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Explore the nuanced interplay of orientalism versus occidentalism through literary and cultural representations between France and Iran. This study delves into the evolving perceptions and imaging dynamics that have shaped these nations since the significant Islamic Revolution, offering insights into their complex relationship.

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Orientalism Versus Occidentalism

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.

Occidental Perceptions of European Architecture in Nineteenth-Century Persian Travel Diaries

In the midst of Europe's nineteenth-century industrial revolution, four men embarked on separate journeys to the wondrous Farangestan – a land of fascinating objects, mysterious technologies, heavenly women, and magical spaces. Determined to learn the secret of Farangestan's advancements, the travelers kept detailed records of their observations. These diaries mapped an aspirational path to progress for curious Iranian audiences who were eager to change the course of history. Two hundred years later, *Travels in Farangi Space* unpacks these writings to reveal a challenging new interpretation of Iran's experience of modernity. This book opens the Persian travelers' long-forgotten suitcases, and analyzes the descriptions contained within to gain insight into Occidental perspectives on modern Europe. By carefully tracing the physical and mental journeys of these travelers, the book paints a picture of European architecture that is nothing like what one would expect.

Refashioning Iran

Mohamad Tavakoli-Targhi offers a corrective to recent works on Orientalism that focus solely on European scholarly productions without exploring the significance of native scholars and vernacular scholarship to the making of Oriental studies. He brings to light a wealth of eighteenth- and nineteenth-century Indo-Persian texts, made 'homeless' by subsequent nationalist histories and shows how they relate to Indo-Iranian modernity. In doing so, he argues for a radical rewriting of Iranian history with profound implications for Islamic debates on gender.

French Orientalism

In 1798, Napoléon I launched his Egyptian Campaign and opened what has become recognized as the canonic period of French Orientalism, which extends from the late eighteenth through the early twentieth century. As defined by Edward W. Said (*Orientalism*, 1978), Orientalism is intrinsically Eurocentric and places the Orient in opposition to the European West as the quintessentially foreign Other. In this sense, the Occident supposedly defines itself by gazing at the East as its inverse image and purportedly asserts a geopolitical dominance materially confirmed through imperialism and colonization. Although Europe may cast the Orient as the archetypal Other, this necessarily entails deep conflict since the Orient is also frequently posited as the source of Western civilization, which prohibits the articulation of a complete separation between Europe and the Orient. Nevertheless, according to French Orientalist discourse, the East had fallen into barbarism, inertia, and languished, awaiting the mission civilisatrice by which France undertook a heroic project of universal enlightenment. The canonic approach to Orientalism has drawn much criticism, which calls for re-examining the notion of French Orientalism, broadening the scope of enquiry, and exploring the history and ideological strategies behind French formulations of the Orient from the Middle Ages through the twenty-first century. Such an expanded field of investigation reveals that the canonic Orientalist paradigm is not universally applicable, particularly regarding material from before the late eighteenth century. New theoretical, literary, historical, philosophical, and cultural perspectives provide the opportunity to deploy, question, subvert, and resituate canonic Orientalist theories, revealing the continuing evolution and relevance of French Orientalism as a notion with global stakes and material consequences. Because of its broad scope and variety of theoretical approaches, this volume will interest scholars and students from a wide spectrum of disciplines, including literature, gender studies, history, theater, art history, music, cinema, and cultural studies.

Orientalism Revisited

The publication of Edward Said's *Orientalism* in 1978 marks the inception of orientalism as a discourse. Since then, Orientalism has remained highly polemical and has become a widely employed epistemological tool. Three decades on, this volume sets out to survey, analyse and revisit the state of the Orientalist debate, both past and present. The leitmotiv of this book is its emphasis on an intimate connection between art, land and voyage. Orientalist art of all kinds frequently derives from a consideration of the land which is encountered on a voyage or pilgrimage, a relationship which, until now, has received little attention. Through adopting a thematic and prosopographical approach, and attempting to locate the fundamentals of the debate in the historical and cultural contexts in which they arose, this book brings together a diversity of opinions, analyses and arguments.

