The fields of comparative and world literature tend to have a unidirectional, Eurocentric focus, with attention to concepts of “origin” and “arrival.” DisOrientations challenges this viewpoint. Kristin Dickinson employs a unique multilingual archive of German and Turkish translated texts from the early nineteenth through the mid-twentieth century. In this analysis, she reveals the omnidirectional and transtemporal movements of translations, which, she argues, harbor the disorienting potential to reconfigure the relationships of original to translation, past to present, and West to East. Through the work of three key figures—Johann Wolfgang von Goethe, Friedrich Schrader, and Sabahattin Ali—Dickinson develops a concept of translational orientation as a mode of omnidirectional encounter. She sheds light on translations that are not bound by the terms of economic imperialism, Orientalism, or Westernization, focusing on case studies that work against the basic premises of containment and originality that undergird Orientalism's system of discursive knowledge production. By linking literary traditions across retroactively applied periodizations, the translations examined in this book act as points of connection that produce new directionalities and open new configurations of a future German-Turkish relationship. Groundbreaking and erudite, DisOrientations examines literary translation as a complex mode of cultural, political, and linguistic orientation. This book will appeal to scholars and students of translation theory, comparative literature, Orientalism, and the history of German-Turkish cultural relations.

A great deal of stimulating and valuable discussion (as well as some indignation and hot air) has been stimulated by Edward Said, whose provocative study of Orientalism: Western Conceptions of the Orient appeared twenty years ago. This present book will, we believe, be recognized as a worthy addition to the many attempts that have since been made to sift the intrinsic and ingrained attitudes of West to East. The fifteen articles in Oriental Prospects: Western Literature and the Lure of the East cover literature from the Renaissance through the eighteenth and nineteenth centuries to the modern period, some in pragmatic accounts of responses to and uses of experiences of the Orient and its cultural attitudes and artefacts, others contending more theoretically with issues that Edward Said has raised. Despite all the misunderstanding, prejudice and propaganda in the scholarly and literary depiction of the Orient still today as in the past, what emerges from this wide-range of articles is that no species of literary text or academic study can appear without risking the accusation of escapist exoticism or cultural and economic exploitation; and thus regretfully masking the essential and vital significance of the political and the real and imaginative trading between East and West.

Based on his experiences as a policeman in Burma, George Orwell's first novel is set during the end days of British colonialism, when Burma is ruled from Delhi as part of British India.
He Distorting mirror: the representation of Prophet Muhammad (peace be upon him) in medieval and other writings in the West -- From impostor to hero: representation of Prophet Muhammad (peace be upon him) in the literary works -- Towards fairness and truth: recent trends in the representation of Prophet Muhammad (peace be upon him)
The late Edward Said remains one of the most influential critics and public intellectuals of our time, with lasting contributions to many disciplines. Much of his reputation derives from the phenomenal multidisciplinary influence of his 1978 book Orientalism. Said's seminal polemic analyzes novels, travelogues, and academic texts to argue that a dominant discourse of West over East has warped virtually all past European and American representation of the Near East. But despite the book's wide acclaim, no systematic critical survey of the rhetoric in Said's representation of Orientalism and the resulting impact on intellectual culture has appeared until today. Drawing on the extensive discussion of Said's work in more than 600 bibliographic entries, Daniel Martin Varisco has written an ambitious intellectual history of the debates that Said's work has sparked in several disciplines, highlighting in particular its reception among Arab and European scholars. While pointing out Said's tendency to essentialize and privilege certain texts at the expense of those that do not comfortably fit his theoretical framework, Varisco analyzes the extensive commentary the book has engendered in Oriental studies, literary and cultural studies, feminist scholarship, history, political science, and anthropology. He employs "critical satire" to parody the exaggerated and pedantic aspects of post-colonial discourse, including Said's profound underappreciation of the role of irony and reform in many of the texts he cites. The end result is a companion volume to Orientalism and the vast research it inspired. Rather than contribute to dueling essentialisms, Varisco provides a path to move beyond the binary of East versus West and the polemics of blame. Reading Orientalism is the most comprehensive survey of Said's writing and thinking to date. It will be of strong interest to scholars of Middle East studies, anthropology, history, cultural studies, post-colonial studies, and literary studies.
Examining and historicizing the concept of "otherness" in both literature and criticism, Lisa Lowe explores representations of non-European cultures in British and French writings from the eighteenth through the twentieth century. Lowe traces the intersections of culture, class, and sexuality in Lady Mary Wortley Montagu’s Turkish Embassy Letters and Montesquieu’s Lettres persanes and discusses tropes of orientalism, racialism, and romanticism in Flaubert. She then turns to debates in Anglo-American and Indian criticism on Forster’s Passage to India and on the utopian projection of China in the poststructuralist theories of Julia Kristeva and Roland Barthes and in the journal Tel Quel.
Ibn Warraq's critique of Said's thought and work is thorough and convincing, indeed devastating to anyone depending on Saidism. It should force the Saidists to acknowledge the sophistry of their false prophet. - MIDDLE EAST QUARTERLYIbn Warraq has written a brilliant and luminous book of cultural analysis and intellectual history. He reminds
us of so many precious things in the West - and of it - that are worth upholding in the face of critics who enjoy Western liberties and denigrate them at the same time. This is more than a demolition of Edward Said's Orientalism: In its own right, it is an exquisite inquiry into the great ideas at play in our world. - FOUAD AJAMI, Professor at The Johns Hopkins University School of Advanced International Studies; Author of The Foreigner's Gift: The Americans, the Arabs and the Iraqis in Iraq

