

1. Record Nr.	UNINA9910790674403321
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Titolo	Alexandrian cosmopolitanism [[electronic resource]] : an archive // Hala Halim
Pubbl/distr/stampa	New York, : Fordham University Press, 2013
ISBN	0-8232-5177-2 0-8232-5299-X 0-8232-5227-2 0-8232-5228-0
Edizione	[1st ed.]
Descrizione fisica	xviii, 459 p
Disciplina	809/.93358621
Soggetti	Cosmopolitanism in literature European literature - 19th century - History and criticism European literature - 20th century - History and criticism Alexandria (Egypt) In literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Figures -- Acknowledgments -- Abbreviations -- Introduction -- Chapter One. Of Greeks, Barbarians, Philhellenes, Hellenophones, and Egyptians -- Chapter Two. Of Hellenized Cosmopolitanism and Colonial Subalternity -- Chapter Three. Uncanny Hybridity into Neocolonialism -- Chapter Four. "Polypolis" and Levantine Camp -- Epilogue/Prologue -- Notes -- Works Cited -- Index
Sommario/riassunto	Interrogating how Alexandria became enshrined as the exemplary cosmopolitan space in the Middle East, this book mounts a radical critique of Eurocentric conceptions of cosmopolitanism. The dominant account of Alexandrian cosmopolitanism elevates things European in the city's culture and simultaneously places things Egyptian under the sign of decline. The book goes beyond this civilization/barbarism binary to trace other modes of intercultural solidarity. Halim presents a comparative study of literary representations, addressing poetry, fiction, guidebooks, and operettas, among other genres. She reappraises three writers—C. P. Cavafy, E. M. Forster, and Lawrence

Durrell—who she maintains have been cast as the canon of Alexandria. Attending to issues of genre, gender, ethnicity, and class, she refutes the view that these writers' representations are largely congruent and uncovers a variety of positions ranging from Orientalist to anticolonial. The book then turns to Bernard de Zogheb, a virtually unpublished writer, and elicits his camp parodies of elite Levantine mores in operettas, one of which centers on Cavafy. Drawing on Arabic critical and historical texts, as well as contemporary writers' and filmmakers' engagement with the canonical triumvirate, Halim orchestrates an Egyptian dialogue with the European representations.
