

# NOTES

## PREFACE

1. The groundbreaking anthology, *Food for Our Grandmothers*, edited by Joanna Kadi, includes several articles that grapple with stereotypes of Arab women in U.S. popular culture. See, for example, Part IV: “Silent Victims and Belly-Dancers: (Mis)Representations of Arab Women,” and especially “The Arab Woman in U.S. Popular Culture” by Marsha J. Hamilton.

## INTRODUCTION: EXCAVATING ORIENTALIST IMAGES OF ARAB WOMANHOOD

1. Dojc, “How to Start a Harem,” 48.
2. Ahmed, “Western Ethnocentrism”; Shohat and Stam, *Unthinking Eurocentrism*.
3. Croutier, *Harem*.
4. Said, *Orientalism*.
5. Barthes, *Mythologies*, 142.
6. Grosrichard, *The Sultan’s Court*, 25.
7. Ahmed, “Western Ethnocentrism”; Shohat and Stam, *Unthinking Eurocentrism*; Hoodfar, “The Veil in Their Minds”; Kahf, *Western Representations*; Mernissi, *Scheherezade Goes West*.
8. Barthes, *Mythologies*, 118.
9. Peirce, *The Imperial Harem*.
10. See Sandoval, *Methodology of the Oppressed*, 106–112, for more discussion about technologies of demythologizing as a strategy for resistance.
11. Williams, *Marxism and Literature*, 129.
12. Gramsci, *The Prison Notebooks*.
13. Williams, *Marxism and Literature*, 133.
14. *Ibid.*, 134.
15. I will employ the category “Middle East” as a descriptive category for the geographical region that might be more usefully designated as South and West Asia and North Africa (SWANA) because of the geopolitical considerations of my project. Because I am concerned with U.S. perceptions and imaginative representations of Arab and Muslim women, and because of the way in which the categories of

Arab ethnic and Muslim religious identities are often conflated in a U.S. context, SWANA seems to be the more appropriate term, especially considering the ways in which U.S. Military intervention in both Afghanistan and Iraq have been paired in mainstream discourse. However, because the term “Middle East” has much more resonance as an interpretive category in an American orientalist context, I will use it when referring to the geopolitical region encompassing Arab, Persian, and Turkish nation-states, including North Africa.

16. Hobsbawm, *The Invention of Tradition*.
17. Said, *Orientalism*.
18. Huntington, “The Clash of Civilizations?”
19. *Ibid.*, 31.
20. *Ibid.*, 24.
21. *Ibid.*, 25.
22. I put “Islamic fundamentalism” in quotes here to signal the way in which it has slipped into popular discourse as a catchall term for Muslims, terrorists, and Islam, thereby perpetuating a gross misunderstanding of Islam in a U.S. context.
23. See Said, “The Clash of Ignorance”; Mamdani, *Good Muslim, Bad Muslim*, 20–23, for a critique of Huntington’s thesis.
24. Saliba, *Gender, Politics, and Islam*, 1; Moallem, *Veiled Sister*, 23.
25. Moallem, *Veiled Sister*, 2.
26. *Ibid.*, 163.
27. See Amin’s *Liberation of Women* as an example of the former and see Chatterjee, *The Nation and Its Fragments*, for an excellent critique of the latter in the Indian context.
28. Conklin, *A Mission to Civilize*, 14; Schaebler, “Civilizing Others,” 8.
29. Williams, *Keywords*, 57–60; Conklin, *A Mission to Civilize*, 15.
30. See Shohat and Stam, *Unthinking Eurocentrism*, for their critique of Eurocentrism vis-à-vis the metanarrative of modernity. See also Deeb’s explanation of the way the concept of civilization operates as a register of the modern in Shi’i Lebanon in *An Enchanted Modern*.
31. Abu-Lughod, “Do Muslim Women Really Need Saving?”; Saliba, *Gender, Politics, and Islam*, 1; Hesford and Kozol, *Just Advocacy*, 3.
32. CNN.com, “Transcript of President Bush’s Address.”
33. See Fernandes, “The Boundaries of Terror,” for more analysis of the U.S. discourse about the “war on terror.”
34. U.S. Government, “Radio Address of the President.”
35. U.S. Government, “Radio Address by Laura Bush.”
36. *Ibid.*
37. First Lady Bush does offer this disclaimer: “The poverty, poor health, and illiteracy that the terrorists and the Taliban have imposed on women in Afghanistan do not conform with the treatment of women in most of the Islamic world, where women make important contributions in their societies.” Nevertheless, this disclaimer does not withstand the power of her rhetoric.

38. Farrell and McDermott, “Claiming Afghan Women,” 37; Hirschkind and Mahmood, “Politics of Counter-Insurgency.”
39. Because of the way in which Arab ethnic identities and Muslim religious identities are conflated in U.S. popular imagination, I address both here. Although Arab women may be Christian or Jewish as well as Muslim, the categories of interpretation by which they are largely understood in the United States—the harem, the veil, and the belly dancer, are either tied to, or associated with, Islam. Conversely, though not all Muslims are Arab, some are interpreted as such in the United States, as is the case with Afghan women who are said to be liberated from their burqas by U.S. Forces. As “Muslim” is a relatively recent identity category used in U.S. vernacular, I will use both “Arab” (in chapters 1–3) and “Arab and Muslim” (in chapter 4) as qualifiers for “womanhood.”
40. Benjamin, “Theses on the Philosophy of History,” 256.
41. There is much debate as to the precise number of stolen or destroyed artifacts. In fact, two of the main sources I will use in my discussion of the artifacts from the Iraq museum, both published in 2005, are at odds regarding these data. Bogdanos, U.S. Marine *cum* investigator who claims to specialize in the classic world, has written a memoir entitled *Thieves of Baghdad*, in which he argues that media reports misrepresent and exaggerate both the museum’s losses and corresponding U.S. culpability. He directly argues against many of the authors whose arguments are collected in the other source I reference, *The Looting of the Iraq Museum, Baghdad: The Lost Legacy of Ancient Mesopotamia*.
42. The devastation brought to the coasts of Louisiana and Mississippi by Hurricane Katrina and the faulty levee system in the summer of 2005 highlighted, again through media representation, the constellation of racialized and pejorative connotations associated with the word looting. Though the term is widely used in media reports and scholarship about the theft of antiquities in Iraq, I have resisted and minimized its use here because of the connotations it carries. As in the Hurricane Katrina context, in which the word looting was used to describe the survival strategies of African Americans while the passive verb form of “to find” was used to describe the survival strategies of white victims of the levee breaches, the use of the word “looters” in the context of Iraqi antiquities can conveniently and too easily elide the conditions and circumstances of survival that undergird the act of “looting.”
43. This is not to say that the practice of torture by U.S. Military is a one-time event, as reports out of the detention center at Guantánamo Bay clearly demonstrate, but rather to point to the striking way in which those photos underscore the dehumanization of prisoner and soldier alike.
44. Bahrani notes that U.S. Forces constructed a helipad in the middle of the city, which required the removal of several layers of earth at this

- archaeological site, thereby destroying the artifacts and historical evidence contained therein. In addition, she reports that “between May and August 2004, the wall of the Temple of Nabu and the roof of the Temple of Ninmah, both of the sixth century B.C., collapsed as a result of the movement of helicopters.” Bahrani, “The Fall of Babylon,” 214. See also BBC News, “Army Base ‘Has Damaged Babylon’” and Charles, “US Marines Offer Babylon Apology.”
45. See also Mirzoeff’s discussion in *Watching Babylon*, 5–6.
  46. McCarthy and Kennedy “Babylon Wrecked by War.”
  47. Gettleman, “Magic Back in Babylon.”
  48. *Ibid.*
  49. Polk and Schuster, *The Looting*, 13.
  50. *Ibid.*, 10.
  51. Moallem also notes the way in which the notion of civilization (constructed in opposition to that of barbarism) is “essential in the historical construction of colonialist racism.” See *Veiled Sister*, 21.
  52. See, among others, McClintock *Imperial Leather*; Kaplan, Alarcón, and Moallem, *Between Woman and Nation*.
  53. Bogdanos, *Thieves of Baghdad*, 141.
  54. Polk and Schuster, *The Looting*, xii.
  55. *Ibid.*, 8.
  56. Bogdanos, *Thieves of Baghdad*, 139.
  57. Hammurabi is the 18th century (BCE) ruler whose famous law code contained the “eye for an eye” form of punishment still perceived to be common in the modern Middle East.
  58. Bogdanos, *Thieves of Baghdad*, 150.
  59. Both *hijab* and *khimar* can technically be used as general terms to refer to a variety of dress styles covering the head and hair that women might wear as a gesture of modesty within Islam. However, they are mostly used to refer to specific styles of what, in English, might be called a “veil.” A *khimar* typically refers to a garment that covers head and hair as well as neck and shoulders, and extends to mid-chest. This more conservative style of dress is not what the director of the museum wears, according to the photos Bogdanos has included in his book. Instead, she wears a simple headscarf (commonly referred to as a *hijab*), which covers her head, but not all of her hair.
  60. Bogdanos, *The Thieves of Baghdad*, 6.
  61. *Ibid.*, 8.
  62. See Chatterjee’s *The Nation and Its Fragments* for a compelling discussion of the way in which patriarchal nationalist movements have utilized the category of women as symbols of the purity and authenticity of the nation.
  63. Amireh, “Palestinian Women’s Disappearing Act,” 230, also makes the argument that Arab and Muslim women’s oppression serves as a justification for U.S. Military action.

64. Particularly in the past few years, as Afghanistan has continued to be lumped into the category of the Middle East in the United States, the limitations and perspectival biases of the term become even more evident. The qualifier “Middle” refers to the distance of the region from Europe in relation to the “Far” East of Asian countries like Japan, Korea, and China. Iraq, Kuwait, and Afghanistan might more appropriately be referred to as West and Central Asia.
65. Haraway, *Primate Visions*; Lazreg, *The Eloquence of Silence*; McClintock, *Imperial Leather*; Mohanty, *Feminism Without Borders*; Narayan, *Dislocating Cultures*; Ong, “Colonialism and Modernity”; Saliba, Arab Feminism; Shohat, *Talking Visions*.
66. Grewal and Kaplan, *Scattered Hegemonies*; Lorde, “Women Redefining Difference: Age, Race, Class, Sex” in *Sister Outsider*; Shohat, “Area Studies”; Sandoval, *Methodology of the Oppressed*; Kaplan, Alarcón, and Moallem, *Between Woman and Nation*.
67. Eisenstein, *Against Empire*.
68. Hall, “Encoding, Decoding.”
69. Said, *Orientalism*.
70. Foucault, *The Archaeology of Knowledge*, 192.
71. *Ibid.*, 193.
72. *Ibid.*, 140.
73. Foucault is careful to steer clear of the very connection I am making here; he states that the archaeology of knowledge does not “relate analysis to geological excavation” (*Ibid.*, 131). However, he denies the connection insofar as geological excavation is embedded in a project of “the search for a beginning,” which is not how I am using the metaphor.
74. *Ibid.*, 109.
75. See Nochlin, “The Imaginary Orient”; Yeazell, *Harems of the Mind*; Ahmed, “Western Ethnocentrism.”
76. Said, *Beginnings*, 55.

## 1 TRAVELING ORIENTALISM: U.S. ECHOES OF A FRENCH TRADITION

1. Rydell, *All the World's a Fair*, 2.
2. *Ibid.*, 3.
3. For a start, see Bhabha, “The Other Question” and Lowe, *Critical Terrains*.
4. Lowe, *Critical Terrains*, 8.
5. Grosrichard, *The Sultan's Court*, 125.
6. Graham-Brown, *Images of Women*, 80.
7. Said, *Orientalism*, 177.
8. Said says: “The Orient is the stage on which the whole East is confined,” 63.

9. Mitchell, *Landscape and Power*, 38.
10. Trachtenberg, *Reading American Photographs*; Berger, *Ways of Seeing*.
11. Said, *Orientalism*, 177.
12. Çelik, *Displaying the Orient*, 5.
13. Rydell, Findling, and Pelle, *Fair America*, 9.
14. Rydell, "Rediscovering," 35.
15. Grosrichard, *The Sultan's Court*, 178.
16. Goffman, *The Ottoman Empire*, 231.
17. For more information about French and British Orientalist representations, see Yeazell's *Harems of the Mind*, especially Part IV, "Pilgrims and Pilgrimages, British and French" and Said's *Orientalism*.
18. Nochlin, "The Imaginary Orient," 127.
19. Grosrichard, *The Sultan's Court*, 146.
20. Anderson, *Imagined Communities*, 6.
21. *Oxford English Dictionary*, 2nd edition, s.v. "harem."
22. *Ibid.*, s.v. "seraglio."
23. Grewal, *Home and Harem*, 18.
24. Ahmed, "Western Ethnocentrism," 524.
25. *Ibid.*, 529.
26. Peirce, *The Imperial Harem*, 9.
27. *Ibid.*, 7.
28. Nochlin, "The Imaginary Orient," 125.
29. Said, *Orientalism*, 177.
30. Nochlin, "The Imaginary Orient," 122.
31. *Ibid.*, 123.
32. My use of the term "Orient" here is intentional. The term "Middle East," although it would indicate the region's sovereignty from Ottoman forces, does not account for the way in which colonialist representations of the region consistently conflated images of the Turkish Ottoman Empire and images of indigenous Arab cultures.
33. Benjamin, *Orientalism: Delacroix to Klee*, 8.
34. Nochlin, "The Imaginary Orient," 123.
35. Rosenthal, *Orientalism*, 31.
36. Delacroix, *The Journal of Eugène Delacroix*, 122.
37. Rosenthal, *Orientalism*, 44.
38. Quoted in Nérét, *Eugène Delacroix*, 57.
39. Delacroix, *The Journal of Eugène Delacroix*, 332.
40. Nochlin, "The Imaginary Orient," 122.
41. Djébar, "Women of Algiers," 340.
42. *Ibid.*, emphasis mine.
43. Grewal, *Home and Harem*, 5.
44. See McClintock's *Imperial Leather* for a discussion about the "cult of domesticity" and the relationship of working class women to conceptions of the idealized Victorian home.
45. Nochlin, "The Imaginary Orient," 122.

