

## ALLOW ME TO INCLUDE GEOGRAPHY IN YOUR CONSIDERATIONS

*Permita-me incluir a geografia em tuas considerações*

*Permitir que incluya la geografia en tus consideraciones*



**Leonardo Luiz Silveira da SILVA** – Instituto Federal de Educação Ciência e Tecnologia do Norte de Minas Gerais (IFNMG), Brasil.  
ORCID ID: <http://orcid.org/0000-0002-7082-529X>  
URL: <http://lattes.cnpq.br/3673614715587629>  
EMAIL: [leoluizbh@hotmail.com](mailto:leoluizbh@hotmail.com)

### SUMMARY

The undefined subject of the title of this article is the lyrical self who converses with the late professor Edward Saïd, in a proposal that transits between anthropology and geography. Internationally famous for proposing reflections on intercultural debates, especially those linked to the dichotomy involving the West versus East clash, Edward Saïd established four dogmas to allude to what sustains Orientalist formulations. In addition to the West and East clash, Orientalist dogmas serve every intercultural clash, although, in some specificities, some dogmas may prove to be more expressive than others. Among Saïd's dogmas, one notes the strength of the suppression of historical experience, which is the disregard of the effects of identity and cultural dynamism submitted to atomistic time in motion. We regret, however, of a more detailed emphasis on the suppression of geography, understood as formulations that unite what is spatially separated and separate what is spatially inseparable. Borrowing from the reflections of the literary critic of Palestinian origin, the article in question penetrates into the domains of the unsaid by proposing a rigorous interface between Saïd's writings and spatiality. It is the aim of this article to present how the suppression of geography manifests itself, conceived as an absent dogma in Saïd's typology. To do so, we will hermeneutically work the dogmas of Orientalism, which powerfully synthesize the arguments of Saïd's magnum opus.

**Keywords:** Edward Saïd; suppression of geography; deletion of history.

### RESUMO

O sujeito indefinido do título deste artigo é o eu-lírico que conversa com o saudoso professor Edward Saïd, em uma proposta que transita entre a antropologia e a geografia. Famoso internacionalmente por propor reflexões nos debates interculturais, sobretudo aqueles vinculados a dicotomia que envolve o embate ocidente versus oriente, Edward Saïd estabeleceu quatro dogmas para aludir ao que sustenta as formulações orientalistas. Para além do embate Ocidente e Oriente, os dogmas orientalistas servem a todo embate intercultural, ainda que, em algumas especificidades, alguns dogmas podem se mostrar mais expressivos do que outros. Dentre os dogmas de Saïd, nota-se a força da supressão da experiência histórica,

#### Article History

Received: 24 march, 2021  
Accepted: 07 may, 2021  
Published: 31 august 2021

que é a desconsideração dos efeitos do dinamismo identitário e cultural submetidos ao tempo atomístico em movimento. Ressentimos, contudo, de um destaque mais detido à supressão da geografia, entendida como formulações que unem o que é espacialmente apartado e apartam o que é espacialmente indissociável. Tomando como empréstimo as reflexões do crítico literário de origem palestina, o artigo em questão penetra nos domínios do não-dito ao propor rigorosa interface dos escritos de Saïd com a espacialidade. É o objetivo deste artigo apresentar como se dá a manifestação da supressão da geografia, concebida como um dogma ausente na tipologia de Saïd. Para tanto, trabalharemos hermeneuticamente os dogmas do orientalismo, que sintetizam poderosamente os argumentos da magnus opus de Saïd.

**Palavras-chave:** Edward Saïd; supressão da geografia; supressão da história.

## RESUMEN

El tema indefinido del título de este artículo es el yo lírico que dialoga con el fallecido profesor Edward Saïd, en una propuesta que se mueve entre la antropología y la geografía. Internacionalmente famoso por proponer reflexiones sobre debates interculturales, especialmente aquellos vinculados a la dicotomía que involucra el choque entre Occidente y Oriente, Edward Saïd estableció cuatro dogmas para aludir a lo que sustenta las formulaciones orientalistas. Además del choque entre Oriente y Occidente, los dogmas orientalistas sirven a cualquier choque intercultural, aunque, en algunas especificidades, algunos dogmas pueden resultar más expresivos que otros. Entre los dogmas de Saïd, está la fuerza de la supresión de la experiencia histórica, que es el desprecio de los efectos de la identidad y el dinamismo cultural sometidos al tiempo atomista en movimiento. No obstante, nos molesta un énfasis más distante en la supresión de la geografía, entendida como formulaciones que unen lo espacialmente separado y separan lo espacialmente inseparable. Tomando como préstamo las reflexiones del crítico literario de origen palestino, el artículo en cuestión penetra en los dominios de lo tácito al proponer una interfaz estricta entre los escritos de Saïd y la espacialidad. El objetivo de este artículo es presentar cómo se produce la supresión de la geografía, concebida como un dogma ausente en la tipología de Saïd. Para ello, trabajaremos hermeneuticamente los dogmas del orientalismo, que sintetizan poderosamente los argumentos del magnus opus de Saïd.

