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The Orient of the Boulevards Book Description: The author draws upon the methodologies of theater and cultural studies to examine the construction of "the Orient" on the Parisian stage during the nineteenth century, the period of France's first imperial expansions into North Africa and the Middle East.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: From the Orient as Theater to the Orient in the Theater The idea of representation is a theatrical one; the Orient is the stage on which the whole East is confined. On this stage will appear figures whose role it is to represent the larger whole from which they emanate. The Orient then seems to be, not an unlimited extension beyond the familiar European world, but rather a closed field, a theatrical stage affixed to Europe. In drawing this comparison, Said was interested in stressing two attributes of theatrical representation in particular: A second passage further develops the parallel between the operations of Orientalism and the workings of the theater: Underlying all the different units of Orientalist discourse "by which I mean simply the vocabulary employed whenever the Orient is spoken or written about" is a set of representative figures, or tropes. In other words, we need not look for correspondence between the language used to depict the Orient and the Orient itself, not so much because the language is inaccurate but because it is not even trying to be accurate. What it is trying to do By no means, however, has it been a purely metaphorical one. From the entrance of the Magi in the medieval Passion cycles to the introduction of Turkish characters into the commedia dell'arte, from the inclusion of Moorish figures in Renaissance and Baroque tragedy to the Asiatic casts of characters in nineteenth-century melodrama, the Orient has had a significant presence in European drama. In each period, this presence takes a different shape, sometimes subtly and sometimes radically altered from previous representations. But whatever the changes, they are always framed by the triple context of the historical and material relations between the two regions; the prevailing social, political, and intellectual concerns in France; and, last but not least, the dominant theatrical practices and dramatic conventions of the time. Theories and Methods The publication of *Orientalism* sparked a proliferation of studies on Orientalism in the literature, arts, and academic discourses of the West. These works were distinguished from earlier studies by their effort to insert Orientalism into a political and colonialist tradition rather than to consider it as a purely thematic and aesthetic phenomenon. The central question to be answered had been posed by Said in his introduction to *Orientalism*: The kind of political questions raised by Orientalism, then, are as follows: What other sorts of intellectual, aesthetic, scholarly, and cultural energies went into the making of an imperialist tradition like the Orientalist one? In its quality as an institutional activity closely regulated by centralized official censorship until , theater offers a highly visible illustration of the ties that exist between public discourses and the political and socioeconomic institutions that enable those discourses. As a manifestly commercial activity dependent on wide public appeal, the theater presents a valuable record of "the statements proliferating out of Orientalism into the general culture" Said 15 and a vivid demonstration of You are not currently authenticated. View freely available titles:

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The author draws upon the methodologies of theater and cultural studies to examine the construction of "the Orient" on the Parisian stage during the nineteenth century, the period of France's first imperial expansions into North Africa and the Middle East. As an increasingly large segment of the.

Chapter 3 : The Orient of the Boulevards : Angela C. Pao :

The author draws upon the methodologies of theater and cultural studies to examine the construction of "the Orient" on the Parisian stage during the nineteenth century, the period of France's first imperial expansions into North Africa and the Middle East.

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Chapter 5 : The Orient of the Boulevards | Angela C. Pao

The Orient of the Boulevards is well argued and written with clarity. Pao is thoroughly at home with current cultural theory, uses it strategically to analyze the texts, and avoids gratuitous abstraction.

Chapter 6 : Project MUSE - The Orient of the Boulevards

The Orient of the boulevards: exoticism, empire, and nineteenth-century French theater. [Angela Chia-yi Pao] -- Angela C. Pao draws upon the methodologies of theater and cultural studies to examine the construction of "the Orient" on the Parisian stage during the nineteenth century, the period of France's.