After Orientalism

How does Edward Said's *Orientalism* speak to us today? What relevance did and does it have politically and intellectually? How and in what modes does Orientalism engage with new, intersecting fields of inquiry? At the occasion of the twenty-fifth anniversary of *Orientalism* these questions shape the essays collected in the present volume. The "after" of the title does not only guide the contributions in a look on past discussions, but specifically points at future research as well. Orientalism's critical entanglements are thus connected to productive looks; these productive looks make us read differently, but only after we recognize our struggle with the dominant notions that we live by, that divide and unite us. More specifically, this volume addresses three fields of research enabling productive looks: visual culture; the body, sexuality and the performative; and national identities, modernity and gender. All articles, weaving delicate, new analytical and theoretical textures, maintain vital links with at least two of the fields mentioned. Orientalism's role as a cultural catalyst is gauged in the analysis of materials such as Iranian film, 16th and 17th century Venetian representations of "the Turk," Barthes' take on Japanese culture, modern Arab travel narratives, Palestinian popular culture, photography on and of the Maghreb,

Japanese queer and gay culture, the 19th century Illustrated London News, theories on migration and exile, postcolonial cinema, and Hanan al-Shaykh's and Mai Ghoussoub's writing on civil war in Lebanon. Authors include: Karina Eileraas, Belgin Turan Özkaya, Joshua Paul Dale, John Potvin, Mark McLelland, Tina Sherwell, Nasrin Rahimieh, Stephen Morton, Anastasia Vallasopoulos, Suha Kudsieh and Kate McInturff.

Foreign Bodies

Building on the critical foundations established by Edward Said in *Orientalism*, *Foreign Bodies* examines the relationship between the Orientalist tradition in French art and literature and France's colonial history. It focuses on a central dimension of this exchange: the prevalent figure of the "oriental woman," and the interplay of race and gender in both domestic and colonial history. It also offers a genealogy of contemporary French attitudes to Islamic culture, in which beliefs about sexuality and gender relations continue to occupy a privileged place. The author examines the extent to which the rhetorical status and political implications of Orientalism register the changing circumstances of French colonial activity, tracing the convergence, or divergence, of colonial practice and the literary record. She also argues against the tendency, in both historical and theoretical writing on colonialism, to divide center from margins, metropolitan from colonial. Instead, she shows how colonial products and ideas permeated the domestic culture and shaped its evolution. Finally, the book proposes that the feminine figures of Orientalist texts are often interwoven with representations of language, and more specifically with representations of language as an alien and resistant code—something other than the transparent medium of ideas. It suggests that in promoting awareness that language is not simply the neutral medium of thought and experience, these veiled figures of language function as "foreign bodies," creating disruptive effects within an economy orchestrated toward the production of knowledge of the other. However, the book also argues against the view, espoused by certain critics, that the self-reflexivity of Orientalist writing fully counteracts its polarizing political effects, arguing instead for a process of "double reading" that acknowledges both the geopolitical power encoded within Orientalist representation and the ways in which specific texts resist this power.

Disorienting Vision

This book begins with a painting. Loyalty to cultural artefacts, listening carefully to what they have to say, is the secret of Inge E. Boer's approach to the French Orientalists tradition. In a post-Said manner, Boer provides close readings of philosophical and literary texts, paintings, prints and other artefacts. Her readings establish a dialogue with critical post-colonial and feminist theory as well as (art-) historical and literary scholarship. She treats all these artefacts like subjects in their own right, enabling them to show and tell. This dialogic attention to detail makes for an innovative vision that shuns the sweeping statements of a priori conviction, as much as avoiding the unwitting endorsements that the rhetoric of scholarship sometimes promotes.

Orientalism and Literature

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.

An Analysis of Edward Said's Orientalism

Edward Said's *Orientalism* is a masterclass in the art of interpretation wedded to close analysis. Interpretation is characterized by close attention to the meanings of terms, by clarifying, questioning definitions, and positing clear definitions. Combined with one of the main sub-skills of analysis, drawing inferences and finding implicit reasons and assumptions in arguments, interpretation becomes a powerful tool for critical thought. In *Orientalism*, the theorist, critic and cultural historian Edward Said

uses interpretation and analysis to closely examine Western representations of the “Orient” and ask what they are really doing, and why. One of his central arguments is that Western representations of the East and Middle East persistently define it as “other”, setting it up in opposition to the West. Through careful analysis of a range of texts and other materials, Said shows that implicit assumptions about the “Orient’s” otherness underlie much Western thought and writing about it. Clarifying consistently the differences between the real-world East and the constructed ideas of the “Orient”, Said’s interpretative skills power his analysis, and provide the basis for an argument that has proven hugely influential in literary criticism, philosophy, and even politics.

