

Globalization and Culture
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Lecture - 26
Orientalism

Hello in this module I will introduce you to the concept of Orientalism. In order to create a context for the popularity of Indian cultures, in the era of globalization, we need to go back to the history of the (Refer Time: 00:36) for India in the west that began well before the era of globalization.

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And this in order to understand these strengths, let us go back to an earlier phase, and the production of a discourse called orientalism in the west about the non west, that created a desire for the non west or the east in the west, among the group of people, discourse that was not just used to represent the east, but also constructed the east, not only for the western imaginary, but also for the east itself.

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Orientalism

Delacroix
The Sultana



Defining Orientalism

- a term used by scholars in art history, literary, geography, and cultural studies for the depiction of Eastern, that is "Oriental" cultures, including Middle Eastern, South Asian, African and East Asian cultures, done by writers, designers, and artists from the West.




We define orientalism is a term, it is a term used by scholars in art history, literary, geography, and cultural studies, for the depiction of eastern; that is oriental cultures including Middle Eastern, South Asian, African, and East Asian cultures done by writers, designers, and artist from the west.

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Said and Orientalism

The Arab Family
Charles Springue Pearce (1870-1914)



Edward Said

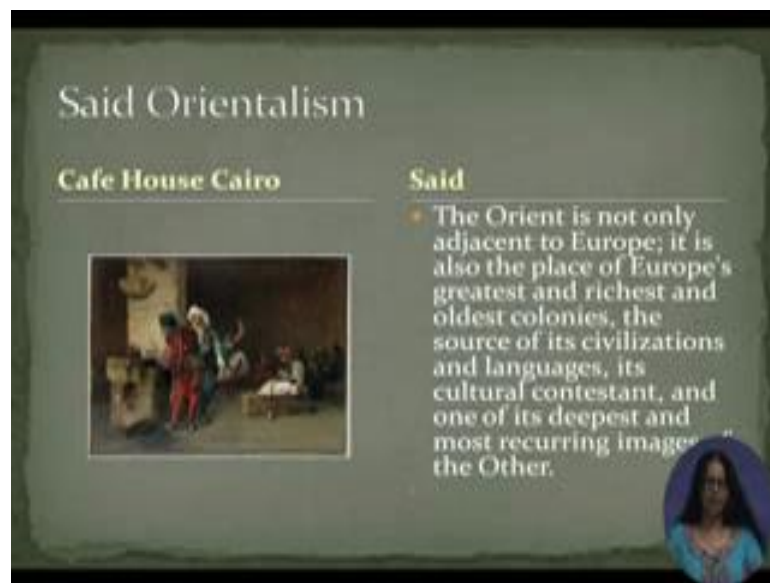
- Unlike the Americans, the French and British--less so the Germans, Russians, Spanish, Portugese, Italians, and Swiss--have had a long tradition of what I shall be calling Orientalism, a way of coming to terms with the Orient that is based on the Orient's special place in European Western Experience.



As I go along I will be showing you some of these representations, some of these artistic representations, which show how the east was depicted in the west. Now the most dominating, the most influential understanding of orientalism has been given by the

scholar Edward said, who talks about, who defines it in this manner. He says that unlike the Americans, the French and British less so the Germans, Russians, Spanish, Portugese, and Italians, and Swiss have had a long tradition of what I shall be calling or orientalism. A way of coming to terms with the orient that is based on the orients special place in European western experience, so an idea of orient based on it is place in European Western experience produce orientalism.


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The slide features a dark green background with the title 'Said Orientalism' at the top. Below the title, there are two columns. The left column is headed 'Cafe House Cairo' and contains a reproduction of a painting depicting an interior scene with several figures in traditional Middle Eastern attire. The right column is headed 'Said' and contains a bullet point with text. In the bottom right corner of the slide, there is a small circular inset image of a woman with long dark hair wearing a blue top.

Said Orientalism

Cafe House Cairo



Said

- The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other.


The orient according this side, is not adjacent to Europe, it is also the place of Europe's greatest and richest and oldest colonies. The source of it is civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the other.

