

**Chapter 1 : Project MUSE - Spanish Orientalism: Uses of the Past in Spain's Colonization in Africa**

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Orientalism is defined by Said as a style of thought that establishes an epistemological and ontological distinction between the West and the Orient, an essentialist and reductionist discourse which is constructed by imperial societies while at the same time nourishing imperial enterprise. From his point of view Orientalist scholarship is a constituent of the cultural dimension of that enterprise. Following Michel Foucault, for Said, knowledge cannot be independent from power, and therefore intellectuals cannot avoid the ideological and political dimension of their work. Orientalism is what Orientalist scholars do. China scholars presumed that Orientalism had not affected the China field of study and consequently it was irrelevant for the development of their research. Indeed, in Orientalism Said himself only mentioned China in passing. Only after a decade or so, at the end of the s, did China scholars begin to be more aware of the need to tackle the discursive reflections posed by Said and postcolonial theory in their research. As a consequence of this late development, the number of publications concerned with China and the question of Orientalism is still relatively low. Even so, the influence of Saidian reflections on China scholars has increased in recent years and is apparent in a few disciplines, such as literary or visual culture studies, while other academic fields have been much more reluctant to include it.

**General Overviews** The number of monographs and articles dedicated to the question of Orientalism and China from a general perspective is low. Centered on Chinese history but with reflections that can be applied beyond that field, Dirlík provides an insightful analysis of the question and introduces the key concept of self-Orientalism. Vukovich critically examines the traces of Orientalism by contemporary history scholars. The analysis of Western perceptions of China has traditionally received more attention by China scholars, before and after Orientalism. Mackerras provides an excellent and critical account of the history of Western images of China, and Zhou accurately analyzes European views of China in the modern world, while the contributors of Hayot, et al. *An Essay on Said and Sinology*. The author argues that the relation between Chinese studies and Orientalism is nuanced, complex, and influenced by ideological factors. University of Minnesota Press, It critically examines topics related to Western representations of Chinese otherness such as imperialism, translation, popular culture, European writing of Chinese aesthetics, or Chinese American literature, among others. *Western Images of China*. Hong Kong and New York: Oxford University Press, The author argues that the dominant analyses of Maoist and post-Maoist history are simplistic, ethnocentric, and ideologically biased. Beijing daxue chubanshe, The author argues that is a watershed that determines the evolution of Western perceptions of China from a utopian view to an ideologically biased approach. Users without a subscription are not able to see the full content on this page. Please subscribe or login. **How to Subscribe** Oxford Bibliographies Online is available by subscription and perpetual access to institutions. For more information or to contact an Oxford Sales Representative [click here](#).

**Chapter 2 : Orientalism (book) - Wikipedia**

*Orientalism in the Hispanic Literary Tradition: In Dialogue With Borges, Paz, and Sarduy [Julia A. Kushigian] on calendrierdelascience.com \*FREE\* shipping on qualifying offers.*

Orientalism and Identity in Latin America: The University of Arizona Press, To read the printed version clear here Chasqui In this case, the focus is on the "the formation of Latin American constructs of the Other and the self, from colonial times to the present" 3. In the introduction to the volume, titled "The Orientalist Controversy and the Origins of Amerindian Culture," the editor, Erik Camayd-Freixas, provides an enlightening approach to Hispanic Orientalism that concomitantly provides coherence to the volume. Perhaps its most original contribution is his analysis from the perspective of the probable Asian origin of Amerindian peoples. As he points out, the connection between orientalization of both "degenerated" Asians and "primitive" Amerindians produces a continuum of exoticization and otherness. Camayd-Freixas also presents the traits that make Hispanic Orientalism different from that of other European countries. Camayd-Freixas eventually comes to the conclusion that the orientalization of the Amerindian has been used as an ideological tool by Europeans, criollos, and mestizos at the expense of the first peoples themselves. Brett Levinson opens the volume with the most theoretical of its essays, "The Death of the Critique of Eurocentrism: Focusing on the topics of truth, silence and objectivity, he explores the contradictions present in the Latinamericanist and de-orientalist critiques of Orientalism and Eurocentrism. The Wonder of the New World. Levinson ends his essay by warning that De-Orientalism runs the risk of taking advantage of the Other, instead of freeing him, by capitalizing on the academic and intellectual marketplace. The first analyzes the Eurocentric ideological remnants of the Reconquest mentality during the Spanish Conquest of the Americas and, in particular, the association of Amerindians with Muslims that contributed to the negative orientalization of the former. In many cases, we learn, conquistadors compared their deeds to those of heroes of the Reconquest of Spain to imply that they deserved similar rewards. This Orientalist discourse, however, turned out to be ephemeral: In the late seventeen-century, the Moor disappears from the Latin American imaginary and is "transmogrified into the Oriental, not because of a new real presence but because of the new dimensions he had acquired in European discourse" In particular, she studies what this comparison made in Facundo: When Sarmiento attempts to find tools in French-dominated Algeria to "civilize" the gaucho, the Orient suddenly acquires an important role in Argentine national identity. As Civantos points out, however, Sarmiento often identifies ambiguously with elements of barbarism, imitating and identifying with Bedouins in a typically Orientalist fashion. Thanks to these Orientalist moments of opposition and identification, he believes to have finally understood his gaucho other and self. A second cluster of essays centers on Mexican Orientalism. Locklin studies this trajectory from loose woman to national symbol as well as the connections between Mexican independence, sexuality, and patriotism in portrayals of the China Poblana: She comes to the conclusion that "the changing roles of Catarina de San Juan reflect the dynamics of Mexican self-fashioning through the centuries" As Locklin explains, the China Poblana ends up being embodied in her clothing, the standardized national costume. When Catarina de San Juan is linked to her through legend, the former becomes more sexualized and the latter from respectable. Ironically, Locklin adds, "the same type of proyecto nacionalista that adopts Catarina de San Juan as the foremother of the China Poblana excludes Chinese immigrants" Transpacific Migration and the Search for a Homeland, , reveals the trial of Chinese immigrants during the s anti-Chinese movement, focusing in particular on one Chinese Mexican family as a microcosm of its community. The essay begins with the story of Fu Gui, who migrated from Guangdong Province to Sonora around the turn of the century. He married a Mexican woman who would later die partly as a result of the stress produced by the viciousness of the anti-Chinese movement. Sonoran officials deported the widower and his seven young children to the U. Schiavone summarizes anti-Chinese campaigns and exclusionary policies in different Mexican states, especially in Sonora during the Mexican Revolution. As she explains, "anti-Chinese sentiment was neither widespread nor organized in Sonora until the revolutionary era" Economic competition and anxiety over the gender imbalance most Chinese were men fueled these