**Palabras-clave:** Edward Saïd; supresión de la geografía; supresión de la historia.

## 1 INTRODUCTION

Edward Saïd (2007) is the author of *Orientalism: the Orient as the invention of the Occident*. In this work, he explored in countless ways the archetypes that are formulated and that consist of elements markedly notorious for their discursive poverty. Saïd teaches us that East and West cannot be seen as one, just as Orientalism is expressed in many different ways. As a literary critic, Saïd has made his great work an invaluable contribution to the human sciences. As a discursive strategy, he used a powerful critique of well-known works of literature, as well as documentary sources associated with command posts in colonial territories. He unequivocally showed how literature also serves the scientific approach,

There is a well-established belief that the use of poetry can become an interesting tool for geographic learning (KIRMAN, 2007; FOSTER, 2012). The same is true of historical novels. Seeking to bring literature closer to historiography considered to be methodologically more rigorous, Alan Baker says that both those considered novelists and historians “dissolve the certainty of events in the multiple possibilities of narratives” (BAKER, 1997, p.273). Ronald W. Hepburn (1958), defending literary appropriation and writing in an age of strong questioning of the scientific character of the human sciences, argued that the idea that poetry is an essentially imaginative activity does not distance it from logical demands. The same occurs with certain genres discriminated against by a purist-positive view of scientific work, like the historical novel. Fredric Jameson (2007) asserts that the art of the historical novel manifests itself in the skill and ingenuity of configuring and expressing the intersection between the representation of events and the biographies of common individuals and great figures. As in traditional historiographies, historical novels also undergo the rigorous scrutiny of reflections on the arbitrariness of narratives.

Specifically for geography, Saïd's work allows us to make relevant considerations about imagination from a diachronic lens, showing the power of time as a passive agent of cultural constructions. His space-time critiques not only fulfill the prerogatives of historical geography<sup>1</sup>, but also present a non-linear narrative, capable of mediating points of view, moving away from the vices of those who claim to be holders of historical truth. The intertwined relationships of time and space go beyond geography and history: “space and time are of concern to other social scientists as much as they are to geography and history”<sup>1</sup> (BAKER, 1981, p.439). In the same logic of these authors, reflecting on the relationship between geography and history, HC Darby (1953) addressed the “geography that is behind history” and the “history behind geography”, highlighting that it is not possible to draw a line separating the two disciplines, in the same way that it is not possible to fix a date from a geographical research to say that from it we will be talking about a historical geography. John Langton (1988) also reinforces the idea by thinking of geography as a science of spatial relations and, in this sense,

---

<sup>1</sup> HC Darby thus defined historical geography in the mid-twentieth century: “the term historical geography has been identified as an approach in which the data are historical, but the method of analysis is geographic. The purpose of the historical geographer, according to this view, is to reconstruct the geography of past times” (DARBY, 1953, p.4). Historical geography emerged, partially, as a reaction to the view that geography was constituted as a spatial science (HARRIS, 1991).

to the extent that the relationships described in the present and in the past can only be related and made intelligible from the reference of their development over time, all human geography must be historical and all history must be about a place, and, therefore, be geographic (LANGTON, 1988, p.345).

Saïd offered us a way of contemplating time and space that overcomes the dilemmas raised by Darby (1953; 1962) regarding the form of narrative that should be incorporated by historical geography. Saïd, exploring the interface between colonizer and colonized, from a perspective that is not merely Manichean (after all, Saïd stresses that the answer to Orientalism is not Westernism), the author in question explores different spatialities about the mythical Orient, highlighting how some processes present similarities, even in different portions of space. The author in question engaged in intense debates with Bernard Lewis (2001a, 2001b, 2002 and 2003), whom he accused of being a didactic example of the forms of expression that synthesize many of the orientalist dogmas (SILVA, 2013; 2016). These dogmas appear neuralgic in his work, precisely because they synthesize the four points through which orientalism manifests itself. Are they:

- The first of the dogmas is the absolute and systematic difference between the West, which is rational, developed, humanitarian, superior, and the East, which is aberrant, undeveloped, inferior;
- The second tenet is that abstractions about the Orient, particularly those based on texts representing a classical Oriental civilization, are always preferable to direct evidence drawn from modern Oriental realities;
- A third dogma is that the Orient is eternal, uniform and incapable of definition; therefore, a highly generalized and systematic vocabulary for describing the Orient from a Western point of view is supposed to be inevitable and even scientifically objective;
- A fourth tenet is that the Orient is at bottom something to be feared (the Yellow Peril, the Mongol hordes) or controlled (by pacification, by research and development, by thorough occupation whenever possible) (SAID, 2007, p. 401-402).

Within Saïd's dogmatic dimension, we need to consider, a priori, that the reflections serve other intercultural estrangements, from Herodotus (LARAIA, 2009), through the clash between Supúlveda and Las Casas (WALLERSTEIN, 2007) to contemporary forms. Thus, in addition to Orientalism, Saïd's dogmas are powerful for interpreting human relationships,

including historiographical documents and literary manifestations in this context, as in his powerful critique of Joseph Conrad's *The Heart of Darkness* (2010). This outlines the potential of Saïd's dogmas.