For decades Edward Said enjoyed the best that Western academic life had to offer - international celebrity, plaudits, honors and fame beyond the wildest dreams of most professors - while constantly bashing the history, values, and policies that have made this privileged existence possible. In Defending the West the eminent intellectual Ibn Warraq exposes with razor sharp precision the hypocrisy of Said's writings as well as the perverted academic culture that has made his great success possible. With this important new book Ibn Warraq has once and for all dispatched Orientalism to the dustbin of history. - EFRAIM KARSH, Head of Mediterranean Studies, University of London; Author of Empires of the Sand and Islamic Imperialism: A History

This is the first systematic critique of Edward Said's influential work, Orientalism, a book that for almost three decades has received wide acclaim, voluminous commentary, and translation into more than fifteen languages. Said's main thesis was that the Western image of the East was heavily biased by colonialist attitudes, racism, and more than two centuries of political exploitation. Although Said's critique was controversial, the impact of his ideas has been a pervasive rethinking of Western perceptions of Eastern cultures, plus a tendency to view all scholarship in Oriental Studies as tainted by considerations of power and prejudice. In this thorough reconsideration of Said's famous work, Ibn Warraq argues that Said's case against the West is seriously flawed. Warraq accuses Said of not only willfully misinterpreting the work of many scholars, but also of systematically misrepresenting Western civilization as a whole. With example after example, he shows that ever since the Greeks Western civilization has always had a strand in its very makeup that has accepted non-Westerners with open arms and has ever been open to foreign ideas. The author also criticizes Said for inadequate methodology, incoherent arguments, and a faulty historical understanding. He points out, not only Said's tendentious interpretations, but historical howlers that would make a sophomore blush. Warraq further looks at the destructive influence of Said's study on the history of Western painting, especially of the 19th century, and shows how, once again, the epigones of Said have succeeded in relegating thousands of first-class paintings to the lofts and storage rooms of major museums. An extended appendix reconsiders the value of 18th- and 19th-century Orientalist scholars and artists, whose work fell into disrepute as a result of Said's work. Ibn Warraq is the highly acclaimed author of Why I Am Not a Muslim and Defending the West. He is also the editor of The Origins of the Koran, What the Koran Really Says, Leaving Islam, The Quest for the Historical Muhammad, and Which Koran'.

