

A Critical and Cultural Theory Reader

2nd Edition

edited by Antony Easthope and Kate McGowan

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Edward Said, from *Orientalism* (1978)

My principal operating assumptions were – and continue to be – that fields of learning, as much as the works of even the most eccentric artist, are constrained and acted upon by society, by cultural traditions, by worldly circumstance, and by stabilizing influences like schools, libraries, and governments; moreover, that both learned and imaginative writing are never free, but are limited in their imagery, assumptions, and intentions; and finally, that the advances made by a ‘science’ like Orientalism in its academic form are less objectively true than we often like to think. In short, my study hitherto has tried to describe the *economy* that makes Orientalism a coherent subject matter, even while allowing that as an idea, concept, or image the word *Orient* has a considerable and interesting cultural resonance in the West.

I realize that such assumptions are not without their controversial side. Most of us assume in a general way that learning and scholarship move forward; they get better, we feel, as time passes and as more information is accumulated, methods are refined, and later generations of scholars improve upon earlier ones. In addition, we entertain a mythology of creation, in which it is believed that artistic genius, an original talent, or a powerful intellect can leap beyond the confines of its own time and place in order to put before the world a new work. It would be pointless to deny that such ideas as these carry some truth. Nevertheless the possibilities for work present in the culture to a great and original mind are never unlimited, just as it is also true that a great talent has a very healthy respect for what others have done before it and for what the field already contains. The work of predecessors, the institutional life of a scholarly field, the collective nature of any learned enterprise: these, to say nothing of economic and social circumstances, tend to diminish the effects of the individual scholar’s production. A field like Orientalism has a cumulative and corporate identity, one that is particularly strong given its associations with traditional learning (the classics, the Bible, philology), public institutions (governments, trading companies; geographical societies, universities), and generically determined writing (travel books, books of exploration, fantasy, exotic description). The result for Orientalism has been a sort of consensus: certain things, certain types of statement, certain types of work have seemed for the Orientalist correct. He has built his work and research upon them, and they in turn have

pressed hard upon new writers and scholars. Orientalism can thus be regarded as a manner of regularized (or Orientalized) writing, vision, and study, dominated by imperatives, perspectives, and ideological biases ostensibly suited to the Orient. The Orient is taught, researched, administered, and pronounced upon in certain discrete ways.

The Orient that appears in Orientalism, then, is a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and later, Western empire. If this definition of Orientalism seems more political than not, that is simply because I think Orientalism was itself a product of certain political forces and activities. Orientalism is a school of interpretation whose material happens to be the Orient, its civilizations, peoples, and localities. Its objective discoveries – the work of innumerable devoted scholars who edited texts and translated them, codified grammars, wrote dictionaries, reconstructed dead epochs, produced positivistically verifiable learning – are and always have been conditioned by the fact that its truths, like any truths delivered by language, are embodied in language, and what is the truth of language, Nietzsche once said, but

a mobile army of metaphors, metonyms, and anthropomorphisms – in short, a sum of human relations, which have been enhanced, transposed, and embellished poetically and rhetorically, and which after long use seem firm, canonical, and obligatory to a people: truths are illusions about which one has forgotten that this is what they are.¹

Perhaps such a view as Nietzsche's will strike us as too nihilistic, but at least it will draw attention to the fact that so far as it existed in the West's awareness, the Orient was a word which later accrued to it a wide field of meanings, associations, and connotations, and that these did not necessarily refer to the real Orient but to the field surrounding the word.

Thus Orientalism is not only a positive doctrine about the Orient that exists at any one time in the West; it is also an influential academic tradition (when one refers to an academic specialist who is called an Orientalist), as well as an area of concern defined by travelers, commercial enterprises, governments, military expeditions, readers of novels and accounts of exotic adventure, natural historians, and pilgrims to whom the Orient is a specific kind of knowledge about specific places, peoples, and civilizations. For the Orient idioms became frequent, and these idioms took firm hold in European discourse. Beneath the idioms there was a layer of doctrine about the Orient; this doctrine was fashioned out of the experiences of many Europeans, all of them converging upon such essential aspects of the Orient as the Oriental character, Oriental despotism, Oriental sensuality, and the like. For any European during the nineteenth century – and I think one can say this almost without qualification – Orientalism was such a system of truths, truths in Nietzsche's sense of the word. It is therefore correct that every European, in what he could say about the Orient, was consequently a racist, an imperialist, and almost totally ethnocentric. Some of the immediate sting will be taken out of these labels if we recall additionally that human societies, at least the more advanced cultures,

have rarely offered centrism for dealing with general cultural problems between the European and the Orient. Orientalism is further evidence that the Orient was weak and its weakness.