sentiments. The new discourse of mestizaje and the indigenismo of the revolutionaries never benefited blacks or Asians in Mexico. In fact, beginning in , Sonora and Sinaloa carried out mass expulsions of Chinese until their population declined dramatically. Their Mexican wives were also considered Chinese refugees in the U. The third cluster of essays concentrates on Latin American Orientalist poetry. Schulman devotes his "Narrating Orientalisms in Spanish American Modernism," which was previously published in , to the Modernista cult of the Orient during the years and He questions previous critical positions, claiming that this interest in the Orient should not only be conceived as an intertextual phenomenon but also as a social one, since Chinese and Japanese plastic arts were as influential in creating the Latin American Oriental discourse as literary texts: And while exoticism stands out as the sharper of their discursive modalities, it should not be taken at face value" In her view, "these chronicles may have actually set out to prove that tradition had survived in Japan despite the rapid modernization it underwent during this early globalizing period. Latin American countries were at a similar juncture: He argues that "Underlying the modernista creed was a rejection of Western rationality" and that their use of synesthesia is actually related to Eastern mysticism. In his late period, Tablada introduced and adapted the haikai into the Spanish language in a lighthearted way. Villaurrutia, instead, "internalized, digested, and transformed influences into a deeply personal style" , adopting the haikai in a more grave way and departing from the Japanese strict metrical form. And, as announced in the introduction, Paz used these forms of Eastern culture to reconstruct poetically the lost high culture of Mexican indigenous peoples. The forth cluster of essays examines the Chinese diaspora in Cuba and Panama. Unfortunately, she explains, these projects organized by "mixed" descendants of Chinese have left the aging native Chinese--who are actually commodified as part of the tourist circuit--as mere observers. Some are taking advantage of the economic opportunities created by this project, and redefining themselves as a result. In contrast, native Chinese have only seen incidental economic benefit. In her own words, "While it has not attracted new Chinese immigrants, the revival has created economic and cultural pull factors to draw descendants who may have had little prior Chinese identity. It has also enabled connections between native Chinese and descendants" The final group of essays explores Asian migration in contemporary South America. Cannibalizing Oriental Flows," adapted from her book Zen in Brazil: The reason for this paradox is that Japanese immigrants were not seen as legitimate carriers of this heritage: This is evident in the numerous French terms used in reviews of Japanese-themed operas. The haiku and zen were two of the most influential Japanese cultural forms in Brazil. Yet, although Japanese immigrants have written haikus from the inception of the immigration waves and often half of their local newspaper was devoted to poetry, the most visible Brazilian haiku writers are not of Japanese origin. Zen, which provided cultural capital and prestige to the Brazilian cultural elite, was also creolized. The article closes by pointing out that Zen is taught to new generations of Brazilians in a different way from how Nippo-Brazilians practice it. For instance, the latter no longer feel the need to sit on the floor; instead, they see devotion to ancestors as a priority. As Rocha points out, "This Western construct of Zen and Buddhism in general, which is strongly inflected by Orientalism, is so pervasive in the West that conflicts have sprung up in many Western countries between immigrants and converts on the issue of what constitutes authentic Buddhist practice" Images of the Japanese Diaspora in Brazil," which includes a second epilogue to her novel on Japanese immigration to Brazil Brazil-Marú, closes the volume with an autobiographical account of her interest in the Japanese presence in Brazil. The volume ends with the bibliography, notes about the contributors, and an index. Overall, with a chronological organization from north to south, Orientalism and Identity in Latin America: Perhaps the only flaw is that several of the essays included were previously published elsewhere, some of them over a decade earlier, which has the inconvenient of missing the dialogue with recent scholarship on the same topics. In any case, it is undoubtedly a key volume to understand the development of studies on Latin American Orientalism and Asian Latin American cultural production in recent years. If you would like to copy or reprint these articles for other purposes, please contact the publisher to secure permission.