In the period of decolonisation that followed the end of the Second World War a number of scholars, mainly Middle
Eastern, launched a sustained assault on Orientalism - the theory and practice of representing 'the Orient' in Western thought - accusing its practitioners of misrepresentation, prejudice and bias. As a result an intense debate occurred regarding the validity of the charges made, involving not only Orientalists but students of history, anthropology, sociology, women's studies and the media. Orientalism: A Reader provides the student with a selection of key readings from this debate, covering a range of areas including myth, imperialism, the cultural perspective, Marxist interpretation and feminist attitudes. The origins and character of the debate on Orientalism are introduced, as well as the intellectual foundations of the assault made and the nature of the debate which ensued. Coverage begins with nineteenth-century material from thinkers such as Hegel and Marx, and moves through extracts from Nietzsche, Gramsci and Foucault to contemporary work from, for example, Bryan Turner, John MacKenzie and Edward Said. As well as a general introduction, each section is introduced and the extracts are placed in context to guide the student carefully through this complex debate. Focuses on the cultural, philosophical, political, and scholarly uses of "orientalism" in the German-speaking and Central and Eastern European worlds from the late eighteenth century to the present day.

Using the work of Edward Said as a point of departure, this book dissects the concept of Orientalism through the lens of 19th century missionary impressions of Kurdistan. Wilcox argues that dominant interpretations of Said's work have a tendency to present Orientalism as an essentialist practice and instead offers an alternative manifestation in which the Oriental is perceived as the mutable product of cultural forces. The relationship between missionaries and imperialism has long been a contentious issue with many scholars highlighting their apparent ambiguity. This study reveals how Protestant missionaries can be identified as anti-imperialist in their rhetoric of ecumenical independence; yet through their preconceptions of Oriental inferiority, they contributed to a more subtle undermining of local forms of knowledge and identity. Wilcox argues that this apparent ambiguity is in part a consequence of the ways in which the term imperialism is frequently used to allude to diverse and even contradictory meanings; therefore it is not so much the missionaries who are ambiguous, as the ways in which they are judged by today's multivalent standards. The analysis also makes clear the complex discursive processes which can undermine the actions of altruistic individuals. By drawing threads from this 19th century example into the current geopolitical foreground of Middle East-West relations, this book not only sheds light upon a little-known historical case study but also illuminates larger questions of the present and future encouraging a more vigorous examination of contemporary Orientalist prejudices.

Orientalist Poetics

Orientalist Poetics is the only book on literary orientalism that spans the nineteenth century in both England and France with particular attention to poetry and poetics. It convincingly demonstrates orientalism's centrality to the evolution of
poetry and poetics in both nations, and provides a singularly comprehensive and definitive analysis of the aesthetic impact of orientalism on nineteenth-century poetry. Because it examines the poetry of the entire century across both national literatures, the book is in a unique position to articulate the essential part orientalism plays in major developments of nineteenth-century poetics. Through probing discussions of an array of prominent nineteenth-century poets-including Shelley, Southey, Byron, Hugo, Musset, Leconte de Lisle, Wordsworth, Hemans, Gautier, Tennyson, Arnold and Wilde-Emily A. Haddad reveals how orientalism functions as a diffuse avant-garde, a crucial medium for the cultivation and refinement of a broad range of experimental positions on poetry and poetics. Haddad argues that while orientalist poems are often viewed mainly as artefacts of European attitudes towards the East and imperialism, poetic representations of the Islamic Orient also provide an indispensable matrix for the reexamination of such aesthetically fundamental issues as the purpose of poetry, the value of mimesis, and the relationship between nature and art. Orientalist Poetics effectively bridges the gap between the analysis of poetics and the analysis of orientalism. In showing that major poetic developments have roots in orientalism, Haddad's book offers a valuable and innovative revisionist view of nineteenth-century literary history.

Acknowledging the significance of Edward Said's Orientalism for contemporary discourse, the contributors to this volume deconstruct, rearrange, and challenge elements of his thesis, looking at the new conditions and opportunities offered by globalization. What can a renewed or reconceptualized Orientalism teach us about the force and limits of our racial imaginary, specifically in relation to various national contexts? In what ways, for example, considering our greater cross-cultural interaction, have clichés and stereotypes undergone a metamorphosis in contemporary societies and cultures? Theoretically, and empirically, this book offers an expansive range of contexts, comprising the insights, analytical positions, and perspectives of a transnational team of scholars of comparative literature and literary and cultural studies based in Australia, Hong Kong, Japan, Malaysia, USA, Singapore, Taiwan, and Turkey. Working with, through and beyond Orientalism, they examine a variety of cultural texts, including the novel, short story, poetry, film, graphic memoir, social thought, and life writing. Making connections across centuries and continents, they articulate cultural representation and discourse through multiple approaches including critical content analysis, historical contextualization, postcolonial theory, gender theory, performativity, intertextuality, and intersectionality. Given its unique approach, this book will be essential reading for scholars of literary theory, film studies and Asian studies, as well as for those with a general interest in postcolonial literature and film.

