. The producer chose this region by integrating it with good character.

Sandcrawler



Image 10: Sandcrawler, Jawa tools representation of mobile spaces

The vehicle, which is seen as a traveling shop, can be read as a structural element rather than a vehicle due to its scale. It is suitable for living in. With this, it is possible to evaluate the movement as an add-on to a structure, as it is a structure beyond its vehicle function. In this sense, an inference can be made as wandering spaces.

Sandcrawler, which has a different understanding of space fiction, could not be read in terms of culture because it has no similar example.

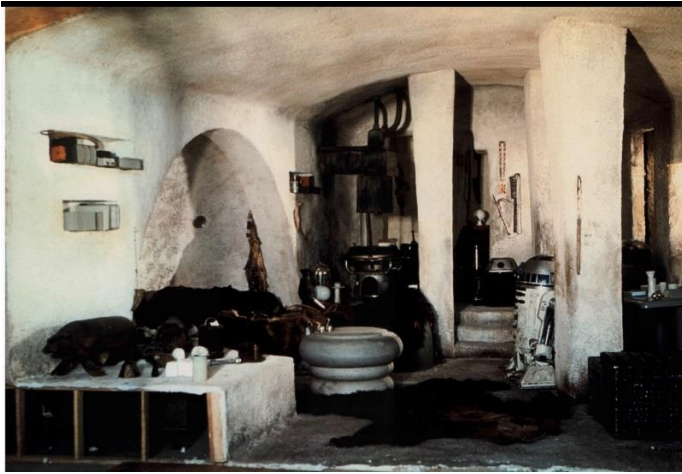
Ben Kenobi House

Image11: Interior representation of Ben Kenobi house

In Ben Kenobi's representation of the house, it is mentioned that it is desired to create an identity of a person who collects memories. In this sense, in the role of the disguised Jedi, the search for representations of dysfunctional items representing his house has been sought (Knoll, 2005: 39).

Simple ordinary household functions are seen in the design of the house. He lives and sleeps both in his daily life in a main room (Luceno, 2004: 11).

Unlike the previous representation of the house where people live, there are ornaments etc. on the walls. parts have been added. With these products, the primitive aspect of the mentor can also be read by adding products that exist outside of the function.

In addition, the use of adobe houses is predominantly seen in South America and the sunny states of North America, or it is integrated with the Spanish colonial style with rounded stucco plastered wall styles (Jones, 2014: 34, 35).

Materials such as stone and brick on the wall, which are the dividing elements in buildings, are seen as more primitive building dividers before modernism (Hodge, 2019: 164).

A spatial representation relation of the main character of the film, which is primitive and preserves the effects of Tunisian architecture, is read.

Cantina

The planet Tattoine is located in the region of Mos Eisley. Cantina waiting area, Rodney Kinsman Fbragne seats and structurally one-piece seating units can be combined and grown side by side. It consists of one piece and is one color. Linear pieces visually complete the combinations.

With the Streamline culture, dynamic and one-piece products and lines begin in western furniture (Miller, 2010: 398). These are felt in the seats in the space. Although it has a backward period design in terms of history, it has not gone back to a history that can be called primitive. With this, he makes it read that space designs with Western representation are used.