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Edward Said

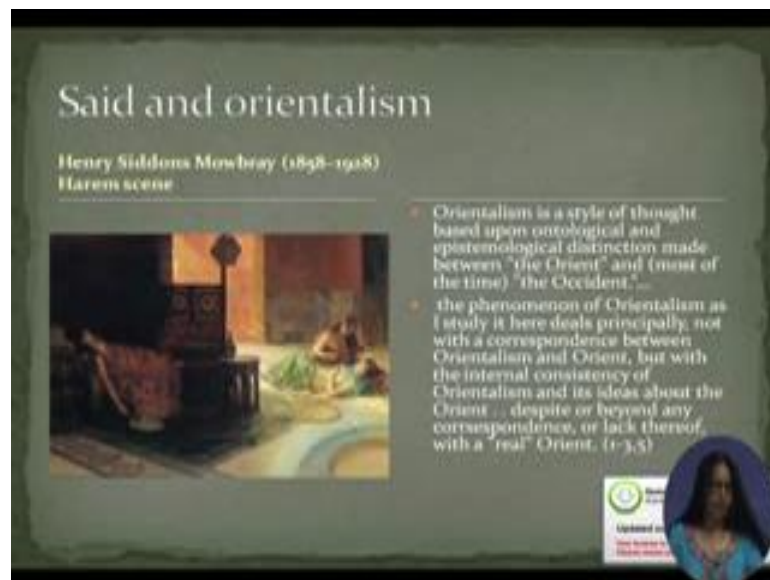
Edward Said



- In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience.
- Yet none of this Orient is merely imaginative. The Orient is an integral part of European material civilization and culture.


In addition, the orient has helped to define or Europe or the west, as its contrasting image, idea, personality, or experience. Yet none of this orient is merely imaginative, the orient is an integral part of European material civilization and culture.

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Said and orientalism

Henry Siddons Mowbray (1858–1928)
Harem scene

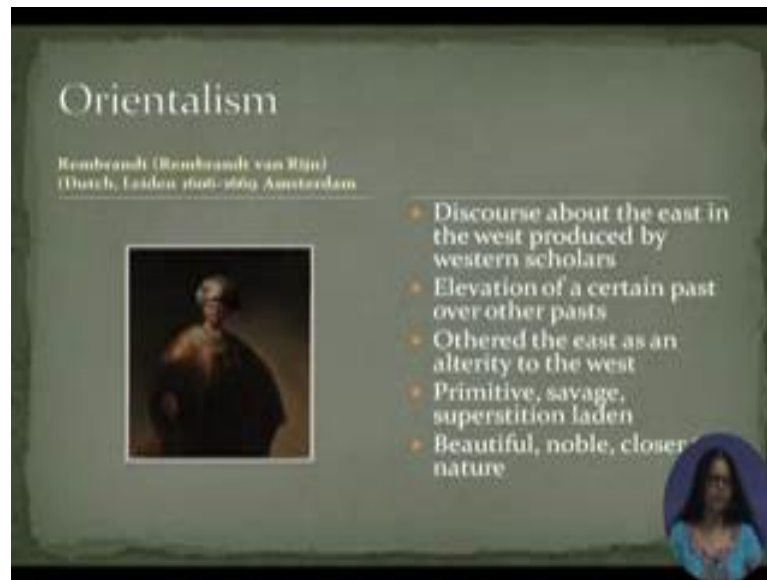


- Orientalism is a style of thought based upon ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident"...
- the phenomenon of Orientalism as I study it here deals principally not with a correspondence between Orientalism and Orient, but with the internal consistency of Orientalism and its ideas about the Orient... despite or beyond any correspondence, or lack thereof, with a "real" Orient. (1-3,5)

Now, orientalism is a style of thought based upon ontological and epistemological distinction between the orient, and most of the time the oxidant. the phenomena of orientalism as I studied Edward said says, deals principally not with a correspondence between orientalism and orient, but with the internal consistency of orientalism and its

ideas about the orient, despite or beyond any correspondence or lack; therefore, with the real orient. So, this orient as we know or orientalism is a discourse which is a figment of the west imagination, its created without any reference, it has no correspondence with the real orient by the discourse about the east which is produced in the west.

