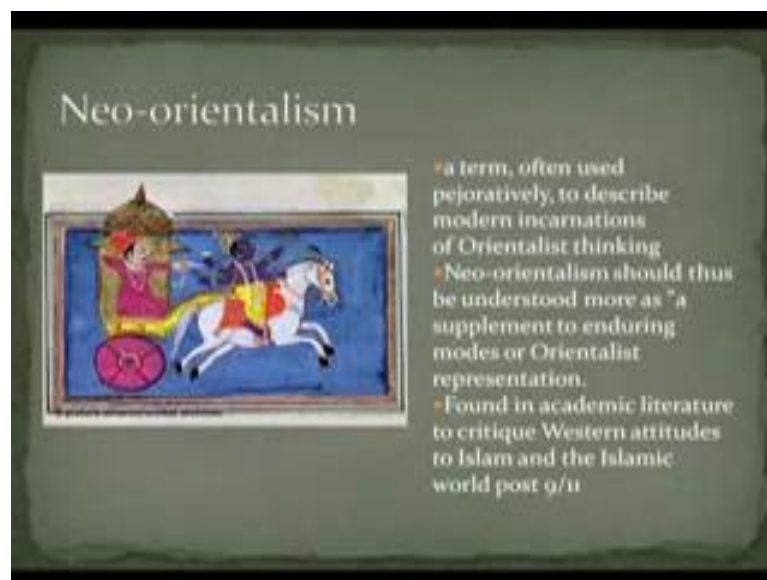


**Globalization and Culture**  
**Prof. Anjali Gera Roy**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Kharagpur**

**Lecture – 30**  
**Neorientalism**

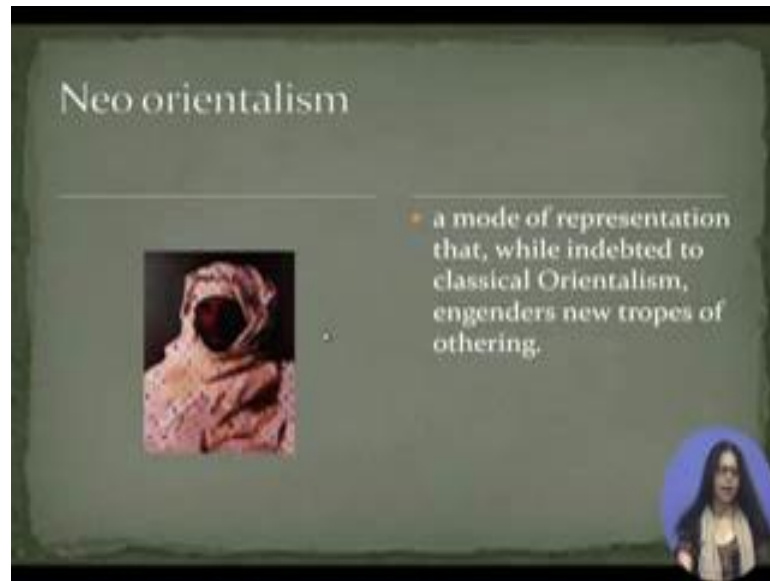
Hello and welcome back to this module on Neo-orientalism and Orientalism. We spoke about Orientalism earlier and now I will introduce you to what we mean by Neo-orientalism.

(Refer Slide Time: 00:39)



Neo-orientalism is a term often used pejoratively to describe modern incarnations of Orientalist thinking. Neo-orientalism should be understood more as a supplement to enduring modes or Orientalist representation. Neo-orientalism like orientalism is found in academic literature to critique Western attitudes to Islam and the Islamic world post 9/11.