46. Ahmed, “Western Ethnocentrism.”
47. Montagu, *Letters*, 105.
48. *Ibid.*
49. *Ibid.*
50. Benjamin, *Orientalism: Delacroix to Klee*, 15.
51. A number of sources echo and expand on this argument. In *The Orient in Western Art*, Lemaire claims that the *Turkish Bath*, painted at the very end of Ingres’s career, can be considered as a catalogue of all the idealized nudes he had worked on throughout his life (202). Both Rosenblum and Yeazell also make similar claims; however, Yeazell further asserts that the nudes in the bath resemble and represent various women in Ingres’s life (252).
52. Benjamin, *Orientalism: Delacroix to Klee*, 68, emphasis mine.
53. Gilman, “Black Bodies, White Bodies,” 221.
54. Benjamin, *Orientalism: Delacroix to Klee*, 68.
55. The extra vertebra in the odalisque’s back reflects a Mannerist characteristic of instability in its figures that leads to exaggerations and distortions, like the extra length in the woman’s back. Although the human form may still be represented as sinuous and graceful, the anomaly in her form is reminiscent of a Mannerist style, which makes the human figure appear to be somewhat removed from nature.
56. Benjamin, *Orientalism: Delacroix to Klee*, 68.
57. Lemaire, *The Orient*; Rosenblum, *Ingres*, 86.
58. Zuffi, *Titian*, 37.
59. Nochlin, “The Imaginary Orient,” 122.
60. *Ibid.*, 125.
61. Montagu, *Letters*, 105.
62. Quoted in Boime, *The Art of Exclusion*, 2.
63. Benjamin, *Orientalism: Delacroix to Klee*, 100.
64. Boime, *The Art of Exclusion*, 4.
65. Gilman, “Black Bodies, White Bodies,” 209.
66. Benjamin, *Orientalism: Delacroix to Klee*, 102.
67. Gilman, *Difference and Pathology*, 20.
68. Ackerman, *The Life and Work*, 45.
69. Nochlin, “The Imaginary Orient,” 125.
70. Barthes, “Myth Today,” in *Mythologies*, 117.
71. *Ibid.*, 119.
72. *Ibid.*, 124.
73. *Ibid.*, 143.
74. Said, “Traveling Theory,” 226–227.
75. *Ibid.*, 227.
76. Carr, “Prejudice and Pride,” 78.
77. *Ibid.*, 86.
78. *Ibid.*, 87.
79. *Ibid.*, 100.
80. *Ibid.*, 93.

81. Groseclose, *Nineteenth-Century American Art*, 35.
82. *Ibid.*, 50.
83. Ormond, “Sargent’s Art,” 23.
84. Kilmurray and Ormond, *John Singer Sargent*, 101.
85. Sargent’s commissioned portrait, entitled *Almina, Daughter of Asher Wertheimer*, also references Ingres’s work. In the portrait, Almina is wearing “an ivory-white Persian costume and a turban entwined with pearls” and is holding a “*sarod*,” a musical instrument from northern India, which was owned by the artist (*Ibid.*, 169). In this respect, she resembles the “slave” in Ingres’s *Odalisque with a Slave*.
86. Even so, the painting did not necessarily have as many viewers at the World’s Fair as his other submissions since it was hung on the second floor of the Fine Arts building (Carr, “Prejudice and Pride,” 96). Its position on the second floor does speak to the strict moral codes of the Victorian Era in the United States. However, the fact that it was displayed *at all* during this time period corroborates my claim that the Egyptian girl’s body was not viewed in the same way that an American or European woman’s body would be.
87. Berger, *Ways of Seeing*, 60.
88. Said, “Traveling Theory,” 227.
89. Greenberg, “America—Holy Land and Religious Studies,” 52.
90. Quoted in Truman, *History of the World’s Fair*, 123.
91. Davis, *Landscape of Belief*, 15.
92. *Ibid.*, 4.
93. For more on nineteenth-century “Holy Land mania,” see Obenzinger, *American Palestine*.
94. See Smith, *Virgin Land* for more on the way the notion of the virgin land operated as a sustaining myth in the formation of U.S. national identity.
95. Boime, *The Magisterial Gaze*. See also Miller, *Empire of the Eye* for an argument about American landscape painting as an expression of U.S. imperialism. Finally see Mitchell’s *Landscape and Power* for a broader consideration of the intersection of landscape with power dynamics.
96. Boime, *The Magisterial Gaze*, 84.
97. Vogel, *To See a Promised Land* and Davis, *Landscape of Belief*.
98. Fairbrother, *John Singer Sargent*, 104.
99. *Ibid.*, 29.
100. In fact, one of Sargent’s most famous Orientalist paintings is *Fumée D’ Amber Gris* (Ambergris Smoke), which helped to launch his career. Noted for its expression of the mystery and sensuality of the Orient, Sargent’s representation of this “stately Mohameddan” (quoted in Edwards, *Noble Dreams, Wicked Pleasures*, 135) parallels orientalist themes that capitalize on the luxuriant and opulent eroticism of the Middle East, especially because of the aphrodisiac qualities and monetary value of ambergris (whale blubber) itself.



101. For more on the parallels between indigenous Americans and Palestinians, see Salaita, *The Holy Land in Transit*.
102. Davis, *Landscape of Belief* and McAlister, *Epic Encounters*.
103. “Street in Cairo,” 2.
104. Davis, “Frederic Church’s,” 247.
105. I am referencing P. Miller’s *Errand Into the Wilderness*, which itself references Danforth’s 1670 jeremiad: “A Brief Recognition of New-Englands [*sic*] Errand Into the Wilderness.”
106. Davis, *Landscape of Belief*, 186–187.
107. *Ibid.*, 192.
108. *Ibid.*, 8.
109. Carr, *In Search of the Promised Land*, 87.
110. Said, “Traveling Theory,” 227.

## 2 DANCING THE HOOTCHY KOOTCHY: THE RHYTHMS AND CONTORTIONS OF AMERICAN ORIENTALISM

1. See, among others, Berman, *All That is Solid*; Donham, *Marxist Modern*; Knauff, *Critically Modern*; Mitchell, *Questions of Modernity*; Rofel, *Other Modernities*. For a critique of Eurocentrism in particular, see Shohat and Stam, *Unthinking Eurocentrism*.
2. Rubin, “Thinking Sex,” 267.
3. Lott, *Love and Theft*, 6.
4. *Ibid.*
5. Lott is building on Bhabha’s work on ambivalence in “The Other Question: Stereotype, Discrimination, and the Discourse of Colonialism”; and “Of Mimicry and Man: The Ambivalence of Colonial Discourse,” also in *The Location of Culture*, 121–131.
6. Knauff, *Critically Modern*, 18.
7. Thomson, *Freakery*, 10.
8. Buel, *The Magic City*.
9. Allen, *Horrible Prettiness*, 234.
10. *Ibid.*, 235.
11. Smith, “Within the Midway Plaisance,” 66.
12. Buel, *The Magic City*.
13. Smith, “Within the Midway Plaisance,” 63.
14. Rydell, *All the World’s a Fair*, 67.
15. Kasson, *Amusing the Million*, 18.
16. *Ibid.*, 23.
17. Edwards, *Noble Dreams*, 78.
18. Allen, *Horrible Prettiness*, 227–228.
19. “Street in Cairo,” 3–5.
20. Rydell, *All the World’s a Fair*, 67.

21. Rydell, Trachtenberg, and Edwards are just some of those who have argued that the displays were arranged in terms of a racial hierarchy. However, this line of argument tends to conflate the strictly anthropological exhibits with the concessionary exhibits on Midway. Hinsley's "The World as Marketplace," helps to distinguish between the two.
22. Hinsley, "The World as Marketplace," 348.
23. *Ibid.*, 348-349.
24. *Ibid.*, 349.
25. Carlton, *Looking for Little Egypt*, 3.
26. The terms for the folk dances from which the belly dance is derived vary from country to country, sometimes taking the general name of *al-raqs al-baladi* (roughly translated as an indigenous dance.) Presumably after colonial contact, the Arabic term for the dance metamorphosed into the outwardly referential term of *al-raqs al-sharqi* (or dance of the East). The French term used at the 1889 Paris Exposition, *danse du ventre*, was clearly based on the particular hip and belly movements of the dance, which were so scintillating for French viewers. This same French phrase was imported to the Chicago World's Fair and used interchangeably (at least in sources) with the English translation, "belly dancing." While the term belly dancing has remained the dance's main title for English speakers, French speakers have abandoned *danse du ventre* and instead refer to the dance as the *danse orientale* (see, e.g., Aradon, *Origins and Philosophy of Danse Orientale*), which is most likely a translation of *al-raqs al-sharqi*.
27. Carlton, *Looking for Little Egypt*, 24.
28. Eco, *Travels in Hyperreality*, 294.
29. Benjamin, *Reflections*, 152.
30. *Ibid.*
31. Hinsley, "The World as Marketplace," 345.
32. Edwards, *Noble Dreams*, 37.
33. *Ibid.*, 51.
34. *Ibid.*, 192.
35. *Ibid.*, 81.
36. Hinsley, "The World as Marketplace," 356.
37. *The Vanishing City*.
38. Buel, *The Magic City*.
39. Smith, "Within the Midway Plaisance," 59.
40. Buel, *The Magic City*.
41. Edwards, *Noble Dreams*, 39.
42. Allen, *Horrible Prettiness*, 228.
43. *Ibid.*
44. For more on the relationship between belly dance and striptease, see Allen, *Horrible Prettiness*.
45. Barthes, "Striptease," in *Mythologies*, 84.

46. Ibid.
47. Stoler, *Race and the Education of Desire*, 3.
48. Ibid., 35.
49. Knauff, *Critically Modern*, 18. See note 5, this chapter.
50. Carlton, *Looking for Little Egypt*, 51.
51. Every source I have read claims that Mahzar is from Syria, but it is important to remember that Syria, or Greater Syria, spanned a much larger portion of the Levant at that time than it does today.
52. Buonaventura, *Serpent of the Nile*, 103.
53. Ibid.
54. Allen, *Horrible Prettiness*, 225.
55. For more on these connections and the impact on the American belly dance movement, see Jarmakani, “Belly Dancing for Liberation.”
56. Buonaventura, *Serpent of the Nile*, 103.
57. Quoted in Buonaventura, *Serpent of the Nile*, 102.
58. Carlton, *Looking for Little Egypt*, 56.
59. Allen, *Horrible Prettiness*, 230.
60. The cabaret style, and especially the cabaret costume, has been transplanted into the American context by way of characters such as (*I Dream of*) *Jeannie*. Her characteristic and memorable costume—ballooning “harem” pants and halter-bra, leaving the midriff bare—was borrowed not only from the cabaret style, but was also inspired by the Hollywood image of the female vamp. As precursor to the *femme fatale*, the female vamp image was one of a ravenous and heartless woman born in the “shadow of the pyramids” and who had an appetite for serpent’s blood (Buonaventura, *Serpent of the Nile*, 152). Again, the contradistinction between the safe and controlled (literally bottled up) sexuality of *Jeannie* and the dangerous and out-of-control sexuality of the female vamp highlights the types of oppositions that determined the simultaneous feelings of attraction and repulsion, which ultimately kept American spectators trained on images of Arab female sexuality.
61. Dox, “Thinking through Veils,” 154.
62. Aradoon, *Origins and Philosophy*, 10.
63. al-Rawi, *Grandmother’s Secrets*, 33.
64. Ibid., 35–36.
65. Dox, “Thinking through Veils,” 151.
66. Buonaventura, *Serpent of the Nile*, 126–128.
67. Ibid., 127.
68. Shay and Sellers-Young, *Belly Dance*, 7.
69. Ruyter, “La Meri,” 208.
70. Buonaventura, *Serpent of the Nile*, 126.
71. Shay and Sellers-Young, *Belly Dance*, 17.
72. Carlton, *Looking for Little Egypt*, 84. See also Shay and Sellers-Young, *Belly Dance*, 7.
73. For more on this, see Dox, “Spirit From the Body.”
74. Brown, *Contesting Images*, 116.

75. Ibid.
76. Ibid., 5.
77. Graham-Brown, *Images of Women*, 4.
78. For more on the relationship of photography to power, see Tagg, *The Burden of Representation* and Trachtenberg, *Reading American Photographs*.
79. Benjamin, "Short History," 20.
80. Benjamin, "The Work of Art," 223. See also Benjamin, "Short History," 20.
81. Graham-Brown, *Images of Women*, 40.
82. Buel, *The Magic City*.
83. Barthes, *Camera Lucida*, 57.
84. Buel, *The Magic City*.
85. McClintock, *Imperial Leather*.
86. Rydell, *All the World's a Fair*; Said, *Orientalism*; Haraway, *Primate Visions*; Lutz and Collins, *Reading National Geographic*; Shohat and Stam, *Unthinking Eurocentrism*.
87. Steet, *Veils and Daggers*, 35.
88. Ibid., 17. See also Lutz and Collins, *Reading National Geographic*, 26–27.
89. Quoted in Steet, *Veils and Daggers*, 57.
90. Buonaventura, *Serpent of the Nile*, 129.
91. Thomson, *Freakery*, 10.
92. Ibid., 2.
93. Çelik, *Displaying the Orient*.
94. Ibid., 3.
95. Çelik, "Speaking Back at the World's Columbian Exposition," 77.
96. Ibid., 84.
97. Çelik, "Speaking Back to Orientalist Discourse."
98. Ibid., 28.
99. Brown, *Contesting Images*, 36–37.
100. Çelik, "Speaking Back to Orientalist Discourse," 29.
101. Speaking Back at the World's Columbian Exposition, 89–92.
102. Ahmed, *Women and Gender in Islam*, 153.
103. This is the same logic that has been used, in part, by the U.S. government to justify the 2001 invasion of Afghanistan as well as direct military action in Iraq from 1991 to the present, an overlap to which I will return in chapter 4.
104. See James and Robertson, *Genital Cutting*, for more on the sensationalized treatment of female genital cutting, or "female genital mutilation" as it is frequently called, in western European and U.S. contexts.
105. Ahmed, *Women and Gender in Islam*, 156.
106. Amin, *The Liberation of Women*, 21.
107. Ibid., 30.
108. Barthes, *Camera Lucida*, 49.

109. *Ibid.*, 55.

110. *Ibid.*, 59.