Arab Representations of the Occident

This is one of the first books in English to explore Arab responses to Western culture and values in modern Arab literature. Through in-depth research El-Enany examines the attitudes as expressed mainly through works of fiction written by Arab authors during the twentieth, and, to a lesser extent, nineteenth century. It constitutes an original addition to the age-old East-West debate, and is particularly relevant to the current discussion on Islam and the West. Alongside raising highly topical questions about stereotypical ideas concerning Arabs and Muslims in general, the book explores representations of the West by the foremost Arab intellectuals over a two-century period, up to the present day, and will appeal to those with an interest in Islam, the Middle East, nationalism and the so-called ‘Clash of Civilizations’.

Deploying Orientalism in Culture and History

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.

Orientalism

‘A stimulating, elegant yet pugnacious essay’—Observer In this highly acclaimed seminal work, Edward Said surveys the history and nature of Western attitudes towards the East, considering Orientalism as a powerful European ideological creation—a way for writers, philosophers and colonial administrators to deal with the ‘otherness’ of Eastern culture, customs and beliefs. He traces this view through the writings of Homer, Nerval and Flaubert, Disraeli and Kipling, whose imaginative depictions have greatly contributed to the West’s romantic and exotic picture of the Orient. In the Afterword, Said examines the effect of continuing Western imperialism.

Occidentalism

Evaluates the East-West encounter portrayed in Maghrebi literature from colonial times to the post-9/11 period.

Oriental Prospects

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 regrettably masking the essential and vital significance of the political and the real and imaginative trading between East and West.

Comte de Gobineau and Orientalism

Though known to specialists, Comte de Gobineau’s vital if idiosyncratic contribution to Orientalism has only been accessible to the English reader through secondary sources. Especially important for its

portrayal of an esoteric Sufi sect like the Ahl-i Haqq, and its vivid narrative of the Babi episode in Persia, Gobineau's work impacted significantly on European intelligentsia, including Ernest Renan, Matthew Arnold, Lord Curzon, and the Orientalist Edward Granville Browne. Daniel O'Donoghue's brilliant translation now makes available sizeable extracts from Gobineau's two most important writings on the East: *Three Years in Asia* and *Religions and Philosophies of Central Asia*. Geoffrey Nash's comprehensive introduction and notes contextualise Gobineau's work in the light of contemporary scholarship, as well as assessing its impact on nineteenth century Orientalists and modern Iranians, and its relevance to debates around Islam and modernity that are still alive today.

After Orientalism

This book offers an exciting new landscape in which to situate research on cultures and societies of the non-European world, with a road-map that leads us beyond the restrictive dichotomy of Occident/Orient.

Late Victorian Orientalism

Late Victorian Orientalism is a work of scholarly research pushing forward disciplines into new areas of enquiry. This collection of essays tries to redefine the task of interpreting the East in the nineteenth century taking as a starting point Edward Said's *Orientalism* (1978) in order to investigate the visual, fantasised, and imperialist representations of the East as well as the most exemplary translations of Oriental texts. The Victorians envisioned the East in many different modes or Orientalisms since as Said suggested '[t]here were, perhaps, as many Orientalisms as Orientalists'. By combining together Western and Oriental modes of art, this study is not only aimed at filling a gap in Victorian and Oriental studies but also at broadening the audiences it is intended for.

Specters of World Literature

At the heart of this book is a spectral theory of world literature that draws on Edward Said, Aamir Mufti, Jacques Derrida and world-systems theory to assess how the field produces local literature as an "e;other"e; that haunts its universalising, assimilative imperative with the force of the uncanny. It takes the Middle Eastern novel as both metonym and metaphor of a spectral world literature. It explores the worlding of novels from the Middle East in recent years, and, focusing on the pivotal sites of Middle Eastern modernity (Egypt, Turkey, Iran), argues that lost to their global production, circulation and reception is their constitution in the logic of spectrality. With the intention of redressing this imbalance, it critically restores their engagements with the others of Middle Eastern modernity and shows, through a new reading of the Middle Eastern novel, that world literature is always-already haunted by its others, the ghosts of modernity.

