



COURSE: CULTURAL STUDIES

COURSE CODE: BSDCHZC242

BITS Pilani
Pilani Campus

Dr. Thejaswini J C



**Course Number: BSDCHZC242 Course
Title: Cultural Studies
Lecture No. 1**

Is this part of our food culture?



innovate

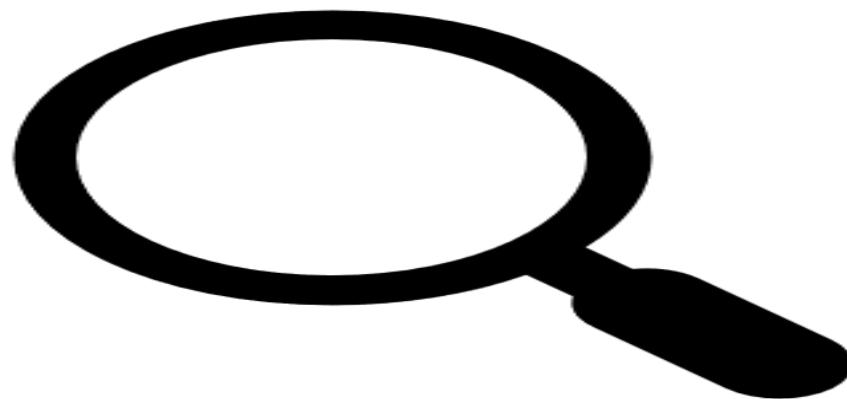
achieve

lead

Are they trying to pollute our culture?



Who are We?
What is Our Culture?
What is Culture



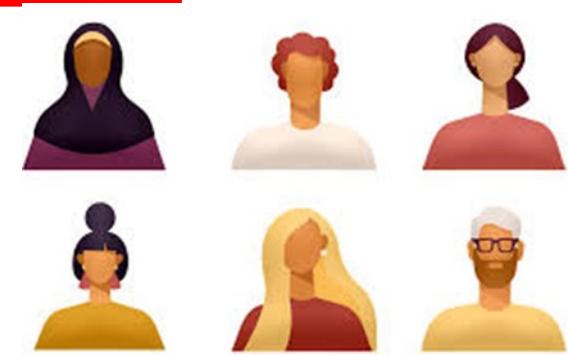
What is Culture?



Is it food?



Is it language?



Is it people?



Is it religion?



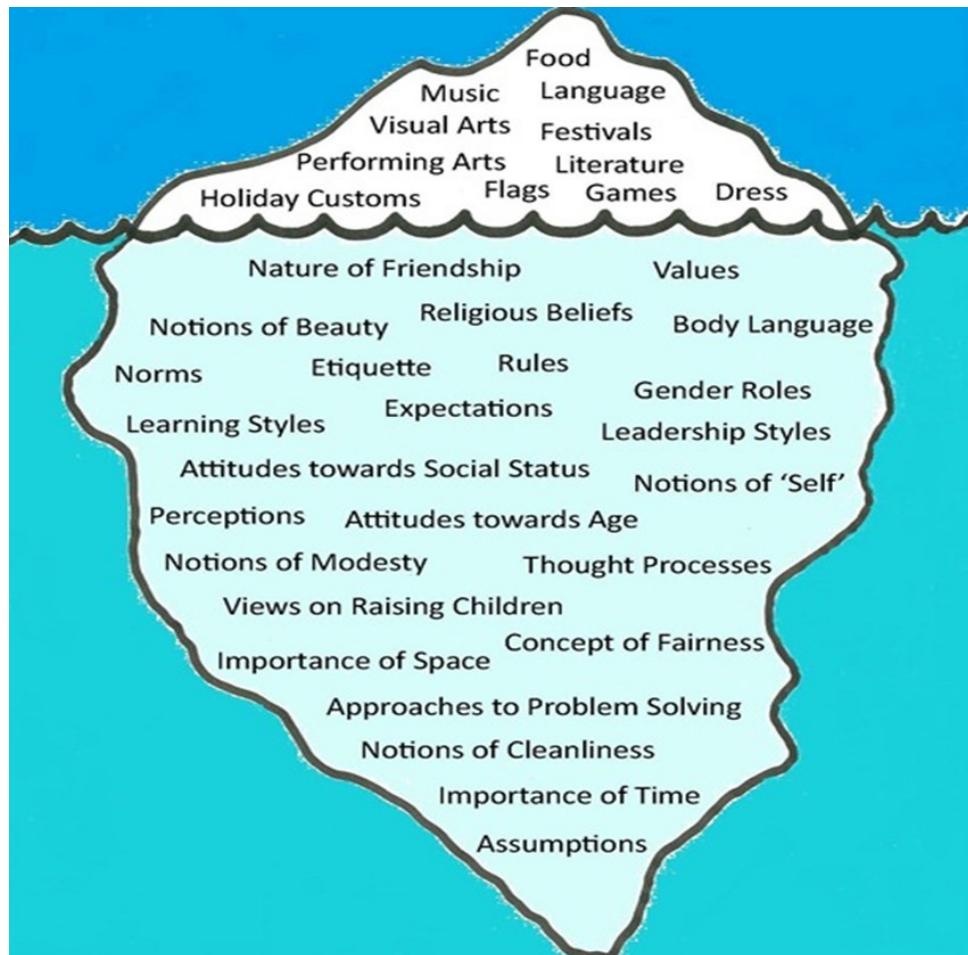
Is it music?



Is it clothes?

Is there more?

The Ice-berg model of Culture



What is the iceberg model of Culture?

- In 1976 suggested by Edward T. Hall
- Culture has two components
- Only about 10% of culture (external or surface culture) is easily visible
- The majority, or 90%, of culture (internal or deep culture) is hidden below the surface

Example of applying the Iceberg Model of Culture

Tip of the iceberg:

- Festivals being celebrated to maintain community feel and keep up traditions

Hidden part of the iceberg:

- Most festivals are being celebrated and keep going because the women take care of every aspect of the same. If women stop cooking, making sweets and cleaning the house, most festivals would fade away.

What if

Women does not cook for festivals?



Festival

Celebration

Food

Gender

The power relations are addressed

What if

You can't afford new furniture?

Wedding

Rituals

Dress code

Clas
s

The power relations are addressed

Why Cultural Studies Matter?



“Culture” creates and transforms individual experiences

Cultures understood as distinctive ways of life

The processes through which societies and the diverse groups within them come to terms with history, community life, and the challenges of the future

Answers questions and problems of today's world

Develops flexible tools that adapt to this rapidly changing world

Course Objectives

- ❖ Learn the major theoretical approaches of Cultural Studies
- ❖ Analyze contemporary literary, visual, and cultural texts and cultural practices using these approaches
- ❖ Define key terms and concepts of Critical and Cultural Theory
- ❖ Produce an original interdisciplinary study project using the concepts and methods discussed in the course



MODULE 1:

INTRODUCTION TO CULTURAL STUDIES

Introduction to “Culture” and “Cultural Studies”

Definition 1:

Raymond Williams: “Culture . . . a noun of process connected to growing crops, that is, cultivation. Having germinated from the soil, the concept of culture grew to encompass human beings so that to be acultivated person was to be a cultured person.”

Introduction to “Culture” and “Cultural Studies”

Definition 2:

Mathew Arnold: “. . . Acquiring culture was the means toward moral perfection and social good. Here culture as human ‘civilization’ is counterpoised to the ‘anarchy’ of the ‘raw and uncultivated masses’.

Introduction to “Culture” and “Cultural Studies”

Definition 3:

F.R. Leavis: “High or literary culture, captured in the artistic and scholarly tradition, kept alive and nurtured the ability to discriminate between the best and the worst of culture; that is, between the canon of good works and the ‘addictions’ and ‘distractions’ of mass culture.”

Introduction to “Culture” and “Cultural Studies”

Simon During: “Cultural studies is not an academic discipline quite like others. It possesses neither a well-defined methodology nor clearly demarcated fields for investigation. Cultural studies is of course, the study of culture, or, more particularly, the study of contemporary culture.

What is Cultural Studies?

- Interdisciplinary or post-disciplinary field of inquiry
- Explores the production and inculcation of culture or maps of meaning
- **Centre for Contemporary Cultural Studies** - proliferated across the globe from the 1960s onwards
- A regulated way of speaking about and coheres around key concepts, ideas and concerns that include articulation, culture, discourse, ideology, identity, popular culture, power, representation and text.

What is Culturalism?



- Emerged during the 1960s
- Associated with the adoption of a broadly anthropological definition of culture that takes it to be an everyday lived process not confined to 'high art'
- Stresses the 'ordinariness' of culture and the active, creative, capacity of people to construct shared meaningful practices.
- Favours concrete empirical research and ethnography in particular with a focus on lived experience in order to explore the way that active human beings create cultural meanings

Characteristics of Cultural Studies

1. Aims to examine its subject matter in terms of *cultural practices* and their *relation to power* by exposing power relationships and examine how these relationships influence and shape cultural practices

 2. Understand culture in all its complex forms and to analyse the *social and political context* within which it manifests itself

 3. Performs two functions: it is both the *object* of study and the *location* of political criticism and action. Cultural studies aims to be both an intellectual and a pragmatic enterprise
-

Characteristics of Cultural Studies

4. Attempts to *expose and reconcile the division of knowledge*, to overcome the split between tacit (that is, intuitive knowledge based on local cultures) and objective (so-called universal) forms of knowledge
5. Committed to a *moral evaluation* of modern society and to a *radical line* of political action
6. Committed to social reconstruction by critical political involvement
7. Aims to *understand and change* the structures of dominance everywhere, but in industrial capitalist societies in particular

Looking forward to an engaging semester with you.

Hopefully we could alter/shift/challenge cultural perceptions together



QUESTION TIME



THANK YOU



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Pilani Campus

COURSE: CULTURAL STUDIES

COURSE CODE: BSDCHZC242

S. Susan Deborah- Course Lead
T. Sathiya Priya – Course Instructor





**Course Number: BSDCHZC242 Course
Title: Cultural Studies
Lecture No. 2**

A Quick Recap

- **Culture**
 - **Cultural Studies- Iceberg model**
 - **History of Cultural Studies**
 - **Culturalism**
 - **Marxism**
 - **Representation**
-

MODULE 2:

THEORETICAL LEGACIES OF CULTURAL STUDIES

Introduction to “Theoretical Legacies”

- **Every discipline has theories through which one learns the framework**
- **Cultural Studies also has many theories which could be applied to study culture**
- **These theories could be the lens through which we analyse cultural texts**



Self-awareness of bias, racism, stereotyping, prejudice, ethnicity and cross-cultural communication

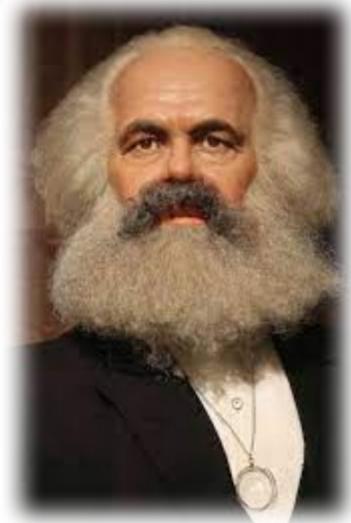
What are Cultural texts?

- Any product of culture could be a cultural text
 - Films, Web series, comics, advertisements, magazines, Television programmes, social media and so on
 - The content of the aforementioned items could be analysed using the ‘tools’ which we refer to as theories
-

MARXISM

- **What is Marxism?**

Follows the beliefs of Karl Marx, a German philosopher, economist and revolutionary of Jewish lineage whose work produced Marxism as a stream of thought



1818-1883

The philosophy of Marxism

Closely associated with an analysis of capitalism as a class-based system of exploitation and the need to transcend it with an egalitarian socialist/communist society

Activity: Quickly refer to keywords ‘capitalism’ ‘egalitarian’ ‘socialism’ and ‘communism’

Marxism and Cultural Studies

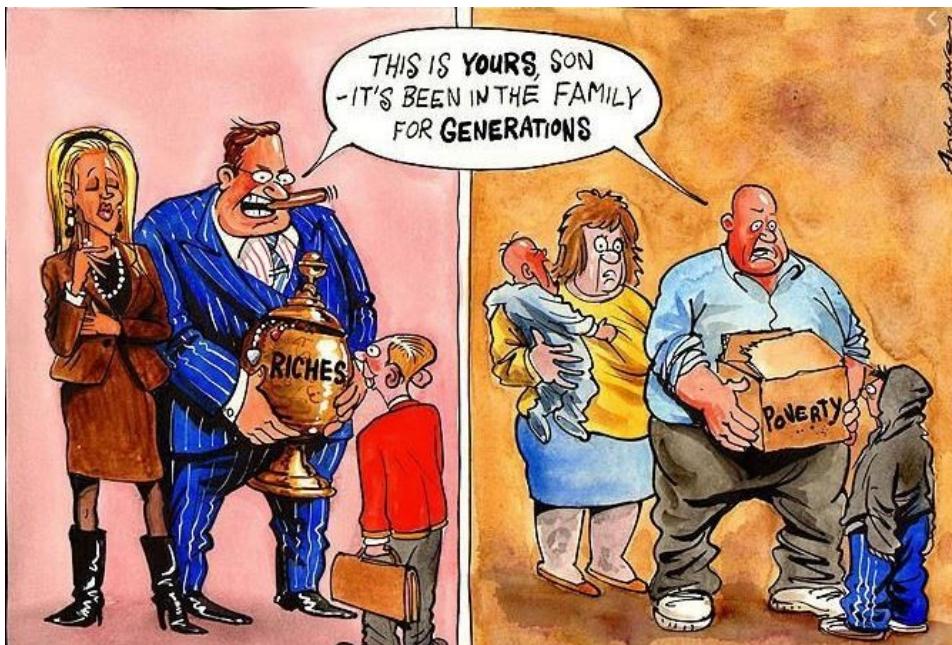
- The most important theoretical paradigm within cultural studies at the moment of its institutional foundation