(Refer Slide Time: 01:08)



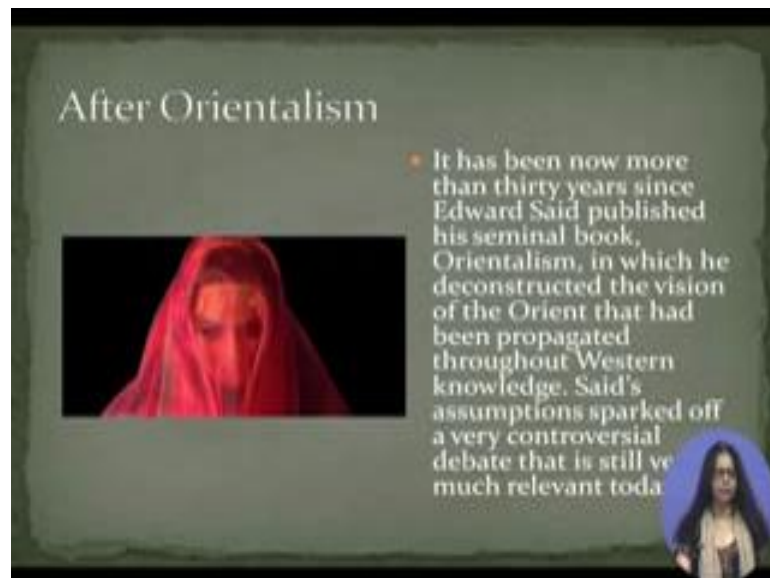
Neo orientalism

- a mode of representation that, while indebted to classical Orientalism, engenders new tropes of othering.

The slide features a dark green background. On the left, there is a small, square image of a woman wearing a light-colored headscarf. On the right, a bullet point is followed by the text. In the bottom right corner, there is a small circular inset image of a woman with long dark hair, wearing a white top, looking towards the camera.

Another way of defining Neo orientalism is look at it as a mode of representation that, while indebted to classical Orientalism engenders new tropes of othering.

(Refer Slide Time: 01:25)



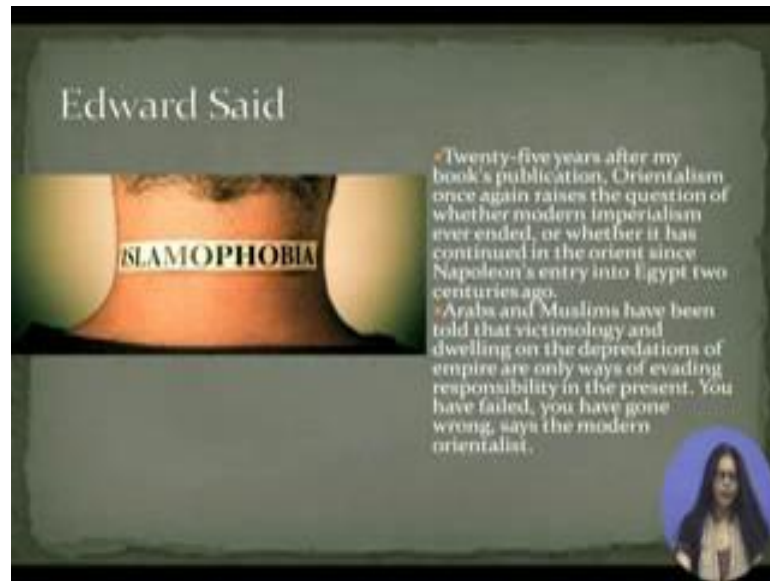
After Orientalism

- It has been now more than thirty years since Edward Said published his seminal book, Orientalism, in which he deconstructed the vision of the Orient that had been propagated throughout Western knowledge. Said's assumptions sparked off a very controversial debate that is still ve much relevant toda

The slide features a dark green background. On the left, there is a small, square image of a woman wearing a red headscarf. On the right, a bullet point is followed by the text. In the bottom right corner, there is a small circular inset image of a woman with long dark hair, wearing a white top, looking towards the camera.

It is been now more than 30 years this is what Edward Said since his book is seminal book Orientalism is population, which he deconstructed the vision of the orient that had been proposed throughout western knowledge. Sais assumptions sparked off a very controversial debate that is valid even today.