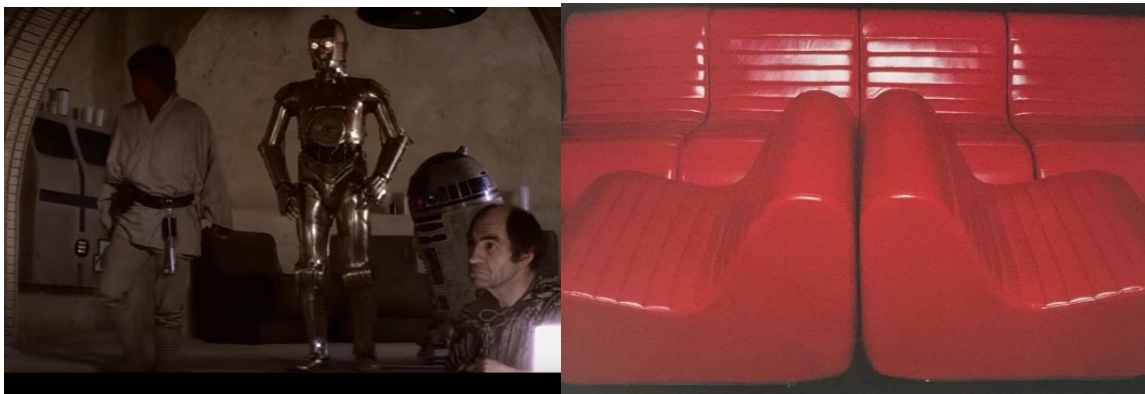


Image 12: Cantina representation, Rodney Kinsman chair (Fiel, 2013: 407)

Millenium Falcon

As seen in image 12, there is a much more developed space than the usual interiors (Titelman, 1980: 73). Here is a small living area with corridors. The vehicle was registered here for the first time and will continue to be found in future films. This vehicle, seen in 1977, was seen and continued to evolve until its sequels, 2019.

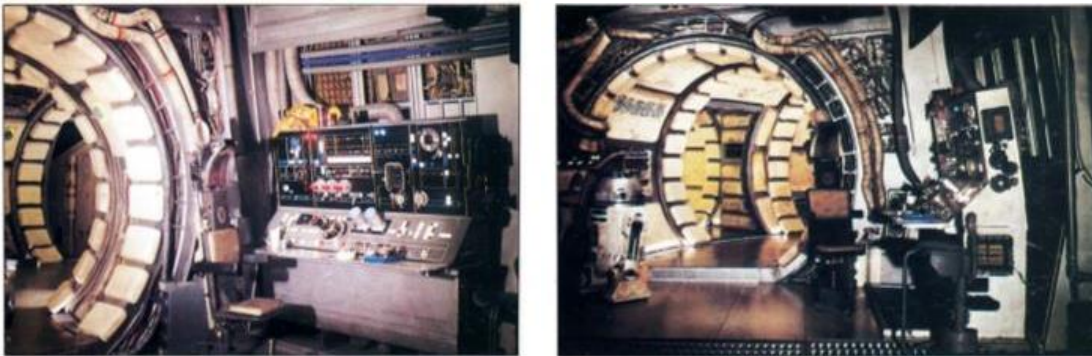


Image 13: Millennium Falcon indoor representations (Knoll and Rinzler, 2012: 52, 53)

Britain s-chair metal parts and overlay may be examples of British designs similar to the 1970s (Miller, 2010: 517) or Fred Scott 1979, again designed by combining ergonomically supported metal and fabric materials, with British single office seating elements and material and material function. The similarities of the relationship can be read (Museum, 2010: 82).

✓ **Death Star**

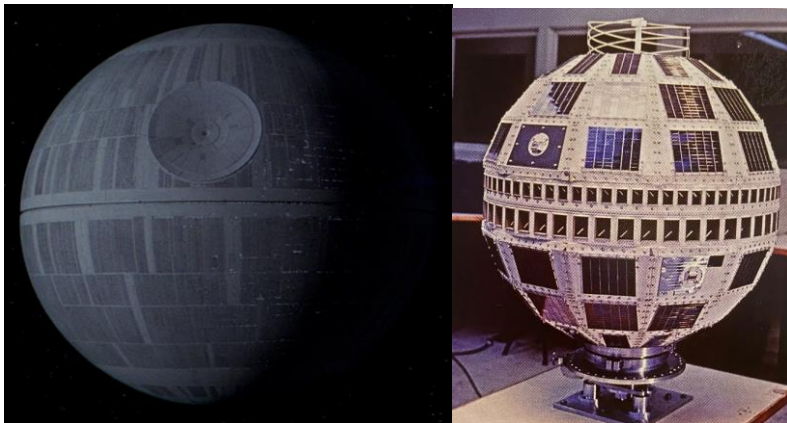


Image 14: Death Star, Telstar 1 satellite placed on the 1962 Delta rocket (Furtado, 2018: 803)

It is defined as an artificial small planet designed for war that can contain 25000 humans and 40000 droids in the size of the moon (Windham, 2005: 70). This ship is the first vehicle to reach planetary scale by going beyond the known industrial scale.