Style, expertise

As he appears in the poem, he seems to be an ironic fiction. He seems to have set their skin set there, the Britisher who certain knowledge spiritual reserves races. It was of the celebrated the 'r'

Now, this is
When they go
Iron underfoot
And the deep
We have trod
Our chosen
Oh, well for
Their high

'Cleaning a land
allusion to the poem
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Behind the White
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their skins gave
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whose perceptible
became a White
that cup,' living
time for idle spirit
Being a White

have rarely offered the individual anything but imperialism, racism, and ethnocentrism for dealing with 'other' cultures. So orientalism aided and was aided by general cultural pressures that tended to make more rigid the sense of difference between the European and Asiatic parts of the world. My contention is that Orientalism is fundamentally a political doctrine willed over the Orient because the Orient was weaker than the West, which elided the Orient's difference with its weakness.

Style, expertise, vision: Orientalism's worldliness

As he appears in several poems, in novels like *Kim*, and in too many catchphrases to be an ironic fiction, Kipling's White Man, as an idea, a persona, a style of being, seems to have served many Britishers while they were abroad. The actual color of their skin set them off dramatically and reassuringly from the sea of natives, but for the Britisher who circulated amongst Indians, Africans, or Arabs there was also the certain knowledge that he belonged to, and could draw upon the empirical and spiritual reserves of, a long tradition of executive responsibility towards the colored races. It was of this tradition, its glories and difficulties, that Kipling wrote when he celebrated the 'road' taken by White Men in the colonies:

Now, this is the road that the White Men tread
When they go to clean a land –
Iron underfoot and the vine overhead
And the deep on either hand.
We have trod that road – and a wet and windy road –
Our chosen star for guide.
Oh, well for the world when the White Men tread
Their highway side by side!²

'Cleaning a land' is best done by White Men in delicate concert with each other, an allusion to the present dangers of European rivalry in the colonies; for failing in the attempt to coordinate policy, Kipling's White Men are quite prepared to go to war: 'Freedom for ourselves and freedom for our sons/And, failing freedom, War.' Behind the White Man's mask of amiable leadership there is always the express willingness to use force, to kill and be killed. What dignifies his mission is some sense of intellectual dedication; he is a White Man, but not for mere profit, since his 'chosen star' presumably sits far above earthly gain. Certainly many White Men often wondered what it was they fought for on that 'wet and windy road,' and certainly a great number of them must have been puzzled as to how the color of their skins gave them superior ontological status plus great power over much of the inhabited world. Yet in the end, being a White Man, for Kipling and for those whose perceptions and rhetoric he influenced, was a self-confirming business. One became a White Man because one *was* a White Man; more important, 'drinking that cup,' living that unalterable destiny in 'the White Man's day,' left one little time for idle speculation on origins, causes, historical logic.

Being a White Man was therefore an idea and a reality. It involved a reasoned

position towards both the white and the non-white worlds. It meant – in the colonies – speaking in a certain way, behaving according to a code of regulations, and even feeling certain things and not others. It meant specific judgments, evaluations, gestures. It was a form of authority before which nonwhites, and even whites themselves, were expected to bend. In the institutional forms it took (colonial governments, consular corps, commercial establishments) it was an agency for the expression, diffusion, and implementation of policy towards the world, and within this agency, although a certain personal latitude was allowed, the impersonal communal idea of being a White Man ruled. Being a White Man, in short, was a very concrete manner of being-in-the-world, a way of taking hold of reality, language, and thought. It made a specific style possible.