Orientalism refers to the imitation of aspects of Eastern cultures in the West, and was devised in order to have authority over the Orient. The concept of Re-Orientalism maintains the divide between the Orient and the West. However, where
Orientalism is based on how the West constructs the East, Re-Orientalism is grounded on how the cultural East comes to terms with an orientalised East. This book explores various new forms, objects and modes of circulation that sustain this renovated form of Orientalism in South Asian culture. The contributors identify and engage with recent debates about postcolonial South Asian identity politics, discussing a range of different texts and films such as The White Tiger, Bride & Prejudice and Kama Sutra: A Tale of Love. Providing new theoretical insights from the areas of literature, film studies and cultural and discourse analysis, this book is an stimulating read for students and scholars interested in South Asian culture, postcolonial studies and identity politics.

Opening up the field of diasporic Anglo-Arab literature to critical debate, this companion spans from the first Arab novel in 1911 to the resurgence of the Anglo-Arabic novel in the last 20 years. There are chapters on authors such as Ameen Rihani, Ahdaf Orientalism is about much more than just information gathered about the East within its general postcolonial period. In this period, orientalism is a Western discourse that dominated and shaped the view of the East. There is “otherization” in the way the West has historically looked at the East and within the information presented about it. These original stories of travelers in the past and previous telling about the East are facing a reconstruction through modern types of media. Cinema, television, news, newspaper, magazine, internet, social media, photography, literature, and more are transforming the way the East is presented and viewed. Under the headings of post-orientalism, neo-orientalism, or self-orientalism, these new orientalist forms of work in combination with both new and traditional media are redefining orientalism in the media and beyond. The Handbook of Research on Contemporary Approaches to Orientalism in Media and Beyond shows how both new media and traditional media deal with orientalism today through the presentation of gender, race, religion, and culture that make up orientalist theory. The chapters focus on how orientalism is presented in the media, cinema, TV, photography, and more. This book is ideal for communications theorists, media analysts, practitioners, researchers, academicians, and students working in fields that include mass media, communications, film studies, ethnic studies, history, sociology, and cultural studies.

Orientalism and Literature discusses a key critical concept in literary studies and how it assists our reading of literature. It reviews the concept’s evolution: how it has been explored, imagined and narrated in literature. Part I considers Orientalism’s origins and its geographical and multidisciplinary scope, then considers the major genres and trends Orientalism inspired in the literary-critical field such as the eighteenth-century Oriental tale, reading the Bible, and Victorian Oriental fiction. Part II recaptures specific aspects of Edward Said’s Orientalism: the multidisciplinary contexts and scholarly discussions it has inspired (such as colonial discourse, race, resistance, feminism and travel writing). Part III deliberates upon recent and possible future applications of Orientalism, probing its currency and effectiveness in the twenty-first century, the role it has played and continues to play in the operation of power, and how in new forms, neo-Orientalism and Islamophobia, it
feeds into various genres, from migrant writing to journalism. More than three decades after its first publication, Edward Said’s groundbreaking critique of the West’s historical, cultural, and political perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of “orientalism” to the centuries-long period during which Europe dominated the Middle and Near East and, from its position of power, defined “the orient” simply as “other than” the occident. This entrenched view continues to dominate western ideas and, because it does not allow the East to represent itself, prevents true understanding. Essential, and still eye-opening, Orientalism remains one of the most important books written about our divided world.