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The slide is titled "Orientalism" in a large, white, serif font. Below the title, the name "Rembrandt (Rembrandt van Rijn)" is written in a smaller, white, sans-serif font, followed by "(Dutch, Leiden 1606-1669 Amsterdam)". To the left of the text is a small, square, black and white portrait of a man, likely Rembrandt, wearing a dark, high-collared garment. To the right of the portrait is a list of five bullet points, each preceded by a small white diamond symbol. The background of the slide is a dark, textured green. In the bottom right corner, there is a small, circular inset image of a woman with long dark hair, wearing a blue top, looking towards the camera.

Orientalism

Rembrandt (Rembrandt van Rijn)
(Dutch, Leiden 1606-1669 Amsterdam)


- Discourse about the east in the west produced by western scholars
- Elevation of a certain past over other pasts
- Othered the east as an alterity to the west
- Primitive, savage, superstition laden
- Beautiful, noble, closer nature

A discourse about the east in the west produced by western scholars, which tends to elevate a certain east and past, over the others, other pasts, and constructed this orient or the east as in alterity to the west by calling it the orient, and by creating an idea about the east, which was seen as an alterity to the west. Now, this east is primitive savage superstition laden, but also beautiful noble closer to nature. So, it is not necessarily a negative image, but it is an image which does not have for any correspondence with the real east, and it is used mainly to define the European self. So, this idea of the oriental other the east as the other, is used essentially by Europe to define itself.

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Phases

Prayer in Mosque Cairo



19th century

- Study of eastern culture
- Religion, philosophy, mysticism
- Art, music, poetry, painting




So, we have several phases of orientalised study, orientalism, it does not begin with Edward said even though he defies it. We look at 19th century and the study of eastern culture religion, philosophy, mysticism, art, music, poetry, and painting in the 19th century in the west.

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Romantic

Portrait of an Indian: Anne Louis Girodet-Choussin (French, Montargis 1767-1854 Paris)



The Romantic project

- It is rather obvious that unsatisfying judeo-Christian thought and the "cold materialism" of Enlightenment made many Europeans seek for a lost spirit in the promised land of India
- "search for childlike innocence, a vision of wholeness, a yearning for the recovery of what the poets and philosophers of the period felt the age had lost, namely a oneness with humankind and a oneness with nature, and for a reunification of religion, philosophy, and art" (Clarke)



And it takes off from the romantic project, and the idea that Judeo Christian thought, and the cold materialism of enlightenment, made many Europeans seek for a lost spirit in the promised land of India. So, the search for a childlike innocence, origin of wholeness, a

yearning for the recovery of what the poets and philosophers of the period, felt the age had lost, namely oneness with human kind, oneness with nature, and for a reunification of religion philosophy and art, sent several scholars on eastern journey and some of these.

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Now what was the image of the east and the west by the major thinkers of the west? Until recently we have some representative figures James Mill for instance, who said that the east had no idea, particularly about India, it had no idea of any system of rule, different from the veil of a single person, appears to have entered the minds of them, and for Hegel, eastern unreflective consciousness made plain, that was Europe that absolutely the end of history.

So, Asia was the beginning. Asia had, no history no culture, no civilization, this was the Hegelians view. So, (Refer Time: 07:00) called the orientalist paradigm was formed, informed by 19th century theories of progress were as, where the east was seen as a (Refer Time: 07:10) of human development, where as the east produced great civilizations in the past, but was destined to decline subsequently. This mode of presenting the orient conveniently justified the Europe's colonial rule over in imperial cultures. So, this was the rationale for the civilizational mission, and the need for Europe to civilize, the need for Europe to, the white man to civilize latest in the cognized people.

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Imaginative Geography of Orientalism




- In the imaginative geography of Orientalism has seen India as the spiritual, degenerated, caste-centered, collectivist, holistically religious locus that has no coevalness with the West.
- At its worst Indo-Orientalist discourse has equated Indian present and past, and has imagined India in a timeless vacuum, an India that is essentially ancient and stagnant. If there has been change in India, it has been imagined to proceed towards degeneration.


