

## CHAPTER 2

### LITERATURE REVIEW

In this review of the theoretical frameworks, information is described in an effort to support the methodology and analysis this study. For the first section, literary techniques will be explained for the sake of understanding specific and deliberate constructions of languages which authors and producers employed to convey meanings and ideas of Asia, particularly its places, people and cultures. The second section focuses on a review of Orientalism by Edward Said. This will crucially relate to this study by way of understanding Orientalist views and their influence on structuring relations between the West and the East, especially Asia. The third section of this review pays attention to the ideology of Orientalism, which has significantly affected the set of ideas and beliefs of Western thought towards the Orient (the East). This will be beneficial for more profound analysis since this study aims to analyze how literary techniques are used in representing Asia including its places, people and cultures through the concept of Orientalism in American popular media in the 21<sup>st</sup> century, namely films, television, advertising, comic books, fiction and nonfiction. Besides this, the review of Orientalist ideology will be explained in anticipation of exploring possible reasons behind based on Orientalism as well as exposing racial and cultural factors which influence those Orientalist representations of Asia in the selected media. The final section concerns with Orientalism in Western media. This review intends to explain the influence of media manipulation through the Orientalist assumptions by the West and some examples of misrepresentations of Asia in mass media which have been widely disseminated in the 21st century.

#### **Theoretical Frameworks**

To examine the literary techniques used in the selected media, it is inevitable to review the definition of the term literary techniques and some other related terms as well as clarify the list of common techniques frequently used in

literary works since these techniques are crucially used as tools to represent Asia through the Orientalist perspectives.

### **1. Literary Techniques**

In order to reach the meaning of literary techniques and see its list for the analysis in this study, it is essential to understand the term literary devices first. Literary devices refer to the techniques used in the telling of a narrative. Literary devices are also recognized as fictional devices through several specific approaches in which the author employs to express the ideas as well as drama of the narrative to words (Kisak, 2015). In short, literary devices are the typical structures employed in an effort to convey ideas or messages to the reader. Interestingly, these devices can be categorized into two aspects including 'literary elements' and 'literary techniques.' Literary elements are necessary aspects or features of a literary work commonly found in all narrative. Some examples of basic literary elements include character, setting, conflict, plot, symbol and theme. We can find these elements in general stories (McCarthy, 2000). However, literary techniques are defined as the constructions of language employed by an author in order to convey meaning. These techniques somehow attract the reader's attention and make the story itself more fascinating. It is considered significant that these techniques have to be identified and understood (Stark, 2016). In addition, these techniques are unlike literary elements as they seem not to be necessarily employed in every literary work. In other words, literary techniques are the specific ways language is used for the purpose of creating beauty in a literary work and encoding the author's message or meaning. According to Matrix Education, the list of common literary techniques which can be employed for the representation of Asia is describe as follows (The English literary Techniques Toolkit for The HSC, 2021):

Table 2.1 List of Literary Techniques

Literary Technique	Explanation
Allegory	A representation of a story which can be interpreted implicitly and explicitly. An allegory is an extended metaphor that objects, persons and actions in a story are equated with meanings outside of the story. The meaning of an allegory can be about moral, social, religious, or political point which is related to the context of the author.
Allusion	An implied or indirect reference to a thing, person, place, literary text, historical period, or religious belief.
Alliteration	The repetition of initial consonant sounds at the start of words appearing nearby in a sentence. This technique is commonly used in poetry, and, in some traditions, it is considered a unifying aspect of the verse. For the most part, alliteration is identified with carefulness. It is hardly ever used in prose, and when it is used in poetry, it frequently does not contain a specific meaning, being rather a convention of the style.
Ambiguity	<p>An expression or feature of a text that lacks an apparent or single meaning. Ambiguity in literary texts is categorized into four groups:</p> <ol style="list-style-type: none"> <li>1. Syntactic ambiguity – Ambiguous expressions which probably convey various meanings because of the punctuation of the sentence</li> <li>2. Semantic ambiguity – Ambiguous expressions which possibly contain various meanings due to the selection of words</li> <li>3. Narrative ambiguity – Ambiguity enclosing the plot or characters and their motives</li> <li>4. Conceptual ambiguity – Ambiguity related to the concepts, themes, or ideas in the text.</li> </ol>

Table 2.1 (Continued)

Literary Technique	Explanation
Analogy	A comparison of two unrelated objects in order to create connections for the purpose of explanation or clarification.
Anecdote	A short or brief story which is commonly interesting and humorous. This technique is used in both fiction and non-fiction texts to enhance their ideas, illustrate components of a person's characteristic, or add to their world.
Anomaly	In a literary text, an anomaly is something that differs from what is standard or commonly expected.
Anthropomorphism	The act of interpreting human personalities to a non-human characters.
Apostrophe	A rhetorical technique in which a character speaks or address to an object, quality, or idea, or discusses somebody who is not literally present.
Archetype	An idea, character, or object that happens again and again in a story. This technique also represents universal patterns of human nature. Throughout the history of literature, there is a hero archetype.
Assonance	The repetition of identical vowel sounds that take place in neighboring words. This technique probably appears anywhere in the word, not only at the beginning.
Bricolage	Construction of modern texts using pre-existing material, often derived from a variety of sources and text types.
Cliché	An expression or phrase which is over-used, common expression.
Consonance	The repetition of identical consonant sounds throughout a line of text.