Kipling himself could not merely have happened; the same is true of his White Man. Such ideas and their authors emerge out of complex historical and cultural circumstances, at least two of which have much in common with the history of Orientalism in the nineteenth century. One of them is the culturally sanctioned habit of deploying large generalizations by which reality is divided into various collectives: languages, races, types, colors, mentalities, each category being not so much a neutral designation as an evaluative interpretation. Underlying these categories is the rigidly binomial opposition of 'ours' and 'theirs,' with the former always encroaching upon the latter (even to the point of making 'theirs' exclusively a function of 'ours'). This opposition was reinforced not only by anthropology, linguistics, and history but also, of course, by the Darwinian theses on survival and natural selection, and – no less decisive – by the rhetoric of high cultural humanism. What gave writers like Renan and Arnold the right to generalities about race was the official character of their formed cultural literacy. 'Our' values were (let us say) liberal, humane, correct; they were supported by the tradition of belles-lettres, informed scholarship, rational inquiry; as Europeans (and white men) 'we' shared in them every time their virtues were extolled. Nevertheless, the human partnerships formed by reiterated cultural values excluded as much as they included. For every idea about 'our' art spoken for by Arnold, Ruskin, Mill, Newman, Carlyle, Renan, Gobineau, or Comte, another link in the chain binding 'us' together was formed while another outsider was banished. Even if this is always the result of such rhetoric, wherever and whenever it occurs, we must remember that for nineteenth-century Europe an imposing edifice of learning and culture was built, so to speak, in the face of actual outsiders (the colonies, the poor, the delinquent), whose role in the culture was to give definition to what *they* were constitutionally unsuited for.³

The other circumstance common to the creation of the White Man and Orientalism is the 'field' commanded by each, as well as the sense that such a field entails peculiar modes, even rituals, of behavior, learning, and possession. Only an Occidental could speak of Orientals, for example, just as it was the White Man who could designate and name the coloreds, or nonwhites. Every statement made by Orientalists or White Men (who were usually interchangeable) conveyed a sense of the irreducible distance separating white from colored, or Occidental from Oriental; moreover, behind each statement there resonated the tradition of experience, learning, and education that kept the Oriental-colored to his position of *object studied by the Occidental-white*, instead of vice versa. Where one was in a

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position of power – as Cromer was, for example – the Oriental belonged to the system of rule whose principle was simply to make sure that no Oriental was ever allowed to be independent and rule himself. The premise there was that since the Orientals were ignorant of self-government, they had better be kept that way for their own good.

Since the White Man, like the Orientalist, lived very close to the line of tension keeping the coloreds at bay, he felt it incumbent on him readily to define and redefine the domain he surveyed. Passages of narrative description regularly alternate with passages of rearticulated definition and judgment that disrupt the narrative; this is a characteristic style of the writing produced by Oriental experts who operated using Kipling's White Man as a mask. Here is T. E. Lawrence, writing to V. W. Richards in 1918.

... the Arab appealed to my imagination. It is the old, old civilisation, which has refined itself clear of household gods, and half the trappings which ours hastens to assume. The gospel of bareness in materials is a good one, and it involves apparently a sort of moral bareness too. They think for the moment, and endeavour to slip through life without turning corners or climbing hills. In part it is a mental and moral fatigue, a race trained out, and to avoid difficulties they have to jettison so much that we think honorable and grave: and yet without in any way sharing their point of view, I think I can understand it enough to look at myself and other foreigners from their direction, and without condemning it. I know I am a stranger to them, and always will be; but I cannot believe them worse, any more than I could change to their ways.⁴

A similar perspective, however different the subject under discussion may seem to be, is found in these remarks by Gertrude Bell:

How many thousand years this state of things has lasted [namely, that Arabs live in 'a state of war'], those who shall read the earliest records of the inner desert will tell us, for it goes back to the first of them, but in all the centuries the Arab has bought no wisdom from experience. He is never safe, and yet he behaves as though security were his daily bread.⁵

To which, as a gloss, we should add her further observation, this time about life in Damascus:

I begin to see dimly what the civilisation of a great Eastern city means, how they live, what they think; and I have got on to terms with them. I believe the fact of my being English is a great help ... We have gone up in the world since five years ago. The difference is very marked. I think it is due to the success of our government in Egypt to a great extent ... The defeat of Russia stands for a great deal, and my impression is that the vigorous policy of Lord Curzon in the Persian Gulf and on the India frontier stands for a great deal more. No one who does not know the East can realise how it all hangs together. It is scarcely an exaggeration to say that if the English mission had been turned back from the

gates of Kabul, the English tourist would be frowned upon in the streets of Damascus.⁶