Now, there is the imaginative geography of orientalism, and in this imaginative geography India is seen as a spiritual de generated caste ridden, collectivist holistically religious locals that has no co evilness with the west. So, the evolutionary scale India is at the beginning, and the west at the end, and there is no co evilness between India and the west, in the imaginative geography of orientalism. And it was Indian indo orientalist discourse has equated Indian present and past, and has imagined India as the time in the timeless vacuum, because India is not to suppose to have any history, and India that is essentially ancient and stagnant. So, they said orientalism picks up a particular past, and shows it as a real past of a particular society. So, the real India is believed to be essentially ancient and stagnant, and if there's been any change in India, it is been imagined to proceed towards degeneration, particular with the Mughal rule.

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Orientalists



- At this stage, Orientalist protagonists included such people as travelers, thinkers, novelists, philosophers, and colonial administrators.
- Some developed deep affection towards the Orient and mesmerized by its exoticism. But most remained ignorant about the inner diversity and texture of the Eastern societies.




So, at this stage orientalist protagonists, included people such as travelers, thinkers, novelists, philosophers, and colonial administrators who developed a deep affection towards the orient, and was mesmerized by its exoticism, but most remained ignorant about the inner diversity and texture of eastern societies. So, it was not necessarily a negative discourse, it was very positive, but it tended to exoticise, those there were people who loved India, those who hated India, but those who loved India also presented it in a exoticised size manner. So, that it was far removed from the real India, and these included opinion makers; like novelists, thinkers, philosophers, and administrators that they did not really understand what India is.

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German Orientalists Heinrich Roth

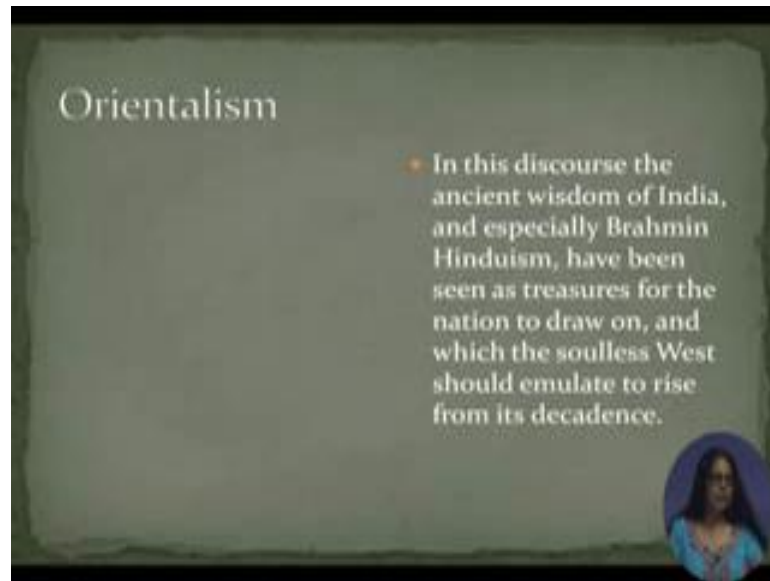


- The first German scholar of Sanskrit was the missionary Heinrich Roth (1620-1688). He became fluent during his stay in India.
- He became the first to write a grammar on the language, which, according to history, was never published, as Roth never managed to find the time to oversee the printing process.
- The real beginnings of Sanskrit studies did not really kick off in Germany until the beginning of the 19th century – making Germany the first European country after the British to introduce the subject at universities, where scholars devoted themselves to translating and take religious texts and poetry.



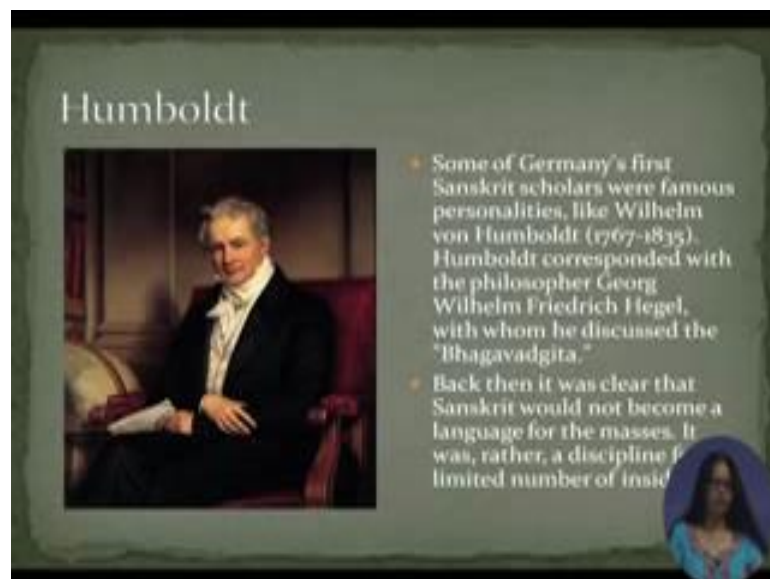
So, the first person we do not begin really in the 19th century, begin earlier because the first person who studied, the first German scholar of Sanskrit was a German scholar Heinrich Roth, who became fluent in Sanskrit during his stay in India, and the first person to right a drama in the language, which has was never published. The real beginning of Sanskrit study, but did not take off until the beginning of the 19th century, making Germany the first European country, after the British to introduce the subject at universities, where scholars devoted themselves to translating and take religious texts and poetry. So, the orientalist project was pan European, it was not just confined to the British who colonize India, but also spread to other European nations such as Germany.