**Chapter 3 : Orientalism Studies Bibliography Orientalism**

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Etymology[ edit ] Orientalism refers to the Orient , in reference and opposition to the Occident ; the East and the West, respectively. The eastern part of the world; the sky whence comes the sun; the east; the rising sun, etc. Edward Said said that Orientalism "enables the political, economic, cultural and social domination of the West, not just during colonial times, but also in the present. In that time, artists and scholars were described as Orientalists, especially in France, where the dismissive use of the term "Orientalist" was made popular by the art critic Jules-Antoine Castagnary. Art historians tend to identify two broad types of Orientalist artist: Among such scholars were British officials of the East India Company , who said that the Arab culture , the culture of India , and the Islamic cultures should be studied as equal to the cultures of Europe. British imperial strategy in India favored Orientalism as a technique for developing good relations with the nativesâ€”until the s, when the influence of "anglicists" such as Thomas Babington Macaulay and John Stuart Mill led to the promotion of Anglocentric education. Critical studies[ edit ] In the book *Orientalism* , the cultural critic Edward Said redefined the term Orientalism to describe a pervasive Western tradition â€” academic and artistic â€” of prejudiced outsider-interpretations of the Eastern world, which was shaped by the cultural attitudes of European imperialism in the 18th and 19th centuries. Said criticised contemporary scholars who perpetuated the tradition of outsider-interpretation of Arabo -Islamic cultures, especially Bernard Lewis and Fouad Ajami. The Orient is a stage on which the whole East is confined" in order to make the Eastern world "less fearsome to the West"; [21] that the developing world, primarily the West, is the cause of colonialism. A Very Short Introduction , Stephen Howe agreed with Said that Western nations and their empires were created by the exploitation of underdeveloped countries, by the extraction of wealth and labour from one country to another country. Orientalism in early modern France The Moresque style of Renaissance ornament is a European adaptation of the Islamic arabesque that began in the late 15th century and was to be used in some types of work, such as bookbinding , until almost the present day. Early architectural use of motifs lifted from the Indian subcontinent is known as Indo-Saracenic Revival architecture. The style gained momentum in the west with the publication of views of India by William Hodges , and William and Thomas Daniell from about 1780. Examples of "Hindoo" architecture are Sezincote House c. 1795 and Turquerie , which began as early as the late 15th century, continued until at least the 18th century, and included both the use of "Turkish" styles in the decorative arts, the adoption of Turkish costume at times, and interest in art depicting the Ottoman Empire itself. Venice, the traditional trading partner of the Ottomans, was the earliest centre, with France becoming more prominent in the 18th century. Chinoiserie is the catch-all term for the fashion for Chinese themes in decoration in Western Europe, beginning in the late 17th century and peaking in waves, especially Rococo Chinoiserie, c. 1750. From the Renaissance to the 18th century, Western designers attempted to imitate the technical sophistication of Chinese ceramics with only partial success. Early hints of Chinoiserie appeared in the 17th century in nations with active East India companies: Tin-glazed pottery made at Delft and other Dutch towns adopted genuine Ming -era blue and white porcelain from the early 17th century. Early ceramic wares made at Meissen and other centers of true porcelain imitated Chinese shapes for dishes, vases and teawares see Chinese export porcelain. Pleasure pavilions in "Chinese taste" appeared in the formal parterres of late Baroque and Rococo German palaces, and in tile panels at Aranjuez near Madrid. Not every adaptation of Chinese design principles falls within mainstream "chinoiserie". Small pagodas appeared on chimneypieces and full-sized ones in gardens. Kew has a magnificent garden pagoda designed by William Chambers. The Wilhelma in Stuttgart is an example of Moorish Revival architecture. Leighton House , built for the artist Frederic Leighton , has a conventional facade but elaborate Arab-style interiors, including original Islamic tiles and other elements as well as Victorian Orientalizing work. After , Japonism , sparked by the importing of ukiyo-e , became an important influence in the western arts. Mary Cassatt , an American artist who worked in France, used elements of combined patterns, flat planes and shifting perspective of Japanese prints in her