In such statements as these, we note immediately that 'the Arab' or 'Arabs' have an aura of apartness, definiteness, and collective self-consistency such as to wipe out any traces of individual Arabs with narratable life histories. What appealed to Lawrence's imagination was the clarity of the Arab, both as an image and as a supposed philosophy (or attitude) towards life: in both cases what Lawrence fastens on is the Arab as if seen from the cleansing perspective of one not an Arab, and one for whom such un-self-conscious primitive simplicity as the Arab possesses is something defined by the observer, in this case the White Man. Yet Arab refinement, which in its essentials corresponds to Yeats's visions of Byzantium where

Flames that no faggot feeds, flint nor steel has lit,
Nor storm disturbs, flames begotten of flame,
Where blood-begotten spirits come
And all complexities of fury leave⁷

is associated with Arab perdurability, as if the Arab had not been subject to the ordinary processes of history. Paradoxically, the Arab seems to Lawrence to have exhausted himself in his very temporal persistence. The enormous age of Arab civilization has thus served to refine the Arab down to his quintessential attributes, and to tire him out morally in the process. What we are left with is Bell's Arab: centuries of experience and no wisdom. As a collective entity, then, the Arab accumulates no existential or even semantical thickness. He remains the same, except for the exhausting refinements mentioned by Lawrence, from one end to the other of 'the records of the inner desert.' We are to assume that if an Arab feels joy, if he is sad at the death of his child or parent, if he has a sense of the injustices of political tyranny, then those experiences are necessarily subordinate to the sheer, unadorned, and persistent fact of being an Arab.

The primitiveness of such a state exists simultaneously on at least two levels: one, *in the definition*, which is reductive; and two (according to Lawrence and Bell), *in reality*. This absolute coincidence was itself no simple coincidence. For one, it could only have been made from the outside by virtue of a vocabulary and epistemological instruments designed both to get to the heart of things and to avoid the distractions of accident, circumstance, or experience. For another, the coincidence was a fact uniquely the result of method, tradition, and politics all working together. Each in a sense obliterated the distinctions between the type – *the Oriental, the Semite, the Arab, the Orient* – and ordinary human reality, Yeats's 'uncontrollable mystery on the bestial floor,' in which all human beings live. The scholarly investigator took a type marked 'Oriental' for the same thing as any individual Oriental he might encounter. Years of tradition had encrusted discourse about such matters as the Semitic or Oriental spirit with some legitimacy. And political good sense taught, in Bell's marvelous phrase, that in the East 'it all hangs together.' Primitiveness therefore inhered in the Orient, *was* the Orient, an idea to which anyone

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Notes

- 1 Friedrich Nietzsche, pp. 46–7.
- 2 Rudyard Kipling, 280.
- 3 The then played at *Discipline* (1977), at Pantheon.
- 4 *The Letter*, Spring B.
- 5 Gertrude Stein, p. 244.
- 6 Gertrude Stein (London).
- 7 William L. and Co.,

dealing with or writing about the Orient had to return, as if to a touchstone out-lasting time or experience.

Notes

- 1 Friedrich Nietzsche, 'On Truth and lie in an extra-moral sense,' in *The Portable Nietzsche*, ed. and trans. Walter Kaufmann (New York: Viking Press, 1954), pp. 46-7.
- 2 Rudyard Kipling, *Verso* (Garden City, N.Y.: Doubleday and Co., 1954), p. 280.
- 3 The themes of exclusion and confinement in nineteenth-century culture have played an important role in Michel Foucault's work, most recently in his *Discipline and Punish: The Birth of the Prison* (New York: Pantheon Books, 1977), and *The History of Sexuality, Volume 1: An Introduction* (New York: Pantheon Books, 1978).
- 4 *The Letters of T.E. Lawrence*, ed. David Garnett (1938; reprint ed., London: Spring Books, 1964), p. 244.
- 5 Gertrude Bell, *The Desert and the Sown* (London: William Heinemann, 1907), p. 244.
- 6 Gertrude Bell, *From Her Personal Papers, 1889-1914*, ed. Elizabeth Burgoyne (London: Ernest Benn, 1958), p. 204.
- 7 William Butler Yeats, 'Byzantium', *The Collected Poems* (New York: Macmillan and Co., 1959), p. 244.