### 3 SELLING LITTLE EGYPT: THE COMMODIFICATION OF ARAB WOMANHOOD

1. In fact, Marlboro cigarettes were developed and marketed primarily to women until the 1950s. They even had pink-tipped filters, so the cigarettes would not show lipstick stains. See Parker-Pope, *Cigarettes*, 88.
2. Tate, *Cigarette Wars*, 65.
3. The American Tobacco Company initiated the “torch of freedom” campaign to sell Lucky Strike cigarettes in 1928. See Gilman and Xun, *Smoke*, 23. Also see Amos and Haglund, ““Torch of Freedom,”” 3.
4. Amos and Haglund, ““Torch of Freedom,”” 3; Gilman and Xun, *Smoke*, 22.
5. Tate, *Cigarette Wars*, 18.
6. Hinsley, “The World as Marketplace,” 363.
7. Laird, *Advertising Progress*, 5.
8. Harvey, *The Condition of Postmodernity*, 180.
9. *Ibid.*, 104.
10. *Ibid.*, 103.
11. Trachtenberg, *The Incorporation of America*, 60.
12. *Ibid.*, 59.
13. Edwards, *Noble Dreams*, 192; Mitchell, *Colonising Egypt*, 11.
14. The comparison of the 1893 World’s Fair to department store displays is particularly poignant for the city of Chicago where, during the depression of 1893 (and in the midst of the Chicago Fair which was concerned with presenting the technological and economic prowess of the United States), many smaller retail stores went bankrupt under the shadow of larger conglomerates like Marshall Field’s. See Leach, *Land of Desire*, 27.
15. Kasson, *Amusing the Million*, 106.
16. Benjamin, *Reflections*, 151. It is in the same section of this essay, “Grandville, or the World Exhibitions” that Benjamin also makes reference to the fact that the word “advertising” was coined during this same time period, thereby solidifying the connection between world expositions, advertising, and the amusement industry in the process of commodification.
17. Debord, *Society of the Spectacle*.
18. Foucault, *Discipline and Punish*.
19. Mitchell, *Colonising Egypt*, ix.
20. Long, *Imagining the Holy Land*, 45.
21. *Ibid.*, 48.
22. The beginning of the twentieth century also marked an important moment of transition in terms of U.S. perceptions of the

- geographical space of the Holy Land. While early Americans, from the seventeenth through the early nineteenth centuries, thought of the United States itself as a “promised” or “Holy Land,” citizens of the United States throughout the nineteenth century shifted toward a consideration of Palestine/Israel as the Holy Land. During the early 1900s and into the twentieth century, there seemed to be a synthesis of the previous two ideas. In other words, as Greenberg has noted, America came to be seen as a continuation of the “universal” (Christian) principles begun in the original Holy Land of Palestine/Israel.
23. Leach, *Land of Desire*, 105.
  24. Lears, *Fables of Abundance*, 51.
  25. Leach, *Land of Desire*, 42.
  26. Laird, *Advertising Progress*, 44.
  27. *Ibid.*, 67–8. This advertisement also demonstrates another connection between world’s fairs and the advertising industry. Not only does the representation of the Eiffel Tower recall the 1889 Paris Universelle Exposition at which it was debuted, but the contrast of Aladdin’s “magic” with industrial progress is reminiscent of Buel’s introduction to his photographic album of the 1893 Chicago World’s Fair, in which he discusses the outmoded “genie of the lamp.”
  28. Laird, *Advertising Progress*, 66.
  29. Benjamin, “Work of Art,” 223.
  30. Williams, *The Country and the City*, 1.
  31. See Lears’s *Fables of Abundance* for a more involved argument about the way in which the concept of abundance functioned in the U.S. advertising industry.
  32. “American Tobacco Story.”
  33. Shohat and Stam, *Unthinking Eurocentrism*, 62.
  34. *Ibid.*, 141.
  35. “American Tobacco Story,” 7.
  36. See Smith, *Virgin Land* for more on this image and the myth-image-symbol school of American Studies.
  37. “American Tobacco Story,” 3.
  38. Gilman and Xun, *Smoke*; Tate, *Cigarette Wars*.
  39. Petrone, *Tobacco Advertising*, 180.
  40. *Fatima* was originally produced under the conglomerate of The American Tobacco Company, but after the American Tobacco Company was forced to dissolve in 1911 (because of its violation of antitrust laws), Liggett & Myers took over production.
  41. Robert, *The Story of Tobacco in America*, 231.
  42. Not only did the images in the ads attest to this crossover, there was even a brand named *Harem Blends*.
  43. The name of the brand, “Fatima,” further references Islam since Fatima is the prophet Muhammed’s daughter and is an important figure within the religion.

44. Edwards, *Noble Dreams*, 204.
45. I assume the customer to be male for the reasons cited earlier; except for brands specifically made for women, such as Marlboro, generally cigarettes were not marketed to women until the late 1920s.
46. McClintock, *Imperial Leather*, 31.
47. *Ibid.*, 36.
48. *Ibid.*, 32.
49. Weber, *The Protestant Ethic*.
50. For more on the “imaginary of the harem” as a trope of empire, see Shohat and Stam, *Unthinking Eurocentrism*, 161.
51. Omar is representative of a significant change in the stereotype of the sultan from the French orientalist to the U.S. expansionist contexts: the image of a brutal despot drops out, leaving a more benign representation of indulgence and decadence in its place.
52. Untermeyer, *Rubáiyát of Omar Khayyám*, xiv and xv.
53. Weber, *Fitzgerald’s Rubáiyát*, 32.
54. *Ibid.*, 120.
55. The *Omar* ads also coincided with the popularity of lithographic prints, of which Maxfield Parrish was one of the most renowned artists. Not only did many product brands of candy, coffee, and tobacco (*Omar* included) offer free lithographs to customers who collected enough brand “stamps,” but Maxfield Parrish had re-created a scene out of Khayyám’s *Rubáiyát* for a chocolate candy company. See Edwards, *Noble Dreams*, 201–206.
56. Fitzgerald, *Rubáiyát of Omar Khayyám*, 10.
57. Long, *Imagining the Holy Land*, 5.
58. In some U.S. interpretations of America as the new promised land, indigenous Americans were even considered to be a lost Israelite tribe. See Davis, *Landscape of Belief*, 14.
59. McClintock, *Imperial Leather*, 30.
60. Petrone, *Tobacco Advertising*, 167.
61. Leach, *Land of Desire*, 44.
62. Hassan Trade Card. For more on American Indian imagery on trade cards and advertisements, see Steele, “Reduced to Images.”
63. McClintock, *Imperial Leather*, 359.

#### 4 VEILED INTENTIONS: THE CULTURAL MYTHOLOGY OF VEILS, HAREMS, AND BELLY DANCERS IN THE SERVICE OF EMPIRE, SECURITY, AND GLOBALIZATION

1. Grewal, *Transnational America*, 23. I would stress here that, like Grewal, I do not see globalization as a homogenous process, but rather I see it as adopting a universalizing conceit that has impacted the construction of orientalist imagery.

2. See Said, *Covering Islam*.
3. I use the term “mythology of the veil” in order to emphasize the flattened and orientalist notion of the “veil” that operates in this particular cultural mythology. I am well aware of the fact that the word “veil” is a problematic translation for the forms of head covering and dress that women wear in different parts of the Arab and Muslim worlds.
4. These include *USA Today*, *The Seattle Times*, *The Ottawa Citizen*, *The Independent* (London), *The Daily Telegraph* (London), *The Scotsman*, *The Daily Telegraph* (Sydney), and *The Atlanta Journal-Constitution*.
5. McGinty, “The Saga.”
6. Vejnaska, “Return to War-torn Landscape.”
7. This is especially true given *National Geographic*’s long-standing mission to present edifying and scholarly material about the world outside the United States to its readers. See Lutz and Collins, *Reading National Geographic*, 24.
8. Hirschkind and Mahmood, “Politics of Counter-Insurgency,” 342–346.
9. Puar and Rai, “Monster, Terrorist, Fag.”
10. See also Abu-Lughod, “Do Muslim Women Really Need Saving?”
11. Lutz and Collins, *Reading National Geographic*, 76.
12. In his critique of the documentary *In Search of the Afghan Girl*, Chengzhi imaginatively attributes such thoughts to the girl when he suggests that “If they are capable of pressing the shutter with a show of friendliness, they are just as capable of pulling the gun trigger with a show of pleasure.” See Chengzhi, “The Eyes,” 487.
13. Connor, “The Portrait.”
14. The “war on terror” rhetoric deployed by the George W. Bush administration is clearly related to Reagan’s “war on terrorism,” a connection to which I will return in the national security section of this chapter.
15. Croutier, *Harem*, 201.
16. The 1956 Suez crisis is sometimes referenced as a demonstrative moment in the shifting relationship between the United States and United Kingdom, during which the former emerged as an eminent superpower and United Kingdom recognized its own future dependence on the United States to act as a global power.
17. Hartnett and Stengrim, *Globalization and Empire*, 86.
18. McCurry, “Special Report.”
19. Newman, “A Life Revealed.”
20. Appadurai, *Modernity at Large*, 33.
21. *In Search of the Afghan Girl*, VHS, directed by Lawrence Cumbo.
22. Caner, *Voices Behind the Veil*; Latifa, *My Forbidden Face*; Logan, *Unveiled*; Parshall and Parshall, *Lifting the Veil*; Sasson, *Princess*.



23. A few of these are Enloe's *Bananas, Beaches, and Bases*, in which she talks about the veil as appropriated by a nationalist movement; Mohanty's "Under Western Eyes," in which she cites the veil as one example of the way in which the category of "third world women" had been conceptualized as a monolithic mass in mainstream feminist scholarship; and, more recently, Abu-Lughod's "Do Muslim Women Really Need Saving?" in which she talks about popular U.S. perceptions of the veil as monolithic signifier. See also Lazreg's, *The Eloquence of Silence*, 14.
24. Leibovitz, *Women*, 20.
25. The photograph only reaches to her shoulders, but the style of covering indicates that it is full-length.
26. These particular elements of the image are, in fact, so common that they have come to be used on the covers of books by or about Arab and/or Arab American women even when the authors of the book critique such images. See, for example, Darraj's article "Personal and Political."
27. Ahmed, "Western Ethnocentrism," 522.
28. Sontag, "A Photograph," 35.
29. *Ibid.*, 23.
30. Lazreg, *The Eloquence of Silence*, 136.
31. Sontag, "A Photograph," 24.
32. There are other women who are photographed against a gray background; however, it is interesting to note that many of them are also women of color.
33. el Guindi, *Veil*, 7.
34. *Oxford English Dictionary*, 2nd edition, s.v. "veil"
35. Barthes, "Myth Today," in *Mythologies*, 142–3.
36. el Guindi, *Veil*, 96.
37. Fanon, *A Dying Colonialism*.
38. See Ahmed, "The Veil Debate – Again" and *Under One Sky*, VHS, directed by Kawaja.
39. See Deeb, *An Enchanted Modern*, and Mahmood, *Politics of Piety*.
40. Shirazi, *The Veil Unveiled*, 7–9.
41. Lazreg, *The Eloquence of Silence*, 127.
42. See the introduction to Kahf's *Western Representations of the Muslim Woman* for her description of the way this association colors her students' reading of powerful or aggressive Muslim women characters in premodern western literature.
43. Barthes, "The Photographic Message," 200.
44. Another reading has been suggested to me, in which her stance and gaze can be read as a replication of the kind of pose that is presented in other athletic ads directed at women in the United States. This reading implies that Reebok advertisers seek to exploit an ambivalent reading, or a simultaneous identification with and distancing from the image on the part of a mainstream U.S. audience. The

- notion of ambivalence is certainly applicable to this context, and suggests a link to the kind of analysis Lott employs in *Love and Theft*.
45. Williams, *The Country and the City*, 35.
  46. Williams, *The Country and the City*.
  47. Ahmed, *Women and Gender in Islam*.
  48. *Ibid.*, 152.
  49. Saliba, "Military Presences and Absences," 132.
  50. *Ibid.*
  51. Alloula, *The Colonial Harem*, 7.
  52. *Ibid.*, 118.
  53. Chow, "Where Have All the Natives Gone?" 125–151.
  54. I have chosen not to reproduce the image here because I believe that representations necessarily enact a kind of violence on the subject they portray and, in the case of this image which is so clearly embedded in colonialist patriarchal violence, I am not willing to reenact the explicit and metaphorical exposure of Algerian womanhood.
  55. Wilke's performance art and photography often plays on the theme of female nudity; it is not uncommon for her to have bare breasts in her art. However, I am interested here in the logic of the juxtaposition between covering her head, mouth, and shoulders, and revealing her breasts.
  56. Mulvey, "Visual Pleasure."
  57. Jones, *Body Art*.
  58. Frueh, "Essay," 73.
  59. Jones, *Body Art*, 155, emphasis mine.
  60. I have not been able to find a statement by Wilke herself about that particular image.
  61. Isaak, "In Praise of Primary Narcissism," 56.
  62. Another example of this type of appropriation is the cover image of the January 2003 issue of *Oneworld* magazine, which depicts Lil' Kim in a lingerie outfit that covers her face in a style mimicking the popular image of the burqa. The cloth of the lingerie then drops away to reveal her nearly completely exposed and sexualized body. She seems to be playing on the notion of the burqa as a symbol of the oppression of female sexuality to demonstrate, in contrast, her own sexual liberation. In this move, then, she is replicating the logic implied in Sontag's remarks, in which sexual freedom is equated with revealing one's body.
  63. Blue Star PR, "Frequently Asked Questions."
  64. The correct (and now more widely used) transliteration of this word is *sheikh*, rather than *sheik*. However, I use *sheik* here both to reference its interpretation in the United States, through popular films like *The Sheik*, as a greedy, licentious, or romantic character rather than a spiritual or community leader.
  65. Maira, "Arab-Face and Indo-Chic."