(Refer Slide Time: 01:56)



Edward Said

• Twenty-five years after my book's publication, Orientalism once again raises the question of whether modern imperialism ever ended, or whether it has continued in the orient since Napoleon's entry into Egypt two centuries ago.

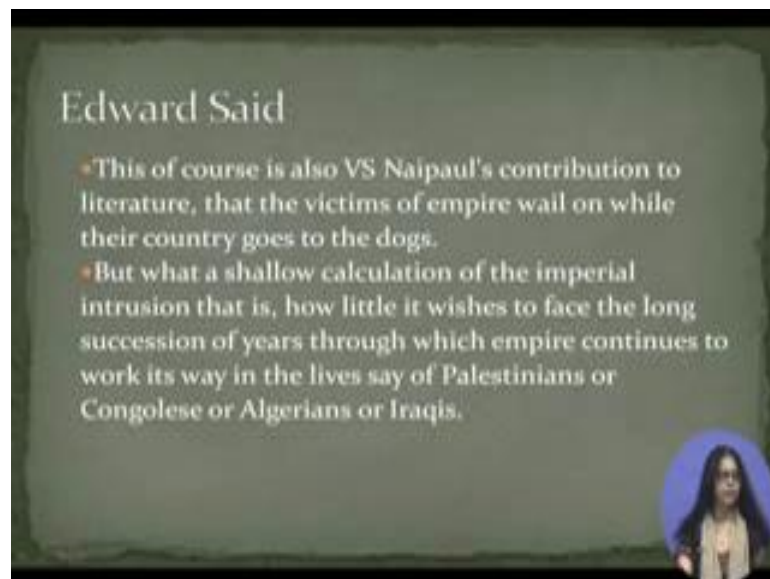
• Arabs and Muslims have been told that victimology and dwelling on the depredations of empire are only ways of evading responsibility in the present. You have failed, you have gone wrong, says the modern orientalist.



Twenty-five years this is what I Said, 25 years after the publication is broke Orientalism is has Orientalism once again raises the question of whether modern imperialism never ended, or whether it has continued in the orient since Napoleons entry into Egypt two centuries ago.


Arabs and Muslims, if I have been told that victimology and dwelling on the depredations of empire are only ways of evading responsibility in the present; you have failed, you have gone wrong says the modern Orientalist.

(Refer Slide Time: 02:37)



Edward Said

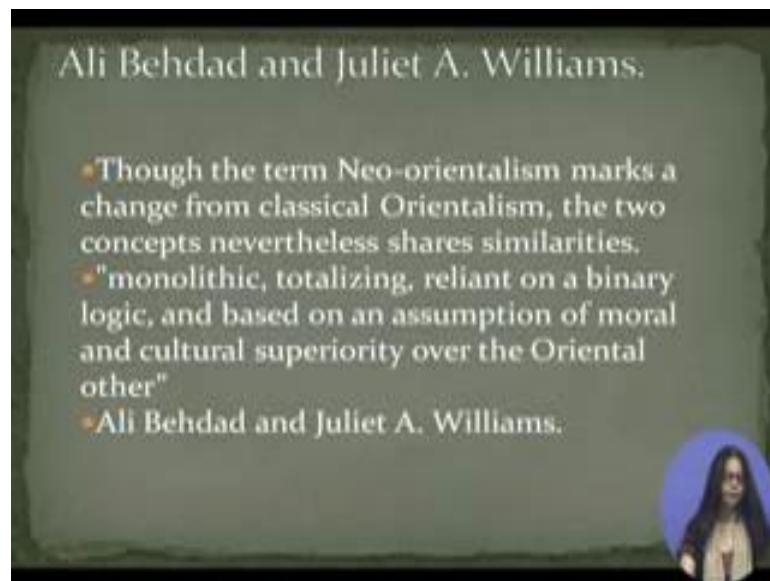
- This of course is also VS Naipaul's contribution to literature, that the victims of empire wail on while their country goes to the dogs.
- But what a shallow calculation of the imperial intrusion that is, how little it wishes to face the long succession of years through which empire continues to work its way in the lives say of Palestinians or Congolese or Algerians or Iraqis.



