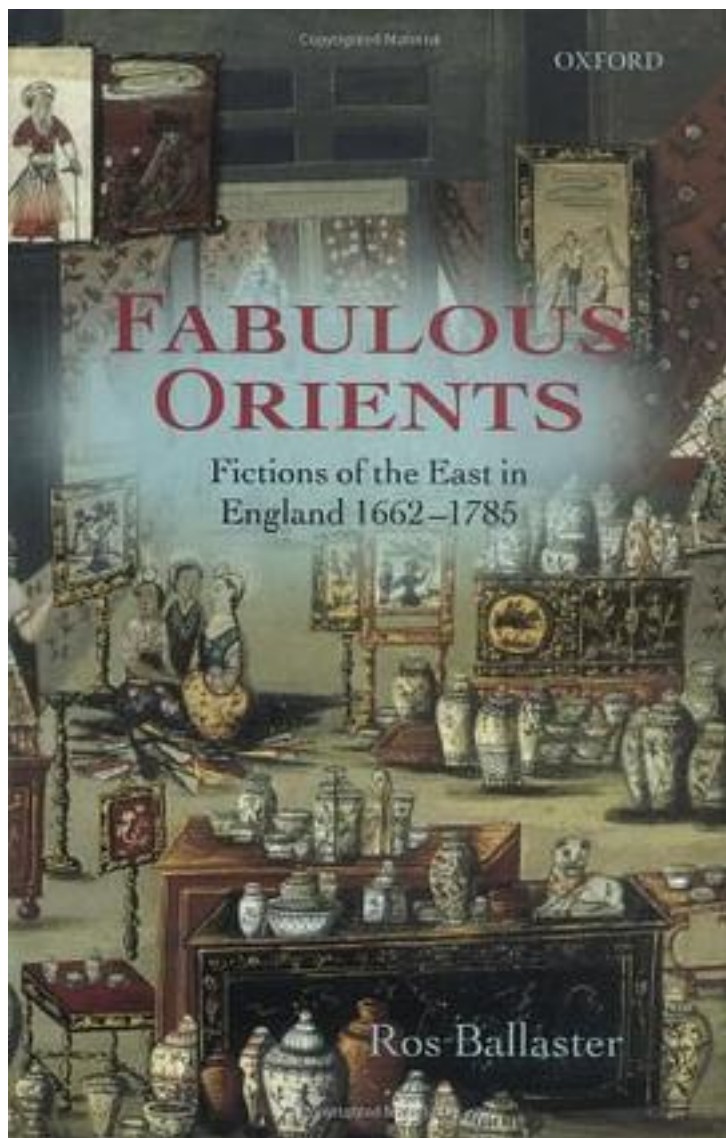


# Fabulous Orient



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Narrative moves. Stories migrate from one culture to another, over vast distances sometimes, but their path is often difficult to trace and obscured by time. *Fabulous Orient* looks at the traffic of narrative between Orient and Occident in the eighteenth century, and challenges the assumption that has dominated since the publication of Edward Said's *Orientalism* (1978) that such traffic is always one-way.

Eighteenth-century readers in the West came to draw their mental maps of oriental territories and distinctions between them from their experience of reading tales "from" the Orient. In this proto-colonial period the English encounter with the East was largely mediated through the consumption of material goods such as silks, indigo, muslin, spices, or jewels, imported from the East, together with the more "moral" traffic of narratives about the East, both imaginary and ethnographic. Through analyses of fictional representations (including travelers' accounts, letter narratives such as *Letters Writ by a Turkish Spy*, and popular sequences of tales such as the *Arabian Nights Entertainments*) of four oriental territories (Persia, Turkey, China and India), Ros Ballaster demonstrates the ways in which the East came to be understood as a source of story, a territory of fable and narrative. *Fabulous Orient* is structured according to territory rather than genre. Each section opens by re-narrating an oriental story in which a feminine character serves to "figure" western desire for the territory she represents: the courtesan queen of the Ottoman seraglio Roxolana; the riddling Chinese princess Turandote; and the illusory sati of India, Canzade. The book goes on to explore the range of fabulous writings relating to each territory in order to illustrate how certain narrative tropes can come to dominate its representation: the conflict between the male look and female speech staged in the seraglio in the case of Turkey and Persia, the inauthenticity and/or dullness associated with China and its products such as porcelain, and the illusory dreams that are woven in the space of India and associated with its textile industries. This is the first book-length study of the oriental tale to appear for almost a century. Informed by recent historiographical and literary re-assessments of western constructions of the East, it develops an original argument about the use of narrative as a form of sympathetic and imaginative engagement with otherness, a disinvestment of the self rather than a confident expression of colonial or imperial ambition.

作者介绍:

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标签

东方学

殖民主义

小说

小斯当东

十八世纪

## 评论

答辩完实在太颓了.....我要振作起来起码先把这书看完（终于看完了我导的书（最后一章略读）。怎么说呢，开头有几个非常吸引我的idea，包括narrative moves和小说中female/time, male/space的对立，但是整本书其实就是一手资料的堆叠总结，虽然在缺少这方面研究的时候显得比较可贵，但是并没有太出彩的地方，感觉比较受Said的Orientalism影响。分Turkey, Persia, China, India四章，不同的文本，不同的migration，最后带了一点点浪漫主义时期。配套出了一本东方故事小册子，会再去找来看

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