[McDonald's 'Working Together' Worldwide Commercial – YouTube](#)

- what Marxists famously called **Alienation**. (alienation is when the laborer is distanced from the process of production and the product that he or she manufactures)
- **Raymond Williams and Stuart Hall** – all engaged with Marxism as an economic, social, cultural and political theory of immense importance

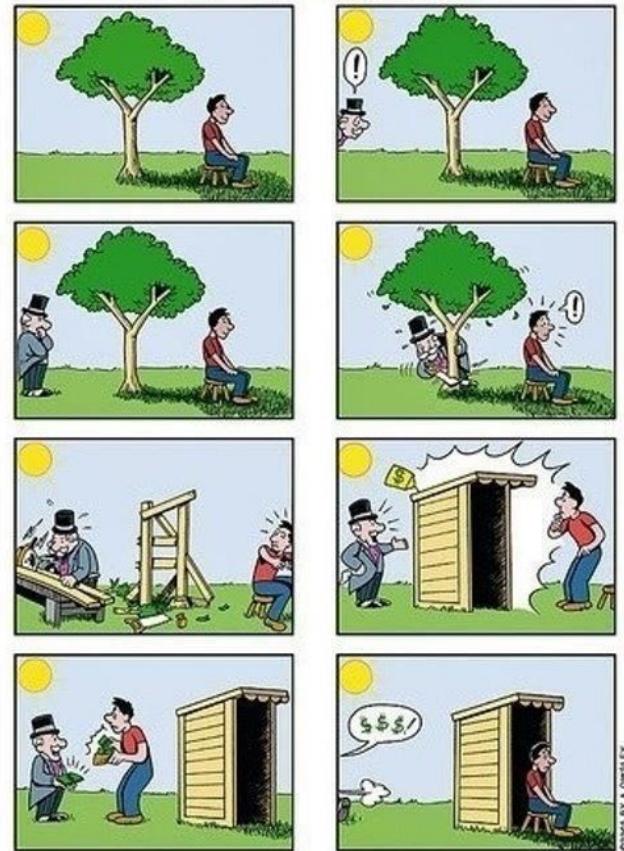
Can you guess why Marxism is so important?

Clue: Why is reservation important/not important in India?



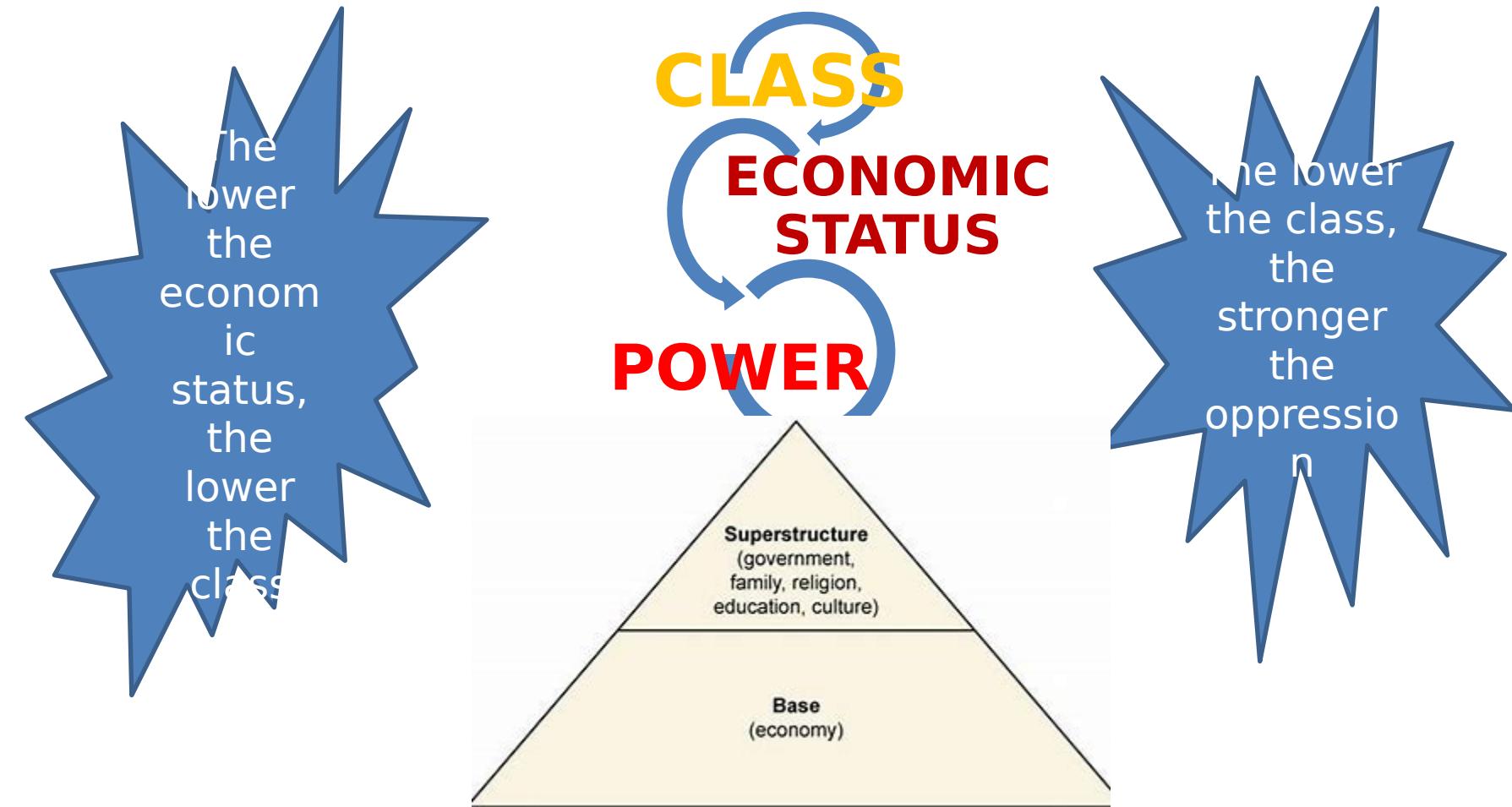
What do these
pictures
communicate?

CAPITALISM



©1995 BY A. OWEISI IV

Marxism and Cultural Studies

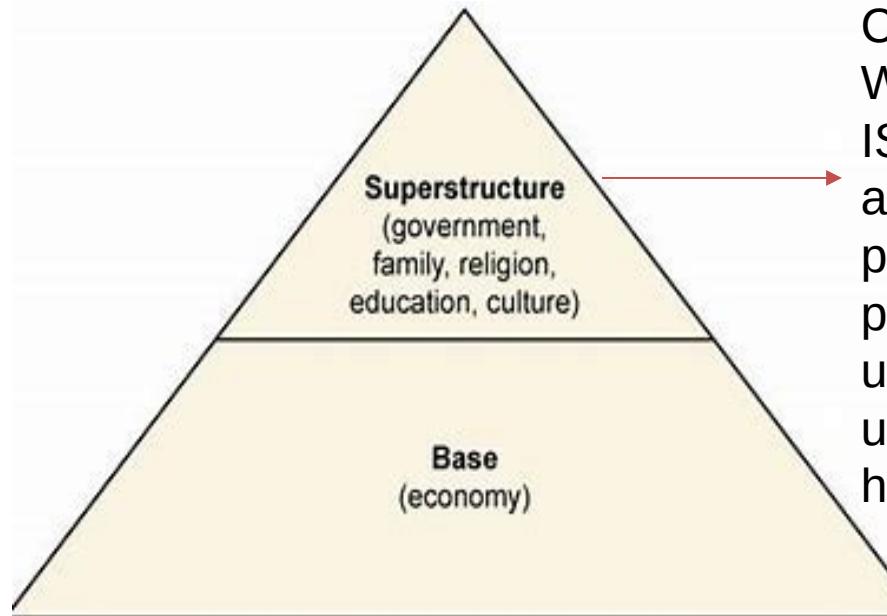


Marx advocated for a system where wealth is equally distributed among the people

Marxism and Cultural Studies



that is where our entry into culture studies begins. cultural practices which includes pulp, science fiction, movies, Hollywood music, all of that sports celebrity cultures and films.. they all are built upon an economic base and the Marxist theory of culture argues that this base superstructure model is something we need to examine



Culture (Raymond Williams, Louis Althusser- ISA- Ideological state apparatus)- All cultural practices are essentially practice of power. To understand this we must understand ideology and hegemony.

What is an ideology?

Ideology is a system of thinking, a system of beliefs, a system of the way we imagine, an ideology is a way of making other people believe what you believe in.

Culture is system where films, television serials, sports. Assumes or make you assume this just an entertainment but infact convey a particular model of thinking

Example: women representation and stereotypes in media. Can you see the power relations there? Is it visible? Or is it abstract?

How are ideologies formed?

- One is born into them (Born a Hindu so Hindu ideology)
- One is convinced about a certain ideology hence adopts it (Books show the path)
- One is brainwashed into following an ideology (family, religion, social setup, media and so on)

Frankfurt school- culture industry-1920s



Theodor W. Adorno



Walter Benjamin



Max Horkheimer

How Culture works like an Industry and how it relies on certain ideological condition

The general public is made passive and they imbibe the ideologies without questioning it. Eg: Marketing people exploiting women..say car ads, kingfisher calendar etc..women is portrayed as a commodity. For mass it's just a fun but the power relations are concealed. Also in educational institutions...

This leads to **cultural capital**- influence-hegemony.

HEGEMONY



- Important name: Antonio Gramsci
- A core concept of the Cultural Studies during the 1970s and 1980s
- The process of making, maintaining and reproducing this authoritative set of meanings, ideologies and practices has been called hegemony (in other words..

Hegemony is the way rich people get poor people to think and behave in a way that will keep the rich rich and the poor poor.)- done not at the gun point but with pure consent.

Philosopher *Antonio Gramsci* coined the term "*cultural hegemony*" to refer to the *ruling class* manipulating the values and *beliefs* of a society.



Connection between ideology, self and culture



Gramsci opines:

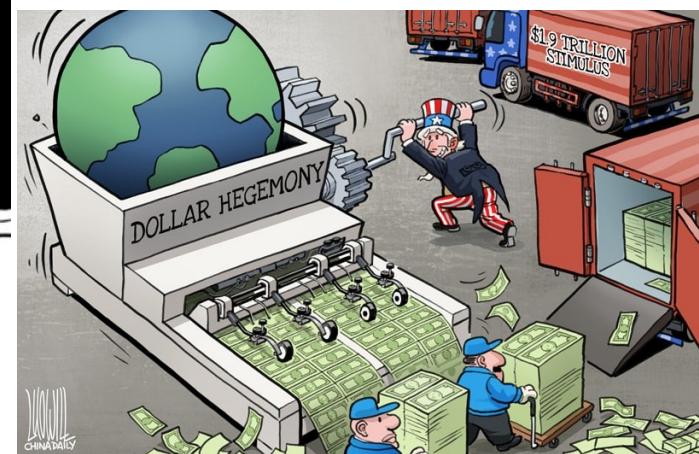
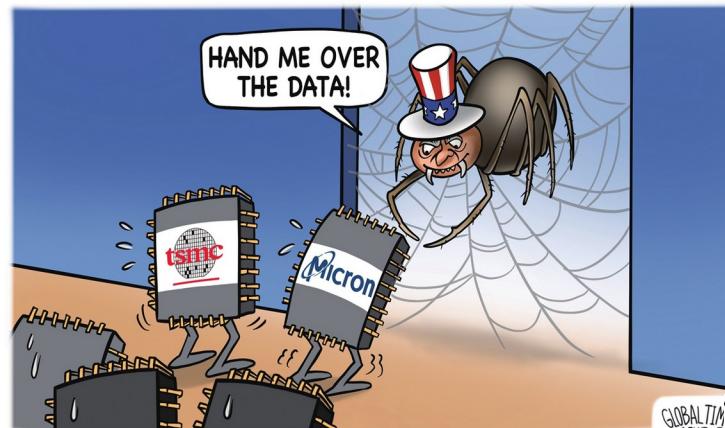
Ruling class groups (government or religion) exercises social authority and leadership over the subordinate classes through a combination of force and, more importantly, consent

Example: Forcing people to vote for a particular party through a combination of force and, more importantly, consent

Cultural Hegemony



WHAT DO THESE IMAGES TELL US ABOUT POWER AND HEGEMONY?



FEMINISM

"A feminist is anyone who recognizes the equality and full humanity of women and men."

GLORIA STEINEM

EST. 2014 | VALOURINE

**WHAT IS
FEMINISM?
Men haters?
Masculine
Women?**

**"FOR MOST
OF HISTORY,
ANONYMOUS
WAS
A WOMAN."**

— VIRGINIA WOOLF
ITSALLYOUBOOK.COM

What is Feminism?