This of course, is also VS Naipaul's contribution to literature that the victims of empire wail on while their country goes to the dogs.

But what is shallow calculation of the imperial intrusion that is, how little it wishes to face the long succession of years through which empire continues to work its way in the lives of Palestinians or Congolese or Algerians or Iraqis.

(Refer Slide Time: 03:08)



This is what Edward Said had to say and now let us turn to what Ali Behdad and Juliet A. Williams said. They assert that though the term Neo-orientalism marks a change from classical Orientalism, the two concepts nevertheless share similarities. Because both are monolithic, both are totalizing, they are reliant on a binary logic, and based on an assumption of moral and cultural superiority over the oriental other.

(Refer Slide Time: 03:42)



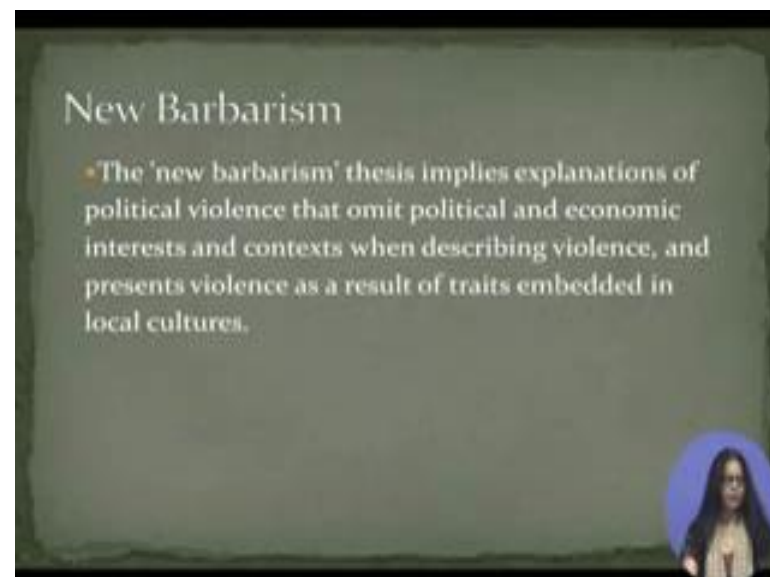
The slide is titled "New Barbarism" and features a portrait of Dag Tuastad. The text on the slide is as follows:

- DAG TUASTAD
- Imaginaries of 'terrorism' and 'Arab mind' backwardness can be seen as closely connected;
- the latter explains the former as irrational—violence thus becomes the product of backward cultures.
- I regard this way of representing the violence of peripheralised peoples as a specific expression of symbolic violence: new barbarism.

A small circular inset image of a woman is visible in the bottom right corner of the slide.

Dag Tuastad has called Neo-orientalism New Barbarism. He says that imaginaries of terrorism and the Arab mind backwardness can be seen as closely connected. The latter explains the former as irrational violence thus becomes the product of backward cultures. And he says that he regards his way of representing the violence of peripheralised peoples as a specific expression of symbolic violence which he calls New Barbarism.

(Refer Slide Time: 04:26)



The slide is titled "New Barbarism" and contains the following text:

- The 'new barbarism' thesis implies explanations of political violence that omit political and economic interests and contexts when describing violence, and presents violence as a result of traits embedded in local cultures.

A small circular inset image of a woman is visible in the bottom right corner of the slide.

The New Barbarism thesis according to him implies explanations of political violence that omit political and economic interest and contexts when describing violence, and presents violence as a result of traits embedded in local cultures.