66. For more on the history of the “sheik” character in U.S. popular culture, see Caton, “The Sheik.”
67. Shohat and Stam, *Unthinking Eurocentrism*, 156–57.
68. See Shaheen’s analysis of Cannonball Run II in *Reel Bad Arabs* and Stockton’s analysis of an oil sheik cartoon in “Ethnic Archetypes and the Arab Image.”
69. I am borrowing from, and building on, McAlister’s analysis of the phrase “benevolent supremacy” as a useful summary for U.S. national security strategy in the early 1950s. See McAlister, *Epic Encounters*.
70. McAlister, *Epic Encounters*, 47.
71. One of the most influential national security documents during the postwar era was NSC-68. I will provide a fuller analysis of NSC-68 in the “Benevolent Empire” section, in which I compare it to the more recent document, NSSUS.
72. Indeed, this is confirmed by a U.S. State Department report cited in McAlister, *Epic Encounters*, 134.
73. See Little, *American Orientalism*, 50, for a fuller discussion of the relationship between national security and U.S. access to oil in the Middle East.
74. See Alsultany, “Changing Profile of Race in the United States.”
75. I am following Lee’s analysis of a similar shift in perceptions of Asian American racial difference from “distant” and “exotic” to “present” and “threatening.” Lee, *Orientalism*, 28.
76. Lee, *Orientalism*, 28.
77. See McAlister, *Epic Encounters*, 135 and 137 for examples.
78. See Stockton, “Ethnic Archetypes and the Arab Image,” for examples.
79. Chapman, *License to Thrill*, 178.
80. Black, *The Politics of James Bond*, 137.
81. *Ibid.*, 138.
82. *Ibid.*, 137. See also Bennett and Woollacott, *Bond and Beyond*, 191.
83. Shohat and Stam, *Unthinking Eurocentrism*, 169.
84. Puar and Rai, “Monster, Terrorist, Fag.”
85. Said’s *Covering Islam*, published two years after the end of the Iran “hostage crisis,” traces an American media construction of Islam as a monolithic force that is oppositional to a more “advanced” West.
86. For an analysis of the sitcom *I Dream of Jeannie*, see Abraham, “Hollywood’s Harem Housewife.”
87. See McAlister, *Epic Encounters*, 47–55 for a fuller discussion of NSC-68.
88. Bush’s rhetoric in his “World Freedom Day Proclamation,” issued November 9, 2001, replicates this logic: “On World Freedom Day, we also honor those who, at this moment, fight for freedom half a world away. On September 11, freedom was attacked, but liberty and justice will prevail. Like the fall of the Berlin Wall and the defeat of

- totalitarianism in Central and Eastern Europe, freedom will triumph in this war against terrorism.” (U.S. Government, “World Freedom Day.”)
89. Quoted in Hartnett and Stengrim, *Globalization and Empire*, 110. See also U.S. Government, “President’s Radio Address from Shanghai”: “The terrorists attacked the World Trade Center. They fear trade because they understood [*sic*] that trade brings freedom and hope. We’re in Shanghai to advance world trade, because we know that trade can conquer poverty and despair. In this struggle of freedom against fear, the outcome is not in doubt—freedom will win. And it will bring new hope to the lives of millions of people in Asia and throughout the world.”
  90. Harvey, *The Condition of Postmodernity* and Jameson, “Postmodernism.”
  91. Jameson, “Postmodernism,” 57.
  92. See Sandoval, *Methodology of the Oppressed*; Grewal and Kaplan, *Scattered Hegemonies*; Jakobsen, “Can Homosexuals End Western Civilization As We Know It?”; Grewal *Transnational America*.
  93. Harvey, *The Condition of Postmodernity*, 147.
  94. *Ibid.*
  95. *Ibid.*, 164.
  96. *Ibid.*, 29
  97. *Ibid.*, 42.
  98. Williams, *The Country and the City*, 35.
  99. *Ibid.*
  100. Harvey, *The Condition of Postmodernity*, 44.
  101. See Kalmar, “The *Houkah* in the Harem,” 219, for a pictorial representation. I was not able to secure permission to reproduce the image here, because, as an R.J. Reynolds representative explained in her June 7, 2007 e-mail to me, “our company’s products and brand communications are intended only for legal-age smokers, and we go to great lengths to ensure that our brand communications are placed only in appropriate publications. We follow careful guidelines to minimize the exposure of minors to tobacco advertising.”
  102. The image of the silhouetted belly dancer does not only appear in this promotional advertising scheme—she is also represented in “live” form in a Camel magazine published to promote the “seven pleasures of the exotic” parties. Snapshots from the party feature a belly dancer silhouetted against the backlight of the stage with her arms raised in a series of stoic, sphinx-like gestures. “Seven Pleasures of the Exotic,” *CML The City Edition*.
  103. Jameson, “Postmodernism,” 63.
  104. Harvey, *The Condition of Postmodernity*, 44.
  105. *Ibid.*, 104.

106. See Ma's "Disney, It's Like Re-Orients" in her book *The Deathly Embrace* for a similar analysis with respect to popular images of Asian American culture.
107. Jameson, "Postmodernism," 68.
108. *Ibid.*, 66.
109. *Ibid.*, 68.
110. Sandoval, *Methodology of the Oppressed*.

## CONCLUSION

1. Fisk, "Middle East Map."
2. See, for example, the impact of the categories of the "inadequate Palestinian mother," the "super-oppressed Arab woman," and the "nameless veiled woman" on mainstream discourses about Palestine in Naber, Desouky, and Baroudi, "The Fogotten '-ism'."
3. Kahf, *Western Representations of the Muslim Woman*, 176.
4. Williams, *The Country and the City*, 297.
5. Omi and Winant, *Racial Formation in the United States*.
6. For more on the process of racialization for Arab Americans, see Jamal and Naber, *Race and Arab Americans*; Alsultany, "Changing Profile of Race in the United States."
7. Sandoval describes this as the act of "meta-ideologizing," which can "restore consciousness to history" in *Methodology of the Oppressed*, 110–111.

## BIBLIOGRAPHY

- Abdulhadi, Rabab, Nadine Naber, and Evelyn Alsultany. "Gender, Nation, and Belonging: Arab and Arab-American Feminist Perspectives." *MIT Electronic Journal of Middle East Studies* 5 (special issue, Spring 2005). [www.web.mit.edu/cis/www/mitejmes/](http://www.web.mit.edu/cis/www/mitejmes/) (accessed April 10, 2007).
- Abraham, Stephanie. "Hollywood's Harem Housewife: Orientalism in *I Dream of Jeannie*." MA thesis, California State University Los Angeles, 2006.
- Abu-Lughod, Lila. "Do Muslim Women Really Need Saving? Anthropological Reflections on Cultural Relativism and Its Others." *American Anthropologist* 104, no. 3 (2002): 783–790.
- . "Feminist Longings and Postcolonial Conditions." In *Remaking Women: Feminism and Modernity in the Middle East*, 3–31. Princeton: Princeton University Press, 1998.
- Ackerman, Gerald M. *The Life and Work of Jean-Léon Gérôme: With a Catalogue Raisonné*. London: Sotheby's, 1986.
- Afzal-Khan, Fawzia, ed. *Shattering the Stereotypes: Muslim Women Speak Out*. Northampton, MA: Olive Branch Press, 2005.
- Ahmed, Leila. "The Veil Debate—Again." In *On Shifting Ground: Muslim Women in the Global Era*, edited by Fereshteh Nourai-Simone, 153–171. NY: Feminist Press at the City University of New York, 2005.
- . "Western Ethnocentrism and Perceptions of the Harem." *Feminist Studies* 8, no. 3 (1982): 521–534.
- . *Women and Gender in Islam: Historical Roots of a Modern Debate*. New Haven, CT: Yale University Press, 1992.
- Allen, Robert C. *Horrible Prettiness: Burlesque and American Culture*. Chapel Hill: University of North Carolina Press, 1991.
- Alloula, Malek. *The Colonial Harem*. Translated by Myrna Godzich and Wlad Godzich. Minneapolis, MN: University of Minnesota Press, 1986.
- Alsultany, Evelyn. "The Changing Profile of Race in the United States: Racializing and Representing Arab and Muslim Americans Post-9/11." PhD dissertation, Stanford University, 2005.
- . "The Primetime Plight of Arab-Muslim-Americans After 9/11: Configurations of Race and Nation in TV Dramas." In *Race and Arab Americans Before and After 9/11: From Invisible Citizens to Visible Subjects*, edited by Amaney Jamal and Nadine Naber, 204–228. New York: Syracuse University Press, 2007.

- Alsultany, Evelyn. "Selling American Diversity and Muslim American Identity through Non-profit Advertising Post-9/11." *American Quarterly* 59, no. 3 (September 2007).
- "The American Tobacco Story." In *Tobacco Collection*. Durham, NC: Hartman Center for Sales, Advertising & Marketing History, Duke University.
- Amin, Qasim. *The Liberation of Women, The New Woman: Two Documents in the History of Egyptian Feminism*. Translated by Samiha Peterson. Cairo: American University in Cairo Press, 1992 [1899].
- Amireh, Amal. "Palestinian Women's Disappearing Act: The Suicide Bomber through Western Feminist Eyes." *MIT Electronic Journal of Middle East Studies* 5 (Spring 2005): 228–242, [www.web.mit.edu/cis/www/mitejmes/](http://www.web.mit.edu/cis/www/mitejmes/) (accessed April 10, 2007).
- Amos, Amanda and Margaretha Haglund. "From Social Taboo to 'Torch of Freedom': The Marketing of Cigarettes to Women." *Tobacco Control* 9 (Spring 2000): 3–8, [www.tc.bmj.com/cgi/content/full/9/1/3](http://www.tc.bmj.com/cgi/content/full/9/1/3) (accessed November 16, 2006).
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. New York: Verso, 1991.
- Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*. San Francisco, CA: Aunt Lute, 1987.
- Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996.
- Appignanesi, Lisa. *The Cabaret*. New Haven, CT: Yale University Press, 2004.
- Aradon, Zarifa. *Origins and Philosophy of Danse Orientale*. Stanford, CA: Dream Place Publications, 1979.
- Bahrani, Zeinab. "The Fall of Babylon." In *The Looting of the Iraq Museum, Baghdad: The Lost Legacy of Ancient Mesopotamia*, edited by Milby Polk and Angela M. H. Schuster, 214–216. New York: Harry Abrams, 2005.
- Barthes, Roland. *Camera Lucida: Reflections on Photography*. Translated by Richard Howard. New York: Hill and Wang, 1981.
- . *Mythologies*. Translated by Richard Miller. New York: Hill and Wang, 1972.
- . "The Photographic Message." In *The Barthes Reader*, edited by Susan Sontag, 194–210. New York: Hill and Wang, 1982.
- BBC News. "Army Base 'Has Damaged Babylon.'" January 15, 2005. [www.news.bbc.co.uk/2/hi/middle\\_east/4177577.stm](http://www.news.bbc.co.uk/2/hi/middle_east/4177577.stm) (accessed June 9, 2007).
- Benjamin, Roger. *Orientalism: Delacroix to Klee*. New South Wales, Australia: The Art Gallery of New South Wales, 1997.
- Benjamin, Walter. *Reflections: Essays, Aphorisms, Autobiographical Writings*. Translated by Edmund Jephcott. New York: Schocken Books, 1978.
- . "A Short History of Photography." *Screen: The Journal of the Society for Education in Film and Television* 13, no. 1 (1972): 5–26.

- . “Theses on the Philosophy of History.” In *Illuminations*, edited by Hannah Arendt, 253–264. New York: Schocken Books, 1968.
- . “The Work of Art in the Age of Mechanical Reproduction.” In *Illuminations*, edited by Hannah Arendt, 217–252. New York: Schocken Books, 1968.
- Bennett, Tony and Janet Woollacott. *Bond and Beyond: The Political Career of a Popular Hero*. New York: Methuen, 1987.
- Berger, John. *Ways of Seeing*. London: BBC and Penguin Books, 1972.
- Berman, Marshall. *All That Is Solid Melts into Air: The Experience of Modernity*. New York: Penguin, 1988.
- Bhabha, Homi K. “The Other Question: Stereotype, Discrimination and the Discourse of Colonialism.” In *The Location of Culture*, 94–120. New York: Routledge, 1994.
- Black, Jeremy. *The Politics of James Bond: From Fleming’s Novels to the Big Screen*. Westport, CT: Praeger, 2001.
- Blue Star PR: The Jewish Ink Tank, “Frequently Asked Questions.” [www.bluestarpr.com/faq.php](http://www.bluestarpr.com/faq.php) (accessed November 14, 2007).
- Bogdanos, Matthew. *Thieves of Baghdad*. New York: Bloomsbury, 2005.
- Boime, Albert. *The Art of Exclusion: Representing Blacks in the Nineteenth Century*. Washington, DC: Smithsonian Institution Press, 1990.
- . *The Magisterial Gaze: Manifest Destiny and American Landscape Paintings, 1830–1865*. Washington, DC: Smithsonian Institution Press, 1991.
- Brewer, E. Cobham. “Feather in Your Cap.” In *Dictionary of Phrase and Fable*. Philadelphia, PA: Henry Altemus, 1898; Bartelby.com, 2000. [www.bartelby.com/81/6294.html](http://www.bartelby.com/81/6294.html) (accessed July 4, 2007).
- Brown, Julie K. *Contesting Images: Photography and the World’s Columbian Exposition*. Tucson: University of Arizona Press, 1994.
- Buel, James W. *The Magic City*. St. Louis, MO: Historical Publishing Co., 1894.
- Buonaventura, Wendy. *Serpent of the Nile: Women and Dance in the Arab World*. New York: Interlink Books, 1998.
- Caner, Ergun Mehmet, ed. *Voices behind the Veil: The World of Islam through the Eyes of Women*. Grand Rapids, MI: Kregel Publications, 2003.
- Carlton, Donna. *Looking for Little Egypt*. Bloomington, IN: IDD Books, 1994.
- Carr, Carolyn Kinder. “Prejudice and Pride: Presenting American Art at the 1893 World’s Columbian Exposition.” In *Revisiting the White City: American Art at the 1893 Chicago World’s Fair*, by National Museum of American Art, Smithsonian Institution, 63–162. Hanover: University Press of New England, 1993.
- Carr, Gerard L. *In Search of the Promised Land: Paintings by Frederic Edwin Church*. New York: Berry-Hill Galleries, 2000.
- Caton, Steven C. “The Sheik: Instabilities of Race and Gender in Transatlantic Popular Culture in the 1920s.” In *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870–1930*, edited by Holly Edwards, 99–117. Princeton: Princeton University Press, 2000.



- Çelik, Zeynep. *Displaying the Orient: Architecture of Islam at Nineteenth-Century World's Fairs*. Berkeley: University of California Press, 1992.
- . "Speaking Back to Orientalist Discourse." In *Orientalism's Interlocutors: Painting, Architecture, Photography*, edited by Jill Beaulieu and Mary Roberts, 19–41. Durham: Duke University Press, 2002.
- . "Speaking Back to Orientalist Discourse at the World's Columbian Exposition." In *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870–1930*, edited by Holly Edwards, 77–97. Princeton: Princeton University Press, 2000.
- Çelik, Zeynep and Leila Kinney. "Ethnography and Exhibitionism at the Expositions Universelles." *Assemblage* 13 (1990): 35–60.
- Chapman, James. *License to Thrill: A Cultural History of the James Bond Films*. New York: Columbia University Press, 2000.
- Charles, Jonathan. "US Marines Offer Babylon Apology." *BBC News*, April 14, 2006. [www.news.bbc.co.uk/2/hi/middle\\_east/4908940.stm](http://www.news.bbc.co.uk/2/hi/middle_east/4908940.stm) (accessed June 9, 2007).
- Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton: Princeton University Press, 1993.
- Chengzhi, Zhang. "The Eyes You Find Will Make You Shiver." *Inter-Asia Cultural Studies* 5, no. 3 (2004): 486–490.
- Chow, Rey. "Where Have All the Natives Gone?" In *Displacements: Cultural Identities in Question*, edited by Angelika Bammer, 125–151. Bloomington: Indiana University Press, 1994.
- CNN.com. "Transcript of President Bush's Address to a Joint Session of Congress on Thursday Night, September 20, 2001." [www.archives.cnn.com/2001/US/09/20/gen.bush.transcript/](http://www.archives.cnn.com/2001/US/09/20/gen.bush.transcript/) (accessed November 12, 2007).
- Conklin, Alice L. *A Mission to Civilize: The Republican Idea of Empire in France and West Africa, 1895–1930*. Stanford: Stanford University Press, 1997.
- Connor, Steve. "The Portrait of a Life Ravaged by War: For 18 Years, Her Face Was an Iconic Image of Innocence. But Who Was She? Now, At Last, Sharbat Gula Has Been Found." *The Independent*, March 13, 2002. [www.lexis-nexis.com/](http://www.lexis-nexis.com/) (accessed July 16, 2006).
- Croutier, Alev Lytle. *Harem: The World behind the Veil*. New York: Abbeville Press, 1989.
- Danforth, Samuel. "A Brief Recognition of New-Englands [*sic*] Errand into the Wilderness." Election Sermon Delivered in 1670.
- Darraj, Susan Muaddi. "Personal and Political: The Dynamics of Arab-American Feminism." *MIT Electronic Journal of Middle East Studies* 5 (Spring 2005): 158–168, [www.web.mit.edu/cis/www/mitejmes/](http://www.web.mit.edu/cis/www/mitejmes/) (accessed April 10, 2007).
- Davis, Fanny. *The Ottoman Lady: A Social History from 1718–1918*. New York: Greenwood Press, 1986.
- Davis, John. "Frederic Church's *Jerusalem from the Mount of Olives*: Progressive Time in Nineteenth-Century America." In *Tempus Fugit: Time*

