

**Introduction to Cultural Studies**  
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**Lecture - 03**  
**Edward Said's Orientalism**

Hello and welcome to the third lecture on this NPTEL Course entitled Introduction to Cultural Studies. So we have already covered two lectures and you know we covered certain sections of this course already in the two lectures. So the topic of the lecture today is the politics of production of identities. The politics of production of identity especially if you are looking at influences of cultural studies.

And as you can see I am using the word production, the politics of production of identity. So how identity is produced you know obviously when once an identity is produced it can be reproduced, it can be de-produced and that the politics of production is very interesting because it is often used as certain power politics. It is often used as certain politics of knowledge. It is often used as certain politics of race, certain politics of class, caste etc.

So what we will do today is we will use two very foundational philosophers or theorists who are very helpful in terms of looking at the politics of identity production. The first theorist, the first philosopher, the first historian you would say that we can use in the lecture today is someone called Edward Said who wrote really this foundation on book called Orientalism in 1978.

Now, Orientalism is a very useful book because what it does is it looks at the way in which a hegemonic culture I mean a Western culture, a white culture something which is powerful, how does it look, a culture which is less powerful, something which is subjugated, a culture which is you know controlled either to process colonialism, either through military control, either through linguistic control, either through cultural control.

So essentially orientalism is a politics of producing the other right and I use the word other in with capital O and I put it in inverted commas because other obviously is a discursive formation

over here. It is produced through a discourse. It is produced through a systematic discourse of knowledge, power, containment, surveillance, etc. okay.

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- Almost every act of identity-formation entails a process of 'Other'-ing that may operate through similar structural mechanisms. This is especially pertinent in totalitarian political spaces where the 'Other' is described through an entanglement of excess, depravity and sometimes monstrosity that are carefully contrasted with an equally carefully constructed set of attributes that inform hegemonic identities. This process of 'Other'-ing is particularly pertinent to colonial conditions and demands serious study in ideology as well as psychology.

So just to begin this lecture, the first slide which will go up on your screen and it tells you quite clearly that almost every act of identity formation entails a process of Other-ing that may operate through a similar structure or mechanisms right. So identity formation and the process of Other-ing might operate through a similar structural mechanisms.

This is especially pertinent in totalitarian political spaces where the Other is described through an entanglement of excess, depravity and sometimes monstrosity that are carefully contrasted with an equally carefully constructed set of attributes that inform hegemonic identities. This process of Other-ing is particularly pertinent to colonial conditions and demands serious study in ideology as well as psychology.

So you know what we can see immediately is how the other which is created or constructed through a discursive process through a political process, produced through a political process it is used very strategically right. It is other always contains an excess depravity. It could be anarchic other. It could be a wild other. It could be something which is monstrous etc. And you know you can think of many examples where the "salvage", the mad man, the mad woman all these different categories of other are described using these tools of excess depravity etc.

Now, the point is the other is created or constructed or produced apropos of the hegemonic identity. So there has to be an other which will consolidate the hegemony of the hegemonic identity right. So something which will make the white man feel superior, something which will make the white man feel rational and you know civilized and in control. So for that to happen there needs to be an other which is you know anarchy, which is civilization “inferior”, which is wild, which is hysteric etc.

So the other is a very important production in a political situation especially in a political situation of inequality where one race is dominating another race or one civilization is dominating another civilization etc. So the other is like I said in the beginning of the slide, the other, the production of the other operates through a mechanism sometimes very similar to the production of hegemonic identity. They go hand in hand, a hegemonic identity and the other identity okay.

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- We will, in this course, examine Edward Said's *Orientalism* and Homi Bhabha's 'The Other Question' to study how the process of othering is a political production as well as a psychological fixation, a study that will bring politics and psychology in a complex combination that constitutes culture and cultural identities.

So what we will do in the next slide we will tell you quite clearly what we will do in this particular lecture, we will examine Edward Said's *Orientalism*. We will start with *Orientalism* and then we will move to Homi Bhabha's *The other Question* another very very foundational essay written in a similar topic. And the reason why we have picked these 2 philosophers, these 2 theorists is because we want to study how the process of Other-ing is a political production as well as a psychological fixation.