Telestar 1 satellite is similar in form and appearance to the moon. In 1962, Telstar 1 was launched into space, making the first communication satellite active. When this satellite was first sent into space, it went with the discourse that 'the world is a smaller place'. Names such as the American vice president of the period, Lyndon Johnson, were personally involved and participated in his first post live (Furtado, 2018: 803).

With the inclusion of the American vice president, it can be read that technological success is also advertised as an American success. It is seen that a representation of power and success of 1962, including American politics, is integrated with the gigantic ship spaces of bad characters.

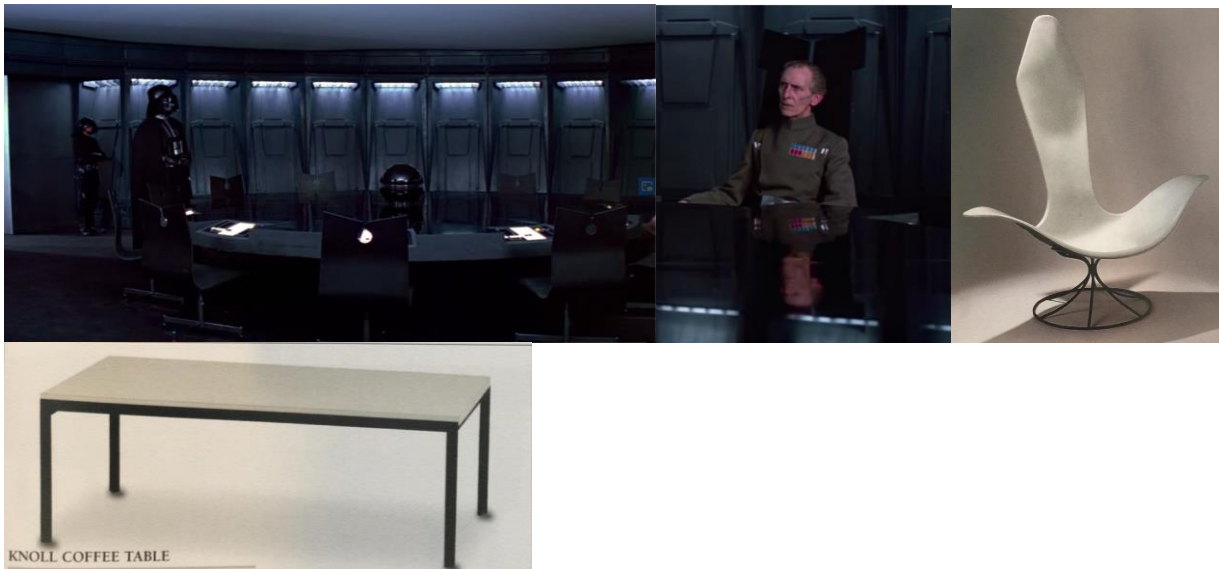


Image 15 : Moff Tarkin meeting room for Death Star vehicle, Laverne Tulip seating unit, Knoll table (Fiell, 2013: 381; Miller, 2010: 493)

In addition, the interior aesthetics were inspired by the 1968 American science fiction movie 2001 Space Odyssey and the designs of the American space movie (Rinzler, 2007: 486).

Knoll table simple and clean design, black and white front designs are reflected in the film only in black (Miller, 2010: 493).

In Miller's workbook on the history of furniture, tables, etc., between 1940 and 1970. The furnishings were handled with the concept of coffee table. This concept has been addressed by simpler tables that are easier to use. These tables can be long, high, low, etc. In addition to being multiform, they are at the forefront with their plain, unadorned, plain designs (Miller, 2010: 492, 493). In the image, as an example, the similarity of the Knoll coffee table and the simplicity of the meeting table can be seen.

The chair is similar to the Erwine & Estelle Laverne Tulip 1960 backrests. The chair, which has long arm-rested backs, reflects the furniture of the period, although the upper parts are widened (Fiell, 2013: 381).

All these modern furniture representations are used over the west and it is seen that they are in the use of bad characters.