- A diverse body of theoretical work and as a social and political movement
 - Seeks to examine the position of women in society and to further their interests
 - Asserts that sex is a fundamental and irreducible axis of social organization that, to date, has subordinated women to men
-

Feminism as an approach to Cultural Studies

- Feminism addresses the questions of gender in various fields.
 - Feminism a powerful tool to approach popular culture
 - Feminism began politically for reasons like wages, voting rights, gender inequality in social structure , later scholars appropriated it for all artifacts.
 - Feminist approach in cultural studies makes the connection between *popular representation of women* (in media, domestic space, work place, politics, society etc..)and *the inequalities that exist in the world*(stereotypes, specific gender roles, gender inequality in wages and pay disparity, etc).
 - Watch this link <https://youtu.be/VWsZQzWmo14> . What's your take on this?
-

What is the argument of Feminists?

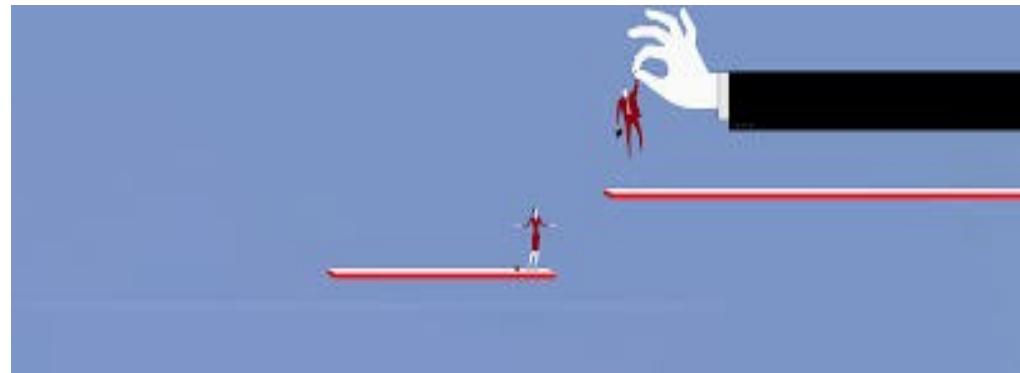
- The **subordination of women** occurs across a whole range of **social institutions** and practices with a degree of regularity that makes it a **structural phenomenon**
 - This structural subordination of women has been described by feminists as **patriarchy** with its derivative meanings of the **male-headed family, mastery and superiority**
 - Socialist feminists point to the **interconnections between class and gender**, including the fundamental place of gender inequalities in the reproduction of capitalism (Think Marxism!)
-

STEREOTYPING WOMEN

Watch this video on Youtube:

<https://www.youtube.com/watch?v=hpdqFDJ5wG4>

What point does this video drive home?



RACE

- A signifier indicating categories of people based on alleged biological characteristics, including **skin pigmentation**
 - Race is understood not as a universal or absolute existent ‘thing’ but rather as a contingent and **unstable cultural category** with which people identify
 - The **external attributes** are frequently linked to ‘intelligence’ and ‘capabilities’ and then used to rank groups in a **hierarchy of social and material superiority and subordination**
-



What does this picture imply?
How do you interpret the words, BLACK LIVES MATTER?
The equivalent of racism in India is casteism!

[Explained | Death Of George Floyd & Worldwide Protests - YouTube](#)

RACISM & CULTURAL STUDIES

- The process by which a group is ‘turned into’ a race through racial classifications constituted by power is known as '**racialization**'
 - The historical formation of ‘races’ has been a process **dependent on power and subordination** so that people of colour have generally occupied structurally subordinate positions in relation to every dimension of ‘life-chances’
-

RACISM & CULTURAL STUDIES



- Peoples have been disadvantaged in the labour market, the housing market, the education system and within the media.

Can you see
the
connection?



Every
theory
talks of
some
form of
oppressi
on

- Race formation has been inherently racist, for it involves forms of social, economic and political subordination that are lived through the categories and discourses of race

The idea of beauty and race

Watch this video:

https://www.youtube.com/watch?v=Q8_EqAWFs4k

How do you think the idea of race is impressed upon individuals?



QUESTION TIME



THANK YOU



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**COURSE: CULTURAL STUDIES
COURSE CODE: BSDCHZC242**



Course Number: BSDCHZC242
Course Title: Cultural Studies
Lecture No. 3

MODULE 2:



SPACE, POWER, AND RESISTANCE: EVERYDAY CULTURE AND QUESTIONS OF POWER

SPACE, POWER AND KNOWLEDGE





I literally love
being at home.
In my own space.
Comfortable.
Not surrounded
by people.

lessonslearnedinlife.com



THE NO BS GUIDE TO

PROTECTING YOUR EMOTIONAL SPACE

What is your favourite space?

SPACE

- **What is space?**

A social construct

- **What is social construct?**

A social construction . . . assumes that space and place are abstractions – not a set of physical properties – made up of shared understandings and social structural differences such as race, class and gender. Thus they cannot be used as “place-as-matter” to explain the world (Brown 2005: 9)

SPACE

Space is constituted by a dynamic set of processes that are implicated in questions of **power and symbolism**

Keywords: POWER AND SYMBOLISM

Examples: 1. Kitchen symbolic of woman's

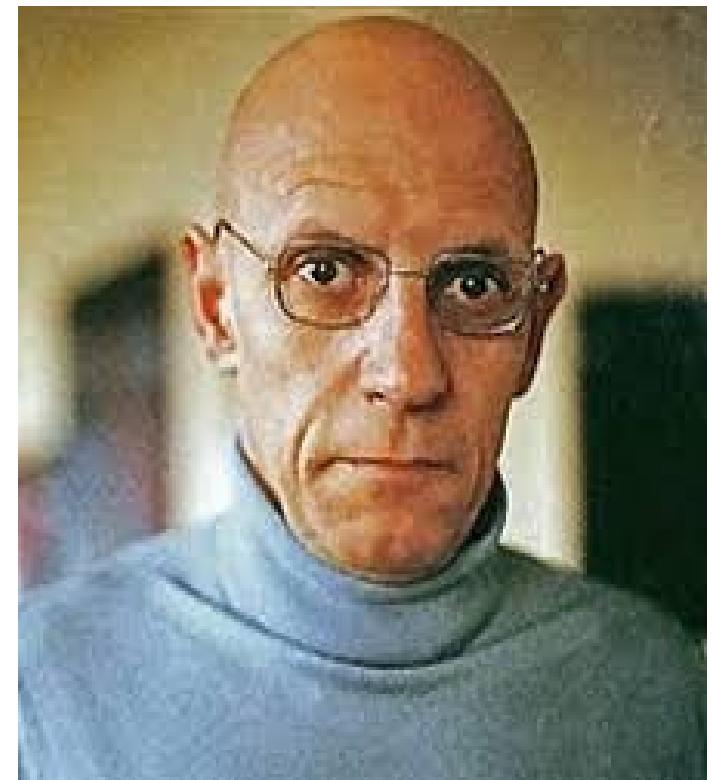
space

2. Football symbolic of men

NAME TO REMEMBER

Michel Foucault (1926–1984)

A major figure in French philosophy whose work has become a very significant influence within contemporary cultural studies



Foucault's concept of space

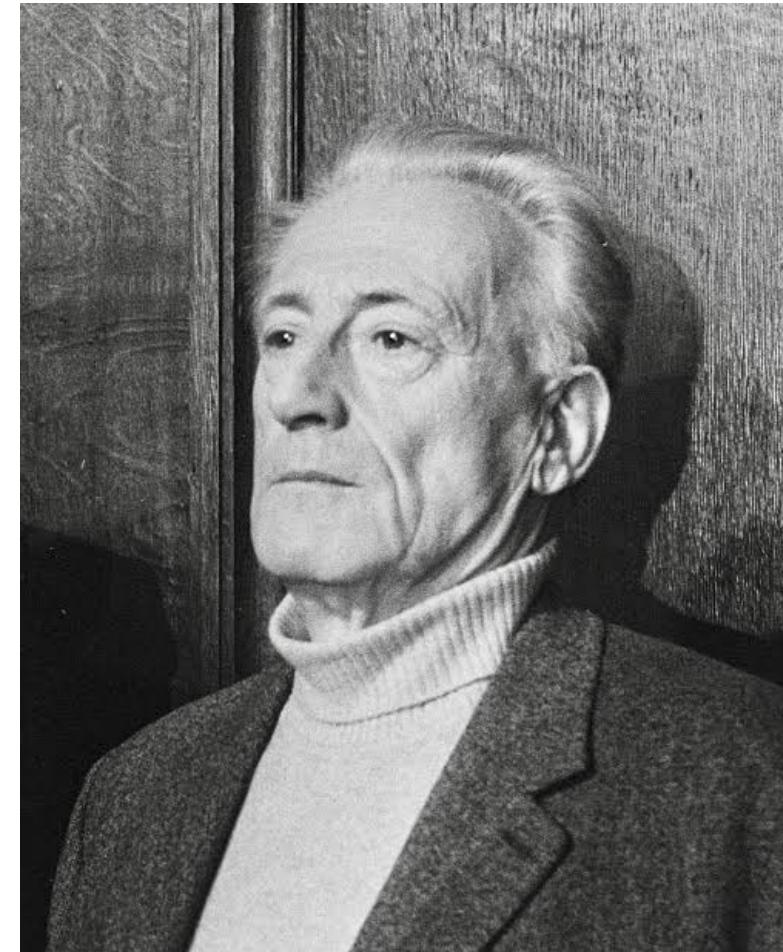
He talks about the interconnections between space, power, and knowledge, particularly in the context of architecture

- Material Changes and Subjectivity
- Abstract Concepts (liberty, rationality) and Practices
- Architectural Projects and Liberation
- Sexuality and Space
- Architectural Method and Space

NAME TO REMEMBER

Henri Lefebvre (1901–1991)

A French Marxist philosopher and sociologist also known for his thoughts on production of social space



WHY IS SPACE IMPORTANT?

Human activity as distributed in space since human interaction is situated in particular spaces that have a variety of social meanings

CULTURE AND SPACE

- ‘Home’ is divided into different living spaces – front rooms, kitchens, dining rooms, bedrooms etc. These spaces are used in diverse ways within which are carried out a range of activities with different cultural meanings that enable them to be constituted as emotionally charged places

Activity: Could you list some places which have specific symbolic meanings?

- The symbolic and power-saturated character of space can be grasped in relation to the concept of gender
- Gender relations vary across space and spaces are **symbolically gendered**

CODE

- Refers to a set of signs that stand in for another set of signs and their meanings
- Within cultural studies a code is understood to be a system of representation by which signs and their meanings are arranged by cultural convention and habituated to the extent that meaning is stabilized and naturalized

Common example: Traffic lights



- The concept of code is extended to cover all manner of cultural practices
- Everyday objects are commonly gender coded: washing machine (female), drill (male), cooker (female), car (male)

Can you identify some more?

CODES IN EVERY DAY LIFE



COLOUR CODES IN GENDER REVEALING PARTY



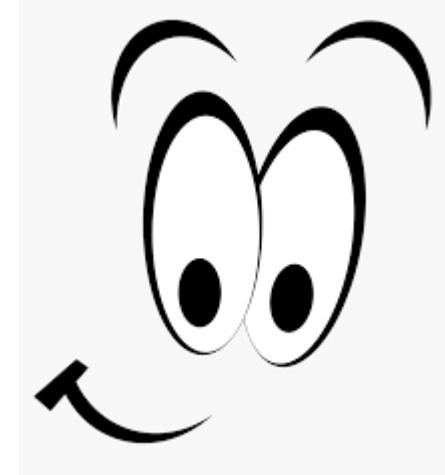
CODES IN EVERY DAY LIFE



CONNECTING CODE TO CULTURE



Critical cultural practice seeks to undo and take apart those naturalized cultural codes to reveal the arbitrary* character of their classifications, arrangements and meanings



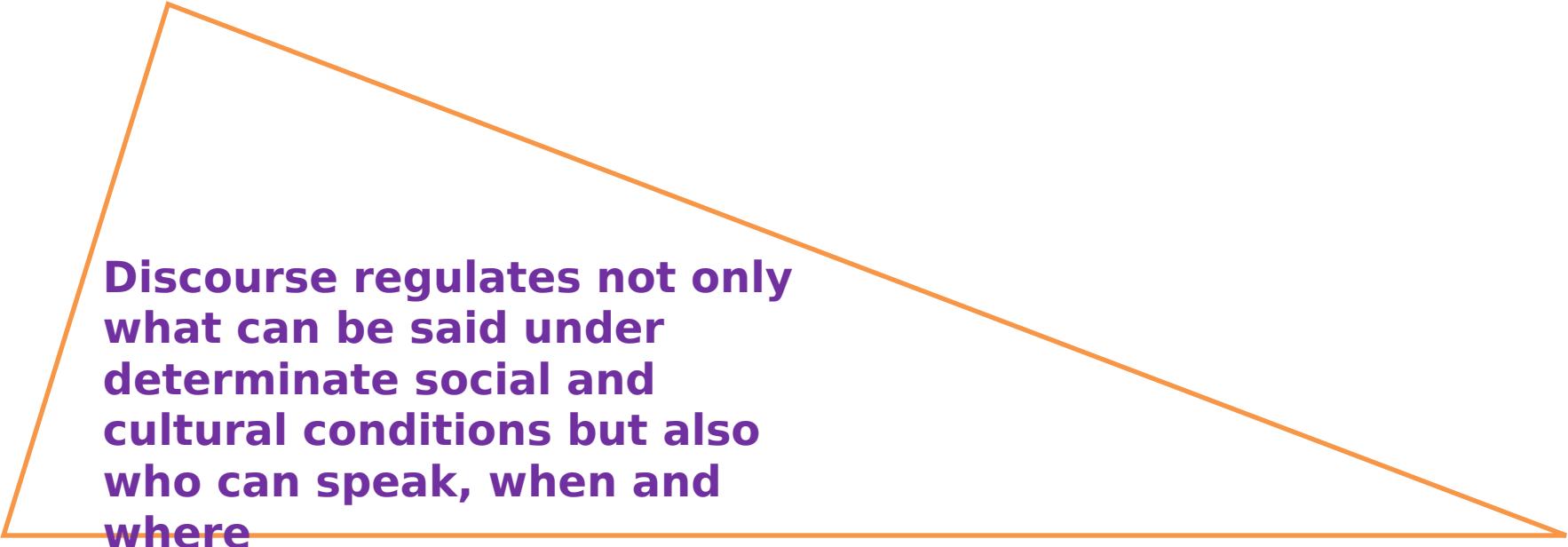
**Arbitrary: based on random choice or personal whim, rather than any reason or system*

So, many of these codes have no reason or system. It is created by the society. WHY!??!