One of his most notable dogmatic considerations is his reflection on the eternalization of images: characteristics of a past that is no longer observable become contemporary references of identification. In a critique of Bernard Lewis who explored this point, Saïd (2007) accused the Briton of deliberately suppressing the story. The act of suppressing history leads to the eternalization of images, as there is disbelief in the dynamism of culture and identities in atomistic time (MUNN, 1992). Disregard of history in motion is perhaps one of the most powerful hallmarks of ethnocentrism. And thus, historical suppression is not an exception, it is almost a rule, as ethnocentrism is a common human trait (TUAN, 1980).

If, on the one hand, the suppression of historical experience is contemplated in the second and third dogma, we defend the fact that the suppression of geography (SILVA, 2018) is not evidenced, despite the spatial reflections being commonplace in his work (SAÏD, 2000, 2007 and 2011). The suppression of geography manifests itself through the disregard of spatial diversity, which occurs when cultural stereotypes have the pretension of being totalizing and expressing themselves over vast geographic areas that are notably bearers of accentuated diversity. This negligent posture regarding the spatiality of the elements can lead to the formation of impossible images, in which what is separate appears united, and what is inseparable becomes separate, as in a pastiche-geography.<sup>2</sup>

Our critique is not a mere revitalization of Saïd's dogmas for our days. Even within the scope of Orientalism, the suppression of geography (or geography-pastiche) is present, which allows us to resent its absence in Saïd's typology (2007). The purpose of this article is to present how the suppression of geography, Saïd's absent dogma, manifests itself. To do so, we will initially present a theoretical framework that will give substance to reflections on spatial generalizations of culture.

---

<sup>2</sup> The term pastiche can be understood as a kind of collage or montage, becoming pieces of various texts. Metaphorically, geography-pastiche is a collage of different spaces in the same space. It can be practiced through a generalist description that unites what is spatially separate and includes what is spatially separate.

## 2 CULTURE AND IMAGINATION

Benedict Anderson (2008) referred to nations as imagined communities, bringing us a reflection on the fact that the concept in question is nothing more than a social construction. Fernand Braudel (2004) asserted that civilizations can be seen, from a certain angle, as collective mentalities. Similarly, Marvin W. Mikesell (1983) referred to the nation state as myth and Kenichi Ohmae (1998) – addressing the same concept – deconstructed its materiality. Within this relativizing wave of concepts, which was energized by the cultural turn (VALENTINE, 2001; CLAVAL, 2001; CORRÊA and ROSENDHAL, 2011; PEDROSA, 2016), reification came to be seen as harmful. In this context, Don Mitchell (1995 and 1999) wrote his controversial article in which he criticized cultural reification, opening a dense and heated debate among his peers (COSGROVE, 1996; DUNCAN and DUNCAN, 1996; JACKSON, 1996; MITCHELL, 1996). With regard to cultural reification, we believe that its consideration, as well as the attempt at a spatial representation of culture, is always a fallacious, partial, totalizing imposition, carrying unworthy yearnings to collectively represent impressions that can only be manifested at the individual level (SILVA and COSTA, 2018a, 2018b, 2020). This notion could only develop after a long process of reconsideration of the nature of cultures, which started from approaches that reify it – as when Carl Sauer (1941) reflected on “the personality of Mexico” – to reflections on porosity, the dynamism and cultural hybridity (CHAKRABARTY, 2000; SAÏD, 2007, 2011; EAGLETON, 2011; CANCLINI, 2011; BHABHA, 2013; HALL, 2013). Further, the very concept of culture came to be questioned as a collective representation (COHEN, 1993; SILVA and COSTA, 2018b), which makes deterministic theses about human agency, such as the End of History (FUKUYAMA, 1992) and the Clash of Civilizations (HUNTINGTON, 1997), sound like fictional pieces. The deconstruction of reified categories, such as culture and the international system of States, has become one of the assumptions of the constructivist mainstream of international relations (JACKSON and SORENSEN, 2007) to the point that Alexander Wendt (1992), one of its bulwarks, claims that anarchy is what states make of it (SILVA, 2020a)

Even properly geographical categories can be subject to this debate about reification. Richard Hartshorne (1978) asserted that the region, being a specific location area, starts from the principle of differentiation of the areas that are beyond its limits. The nature of the spatial distinction, soul of the region, is determined by the researcher who uses the term (HARTSHORNE, 1978, p.138). Their arbitrary choices entify a certain portion of

space into a region and subjectively impose themselves on other people's impressions, which, even though they present questions about the spatialization in question, imagetically assimilate the entity. Thus, it is questionable whether the region exists outside the limits of the interpretation of those who propose it.

Clearly, these questions do not contribute to endorsing the desire of the more traditional forms of geographic expression, linked to the zeitgeist of the institutionalization of geography as an academic discipline, and which understood positivist pragmatism – and neopositivist in the context of the 1950s – as a short path to scientific legitimation (HARTSHORNE, 1978; SMITH, 1979; HARVEY, 1986; JOHNSTON, 1986; CAPEL, 2013; BERDOULAY, 2017).