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In this discourse the ancient wisdom of India, especially Brahmin and Hinduism have been seen as treasures for the nation to draw on, and on which the soulless west should emulate to rise from its decadence. So, India is a model, India is an altarity, an ancient India based on Sanskrit language and Bhramnical wisdom, is seen as a (Refer Time: 11:05) for all the soullessness of the modern of the west.

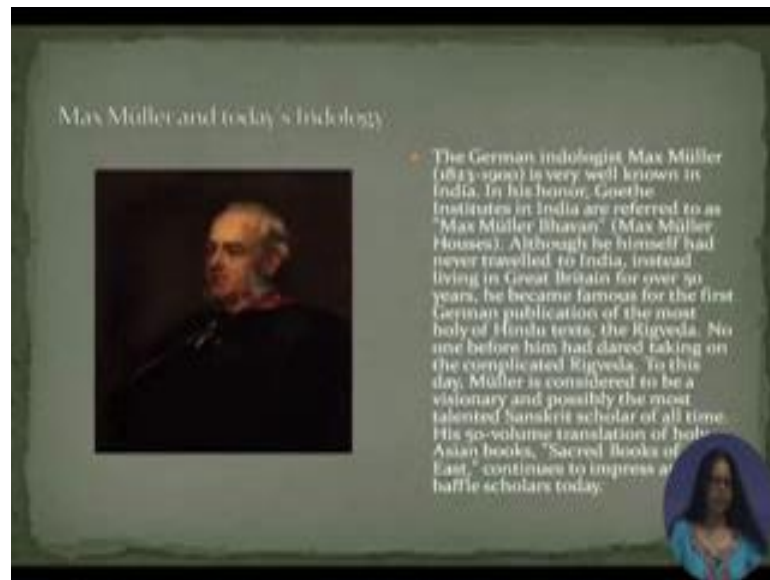
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Some of Germany's first Sanskrit scholars were famous personalities; such as Wilhelm von Humboldt. Humboldt corresponded with Hegel, with whom he discussed the

Bhagavadgita, and we saw that Hegel said that India had no philosophy, no religion, no history, and there were these dialogues taking place between the philosopher Hegel and the German scholars Humboldt. Back then it was clear that Sanskrit would not become a language for the masses, it was rather a discipline for limited number of insiders.

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The German indologist Max Muller who is very known in India (Refer Time: 11:50) courtesy the Max Muller Bhavan where one can learn through the Goethe institution India which are called Max Muller Bhavan. Although he never traveled to India, instead living great Britian for over 50 years, he became famous, for the first German publication of the most holy of Hindu text the Rigveda. No one before him had dared taking on the complicated Rigveda. To this day Muller is considered to be a visionary and possibly the most talented Sanskrit scholar of all time. His 50 volume translation of whole holy Asian books, sacred books of the east, continues to impress and baffle scholars. And I am happy I would like to inform you that IIT library has had copies of this 50 volume translation of Max Mullers, sacred books of the east. So, essentially our idea, our understanding of the sacred books of the east comes from some of these translations.

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Schlegel



In 1808 August Wilhelm Schlegel (1774-1849) published his famous reference book titled "on the Language and Wisdom of the Indians."