DISCOURSE

- Discourse is a negotiated field of communication and cultural practice, which is where and how power operates.
- Language develops and generates meaning under specific material and historical conditions
- Discourse regulates not only what can be said under determinate social and cultural conditions but also who can speak, when and where
- Discourse constructs, defines and produces the objects of knowledge in an intelligible way while excluding other forms of reasoning as unintelligible

Again something Arbitrary

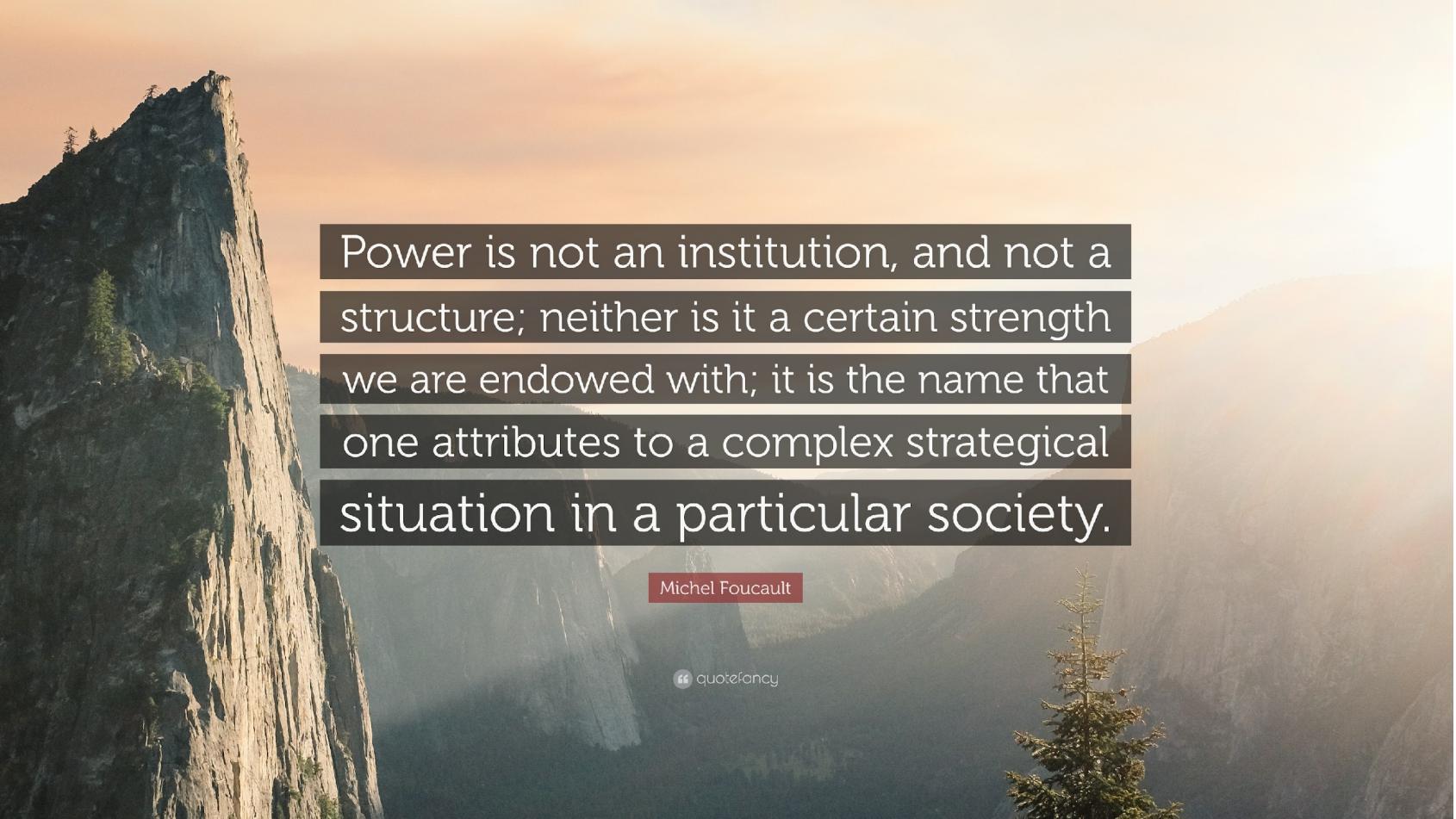


**Discourse regulates not only
what can be said under
determinate social and
cultural conditions but also
who can speak, when and
where**

Who decides what can be said and who can speak?

**Those who have power!
REMEMBER THE WORD 'AGENCY'?**

POWER



Power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society.

Michel Foucault

“ quotefancy

POWER

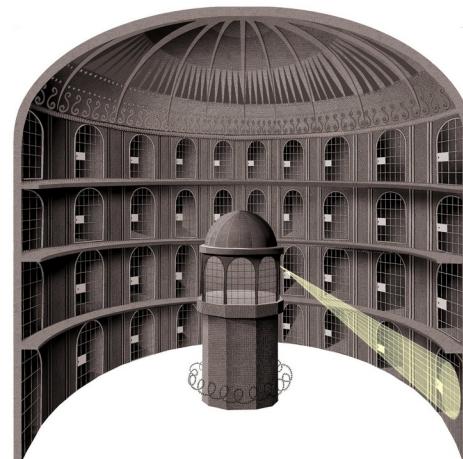
- Power is the ability of its holder to make other individuals obedient on whatever basis in some social relationship
- In Foucault's theories power is not only seen as brute physical force or faced in one single direction, but working net-like creating counterforces
- Foucault does not equate power with classes

DISCIPLINE

- Foucault has been a prominent theorist of the ‘**disciplinary character of modern institutions**’ - practices and discourses where discipline involves the organization of the subject in space through dividing practices, training and standardization
 - Disciplinary technologies are said to have arisen in a variety of sites, including schools, prisons, hospitals and asylums, producing what Foucault called ‘**docile bodies**’ that could be subjected, used, transformed and improved
-

DISCIPLINE

- **Panopticon**, a prison design consisting of a courtyard with a tower in the center capable to watch the surrounding buildings and cells.
- The inmates of the cells are visible to the observer in the tower but the onlooker is unable to be seen by the prisoners.

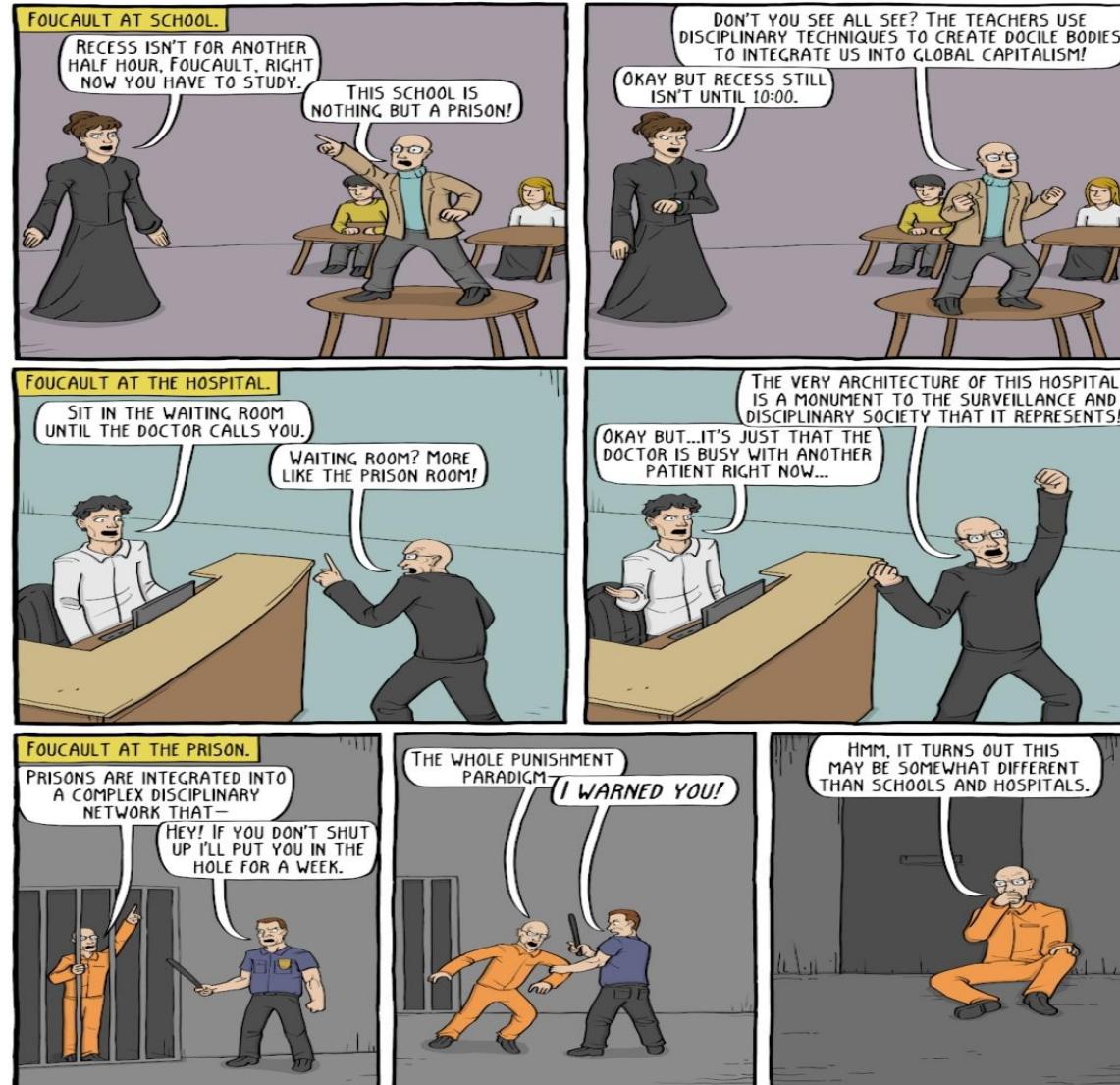


DISCIPLINE

The idea of the Panopticon is a metaphor (it is doubtful that the design was materialized) for a continuous, anonymous and all-pervading power and **surveillance operating at all levels of social organization**

DISCIPLINE AND NEW AGE SURVEILLANCE





DISCUSSION TIME

1. Discuss the surveillance methods in your work-space and why do they matter?
 2. How are spaces designated in your homes and how each space have their unwritten codes and systems?
 3. Do you think gendered spaces create tension? If yes/no, then why.
 4. Whether the architectural design of educational institutions can act as a surveillance measure?
 5. How do codes. discourse create power and subordination?
-