So again we come back to what we have covered already to a certain extent the interface between politics and psychology right. So psychology is a very political discipline if you come to think of it in certain terms because how do we classify someone mentally, how do we classify someone sort of intellectually. How do you classify someone emotionally. So how do these medical classifications happen.

So oftentimes we find that there is a very interesting collusion between medicine and politics. That is why we have the whole term as you know buy a medicine or buy a politics something which the French philosopher Michel Foucault made famous. Now we will come to Foucault later in this course but for the purpose of the lecture today it is important to understand how the Other is a political production as well as a psychological fixation.

And I use the word fixation quite deliberately you know it is something which is fixative; something which is sort of pseudo type. Something which is branded or classified or qualified in a certain way through a certain strategy okay. So this study will bring politics and psychology in a complex combination that constitutes culture and cultural identities right.

So we talked about culture and we spent a good little of time in the last 2 lectures talking about how culture is a mixture of material and abstract attributes and you know you can think of medicine and politics too as something similar; a combination, an entanglement if you will between material and abstract attributes. There is something which is very deeply coded; something which is very strategic.

Something which is you know using certain strategy to inform or construct or produce certain identities right. So identities form a very key role in cultural studies. So if you want to do a serious cultural study identities play a very key role. Not just human identities but also nonhuman identities. How animals are identified in a colonial condition and there are certain animals which are used as allies of colonialism.

There are certain animals which are used as metaphors for hunting. So if you hunt down a tiger, if you hunt down a lion what you are essentially doing is you are hunting down, metaphorically

speaking you are hunting down is an extension of the hunting down of the colonial savage. So the white man's hunting game, the white man's hunting narrative in a colonial space becomes metaphor in a very extreme metaphor if you will of the hunting down or the containment or controlling the aggression against the wild savage right.

So the animal and savage combination in very crude colonial condition is something which we should be interested in especially if you are doing cultural studies of a colonial condition right.

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- The process of 'Other'-ing entails production as well as violence on identities and can be examined through issues such as race, gender and caste, which we will examine in this course. Culture Studies, drawing on Marxism, thus examines the constructed quality underlining the various modes of production – tangible as well as intangible – that informs the markers of the complex phenomenon called culture, one which may be described as an asymmetric entanglement of material and abstract attributes.

So Edward Said's Orientalism, now before I begin with Said just one more slide on the process of Other-ing. So the process of Other-ing as you can see entails production as well as violence on identities and can be examined through issues such as race, gender and caste which we will examine in this course. Now I use the word violence over here quite deliberately. So what do I mean when I say that the process of Other-ing entails violence.

Now what is this violence? Is it visceral violence? Is it physical corporeal violence? It is that the more sophisticatedly, more complexly it is also something which we classify as epistemic violence. Now what is epistemic violence? What is episteme? Episteme is that which pertains to knowledge right, episteme right. So epistemic violence is violence that happens or operates to the level of knowledge; your knowledge changes.

You know your narrative of knowledge is violated and different narrative knowledge is imposed upon it right. So what happens in colonialism is not only is the body of the colonized subject occupied or contained or measured but also the knowledge of the colonized subject is measured as well, is codified as well, is transformed as well and this process of forceful transformation is a violent process and hence is example of epistemic violence.

So identity is when they shift during colonial times when a powerfully innocuous person becomes metaphor of a wild savage what happens metaphorically speaking or discursively speaking is example of epistemic violence right. It is a violence on the level of identity production or identity knowledge. So these should be examined and will be examined in this course through issues such as race, gender and caste.

Now when you come to colonialism race becomes a very important you know issue because the whole idea of colonialism is the aggression of one particular race against another race; the domination of one race over another race. Gender becomes very important issue because gender is we are looking at the binary of man, woman; male, female. We find that oftentimes that woman are stereotyped into certain categories; hysterical woman, emotionally unstable woman, weak woman.