own images. California architects Greene and Greene were inspired by Japanese elements in their design of the Gamble House and other buildings. Egyptian Revival architecture became popular in the early and mid-19th century and continued as a minor style into the early 20th century. Moorish Revival architecture began in the early 19th century in the German states and was particularly popular for building synagogues. Indo-Saracenic Revival architecture was a genre that arose in the late 19th century in the British Raj. In Biblical scenes in Early Netherlandish painting, secondary figures, especially Romans, were given exotic costumes that distantly reflected the clothes of the Near East. The Three Magi in Nativity scenes were an especial focus for this. In general art with Biblical settings would not be considered as Orientalist except where contemporary or historicist Middle Eastern detail or settings is a feature of works, as with some paintings by Gentile Bellini and others, and a number of 19th century works. Renaissance Venice had a phase of particular interest in depictions of the Ottoman Empire in painting and prints. Gentile Bellini, who travelled to Constantinople and painted the Sultan, and Vittore Carpaccio were the leading painters. By then the depictions were more accurate, with men typically dressed all in white. The depiction of Oriental carpets in Renaissance painting sometimes draws from Orientalist interest, but more often just reflects the prestige these expensive objects had in the period. The ambitious Scottish 18th-century artist Gavin Hamilton found a solution to the problem of using modern dress, considered unheroic and inelegant, in history painting by using Middle Eastern settings with Europeans wearing local costume, as travelers were advised to do. His huge *James Dawkins and Robert Wood Discovering the Ruins of Palmyra*, now Edinburgh elevates tourism to the heroic, with the two travelers wearing what look very like togas. Many travelers had themselves painted in exotic Eastern dress on their return, including Lord Byron, as did many who had never left Europe, including Madame de Pompadour.

**Chapter 4 : Orientalism - Wikipedia**

*Get this from a library! Orientalism in the Hispanic literary tradition: in dialogue with Borges, Paz, and Sarduy. [Julia A Kushigian].*

It began with an international and interdisciplinary project titled Orientalisms and the Chinese Diaspora in the Americas, which took place in April. The initial idea of studying orientalism and Chinese issues in the Hispanic world was modified in to integrate the Asian and Arabic in general at the conference East Reads West; West Reads East: It will meet again in Fez Morocco in March under the title Representation of the Orient and the "Oriental" in the Americas and the Iberian Peninsula and again in April in Created and co-organized the international, interdisciplinary conference "Transcultural and Transmodern Readings between Eastern and Western Countries," which was held at the Pedagogical State University A. Petersburg, in Russia, on April, . It had fifty-five presenters, including Dr. Lok Siu, from UC Berkeley, who was the keynote speaker. Created and co-organized the yearly international, interdisciplinary conference "Towards an Alliance of Civilizations: It had forty speakers, including Ambeth Ocampo Ateneo de Manila University, Philippines, who was the keynote speaker. To disseminate the information presented at these conferences, I coordinated the publication of three volumes with extended versions of the best presentations in each conference. They were all published with Cambridge Scholars Publishing in both digital e-book and printed versions. Complementing these editions, I also co-edited a volume titled Caminos para la paz: Israeli and Arabic literature in Spanish, , which included short stories and poems by Arab and Israeli authors who write in Spanish. The journal is published by eScholarship, which is part of the University of California. It promotes the study of south-south cultural relations between formerly colonized peoples. Although the publication concentrates on non-canonical works, it also considers articles that approach canonical works from post-colonial and postmodern angles. Internationally renowned critics, such as Enrique Dussel and Walter Dignolo, have published articles in it. These South-to-South dialogues tend not to be as asymmetric as the old dialogue between the former metropolis the hegemonic, Eurocentric center and the colonies. In this way, it attempts to transcend and calls for moving beyond the concepts of Modernity and Postmodernity by incorporating non-western knowledges, always from a critical and ethical perspective. In his view, many other now peripheral but formerly central world cultures have contributed to Modernity: They also reflect critical diasporic thought, border thinking, and everyday living in contact zones. Others problematize the hegemonic and Occidental discourse of the center as well as its echo: In her study of the genealogical affinities between theory and cultural studies carried out in the first chapter of her Ethics after Idealism, literary and cultural critic Rey Chow presents the critique of Orientalism as one of the four main forms of analysis to have developed in cultural studies in the United States in recent years. As she posits, the controversial and seminal study Orientalism by the U. Said does not offer viable alternatives: Can we speak about orientalist discourse when the exoticist gaze comes from formerly colonized countries? Can a text be considered orientalist if it exoticizes the other without an obvious idealization of self? Can we talk about orientalism when dealing with non-eastern cultures and peoples? How can strategic self-orientalization be used for economic or political profit? From Latin America to the Philippines and from the Iberian Peninsula to the United States, these studies cover a wide range of geographical areas, topics, approaches, disciplines and genres, including literature, philosophy, music, film, painting, mass media, and advertising. Other essays, including mine, deal directly with cultural production by or about people of Asian or Arab descent in the Americas and the Hispanic world. While it is true that in some cases, as Julia A. Latin American authors who imitate the haiku, Chilean films that imitate Hong Kong martial arts films, and so on. In all these cultural borrowings, as well as in others, instead of romanticizing, fetishizing or exoticizing Asian cultural production although it would not be too far-fetched to argue that they may be commodifying it, they simply incorporate, from a position of respect and sometimes even veneration, their impressive cultural achievements to their own local traditions. Other cultural artifacts under discussion also reflect an awareness of the effects of globalization. The transnational export and import of culture is, of course, affected by economic and political developments. Fear