(Refer Slide Time: 04:48)



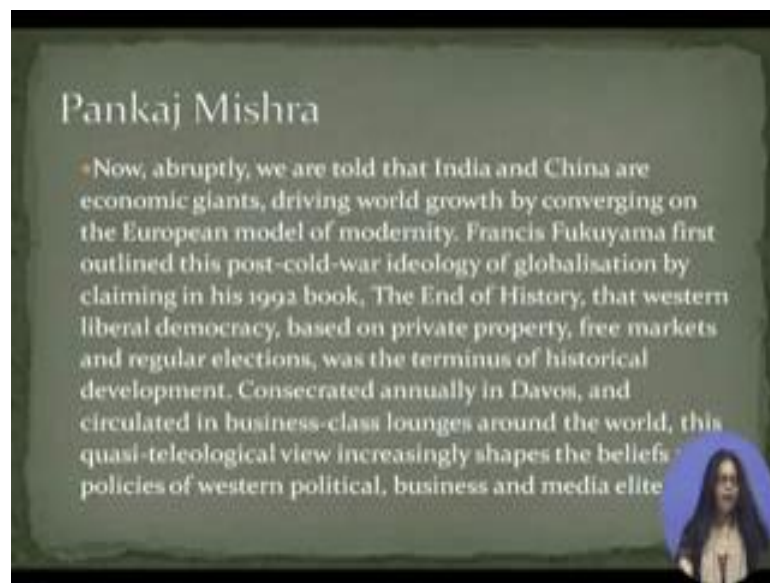
New barbarism and Neo-orientalist imaginaries may serve as hegemonic strategies when the production of enemy imaginaries contributes to legitimise continuous colonial economic or political projects, as can be witnessed in the Israeli-Palestinian conflict.

(Refer Slide Time: 05:14)



And now we turn to Pankaj Mishra who says that in the mid-19th century Karl Marx claimed that European colonisers, though corrupt and violent, were the unconscious tool of history that would propel India and China into modernity. And he described the backward Asiatic mode of production, defined by the absence of private ownership and the presence of a rigid centralised form of government that prevents change and modernization.

(Refer Slide Time: 05:50)



Now, abruptly, we are told that India and China are economic giants, driving world growth by converging on the European model of modernity. Francis Fukuyama first outlined this post-cold-war ideology of globalization by claiming in his 1992 book, *The End of History*, that western liberal democracy, based on private property, free markets and regular elections, was the terminus of historical development consecrated annually in Davos, and circulated in business-class loungers around the world, this quasi-teleological view increasingly shapes the beliefs on polices of western political, business and media elites.

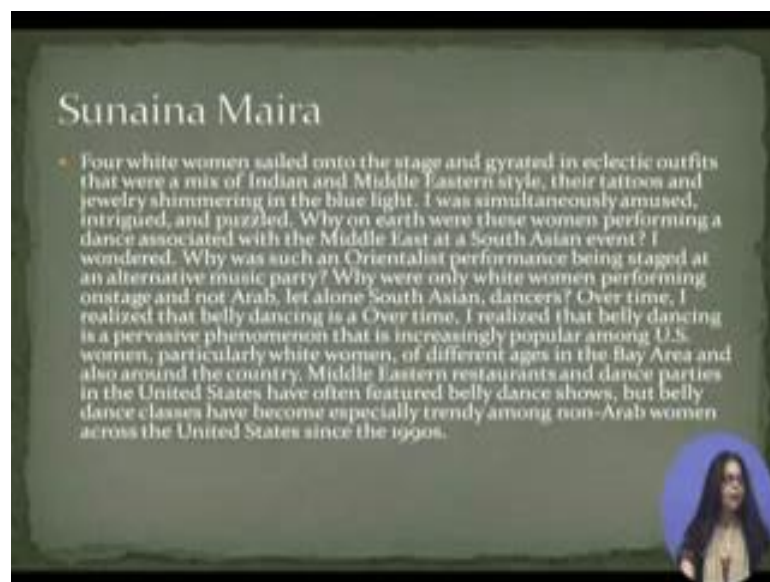


(Refer Slide Time: 06:47)



But much has changed. Today the protagonists consist mostly think of think-tank people, politicians, journalist, the Hollywood, sound-bite experts, Christian preachers and some in academic circles in contrast to the earlier Orientalist.