So all these very negative attributes, very negative adjectives they use to classify woman and obviously the whole classification process happens from a patriarchal perspective, from a masculino's perspective. So again we have a process of coding that is happening over here and caste. You know we will also look at caste or caste politics or caste identity as a very important example of Other-ing.

So how a certain caste relegated in society; how a certain caste are branded in society from a position of hegemony right. So we will look at certain caste which are used conveniently, very convenient tools whereby you know the identity of that particular section of people is sort of negatively branded or negatively codified with the obvious purpose of you know making another section of people superior, civilizationally, intellectually, emotionally in every sense of the term.

Now, culture studies drawing on Marxism and I am reading from the slide, culture studies drawing on Marxism thus examines the constructed quality underlying the various modes of production tangible as well as intangible that informs the markers of the complex phenomenon called culture one which may be described as an asymmetric entanglement of material and abstract attributes.

So this is something I have already spent some time speaking on but then I will repeat myself and the idea of tangible production and intangible production is important because certain productions happen before you. They are visible. They are visceral. They are physical. They have a corporeal character.

You can see the production happening but there are certain other most surreptitious forms of production which are invisible, which are more covered, which you do not see happening but then they are just as palpably present in a certain cultural condition and therein lies the politics of production if identities which is something we are covering in these lectures, this particular lecture now.

Now identity obviously is again a combination of abstract and material attributes. So you cannot hold an identity. You cannot say that this is an identity that I am holding in my hand, I am purchasing an identity, you cannot do that but at the same time identities are marked by certain markers right. They are mapped by certain markers. Those include food, those include dresses, those include skin colour, those include you know anatomy, those include language; so all kinds of things which are just as physical as abstracts.

So again we have this very asymmetric entanglement and we use the word, this phrase over and over again to asymmetric entanglement of material and abstract attributes. So the process of Other-ing too it entails a production of certain kind of identity which obviously are used to consolidate the hegemony of the hegemonic identity. So that is the whole point. Now in order for the hegemonic identity to remain hegemonic, to remain superior it must create an inferior other.

It must create something which is you know so conveniently negative so conveniently derogatory that it makes the hegemonic identity more superior and not just that it sanctions the superiority right. So superiority is sanctioned. So when it comes to colonialism the white man's superiority is sanctioned by a rampant description, an endless description of a rampant cannibalism, the rampant savagery of the colonized subject which obviously is a piece of fantasy which is used conveniently in order to create a certain Other identity okay. I hope that is clear by now.

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'On a visit to Beirut during the terrible civil war of 1975—1976 a French journalist wrote regretfully of the gutted downtown area that "it had once seemed to belong to ... the Orient of Chateaubriand and Nerval." He was right about the place, of course, especially so far as a European was concerned. The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences. Now it was disappearing; in a sense it had happened, its time was over. Perhaps it seemed irrelevant that Orientals themselves had something at stake in the process, that even in the time of Chateaubriand and Nerval Orientals had lived there, and that now it was they who were suffering; the main thing for the European visitor was a European representation of the Orient and its contemporary fate, both of which had a privileged communal significance for the journalist and his French readers.'

Edward Said, *Orientalism* (London: Routledge & Kegan Paul Ltd., 1978), 1.

Now, this is a beginning what I will do for the rest of the lecture. This particular lecture is I will study closely certain sections from Edward Said's *Orientalism* right. Now, *Orientalism* was written in 1978 as I mentioned. It is running to several reprints. It is one of the most quoted books in cultural studies, in post-colonial studies, in colonial studies, in ethnographic studies etc. and also in anthropology to a certain extent but also equally I think it should be studied and is already studied from a psychological perspective right.

So how to what extent is the process of Other formation a psychological process right. So the psychology of the creation of the Other, the production of the Other that is very political production. So again we have a collusion between politics and psychology. And Said I think in this particular book which many people quite rightly I think consider as one of the foundational books of post-colonial studies.



He spends a good deal of time looking at psychology or the production of the Other. Now, the very opening of Orientalism is something which is very dramatic and very graphic and very arresting and you get into a right way by you know looking at the section that Said describes and this is what he says and I am quoting from the opening of Orientalism now.