Inspired by the growing interest in oriental countries and cultures, Hasan Baktir examines the representation of the "Ottoman Orient" in 18th century English literature, taking a new perspective to achieve a comprehensive understanding and investigating different aspects of the interaction between the Ottoman Orient and 18th century Europe. A number of questions continue to arise in the wake of Said's 1978 landmark study, "Orientalism". How monodirectional was the flow of power in such representations? To what extent did the travelling observer also participate and become influenced by the phenomena he tried to depict without attachment? What variety of motivations lay behind the desire to know and represent the Oriental other -- was it simply a question of political control? Or were there deeper, more enigmatic factors at play -- sexuality, existential affirmation, even utter idiosyncrasy? How various and diverse was the Western response to the East -- can we discern degrees of sympathy, knowledge, and difference in the various Orients offered to us by the canonical and non-canonical figures of 18th century English letters? Baktir's study provides answers to many aspects of these questions, through a detailed examination of very different texts. Baktir does not completely reject Said's argument that European writers created a separate discourse to represent the Orient; rather, he shows us that there was also a dialogic and negotiating tendency which did not make a radical distinction between the East and the West. Relying his argument on 18th century pseudo-oriental letters, oriental tales, and oriental travelogues, Baktir demonstrates that the representation of the Ottoman Orient in 18th century English literature differs essentially from earlier centuries because a developing critical and liberal spirit established a negotiation between the two worlds. In this book, he indicates how the critical and inquisitive spirit of the age of Enlightenment interanimated Oriental and European cultures.

The Cambridge History of English Literature, 1660-1780 offers readers discussions of the entire range of literary expression from the Restoration to the end of the eighteenth century. In essays by thirty distinguished scholars, recent historical perspectives and new critical approaches and methods are brought to bear on the classic authors and texts of the period. Forgotten or neglected authors and themes as well as new and emerging genres within the expanding marketplace for printed matter during the eighteenth century receive special attention and emphasis. The volume's guiding purpose is to examine the social and historical circumstances within which literary production and imaginative writing take place in the period and to evaluate the enduring verbal complexity and cultural insights they articulate so powerfully. This comparative study analyzes the ways that Central European writers used stereotypes of the Turks to develop their national identities from the early modern period to the present. Charles D. Sabatos uses Andre Gingrich’s concept of “frontier Orientalism” to foreground his analysis of Central European Orientalism, designating the nations of the former Habsburg Empire as the occident and the Turks as the oriental “Other.” This study applies theoretical approaches to literary history—as developed by scholars such as Stephen Greenblatt and Linda Hutcheon—to a range of texts from the early modern period, the nineteenth-century national revivals, interwar independence, and the communist and postsocialist regimes. By following these depictions across literatures and over an extensive historical period, this study
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illustrates how the Turkish stereotype evolved from a menace to a more abstract yet still powerful metaphor of resistance, and finally to a mythical figure that evoked humor as often as fear.

Chinese culture held a well-known fascination for modernist poets like Ezra Pound and William Carlos Williams. What is less known but is made fully clear by Zhaoming Qian is the degree to which oriental culture made these poets the modernists they became. This ambitious and illuminating study shows that Orientalism, no less than French symbolism and Italian culture, is a constitutive element of Modernism.

Consulting rare and unpublished materials, Qian traces Pound's and Williams's remarkable dialogues with the great Chinese poets—Qu Yuan, Li Bo, Wang Wei, and Bo Juyi—between 1913 and 1923. His investigation reveals that these exchanges contributed more than topical and thematic ideas to the Americans' work and suggests that their progressively modernist style is directly linked to a steadily growing contact and affinity for similar Chinese styles. He demonstrates, for example, how such influences as the ethics of pictorial representation, the style of ellipsis, allusion, and juxtaposition, and the Taoist/Zen–Buddhist notion of nonbeing/being made their way into Pound's pre-Fenollosan Chinese adaptations, Cathay, Lustra, and the Early Cantos, as well as Williams's Sour Grapes and Spring and All. Developing a new interpretation of important work by Pound and Williams, Orientalism and Modernism fills a significant gap in accounts of American Modernism, which can be seen here for the first time in its truly multicultural character.

The Orientalists pursues the mid to late 19th century, when American and European artists traveled and painted throughout the Holy Land and India. The highly cinematic images they created suggest a great influence on modern visual culture.

In this innovative study, Bernadette Andrea focuses on the contributions of women and their writings in the early modern cultural encounters between England and the Islamic world. She examines previously neglected material, such as the diplomatic correspondence between Queen Elizabeth I and the Ottoman Queen Mother Safiye at the end of the sixteenth century, and resituates canonical accounts, including Lady Mary Wortley Montagu's travelogue of the Ottoman empire at the beginning of the eighteenth century. Her study advances our understanding of how women negotiated conflicting discourses of gender, orientalism, and imperialism at a time when the Ottoman empire was hugely powerful and England was still a marginal nation with limited global influence. This book is a significant contribution to critical and theoretical debates in literary and cultural, postcolonial, women's, and Middle Eastern studies.