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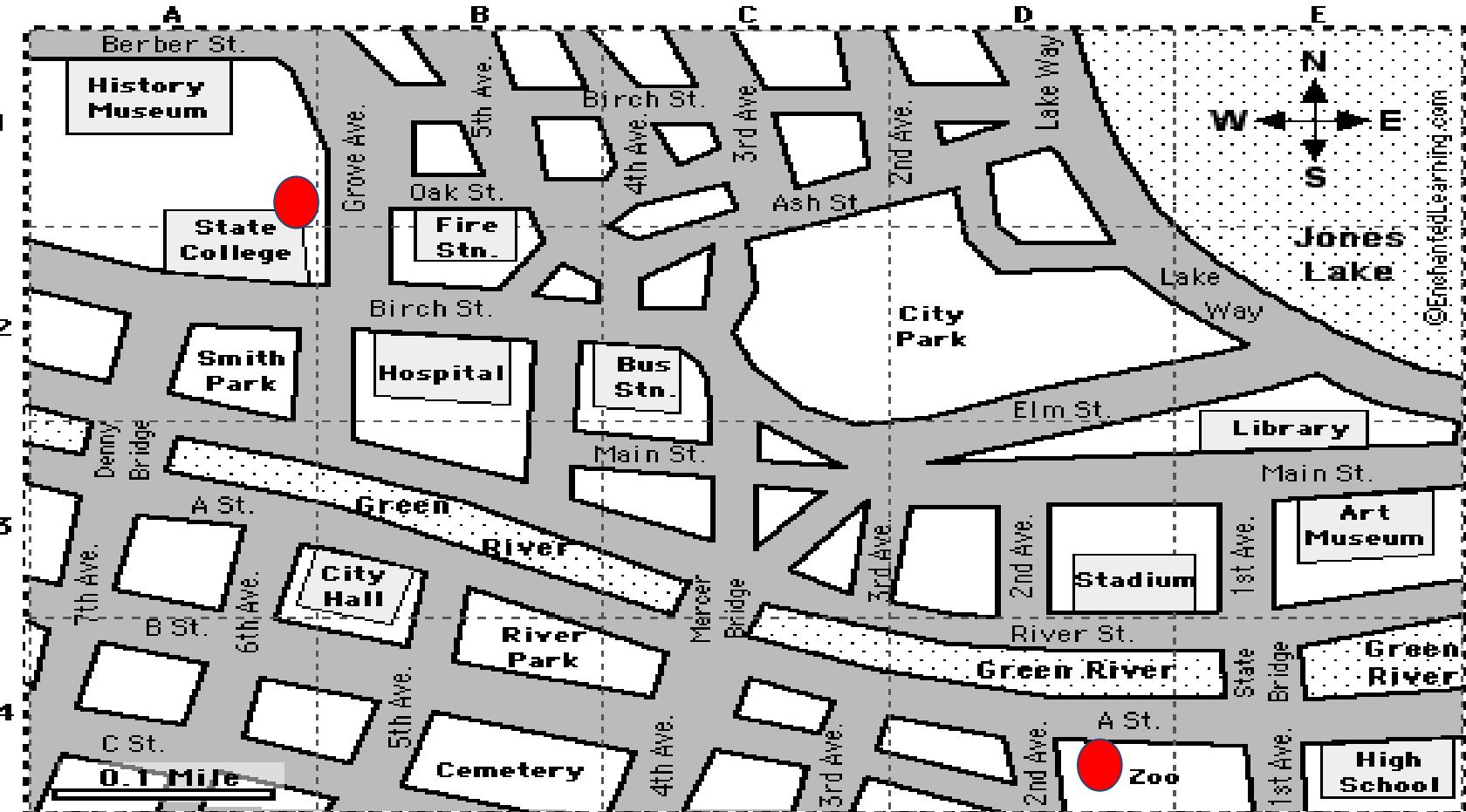


**COURSE: CULTURAL STUDIES
COURSE CODE: BSDCHZC242
Lecture No 4**

Urban Spaces and Everyday Life



Let's walk the city- Imagine you have to walk from the State college to the zoo. Draw your route and post it in the chat box.



Let's watch this...

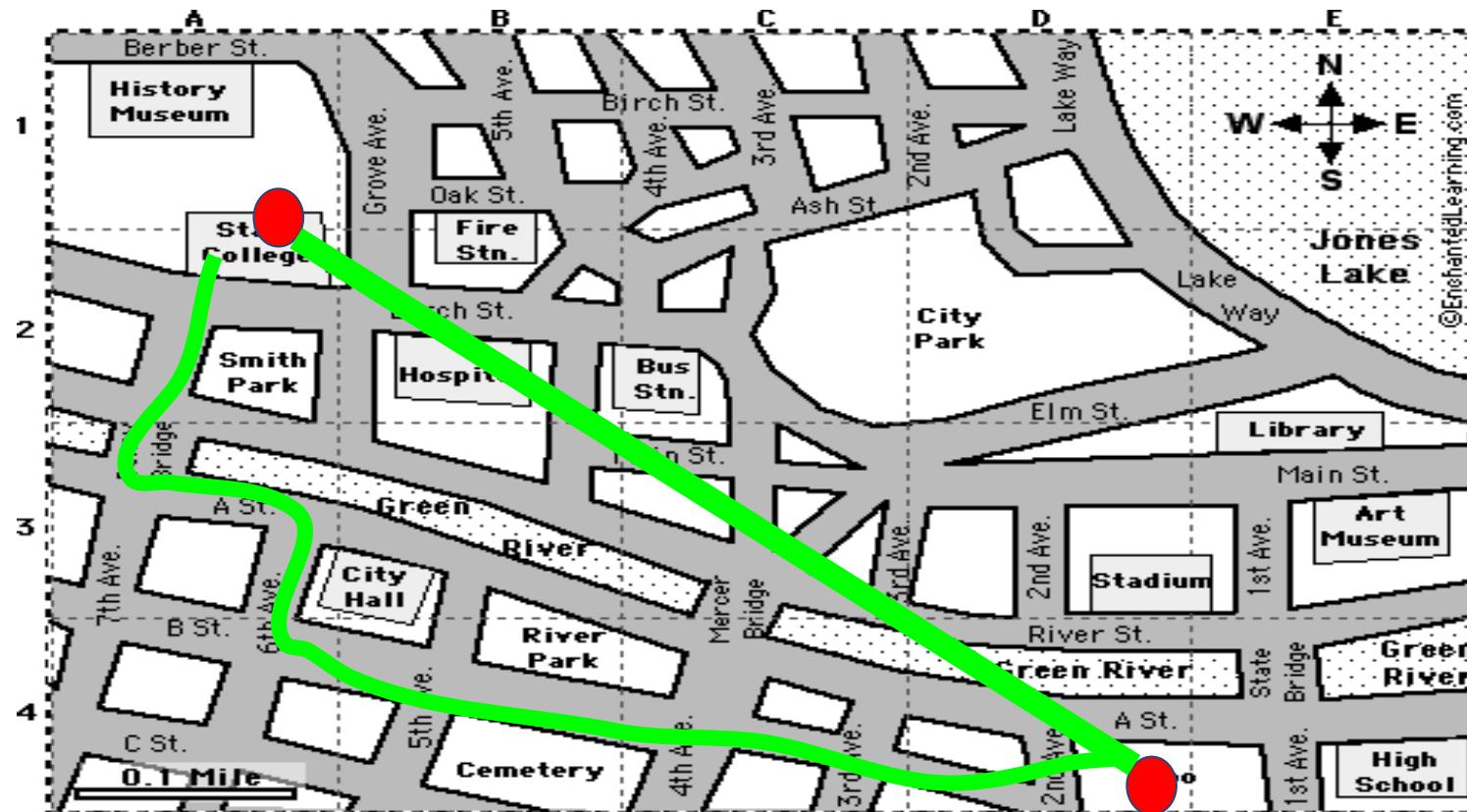
[MY PLAYGROUND - PREVIEW - YouTube](#)

Parkours- Free runners- for me city is one big playground.

Imagine you are a free runner and now draw the route in the previous map to reach the zoo from the State College.

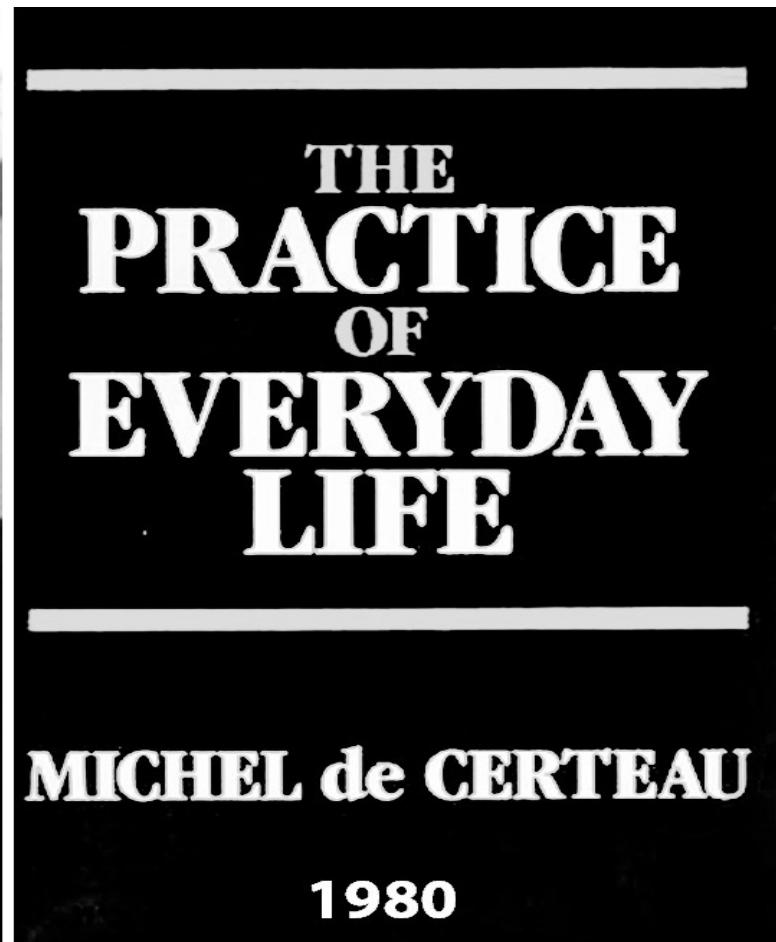
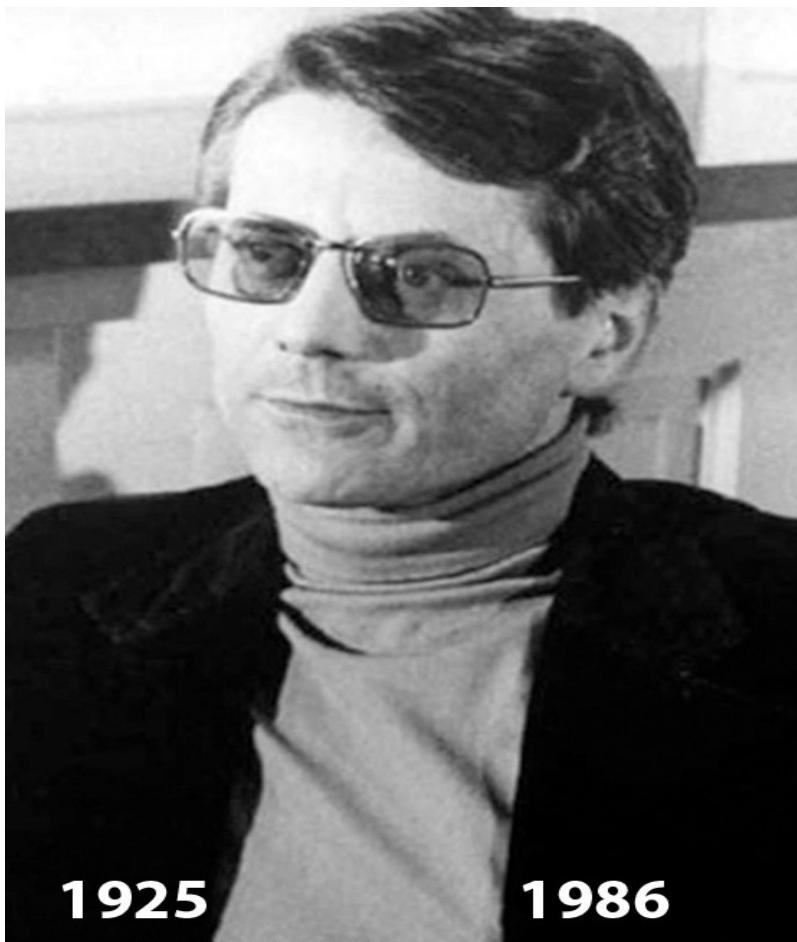
Let's walk the city- Strategy Vs Tactic

The city grid is a **strategy**. But how we choose to move within it a **tactic**.



- One of the features of capitalist industrialization
- Urban life is both the outcome and symbol of modernity and is indicative of the ambiguity of modernity itself
- Representations of cities – maps, statistics, photographs, films, documents etc. – summarize the complexity of the city and displace the physical level of the city onto signs that give meaning to places

Name to Remember..



Michel de Certeau - The philosopher of everyday life; a historian with interests ranging from travelogues of the sixteenth and seventeenth centuries to contemporary urban life.

Michel de Certeau - “Walking in the City”



- “The city” is generated by the strategies of governments, corporations, and other institutional bodies who produce things like maps that describe the city as a unified whole
- Dichotomy of views in Manhattan. The Voyeur Vs The Walker; Strategy Vs tactics
- The Voyeur- De Certeau uses the vantage from the World Trade Center in New York to illustrate the idea of a panoptic, unified view
- The Walker- By contrast, the walker at street level moves in ways that are tactical and never fully determined by the plans of organizing bodies, taking shortcuts in spite of the strategic grid of the streets
- Walkers are creating a space of Enunciation- they act out new possibilities and mold space in their own image, which in a way is the resistance towards the strategy created by the power (the institution)

Michel de Certeau - “Walking in the City”



- So, there are dominant, well-worn paths that pedestrians are encouraged to take. However, there are alternative spaces created by walkers. de Certeau sees the act of walking through the city as made up of continually fleeting moments of confirming and resisting choices in reaction to the spatial order that we simultaneously move through and create with our moving bodies.
 - This concretely illustrates de Certeau's argument that everyday life works by a process of poaching on the territory of others, using the rules and products that already exist in culture in a way that is influenced, but never wholly determined, by those rules and products.
-

The Urban space in Indian context



**Shilpa Phadke,
Sameera Khan and
Shilpa Ranade**

Why Loiter?