And I quote, on a visit to Beirut during the terrible civil war of 1975-76 a French journalist wrote regretfully of the gutted downtown area that it had once seemed to belong to the Orient of the Chatcaubriand and Nerval. He was right about the place of course especially so far as a European was concerned. The Orient was almost a European invention and have been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences.

Now it was disappearing in the sense it had happened, its time was over. Perhaps it seemed irrelevant that Orientalism themselves had something at stake in the process that even in the time of Chatcaubriand and Nerval Orientals had lived there and that now it was they who were suffering. The main thing for the European visitor was a European representation of the Orient and its contemporary fate both of which had a privileged communal significance for the journalist and his French readers. Now the keyword over here is representation.

The keyword over here is European representation and you can replace the word European with Eurocentric which basically means they are looking at it from a very European lens. So the entire gaze, entire description, the entire prism becomes a European prism through which that particular thing has been classified. Now what is being said over here? What Said tells you quite directly is that Orientalism or the Orient is a European invention.

It is a imaginative production. It is a production of imagination and I can look at the way I am using the word production and imagination you know together simultaneously. So I am basically what I am doing is I am divorcing in a lofty rarified innocuous quality of imagination and I am looking at imagination as a very political process. So how do we imagine a certain event. How do we imagine a certain section of people. How do we imagine a certain geography.

All these imaginations can become profoundly political especially when it comes to colonial studies when we are looking at it from a very Eurocentric perspective right. So Eurocentricity of the gaze is important. The Eurocentricity of the representation is important and this is exactly what Said talks about. So an interesting bit is there is a bit of a dark humor over here and he says perhaps it seemed irrelevant and I am looking at the slide again perhaps it seemed irrelevant that Orientals themselves had something at stake in the process.

So real people who are classified as Orientals. The real people who live there, their stakes, their significance, their desire, their will, their agency these are things which are completely secondary, tertiary, completely irrelevant in effect because what is important over here is the representation of the European of the Orient. So the European representation, the Eurocentric representation is something which becomes foregrounded over here and everything else merges or blends in the background okay.

So if you are looking at the Orient as an exotic space, as a place of romance remarkable experiences you know haunting memories and landscapes. The entire romantic quality of the Orient is something which is profoundly political because what is romantic. When you are making something romantic and exotic what you are essentially doing is that you are taking away the human historical materiality of the place.

And you are replacing that with a particular kind of imaginative production which is profoundly political because that is essential-izing. Now what is essential-izing? Essential-izing is a process to which something is sort of you know made into something of a stereotype right. So you you are taking over the complexity, you are taking over the diversity, you are taking over the heterogeneity of the process and you are fixated into a particular kind or particular attribute.

You are arresting an attribute and the process of arresting an attribute that becomes a process of essentialization right. So when you say something is essentialized what you are essentially saying is that you are arresting an attribute and you are enlarging it you are magnifying it and you just fixate it on that particular attribute. You are completely disregarding all the other complex attributes which come to play in that particular identify process.

So the Orient over here is a very essentialized representation. This is a whole point of Orientalism by Edward Said. So he looks at the politics of essentialization, why is it essentialized, why are some attributes arrested and magnified and fixated and played at infinitum and the whole point is political because you know that would consolidate the hegemonic identity of the European other the European subject right.

If you consider, if you create, if you produce another subject a non-European subject then the European subject's superiority is consolidated in the process okay right.

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'European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self.' (*Orientalism*, 3)

'A second qualification is that ideas, cultures, and histories cannot seriously be understood or studied without their force, or more precisely their configurations of power, also being studied. To believe that the Orient was created—or, as I call it, "Orientalized"—and to believe that such things happen simply as a necessity of the imagination, is to be disingenuous. The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony, and is quite accurately indicated in the title of K. M. Panikkar's classic *Asia and Western Dominance*.' (*Orientalism*, 5)

So and this is again, so I am going to read certain sections of Orientalism and then we will discuss it and this is how you will spend the class today. Because you know it is very important to look at Said's text you know very closely to do a close textual reading of the book because it is a very profound book, a very significant book not just for cultural studies but also for colonial studies, post-colonial studies and also to a certain extent for literary studies.