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Orientalism in Early Modern France

Francis I's ties with the Ottoman Empire marked the birth of court-sponsored Orientalism in France. Under Louis XIV, French society was transformed by cross-cultural contacts with the Ottomans, India, Persia, China, Siam and the Americas. The consumption of silk, cotton cloth, spices, coffee, tea, china, gems, flowers and other luxury goods transformed daily life and gave rise to a new discourse about the 'Orient' which in turn shaped ideas about economy and politics, specifically absolutism and the monarchy. An original account of the ancient regime, this book highlights France's use of the exotic and analyzes French discourse about Islam and the 'Orient'.

European Modernity and the Arab Mediterranean

Over the past decade, scholars have vigorously reconsidered the history of Orientalism, and though Edward Said's hugely influential work remains a touchstone of the discussion, Karla Mallette notes, it can no longer be taken as the final word on Western perceptions of the Islamic East. The French and British Orientalisms that Said studied in particular were shaped by the French and British colonial projects in Muslim regions; nations that did not have such investments in the Middle East generated significantly different perceptions of Islamic and Arabic culture. *European Modernity and the Arab Mediterranean* examines Orientalist philological scholarship of southern Europe produced between the mid-nineteenth and mid-twentieth century. In Italy, Spain, and Malta, Mallette argues, a regional history of Arab occupation during the Middle Ages gave scholars a focus different from that of their northern European colleagues; in studying the Arab world, they were not so much looking on a distant and radically different history as seeking to reconstruct the past of their own nations. She demonstrates that in specific instances, Orientalists wrote their nations' Arab history as the origin of modern national identity, depicting Islamic thought not as exterior to European modernity but rather as formative of and central to it. Joining comparative insights to the analytic strategies and historical genius of philology, Mallette ranges from the complex manuscript history of the *Thousand and One Nights* to the invention of the Maltese language and Spanish scholarship on Dante and Islam. Throughout, she reveals the profound influences Arab and Islamic traditions have had on the development of modern European culture. *European Modernity and the Arab Mediterranean* is an engaging study that sheds new light on the history of Orientalism, the future of philology, and the postcolonial Middle Ages.

Orientalism in Louis XIV's France

Before the Enlightenment, and before the imperialism of the later eighteenth century, how did European readers find out about the varied cultures of Asia? *Orientalism in Louis XIV's France* presents a history of Oriental studies in seventeenth-century France, mapping the place within the intellectual culture of the period that was given to studies of Arabic, Persian, Turkish, and Chinese texts, as well as writings on Mughal India. The Orientalist writers studied here produced books that would become sources used throughout the eighteenth century. Nicholas Dew places these scholars in their own context as members of the "republic of letters" in the age of the scientific revolution and the early Enlightenment.

From Orientalism to Postcolonialism

An intervention in one of the most fundamental debates confronting the social science and humanities, namely how to understand global and local historical processes as interconnected developments affecting human actors.

Literary Orientalism, Postcolonialism, and Universalism

A number of the greatest classics (both old and modern) of English literature, extending from Antony and Cleopatra to *A Passage to India*, contain a sympathetic portrayal of the East, which connects them to each other in a way that justifies the term «literary orientalism». *Literary Orientalism, Postcolonialism, and Universalism* describes this clearly discernable tradition and examines certain key texts of oriental literature for the strong impact that they have had on English literature and for the striking manner in which they have been absorbed and appropriated into British culture. The *Arabian Nights* stands foremost among these works, which include the *Maqamat*, Ibn Tufayl's *Hayy Bin Yaqdhan*, as well as the oriental sources of courtly love. *Literary Orientalism, Postcolonialism, and Universalism* then moves from literary orientalism to a discussion of postcolonialism and postcolonial discourse. It argues, principally, that the time has come to go beyond orientalism and postcolonialism to a more universalist approach. The inadequacies of the term «postcolonial», in particular, and the Eurocentric and Westernist perspective it implies, affirm the need for a renewed, modern form of humanism, a new humanist universalism.

Persophilia

From antiquity to the Enlightenment, Persian culture has been integral to European history. Interest in all things Persian shaped not just Western views but the self-image of Iranians to the present day. Hamid Dabashi maps the changing geography of these connections, showing that traffic in ideas about Persia did not travel on a one-way street.