The questioning about the reification of culture goes through the discussion of the materiality and immateriality of the perception of phenomena, as well as the objectivity and subjectivity of the forms of geographic expression. For Pires (2017) the landscape – a unitary concept of geography (SAUER, 2008) – is built by objectivity and subjectivity, which meet in the perceived and interpretive moment, a fact that is reinforced by the approaches of Gold (1980) and also Lando (1996). ). Landscape and culture carry a constant opposition between “materiality” and “immateriality” (NAME, 2010). For this reason, the answer to extreme materiality is not absolute immateriality. In this sense, Augustin Berque (2012) was extremely happy to coin the idea of geograms<sup>3</sup>, a conception that fuses materiality and immateriality dichotomously and dialectically.

Therefore, what is generally considered as “culture”, from a strictly material point of view, does not exist (MITCHELL, 1995 and 1999). We do not believe in the idea of a superstructure capable of molding a bunch of individuals to the point of massifying them under the order of a reified category, even though there is collective faith in its existence. After all, sociopolitical structures do not determine behavior, and can, at most, interfere in the identity arrangement, constituting an explanatory component of the complex engineering of human agency. This reasoning is based on the ideas brought by Maurice Halbwachs. The author (HALBWACHS, 1990) teaches us that our identities carry individual and collective

---

<sup>3</sup> The discussion involving objectivity and subjectivity is masterfully carried out by Augustin Berque (2012). Concerned about the question of the meanings of objects, Berque creates an opposition between *topos* and *chôra*, concepts that antagonize, respectively, the merely descriptive dimension of objects and the holistic description, which goes far beyond their physical manifestation. Considering the immaterial and material dimension of objects as a formative dialectic, Berque coined the term geograms. To deepen the clash between materiality and immateriality in a geographic scope, see Silva (2020).

memories. Thus, every individual would bring these two sets of memories and, depending on whether he participates in one or the other, he would adopt very different and even contrary attitudes: on the one hand, it is within the framework of his personality or his personal life that his memories would take place; on the other, he would be able, at times, to behave simply as a member of a group that contributes to evoking and maintaining impersonal memories, insofar as these are of interest to the group. This argument is reinforced by numerous everyday events, such as, for example, changes in behavior perceived in soccer stadiums, on the beach or in an office on a common day at work. In this sense, the identity composition becomes a complex heap guided by individual and collective human experiences (SILVA, 2018b).

It generalizes, through approximations, what culture is. Its constituent pillars, often repeated, come to be understood as descriptors of a tangible entity, when, in fact, they are nothing more than miserable archetypes when compared to the identity plurality. Thus, culture, as well as sacrosanct humanities categories such as nation or race, function better as collective beliefs than as tangible entities.

On the other hand, deconstructing the materiality of culture does not mean denying the material effects that the force of collective mentality can produce. It would be the same as materially deconstructing race, on the grounds that there are no biological races, and, from there, denying the effects of racism (GUIMARÃES, 2002, 2004 and 2009; GILROY, 1998). The very attempt to delimit the scope of a culture and delimit its tangibility is enshrined as an oppressive act (MITCHELL, 1995 and 1999). That said, the starting point for understanding what culture is involves the notion that its action, as a social superstructure<sup>4</sup>, does not determine identity composition. At the same time, in a dialectical process, culture needs to be thought from the point of view of identity manifestations. As identities are plural, hybrid and extremely dynamic, there is no way to touch culture. Therefore, attempts to specialize culture are misplaced.

The accentuation of globalization posed more challenges in this discussion. Mythical for not being truly global (SANTOS, 2012), globalization is deterritorializing in its effects, loosening the bonds of identities and what we call culture in front of its place (HALL, 2011, p.40) which is believed to be of origin. Stuart Hall, however, does not imagine cultural homogenization, when he states that reproduction takes place in a process of repetition-with-difference and reciprocity-without-beginning. Homi Bhabha (2013), in turn, declared

---

<sup>4</sup> In the engaged context, as a social superstructure, culture is manifested as an entity that exerts influence on individuals.



that identity is always the problematic process of accessing a portion of the totality, understood as inexorable time and space. Such reasoning suits what we call culture. Cosmologically, identities are samples that are spatially split and temporally postponed (BHABHA, 2013, p.94). They are spatially split because they bring together experiences from different spaces, not necessarily contiguous, in their composition; they are temporally postponed because time elements that are not necessarily sequential compose them (SILVA, 2018b). In different rhythms and paths of transformation, identities and cultures can provoke curious situations: Ashis Nandy (2015) states that in contemporary India it is easier to observe elements of Victorian and even Edwardian England than in England itself; just as pre-Islamic Persian elements live more comfortably in present-day India than in Iran itself (NANDY, 2015, p.84). In different rhythms and paths of transformation, identities and cultures can provoke curious situations: Ashis Nandy (2015) states that in contemporary India it is easier to observe elements of Victorian and even Edwardian England than in England itself; just as pre-Islamic Persian elements live more comfortably in present-day India than in Iran itself (NANDY, 2015, p.84). In different rhythms and paths of transformation, identities and cultures can provoke curious situations: Ashis Nandy (2015) states that in contemporary India it is easier to observe elements of Victorian and even Edwardian England than in England itself; just as pre-Islamic Persian elements live more comfortably in present-day India than in Iran itself (NANDY, 2015, p.84).