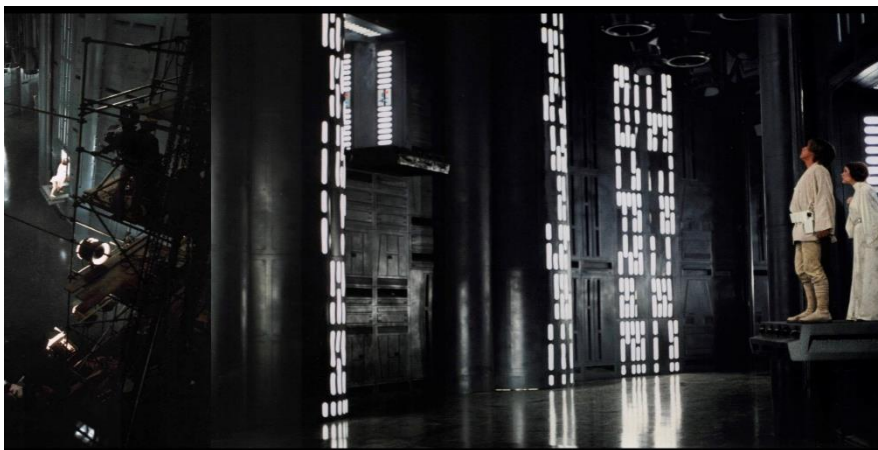


Image 16: Millennium Falcon interior representations

Tube light, a type of lighting made by London art school graduate Eileen Gray, can be given as an example (Phaidon, 2020: 81). With these illuminations, bad representation begins to gain an important identity. The first appearance of vertical in-wall lighting in gigantic spaces and the black-dark themed and vertical lightings in a representation that continues in repetition in this type of bad representation, based on the 2001 Space Odyssey movie, where it was established as black and evil dominance as opposed to white dominance. It has been said (Rinzler, 2017: 817).

It has also been said that this aesthetic was inspired by the American science fiction film Things To Come, which was shot in 1936 and examined in the previous section (Rinzler, 2017: 692).

✓ Yavin-4

The planet only has a representation showing the rebel base. This planet has an integrated representation with nature. In addition, the structure was located inside the temples in the very primitive New Mexico area.

Regarding the interior design of the hangar in the temple; an interior layout where no touch is permanent is read. The designers in Star Wars also refer to this situation as the 'gypsy aesthetic'. (Soztyak, 2017: 281).



Image 17: Worship of Planet Yavin-4 and interior representation of insurgents

The integration of the primitive native with good character can be read here.

DESIGN INTERPRETATIONS

Death Star is in the aesthetic represented by bad characters and it is seen that the most modern examples of Western design aesthetics can be read. In addition, it has been seen that American cinema has effects on interior design. sonuç

The Planet of Yavin, on the other hand, can be read as representing the good characters as being outside of their own race, by being represented by more primitive and far from American culture places.

On the other hand, Tatooine Planet contains sandcrawler etc. Although it represents a lawless region with its effects, it also has the places where the main good 2 characters are located. In the representation of Tatooine; The use of Tunisia can be read as filming what is far from the eyes of the director by truly integrating it with physical distance. During this reading, it can be read as all the good characters coming out of the lawless region and the place where they live, in which he has a neutral and equal approach to the distant.

It is seen that the size of the carrier vehicles, which started with the sandcrawler and grew with the death star, and the spatialization of the interiors are not like the usual vehicles. In these vehicles, the spaces are thought and designed just like living spaces. This can be read as an integrated idea of the future fictional space and the carrier vehicle.

CONCLUSION

In line with the limitations brought by the film shooting technology of the years it belongs to, it has been seen that he turned to representations outside the sketching stage in many subjects. In addition, it has been determined that he does not have a common narrative language in space fiction with the comics published before him.

It has been seen that the space readings in the film have limitations outside of the usual scale. With a different world, different races and different time zone, it has been seen that the living space is on a rescaling. It has been determined that many places in different scales such as vehicles or planets or bars can be read together at the same scale.

It has been determined that the good characters of the general film are associated with the places as primitive and remote/located on the other side. It has been determined that the bad characters carry the lines of the furnishings that carry the western design elements of the period, as well as the places that represent the modern and developed. In line with these determinations, it reveals a situation contrary to Said's discourse through space fiction.

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