Orientalism

Edward Said's *Orientalism* is a masterclass in the art of interpretation wedded to close analysis. Interpretation is characterized by close attention to the meanings of terms, by clarifying, questioning definitions, and positing clear definitions. Combined with one of the main sub-skills of analysis, drawing inferences and finding implicit reasons and assumptions in arguments, interpretation becomes a powerful tool for critical thought. In *Orientalism*, the theorist, critic and cultural historian Edward Said uses interpretation and analysis to closely examine Western representations of the "Orient" and ask what they are really doing, and why. One of his central arguments is that Western representations of the East and Middle East persistently define it as "other", setting it up in opposition to the West. Through careful analysis of a range of texts and other materials, Said shows that implicit assumptions about the "Orient's" otherness underlie much Western thought and writing about it. Clarifying consistently the differences between the real-world East and the constructed ideas of the "Orient", Said's interpretative skills power his analysis, and provide the basis for an argument that has proven hugely influential in literary criticism, philosophy, and even politics.

Reading Orientalism

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.

American Literature and Orientalism

Die Reihe Islamkundliche Untersuchungen wurde 1969 im Klaus Schwarz Verlag begründet und hat sich zu einem der wichtigsten Publikationsorgane der Islamwissenschaft in Deutschland entwickelt. Die über 330 Bände widmen sich der Geschichte, Kultur und den Gesellschaften Nordafrikas, des Nahen und Mittleren Ostens sowie Zentral-, Süd- und Südost-Asiens.

Enlightenment Orientalism

Srinivas Aravamudan here reveals how Oriental tales, pseudo-ethnographies, sexual fantasies, and political satires took Europe by storm during the eighteenth century. Naming this body of fiction Enlightenment Orientalism, he poses a range of urgent questions that uncovers the interdependence of Oriental tales and domestic fiction, thereby challenging standard scholarly narratives about the rise of the novel. More than mere exoticism, Oriental tales fascinated ordinary readers as well as intellectuals, taking the fancy of philosophers such as Voltaire, Montesquieu, and Diderot in France, and writers such as Defoe, Swift, and Goldsmith in Britain. Aravamudan shows that Enlightenment Orientalism was a significant movement that criticized irrational European practices even while sympathetically bridging differences among civilizations. A sophisticated reinterpretation of the history of the novel, *Enlightenment Orientalism* is sure to be welcomed as a landmark work in eighteenth-century studies.

Defending the West

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.

Borders and Beyond: Orient-Occident Crossings in Literature

The work presents articles discussing various subjects relating to literary, cultural borders and borderlands as well as their crossings with the Orient and the Occident. A broad, multifaceted scope of the volume draws the attention of readers to the problem of liminal spaces between cultures, genres, codes and languages of literary and artistic communication. The perspective of borderiness proposed by orientalists, literary specialists, culture experts provide insights into multi-dimensional and heterogenic subjects and methods of consideration. The authors referring to, inter alia, comparative studies, theory of reception, intertextuality, transculturality of the East and West works touch upon themes such as coexistence, exclusion, crossing or the instability of borders. Also by taking into account identity issues, the interpenetration of various influences between different literatures, poetics and languages, the readers gain a broader context of intercultural dialogue between the Orient and Occident, what allow them to transgress barriers of a purely artistic, literary reception of the book contents. The volume – due to the abundance of proposed topics, its heterogeneous representations and manifold approaches used in analysis, discussion and (re)interpretations – is a debate's record or a result of an academic reflection rather than a comprehensive monograph.

The Muslim Reception of European Orientalism

Edward Said's *Orientalism*, now more than fifty years old, has to be one of the most frequently cited books among academics in a wide range of disciplines, and the most frequently assigned book to undergraduates at colleges. Among the common questions raised in response to Said's book: Did scholars in Western Europe provide crucial support to the imperialist, colonialist activities of European regimes? Are their writings on Islam laden with denigrating, eroticized, distorting biases that have left an indelible impact on Western society? What is the "Orientalism" invented by Europe and what is its impact today? However, one question has been less raised (or less has been done about the question): How were the Orientalist writings of European scholars of Islam received among their Muslim contemporaries? An international team of contributors rectify this oversight in this volume.