Table 2.1 (Continued)

Literary Technique	Explanation
Contrast	The deliberate positioning of two or more objects, events, characters that have different attributes. This technique is often used to emphasize their distinctive individual qualities. Paradox, antithesis, oxymoron, juxtaposition, contrast in description are all techniques which employ contrast.
Dialect	A form of English spoken by a particular group, such as a group of people from a specific region. If a text is written in a specific dialect, it can be explained why the author has decided to adopt that language. Further, if a character in a story is decided to speak in a particular dialect which is part of their characterization and implies where they come from and their socio-economic status.
Dialogue	The significant technique is employed in association with other literary techniques. For example, this technique can probably refer to the diction in a speaker's dialogue, which can indicate his or her level of education. Also, dialogue can be employed to infer a speaker's intentions and his or her characteristics.
Diction	The selection of words and expression styles determined by an author. Diction is defined as the construction of expressions which allows a text to achieve its purpose. This technique can affect the tone and representation of characters and setting.
Didactic	The instruction of moral or political lessons in a text for its readers.
Deixis	The use of words or expressions in which their meaning depends on the context they are used. This technique aims to develop more understanding of the certain words or expressions in a dialogue. The most common examples of this



Table 2.1 (Continued)

Literary Technique	Explanation
	are “me” or “here.” These words require the reader to understand, or at least assume we understand, contextual information to develop meaning.
Disjunct	A kind of adverb which describes an entire sentence. This technique functions as introductory clause and is commonly employed in order to introduce examples or observations by commenting on them.
Disjunction	A conjunction (e.g. usually ‘either’ or ‘either....or’; but also ‘but’ or ‘yet’) which significantly disturbs the rhythm of the sentence in an effort to introduce a contrast.
Ellipsis	<p>The technique an author uses to shorten quotations which are long by using three consecutive periods (...).</p> <p>In literary works, Ellipsis can be used in multiple ways. The most common example includes a dramatic pause which is signaled by (...) to create tension or imply words which cannot be spoken.</p>
Emotive language	Words and phrases chosen in order to evoke the readers’ emotions.
Enjambment	A technique of poetry employed to continue a sentence or phrase running over more than one line or stanza. This technique visually offers the sense that the poem flows between lines but, in an utterance, this technique leads to a pause between lines while being spoken loudly. This effect is called “Rejet” (the term is later explained below). Literary authors frequently employ enjambment to interrupt the flow or a poem or contrast distinct images or ideas.
Euphemism	Mild or indirect words and expressions used to replace a harsh blunt ones.

Table 2.1 (Continued)

Literary Technique	Explanation
Exclamation	Exclamatory sentence ending in “!” to represent high emotion.
Figurative language & sound devices	These techniques include metaphor, metonymy, hyperbole, simile, personification, assonance, alliteration, consonance, onomatopoeia and more. These techniques have a great impact as they affect human senses to contribute the subject matter of the text.
Form	Purpose and features of a literary text which influence its construction and guides its structure.
Foreshadowing	An allusion to a future event that will happen later in a story.
Flashback	A scene in a literary text appearing earlier than the main story. Flashbacks can cause many effects in a story.
Fragmented/truncated sentences	Incomplete sentences used to add pressure or haste, or reflect how characters talk to each other. As known, sentence fragments are sentences that cannot stand on their own. A single noun is a sentence fragment, as is a subordinate clause.
Gaps & silences	Silences refer to spaces in which the text omits from any mention of certain groups or topics. However, gaps refer to spaces in the text where authors can open their mind and create connections by drawing on their understanding of the text.
Humour	The uses of incongruity, parody, satire, exaggeration, irony, puns and other techniques in order to illuminate the overall tone.
Hyperbole	A technique representing exaggerated statements.
Icons	A particular person, object or image which indicates complex ideas and feelings.

Table 2.1 (Continued)

Literary Technique	Explanation
Imagery	Clear images created through words in a literary text which allow its reader to be able to visualize character or setting more apparently. This technique is employed through the use of language in order to encourage one of the five senses, and readers must always refer to the particular kind.
Imperative Voice or Mood	Certain use of the verb at the beginning of a sentence or phrase. The imperative mood is considered a part of grammatical moods in English. Other moods are the indicative and the interrogative. The imperative mood is useful to refer to as it expresses the mood for orders. Therefore, the use of imperative mood can probably indicate an authority within a character.
Incantation	A poetic feature which uses repetition or rhythm in order to create a sense of magic or magical power.
Intertextuality	The relationship drawn between literary texts. This technique can be an explicit quotation or implied and inferred by allusion, a technique of either direct reference or indirect reference.
In medias res	This ancient technique denotes ‘in the middle of things,’ and it refers to stories that start in the middle of action, in contrast to slowly building up to this action. Also, it can probably create various meanings. Most evidently, it is an effective way to draw the reader in. Moreover, this technique can be employed to create disorientation.
Irony	The expression of one’s meaning through the use of language which usually means the opposite. In other words, it is a gap between what is said and what is meant.



Table 2.1 (Continued)

Literary Technique	Explanation
Juxtaposition	The act of showing two or more things side by side in order to compare or contrast or to highlight their differences or create dramatic impacts.
Level of language (also known as Register)	The level of sophistication and formality in language use according to certain situation and context. High register is signaled by conceptual, ‘bigger’ vocabulary and complex, lengthy syntax. The common registers we refer to are: slang, colloquialism, informal or formal.
Linear narrative	The way in which an author usually tells what happens in a story in chronological order.
Metaphor	A figure of speech used for comparing between two things which one means another. This fundamental technique creates further layers of meaning about the object being compared. Literary texts are usually full of metaphors.
Metonymy	A word or name of one thing which is used in the place of something it is closely associated with.
Modality	The certitude in which speakers use to represent in their language.
Motif	An image, sound, figure, character paradigm or object that contains symbolic reference to a specific theme or idea. This technique is a recurring symbol with a figurative meaning and is not difficult to be observed since it clearly stands out.
Non-linear narrative	The way in which events do not appear in chronological order. This technique is opposite to linear narrative.
Onomatopoeia	A vocal imitation which echoes the sound it refers to. The reader can hear and understand what is happening.

Table 2.1 (Continued)

Literary Technique	Explanation
Paradox	A statement which seems self-contradictory or logically unacceptable at first, however it has logical reasoning based on true evidence. It is a proximity of contradictory-yet-interrelated ideas which have a hidden truth.
Parody	Sensible imitation for a mocking purpose. Parody is defined a style used to ridicule the serious manner and characteristic aspects of literary works by imitation. This technique is done through an exaggeration of certain traits common to the work.
Pathetic Fallacy	The attribute of human emotions towards inanimate objects, especially objects of nature. Noticeably, this technique is suggested to be used to assign some quality or character to a person or thing, not thoughts or other qualities.
Person (Point of view)	<p>The narrative voice in which a story is told. This technique can be commonly divided into three categories as follow:</p> <p>First person point of view means the speaker himself or a group that includes the speaker (i.e., I, me, we and us).</p> <p>Second person point of view means the speaker's audience (i.e., you).</p> <p>Third person point of view means everybody else (e.g., he, him, she, her, it, they, them), including all other nouns (e.g. James, Swedish, fish, mice).</p>
Periphrasis	A roundabout way which uses excessive language in an effort to refer to an idea while a shorter one might be adequate. Periphrasis is popular, and considered a significant technique in literary works. Authors occasionally use this technique to signify an object or person in a more creative way, or to avoid duplication.