So lots of literature students these days does study Orientalism as a you know as a way to look at how representation is political; how representation is politically produced. How politically produced representation creates certain kind or generates certain kind of identities which become the other identity right. So by other identity I mean the process through which the alter ego, the

counterpart, the non-civilized savaged counterpart of the European is produced in a colonial condition.

So this is what Said says in this slide over here. A European culture, this is from page 3 of Orientalism, European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self. So look at the adjectives surrogate and underground self. So what is underground self? I mean what do you consider to be in underground, something which is non-mainstream.

Something which is non-legal to a certain extent. So you know the romance Orientalism is also an underground romance. It is a bit of a forbidden romance. It is a forbidden territory right and the forbiddingness, the romance, the exotic of the Orient all these are very political attributes. All these are very political affects right. So that is why when I told you that when we look at culture studies through different prisms I include affect studies, because affect studies play a key role in cultural production.

So you know culture and affect are very complex combinations and they go hand in hand especially when it comes to identity production. So certain identities generate certain affect. So the exotic Oriental or the exotic Orient will produce would politically produce a certain affect of romance, fear, intimidation or aura in the mind of the European.

And all these excessive affect, affects which are you know excessive, more than rational this, the excess in the affect is a political excess, the political quality and that is something which we should never lose sight of and not least when you are doing cultural studies. Now, and this quotation, the next quotation on your screen in page 5 of Orientalism this is very Marxist. This is what we have spoken of already and Said is collaborating a certain kind of perspective that we are taking to study culture studies.

And he says and I quote, A second qualification is that ideas, cultures, and histories cannot seriously be understood or studied without their force or more precisely their configurations of power, also being studied. We have touched upon this already especially when we began to study

Marxism in the previous lecture when we said that you know culture cannot be studied apart from the force of production which goes into the making of culture and cultural identity.

So unless we were looking at the forces of production the relation of forces then we cannot study culture adequately or sufficiently in all its complexity. To believe that the Orient was created or as I call it Orientalized and to believe that such things happen simply as a necessity of the imagination is to be disingenuous. So you know what is essentially being said over here is that imagination is not apolitical. Imagination is profoundly political.

So you know you cannot just say oh, the Orient happened because you have imagined it in certain particular way and why did you often imagine it in that particular way. The reason behind it profoundly political so we have a sort of material conditions, economic conditions, colonial conditions. Will the European imagine the same about his neighbor across the street? He would not. The whole idea is to exoticise the Orient. The whole idea is to essentialize the Orient.

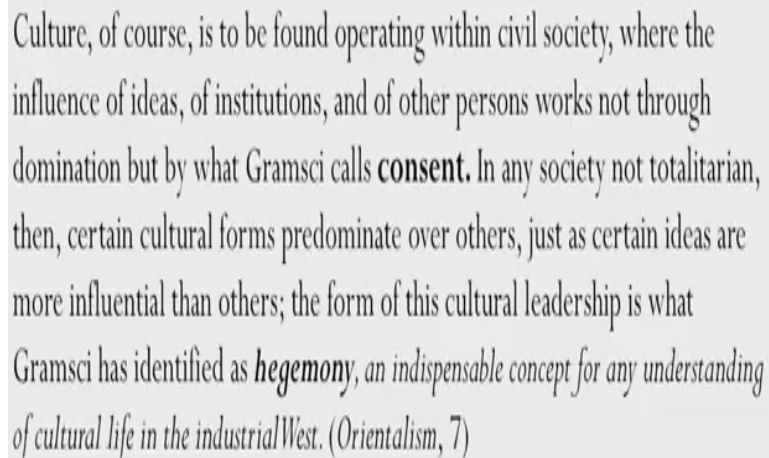
To make it some kind of a convenient other which is you know exotic at the same time you know containable, something which you can contain through your prism of Eurocentric knowledge right. So the creation, the production of the Orient, the production of the Oriental is a very political production. That is something Said keep saying throughout his book okay.