Literary Orientalism

The origin of Literary Orientalism is in the various military, religious, diplomatic, political and socio-cultural encounters between and Christian West and the Islamic East. Major works of Western literature and art contain references to Oriental cultures often emphasizing cultural differences in a hostile manner. *Literary Orientalism: A Companion* is a systematic compilation of the instances of Literary Orientalism in English literary and critical texts,, organized in six categories: " Writers, works and critical studies " Critical books " Articles and conference presentations " Doctoral dissertations " Literary Orientalism and the Arabian Nights " The Oriental Tales and Literary Orientalism The first of its kind, this companion charts out the genesis, evaluation and the present scenario of a fascinating aspect of English literary studies Literary Orientalism, a largely unacknowledged and little-known subfield of English literature. It seeks to answer questions such as: What is Literary Orientalism? What does it signify? What are its constituents? Who are its practitioners? What is its scope and relevance? It

lists bibliographical details of around 300 critical studies, 900 articles and conference presentations and 400 Ph. D dissertations on the broad contours of Literary Orientalism. Also, it brings into sharper focus the contributions of 45 select British men of letters like Chaucer, Shakespeare, Byron, Shelley, Yeats and Doris Lessing to this strand of English studies. While the bibliographic survey in the book helps researchers and scholars, the lucid and detailed introduction at the beginning makes the subject accessible to students in general. Contents: Chapter 1: Samples of Literary Orientalism: writers, works and critical studies: Addison, Joseph " Arnold, Matthew " Beckford, William " Blake, William " Browning, Robert " Burton, Richard F. " Byron, Lord " Carlyle, Thomas " Chaucer, Geoffrey " Coleridge, S.T " Congreve, William " Conrad, Joseph " Defoe, Daniel " Dryden, John " Eliot, T.S. " Flecker, J.E " Forster, E.M " Goldsmith, Oliver " Hunt, Leigh " Johnson, Samuel " Jones, Sir William " Joyce, James " Keats, John " Kipling, Rudyard " Landor, W.S " Lessing, Doris " Marlowe, Christopher " Massinnger, Philip " Milton, John " Montagu, Lady Mary Wortley " Moore, Thomas " Peele, George " Poe, Edgar Allen " Pope, Alexander " Scott, Sir Walter " Shakespeare, William " Shelley, P.B " Southey, Robert " Spenser, Edmund " Tennyson, Alfred " Thackeray, William M. " Wilde, Oscar " Wordsworth, William " Yeats, W.B " Chapter 2: Critical books on Literary Orientalism " Chapter 3: Articles/Conference Presentations on Literary Orientalism " Chapter 4: Doctoral Dissertations on Literary Orientalism " Chapter 5: Role of the Arabian Nights in the Development of Literary Orientalism " Chapter 6: Role of the Oriental Tales in the Development of Literary Orientalism

Radical Orientalism

This book explores the relationship between ideas of the East and the struggle for democratic rights in the Romantic period.

Confluence of Cultures

This Volume Brings Together A Collection Of Ten Papers On Different Aspects Of Medieval And Modern Indo-Persian Culture By French Scholars Working In A Number Of Related Disciplines.

Orientalism and Reverse Orientalism in Literature and Film

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.

Islam and Romantic Orientalism

. Islam and Romantic Orientalism will be of great interest to those concerned with the debate about orientalism and post-colonialism and to students of nineteenth-century English literature.

Orientalism

This book provides a highly original historical perspective and shows how orientalism was reworked and reinvested during the Middle Ages, the Enlightenment, colonialism and under the impact of modernity. Through the examination of a wide range of cultural products - films, television, fiction, CD-roms - this clear and coherent overview suggests that, as a practice of representing the 'Other', orientalism has been substantially transformed: it has reformulated itself as a diverse and sophisticated tool of representation.

The Arabian Nights and Orientalism

The Arabian Nights and Orientalism in Resonance was especially commissioned to celebrate the tercentenary of the first Western edition of The Arabian Nights. This volume marries Western and Japanese perspectives on The Arabian Nights to provide a fascinating study of how this literary phenomenon brought about a unique and rich cross-cultural fertilization. The volume is divided into three sections: the first part deals with narrative motifs and styles; the second part examines the 'Nights' from a comparative point of view and the third part unfolds the relationship between the written text and its pictorial representation. Extensively illustrated throughout, The Arabian Nights and Orientalism in Resonance will be of interest to scholars of the Middle East as well as anyone who has ever fallen under the spell of Scheherazade's stories.