What will the future look like? To judge from many speculative fiction films and books, from Blade Runner to Cloud Atlas, the future will be full of cities that resemble Tokyo, Hong Kong, and Shanghai, and it will be populated mainly by cold, unfeeling citizens who act like robots. Techno-Orientalism investigates the phenomenon of imagining Asia and Asians in hypo- or hyper-technological terms in literary, cinematic, and new media representations, while critically examining the stereotype of Asians as both technologically advanced and intellectually primitive, in dire need of Western consciousness-raising. The collection's fourteen original essays trace the discourse of techno-orientalism across a wide array of media, from radio serials to cyberpunk novels, from Sax Rohmer's Dr. Fu Manchu to Firefly. Applying a variety of theoretical, historical, and interpretive approaches, the contributors consider techno-orientalism a truly global phenomenon. In part, they tackle the key question of how these stereotypes serve to both express and assuage Western anxieties about Asia's growing cultural influence and economic dominance. Yet the book also examines artists who have appropriated techno-orientalist tropes in order to critique racist and imperialist attitudes. Techno-Orientalism is the first collection to define and critically analyze a phenomenon that pervades both science fiction and real-
world news coverage of Asia. With essays on subjects ranging from wartime rhetoric of race and technology to science fiction by contemporary Asian American writers to the cultural implications of Korean gamers, this volume offers innovative perspectives and broadens conventional discussions in Asian American Cultural studies.

Obi Okonkwo is an idealistic young man who, thanks to the privileges of an education in Britain, has now returned to Nigeria for a job in the civil service. However in his new role he finds that the way of government seems to be backhanders and corruption. Obi manages to resist the bribes that are offered to him, but when he falls in love with an unsuitable girl - to the disapproval of his parents - he sinks further into emotional and financial turmoil. The lure of easy money becomes harder to refuse, and Obi becomes caught in a trap he cannot escape. Showing a man lost in cultural limbo, and a Nigeria entering a new age of disillusionment, No Longer at Ease concludes Achebe's remarkable trilogy charting three generations of an African community under the impact of colonialism, the first two volumes of which are Things Fall Apart and Arrow of God.

Orientalist research has most often been characterised as an integral element of the European will-to-power over the Asian world. This study seeks to nuance this view, and asserts that British Orientalism in India was also an inherently complex and unstable enterprise, predicated upon the cultural authority of the Sanskrit pandits.

Part of a new wave of cross-disciplinary scholarship, where Chinese studies meets the British eighteenth century, this novel work will appeal to scholars in a number of fields, including performance studies, East Asian studies, British literature, cultural history, gender studies, and postcolonial studies.

Introduction: mapping orientalism: representations and pedagogies / Diane Long Hoeveler and Jeffrey Cass -- Interrogating orientalism: theories and practices / Jeffrey Cass -- The female captivity narrative: blood, water, and orientalism / Diane Long Hoeveler -- "Better than the reality": the Egyptian market in nineteenth-century travel writing / Emily A. Haddad -- Colonial counterflow: from orientalism to Buddhism / Mark Lussier -- Homoerotics and orientalism in William Beckford's Vathek: liberalism and the problem of pederasty / Jeffrey Cass -- Orientalism in Disraeli's Alroy / Sheila A. Spector -- Teaching the quintessential Turkish tale: Montagu's Turkish embassy letters / Jeanne Dubino -- Representing India in drawing-room and classroom: or, Miss Owenson and "those gay gentlemen, Brahma, Vishnu, and Co."/ Michael J. Franklin -- "Unlettered tartars" and "torpid barbarians": teaching the figure of the Turk in Shelley and De Quincey / Filiz Turhan -- "Boundless thoughts and free souls": teaching Byron's Sardanapalus, Lara, and The corsair / G. Todd Davis -- Byron's The giaour: teaching orientalism in the wake of September 11 / Alan Richardson -- Teaching nineteenth-century orientalist entertainments / Edward Ziter