We live in an era in which our cognition cannot fully assimilate all the information provided by identity and cultural expressions. Contemporary life is marked by ultracapillarity, in which an absurd amount of information is transported (PEDROSA, 2016) in an environment of compressed time and space (HARVEY, 2004). In this sense, the criticism is assertive that “the retreat from totality, the emphasis on fragments of reality and the deconstruction of an idea of truth reaffirms, according to Eagleton, a fetish for epistemology” (PEDROSA, 2016, p. .45). Certainly, in contemporary societies in the postmodern world, where signs and symbols are recycled and even inverted in different contexts, there is no stability of meanings, but freedom of intertextuality and interpretation (KONG, 1997). Perhaps this context has inspired many geographers to think of the landscape metaphorically as a text. (MEREDITH, 1985; ROWNTREE, 1986; COSGROVE and JACKSON, 1987; DUNCAN and DUNCAN, 1988).

Geographical description has been surprisingly difficult due to the influence of postmodern confusions. For Edward Relph,

cultures, landscapes and styles are being mixed and redeposited like detritus in a terminal moraine at the same time that significant doubts have arisen regarding the legitimacy of rational knowledge (RELPH, 2001, p.150).

Despite this, the author points out that, on the one hand, “it is dishonest to give up the vision of a just society simply because the postmodern world is a mess” (Relph, 2001, p.150); but, on the other hand, he claims not to know “how it is possible to develop a vision and advocate for social reforms if we cannot be clear on how to describe the world” (Relph, 2001, p.150). If there is difficulty in describing the world, as Relph considers it, on the other hand it is possible to perceive that gross spatial generalizations have become yet another negligent way of stereotyping individuals and communities. This effect has also become noticeable in the postmodern world, but it is not new in our contemporary context. We suggest calling the phenomenon the suppression of geography or yet, pastiche-geography.

### **3 THE DOGMA NOT SAID BY OUTPUT: THE SUPPRESSION OF GEOGRAPHY OR PASTICHE GEOGRAPHY**

The phenomenon of the suppression of geography or geography-pastiche was not created by contemporaneity, despite taking advantage of it to become more notable. Globalization and (post)modernity and their liquidity (BAUMAN, 2001) seem to be intricate. There is a conviction about the irreversibility of globalization, as well as about the irresistible character of its effects. However, given the differences that mark the intensity with which globalization operates on the surface of the globe, we can speak of space as time (MASSEY, 2002). Clearly, the degree of cosmopolitanism is directly associated with the possibility of the formation of pastiche landscapes, one of the notable examples being the American city of Las Vegas, which through its simulacra, such as the presence of Egyptian pyramids on its horizon, seems to want to mock the distances. New technologies have made fake landscapes easier to create. There is an attempt to turn cities into theme parks and citizens into their audience (RELPH, 2001).

Thus, the landscape becomes spatially split, as it can carry elements originating from different spaces in the same sensorial framework. The displacement of such landscape elements, when natural, is not a spatial rift. For this to happen, the active participation of man is necessary, fulfilling his aesthetic, political, moral or social desires in the role of transforming agent of space. In this sense, the Egyptian obelisk on the Champs Elysees in Paris is an example of a remarkable spatial rift. Like any landscape element, spatial cracks

can be perceived and can be described. In this last action, they may still belong to the field of fiction, home to the abstraction of desires, frustrations and stereotypes.

This form of purposeful pastiche serves the purposes of a powerful alienation linked to the spectacle (DEBORD, 1997) in which the empowerment of the place is manifested from its capacity to represent the global locally or regionally, in a dialectic already quite explored in the literature (HAESBAERT, 2010). This logic satisfies the silent majorities (BAUDRILLARD, 2006) and their hunger for entertainment, which is covered by an imagery-landscape promise that the world is within everyone's reach (SANTOS, 2012), which is one of the fallacious promises of globalization.

In addition to pastiches as an aesthetic proposal that aim to exercise enchantment, there are imagery formulations that accidentally bring together what is separated and separate what is inseparable, fantasizing and stereotyping individuals, what is called culture and landscapes.

Jean-León Gérôme's Orientalist painting Snake Charmer (1879) (Figure 01) explores the scale of the place, but is a vivid example of spatial rifts in the descriptive act. In this painting, the naked young man is incongruous with the various elements around him. Walter B. Denny (1993) analyzes the painting stating that there is a group with typical Ottoman clothing that was found in Balkan lands, sitting in front of a wall with Iznik tiles (locality close to the Bosphorus strait located in present-day Turkey), with armor Persian of the Qajar dynasty (once present in lands located in present-day Iran). Furthermore, "naked snake charmers were not part of Ottoman popular culture" (DENNY, 1993, p.220).