The relationship between the Occident and the Orient is a relation of power of domination of varying degrees of complex hegemony and is quite accurately indicated in the title of K.M. Panikkar's classic Asia and the Western Dominance right. So this is a remarkable book and I do recommend to read it, K.M. Panikkar's book, Asia and Western Dominance.

So the whole idea of Western dominance happens not just through a military process, also through an epistemic process through a process of knowledge and is something we should never lose side of. So the entire idea, the entire relationship between the Orient and the Occident, the European and the non-European is relationship of power of domination of varying degrees of hegemony and I have used the word hegemony already.

Hegemony is a process of domination, the process through which something becomes a dominating influence and the process of corporeal, physical, economic, cultural, linguistic, everything put together you know cultural hegemony happens that way.

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Culture, of course, is to be found operating within civil society, where the influence of ideas, of institutions, and of other persons works not through domination but by what Gramsci calls **consent**. In any society not totalitarian, then, certain cultural forms predominate over others, just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as *hegemony*, an indispensable concept for any understanding of cultural life in the industrial West. (*Orientalism*, 7)

Right, so and the next slide will tell you more accurately what Said, how does Said look at culture and you know this is I think a very brilliant explanation describing culture especially in a way and how culture creates its consent; how cultural hegemony happens through consent right. So what is consent? How is consent different from coercion and this is what the slide description tells you quite graphically and quite brilliantly I think.

So it is page 7 in *Orientalism* up in the slide now. Culture of course is to be found operating within civil society where the influence of ideas of institutions and of other persons works not through domination but by what Gramsci, Antonio Gramsci, the famous Italian Marxist calls consent. In any society not totalitarian then certain cultural forms predominate over others just as certain ideas are more influential than others.

The form of the cultural leadership is what Gramsci has identified as hegemony, an indispensable concept for any understanding of cultural life in the industrialized in the industrial West right. So the idea of hegemony and consent are ideas which were sort of not coined but used by Gramsci

quite effectively I think especially the way he looks he takes a Marxist perspective on culture. Now what Said says over here is interesting.

He says that you know in a non-totalitarian society, in a society which is non-repressive like visibly not repressive but at the same time it controls the people, it controls the subject. So how does the control happen? The control happens through consent. The control happens through hegemony right. So you need to have a certain, you need to produce consent and how is consent produced, how is consent manufactured.

Now the famous linguist and philosopher, American philosopher, Noam Chomsky he had his brilliant term called manufacturing consent and we will use the term later in this course. But the point is how do we manufacture consent. So how is consent produced out of say a factory of ideology, an industry of ideology right. So the idea of producing consent is a very material idea, is a very material production. It happens through advertisements, it happens through propaganda, it happens through printing press, it happens to all kinds of things.

Basically, what happens is an example of discourse dissemination, discursive dissemination. It is you know a certain discourse that disseminated across in order to create consent in order to produce consent and any culture, any cultural condition Said mentions over here you know whether it is totalitarian or non-totalitarian relies on consent in order to have certain hegemonic identities as markers of domination, right okay.

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'I believe it needs to be made clear about cultural discourse and exchange within a culture that what is commonly circulated by it is not "truth" but representations. It hardly needs to be demonstrated again that language itself is a highly organized and encoded system, which employs many devices to express, indicate, exchange messages and information, represent, and so forth. In any instance of at least written language, there is no such thing as a delivered presence, but a re-presence, or a representation.' (*Orientalism*, 22)

So again the idea of truth and representation becomes important and you come to the next slide which is page 22 of *Orientalism* where Said says quite clearly I believe it needs to be made clear about cultural discourse and exchange within a culture that what is commonly circulated by it is not truth but representations. It hardly needs to be demonstrated again that language itself is a highly organized and encoded system which employs many devices to express, indicate, exchange messages and information, represent and so forth.

In any instance of at least written language there is no such thing as a delivered presence, but a re-presence or a representation. Now this is a remarkable, brilliant, evocative description especially you know in the context of today when you have words like post truth or truthism which are circulated in popular discourses especially in USA where representation how a certain idea is represented becomes far more important than what is the truth behind the idea.