"Edward Said was an intellectual with a passion for justice and he allowed nothing to deter him in its pursuit. Edward Said: A Legacy of Emancipation and Representation reflects this."--Archbishop Desmond Tutu "Edward Said was the great public intellectual in late 20th century United States of America. Yet the many dimensions of his genius have yet to be fully appreciated. This indispensable book is a grand response to this urgent need!"--Cornel West, Princeton University "Edward Said: Emancipation and Representation explores themes of aesthetics, identity, colonialism, Palestine, Israel, Zionism and intellectuals. Each section
includes path-breaking new work in the growing field of Edward Said Studies. No other existing book deals with Said's work from so many varied perspectives."--Hamid Dabashi, Columbia University "These fine essays bring sympathetic yet critical attention to Said's remarkable range of contributions to politics and to the study of literature and culture. Reading them, one gets a vivid sense not merely of his ideas and his arguments but his vast yet unsentimental humanity."--Akeel Bilgrami, Columbia University "This remarkable volume helps to ensure that our conversation with Edward Said continues; all the articles in it draw their material or their inspiration from his work, and their diversity and richness are a testament to his extraordinary legacy."--Ahdaf Soueif, author of The Map of Love: A Novel, Booker Prize finalist "The very distinguished and diverse group of scholars who have contributed to this volume explore and illuminate the intellectual and political dimensions, and profound impact, of Edward W. Said's life and work. Their original and lively essays enrich our understanding of Said's writings, and the book as a whole is both testimony and tribute to the continuing importance, vitality and productivity of Said's legacy as a scholar, public intellectual, cultural critic and political activist."--Zachary Lockman, author of Contending Visions of the Middle East: the History and Politics of Orientalism "In this remarkable and important book, the authors interact with Edward Said in so many different ways that the reader is both amazed and out of breath. This book makes one think."--Immanuel Wallerstein, Yale University "This timely volume takes seriously the vast and challenging writings of Edward Said as they traverse the praxis of humanism, the literary contours of orientalism, and the intransigent and persistent critical of colonial power and the Palestinian struggle for freedom. A wide range of authors contest the the proper stance and trajectory of Said's work, the ramifications of his work for literary studies, aesthetics, and politics, the status of humanism and secular criticism. They converge, however, in appreciating the passionate critique of colonial occupation and dispossession from the perspective of the displaced and the refugee. Taken together, these essays show how academic reflection can and must enter the public world at precisely those junctures that the border patrols of thought would shut down. They show that the critical responsibility of intellectuals consists in marshalling media for articulating loss and hope, insisting on a presence for those whose lives are threatened time and again with erasure. This is an important and rich volume that continues the critical task of Said in a plurivocal mode, establishing the unceasing intellectual force and fecundity of Said's work."--Judith Butler, University of California, Berkeley