Women and Risk on Mumbai Streets



Raises pertinent questions:
Can women loiter in an urban space?
Is it safe?
Is the urban space designed for women?
Do women share equal access to public space with men?
and many such questions...

Read this excerpt and say Where will you choose to walk?

12. Designed City

In an exercise we conducted in architecture colleges, students were asked to trace the path they would choose while negotiating a fictitious street. The street is edged on one side by a park; its adjacent footpath neatly fenced on both sides and lined with trees. It is the kind of textbook-perfect edge urban designers dream of creating. On the other side of this hypothetical street is lower-middle-class housing—with household activities spilling out unevenly onto the street—the nightmare of city planners. Ironically, an overwhelming majority of the female students who took the exercise concurred that they would choose to walk on the residential edge, despite its messiness, because it appears friendlier and safer. A tree-lined fenced footpath with low visibility, they argue, would make escape difficult in case they were harassed. Besides, given that it is primarily men who are socially sanctioned to ‘hang out’ at public places, parks are often predominantly ‘male spaces’. So, even those who choose to walk on the park edge prefer to do so along the road rather than within the fenced-in footpath, lest they be heckled.

As women, it is clear that they prefer to walk on the more ‘chaotic’ edge of the street. Our question then is as architects or urban planners, which edge would they design? And there is silence—the beautiful silence of irony hitting home. The moral of this story is that architects, as well as other design experts or spatial technicians, very often design in and for an imaginary context that is determined by aesthetic values where concerns such as safety and comfort are not only secondary, but sometimes even irrelevant to the process of design.

GENDER AND URBAN SPACE



Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with the absolute truth

Simone de Beauvoir

- City planning – largely fro
- A gender gap observed



Discuss

How the act of walking in an urban space can become an act of resistance for certain social groups?

Surveillance

- It involves monitoring and collection of information about subject populations with an eye to the supervision and regulation of activities
 - Increased surveillance through the use of electronic technologies
 - Different surveillance mechanisms that capitalism and state use
-

The Big Boss is watching!

Discuss the ways in which we are constantly monitored in our everyday life and its impact on our safety.

Share with your friends the kind of surveillance that makes you feel more intimidating.



Question Time







COURSE: CULTURAL STUDIES

COURSE CODE: BSDCHZC242

BITS Pilani
Pilani Campus

Course Lead:S. Susan Deborah
Course Instructor: Sathiya Priya



Course Number: BSDCHZC242

Course Title: Cultural Studies

Lecture No. 5

MODULE 3:

TRANSNATIONAL FLOWS: GLOBALIZATION AND CULTURE

GLOBALIZATION AND CULTURAL PRODUCTIONS

What is Globalisation?

- The increasing multi-directional economic, social, cultural and political connections that are forming across the world and our awareness of them
- The increased compression of the world and our growing consciousness of those processes

Example: Remote working like our school

What is Globalisation?

- **Globalization is not just an economic matter but is also concerned with issues of cultural meaning (Think: dress cone in MNCs, food culture)**
- **While the values and meanings attached to place remain significant, we are increasingly involved in networks that extend far beyond our immediate**

What is Globalisation?

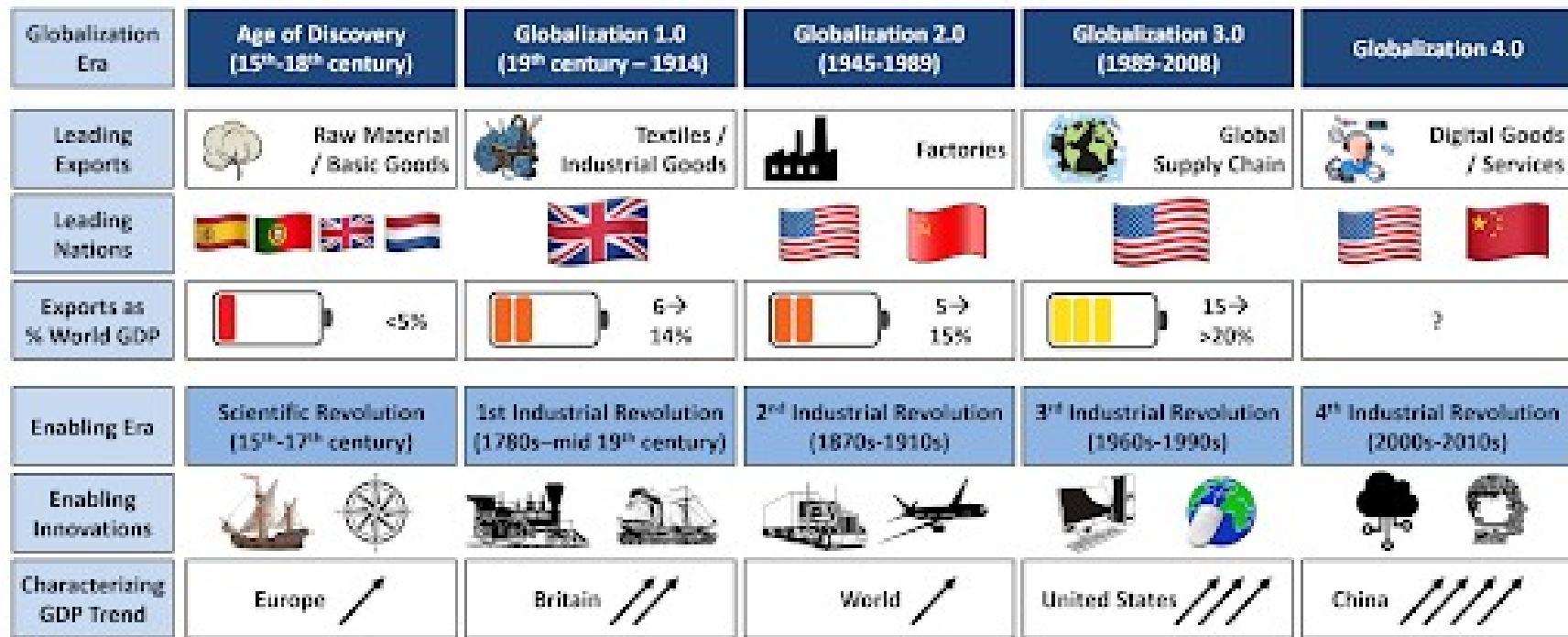
- **Cosmopolitanism** is an aspect of day-to-day life as diverse and remote cultures have become accessible, as signs and commodities, via our televisions, radios, supermarkets and shopping centres
 - Patterns of population movement and settlement established during colonialism and its aftermath, combined with the more recent acceleration of globalization, particularly of electronic communications, have enabled increased cultural juxtapositioning, meeting and mixing
 - All locales are now subject to the influences of distant places
-

Examples of Globalisation

- Accessing products (music, films, cosmetics, books, language) from across the globe
- MNCs setting up offices in India



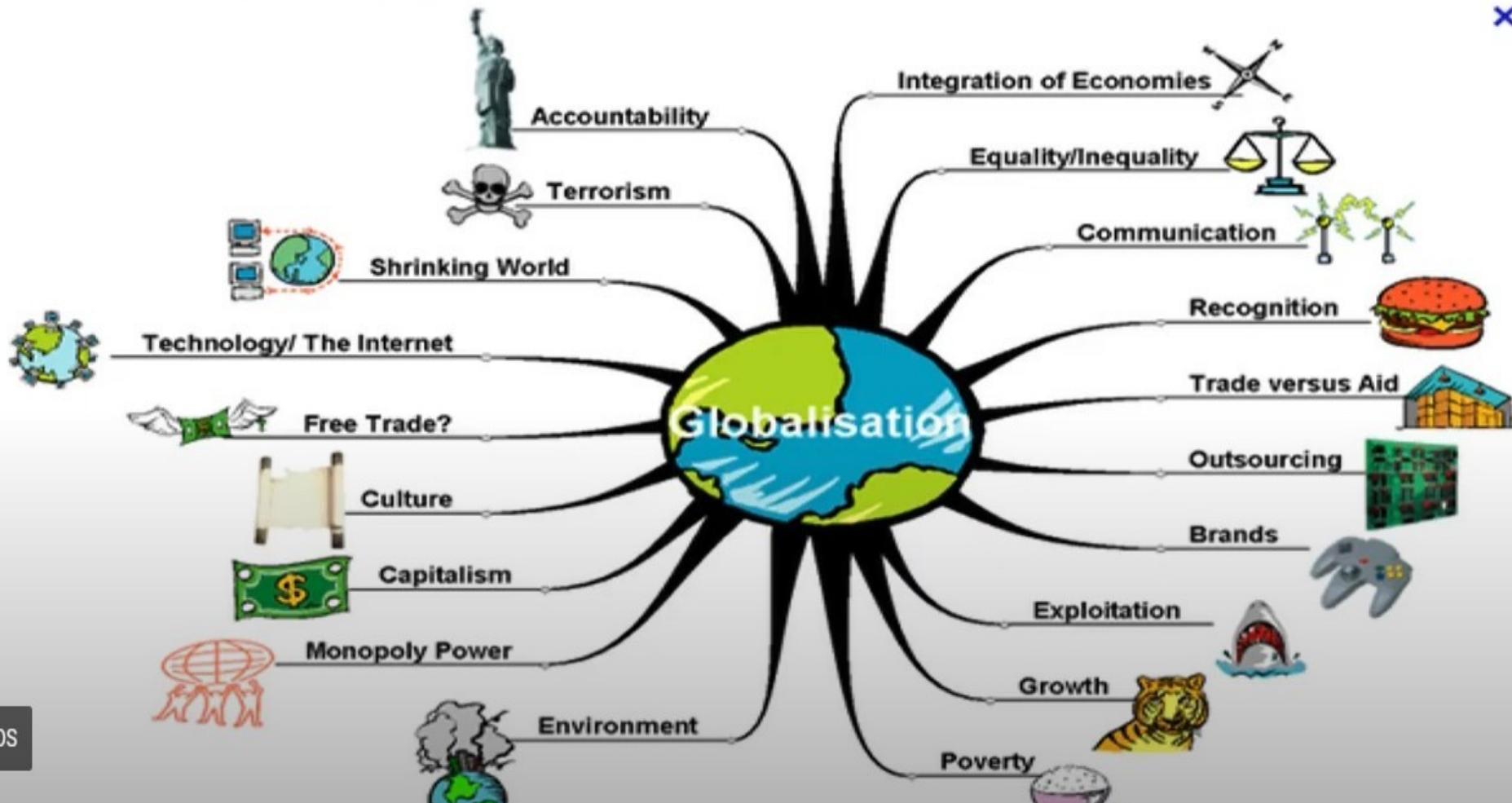
Colonialisation enabled Globalisation



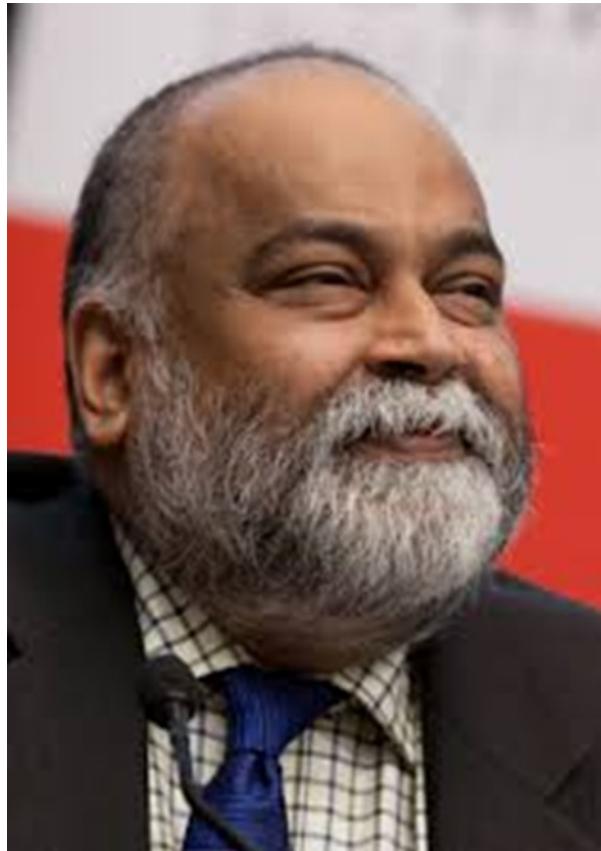
What does this image convey to you?



Characteristics of Globalisation



The name to remember



Arjun Appadurai
(born 1949) is an Indian-American anthropologist. A major theorist in globalization studies

What is new about Globalisation?