In 1818 he became the first professor of Indology at Bonn University. Even the poet Friedrich Schlegel (1797-1859), who had been an expert in Arabic and Persian, also studied Sanskrit and made a name for himself with the translation of the "Mahabharata" legends.


Some works by German philosophers and poets such as Johann Wolfgang von Goethe, Arthur Schopenhauer and Friedrich Nietzsche also mention Sanskrit words and are thus proof of the Sanskrit "mania" of the time.




In 1808 August William Schlegel published his famous reference book, titled on the language in rest of the Indians in 1818, he became the first professor of indology at Bonn University even the poet Fredric M. Richard who had been an expert in Arabic and Persian, also studied Sanskrit, and made a name for himself for the translation of the Mahabharat legends. Some works by German philosophers and poets such as a Johann Wolfgang von Goethe, Arthur Schopenhauer, Friedrich Nietzsche also mentioned Sanskrit words, and are thus proof of the Sanskrit mania of the time.

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William Jones and Indology

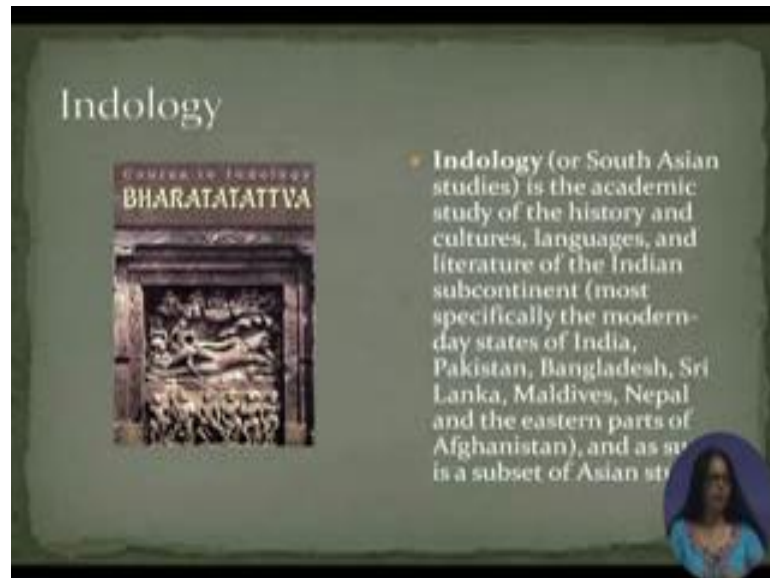


- It was the British, the colonial rulers, who formally created the subject Indology at the end of the 18th Century, when the English scientist William Jones (1746-1794) founded the Asiatic Society of Bengal in Kolkata in 1784. But prior to that there was a market for Sanskrit albeit a small one.



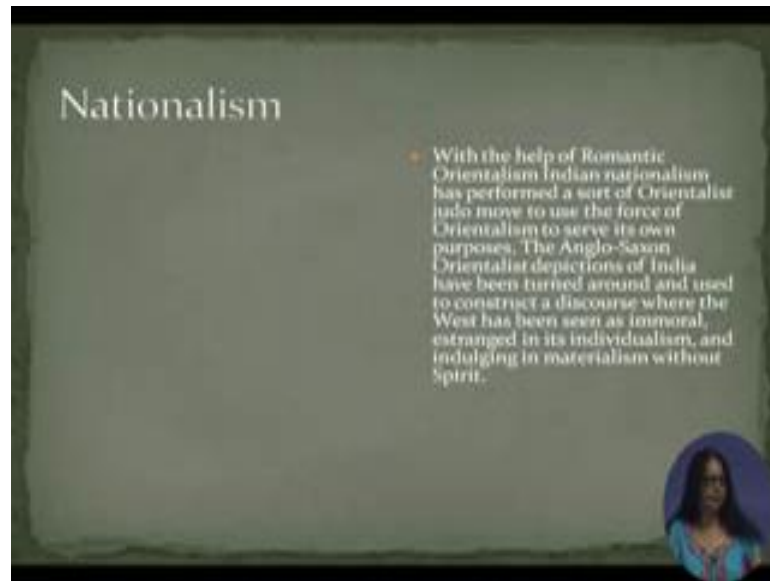
Now, from Germany let us move to India, until the British. It was the British; however, the colonial rulers who formally created the subject Indology, which is still studied in several universities and in Europe, including Germany. At the end of the 18 century when the English scientist William Jones founded the Asiatic society of Bengal in Kolkata in 1784, but prior to that there was a market for Sanskrit albeit a small one.