(Refer Slide Time: 07:09)



And Sunaina Maira gives is very graphic vivid description of an essence of orientalism that she witness on the dance floor, where she found four white women sailed on to the stage and gyrated in eclectic outfits that were a mix of Indian and Middle Eastern style, their tattoos and jewelry shimmering in the blue light. I was simultaneously amused,



intrigued, and puzzled, Why on the earth were these women performing a dance associated with the Middle East at a South Asian event? I wondered. Why was such an orientalist performance being staged at an alternative music party? Why were only white women performing on stage and not Arab, let alone South Asian, dancers? Overtime, I realized that belly dancing is overtime, I realized that belly dancing is a pervasive phenomena that is increasingly popular among U.S. women, particularly white women, of different ages in the Bay Area and also around the country.


Middle Eastern restaurants and the dance parties in the United States have often featured belly dance shows, but belly dance classes have become especially trendy among Non Arab women across the United States since the 1990s and I myself witnessed this while apart while attending tech- electronic night in Toronto which was suppose to be a fusion of Indian mainly Hindustani classical music with techno music electronic music, and what I witness here was a performance by a young woman, a young couple, actually Canadian electronic musician and his partner who was performing pure Hindustani classical music, there was also performance of tabla by Canadian beats Canada beats Tabalchi and a performance of Kathak by his partner and at this electronic night, which was suppose to be a fusion Indian classical music with electronic music.

I found the number of white women as similar to the manner in which Sunaina Maira describes, how appearing on the dance floor and accompanying the performance of pure Kathak by this Canada based Kathak performer, through supplement accompanying her through performing their own versions of belly dancing. And much in the same way as Sunaina Maira was aghast I was I watch this performance aghast wondering, what belly dancing had to do with Indian classical dance with particularly Kathak dance except for Islamic association in the recent past, but I could not quite understand how these young women could equate Indian classical dance or Hindi vocal music Hindustani vocal music with Arab belly dancing.

So, that was an example another example of the forms of Neo-orientalism that are pervasive not only in the U.S, but all parts of the Europe Euro American world including Canada where every part of the east, that the differences between different part of the east are nullified to produce a new Neo-orientalist version of the East that reforms to the uses of the West.

(Refer Slide Time: 11:24)

Gayatri Chakraborty Spivak



- in the discipline of English constructs an object of study called "third world"
- She proposes that this new nativism conceals a reverse ethnocentrism that can lead to the perpetration of a new 'orientalism'

Gayatri Chakraborty Spivak denoted who is colonial critic a cause this in the discipline of English, constructs and she says that Neo-orientalism in the discipline of English constructs an object of study called the third world and proposes that this new nativism conceals a reverse ethnocentrism that can lead to the perpetration of a new orientalism. So, what we are saying is that Neo-orientalism is not just cultural, or not just a popular cultural, or not at the everyday level, but also permeates the academia in the form different modes of study.

(Refer Slide Time: 12:14)

Cultural Consumerism



• This cultural consumerism has resulted in a curious phenomenon: whereas formerly India was integrated into the global culture industry as a 'producer/exporter' of cultural commodities — or the raw material for what became cultural commodities in the West — in the form of exotica;