of cultural imperialism or a global monoculture not only the so-called McDonaldization of the world but, increasingly, also of its Sinicization through global markets, be it justified or not, [4] drives expressions of social and racial anxiety at both local and global scales. The drive for cultural survival in the face of the rapid extinction of minority languages and, in some cases, of cultures as well informs the feelings of cultural shock, as well as of attraction and rejection for the Other. At times, this negotiation of cultural difference is eerily reminiscent of political scientist Samuel P. Huntington. We see, for example, how China and the Far East in general are imagined and represented in Latin America and the Caribbean. The Eurocentric paradigm claims that the phenomenon of modernity is exclusively European; it developed, according to them, in the Middle Ages and then expanded to the rest of the world. Against this model, Dussel presents a planetary- or world-system from which Europe, having been itself the periphery for centuries the centers being in Baghdad, China, India and other civilizations, became the center at one point thanks to the incorporation of the American territories as their periphery. The aforementioned essays echo this proposed encouragement of transmodern, inter- semi peripheral, and South-South cultural dialogues, which claim their own place beyond the traditional Western modernity that had excluded previously them. Works Cited Chakrabarty, Dipesh. *Postcolonial Thought and Historical Difference*. The World System and the Limits of Modernity. Fredric Jameson and Masao Miyoshi. *An Interpretation from the Perspective of Philosophy of Liberation*. Transmodernity, decolonial thinking, and global coloniality. *Orientalism in the Hispanic Literary Tradition*. In *Dialogue with Borges, Paz, and Sarduy*. University of New Mexico Press, *Alternative Orientalisms in Latin America and Beyond*. Cambridge Scholars Publishing, *One World Periphery Reads the Other: Knowing the "Oriental" in the Americas and the Iberian Peninsula*. If you would like to copy or reprint these articles for other purposes, please contact the publisher to secure permission.

**Chapter 5 : "Hispanic Orientalism: The Literary Development of a Cultural Paradigm," by Svetlana V. Tyutin**

*This dissertation offers a novel approach to Hispanic Orientalism, developing a dynamic paradigm from its origins in medieval and Renaissance Iberia during the process of the Christian Reconquest, to its transatlantic migration and establishment in the early years of the Colony, from where it changed in late colonial and post-Independence Latin America, and onto modernity.*

In lieu of an abstract, here is a brief excerpt of the content: For almost eight centuries, there was a continuous Muslim presence in the Iberian Peninsula, and that presence and the exchanges with Islam that it allowed shaped the way the territory developed through history; how it was created; how it presented itself and was perceived by others; how it spoke; and how it related to its neighbors, both European and African. Before the Muslim arrival, there had been different religions on Iberian soil, mainly Judaism and Christianity of varying denominations. The majority of the population followed Arianism until the conversion to Catholicism of King Recaredo and the Council of Toledo in 589; from that moment until the arrival of Islam, the ruling classes would be orthodox Catholics. Muslim conquest was mainly a change in the ruling elites: In a very different approach from that of eight centuries later in the Americas, Christians and Jews were allowed to continue with their faith, since they were both Peoples of the Book *dhimmi*. Only pagans mainly peoples in the North who had not been christianized were persecuted. This situation, which has been labeled *convivencia*, the coexistence of three monotheistic religions, continued during the entire Muslim rule of Spain. While some historians see it as a golden age of cultural exchange and religious tolerance, others describe it as a period of turmoil and difficulty. Christians would be under Muslim rule or, later on, have Muslim subjects; Muslims would have non-Muslim subjects although they were prepared for that since the Prophet had already described how to treat them, and, in time, they would have to deal with a non-Muslim ruler something that had never happened before and would be a site of theological and political controversy; and, finally, Jews would find a kinder ruler until they were expelled by the Catholic Kings. The Spanish Middle Ages are, then, a very interesting period, and the difficulties and problems faced by the people would eventually have a literary reflection. As optimistic as one would like to be about *convivencia*, the fact is that literary portrayals often relied on stereotypes and caricatures: Castilian "romances" included all sorts of non-Christian characters, but they did not consider questions of race. Spanish Muslims were described by Castilian sources as evil, but as physically human, not as giants or as a monstrous race as would be the case with representations of sub-Saharan Africans. This idea has been used to read Visigoth Spain as the natural origin of a unified Christian state, momentarily disrupted by a Muslim invasion, which struggled for survival during the Reconquista period, and was reborn with the Catholic Kings. Linguistic and cultural differences were conveniently erased and subordinated to religion, which stands out as the epitome of the Spanish people: Not surprisingly, the conquest of Granada, the last Moorish kingdom, and the expulsion of the Jews from Spanish territory, go hand in hand. In the end, Catholic and Spanish became synonyms and have remained so for the majority of Spaniards, despite some modern efforts to see the Moorish presence in the Peninsula not as a foreign invasion, but as part of the very fabric of the Spanish state. Spain had been the site of a social experiment Islam in Europe You are not currently authenticated. View freely available titles:

