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articulate alternative representations of racial difference. It is this different, and often less degrading, gaze on the Orientalized 'Other' that is analysed in this book.

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Lewis, Reina (1996) Gendering

~~Orientalism: Race, Femininity and~~

Representation. Routledge, London &

New York. ISBN 9780415124904. In

contrast to most cultural histories of
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Orientalism : race, femininity, and

representation. [Reina Lewis] -- "To

what extent did white European

women contribute to the imperial

cultures of the second half of the

nineteenth century?" "In contrast to

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~~Feminism and Orientalism—Reina
Lewis, 2002~~

Sophie de Bouteiller (June 16, 1829 – 1901), was a French Orientalist painter better known by her pseudonym Henriette Browne.. Renown

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internationally during her lifetime for her unconventional approach to Orientalism, Henriette Browne specialized in genre scenes that represented the Near East in a less sensationalized, albeit still exotic, manner than her contemporaries.

~~Henriette Browne~~ — Wikipedia

Reina Lewis. Gendering Orientalism: Race, Femininity and Representation (London: Routledge, 1996. Pp. xiv+267. £14.99 paperback); Anne McClintock, Imperial Leather: Race, Gender and Sexuality in the Colonial Contest (London: Routledge, 1995. Pp. xi+449. £13.99 paperback) Recent years have witnessed a small avalanche of critical historical work on British imperial culture across the social sciences and not least within geography.

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Analysis of Edward Said's Orientalism

By Nasrullah Mambrol on November

10, 2020 • (0). Edward Said's

publication of Orientalism (1978) made

such an impact on thinking about

colonial discourse that for two decades

it has continued to be the site of

controversy, adulation and

criticism. Said's intervention is

designed to illustrate the manner in

which the representation of Europe's

...

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York: Routledge, 1996. Spaulding,

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In contrast to most cultural histories of imperialism, which analyse Orientalist images of rather than by women, Gendering Orientalism focuses on the contributions of women themselves. Drawing on the little-known work of Henriette Browne, other 'lost' women Orientalist artists and the literary works of George Eliot, Reina Lewis challenges masculinist assumptions relating to the stability and homogeneity of the Orientalist gaze. Gendering Orientalism argues that women did not have a straightforward access to an implicitly male position of western superiority, Their relationship to the shifting terms of race, nation and gender produced positions from

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This book offers an accessible and timely analysis of the 'War on Terror', based on an innovative approach to a broad range of theoretical and

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empirical research. It uses 'gendered orientalism' as a lens through which to read the relationship between the George W. Bush administration, gendered and racialized military intervention, and global politics. Khalid argues that legitimacy, power, and authority in global politics, and the 'War on Terror' specifically, are discursively constructed through representations that are gendered and racialized, and often orientalist. Looking at the ways in which 'official' US 'War on Terror' discourse enabled military intervention into Afghanistan and Iraq, the book takes a postcolonial feminist approach to broaden the scope of critical analyses of the 'War on Terror' and reflect on the gendered and racial underpinnings of key relations of power within contemporary global politics. This

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Gendering Orientalism

book is a unique, innovative and significant analysis of the operation of race, orientalism, and gender in global politics, and the 'War on Terror' specifically. It will be of great interest to scholars and graduates interested in gender politics, development, humanitarian intervention, international (global) relations, Middle East politics, security, and US foreign policy.

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Ornamentality offers one of the first sustained and original theories of Asiatic femininity. Examining ornamentality, in lieu of Orientalism, as a way to understand the representation, circulation, and ontology of Asiatic femininity, this study extends our vocabulary about the woman of color beyond the usual platitudes about objectification. By offering us a conceptual frame through which to focus on race without being solely beholden to flesh or skin, this study alters the foundational terms of feminism and places Asian femininity at the center of an entire epistemology of race. By tracing a direct link between the making of artificial Asiatic femininity and a seemingly much more

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technological history of synthetic personhood in the West from the nineteenth to the twenty-first century, Ornamentalism shows how the construction of modern personhood in the multiple realms of law, culture, and art has been surprisingly indebted to this very marginal figure. Drawing from and speaking to the multiple fields of feminism, critical race theory, visual culture, performance studies, legal studies, Modernism, Orientalism, Object Studies and New Materialism, Ornamentalism will leave reader with a greater understanding of what it is to be in American culture.

Imperial Leather chronicles the dangerous liaisons between gender, race and class that shaped British imperialism and its bloody dismantling. Spanning the century between

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Victorian Britain and the current struggle for power in South Africa, the book takes up the complex relationships between race and sexuality, fetishism and money, gender and violence, domesticity and the imperial market, and the gendering of nationalism within the zones of imperial and anti-imperial power.

This 1998 book is a feminist and post-colonial examination of Western fascination with the veiled women of the Orient.

Uncovers the roots of Americans' construction of the "Orient" by examining the work of nineteenth-century authors

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As exemplified by Madame Butterfly, East-West relations have often been expressed as the relations between the masculine, dominant West and the feminine, submissive East. Yet, this binary model does not account for the important role of white women in the construction of Orientalism. Mari Yoshihara's study examines a wide range of white women who were attracted to Japan and China in the late nineteenth and early twentieth century and shows how, through their engagement with Asia, these women found new forms of expression, power, and freedom that were often denied to them in other realms of their lives in America. She demonstrates how white women's attraction to Asia shaped and was shaped by a complex mix of exoticism for the foreign, admiration for the refined, desire for power and

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control, and love and compassion for the people of Asia. Through concrete historical narratives and careful textual analysis, she examines the ideological context for America's changing discourse about Asia and interrogates the power and appeal--as well as the problems and limitations--of American Orientalism for white women's explorations of their identities.

Combining the analysis of race and gender in the United States and the study of U.S.-Asian relations, Yoshihara's work represents the transnational direction of scholarship in American Studies and U.S. history. In addition, this interdisciplinary work brings together diverse materials and approaches, including cultural history, material culture, visual arts, performance studies, and literary analysis. Embracing the East was the

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winner of the 2003 Hiroshi Shimizu Award of the Japanese Association for American Studies (best book in American Studies by a junior member of the association). 1995 12 22

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

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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

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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.

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