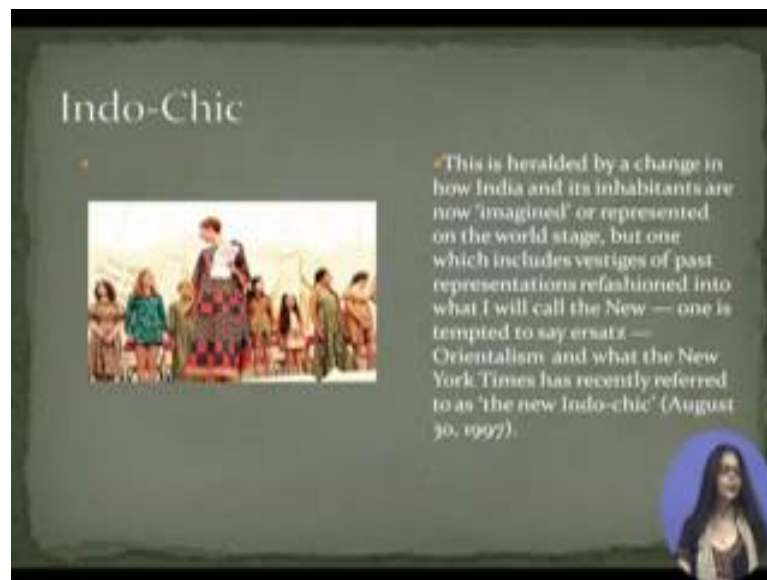
• It is also increasingly their consumer — or at least a certain class of emerging capitalist elites: 'yuppies' with disposable incomes unlike any experienced by previous generations of largely austere socialist India.



Another version of Neo-orientalism is manifested in Cultural Consumerism. This culture can consumerism has resulted in curious phenomena where as formerly India was integrated into the global culture industry as a producer or exporter of culture commodities in the past or the raw material for what became cultural commodities in the west in orientalism in the form of exotica. Now this cultural consumerism has resulted in for in the form exotica. And John Hathorne excellent book, call the critic of exotica engages brilliantly with how non western musics such as Kavali, Bhangra and several other musics are appropriated in the production of the new exoticism of exotica for the consumption of the global western consumer.

It is also increasingly their consumer, this form of Neo-orientalism is interesting because it is repackaged and circulated back to the orient. So, it is also increasingly their consumer or at least a certain class of emerging capitalist elites is yuppies with disposables incomes unlike any experienced by previous generation of largely austere socialist India. So, what we are saying is that, this form of this new exotica is repack is in which the east is exoticized and repackaged is now circulated back to the east, where it is consumed by a certain group of elite consumers as their own culture.

(Refer Slide Time: 14:20)




This is heralded by a change in how India and its inhabitants are now imagined or represented on world stage, but one which includes vestiges of past representations

refashioned into cause the new one is tempted to say ersatz, Orientalism and what the New York Times is recently referred to as the new Indo-chic.

(Refer Slide Time: 14:52)

Artistic



- First of all, because at the beginning of this new century, when the 'clash of civilization' theory is gaining more and more followers, orientalist discourse is still greatly influencing the cultural production of the West, be it academic or artistic.



First of all, now this new Indo-chic is visible not only in cultural productions such as art, and music and in the academia, but in all rounder's of cultural production as well as academic production.

So, first of all because at the beginning of this new century, when the clash of civilization theory is gaining more and more followers Orientalist discourse is still influencing the cultural production of the west be it academic or artistic.

(Refer Slide Time: 15:31)



In popular culture a recent example of this is given by the Hollywood movie 300 release in 2007 which relates a resistance of handful of spartans varions it has the Persian invasion during the battle of (Refer Time: 15:52). In this American blockbuster, the portrayal of the spartans has nothing to envy (Refer Time: 16:03) while the massive Asian horde of invaders is defected as Barbaric and Monsters. This crass caricature of the Persian army caused a strong reaction of Iranian authorities at a time of (Refer Time: 16:21) tensions with it is American counterpart, so what so that the issue came for in the international institution like the UN.

(Refer Slide Time: 16:30)



The latest example which pertains to India is Assassin Creed Chronicles India and cultural representation of India and this again.