Table 2.1 (Continued)

Literary Technique	Explanation
Personification	A figure of speech in which human characteristics are given to non-human objects. A lifeless object begins to acquire a life. This technique is commonly well-understood by readers. It is a particular type of metaphor in which human qualities are applied to non-humans. Notably, personification is unlike pathetic fallacy. It concerns the application of any form of a quality, not merely emotions. Similar to other forms of metaphor, this technique is widely employed in literature and daily life.
Perspective	A specific approach of exploring individuals, issues, events, texts, facts and so on.
Plosive consonants	Harsh sounds occurring in a sentence or phrase. While this technique can be employed to draw attention to particular objects in the sentence, more often than not it is purely a pleasing device.
Pun	An exploitation of two different meanings through words with the same sound.
Reference	Mentioning or concerning, usually obviously and explicitly, something else, whether it is a historical event, another author, another text, or even a set of ideas.
Register	The level of language used for a specific purpose. This technique refers to the definition of level of language.
Rejet	Rejet is an outcome of enjambment that causes a disjunction between the coming of a poem which flows between lines on a page and the stop which an author unintentionally inserts between lines when first reading a poem aloud.

Table 2.1 (Continued)

Literary Technique	Explanation
Repetition	The recurrence of words or syntax (order of words) for emphasizing or convincing. This technique is considered a simple technique to identify, so it is sparingly referred to, and is analyzed additionally. Notably, this technique is worth being critically interpreted rather than focusing on its emphasis on words.
Representation	The depiction of people, things or ideas in which an author conveys meaning through textual features. This technique is a significant concept used in literary works and works of art.
Rhyme	The repetition of the same or similar sounds appears in two or more words. This technique is considered one of the most familiar techniques. Rhyme is oftentimes more of an organizing feature and used to satisfy aesthetically instead of having meaning. Be careful in attributing meaning to rhyme in verse. It usually doesn't mean anything.
Satire	Composition that ridicules in a disdainful or humorous manner. This technique includes common human behaviors, beliefs, and vices which appear to create shame and contempt. Satire is usually considered a high form of comedy and frequently used for mocking at social or political criticism.
Setting	Location and time frame taking place in a story-internal and external.
Sibilance	The recurrence of soft consonant sounds, such as “s” sounds. This is frequently employed to create an ominous or sensual tone or emotion.



Table 2.1 (Continued)

Literary Technique	Explanation
Simile	A figure of speech which is usually made through the comparison of two different objects or ideas using 'like' or 'as,' in the other hand, metaphor tends to use a form of the verb 'to be.'
Symbolism	A significant literary technique which is considered the central technique in some literary texts. A symbol refers to any visual object which represents something else by convention rather than literal meaning, whether it can suggest another object, an idea, a process, or an emotion. Alphabets are counted as symbols; in that they represent speech sounds. Numbers are also symbols. Even all languages are symbolic, literary symbolism commonly points more particularly to the use of objects to express ideas and emotions.
Syntax (sentence structure)	<p>The important elements of language which refers to the organization of words and phrases in a sentence and also shows their structural relations.</p> <ol style="list-style-type: none"> <li>1. Complex syntax is a sign of a high education. This could suggest a narrative voice which is well-educated.</li> <li>2. Simple syntax might probably be a sign of poor education, as might fragmented or incomplete syntax.</li> </ol>
Tense	This technique is considered a significant and commonly grammatical feature which are familiar in many literary texts as it is a key of narrative form and functions to inform the reader the time (present, past, future) when events are taking place.
Textual Integrity	The unity of a text produced by its consistent use of form and language as to create a completely integrated work in terms of meaning and value. In other words, this term means the organic unit of a literary text used for universal themes.



Table 2.1 (Continued)

Literary Technique	Explanation
Theme	An underlying message or moral an author conveys in a story.
Tone	The way an author or a character feels. Their feelings are portrayed through word choice. Tone is a very common technique in literature and is useful to discuss in reader's responses. Also, there are various ways to describe the tone of a text.
Word choice	The words an author choose to communicate, particularly to convey information about the characterization of that person.
Zoomorphism	The attribution of animalistic characteristics to non-animals. Interestingly, this technique is more commonly employed in literary texts than many people expect.

To investigate the representations of Asia through the Orientalist assumptions and to understand the term “Orientalism”, this paper necessarily reviews Edward Said’s Orientalism as an important component of the conceptual framework for analysis.

## 2. Said’s Orientalism

As the depiction of Asians in Western culture influences a person’s perception of Asia, Orientalism has become an important issue in today’s globalized world. According to Edward Said, Orientalism is defined as a Western conception that defines the binary opposition and inequality made between the West and the Orient. This idea has been applied by Western scholars, writers, artists as well as novelists and it has become the widely accepted concept used throughout the Western world when describing the Orient and the Oriental as Said has detailed in his groundbreaking book that explains that Orientalism is “the acceptance in the West of the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the

Orient, its people, customs, 'mind,' destiny and so on" (Said, 1978). For this reason, Orientalism becomes a created theory and practice that is based upon a self-serving history in which the West has constructed the Orient as being completely different and inferior.

The Palestinian-American professor, furthermore, has proposed that Asia functions within the Western imagination as a fantasy space associated with ideas of exoticism, eroticism and cultural otherness. These ideas distinctively define Orientalism as a comparative negative study between the inferior East and the superior West. By this way, Orientalism functions to exaggerate and distort differences between the West and the East based upon Western assumptions; in other words, Orientalism is seen as "a Western style technique that is used to dominate, restructure, and have authority over the Orient" (Said, 1978).