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Indology, what is Indology? Indology a South Asian studies is the academic study of the history, and cultures languages and literatures of the Indian subcontinent, not India, but the Indian subcontinent. The academic study of the history and cultures, languages and literatures of Indian subcontinents, it need not be just Sanskritic, most specifically the modern day states of India, Pakistan, Bangladesh, Sri Lanka, Maldives, Nepal, and the eastern parts of Afghanistan, and is a subset of Asian studies.

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Now, with the help of romantic orientalism, we look at the impact of orientalism on Indian nationalism. as I said in the beginning that this idea of the orient which was constructed by the west, as an idea which was, in which the east or the orients served as an alterity to the west, everything at the west was not, both positive and negative images of the orient, which eroticized the orient as well as demonize the orient as savaging primitive, but also saw it as beautiful, closer to nature and innocent.

Now these images were essentially constructed by Europe to define itself, to answer a crisis within Europe a crisis, the crisis about where European civilization was heading, led Europe to turn to the east, in order to define itself. where east through appropriating, where east were seen as an answer to the decay, or the decay, or the soullessness of European civilization, but the fallout of this orientalism was that, since most of the studies of India or of cultures of the Indian sub continent, were began first formal studies I am talking about. They began in the west by they were done by European scholars, such as in those scholars in Germany and Britain, and British in India.

The understanding of, this production of Indian past for instance an ancient Indian past based on the Vedic corpus and Sanskrit language, as the real Indian past, this was the contribution of the indologist and the orientalist scholars. It had a deep impact not only on the western understanding of India, but also the same idea which was used by the west to civilize the east, about showing that, the east, the logic that east had regenerated

following the Mughal invasion and the real culture of the east, the ancient Indian culture have also was lost. The same discourse, it was used by nationalist scholars, who also became complicit in a forming, this conforming the idea of the real Indian past as the Hindu Sanskrit Vedic past and use this past to construct to instill a sense of pride among during the nationalist movement, among ordinary Indian people that India and to drive out, to see, to construct the idea of the ancient India as the real India.

And to show that it was a British rule which had caused, that was a fall out of this, that it was in the ancient Indian civilization sank, or was lost, because of the series of nation; first the Mughal and then the British. So, with the help of these romantic orientalism Indian nationalism has performed a sort of orientalism *ju do mo*, to use the force of orientalism to serve its own purposes. The Anglo suction orientalist depictions of India were turned around and used to construct a discourse, where the west. So, there was as is in opposition to west and understanding of the orient and construction which was entirely a western construction.

The east constructed its own construction of the west as in oxidant, to creating a discourse about the west which was, where west was seen as immoral, its region its individualism and indulging in materialism without spirit. So, the essence of the nationalist movement, the production of mystical spiritual non materialistic India, which was seen as an alterity to the materialistic immoral individual east west was, smart master move one can say by the nationalist leaders to create an oxidant, in the image of the orient constructed by ideologists and orientalist scholars, to reverse the exotization of the orient of the east by the west.

And in the module, in the units that follow we will be looking at, how this interest in India, or Indian languages such as Sanskrit or Indian texts such as the Vedic texts, which began as early as the 17th century as in (Refer Time: 19:56) and understanding of Sanskrit. These ideas carry over. So, there seems to be several movements one can say, where there is a fade for India, and India which is produced by the orientalist or and all these imagination, of fade through which an image of India as spiritual, communalist, and a mystical is produced, and used by a European self, or by European societies, or Euro American societies in crisis to resolve their own crisis and identity. From time to time these images or these represent orientalist images of India have been invoked by the Europe and Europeans to reconstruct itself, to re define itself.

A wave which began in the 20s and the 60s and in the 90s, and we will be looking at these. We will be focusing largely on the 90s wave, but we connect these 90s wave, the post globalization wave, or a fade for India and the west, to trend for India in the west, by examining earlier waves; like the 1920s wave orientalist wave, or the 1960s wave where there was a similar interest in India in the west.