As one of the first major franchises to set a game in the country - Assassins Creed Chronicles India brings an undeserved culture identity to life; this is the view of some of the people. India is a diverse country hold to some 3499 separate communities and 325 different languages and dialogs according to one and tripological survey, but representation of the region in video games has been lazy art pairs and non existing ackwrds. Call of duty modern, warfare threes campaign featured assemble machine (Refer Time: 17:33) the city of Dharam Shala with barely a trait's of Indian culture. Games like final fantasy and smite tend to bend elements of Indian culture to fit the games meets or esthetic; particularly with smite velocious reimagining of an Indian goddess. There is a feeling of crinching, when you have someone like Shiva, but the thing looks nothing like Shiva is supposed to look said Arvind Raja Yadav, an independent game designer. Who created this own roll playing game inspired by Indian mythology. Assassin Creed Chronicles India however, is to be cremated to authentic Indian representation as they claim.

(Refer Slide Time: 18:18)

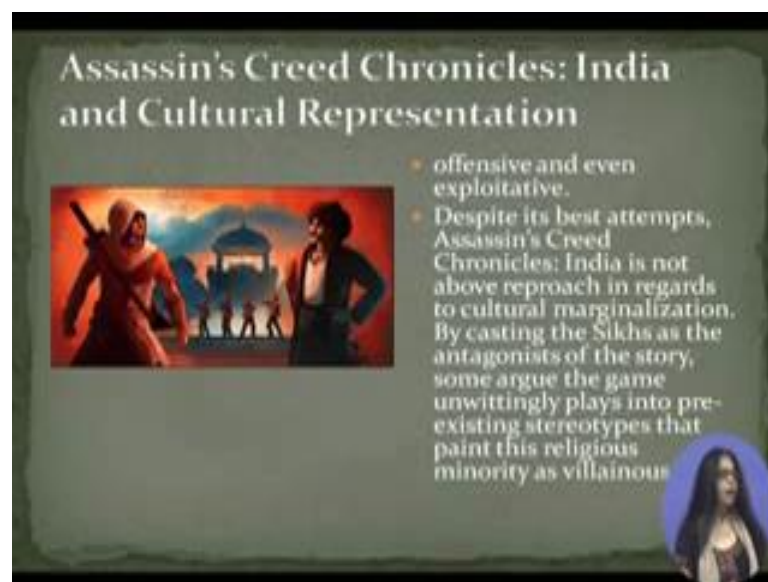


Set in a bustling city of sandstone and Rangoli patterns, Assassins Creed Chronicles India, an offshoot of the main series, features a cloaked adventurer in the middle of the

Sikh 1840. The mission is to recover the famed Koh-i-Noor diamond for the good of the mankind, while killing a bunch of Sikh enemies along the way.

As with game publisher Ubisoft's other Assassin's Creed titles, plenty of historical research went into the game's creation. The Sikh weaponry for instance, accurately features the katar, the chakram, sharp ring like blade employed by throwing it, and the bagh naka or the bagh naka or tiger's claw. UK-based Climax studios, the lead designers behind Assassin's Creed Chronicles India emphasized the importance of original historical sources for their world building.

(Refer Slide Time: 19:27)



But people informed opinion whole set offensive and even exploitative. It as a despite it is best attempts, Assassin's Creed Chronicles India is not among reproach in regards to cultural marginalization. By casting the Sikhs as the antagonists of the story some argue, the game unwittingly plays into pre existing stereotypes that paint this religious minority as villainous.

So, we stop with this and we have a little time let us try to play Assassin Creeds game and watch it together (Refer Time: 25:25).

You are playing the game, I live you to enjoy the game, but and play the game, but what is distressing is the perpetuation or the continuation of oriental motives is exoticize the presence of orient list paraphernalia of the palace and the garden and elephants and snake



charmers. The exoticisation of the east to reached the east of princess and snake charmers. That is replicated here despite the good intentions is expressed by the creators of the game, one fines that the same troupes the tendency to exoticize the east purses even in. So, called good intentions which were the basis of Orientalism also which shows a desire of the east to west.

With that we conclude this unit and we will move on to the production of Indo-chic.