**Figure 01** – GÉRÔME, Jean-León. Snake Charmer, 1879. Oil on canvas, 82.2 x 121 cm.



**Source:** Clark Art Institute, Williamstown, Massachusetts, United States.

Available at: <http://www.clarkart.edu/>

The improbability of the meeting of geographically dispersed elements increases amidst the historical context that it was intended to represent, being reasonably accepted in postmodern contexts. There probably occurred, in the case of this representation, a stereotyped description of an “oriental” scene. Gérôme's painting is iconic to the point of being chosen to illustrate the cover of one of the editions of the work *Orientalism: the Orient as an invention of the West*, by Edward Saïd (2007). We proposed to call this process of imaginative and “split” spatial representation, which only exists in the dimension of stereotypes, the “suppression of Geography” (SILVA, 2018) and, now, geography-pastiche. In the so-called vernacular landscapes, marked by the work of men who are symbiotically associated with the area in which a given society, people or community are under siege, it is to be considered that spatial rifts are rarer. However, when they are present, they clash in such a way with the landscape as a whole that they are easily perceived and, perhaps, become reference icons.

One of the most explicit ways of suppressing geography is the mapping of cultural areas. Don Mitchell (1995) had already made a furious criticism of the use of metaphors such as “domain”, “territory”, “kingdom” that allude to culture. This act invariably reifies culture, which constitutes one of the pillars of his approach. Cultural mappings intend,

through cartographic semiology, to place all individuals who are in a regional unit on the same culture, an attitude that does not resist the scrutiny of modern anthropology. Thus, the vice of uniting to what is spatially separated is committed.

Thus, in the dimension of the dogmatic typology of Orientalism, brought by Saïd (2007), time was problematized; space, at least directly, was absent. This does not mean that Edward Saïd (2007 and 2011) disregards the effects of space in his analysis of intercultural discourse; however, it means that the space factor was not considered at the same level as time in the analysis of negligence that lead an interlocutor to produce stereotypes about others, individuals, landscapes and what is understood as culture.

#### **4 FINAL CONSIDERATIONS**

The descriptive act on landscapes, identities and on what is conventionally called culture sometimes shows imagery formulations riddled with negligence, prejudice and disregard for the essence of others. Pillars of the structure of stereotypes are the suppression of history and geography. Historical suppression is understood as the disregard of atomistic time (MUNN, 1992) in motion, which calls into question the images of the past that prevail in the present time under the excuses of cultural and identity dynamism. It is understood as suppression of geography the disregard of the spatial arrangement in the descriptive act. The suppression of geography manifests itself through formulations that unite what is spatially separated and separate what is spatially inseparable, promoting what we call pastiche geography.

Edward Saïd (2007) proposed four dogmas that encompass the forms of Orientalist expression. We believe that historical suppression is well represented in at least two of his dogmas, precisely the second and third. The suppression of geography is not clearly evidenced, and can only be manifested in an indirect dimension, requiring a hermeneutic exercise to highlight the negligence regarding the spatial arrangement for Orientalist practice.

As we stated, the typology of Orientalism dogmas elaborated by Saïd (2007) is effective to be worked beyond the West versus East relations, and can be applied in any intercultural clash, although in some specificities some dogmas may be noticed more expressive than others. In our proposal, we respectfully advise including geography suppression on the same level as historical suppression. We affirm, therefore, that geography actively participates in the set of dogmas that support intercultural stereotypes.

## REFERENCES

ANDERSON, B. **Comunidades Imaginadas**. São Paulo: Companhia das letras, 2008.

BAKER, A. An historico-geographical perspective on time and space and on period and place. **Progress in Human Geography**, v.5, i.3, p.439-443, September, 1981.

BAKER, A. Historical Novels and Historical Geography. **Area**, v.29, n.3, p.269-273, September, 1997.

BAUDRILLARD, J. **A sombra das maiorias silenciosas**. São Paulo: Brasiliense, 2006.

BAUMAN, Z. **Modernidade líquida**. Rio de Janeiro: Zahar, 2001.

BERDOULAY, V. **A escola francesa de geografia**. São Paulo: Perspectiva, 2017.

BERQUE, A. Geogramas, por uma ontologia dos fatos geográficos. **Geograficidade**, v.2, n.1, verão, p.4-12, 2012.

BHABHA, H. **O local da cultura**. Belo Horizonte: editora UFMG, 2013.

BRAUDEL, F. **A gramática das civilizações**. São Paulo: Martins Fontes, 2004.

CANCLINI, N. **Culturas Híbridas**. São Paulo: Edusp, 2011.

CAPEL, H. Neopositivismo e Geografia Quantitativa. (in): CAPEL, Horacio. **Ruptura e continuidade no pensamento geográfico**. Maringá: EDUEM, 2013.

CHAKRABARTY, D. **Postcolonial thought and historical difference**. New Jersey: Princeton University Press, 2000.

CLAVAL, P. The cultural approach and geography – the perspective of communication. **Norsk Geografisk Tidsskrift – Norwegian Journal of Geography**, v.55, n.3, p.126-137, 2001.

CONRAD, J. **O coração das trevas**. São Paulo: Abril, 2010.

CORRÊA, R. L.; ROSENDAHL, Z. Sobre Carl Sauer: uma introdução. (in) CORRÊA, R. L.; ROSENDAHL, Z. (Orgs.) **Sobre Carl Sauer**. Rio de Janeiro: Eduerj, 2011.

COSGROVE, D; JACKSON, P. New Directions in Cultural Geography. **Area**, vol.19, n.2, jun, p.95-101, 1987.

COSGROVE, D. Ideas and culture: a response to Mitchell. **Transactions of the Institute of British Geographers**, v.21, p.574-575, 1996.