- Flies*, edited by Jan Schall, 245–250. Seattle: University of Washington Press, 2000.
- . *The Landscape of Belief: Encountering the Holy Land in Nineteenth-Century American Art and Culture*. Princeton: Princeton University Press, 1996.
- Debord, Guy. *Society of the Spectacle*. Detroit, MI: Black and Red, 1983.
- Deeb, Lara. *An Enchanted Modern: Gender and Public Piety in Shi'i Lebanon*. Princeton: Princeton University Press, 2006.
- Delacroix, Eugène. *The Journal of Eugène Delacroix*. Translated by Walter Pach. New York: Covici, Friede, 1937.
- Djebar, Assia. "Women of Algiers in Their Apartment." In *Women and Family in the Middle East: New Voices of Change*, edited by Elizabeth Warnock Fernea, 337–350. Austin: University of Texas Press, 1985.
- Dojc, Michael. "How to Start a Harem: When It's Time to Sheik Your Booty and Chase Some Veil." *Maxim*, January 2001.
- Donham, Donald. *Marxist Modern: An Ethnographic History of the Ethiopian Revolution*. Berkeley: University of California Press, 1999.
- Dox, Donnalee. "Spirit from the Body: Belly Dance as a Spiritual Practice." In *Belly Dance: Orientalism, Transnationalism and Harem Fantasy*, edited by Anthony Shay and Barbara Sellers-Young, 304–340. Costa Mesa, CA: Mazda Publishers, 2005.
- . "Thinking through Veils: Questions of Culture, Criticism and the Body." *Theatre Research International* 22, no. 2 (Summer 1997): 150–161.
- Eco, Umberto. *Travels in Hyperreality*. Translated by William Weaver. San Diego, CA: Harcourt Brace Jovanovich, 1986.
- Edwards, Holly, ed. *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870–1930*. Princeton: Princeton University Press, 2000.
- Eisenstein, Zillah. *Against Empire: Feminisms, Racism, and the West*. New York: Zed Books, 2004.
- Enloe, Cynthia. *Bananas, Beaches, and Bases: Making Feminist Sense of International Politics*. Berkeley: University of California Press, 1989.
- Fairbrother, Trevor. *John Singer Sargent: The Sensualist*. New Haven, CT: Yale University, 2000.
- Fanon, Frantz. *Black Skin, White Masks*. Translated by Charles Lam Markmann. New York: Grove Press, 1967.
- . *A Dying Colonialism*. Translated by Haakon Chevalier. New York: Grove Weidenfeld, 1965.
- Farrell, Amy and Patrice McDermott. "Claiming Afghan Women: The Challenge of Human Rights Discourse for Transnational Feminism." In *Just Advocacy? Women's Human Rights, Transnational Feminisms, and the Politics of Representation*, edited by Wendy Hesford and Wendy Kozol, 33–55. New Brunswick, NJ: Rutgers University Press, 2005.
- Fernandes, Leela. "The Boundaries of Terror: Feminism, Human Rights, and the Politics of Global Crisis." In *Just Advocacy? Women's Human Rights, Transnational Feminisms, and the Politics of Representation*,

- edited by Wendy Hesford and Wendy Kozol, 56–74. New Brunswick, NJ: Rutgers University Press, 2005.
- Fisk, Robert. “Game of Putting Hatred on Middle East Map,” *Arab News*, March 4, 2007. [www.arabnews.com/](http://www.arabnews.com/) (accessed March 23, 2007).
- Fitzgerald, Edward. *Rubáiyát of Omar Khayyám*. Edited by Louis Untermeyer. New York: Random House, 1947.
- Forbes, Robert and Terence Mitchell. *American Tobacco Cards*. Richmond, IN: Tuff Stuff Publications, 1999.
- Foucault, Michel. *The Archaeology of Knowledge*. Translated by A.M. Sheridan Smith. New York: Pantheon, 1982.
- . *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan. New York: Pantheon, 1977.
- . *The History of Sexuality*. Translated by Robert Hurley. New York: Pantheon Books, 1978.
- Fox, Richard Wightman and T.J. Jackson Lears, eds. *The Culture of Consumption: Critical Essays in American History 1880–1980*. New York: Pantheon Books, 1983.
- Frueh, Joanna. “Essay.” In *Hannah Wilke: A Retrospective*, edited by Thomas H. Kochheiser, 1–166. St. Louis: University of Missouri Press, 1989.
- Geller, Katalin. *Nineteenth-Century French Painting*. Budapest, Hungary: Kossuth Printing House, 1985.
- Gettleman, Jeffrey. “Unesco Intends to Put the Magic Back in Babylon.” *International Herald Tribune*, April 21, 2006. [www.iht.com/articles/2006/04/13/news/babylon.php](http://www.iht.com/articles/2006/04/13/news/babylon.php) (accessed June 9, 2007).
- Gilman, Sander L. “Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine, and Literature.” *Critical Inquiry* 12 (1985): 204–241.
- . *Difference and Pathology: Stereotypes of Sexuality, Race, and Madness*. Ithaca, NY: Cornell University Press, 1985.
- Gilman, Sander and Zhou Xun, eds. Introduction to *Smoke: A Global History of Smoking*, edited by Sander Gilman and Zhou Xun, 9–28. London: Reaktion Books, 2004.
- Goffman, Daniel. *The Ottoman Empire and Early Modern Europe*. Cambridge: Cambridge University Press, 2002.
- Graham-Brown, Sarah. *Images of Women: The Portrayal of Women in Photography of the Middle East, 1860–1950*. London: Quartet, 1988.
- Gramsci, Antonio. *The Prison Notebooks*. Translated by Lynne Lawner. New York: Harper and Row, 1975.
- Greenberg, Gershon. “America—Holy Land and Religious Studies: On Expressing a Sacred Reality.” In *With Eyes Toward Zion III: Western Societies and the Holy Land*, edited by Moshe Davis and Yehoshua Ben-Arieh, 50–62. New York: Praeger, 1991.
- Grewal, Inderpal. *Home and Harem: Nation, Gender, Empire, and the Cultures of Travel*. Durham, NC: Duke University Press, 1996.
- . *Transnational America: Feminisms, Diasporas, Neoliberalisms*. Durham, NC: Duke University Press, 2005.

- Grewal, Inderpal and Caren Kaplan. "Introduction." In *Scattered Hegemonies: Postmodernity and Transnational Feminist Practices*, edited by Inderpal Grewal and Caren Kaplan, 1–33. Minneapolis: University of Minnesota Press, 1994.
- Groseclose, Barbara. *Nineteenth-Century American Art*. Oxford: Oxford University Press, 2000.
- Grosrichard, Alain. *The Sultan's Court: European Fantasies of the East*. Translated by Liz Heron. London: Verso, 1998.
- el Guindi, Fadwa. *Veil: Modesty, Privacy, and Resistance*. New York: Oxford University Press, 1999.
- Hall, Stuart. "Encoding, Decoding." In *The Cultural Studies Reader*, edited by Simon During, 2nd edition, 507–517. NY: Routledge, 1999.
- Haraway, Donna. *Primate Visions: Gender, Race, and Nature in the World of Modern Science*. New York: Routledge, 1989.
- Hartnett, Stephen John and Laura Ann Stengrim. *Globalization and Empire: The U.S Invasion of Iraq, Free Markets and the Twilight of Democracy*. Tuscaloosa, AL: University of Alabama Press, 2006.
- Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Cambridge, MA: Blackwell, 1989.
- . *A Short History of Neoliberalism*. New York: Oxford University Press, 2005.
- Hassan Trade Card, "Indian Life in the '60s': Smoking to the Setting Sun," *Warsaw Collection of Business Americana*. Archives Center, National Museum of American History, Behring Center, Smithsonian Institution.
- Helland, Shawna. "The Belly Dance: Ancient Ritual to Cabaret Performance." In *Moving History, Dancing Cultures: A Dance History Reader*, edited by Ann Dils and Ann Cooper Albright, 128–135. Middletown, CT: Wesleyan University Press, 2001.
- Hesford, Wendy S. and Wendy Kozol. Introduction to *Just Advocacy? Women's Human Rights, Transnational Feminisms, and the Politics of Representation*, edited by Wendy Hesford and Wendy Kozol, 1–29. New Brunswick, NJ: Rutgers University Press, 2005.
- Hill Collins, Patricia. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. New York: Routledge, 1991.
- Hinsley, Curtis M. "The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago, 1893." In *Exhibiting Cultures: The Poetics and Politics*, edited by Ivan Karp and Steven D. Lavine, 344–365. Washington, DC: Smithsonian Institution Press, 1991.
- Hirschkind, Charles and Saba Mahmood. "Feminism, the Taliban, and Politics of Counter-Insurgency." *Anthropological Quarterly* 72, no. 2 (2002): 339–354.
- Hobsbawm, Eric. Introduction to *The Invention of Tradition*, edited by Eric Hobsbawm and Terence Ranger, 1–14. Cambridge: Cambridge University Press, 1983.

- Honour, Hugh. *The Image of the Black in Western Art IV, Part 2*. Cambridge, MA: Harvard University Press, 1989.
- Hoodfar, Homa. "The Veil in Their Minds and on Our Heads: Veiling Practices and Muslim Women." In *The Politics of Culture in the Shadow of Capital*, edited by Lisa Lowe and David Lloyd, 249–279. Durham, NC: Duke University Press, 1997.
- Hourani, Albert. *A History of the Arab Peoples*. New York: Warner Books, 1991.
- Huntington, Samuel P. "The Clash of Civilizations?" *Foreign Affairs* 72, no. 3 (1993): 22–49.
- In Search of the Afghan Girl*, narrated by Sigourney Weaver, VHS, directed by Lawrence Cumbo. Los Angeles, CA: National Geographic Television (NGT), 2002.
- Isaak, Jo Anna. "In Praise of Primary Narcissism: The Last Laughs of Jo Spence and Hannah Wilke." In *Interfaces: Women, Autobiography, Image, Performance*, edited by Sidonie Smith and Julia Watson, 49–68. Ann Arbor: University of Michigan Press, 2002.
- Jakobsen, Janet R. "Can Homosexuals End Western Civilization As We Know It? Family Values in a Global Economy." In *Queer Globalizations: Citizenship and the Afterlife of Colonialism*, edited by Arnaldo Cruz-Malavé and Martin F. Manalansan IV, 49–70. New York: New York University Press, 2002.
- Jamal, Amaney and Nadine Naber, eds. *Race and Arab Americans Before and After 9/11: From Invisible Citizens to Visible Subjects*. New York: Syracuse University Press, 2007.
- James, Stanlie M. and Claire C. Robertson, eds. *Genital Cutting and Transnational Sisterhood: Disputing U.S. Polemics*. Chicago: University of Illinois Press, 2002.
- Jameson, Fredric. "Postmodernism, or the Cultural Logic of Late Capitalism." *New Left Review* 146 (1984): 53–92.
- Jarmakani, Amira. "Belly Dancing for Liberation." In *Arabs in the Americas: Interdisciplinary Essays on the Arab Diaspora*, edited by Darcy Zabel, 145–168. New York: Peter Lang Press, 2006.
- . "They Hate Our Freedom, But We Love Their Bellydance: The Spectacle of Belly Dancing in Contemporary U.S. Culture." In *The Cultural Politics of the Middle East in the Americas*, edited by Evelyn Alsultany and Ella Shohat. Ann Arbor: University of Michigan Press, forthcoming.
- Jarrasse, Dominique. *Eighteenth Century French Painting*. Translated by Murray Wyllie. Paris: Finest SA/Editions Pierre Terrail, 1998.
- Jones, Amelia. *Body Art: Performing the Subject*. Minneapolis: University of Minnesota Press, 1998.
- Kadi, Joanna, ed. *Food for Our Grandmothers: Writings by Arab-American and Arab-Canadian Feminists*. Cambridge, MA: South End Press, 1994.

- Kahf, Mohja. "Packing 'Huda': Sha'rawi's Memoirs in the United States Reception Environment." In *Going Global: The Transnational Reception of Third World Women Writers*, edited by Amal Amireh and Lisa Suhair Majaj, 148–172. New York: Garland Publishing, Inc., 2000.
- . *Western Representations of the Muslim Woman: From Termagant to Odalisque*. Austin: University of Texas Press, 1999.
- Kalmar, Ivan Davidson. "The *Houkab* in the Harem: On Smoking and Orientalist Art." In *Smoke: A Global History of Smoking*, edited by Sander Gilman and Zhou Xun, 218–229. London: Reaktion Books, 2004.
- Kaplan, Caren, Norma Alarcón and Minoò Moallem, eds. *Between Woman and Nation: Nationalisms, Transnational Feminisms and the State*. Durham, NC: Duke University Press, 1999.
- Kasson, John F. *Amusing the Million: Coney Island at the Turn of the Century*. New York: Hill and Wang, 1978.
- Kilmurray, Elaine and Richard Ormond. *John Singer Sargent*. Princeton: Princeton University Press, 1998.
- Knauff, Bruce M., ed. *Critically Modern: Alternatives, Alterities, Anthropologies*. Bloomington: Indiana University Press, 2002.
- Laird, Pamela Walker. *Advertising Progress: American Business and the Rise of Consumer Marketing*. Baltimore, MD: Johns Hopkins University Press, 1998.
- Latifa. *My Forbidden Face: Growing Up under the Taliban, A Young Woman's Story*. New York: Hyperion, 2001.
- Lazreg, Marnia. *The Eloquence of Silence: Algerian Women in Question*. New York: Routledge, 1994.
- Leach, William. *Land of Desire: Merchants, Power, and the Rise of a New American Culture*. New York: Pantheon Books, 1993.
- Lears, T.J. Jackson. *Fables of Abundance: A Cultural History of Advertising in America*. New York: Basic Books, 1994.
- . *No Place of Grace: Antimodernism and the Transformation of American Culture 1880–1920*. New York: Pantheon Books, 1981.
- Lee, Robert G. *Orientalists: Asian Americans in Popular Culture*. Philadelphia, PA: Temple University Press, 1999.
- Leibovitz, Annie. *Women*. New York: Random House, 2000.
- Lemaires, Gérard-Georges. *The Orient in Western Art*. Translated by Peter Field Harriet de Blanco, Françoise Jones, and Doris Wolstencroft. Italy: Könemann, 2001.
- Lewis, Bernard. *Islam and the West*. New York: Oxford University Press, 1993.
- Lewis, Reina. *Gendering Orientalism: Race, Femininity and Representation*. New York: Routledge, 1996.
- Little, Douglas. *American Orientalism: The United States and the Middle East since 1945*. Chapel Hill: University of North Carolina Press, 2002.
- Logan, Harriet. *Unveiled: Voices of Women in Afghanistan*. New York: Regan Books, 2002.