**Chapter 6 : The Norton Anthology of English Literature: The Romantic Age: Topic 4: Overview**

*In her study *Orientalism in the Hispanic Literary Tradition*, Julia Kushigian insists that we look to the "discovery of diversity" in the relationship between the "Hispanic literary tradition" and "the Orient" for "it is an area that has sustained a much more.*

The Orientalist linguistic and cultural scholarship of William Jones and William Carey was also a significant factor in the rise of Orientalism. But these literary and cultural phenomena must be seen in the light of Victorian imperialist expansion, racial theories, and specific events like the abolition of slavery, the Indian Mutiny , and the Governor Eyre controversy Since then, many works have analyzed the interconnections between politics and literature, most often in relation to the novel and travel writing. One aspect of these studies is colonial discourse analysis, which is frequently focused on the position of women in the Orientalist and colonial context. Orientalism in Victorian literature is most important in fiction and travel writing, but it is also to be found in journalism and other forms of writing. In fiction the East often appears in the guise of allusions to events like the Indian Mutiny or habits associated with China and the Chinese, such as opium addiction. Other key locations for both fiction and travel writing are Africa, the Middle East, and the South Seas, as it appears in works by Joseph Conrad. Toward the end of the 19th century, imperialism was especially important in the adventure story in the works of H. Rider Haggard and others. General Overviews The vision of the relationship between Europe and non-Europeans presented in Said cited under Said and Critiques of Said , first published in had been preceded by that in Baudet , a largely neglected but important account of the tendency for Europeans to view non-European peoples and cultures with ambivalence, projecting desires and fears onto them. Subsequent works such as MacKenzie cited under Theater and Irwin cited under Said and Critiques of Said have offered alternative visions of Orientalism in the 19th century, as well as criticism of Said. Baucom and Gikandi offer analyses of the construction of Englishness in relation to imperialism and Orientalism. Hoeveler and Cass is designed as an introduction for students to the problems of defining and teaching Orientalism, but some of its essays provide useful analyses of travel writing on Egypt and the theoretical bases of Orientalism. Englishness, Empire, and the Locations of Identity. Princeton University Press, Translated by Elizabeth Wentholt. Wesleyan University Press, Originally published in Dutch in ; unjustly neglected but excellent statement of the mixture of desire and fear underpinning European views of non-Europeans and of the ambivalence and the material and imaginary dimensions of much Victorian writing about non-Europeans. Gates, Henry Louis, Jr. University of Chicago Press, Writing Identity in the Culture of Colonialism. Columbia University Press, Contextual Approaches and Pedagogical Practices. Ohio State University Press, Users without a subscription are not able to see the full content on this page. Please subscribe or login. How to Subscribe Oxford Bibliographies Online is available by subscription and perpetual access to institutions. For more information or to contact an Oxford Sales Representative click here.

*of powers, and Hispanic Orientalism reflects this oscillation between the past and the present through the works of the Latin American authors from the seventeenth to the nineteenth centuries.*