- There have been many interactive systems trans-local processes in the past. War and religions of conversion (Christianity and Islam) are examples of processes that are international.
- However, the forces of cultural gravity always pushed people towards localism.

innovate

achieve

lead

Precursors to Globalisation

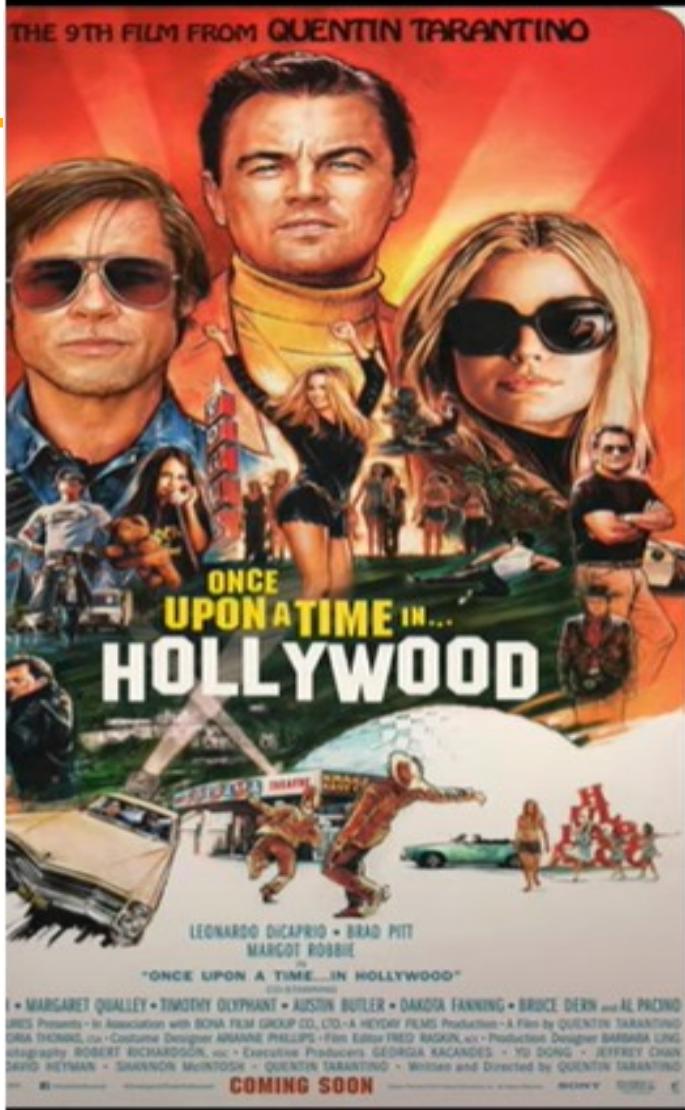


- The 1500 set the stage for a new level of globalisation. This process began not just in Europe but also in Americas, Eurasia, South Asia and Africa that culminated in colonialism.
- Print capitalism resulted in the “paradox of constructed primordialism” (that the roots of nationalism are in ancient history is itself a modern construct).

Nostalgia without memory



- What differentiates the world today from previous forms of globalisation is that new media has destroyed any “sense of place”. This creates rootlessness and alienation.
- This rootlessness and lack of belonging is captured by Philippines singing American popular music better than Americans (despite the fact that their own lives have nothing to do with the lyrics they are singing). On the one hand, Americans feel nostalgic and Philippines sing those nostalgic songs (even though they have no memory of the things that they are singing about).



A Culture Based on Re-Runs

- Radical postmodernists would argue that this is in the very nature of late capitalism and image production. Even Americans no longer live in the present.
- In the US, the culture is building a contemporary image of itself based on reruns.
- Postnostalgic Culture:
 1. Where your present is their future (what the US is today the third world will be tomorrow).
 2. Their future is your past (third world will become what you were in the past).
 3. Then your past can appear as your present.
- If your present is their future and their future is your past, then your past and present can appear as the same.

Homogenisation and heterogenisation

The Left Critique

- The left criticises globalisation as Americanisation and homogenisation.
- But this fails to comprehend that these new cultural ideas are rapidly INDIGENISED.
- The problem is not just Americanisation. But fear of whoever is close by and influential: Russianisation, Vietnamisation, Indonesianisation, etc etc.
- US is not the sole puppeteer



The text:

'Disjuncture and Difference in the Global Cultural Economy'

- Appadurai lays out his meta theory of disjuncture
- The ‘new global cultural economy has to be seen as a complex, overlapping, disjunctive order’
- This order is composed of different interrelated, yet disjunctive global cultural flows, specifically the following five:

1. Ethnoscapes: the migration of people across cultures and borders
2. Mediascapes: the variety of media that shape the way we understand our world
3. Technoscapes: the scope and movement of technology (mechanical and informational) around the world
4. Financescapes: the worldwide flux of money and capital
5. Ideoscapes: the global flow of ideas and ideologies

The scapes

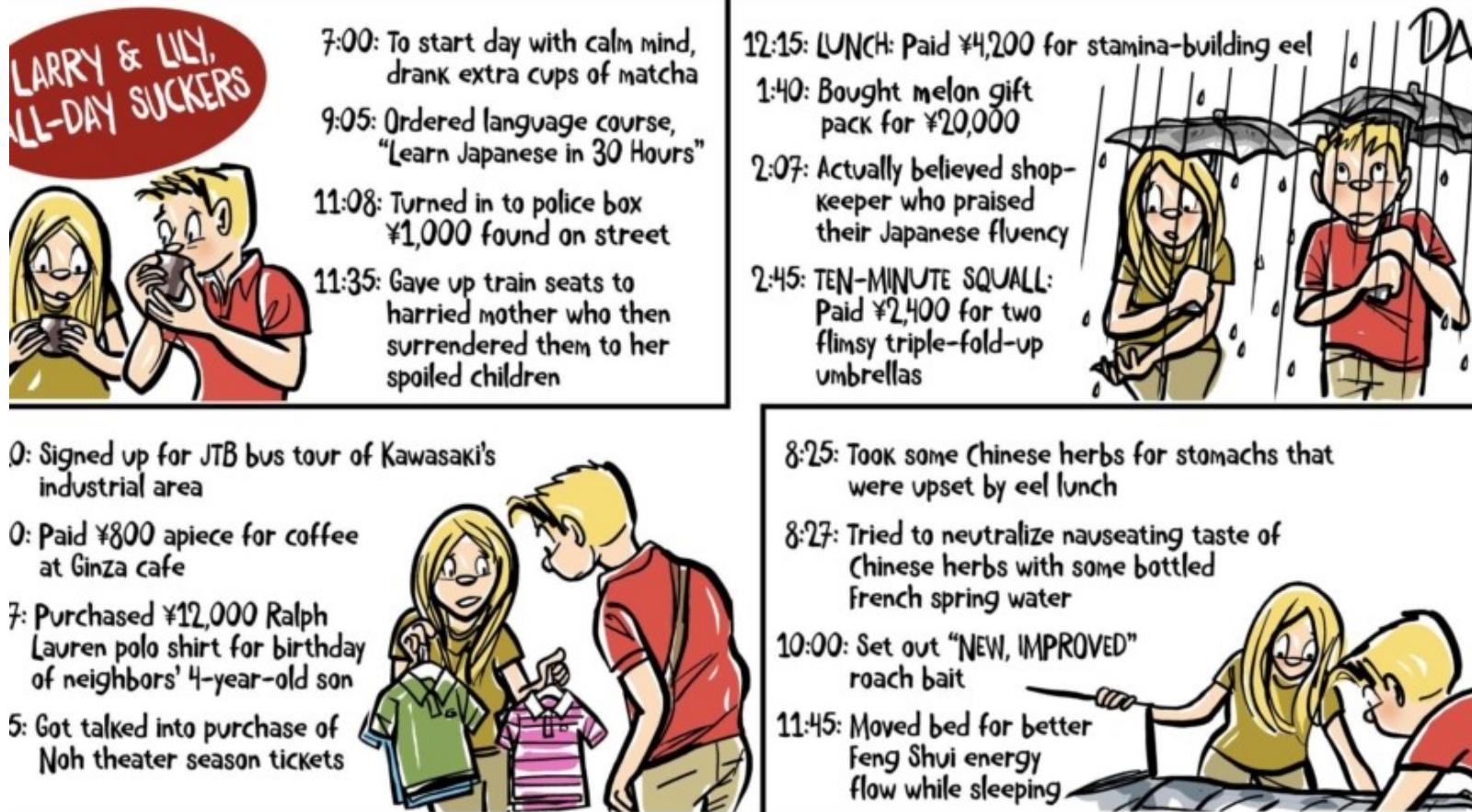
Five dimensions of global cultural flows

- 1) Ethnoscapes - tourists, immigrants, refugees, exiles, guest workers, moving groups. People who are moving across the globe.
- 2) Technoscape - Technology moves at high speeds. This movement no longer depends only on market mechanisms (economies of scale or market rationality) but on money flows, political possibility, and availability of skilled labour.
- 3) Mediascapes - The world of commodities and news is mixed up. The lines between reality and fiction are blurred. Those furthest away from metropolitan life (big cities) create chimerical, aesthetic and a fantastic imagined world. These imagined world's are image centred, narrative-based accounts of strips of reality.
- 4) Financescapes - Currency markets, national stock exchanges, and commodity speculation move megamoniies at blinding speed.
- 5) Ideoscapes - are directly political. They are made up from the Euro-American master narrative of Enlightenment: including freedom, welfare, rights, sovereignty, representation and democracy. Their internal coherence is loosened in the period of globalisation. They have become loosely structured synopticons (observation posts) that various states use in various ways to control the population.

WHAT IS GLOBAL FLOW?

- The movement of goods and services, finance, and people has reached previously unimagined levels
- Global flows are creating new degrees of connectedness among economies—and playing an ever-larger role in determining the fate of nations, companies, and individuals

Observe this cartoon and share what it speaks of Global Flow



LET US NOW DISCUSS TERMS RELATED TO GLOBALISATION

WHAT IS DETERRITORIALIZATION?

- A cultural feature developed by the "mediatization, migration, and commodification which characterize globalized modernity"
 - The cultural distancing from the locality is intensified when people are able to expand and alter their imagination through the mediatization of alien cultural conditions, making the culture of remote origin one of a familiar material. That makes it difficult for a local entity to sustain and retain its own local cultural identity, which also affects the national identity of the region
-

Deterritorialisation and Globalisation



DETERRITORIALIZATION

The severance of people, social, political, or cultural practices from their native places & populations



- 1. How many of us live in the place of our birth?**

- 2. How many of us easily make pizzas and burgers our staple food instead of our own foods?**

We strive to become global citizens forgetting our local roots and practices

slumdog millionaire



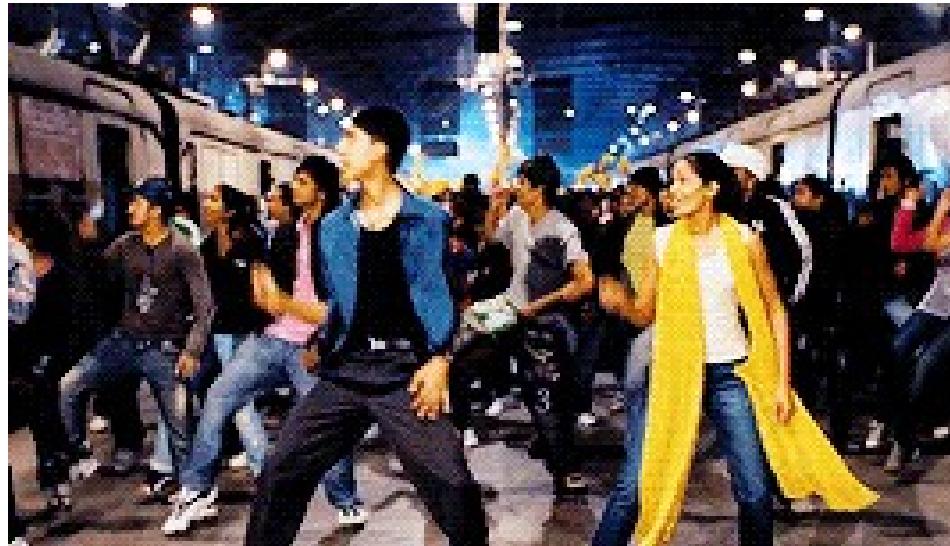
DISCUSSION **SLUMDOG MILLIONAIRE** **(dir. Danny Boyle, 2008)**





QUESTION TIME





THANK YOU



COURSE: CULTURAL STUDIES

COURSE CODE: BSDCHZC242

BITS Pilani
Pilani Campus

S. Susan Deborah



**Course Number: BSDCHZC242 Course
Title: Cultural Studies
Lecture No. 6**

MODULE 3:

TRANSNATIONAL FLOWS: GLOBALIZATION AND CULTURE

TRANSNATIONAL POPULAR CULTURE

WHAT IS TRANSNATIONAL?

A COMBINATION OF TWO WORDS:

- **Trans**: on or to the other side
of : across : beyond
- **National**: relating to a nation

Transnational: extending or going beyond
national boundaries

WHAT IS TRANSNATIONAL?

- Transnational processes comprise various elements flowing across national borders, such as migration, capital, technology, etc.
- They increasingly transform the relationship between the national, the local and the global and create new power structures and new relations

WHAT IS IMAGINED WORLDS?

- Society is no longer defined by the apparent realities in front of us, instead, we live in a world we dream, wish and want to live in

Example: Speaking American English, watching Japanese manga, imagining falling in love like in English movies

- For example, we may still live in a socially restricted system where social movement is harder for lower social classes, but because we live in an imagined world, many of us believe in social mobility

THREE FILMS THAT ARE TRANSNATIONAL

What makes them so?