So truth becomes secondary, the truth becomes irrelevant, is reduced to a marginalized presence. But what becomes a foregrounded presence is representation. So the politics of representation, how do you represent a concept right, what is the economic factor, the economic backing, the economic artillery which gets into the making of representation, which backs up the representation.



The ideological artillery, the cultural machinery which backs representation and he says quite clearly over here that you know language itself is highly organized and encoded system. So the coded quality of language, the cryptic quality of language is something that Said keeps highlighting. Because language is a profounding political act, is a profounding political activity right. So there is no such thing as nonpolitical language.

Language is encoded, language is cryptic. So in order to understand language in a discursive system we have to decode the language and the process of decoding you know is a discursive process. Now the idea of using or manipulating information, manipulating truth into make it a representation is something that Said talks about quite heavily in Orientalism because you know that is the whole idea of producing the Orient, the production of the Orient does not rely on truth, does not rely on what really is there.

It relies on certain degree of motivation, ideological motivation, political motivation that the West wants certain kind of Orient. The West demands a certain kind of other and the other must be produced to confirm to the demands of the West; to confirm to the demands of the West white man right the white the colonial man okay. So and he says quite clearly that there is no such thing as a delivered presence.

You know there is nothing called delivered presence which is you know objective truth, something which is non-complicated, something which is homogeneous etc. but a re-presence or a representation and again the hyphen over here is important, re-presence. So how do you present which is already there, how do you re-present it and the process of representation is a very coded process, a very cryptic, political process.

So the politics of production of information, the politics of dissemination of information, the politics of representation of information that these become very important significant in a colonial context especially in the way how certain other is created. So Said book Orientalism is a magnificent document of the production of the other and this is the reason why we are studying it so closely and so texturally in this particular lecture.

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'The representations of Orientalism in European culture amount to what we can call a discursive consistency, one that has not only history but material (and institutional) presence to show for itself.' (*Orientalism*, 274)

Now, if we come to the next the next slide the final slide on Orientalism where Said says quite clearly, the representations of Orientalism in European culture account to what we can call a discursive consistency one that has not only history but material and institutional presence to show for itself. So the idea of discursive consistency is very important. So it is consistently discursive.

It consistently confirms to a certain discourse, a certain desire to discourse of domination, of representation, of other-ing, of subjugation etc. of exoticisation of essentialization etc. so the consistency of the discourse is very important because that is what informs the entire machinery, the entire ideological and epistemic machinery of colonialism and Said says quite clearly the representations of Orientalism in European culture amount to what we can call a discursive consistency. It is something which is consistent.

The Orient, the Oriental, the non-European is consistently exoticised, consistently essentialized in the European representations right. One that has not only history but material and institutional presence to show for itself. So the materiality of the representation the institutional backing of the representations is very important. So we have many pseudoscientific, pseudo-epistemic institutions which back certain kind of the idea of the other right.

The other as a savaged, the other as a wild person, the other as anarchy, the other as civilization inferior. So all these different kind of discourses of the other these are backed institutionally obviously through a pseudo-epistemic process in the whole production process of other-ing, the whole production of other-ing and the entire process of producing the other, it requires or demands a discursive consistency and that is what Said talks about in Orientalism.

So just to conclude the lecture so we just saw how Edward Said's Orientalism written in 1978 is a remarkable document of the production of the other, how the other is produced. And this is really important for us in cultural studies because when we look at identity or identity production and culture not only are we concerned, not only should we be concerned about the politics of hegemonic identity but also how hegemony demands an other, how hegemony demands a discursive other, something which is romanticized, exoticised, cannibalized you know essentialized etc.

In other words something which becomes an arrested attribute. So one particular attribute becomes arrested and that is played over and over again completely disregarding and ignoring or denying any other complexity, any other heterogeneity of that particular identity. So this concludes the lecture, the third lecture for this course. I hope you got something out of it. Please do look up the references that we have used for this lecture and I will see you in the next lecture. Thank you for your attention.