- Long, Burke O. *Imagining the Holy Land: Maps, Models, and Fantasy Travels*. Bloomington: Indiana University Press, 2003.
- Lopez, Donald S. *Prisoners of Shangri-La: Tibetan Buddhism and the West*. Chicago: University of Chicago Press, 1998.
- Lorde, Audre. *Sister Outsider*. New York: Crossing Press, 1984.
- Lott, Eric. *Love and Theft: Blackface Minstrelsy and the American Working Class*. New York: Oxford University Press, 1993.
- Lowe, Lisa. *Critical Terrains: French and British Orientalisms*. Ithaca, NY: Cornell University Press, 1991.
- . *Immigrant Acts: On Asian American Cultural Politics*. Durham, NC: Duke University Press, 1996.
- Lutz, Catherine and Jane Collins. *Reading National Geographic*. Chicago, IL: University of Chicago Press, 1993.
- Ma, Sheng-mei. *The Deathly Embrace: Orientalism and Asian American Identity*. Minneapolis: University of Minnesota Press, 2000.
- Mahmood, Saba. *Politics of Piety: The Islamic Revival and the Feminist Subject*. Princeton: Princeton University Press, 2005.
- Maira, Sunaina. "Arab-Face and Indo-Chic: Belly Dancing, Orientalist Feminism, and U.S. Empire." In *The Cultural Politics of the Middle East in the Americas*, eds. Evelyn Alsultany and Ella Shohat. Ann Arbor: University of Michigan Press, forthcoming.
- Mamdani, Mahmood. *Good Muslim, Bad Muslim: America, the Cold War and the Roots of Terror*. New York: Pantheon Books, 2004.
- McAlister, Melani. *Epic Encounters: Culture, Media, and U.S. Interests in the Middle East 1945–2000*. Berkeley: University of California Press, 2001.
- McCarthy, Rory and Maev Kennedy. "Babylon Wrecked by War." *The Guardian*, January 15, 2005. [www.arts.guardian.co.uk/news/story/0,,1391043,00.html/](http://www.arts.guardian.co.uk/news/story/0,,1391043,00.html/) (accessed January 28, 2006).
- McClintock, Anne. *Imperial Leather: Race, Gender, and Sexuality in the Colonial Context*. New York: Routledge, 1995.
- McCurry, Steve. "Special Report." *National Geographic* 201, no. 4 (April 2002).
- McGinty, Stephen. "The Saga behind the Green Eyes." *The Scotsman*, March 16, 2002. [www.lexis-nexis.com/](http://www.lexis-nexis.com/) (accessed July 16, 2006).
- Mernissi, Fatima. *Scheherazade Goes West: Different Cultures, Different Harems*. New York: Washington Square Press, 2001.
- . *The Veil and the Male Elite: A Feminist Interpretation of Women's Rights in Islam*. Translated by Mary Jo Lakeland. New York: Addison-Wesley Publishing, 1991.
- Miller, Angela. *The Empire of the Eye: Landscape Representation and American Cultural Politics, 1825–1875*. Ithaca, NY: Cornell University Press, 1993.
- Miller, Perry. *Errand into the Wilderness*. Cambridge, MA: Harvard University Press, 1956.

- Mirzoeff, Nicholas. *Watching Babylon: The War in Iraq and Global Visual Culture*. New York: Routledge, 2005.
- Mitchell, Dolores. "The 'New Woman' as Prometheus: Women Artists Depict Women Smoking." *Women's Art Journal* 12, no. 1 (Spring/Summer 1991): 3–9.
- Mitchell, Timothy. *Colonising Egypt*. Berkeley: University of California Press, 1991.
- , ed. *Questions of Modernity*. Minneapolis: University of Minnesota Press, 2000.
- Mitchell, W.J.T. *Iconology: Image, Text, Ideology*. Chicago: University of Chicago Press, 1987.
- , ed. *Landscape and Power*. 2nd edition. Chicago: University of Chicago Press, 2002.
- Moallem, Minoo. *Between Warrior Brother and Veiled Sister: Islamic Fundamentalism and Patriarchy in Iran*. Berkeley: University of California Press, 2005.
- Mohanty, Chandra Talpade. "Cartographies of Struggle." In *Third World Women and the Politics of Feminism*, edited by Chandra Talpade Mohanty, Ann Russo, and Lourdes Torres, 1–47. Bloomington: Indiana University Press, 1991.
- . *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Durham, NC: Duke University Press, 2003.
- . "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Feminist Review* 30 (1988): 61–88.
- Montagu, Mary Wortley. *Letters from Lady Mary Wortley Montagu, 1709–1762*. Introduction by R. Brimley Johnson. Everyman's Library 69. London: J.M. Dent and Sons, 1906.
- Moraga, Cherríe and Gloria Anzaldúa, eds. *This Bridge Called My Back: Writings by Radical Women of Color*. New York: Kitchen Table: Women of Color Press, 1981.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16, no. 3 (1975): 6–18.
- Naber, Nadine, Eman Desouky, and Lina Baroudi. "The Forgotten '-ism': An Arab American Women's Perspective on Zionism, Racism, and Sexism." In *Color of Violence: The INCITE! Anthology*, edited by Incite! Women of Color Against Violence, 97–112. Cambridge, MA: South End Press, 2006.
- Narayan, Uma. *Dislocating Cultures: Identities, Traditions, and Third World Feminism*. New York: Routledge, 1997.
- Nederveen, Pieterse Jan. *White on Black: Images of Africa and Blacks in Western Popular Culture*. New Haven, CT: Yale University Press, 1992.
- Néret, Gilles. *Eugène Delacroix: The Prince of Romanticism*. Translated by Chris Miller. Köln: Taschen, 1999.
- Newman, Cathy. "A Life Revealed," *National Geographic* 210, no. 4 (April 2002).



- Nochlin, Linda. "The Imaginary Orient." *Art in America* 71, no. 5 (1983): 119–191.
- Obenzinger, Hilton. *American Palestine: Melville, Twain, and the Holy Land Mania*. Princeton: Princeton University Press, 1999.
- Okihiro, Gary Y. *Common Ground: Reimagining American History*. Princeton: Princeton University Press, 2001.
- Omi, Michael and Howard Winant. *Racial Formation in the United States*. 2nd edition. Philadelphia, PA: Temple University Press, 1994.
- Ong, Aihwa. "Colonialism and Modernity: Feminist Re-presentations of Women in Non-Western Societies." In *Feminism and "Race"*, edited by Kum-Kum Bhavnani, 108–118. New York: Oxford University Press, 2001.
- Ormond, Richard. "Sargent's Art." In *John Singer Sargent*, edited by Elaine Kilmurray and Richard Ormond, 23–43. Princeton: Princeton University Press, 1998.
- Oxford English Dictionary*. 2nd edition. 20 vols. Oxford: Oxford University Press, 1989.
- Parker-Pope, Tara. *Cigarettes: Anatomy of an Industry from Seed to Smoke*. New York: New Press, 2001.
- Parshall, Phil and Julie Parshall. *Lifting the Veil: The World of Muslim Women*. Portland, OR: Gabriel Publishing, 2003.
- Pearce, Leslie P. *The Imperial Harem: Women and Sovereignty in the Ottoman Empire*. New York: Oxford University Press, 1993.
- Petrone, Gerard S. *Tobacco Advertising: The Great Seduction*. Atglen, PA: Schiffer, 1996.
- Polk, Milby and Angela M. H. Schuster, eds. *The Looting of the Iraq Museum, Baghdad: The Legacy of Ancient Mesopotamia*. New York: Harry Abrams, 2005.
- Puar, Jasbir and Amit Rai. "Monster, Terrorist, Fag: The War on Terrorism and the Production of Docile Patriots." *Social Text* 20, no. 3 72. (2002): 117–148.
- Quataert, Donald. *The Ottoman Empire, 1700–1922*. Cambridge: Cambridge University Press, 2000.
- al-Rawi, Rosina-Fawzia. *Grandmother's Secrets: The Ancient Rituals and Healing Power of Belly Dancing*. Translated by Monique Arav. New York: Interlink, 1999.
- Robert, Joseph C. *The Story of Tobacco in America*. New York: Knopf, 1949.
- Rofel, Lisa. *Other Modernities: Gendered Yearnings in China After Socialism*. Berkeley: University of California Press, 1999.
- Rosenblum, Robert. *Ingres*. New York: Harry Abrams, 1990.
- Rosenthal, Donald A. *Orientalism: The Near East in French Painting 1800–1880*. New York: Memorial Art Gallery of the University of Rochester, 1982.
- Rubin, Gayle. "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality." In *Pleasure and Danger: Exploring Female Sexuality*, edited by Carole S. Vance, 2nd edition, 267–319. London: Pandora Press, 1992.

- Ruyter, Nancy Lee. "La Meri and Middle Eastern Dance." In *Belly Dance: Orientalism, Transnationalism, and Harem Fantasy*, edited by Anthony Shay and Barbara Sellers-Young, 207–220. Costa Mesa, CA: Mazda Publishers, 2005.
- Rydell, Robert W. *All the World's a Fair: Visions of Empire at American International Expositions, 1876–1916*. Chicago: University of Chicago Press, 1984.
- . "Rediscovering the 1893 Chicago World's Columbian Exposition." In *Revisiting the White City: American Art at the 1893 World's Fair*, by National Museum of American Art, Smithsonian Institution, 19–61. Hanover: University Press of New England, 1993.
- Rydell, Robert W., John E. Findling, and Kimberly D. Pelle. *Fair America: World's Fairs in the United States*. Washington, DC: Smithsonian Institution Press, 2000.
- Said, Edward. *Beginnings: Intention and Method*. Baltimore, MD: Johns Hopkins University Press, 1975.
- . "The Clash of Ignorance." *The Nation*, October 22, 2001: 11–13.
- . *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World*. New York: Pantheon, 1981.
- . *Orientalism*. New York: Vintage Books, 1978.
- . "Orientalism Reconsidered." In *Postcolonial Criticism*, edited by Gareth Stanton and Willy Maley Bart Moore-Gilbert, 126–144. London: Longman, 1997.
- . "Traveling Theory." In *The World, the Text and the Critic*, 226–247. Cambridge, MA: Harvard University Press, 1983.
- Salaita, Steven. *The Holy Land in Transit: Colonialism and the Quest for Canaan*. New York: Syracuse University Press, 2006.
- Saliba, Therese. "Arab Feminism at the Millennium." *Signs: Journal of Women and Culture in Society* 25, no. 4 (2000): 1087–1092.
- . Introduction to *Gender, Politics, and Islam*, edited by Therese Saliba, Carolyn Allen, and Judith A. Howard, 1–13. Chicago: University of Chicago Press, 2002.
- . "Military Presences and Absences." In *Food for Our Grandmothers*, edited by Joanna Kadi, 125–132. Cambridge, MA: South End Press, 1994.
- Sandoval, Chela. *Methodology of the Oppressed*. Minneapolis: University of Minnesota Press, 2000.
- Sasson, Jean. *Princess: A True Story of Life behind the Veil in Saudi Arabia*. Atlanta, GA: Windsor-Brooke Books, 2001.
- Schaebler, Birgit. "Civilizing Others: Global Modernity and the Local Boundaries (French/German, Ottoman, and Arab) of Savagery." In *Globalization and the Muslim World: Culture, Religion, and Modernity*, edited by Birgit Schaebler and Leif Stenberg, 3–29. New York: Syracuse University Press, 2004.
- Schueller, Malini Johar. *U.S. Orientalisms: Race, Nation, and Gender in Literature, 1790–1890*. Ann Arbor: University of Michigan Press, 1998.

- “Seven Pleasures of the Exotic.” *CML The City Edition: Deals, Diversions and Direct Access for Camel’s Coveted Customers* (2002): 13–17.
- Shaarawi, Huda. *Harem Years: The Memoirs of an Egyptian Feminist*. Translated by Margot Badran. New York: Feminist Press, 1987.
- Shaheen, Jack. *Reel Bad Arabs: How Hollywood Villifies a People*. New York: Olive Branch Press, 2001.
- Shay, Anthony and Barbara Sellers-Young, eds. *Belly Dance: Orientalism, Transnationalism and Harem Fantasy*. Costa Mesa, CA: Mazda Publishers, 2005.
- Shirazi, Faegheh. *The Veil Unveiled: The Hijab in Modern Culture*. Gainesville: University Press of Florida, 2001.
- Shohat, Ella. “Area Studies, Transnationalism, and the Feminist Production of Knowledge.” *Signs: Journal of Women and Culture in Society* 26, no. 4 (2001): 1269–1272.
- . “Gender and Culture of Empire: Toward a Feminist Ethnography of Cinema.” In *Visions of the East: Orientalism in Film*, edited by Matthew Bernstein and Gaylyn Studlar, 19–66. New Brunswick, NJ: Rutgers University Press, 1997.
- . Introduction to *Talking Visions: Multicultural Feminism in a Transnational Age*, edited by Ella Shohat, 1–62. Cambridge, MA: MIT Press, 1998.
- . “Notes on the ‘Post-Colonial.’” *Social Text* 31/32 (1992): 99–113.
- Shohat, Ella and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. New York: Routledge, 1994.
- Smith, Henry Nash. *Virgin Land: The American West as Symbol and Myth*. Cambridge, MA: Harvard University Press, 1950.
- Smith, Joseph. “Within the Midway Plaisance.” *Illustrated American, Special Number* (1893): 59–73. In *Warshaw Collection of Business Americana*. Archives Center, National Museum of American History, Behring Center, Smithsonian Institution.
- Sontag, Susan. “A Photograph Is Not an Opinion. Or Is It?” In *Women*, by Annie Leibovitz, 18–36. New York: Random House, 1999.
- . *Regarding the Pain of Others*. New York: Farrar, Straus and Giroux, 2003.
- Spivak, Gayatri Chakravorty. “Can the Subaltern Speak?” In *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, 271–313. Basingstoke, UK: Macmillan Education, 1988.
- Steele, Jeffrey. “Reduced to Images: American Indians in Nineteenth-Century Advertising.” In *The Gender and Consumer Culture Reader*, edited by Jennifer Scanlon, 109–128. New York: New York University Press, 2000.
- Steele, Linda. *Veils and Daggers: A Century of National Geographic’s Representations of the Arab World*. Philadelphia, PA: Temple University Press, 2000.
- “Street in Cairo.” In *Warshaw Collection of Business Americana*. Archives Center, National Museum of American History, Behring Center, Smithsonian Institution, 1893.