Through the Orientalist perception, Asia and its people have become unchangeable and unable to define themselves. Orientalism explains how the West holds the authority within itself to represent Asia and by that way to exploit it. The basic idea of Orientalism is to foreclose to the East any ability to describe itself for the purpose of domination. Such an idea leads to the Western categorization of the East as Said argued when he that the world is divided by the Europeans into two parts; "the stronger and the weaker, backward and advanced, superior and inferior types" (Said 41; cited in Teitelbaum & Litvak par.8). Therefore, it is the prejudicial ideas that define this representation. By this way, the knowledge produced by the representation is relied upon subjective imaginations rather than the concrete facts (Said, 1978).

Another important aspect of Orientalism is its hierarchical positioning of the West. The East and Asia are seen as the subject of the West's operation in its role as the active definer of the relationship between the Occident and the Orient. This passivity of the East in relation to the Western positioning suggests "a relationship of power" and "domination" (Bahety, 2009). Although Orientalism is seen as a constructed theorem, its implications have been clearly visible. For example, the domination of the West over the East is easily observable, most

recently through US action in Iraq in 2003, which can be seen in terms of both culture and politics. In the case of Iraq, it can be argued that power, which the West wielded over Eastern culture of Iraq, was used to impose Western ethics and values on the Eastern nation of Iraq. Through the process of Orientalism, Bahety notes that the West has used its political power to dominate the East in many circumstances such as in Iraq leading to a Western patronization of the East (Bahety, 2009). Therefore, it can be said that Orientalism serves to illustrate the dominant position that the West establishes for itself within the Orientalist hierarchy.

Further, Said describes the term “Orientalism” as a discourse, a definition in which he takes from Michel Foucault, the French philosopher-historian. With regard to Foucault's meaning, discourse refers to a system of thought that structures the knowledge and social practice that one may obtain. The knowledge and practice operated by discourse, is then acknowledged as “a paraphrase of ideas and preconceived notions”. As he argued, “there is no power relationship without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time, power relations” (Foucault, 1995) In this way, as discourse is the outcome of interaction between knowledge and power, which imply one another in an unceasing relationship, knowledge is seen as power and that it is the way by which power is gained. With the way Foucault defined the term “discourse”, Orientalism is considered as the Western knowledge that is transformed into power to control the East.

Said asserts that without investigating Orientalism as a discourse, it is impossible to understand the immensely systematic discipline by which Western culture is able to manage and even represent the East and Asia, “politically, sociologically, militarily, ideologically, scientifically and imaginatively during the post-Enlightenment period”. He believes that the East and Asia could not be written, thought of as well as depicted through acting about without taking consideration of the limitations on thought and action enforced by Orientalism (Said. 1978). For this reason, Said and Foucault reject the concept of knowledge and scholarship for their

own benefit, as Orientalism is not an independent subject of thought but is based upon the Western corporate institution itself.

In this regard, it can be argued that the West hardly ever analyzed or described Eastern people, but they only represented them and their culture based on the basic assumptions of their own scholarship. As the object of the Western imagination, the East is seen as something that is backward, passive, exotic and uncivilized, while the West is considered advanced, active and superior (Said, 1978). Instead of being a fact of nature, the East has become the object of the Western gaze that has a history of subscribing to its own imagery. Besides, Orientalism produces and serves as the cultural tool for Western imperialism in various ways such as “scientific discovery, philosophical restoration, psychological analysis, landscape description, and sociological description” (Said, 1978). By this way, the East and Asia are viewed negatively and vastly through lenses of prejudice and racism. To fill this void, Orientalism is considered to be both conceptually imperialist and historically a tool for imperialist enterprises, especially by Western colonizers (Said, 1978). Here, it can be concluded that Orientalism functions as implicit justification for the colonial and the imperial ambitions of Western power.

However, there are scholars who challenge Said by opposing his explanation of Orientalism. For example, Bernard Lewis, a British-American historian, argues that Said’s Orientalism neglects very important German and Soviet scholars and commits outrageous factual errors (Lockman, 2010). Moreover, George Paul Landow, a professor of English and Art History at Brown University, points out that Said’s arguments focus only on the Middle East and ignore China, Japan, and South East Asia. While Said criticizes the West’s homogenization of the East, he himself generalizes the East by limiting his debate to one specific region (Mart, Toker and Esen, 2010). For this reason, Orientalism has been a controversy that has been widely criticized and debated in the field of postcolonial studies.

The representation of the Orient by the West has not only been increasingly manifested in the modern world, but also has led to continued

misrepresentations and misinterpretations of the East and Asia in present days. Thus, the next section is an important review of the operative ideology of Orientalism.

### 3. Ideology of Orientalism

As Orientalism constructs the idea of Western superiority that influences the self-perceptions of the East and Asian people, this section reviews the ideology of Orientalism as a mode of Western domination. The term “ideology” is commonly identified as the construction of the values and interests that describe any representations of facts; “this meaning leaves untouched the question of whether the representation is false or oppressive” (Dirven, Roslyn and Cornelia, 2013). Another definition refers to a system of symbolic representations which indicate an historical situation of domination by a specific class, and which serves to disguise the historical character and class prejudice of the system under falsifications of authenticity (Mitchell, 1993). Yet, the term has been simplified by John Brookshire *Thompson*, a Sociology professor at the University of Cambridge and a fellow of Jesus College, as an important practice that is fundamentally connected to the process of maintaining asymmetrical relations of power - to preserve domination.... by ways of concealing, legitimating, or misrepresenting those relations (Thompson, 1990). Here, ideology functions as a tool to serve the interests and practices of the dominant class. Orientalism, therefore, expresses and represents the East and Asia ideologically as a mode of discourse with contributing Western dominant styles.

The Orientalist representation of Asia often reflects Western-grounded ideologies that produce an epistemological and geopolitical drift in the world order as these ideologies have been implicitly or explicitly conceptualized throughout the world. Such ideologies are not only “systematic ideas, cultural constructions, or common sense notions and representations, but also include everyday practices in which such notions are enacted” (Gal, 1992). Especially, in the realm of foreign policy, the Western media plays a major role in determining the relationship between the individual and the rest of the world, and also functions as a filter in the



way in which they dominate both what the East perceives and more significantly how the East perceives the West itself (Barcelona, 2000). For instance, in Chomsky's terms, the American intelligentsia, particularly the media and the so-called experts, played its important role in the Gulf War by both analyzing and interpreting its actions. They act as mediators between the realities of the society and the public by producing the ideological justification for social practice. Such an incident shows that the Western ideologies have become a central influence on shaping a person's views of the East as a reality that has been created.