A fascinating analysis of how Jews fit into scholarly debates about Orientalism. The author aims to use Kuchipudi Indian classical Hindu dance to educate non-Hindus about Hinduism with postcolonialism in mind. This goal arises from her dance experiences and the historical era of imperialism. Colonization occurs when those in power believe there is a need to dominate in a manner that subjugates people. Colonizers created colonies as they moved into territory because they felt there was a need to “civilize” the so-called savages of the land. Postcolonialism is an intellectual discourse that confronts the legacy of colonialism and attempts to de-colonize. With the legacy of colonialism and a postcolonial lens in mind, some research questions arise. How does she, as a Kuchipudi dancer, use Hindu dance to educate non-Hindus about the Eastern literature of Hinduism? For non-Hindus, she feels the power of the exoticizing gaze when she dances, which might very well block
the educational intention of the dance. This exoticizing gaze prevents the understanding of the traditional nature of the dance and the introduction to Hinduism as a world religion. The author’s problem is moving the exotic gaze of non-Hindus to an educational gaze that seeks to learn about the ethics of Hinduism in a manner that takes into consideration the multiple perspectives of the complex society we live in today. “In short, MisirHiralall’s research highlights the role of contemplation and critical-self reflection in creating opportunities for true intercultural relations that respect the epistemologies of traditionally marginalized and stigmatized non-Western religions and cultures. This is essential theoretical and practical research for a multicultural society that is grounded in first-person, lived experience.” – Tyson E. Lewis, Ph.D., Associate Professor of Art Education, University of North Texas “Most impressive is that MisirHiralall is walking her talk through a thoughtful and lyrical self-study that is situated in the in-between: between the mind and body, the gaze of the Other and the self, the Eastern and Western worlds, and the fields of dance, religion, philosophy, cultural studies, and teacher education.” – Monica Taylor, Ph.D., Professor and Deputy Chair of the Department of Secondary and Special Education, Montclair State University “In MisirHiralall’s Confronting Orientalism, the reader is gifted with a rare glimpse into a philosopher-educator’s wrestling with her teaching through the medium of Hindu dance .... All who think seriously about the context and impact of their teaching in connection with their core values can benefit from reading of this book.” – Michael D. Waggoner, Ph.D., Professor of Postsecondary Education, University of Northern Iowa, Editor of Religion & Education The multicultural world of today is often said to be marked by a certain kind of exoticization: a “fetishizing process”, as Graham Huggan has called it, which separates a “first world” from a “third world”, the Occident from the Orient. The essays collected here re-assess this tendency, not least by focusing on the kinds of intellectual tourism and dilettantism to which it has given rise. The wider context of these analyses is a postcolonial scenario where literatures and languages can move from the “exotic” to the comparatively “familiar” space of contemporary writings; where an exotic mythos can live on into the familiar present; and where certain perceptions and representations of peoples, of literatures, and of languages have turned exoticization and familiarization into global modes of mass-cultural consumption. Especially by exploring the liminalities between different cultures, this collection manages to trace both the history and the politics of exoticist representation and, in so doing, to make a significant critical intervention. This book highlights the role of cultural representations and perceptions, such as when Iran is represented in the French media as a rogue state obsessed with its nuclear programme, and when France is portrayed in the Iranian media as a decadent and imperialist country. Here, Laetitia Nanquette examines the functions, processes, and mechanisms of stereotyping and imagining the "other" that have pervaded the literary traditions of France and Iran when writing about each other. She furthermore analyzes Franco-Iranian relations by exploring the literary traditions of this relationship, the ways in which these have affected individual authors, and how they reflect socio-political realities. With themes that feed into popular debates about the nature of Orientalism and Occidentalism, and how the two interact, this book will be vital for researchers of Middle Eastern literature and its relationship with writings from the West, as well as those working on the cultures of the Middle East.
Colonialism/Postcolonialism is a comprehensive yet accessible guide to the historical and theoretical dimensions of colonial and postcolonial studies. Ania Loomba deftly introduces and examines: key features of the ideologies and history of colonialism the relationship of colonial discourse to literature challenges to colonialism, including anticolonial discourses recent developments in postcolonial theories and histories issues of sexuality and colonialism, and the intersection of feminist and postcolonial thought debates about globalization and postcolonialism Recommended on courses across the academic disciplines and around the world, Colonialism/Postcolonialism has for some years been accepted as the essential introduction to a vibrant and politically charged area of literary and cultural study. With new coverage of emerging debates around globalization, this second edition will continue to serve as the ideal guide for students new to colonial discourse theory, postcolonial studies or postcolonial theory as well as a reference for advanced students and teachers.

The original stage adaptation of Salman Rushdie’s Midnight’s Children, winner of the 1993 Booker of Bookers, the best book to win the Booker Prize in its first twenty-five years. In the moments of upheaval that surround the stroke of midnight on August 14--15, 1947, the day India proclaimed its independence from Great Britain, 1,001 children are born--each of whom is gifted with supernatural powers. Midnight’s Children focuses on the fates of two of them--the illegitimate son of a poor Hindu woman and the male heir of a wealthy Muslim family--who become inextricably linked when a midwife switches the boys at birth. An allegory of modern India, Midnight’s Children is a family saga set against the volatile events of the thirty years following the country’s independence--the partitioning of India and Pakistan, the rule of Indira Gandhi, the onset of violence and war, and the imposition of martial law. It is a magical and haunting tale, of fragmentation and of the struggle for identity and belonging that links personal life with national history. In collaboration with Simon Reade, Tim Supple and the Royal Shakespeare Society, Salman Rushdie has adapted his masterpiece for the stage.

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