DARBY, H. C. On the Relations of Geography and History. **Transactions and Papers (Institute of British Geographers)**, n.19, p.1-11, 1953.

- DEBORD, G. **A sociedade do espetáculo**: comentários sobre a sociedade do espetáculo. Rio de Janeiro: Contraponto, 1997.
- DENNY, W. Quotations in and out of Context: Ottoman Turkish Art and European Orientalist Painting. Leiden: **Muqarnas**, v.10, p.219-230, 1993.
- DUNCAN, J; DUNCAN, N. (Re)reading the landscape. **Environmental and Planning D. Society and Space**, v.6, p.117-126, 1988.
- DUNCAN, J; DUNCAN, N. Reconceptualizing the Idea of Culture in Geography: A Reply to Don Mitchell. **Transactions of the Institute of British Geographers**, New Series, v.21, n.3, p.576-579, 1996.
- EAGLETON, T. **A ideia de Cultura**. São Paulo: Editora Unesp, 2011.
- FOSTER, E. Finding Geography Using Found Poetry. **The Geography Teacher**, v.9, n.1, p.26-29, 2012.
- FUKUYAMA, F. **O Fim da História e o último homem**. Rio de Janeiro: Rocco, 1992.
- GILROY, P. Race ends here. Abingdon, Oxford: **Ethnic and racial studies**, v.XXXI, nº5, pp.838-847, 1998.
- GOLD, J. **An introduction to Behavioural Geography**. New York: Oxford University Press, 1980.
- GUIMARÃES, A. S. A. **Classes, Raças e Democracia**. São Paulo: Editora 34, 2002.
- GUIMARÃES, A. S. A. **Preconceito e Discriminação**. São Paulo: Editora 34, 2004.
- GUIMARÃES, A. S. A. **Racismo e Antirracismo no Brasil**. São Paulo, Editora 34, 2009.
- HAESBAERT, R. **Regional-Global**. Rio de Janeiro: Bertrand Brasil, 2010.
- HALBWACHS, M. **A Memória Coletiva**. São Paulo: Editora Vértice, 1990.
- HALL, S. Pensando a diáspora: reflexões sobre a terra no exterior (in): HALL, Stuart-Sovik, Liv (org.). **Da diáspora: identidades e mediações culturais**. Belo Horizonte: Ed.UFMG, 2013.
- HARRIS, C. Theory and synthesis in historical geography. **Canadian Geographer**, v.xv, n.3, p.157-172, 1971.
- HARTSHORNE, R. **Propósitos e natureza da Geografia**. São Paulo: Hucitec Edusp, 1978.
- HARVEY, D. **Explanation in Geography**. Bristol: Edward Arnold, 1986.
- HARVEY, D. **Condição Pós-Moderna**. São Paulo: Edições Loyola, 2004.

HEPBURN, R. Literary and Logical Analysis. **The Philosophical Quarterly**, v.8, n.33, p.342-356, October, 1958.

HUNTINGTON, S. **O Choque das Civilizações**. Rio de Janeiro: Objetiva, 1997.

JACKSON, P. The idea of culture: a response to Don Mitchell. **Transactions of the Institute of British Geographers**, v.21, p.572-573, 1996.

JACKSON, R.; SORENSEN, G. **Introdução às relações internacionais**. Rio de Janeiro: Jorge Zahar, 2007.

JAMESON, F. O romance histórico ainda é possível? **Novos Estudos**, v.77, p.185-203, Mar. 2007.

JOHNSTON, R. J. **Geografia e Geógrafos**. São Paulo: Difel, 1986.

KIRMAN, J. Aesthetics in Geography: Ideas for Teaching Geography Using Poetry. **Journal of Geography**, V.106, n.5, p.207-214, 2007.

KONG, L. A "new" cultural geography? Debates about invention and reinvention. **Scottish Geographical Magazine**, v.113, n.3, p.177-185, 1997.

LANDO, F. Fact and Fiction: Geography and Literature. **GeoJournal**, v.38, n.1, p.3-18, 1996.

LANGTON, J. The Two Traditions of Geography, Historical Geography and the Study of Landscapes. **Geografiska Annaler**, v.70, n.1, p.17-25, 1988.

LARAIA, R. de B. **Cultura: um conceito antropológico**. Rio de Janeiro: Jorge Zahar, 2009.

LEWIS, B. **Os assassinos: os primórdios do terrorismo no islã**. Rio de Janeiro, Jorge Zahar, 2003.

LEWIS, B. **O que deu errado no Oriente Médio?** Rio de Janeiro: Jorge Zahar, 2002.

LEWIS, B. **A crise do islã: Guerra Santa e Terror profano**. Rio de Janeiro: Jorge Zahar, 2004.

LEWIS, B. **A descoberta da Europa pelo islã**. São Paulo: Perspectiva, 2010.

MASSEY, D. Globalisation: What does it means for geography? **Geography**, v.87, n.4, p.293-296, October, 2002.

MEREDITH, T. The upper Columbia valley, 1900-1920: an assessment of "boosterism" and the "biography of landscape". **Canadian Geographer**, n.29, p.44-55, 1985.