In terms of Orientalism, as Oriental Studies result from the need for, and experiences with, colonialism, the East has become a cultural object that has been constructed by Europe, and it has functioned as an image of the "Other" and has also assisted Europe (or the West) with the definition of itself by giving a contrasting image (Said, 1978). This reveals that the Western gaze completely defines who has power and who is powerless, who is allowed to exercise force and violence, and who is not. Further, as Sego puts it, one's identity is constructed cognitively on the basis of distinction to others. But establishing identities is impossible and unnecessary when no others are perceived. It is, therefore, understood that Orientalism serves to create ideological biases that can be used to articulate the dominance of Western culture.

As the West has ideologically constructed the East in relation to itself with the purpose of making it inferior, Orientalism is insulated from intellectual developments elsewhere in culture (Shoshana, 1986). Due to the fact that the ideology of the Western construction of the East is latent in Western thought, colonies are faced with new alien cultures, religions and ideas. To control these non-Western people, more knowledge about their cultures and religions is needed. It is possible that this need could be rapidly satisfied by secular Orientalism (Hussain, 2000). This is clearly seen in several parts of the East and Asia such as Iraq, India, Vietnam and China. Additionally, Orientalism eventually becomes a political imagery of reality when its construction raises the distinction between the familiar West and the strange East (Said, 1978). Besides this, the West's patronizing and constant

misrepresentations of the East impels Edward Said to quote Karl Marx in saying that “[Asians] cannot represent themselves; they must be represented” (Said, 1978). In other words, only the West can objectively define the Orient and inform them of what they are. These Western assumptions have been aligned towards justifying the continued presence of the imperialists and perpetuated the continuing colonization of the East and Asia.

For Said, the ideology of Orientalism expresses a fundamental power relationship on the level of culture. Culture is used to indicate not only something to which one belongs but something that one owns and this interpretation includes the process of possessiveness. With this sense, culture also specifies a realm by which the idea of what is essential or not to the culture comes into effective play (Said, 1978). As the basic distinction between the East and the West is culturally established and instituted in everyday life, Orientalism is formed as a cultural model. As stated in Morillas’s concept, the cultural model allows people to define themselves and others in terms of a self-image according to public resources and personal experiences for self-construction. He further explains that the idea of self in a given culture is considered a critical part of the model for a person of that culture. It consists of “the image-schemata, metaphoric and metonymic mappings, and script-like information with which a culture schematizes cognitive-culturally its members...” (Morillas, 1997). By this way, as the East is seen an integral part of Western culture, Orientalism can express and represent that part both culturally and ideologically in the service of Western domination.

It is further stated by Said that as an object of Western ideological prejudice, the East is seen through and is described as problems which are taken over. He illustrates that when something is indicated as belonging to the East, the action is involved with an evaluative judgment. This is because the East is seen by the West as a member of a subject race so that they have to be subjected (Said, 1978). It is clear here that, through the process of Orientalism, a number of Eastern and Asian people with diverse histories have become oversimplified into one subordinate category based on Western ideological thoughts. Besides, as noted by

Al-Mahfedi and Venkatesh, the West has made various attempts to dismiss and obliterate the history of the “Other” by replacing it with history that has been written by the West itself Al-Mahfedi & Venkatesh, 2012). Therefore, the East has become ideologically textualized, written about and studied; however, they have never been understood. As a result, the perception of the East completely depends on the West’s standpoint rather than its own historically contextual settings.

Although Said claims that the distinctions between the West and the East have been steady, he crucially insists that the Orient was confined to the fixed status of an object frozen in time through the lens of Western perceptions in mainstream academic thought. This supports his argument that Orientalism is produced to create and define the Orient (the East and Asia) for the purposes of Western ideology, imperialism and colonialism. The dichotomy is impetuously sustained and elaborately preserved as a tool of maintaining Western authority as the upper hand beneficiary (Al-Mahfedi and Venkatesh, 2012). To sum up, the operative ideology of Orientalism remains constant in Western perceptions of the East and Asia.

As the ideology of Orientalism has played a major role in shaping foreign perceptions of the East and Asia, Western media is considered a tool that is employed to transmit the idea of Orientalism by worldwide entertainment industries. Thus, it is worth reviewing the presence of Orientalism in media.

#### **4. Orientalism in Western Media**

Negative depictions of the East and Asia are almost always reflected through several forms of mass media, particularly television, music, and music videos. One could argue that the Western representations of the East are often stereotypical and at times even untruthful. The media recurrently constructs “Otherness” of the East, where their reality is exaggerated by means of distortion that can often be described as preposterous. Today, Western manipulation as a form of media makes it difficult for the East and Asia to think outside of them, and thus they are also seen as exercises of power and control (Childs and Williams, 1997).

With the rise of globalization, Marandi has realized the central role of Western media in representing the other:

Many Western experts, historians, reporters, and analysts may not necessarily construct an intentionally misleading or dishonest image of the “Other” (though some do). Many may not even omit facts, which by doing so might lead readers or viewers to unacceptable conclusions (though many do). What often happens is that the truth is quickly mentioned and then the analyst focuses on other issues. In other words, facts are sometimes stated and then buried in a mass of other information, and at times misinformation (5-6).

Hall argues that media representations are able to influentially shape international audiences’ perceptions of societies based on culture, from where the media has originated. One can notice that Western media institutions play a very central role in delivering all worldwide news (Hall, 2005). According to the cultural imperialism theory, media play a major role in creating dominant culture. The theory also assumes a centralized approach to the progress and distribution of media products. All media products are produced from the West as a center, which purposes to control the media of the outside (non-Western) nations. This is based partly on the view that non-Western countries have no ability to create media products of their own. Conforming to Kang, Third World countries are deprived of the chance to inform worldwide audiences in their own voices. For example, agenda-setting functions are exercised by international news agencies throughout the world (Kang, 2013). As based on the cultural imperialism theory, the West believes that they hold the authority to manage and control the media and address what they produce to the world by their own hand. As a result, media portrayals of the East and Asia have been seen through a dominant Western perception rather than realistic and authentic depictions of the truth.