Said focuses his attention in this work on the interplay between the "Occident" and the "Orient. According to Said, the West has created a dichotomy, between the reality of the East and the romantic notion of the "Orient. The Middle East and Asia are viewed with prejudice and racism. They are backward and unaware of their own history and culture. To fill this void, the West has created a culture, history, and future promise for them. On this framework rests not only the study of the Orient, but also the political imperialism of Europe in the East. In addition, the Orient has helped to define Europe or the West as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. It will be clear to the reader The most readily accepted designation for Orientalism is an academic one, and indeed the label still serves in a number of academic institutions. Anyone who teaches, writes about, or researches the Orient--and this applies whether the person is an anthropologist, sociologist, historian, or philologist--either in its specific or its general aspects, is an Orientalist, and what he or she says or does is Orientalism. Related to this academic tradition, whose fortunes, transmigrations, specializations, and transmissions are in part the subject of this study, is a more general meaning for Orientalism. Orientalism is a style of thought based upon ontological and epistemological distinction made between "the Orient" and most of the time "the Occident. Edward Said Edward Said is a preeminent scholar and an important figure in postcolonial studies. A professor of Comparative Literature at Columbia University, he is also well known as an activist in Middle Eastern politics. Said was born in Jerusalem, Palestine in His mother was of Lebanese descent and his father was a successful Palestinian book merchant. The family had homes in Palestine, Cairo, Egypt, and a vacation home in Lebanon. In , while Said was a grade school student at a private English school in Cairo the state of Israel was created and 80 percent of the Palestinian population was left without a home. Said did not return to Palestine until Said was a privileged child and had little interest in the conflict between Israel and Palestine. His educational life was one of private school wealth, but perhaps most importantly, it was in a multi-ethnic, multi-religious community. In , Said was expelled from Victoria College in Cairo for poor behavior. Since his father had acquired American citizenship some years earlier, Edward was also an American citizen. He was sent to the United States and he finished high school at a private boarding school in New England. Upon graduation he went to Princeton University and studied English literature and history. He pursued his graduate studies at Harvard. The Suez Crisis made quite an impact on him as an Arab-Palestinian, but now established in academic life in the U. However, the Israeli victory over the Arab forces in , and the Israeli occupation of the last remaining Palestinian territories, forced Said to take a political stance for the liberation of Palestine. In he wrote his first article about the Palestinian cause: He became part of a community of academics and writers who were involved in various colonial and postcolonial struggles. He became an articulate voice for the liberation of Palestine in Europe and the U. He remained independent and never affiliated with a political party. However in , Said was elected to the Palestinian National Congress in exile. It was while he was at Stanford that he wrote *Orientalism*. Over the next three years, he published *Covering Islam* and *The Question of Palestine* , which, in conjunction with *Orientalism*, has been called his trilogy. He advocated a two-state solution. As a temperate voice, he made many friends within Israel. During this period, Said became a target of personal attack by conservative Jewish and Christian Zionists. These attacks on Said suggest an "Orientalism" on the part of the right-wing Zionists. As an articulate Arab intellectual, Said was viewed as a threat. In the Jewish Defense League called him a "Nazi. In he was diagnosed with leukemia. The pain, suffering, and lengthy hospitalization prompted him to write a memoir. *Out of Place* relates the experiences of his youth and his feelings of exile. It was during this period that he returned to Palestine for the first time since his childhood. In Said published his most

comprehensive works on postcolonial study, *Culture and Imperialism*, and in *Representations of the Intellectual*. These two books, in his field of comparative literature, brought him again into prominence in the academic community. Said became the president of the Modern Language Association in 1990. Despite his illness, Edward Said has continued to be an activist for the peace, human rights and social justice. As his health permits, he travels an international lecture route. He also writes a regular column for the Egyptian newspaper *al-Ahram*, which appears in English and Arabic and also online.

**Chapter 8 : Orientalism and Identity in Latin America – UAPress**

*These essays about Hispanic and Latino cultural production (most of them dealing with literature but some with urban art, music, and film) attest to the veracity of these abstract, philosophical thoughts, echoing and providing vivid examples of de-colonizing impetus and cultural resistance.*

In that vein, about contemporary Orientalist stereotypes of Arabs and Muslims, Said said: So far as the United States seems to be concerned, it is only a slight overstatement to say that Moslems and Arabs are essentially seen as either oil suppliers or potential terrorists. Very little of the detail, the human density, the passion of Arab–Moslem life has entered the awareness of even those people whose profession it is to report the Arab world. What we have, instead, is a series of crude, essentialized caricatures of the Islamic world, presented in such a way as to make that world vulnerable to military aggression. Therefore, Orientalism was a method of practical and cultural discrimination that was applied to non-European societies and peoples in order to establish European imperial domination. In justification of empire, the Orientalist claims to know more–essential and definitive knowledge–about the Orient than do the Orientals. That the history of European colonial rule and political domination of Eastern civilizations, distorts the intellectual objectivity of even the most knowledgeable, well-meaning, and culturally sympathetic Western Orientalist; thus did the term "Orientalism" become a pejorative word regarding non–Western peoples and cultures: To say this may seem quite different from saying that all academic knowledge about India and Egypt is somehow tinged and impressed with, violated by, the gross political fact–and yet that is what I am saying in this study of Orientalism. Towards the end of his life for instance, Said argued that while representations are essential for the function of human life and societies – as essential as language itself – what must cease are representations that are authoritatively repressive, because they do not provide any real possibilities for those being represented to intervene in this process. The Reception of the Ambassadors in Damascus depicts the "Arabic culture" of 16th-century Syria. Said said that the Western world sought to dominate the Eastern world for more than 2, years, since Classical antiquity 8th c. In the course of empire, after the physical-and-political conquest, there followed the intellectual conquest of a people, whereby Western scholars appropriated for themselves as European intellectual property the interpretation and translation of Oriental languages, and the critical study of the cultures and histories of the Oriental world. Orientalism fictionally depicts the Orient as an irrational, psychologically weak, and feminized, non-European Other, which is negatively contrasted with the rational, psychologically strong, and masculine West. Such a binary relation, in a hierarchy of weakness and strength, derives from the European psychological need to create a difference of cultural inequality, between West and East, which inequality is attributable to "immutable cultural essences" inherent to Oriental peoples and things. The Western world had been surprised, by the pro-active and decisive actions of non-Western peoples, whom the ideology of Orientalism had defined as essentially weak societies and impotent countries. The geopolitical reality of their actions, of military and economic warfare, voided the fictional nature of Orientalist representations, attitudes, and opinions about the non-Western Other self. Literature here is understood as a kind of carrier and distributor of ideology. The greatest intellectual impact of Orientalism was upon the fields of literary theory, cultural studies, and human geography, by way of which originated the field of Post-colonial studies. Post-colonial Culture Studies[ edit ] As a work of cultural criticism, Orientalism is the foundation document in the field of Post-colonialism, because the thesis proved historically factual, true, and accurate for the periods studied; and for the How? A People Interrupted, Writing History and the West, Robert J. Young reported Post-colonial explanations of the "How? Edward William Lane, the translator and lexicographer who compiled the Arabic–English Lexicon – In Dangerous Knowledge, Irwin relates that the 19th-century English Arabist Edward William Lane, compiler of the great Arabic-English Lexicon [], "used to complain that he had become so used to the cursive calligraphy of his Arabic manuscripts that he found Western print a great strain on his eyes. The first International Congress of Orientalists met in ; its name was not changed until a full century later. But there are no self-declared Orientalists today. The reason is that the late Edward Said turned the word into a pejorative. In his book Orientalism, the Palestinian-born Said, a