- Stockton, Ronald. "Ethnic Archetypes and the Arab Image." In *The Development of Arab-American Identity*, edited by Ernest McCarus, 119–153. Ann Arbor: University of Michigan Press, 1994.
- Stoler, Ann Laura. *Race and the Education of Desire: Foucault's History of Sexuality and the Colonial Order of Things*. Durham, NC: Duke University Press, 1995.
- Suleiman, Michael W., ed. *Arabs in America: Building a New Future*. Philadelphia, PA: Temple University Press, 1999.
- Tagg, John. *The Burden of Representation: Essays on Photographies and Histories*. Minneapolis: University of Minnesota Press, 1993.
- Tate, Cassandra. *Cigarette Wars: The Triumph of "the Little White Slaver"*. New York: Oxford University Press, 1999.
- Tchen, John Kuo Wei. *New York before Chinatown: Orientalism and the Shaping of American Culture*. Baltimore, MD: Johns Hopkins University Press, 1999.
- Thompson, E.P. *Customs in Common: Studies in Traditional Popular Culture*. New York: New Press, 1993.
- Thomson, Rosemarie Garland. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. New York: Columbia University Press, 1997.
- , ed. *Freakery: Cultural Spectacles of the Extraordinary Body*. New York: New York University Press, 1996.
- Tobacco Merchants Association of the United States. *The TMA Directory of Cigarette Brand Names 1913–1977*. New York: Tobacco Merchants Assoc., 1978.
- Trachtenberg, Alan. *The Incorporation of America: Culture and Society in the Gilded Age*. New York: Hill and Wang, 1982.
- . *Reading American Photographs: Images as History, Mathew Brady to Walker Evans*. New York: Noonday Press, 1990.
- Truman, Ben C., ed. *History of the World's Fair: Being a Complete and Authentic Description of the Columbian Exposition from Its Inception*. Philadelphia, PA: Mammoth Publishing Co., 1893.
- Under One Sky: Arab Women in North America Talk About the Hijab*, VHS, directed by Jennifer Kawaja. Ottawa, Ontario: National Film Board of Canada, 1999.
- Untermeyer, Louis. Introduction to *Rubáiyát of Omar Khayyám*, translated by Edward Fitzgerald, vii–xxii. New York: Random House, 1947.
- U.S. Government, "President's Radio Address from Shanghai, China," October 20, 2001. [www.whitehouse.gov/news/releases/2001/10/print/20011020-4.html](http://www.whitehouse.gov/news/releases/2001/10/print/20011020-4.html) (accessed November 12, 2007).
- U.S. Government, "Radio Address by Laura Bush to the Nation," November 17, 2001. [web.archive.org/web/20021102074651/www.whitehouse.gov/news/releases/2001/11/20011117.html](http://web.archive.org/web/20021102074651/www.whitehouse.gov/news/releases/2001/11/20011117.html) (accessed April 24, 2007).
- U.S. Government, "Radio Address of the President to the Nation," October 6, 2001. [www.whitehouse.gov/news/releases/2001/10/print/20011006.html](http://www.whitehouse.gov/news/releases/2001/10/print/20011006.html) (accessed November 12, 2007).

- U.S. Government, "World Freedom Day Proclamation," November 9, 2001. [www.whitehouse.gov/news/releases/2001/11/20011109-23.html](http://www.whitehouse.gov/news/releases/2001/11/20011109-23.html) (accessed November 12, 2007).
- Vanishing City: A Photographic Encyclopedia of the World's Columbian Exposition*. Chicago: Laird & Lee, 1893.
- Vejnaska, Jill. "Return to War-torn Landscape Leads Photographer to Reunion." *The Atlanta Journal-Constitution*, March 15, 2002, 3E. [www.lexis-nexis.com/](http://www.lexis-nexis.com/) (accessed July 16, 2006).
- Vogel, Lester I. *To See a Promised Land: Americans and the Hold Land in the Nineteenth Century*. University Park, PA: Pennsylvania State University Press, 1993.
- Weber, Carl J. *Fitzgerald's Rubaiyat, Centennial Edition*. Waterville, ME: Colby College Press, 1959.
- Weber, Max. *The Protestant Ethic and the Spirit of Capitalism*. London: Allen & Unwin Press, 1930. Reprinted with Introduction by Anthony Giddens, translated by Talcott Parsons. New York: Routledge, 2001.
- Williams, Raymond. *The Country and the City*. New York: Oxford University Press, 1976.
- . *Keywords: A Vocabulary of Culture and Society*. Revised Edition. New York: Oxford University Press, 1983.
- . *Marxism and Literature*. Oxford: Oxford University Press, 1978.
- Winnubst, Shannon. *Queering Freedom*. Bloomington: Indiana University Press, 2006.
- "World's Columbian Exposition, Chicago, 1893: Department of Ethnology and Archaeology." In *Warshaw Collection of Business Americana*. Archives Center, National Museum of American History, Behring Center, Smithsonian Institution, 1893.
- Yeazell, Ruth Bernard. *Harems of the Mind: Passages of Western Art and Literature*. New Haven, CT: Yale University Press, 2000.
- Zafran, Eric M. *The Rococo Age*. Atlanta, GA: High Museum of Art, 1983.
- Zuffi, Stefano. *Titian*. Translated by Richard Sadleir. Milan: Electa, 1995.

# INDEX

*Note:* Page numbers in **bold** denote figures.

- 9/11, *see* September 11, 2001
- “Afghan girl,” 141–9, **145**  
*In Search of the Afghan Girl*  
(VHS), 141, 206
- Abdul-Hamid II albums, 97
- advertising industry, 9, 24, 90,  
106–7, 112–15, 203, 204  
contemporary, 7, 22, 24, 154–8,  
161–2, 179–84  
early-twentieth-century, 7, 22,  
24, 105–7, 115–37
- Ahmed, Leila, 1, 98, 151, 159–60,  
164
- Alf Layla wa Layla*, *see Arabian Nights*
- Allen, Robert C., 66–8, 79 (notes  
42 and 43), 82–3
- Alloula, Malek, 162–3
- Alsultany, Evelyn, ix, 188  
(note 6)
- American Indians, *see* indigenous  
peoples of the Americas
- American Palestine Exploration  
Society, 59
- Amin, Qasim, 98–9
- amusement industry, 203
- amusement parks, 83, 109–10,  
112, 125  
freak shows, 66, 95, 112
- Appadurai, Arjun, 148
- Arabian Nights*, 11, 28, 182, 183
- Arabs, Arab Americans, xi–xiii, 9,  
12, 18–19, 48, 82–3, 91–4,  
98–101, 151–4, 157, 159–60,  
162–3, 170, 186
- archaeology, 194  
as metaphor, 21, 24, 195
- Archaeology of Knowledge*  
(Foucault), 21
- Bara, Theda, 158
- Barnum, P. T. (Phineas Taylor), 112
- Barthes, Roland, 3–5, 20, 50–1,  
80, 93, 101, 156, 158
- The Belly-Dancer* (1863), *see Dance of the Almeh*
- belly dancers  
at Chicago World’s Fair, 99–101  
as cultural mythologies, xii, 2, 3,  
4, 13, 51, 53, 64–7, 74–6,  
77–81, 85, 95, 180–1, 188  
photographs of, 24, 91–4, 120, 158  
in tobacco advertisements, 125,  
132, **133**
- belly dancing, 32, 49, 72 (note 26),  
81–8, 175  
*al-raqs al-baladi* and/or *al-raqs al-sharqi*, 83, 84, 200  
in contemporary tobacco  
advertisements, 180–1  
exhibits on Midway Plaisance  
(Chicago World’s Fair), 67,  
71, 72–6, 81–3, 96
- Benetton, *see* United Colors of  
Benetton
- Benjamin, Roger, 44 (note 50), 45  
(notes 52 and 54), 47 (note  
63), 48
- Benjamin, Walter, 1, 13, 15, 73,  
90–1, 110, 114 (note 29), 186,  
203

- Berger, John, 31, 55, 103  
 Black, Jeremy, 172  
 Bloom, Sol, 71, 93, 100  
 Blue Star PR: The Jewish Ink Tank, 165–6  
 Boas, Franz, 71  
 Bogdanos, Matthew, 17–19, 186–7, 193  
 Boime, Albert, 48 (note 64), 57, 59  
 Brown, Julie K., 89  
 Buel, James, 27–8, 32, 63–5, 66, 67, 68, 77, 80, 88, 89, 90, 91–3, 95, 98, 125, 204  
   and “Three Dancing Girls From Egypt,” 91–3, 92, 99–101  
 Buonaventura, Wendy, 82, 85, 86, 94, 100  
 burlesque, 82–3  
 burqa  
   and Afghan women, 145, 160, 161–2  
   as symbol of oppression, 13, 19, 143, 147, 184, 186, 193, 208  
 Bush administration, 12, 142, 152, 160, 176  
 Bush, Laura, 12–13, 192  
 Bush, President George W., 12, 209–10  
  
*Camel* cigarettes, 180–4, 210  
   “exotic blends,” 146, 180, 181–3  
   “seven pleasures of the exotic,” 24, 180, 210  
 capitalism, 33, 107–10, 149, 158, 175  
   industrial, 40, 69, 72–3, 75, 89–91, 97, 108, 112–13  
   late, 6, 7, 9, 147, 165, 177–9, 181, 183  
 Carlton, Donna, 74–5, 81–2, 83, 86, 100  
*Carnets de Voyage* (Flaubert, 1858), 35  
 Carr, Carolyn Kinder, 53  
 cartography, 185–6  
  
 Çelik, Zeynep, 32, 95–7  
 Chicago World’s Fair (1893), 7, 22–5, 27–9, 31–4, 63–72, 73, 95, 106, 107, 108, 109, 125  
   and Fine Arts Exhibit, 53–6, 198  
   and Midway Plaisance, 23, 67–72, 73, 81–3, 96, 111, 120, 125; “Street of Cairo,” 23, 58, 70, 76–83  
   and White City, 23, 29, 67–72, 73, 95, 96, 105, 120  
 Chinese Exclusion Act (1882), 54  
 Chow, Rey, 163  
 Church, Frederic Edwin, 58–60, 134  
 cigarettes, *see* tobacco industry  
 civilization  
   and “civilizing mission,” 11 (notes 28 and 29), 12–19, 34, 43, 50, 58, 115, 116, 124, 144, 167, 168, 186, 189  
   and “clash of civilizations,” 10–11, 14, 96  
   and etymology, 11  
   gendered notion of, 10–13, 16, 19, 21, 105, 121, 186  
   modalities of, 11, 14, 17–19, 21, 28–9, 58, 74, 112, 113, 185–9  
   in relation to barbarism, 1, 11, 13, 15, 186  
   and U.S. identification with the Holy Land, 58–61  
   women as markers of, 11, 18, 98–9  
 cold war, 10, 142, 170, 172, 176  
 Collins, Jane, 94, 142  
*The Colonial Harem* (Alloula), 162–3  
 colonialism, 23  
   and Great Britain, 16, 23, 29, 98–9, 152, 159–60, 168, 172  
   and France, 16, 23, 29, 33, 34–8, 39, 42, 48–51, 52–3, 56, 130, 152–3, 157, 162–3, 168

- Columbian Exposition, *see* Chicago World's Fair (1893)
- Columbus, Christopher, 27–8, 31, 33, 115–16
- consumerism, 4, 6, 7, 8, 24, 65, 73–5, 81, 105, 106, 107–10, 113–14, 115, 134
- Croutier, Alev Lytle, 2, 146
- cultural mythology(-ies), 4–6, 8, 9
- of Arab and Muslim womanhood, 13, 20, 22, 25; *also see under* veil, harem, and belly dancer
- civilization as, 11
- cultural studies, xiii, 20
- Dance of the Almeh* (1863), 49–50, 125, 129
- danse du ventre*, *see* belly dancing
- Davis, John, 59–60
- Dearborn, MI, 150, 151–3
- Debord, Guy, 110
- Deeb, Lara, x, 192
- Delacroix, Eugène, 32, 35, 38–43, 91–2, 121
- Desert Storm, *see* Gulf War
- Djebar, Assia, 42–3, 91
- Dox, Donnalee, 85
- Eco, Umberto, 72
- Edwards, Holly, 68, 79, 82
- Egyptian Deities*, 86–8, 87
- Eisenstein, Zillah, 20
- Enlightenment, 17, 29, 32, 64, 88, 124, 186
- French, 11
- philosophical framework of, 3, 11, 14, 34
- Errand into the Wilderness* (1956), 59, 136, 199
- Eurocentrism, 1, 11, 13, 16, 64, 94, 115–16, 192
- Euro-U.S.-centric, 4, 177, 184, 185–7
- expansionism, 4, 6, 7, 8, 24, 28, 56–8, 64, 105, 107, 111, 112, 115, 130, 135, 169
- Exposition Universelles (1889), 32, 33, 71–2, 76, 204
- Fanon, Frantz, 157
- Fatima* cigarettes, 106, 117, 118–22, 119, 121, 136, 204
- feminisms
- as appropriated by colonialist/imperialist power, 12, 98, 159–61
- liberal white (mainstream U.S.), 20, 84–5, 87, 165
- transnational, 20
- Feminist Majority, 152, 160–1
- Fisk, Robert, 185–6
- Fitzgerald, Edward, 128–9, 132
- Flaubert, Gustave, 35
- Fleming, Ian, 171
- Food for Our Grandmothers* (1994), xii, 191
- Foucault, Michel
- and *The Archaeology of Knowledge*, 21–2, 195
- and *Discipline and Punish*, 111 (note 18)
- and discourse or discursive formation, 29, 158
- and *The History of Sexuality*, 80
- French orientalist paintings, 3, 22–3, 35, 38–51, 52, 77, 86, 120, 122, 124, 125, 128, 129, 156, 159, 182
- frontier, “virgin land,”
- as American myth, 56, 114–15, 117, 125, 129, 132, 134–7, 198
- and Frederick Jackson Turner’s “frontier thesis,” 69, 107, 132, 169
- and U.S. imperialism, 57–8, 169