As the West holds authority and dominance to manipulate its media, music videos seem to be one of the most powerful media outlets that are used as a tool for framing the other in terms of Western conceptions of the Orient. As reported



by Powell in his study, noting black hip-hop artists' ostensible lack of knowledge about South Asia and the apparent invisibility of South Asian musicians in U.S. rap music during the early years of the twenty-first century, scholars quickly situated this era of U.S.-based hip hop within the Orientalist cultural trajectory sparked by 1990s white pop artists. It, therefore, can be said that Western music industry contains negative perspectives toward Asians and are highly responsible in sustaining Orientalism and reproducing prejudices about the East. Such Orientalist prejudices not only assist the Western imperialist in justifying their ways of colonization, but it also functions in weakening the resistance of the East as there is a shift in the way in which the East views itself (Marandi, 2009).

In relation to Orientalist representations of Asians as pointed out by Said, one of the significant roles of electronic media in the postmodern world is to reinforce the stereotypes in which the East is perceived. Media such as television, films, and many other forms have turned information based on the West's perspective into more standardized forms (Said, 1978). In this way, to investigate how the West holds authority over the East through its media, music videos are considered a tool that is used to employ prevailing Western ideologies of Western supremacy and assumptions of the Orient as a discourse on Orientalism between "us" and "them".

According to the *Orientalism in modern pop culture* blog, Orientalism has been surfacing in popular Western music videos for decades, but has been on the rise since the 1970s. It has found its way into many various music video genres and has appeared in countless forms. Although there are overlapping themes in different genres, there are some substantial differences in how Orientalism is formed and expressed in music videos (Mesri, 2014). Typically, in Western rock and hip-hop music videos, Orientalism can be most noticed in the fashion and style of the artists and in the blatant sexualization of Asians. For instance, the music video "Arab Money" by rapper Busta Rhymes produced in 2008 faced controversy in the United Arab Emirates and in Islamic societies since it is viewed as stereotyping Asian cultures and as offensive to both Islamic people and the Islamic religion. The music video was



banned in UAE from being played within its borders. Additionally, the song has also been abandoned in clubs around the world because of its potentially offensive content. Yet, Rhymes put forth the excuse that the song is not intended to be disrespectful, but instead is meant to be recognizable as he sees it through positive aspects of the Middle East (Mesri, 2014). In conclusion, Orientalism always shapes and influences its viewers' perceptions through music videos as a promotional tool of Western dominance; however, if one looks closer, many negative stereotypes of Asia can be seen. Since the depictions of Asians in Western music videos are represented implicitly and explicitly, it is important to review the techniques used in the music videos.

### Related Studies

As the purposes of this study are to analyze how literary techniques are used in representing Asia including its places, people and cultures through the concept of Orientalism in American popular media in the 21st century, and also to explore how often such literary techniques are employed to represent Asia in those selected media, as well as to find out racial and cultural factors which influence such Orientalist representations, nine interconnected previous studies which deal with the analysis of literary techniques in media and employ the framework of Orientalism are being reviewed in support of the analysis in this study. The list of the related previous studies include Boontarika's "*The Philosophical Concepts and Literary Techniques of Win Leawarin's Science Fictions*" conducted in 2015; Sumalee's "*Incarnation cross novel entitled "Phromlikhit" written by Raumphaeng : Karma's belief and Representing Strategies of Buddhist Concepts*" conducted in 2020; "*Orientalism in Children's Literature: Representations of Egyptian and Jordanian Families in Elsa Marston's Stories*" by Noura Awadh Shafie and Faiza Aljohani conducted in 2019; Murphy's "*Asian Representation and Anti-Asian Racism in Contemporary Hollywood Film*" conducted in 2005; Wang's "*Portrayals of Chinese Women's Images in Hollywood Mainstream Films -- An Analysis of Four*

*Representative Films of Different Periods*” conducted in 2013; Sengupta’s *“Nation, Fantasy, and Mimicry: Elements of Political Resistance in Postcolonial Indian cinema”* conducted in 2011; Favi’s *“Orientalism and Sixteenth-century European Representations of Japan in Historical and Geographical Resources”* conducted in 2011; Akita’s *“Orientalism and the Binary of Fact and Fiction in Memoirs of a Geisha”* conducted in 2006, and Fitzpatrick’s *“New Orientalism in popular fiction and memoir: an illustration of type”* conducted in 2010.

First of all, *“The Philosophical Concepts and Literary Techniques of Win Leawarin’s Science Fictions”* by Boontarika Koonwimon clearly demonstrates the ways to find out philosophical concepts and literary technique in science fictions of Win Leawarin including 43 short stories and 2 novels (45 stories in total). This study employed a descriptive analysis and found that the philosophical concepts in science fictions of Win Leawarin could be divided into 2 groups: Buddhist philosophy and Taoist philosophy. The majority of concepts found in the study was Buddhist ones. Boontarika also discovered 40 Buddhist philosophical concepts, while 15 Taoist philosophical concepts were found. It stated that Both groups of philosophical concepts mainly grounded on criticizing human and human society. Buddhist philosophical concepts were used to indicate various unhappiness of human while Taoist philosophical concepts were used to reveal problems caused by human’s contravention of natural law. In terms of literary section, Boontarika’s study found 7 literary techniques. The most found technique was intertextuality, the followings were story titles, development of control of the action of the story and characters, narrator, binary opposition, symbol, combination of visual arts and literature respectively. Win Leawarin frequently employed more than one literary technique in order to convey his concept to readers, who had to interpret each element of his work and relate the philosophical concepts with their own experience in an effort to understand the messages of the author.

Second, Sumalee Phonkhunsap’s “Incarnation cross novel entitled “Phromlikhit” written by Raumphaeng : Karma’s belief and Representing Strategies of Buddhist Concepts” provides the understanding of the buddhist concepts and

literary techniques in the fiction entitled *Phromlikhit* written by Raumphaeng Sumalee revealed that there were four buddhist concepts appearing within the fiction as follow; 1.Karma 2.Passion 3.Trinity 4. Triple circle. Interestingly, Karma was often seen most divided into 2 techniques. 1. Literary technique; 1) Character building enhances realistic, full of passion, and exaggerating character, for example magical character capable of returning back times. 2) Scene building constructs realistic scene relating to history as well as social classes in Kungsriayudhdhaya period and set exaggerating scene about hell and heaven. 3) Flashback describes background and behavior of leading character in the past resulting to the present circumstance. 2. Language strategies found that the author specifically employed figurative language as a tool in order to get imagery. The Buddhist concepts in this novel were represented not only interesting narration, characters, and scenes but Dhamma puzzles were also inserted throughout the story within the conversations and descriptive scripts which are totally beneficial to its readers.