professor of comparative literature at Columbia University, claimed that an endemic Western prejudice against the East had congealed into a modern ideology of racist supremacy—a kind of anti-Semitism directed against Arabs and Muslims. At best, charged Said, the work of these scholars was biased, so as to confirm the inferiority of Islam. At worst, Orientalists had directly served European empires, showing proconsuls how best to conquer and control Muslims. To substantiate his indictment, Said cherry-picked evidence, ignored whatever contradicted his thesis, and filled the gaps with conspiracy theories. I remain in the safety of rhetorical analysis, where criticism is the second-best thing I do. In the book review, "The Mightier Pen? The Polemical Errors of Edward Said" , Mark Proudman noted incorrect 19th-century history in *Orientalism*, that the geographic extent of the British Empire was not from Egypt to India in the 1800s, because the Ottoman Empire and the Persian Empire in that time intervened between those poles of empire. Not only did Europeans study Japan without any hope of colonizing it, but Japanese academics played a prominent role as informants and interlocutors in this academic discipline, providing information both on their own practices and history and on the history of China. I think that there has been a tendency in the Middle East field to adopt the word "orientalism" as a generalized swear-word, essentially referring to people who take the "wrong" position on the Arab-Israeli dispute , or to people who are judged too "conservative". It has nothing to do with whether they are good or not good in their disciplines. So, "orientalism", for many people, is a word that substitutes for thought and enables people to dismiss certain scholars and their works. I think that is too bad. It may not have been what Edward Said meant at all, but the term has become a kind of slogan. That the disparate examples, such as the German poet Johann Wolfgang von Goethe—who never travelled to the Orient; the French novelist Gustave Flaubert—who briefly toured Egypt; the French Orientalist Ernest Renan—who, whose anti-Semitism voided his work; and the British Arabist Edward William Lane—who compiled the Arabic-English Lexicon (1860) did not constitute a comprehensive scope of investigation or critical comparison. Being European is the only common trait among such a temporally and stylistically disparate group of literary Orientalists. Kejarawal said that with the creation of a monolithic Occidentalism to oppose the Orientalism of Western discourse with the Eastern world, Said had failed to distinguish, between the paradigms of Romanticism and the Enlightenment , and ignored the differences among Orientalists; and that he failed to acknowledge the positive contributions of Orientalists who sought kinship, between the worlds of the East and the West, rather than to create an artificial "difference" of cultural inferiority and superiority; such a man was William Jones—who, the British philologist-lexicographer who proposed that Indo-European languages are interrelated. That Said failed to adequately distinguish between the genuine experiences of the Orient and the cultural projections of Westerners. Who is Afraid of Edward Said? Washbrook said that Said and his academic cohort indulge in excessive cultural relativism , which intellectual excess traps them in a " web of solipsism ", which limits conversation exclusively to "cultural representations" and to denying the existence of any objective truth. Kiernan , Bernard S. Cohn , and Anwar Abdel Malek , who also had studied, reported, and interpreted the social relationship that makes the practice of imperialism intellectually, psychologically, and ethically feasible; that is, the relationship between European imperial rule and European representations of the non-European Other self, the colonised people.

## Chapter 9 : Julia A. Kushigian - Connecticut College

*Orientalism in the Hispanic Literary Tradition: In Dialogue with Borges, Paz, and Sarduy. Albuquerque, New Mexico: University of New Mexico Press, Albuquerque, New Mexico: University of New Mexico Press,*