- gender, 17, 20, 105, 114–17, 129, 132, 134, 136–7, 142, 146, 147–8, 150–3, 163–5, 167–8, 171, 173–5  
 and civilization, 10–13, 19, 21, 105, 121, 186  
 and (white) femininity, xi, 43, 120, 124  
 and gender norms, 17, 124  
 and gender studies, xiii  
 and masculinity, 8, 17, 49–50, 105, 114–15, 125, 134–7, 159, 167–8, 170–4
- Gérôme, Jean-Léon, 35, 37, 38–9, 40, 46–50, 122, 125, 129
- Gilman, Sander, 45, 48 (note 65), 49
- globalization, 4, 6, 8, 24, 139–41, 142, 148–9, 156, 177, 180, 184, 205
- Graham-Brown, Sarah, 31, 90, 91
- Gramsci, Antonio, 6
- The Grand Odalisque* (1814), 32, 45–6, 124, 125, 197
- The Great Bath at Bursa* (1885), 37, 46–7
- Grewal, Inderpal, 36 (note 23), 43 (note 43), 140
- Grosrichard, Alain, 3, 30
- el Guindi, Fadwa, 153–4, 156
- Gula, Sharbat, *see* “Afghan girl”
- Gulf War (1991), 18, 144, 160
- Hall, Stuart, 20
- Haraway, Donna, 20, 94
- Harem: The World Behind the Veil*, 2
- harems, 36–7 (definition)  
 as cultural mythologies, xii, 1, 3, 4, 13, 51, 75, 146, 205  
 in French colonial postcards, 162–3  
 in French orientalist paintings, 38–51, 52, 159  
 as patriarchal, oppressive space, 1, 3, 5, 34, 166–8, 169  
 as sexualized space, 1, 3, 5, 31, 47, 122, 124–5, 129  
 in *The Spy Who Loved Me*, 171–5  
 in tobacco advertisements, 109  
*see also* seraglio
- Hartnett, Stephen, 146
- Harvey, David, 107–8, 147, 177–9, 181
- Hassan* cigarettes, 135, 205
- Haymarket Riot (1886), 54
- hijab, 18, 154, 157, 194
- Hinsley, Curtis, 71, 106
- Hobsbawm, Eric, 8
- Hollywood films, 105, 128, 166, 171–5
- Holy Land  
 and American orientalism, 56–60, 111, 130, 134, 181, 198, 203–4  
 orientalist imagery of, 7, 11, 119
- hootchy kootchy, *see* belly dancing
- Hugo, Victor, 35
- Huntington, Samuel, 10, 11, 14, 192
- I Dream of Jeannie*, 2, 23, 175, 201
- Immigration Act (1965), 170
- imperialism, 4, 6, 7, 33, 56  
 U.S., 28, 56–7, 107–8, 139, 148, 156, 159–62, 165, 169, 175, 185, 189, 198
- indigenous peoples of the Americas, 116, 130, 134–7, 182, 205
- Ingres, Jean-Auguste-Dominique, 32, 35, 37, 38–9, 43–6, 197, 198
- Iran hostage crisis, 144, 170, 174, 209
- Iranian revolution (1979), 143
- Iraq  
 Babylon, 15–16, 188, 194  
 Iraq National Museum, 14, 17–19, 21, 185, 187, 193

- U.S. invasion and occupation of, 14–16, 18, 21, 159, 185–7
- Isaak, Jo Anna, 164
- Islam, 10, 98, 193  
and conflation with terrorism in U.S., 13, 174, 192  
and Islamophobia, 140, 157  
in opposition to “the West,” 96, 97
- James Bond, 2, 23, 146, 166, 167–8, 171–5
- Jameson, Fredric, 177, 181, 183  
*Jerusalem from the Mount of Olives* (1870), 59, 134
- Jones, Amelia, 163–4
- Kadi, Joanna, ix, xii, 191
- Kahf, Mohja, 187, 207
- Kasson, John, 68, 79, 82, 83, 110  
*khimar*, *see* hijab
- Lady of Cairo Bathing* (1870), *see* *Moorish Bath*
- Lawrence of Arabia, 163, 166, 173–4
- Lazreg, Marnia, 20, 152–3, 157
- Lee, Robert G., 170
- Leibovitz, Annie, 150–4, 164, 165
- liberal multiculturalism, 182–3  
*The Liberation of Women* (1899), 98
- Little Egypt, 23–4, 81–3, 109  
Fahreda Mahzar as, 82–3, 93, 99–100, 201
- Long, Burke, 112, 134  
*The Looting of the Iraq Museum*, 17, 193
- Lott, Eric, 65
- Louisiana Purchase Exposition (1904), *see* St. Louis Exposition
- Lowe, Lisa, 29–30, 96
- Lutz, Catherine, 94, 142
- Madame X* (1884), 55  
*The Magic City* (1894), 27–8, 88, 95
- Mahzar, Fahreda, *see* Little Egypt
- Maira, Sunaina, 167
- Manet, Édouard, 45
- Manifest Destiny, 9, 56, 57, 70, 111, 169
- masculinity  
Arab and/or Ottoman, 8, 17, 49–50, 159, 170–1, 174  
and James Bond, 167–8, 171–4  
and the frontier myth, 114–15, 125, 134–7  
and Marlboro man, 105
- Maxim* magazine, 1–3
- McAlister, Melani, 168, 175 (note 87), 209
- McClintock, Anne, 20, 94, 122, 134, 136, 196
- McCurry, Steve, 141, 143, 144, 145, 147–9
- Middle East, 7, 15, 16, 21, 191–2, 195, 196  
shifting power relations with U.S., 24, 118–19, 166, 168–71, 172, 175–6  
stereotypes of, 1, 11, 12, 32, 117, 194  
U.S. official policy toward, 9, 12
- militarism, 4, 142, 148, 161, 185–8
- Mitchell, Timothy, 111
- Mitchell, W.J.T., 31
- Moallem, Minoo, 10
- modernity, 12, 34, 80, 88, 178–9  
metanarrative of, 11, 16, 63–4, 65–6, 81, 97–9, 140, 177, 192
- modernization, 23, 33, 34, 40, 48, 52–3, 64–5, 96, 113, 115
- Mohanty, Chandra Talpade, 20
- Montagu, Lady Mary Wortley, 43–4, 47  
*Moorish Bath* (1870), 48–9
- multiculturalism, *see* liberal multiculturalism
- Mulvey, Laura, 163

- Murad* cigarettes, 106, 118, 122–4, 123
- Mythologies* (Barthes, 1972), 4
- Naber, Nadine, x, 211
- Narayan, Uma, 20
- National Geographic*, 94, 141–9, 206
- nationalism
- British, 172
  - French, 34, 152–3
  - U.S., 33
- national security, 8, 140, 142, 146, 165–6, 167–71, 174–6
- and National Security Council document 68 (NSC-68), 175–6
  - and National Security Strategy of the United States (NSSUS), 175–6
- Native Americans, *see* indigenous peoples of the Americas
- neoliberalism, 139–40, 146, 147, 148–9, 161–2, 175–6
- de Nerval, Gérard, 35
- Nochlin, Linda, 35, 37–8 (note 28), 39 (notes 30 and 31), 42 (note 40), 43 (note 45), 46, 49–50
- nostalgia, 4, 6, 7, 21, 25, 53, 69–71, 76, 81, 109, 114–15, 134–7, 140, 176–7, 181–4, 187–9
- NOW (National Organization for Women), 160
- odalisque, 32 (definition), 45–6, 77–9, 105, 124, 126, 130–1, 197
- oil embargo (1973), *see* OPEC
- Olympia* (1863), 45
- Omar* cigarettes, 103–7, 104, 118, 124–35, 126, 127, 131, 133, 136, 170, 188, 205
- and Omar Khayyam, 128–32, 205
- One Thousand and One Nights*, *see* *Arabian Nights*
- Ong, Aihwa, 20
- OPEC (Organization of the Petroleum Exporting Countries), 147, 170, 171, 177
- Les Orientales* (Hugo, 1829), 35
- orientalism
- and American orientalist paintings, 29, 54–60
  - as apparatus, 30–1, 50, 51, 59, 63, 86, 144
  - as discursive formation, 3, 21, 29, 93, 158
  - and Edward Said's *Orientalism*, 10, 29–30, 46
  - and French orientalist paintings, *see* French orientalist paintings
  - and U.S. orientalism, xiii, 28, 53–61, 117, 130
- Orientalism* (1978), 3, 10, 21, 29, 31–2, 38, 46, 91, 94
- Ottoman Empire, 3, 5, 34–8, 39, 52, 56, 122
- and Chicago World's Fair, 96–9
  - and image of sultan, 3, 34, 125, 128, 129–32, 167
  - and stereotype of "Terrible Turk," 34, 56, 60, 103, 130, 171
  - and tobacco advertisements, 118, 124, 182, 183
- Panama-Pacific International Exposition (1915), 120
- Peirce, Leslie, 37
- photography, 88–94
- of belly dancers at Chicago World's Fair, 81, 88, 91–4, 99–101
  - at Chicago World's Fair, 76, 97–8
  - as documentary, 46, 89, 91, 94
  - and imperialism, 90
- Pledge of Allegiance, 33
- Polk, Milbry, 17, 193
- postmodernity, 176, 177–80, 181, 183

- printing industry, 9, 106–7, 108, 113
- progress narrative, 4, 7–8, 15, 16,  
19, 28, 32, 34, 53–4, 64,  
67–71, 73, 75–6, 81, 88–9,  
94–5, 106, 107, 111–12, 115,  
132–4, 139–40, 147, 175, 179,  
181, 187–8
- Puar, Rai, 142, 173
- Putnam, Frederick Ward, 71
- al-Qaida, 12, 18
- race  
and Arab Americans, 188  
and commodity racism, 122  
and minstrel shows, 65  
and racial formation, 188  
and racial hierarchies at 1893:  
Chicago World's Fair, 70–1,  
74, 95  
and racial hierarchies in French  
orientalist paintings, 42,  
47–8  
and scientific racism, 32, 73–4,  
82, 89, 120, 122
- Rai, Amit, 142, 173
- raqs sharqi*, see belly dancing
- Reading National Geographic*, 142
- Reebok, 2, 154–8, 155, 163, 165,  
188
- Renoir, Jean Auguste, 41
- Rosenthal, Donald, 39
- Rubaiyat*, 128–32
- Rubin, Gayle, 64
- Rydell, Robert, 28, 33, 67–8, 70,  
94, 95
- Said, Edward  
and *Beginnings*, 25  
critique of Huntington's "clash of  
civilizations" theory, 10  
and *Orientalism*, 3, 10, 21, 29,  
31–2, 38, 46, 91, 94  
and "Traveling Theory," 52–3,  
56 (note 88), 60 (note 110)
- St. Denis, Ruth, 81, 85–8, 94
- St. Louis Exposition (1904), 58, 111
- Saliba, Therese, 10, 20, 160–1
- Sandoval, Chela, 184, 189 (note 7),  
191
- Sargent, John Singer, 54–5, 57–8,  
198
- Schuster, Angela, M. H., 17, 193
- semiotics, 20  
"semiotic war," 11, 186  
second order sign system, 5–6
- September 11, 2001, 2, 10, 13, 19,  
141, 143, 144, 160, 209
- seraglio, 36, 77–9  
see also harem
- sexuality, 2, 44, 45, 47–8, 49, 55,  
64, 66–7, 68, 75–6, 79–81,  
106, 116, 120, 122, 124,  
125, 128–9, 132, 136, 146,  
163, 167–68, 171, 173–5,  
201, 208
- sheik (orientalist caricature), 1,  
166–7, 173–4, 208
- Shirazi, Faegheh, 157
- Shohat, Ella, 1, 20, 94, 115, 167,  
173, 192
- Smith, Joseph, 63–5, 66, 67, 68,  
77, 79
- Snake Charmer*, 46
- Sontag, Susan, 150–3
- Soviet Union, 143, 144, 146, 149,  
172, 175–6
- spatiotemporal shifts, 9, 24, 53, 69,  
81, 90, 106–7, 108–9, 113–14,  
134, 159, 176–9, 181, 183–4
- The Spy Who Loved Me*, 2, 23, 146,  
166, 167, 171–5
- Srour, Lamis, 150–4
- Stam, Robert, 94, 115, 167, 173,  
192
- Steet, Linda, 94
- Stengrim, Laura, 146
- Stoler, Ann, 80–1
- striptease, 80, 82–4, 200
- structures of feeling, 6, 8, 33, 34,  
65, 107, 111, 130, 136, 175,  
179

- Study of an Egyptian Girl* (1891), 55, 57, 198
- The Sultan's Court*, 3
- Taliban, 12, 18, 141, 142, 143, 144, 147, 152, 160
- terrorism, 146, 172, 174, 176  
and image of terrorist in the U.S., 170, 173  
in relation to Islamic fundamentalism, 10, 192
- Thieves of Baghdad*, 17–19, 193
- Thompson, E. P., 69
- Thomson, Rosemarie Garland, 66, 95
- Titian, 45–6
- tobacco industry, 103–6  
and American Tobacco Company, 115, 203, 204  
and cigarettes, 116–18  
and Liggett & Myers, 117, 120, 121, 204  
and marketing tobacco, 117–18, 203  
and R. J. Reynolds, 180, 210  
and Turkish blends, 106, 116, 117–18, 180–3  
*see also under* individual brand names
- Trachtenberg, Alan, 31, 108–9
- The Turkish Bath* (1862), 37, 38, 43–5, 46, 197
- Turner, Frederick Jackson, 69, 107, 169
- U.S. Military, 13–15, 18–19, 142, 143, 146, 147, 159, 160, 177, 192, 193
- U.S.S.R. (Union of Soviet Socialist Republics), *see* Soviet Union
- United Colors of Benetton, 2, 161–2, 165, 188
- The Valpinçon Bather* (1808), 44
- Veil: Modesty, Privacy and Resistance*, 153–4
- veils, 78, 153–4 (definition), 155, 207  
as cultural mythologies, xii, 1, 3, 4, 13, 19, 143–4, 149–66, 188, 206  
as erotic symbols, 8, 118–20  
in feminist photography, 164–5  
as oppressive symbols, 8, 15, 143, 149, 152–4, 156, 157, 160, 169, 184
- Venus of Urbino* (1538), 45–6
- virgin land, *see* frontier
- Voyage en Orient* (de Nerval, 1856), 35
- war on terror, 12–13, 142, 143, 170, 172, 174, 176, 188, 206, 209–10
- Weber, Max, 124
- Wilke, Hannah, 150, 162–5, 208
- Williams, Raymond, 6, 20, 114, 158, 179, 187–8
- women  
Afghan, 13, 141–2, 143, 146, 148, 152, 160, 161–2, 186, 192, 193  
Arab and Arab American, xi–xiii, 18–19, 48, 53, 77, 82–3, 91–4, 98–101, 151–4, 157, 159–60, 162–3, 186, 207  
and harems, 36–7, 43–4  
in Ottoman society, 37, 98  
and smoking, 106, 116  
white, 43, 48, 74, 77, 163–5  
*see under* individual categories (e.g. veil, harem, belly dancer) for representations of womanhood
- Women* (2000), 150–4
- Women of Algiers in Their Apartment* (1834), 32, 38, 40–3, 44, 49, 50, 91
- world's fairs, 72–3, 94, 106, 107, 110–11, 112, 120, 204  
*see also under* individual names