Third, for “*Orientalism in Children’s Literature: Representations of Egyptian and Jordanian Families in Elsa Marston’s Stories*” by Noura Awadh Shafie and Faiza Aljohani, we can see that children’s literature have a powerful impact on people’s lives. For children and young adults, a story is a discursive space where they find answers, solutions, and ideas. On the other hand, to adult writers, it is a space dedicated to promoting ideological beliefs and values to young readers. Therefore, this study aims to examine the negative portrayal of Arab city and village families appearing in two children stories written by American author Elsa Marston (1933-2017). Elsa divided families into two opposing extremes which are the civilized city families and the poor, conservative village families. Through the use of Orientalist discourse analysis by Said and the rhetorical trope of Classification by David Spurr, the study could reveal how and why Jordanian and Egyptian families were classified with disregard to cultural differences. The analysis found that Arab families including Jordanian and Egyptian, were evenly classified based on education, social class, and culture. On the contrary, urban families were viewed as developed and civilized due to their interaction with the west, whereas village families were represented as

ignorant and uncivilized for their lack of communication with the west. The analysis also exposed the author's negative attitude towards village families.

Next, in "*Asian Representation and Anti-Asian Racism in Contemporary Hollywood Film*", Murphy explores in what ways the marginalization of Asian North portrayed in Hollywood films by examining depictions of Asians and "Asianness". In terms of the methodology, the sample data was obtained from four popular action movies in the 20<sup>th</sup> century including *The Last Samurai* 2003, *Kill Bill* 2003, *Star Wars: Episode I – The Phantom Menace* (1999), *Episode II - Attack of The Clones* (2002), *Episode III – Revenge of The Sith* (2005), and *The Matrix* (1999). The visual techniques were conducted in terms of filming, referring to camera angles, camera shots, framing and movements, in order to analyze the marginalization of Asian characters as well as to identify the real purposes of the film makers. Narrative techniques were also used to explore the way the stories were narrated by analyzing their plots, characterizations, point of views and styles. The results of this research reveal that the Asian stereotypes portrayed in these four movies are transformed into fantasy in the Hollywood narrative to bestow any white hero with great power that distinguishes him as a hyper-individual (although in this case of Matrix, the power is shared with a white female counterpart). By defining the Asian and "Asianness" as the alien "Other" in this study, these Hollywood narratives preserve the West as supremacist, something that figuratively colonizes Asian bodies and culture, as well as creates the conspicuous absence of the racially Asian Westerners in the public imagination of the West. Moreover, these themes can be found in artistic British representations as well.

For the latter part of the study, "Portrayals of Chinese Women's Images in Hollywood Mainstream Films --An Analysis of Four Representative Films of Different Periods" by Hanying Wang aims to examine in what way Chinese women have been depicted in four Hollywood mainstream films, thereby aiming to find out how anxieties about gender, race, and interracial relationships circulating in Western, especially in American society, during different historical time periods, insert their way into the films. In terms of methodology, this study was done through the



analysis of women's portrayals in four representative Hollywood films spanning from 1930s to early 2000s. The four films included *Daughter of Dragon* (1931), *the World of Suzie Wong* (1960), *Year of the Dragon* (1985), and *Tomorrow Never Dies* (1997), which were starred by so-called Chinese American actresses of three different generations in Hollywood. The Chinese women's portrayals in these four films were investigated by scrutinizing a variety of elements including Oriental dresses, geographies, ideologies and stereotypes. These significant elements were employed to reveal who the women were and what they did, and therefore what type of images of "Oriental women" had been produced within these Hollywood films during different historical periods. For instance, in the film *Daughter of Dragon* (1931), Anna May Wong made a spectacular entrance dressed in a sparkling Chinese "goddess gown" with a large pomp-style headdress. Dressed in such exotic style, she danced on the stage, fascinating a massive audience. The Western male leading character had seen her on the stage and was so fascinated by her that he fell in love with her, even though he already had a fiancée. This can imply that the Oriental dress assisted with producing a sense of Eastern mysticism, which at that time was considerably provided for Western audiences. The results of the study show that Hollywood's representation of Oriental women has not shifted essentially as time has passed. The reciprocally shaping relationship between society and cultural products like films, ballets and maybe theatrical plays, has maintained certain stereotypes in circulation.

Further, Sengupta's *"Nation, Fantasy, and Mimicry: Elements of Political Resistance in Postcolonial Indian cinema"* aimed to explore misconceptions, investigate cinematic norms and lay down the theoretical foundations for Indian cinema. In terms of methodology, a study of the cinema from India was collected as the sample data to analyze the extent to which such the cinema depicts an anti-colonial vision. This research primarily focused on the political resistance of Indian films to colonial and neo-colonial norms, and their capacity to formulate a national identity. In addition, the researcher used a theoretical analysis of the postcolonial films themselves to establish a theoretical basis for Indian films produced in the



sixty-year time period after independence in 1947. This was done by investigating both the content of postcolonial Indian films, as well as by investigating the relevant modes of depiction that were employed by the filmmakers. Eventually, this exposed how such films are capable of articulating powerful anti-imperialist or postcolonial visions. The results of this study demonstrated that the real nature of Indians in the cinema is obviously exaggerated and caricatures. Popular Indian cinema establishes its own sense of self, of which national identity is a crucial component. Such cinema refers to its own norms and conventions, and is able to mimic or parody some of these norms. This study establishes that popular Indian cinema has come to perceive itself as a completely formed entity, one that is also able to give concrete shape to a national identity. Just as parody and mimicry underline a consciousness about the postcolonial condition in fiction, the recent trend of emphasizing the norms of popular cinema through parody and self-reflexivity establishes the maturation of popular Indian cinema's formulation of the national identity.