MIKESELL, M. The myth of nation state. **Journal of Geography**, v.82, n.6, p.257-260, 1983.



- MITCHELL, D. There's No Such Thing as Culture: Towards a Reconceptualization of the Idea of Culture in Geography. **Transactions of the Institute of British Geographers**. New Series, v.20, n.1, p.102-116, 1995.
- MITCHELL, D. Explanation in Cultural Geography: A Reply to Cosgrove, Jackson and the Duncans. **Transactions of the Institute of British Geographers**, v.21, n.3, p.580-582, 1996.
- MITCHELL, D. Não existe aquilo que chamamos de cultura: para uma reconceitualização da ideia de cultura em geografia. **Espaço e Cultura**, Rio de Janeiro, UERJ, nº8, p.31-51, ago/dez de 1999.
- MUNN, N. The cultural anthropology of time: a critical essay. **Annual Review of Anthropology**, v.21, p.93-123, 1992.
- NAME, L. O conceito de paisagem na geografia e sua relação com o conceito de cultura. **Geotextos**, v.6, n.2, dez., p.163-186, 2010.
- NANDY, A. A mente não colonizada: uma visão pós-colonial da Índia e do Ocidente. (in) CASTRO, L. R. Ashis Nandy: **A imaginação emancipatória – desafios do século 21**. Belo Horizonte: Editora UFMG, 2015.
- OHMAE, K. **O fim do Estado-nação**. Rio de Janeiro: Campus, 1999.
- RELPH, E. The critical description of confused geographies (in): ADAMS, Paul C.; HOELSCHER, S.; TILL, K. E. **Textures of Place**. Minneapolis and London: Minnesota University Press, 2001.
- ROWNTREE, L. Cultural/humanistic geography. **Progress in Human Geography**, v.10, n.4, p.580-586, 1986.
- PEDROSA, B. V. O império da representação: a virada cultural e a geografia. **Espaço e Cultura**, UERJ, n.39, jan./jun, p.31-58, 2016.
- PIRES, C. L. Z. Entre o lugar e o além-lugar: o jogo de espelhos, paisagens, geografias. Uberlândia: **Caminhos de Geografia**, v.18, nº63, 2017.
- SAÏD, E. W. Invention, Memory, and place. **Critical Inquiry**, v.26, winter, p.175-192, 2000.
- SAÏD, E. W. **Orientalismo: o Oriente como invenção do Ocidente**. São Paulo: Companhia de Bolso, 2007.
- SAÏD, E. W. **Cultura e Imperialismo**. São Paulo: Companhia de Bolso, 2011.
- SANTOS, M. **Por uma outra globalização**. Rio de Janeiro: Record, 2012.
- SAUER, C. The personality of Mexico. **The geographical Review**, v.31, n.3, july, 1941.
- SAUER, C. A morfologia da paisagem. (in): OAKES, Timothy S; PRICE, Patricia L (eds). **The Cultural Geography Reader**. New York: Routledge, 2008.

SILVA, L. L. S. da. A evidência de práticas orientalistas como instrumento do imperialismo no pós-11 de setembro. Belo Horizonte: **Revista Geografias**, nº 17, p. 56-74, 2013.

SILVA, L. L. S. da. O embate entre Edward Said e Bernard Lewis no contexto da resignificação do Orientalismo. Niterói: **Revista Antropolítica**, n.40, 1º Semestre, p.280-306, 2016.

SILVA, L. L. S. da. A supressão da geografia no exercício da alteridade. Fortaleza: **Geosaberes**, v.9, n.17, p.1-13, 2018.

SILVA, L. L. S. da. A geografia entre a materialidade e a imaterialidade. **Geotemas**, v.10, n.2, p.25-47, 2020a.

SILVA, L. L. S. da. A reificação da cultura e sua influência na geopolítica. **Revista de Geopolítica**, v.11, n.4, p.80-95, Out./Dez., 2020b.

SILVA, L. L. S. da.; COSTA, A. A inadequação das regionalizações culturais mediante os pressupostos do pós-colonialismo. **Geotextos**, v.14, n.1, p.225-247, 2018a.

SILVA, L. L. S. da.; COSTA, A. Cultura como comunidade imaginada: uma crítica à abordagem ontológica da cultura nos estudos geográficos. **Geografias**, v.16, n.1, p.27-41, 2018b.

SILVA, L. L. S. da.; COSTA, A. Questionando as delimitações cartográficas da cultura. **Caminhos da Geografia**, v.21, n.73, p.445-457, 2020.

SMITH, N. Geography, Science and post-positivist modes of explanation. **Progress in Human Geography**, v.3, i.3, p.356-383, 1979.

TUAN, Y. **Topofilia**: um estudo da percepção, atitudes e valores do meio ambiente. São Paulo: Difel, 1980.

VALENTINE, G. Whatever happened to the social? Reflections on the “cultural turn” in British Human Geography. **Norwegian Journal of Geography**, v.55, p.166-172, 2001.

WALLERSTEIN, I. **O universalismo europeu**: a retórica do poder. São Paulo: Boitempo, 2007.

WENDT, A. Anarchy is what states make of it. **International Organization**, v.46, p.394-419, 1992.

\*\*\*