For a better understanding of Orientalist representations by the West, *"Orientalism and Sixteenth-century European Representations of Japan in Historical and Geographical Resources"* by Sonia Favi is another interconnected study which is worth reviewing in terms of Western representations of Asians. This study aimed to show how Japan was depicted in certain writings in association with the ideological and political context in which these writings were created. In terms of methodology, the data for analysis in this study consisted of six materials; published reports by the Jesuit missionaries stationed in Japan, Pamphlets related to the 1585 Japanese embassy, historical accounts that focused on the Christian missions in Asia, lay history, lay cosmographies, and collections of travel literature. Favi's study adopted Said's perspective based on his theoretical framework as a starting point and re-contextualized it to determine the exotic Orientalist stance of such early geographical and historical materials, focusing in particular on their propensity to universalism, as opposed to the prominence of moral particularism, typical of nineteenth-century studies on Asia. Besides, Favi also applied the observations by Said to such matters in interpreting European images of Asia in an effort to

emphasize and demonstrate the intersections between power, culture and the creation of historical and geographical representations. The results reveal that the Universalist attitudes of 16<sup>th</sup> century sources on Japan are in partial contrast to Said's hypothesis. The sources, however, do portray Japan in a reductionist way, which reflects European ambitions and concepts of self.

According to "*Orientalism and the Binary of Fact and Fiction in Memoirs of a Geisha*" by Kimiko Akita, the purpose of the study was to analyze the binary of fact and fiction in the book and film *Memoirs of a Geisha* as well as to argue that these texts as cultural phenomena indicated the Orient as an object of sexualization and exoticization which is commodified by the West. In terms of methodology, Akita's study applied Edward Said's concept of Orientalism to his study on the fictional devices which Arthur Golden used to tell the story of a geisha in print and which Rob Marshall used to translate the story to film, with the American/Western viewer serving as the preferred reader of these texts. In terms of the findings, Orientalism defines the Orient as being in direct opposition to the West. If the West is advanced, clean, pretty, and sophisticated, then the Orient must stand in contrast. In both the book and the film, consecutively, Golden and Marshall have planted the colonial seeds that confirm the Orient as the opposition of the West. *Memoirs of a Geisha* reinforces unpleasant stereotypes of the Japanese people and culture. For example, Golden and Marshall repeated stereotypes about a *geisha* as being a sexually submissive woman who yearns to become a mistress, bathing with strange men, resting her neck on special pillows to maintain her hairstyles, playing the *shamisen* (musical instrument) made from virgin kittens, and wearing her facial white powder made from a nightingale's droppings. These misrepresentations crucially strengthen the idea of Japanese culture and a geisha as uncanny, backward, irrational, profane, promiscuous, and mysterious. As the target audiences of Golden and Marshall were Western people, the cultural misrepresentations and misinformation presented in *Memoirs of a Geisha* might have been unnoticeable to most audiences.

In addition to Orientalism in fiction, "*New Orientalism in popular fiction and memoir: an illustration of type*" by Coeli Fitzpatrick focuses on the works of current

fiction and memoir with the Middle East or Muslims as their subject. His study aims to explore the underlying assumptions towards Muslims hidden in the text, to highlight some of the common narrative concepts used to cast the Middle East and the Islamic world in the role of the morally deficient opposite of the West, and to raise awareness of the ability of these texts to both normalize these assumptions in popular culture and, in doing so, help engender support for US foreign policies of intervention in the 'Orient'. The study employed the framework of criticism toward material culture elaborated first by Edward Said in his writings about Orientalism, and refined by more recent scholars to include a criticism of 'New Orientalism', which relies on native or semi-native testimony while promoting the same problematic assumptions about Muslims as did classical Orientalist scholarship and material culture. Fitzpatrick stated that these texts function as producers of meaning in contemporary American culture in ways which are both problematic and limiting, and that the symbiotic relationship between texts of this nature and American foreign policy needs to be brought to light and subject to critical review.

As mentioned above, all the previous studies have described related concepts through various techniques and approaches which are greatly beneficial to the analysis of this study in terms of literary techniques employed and Orientalist representations of Asia in American media. To clarify, the review of Boontarika's "*The Philosophical Concepts and Literary Techniques of Win Leawarin's Science Fictions*" and Sumalee's "*Incarnation cross novel entitled "Phromlikhit" written by Raumphaeng : Karma's belief and Representing Strategies of Buddhist Concepts*" conducted in 2020 have illustrated in what ways different literary techniques employed in media were brought to the analysis according to the concept and focus of each study. Apart from these, the other studies reviewed on Orientalism, namely Noura Awadh Shafie and Faiza Aljohani's "*Orientalism in Children's Literature: Representations of Egyptian and Jordanian Families in Elsa Marston's Stories*", Murphy's "*Asian Representation and Anti-Asian Racism in Contemporary Hollywood Film*", Wang's "*Portrayals of Chinese Women's Images in Hollywood Mainstream Films -- An Analysis of Four Representative Films of Different Periods*", Sengupta's

*“Nation, Fantasy, and Mimicry: Elements of Political Resistance in Postcolonial Indian cinema”*, Favi’s *“Orientalism and Sixteenth-century European Representations of Japan in Historical and Geographical Resources”*, Akita’s *“Orientalism and the Binary of Fact and Fiction in Memoirs of a Geisha”*, as well as Fitzpatrick’s *“New Orientalism in popular fiction and memoir: an illustration of type”*, have helped shade light on how Orientalist perspectives and their role in constructing distinctions between the West and the East, particularly the Asian region, are exposed. In addition, this review of previous studies evidently shows that there have been a variety of papers done in association with Orientalist representations of Asians in popular media, especially film and fiction, yet there have not been any studies intentionally conducted to explore the Orientalist representations of Asia through the use of literary techniques in American popular media at present. Thus, this study aims to find out how literary techniques are employed in representing Asia including its places, people and cultures through the concept of Orientalism in American popular media in the 21st century and to discover the frequency of such literary techniques employed which possibly misrepresent Asia. In addition, racial and cultural factors influencing such Orientalist representations will be discussed to give more understanding of the primary cause which influence such misrepresentations of Asia in the American popular media.