Characteristics of Transnationalism

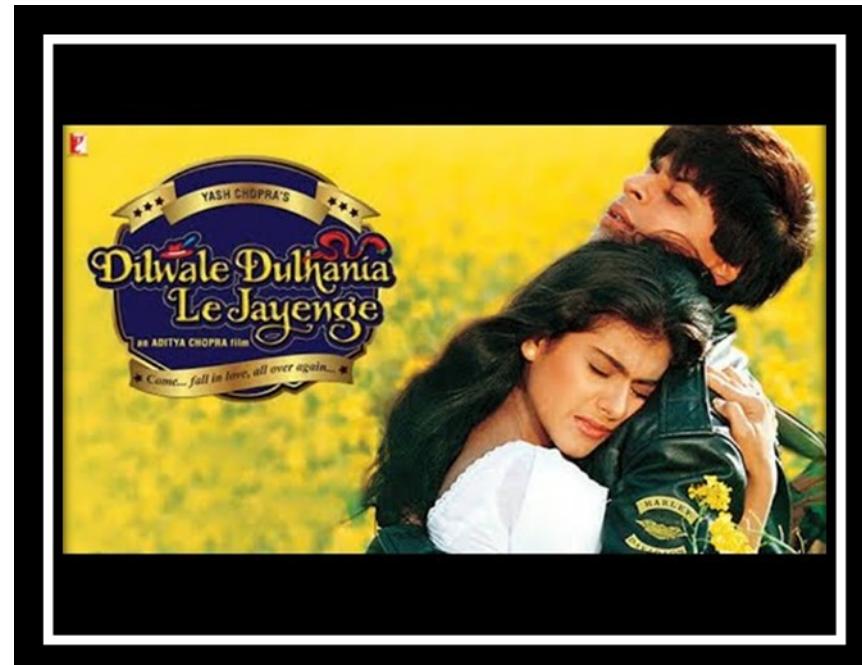
- ❖ Elements flowing across national borders, such as migration, capital, technology
 - ❖ Transform the relationship between the national, the local and the global
 - ❖ Create new power structures and new relations
-

**Apply the three
characteristics to the films
we are about to study**

DILWALE DULHANIYA LE JAYENGE

DIRECTED BY
ADITYA CHOPRA
IN 1995

Why is DDLJ a
popular
transnational
film?



MONSOON WEDDING DIRECTED BY MIRA NAIR IN 2001

What makes this film
transnational?



slumdog millionaire



SLUMDOG MILLIONAIRE
(dir. Danny Boyle, 2008)



Foreign director/
Indian subject and a mix
of transnational
actors/film crew



QUESTION TIME





THANK YOU



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BITS Pilani
Pilani Campus

Course Lead-S. Susan Deborah
Course Instructor- Sathiya Priya



Course Number: BSDCHZC242

Course Title: Cultural Studies

Lecture No. 7

MODULE 4:

NATIONAL IDENTITY AND CULTURAL REPRESENTATION

ORIGINS OF NATIONALISM

Nation....The things that unite and divide us.



WHAT IS NATION?

Basic definition: a large body of people united by common descent, history, culture, or language, inhabiting a particular country or territory

Benedict Anderson's definition: "an imagined political

community"

"The members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion"



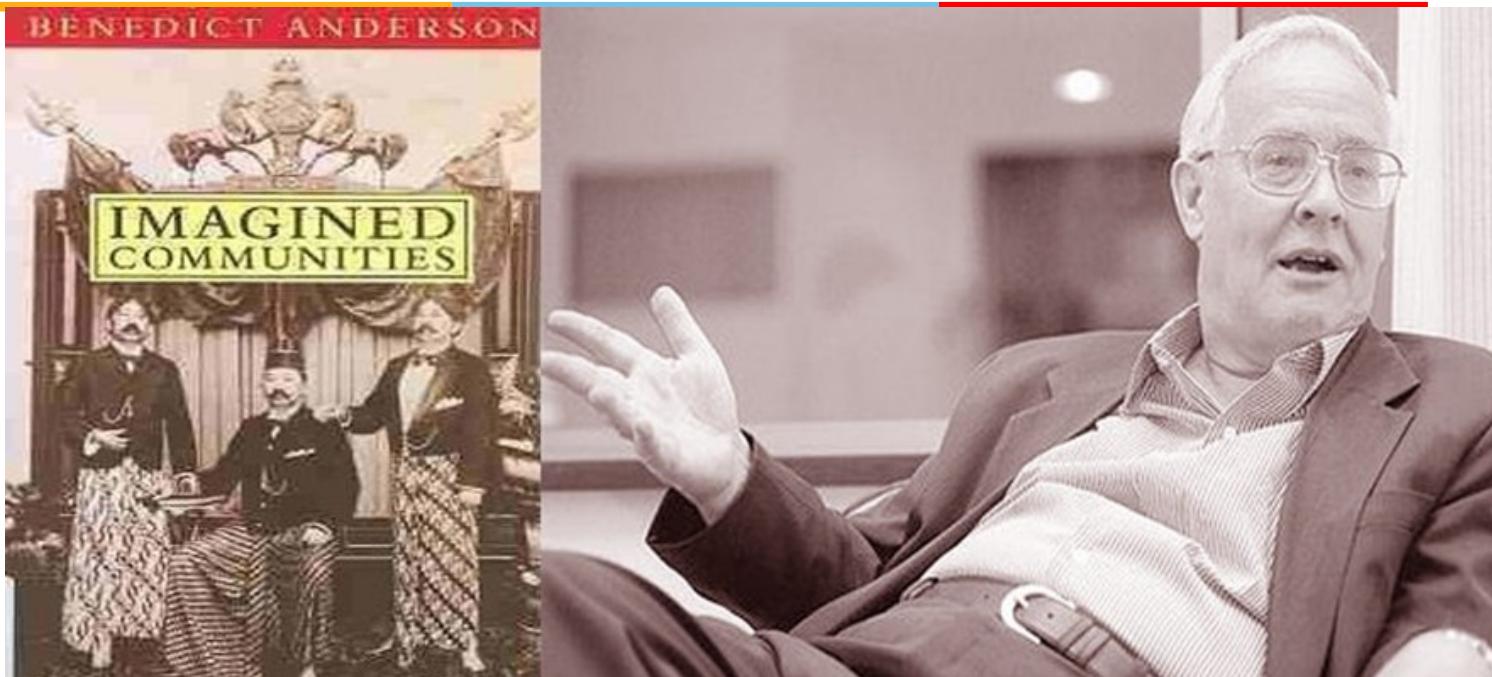


What is happening
in
this picture?

Do you think
everyone here
knows every other
person?

Do you now understand the terms 'imagined community'?

Who is Benedict Anderson?



A Chinese-born Anglo-Irish political scientist and historian who lived and taught in the United States. Anderson is best known for his 1983 book *Imagined Communities* which explored the origins of nationalism

Benedict Anderson



Three important concepts that Anderson proposes...

- nationalism nation-states are a new phenomenon but each one of them imagines themselves to be ancient , creates the mythologies of a past
- nationalism in the current age is universal every person every human being belongs to one nation or the other and claims that identity
- nationalism is an idea for which people are willing to die

WHAT IS NATION-STATE?

- The nation-state is a **political** concept that refers to an administrative apparatus deemed to have **sovereignty** over a specific **space or territory** within the nation-state system
- The requirement to defend their territory and to control their population has led modern nation-states to develop increasingly sophisticated forms of surveillance and military power

CHARATERISTICS OF NATION-STATE



WHAT IS NATIONALISM?

- An idea and movement that promotes the interests of a particular nation (as in a group of people) especially with the aim of gaining and maintaining the nation's sovereignty
 - Nationalism holds that each nation should govern itself, free from outside interference, that a nation is a natural and ideal basis for a polity and that the nation is the only rightful source of political power
-

Do you think Nationalism is Patriotism?

Patriotism vs Nationalism

When someone loves his country, is he a patriot or a nationalist? In fact, there is no definite answer to this question. Patriotism and Nationalism are two words that have very similar meanings but also very different connotations, with one being positive and the other being negative. So, it is wrong to call a patriot a nationalist and vice versa: if you call someone a nationalist, they can take it as an insult.

DEFINITION

PATRIOTISM is the love someone feels for their country that is based on the idea that this country itself is good and that good people live there.

EXAMPLES

- They showed patriotism to their country.
- When it comes to talking about patriotism, he's an extremist.
- His new book is a demonstration of his patriotism.
- We will promote patriotism, collectivism and socialist ideology.
- The most successful newspaper stories are often declamations of patriotism.

DEFINITION

NATIONALISM also is the love and affection for one's country, but it's based on the idea that this particular country is better than all the rest.

EXAMPLES

- Nationalism was rapidly becoming a dangerous force.
- The country was gripped by a frenzy of nationalism.
- His speech presented racist ideas under the guise of nationalism.
- Extreme nationalism is the single greatest danger to peace in the modern world.
- The novel is really a dissection of nationalism.

WHAT IS PRINT CAPITALISM?

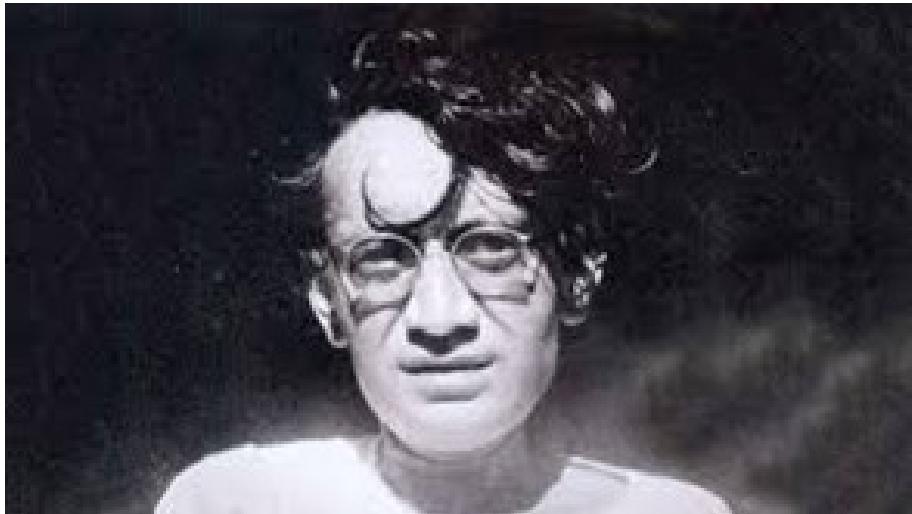
Origin of Imagined
Communities was aided
by Print capitalism



Why is it called ‘Print Capitalism’?

- Print media (particularly newspapers) was the foundation that allowed people to start seeing themselves as a **unified nation**
- Since printing languages were developed in response to the demands of consumers (who purchased so many Bibles in vernacular languages), Anderson calls this entire idea **print capitalism**

Group Discussion



TOBA TEK SINGH
by
Saadat Hasan Manto

Read the story here:

https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/newlits/manto_toba_tek_singh.pdf

(Each group could discuss a question from the next slide)

Questions for discussion

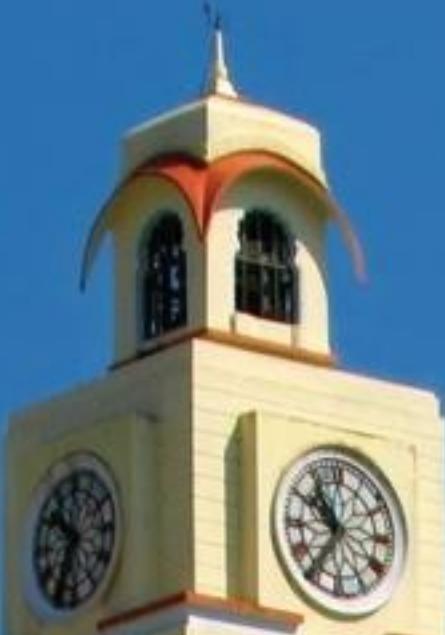
1. What is the tone of the narration that emerges in the opening paragraphs? What point of view does this narrator have?
 2. How does one of the lunatics define Pakistan? Does this definition make any sense at all?
 3. The narrator says that people now simply call him Toba Tek Singh. When does this occur? Does the narrator ever refer to him that way?
 4. At the end of the story, who or what lies “on a stretch of land that had no name” (19)?
 5. Find the real Toba Tek Singh on a map. Does it seem odd that, 2 or 3 years after Partition, no one seems to know which side of the border this area is on
-



QUESTION TIME



THANK YOU



COURSE: CULTURAL STUDIES

COURSE CODE: BSDCHZC242

BITS Pilani
Pilani Campus

Course lead- S. Susan Deborah
Course Instructor- Sathya Priya



Course Number: BSDCHZC242

Course Title: Cultural Studies

Lecture No. 8

MODULE 4:

NATIONAL IDENTITY AND CULTURAL REPRESENTATION

Recap



❖ Nation as an “Imagined Community”- Benedict Anderson

❖ Print Capitalism

WHAT IS NATION?

Basic definition: a large body of people united by common descent, history, culture, or language, inhabiting a particular country or territory

Benedict Anderson's definition: "an imagined political

"The members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion"

community"



National Identity

National identity A national identity is a form of imaginative identification with the nation-state as expressed through symbols and discourses. Thus, nations are not only political formations but also systems of cultural representation whereby national identity is continually re-produced through discursive action. Since cultures are not static entities but are constituted by changing practices and meanings that operate at different social levels so any given national culture is understood and acted upon by different social groups. That is, governments, ethnic groups and classes may perceive national identity in divergent ways.

Representations of national culture are snapshots of the symbols and practices that have been foregrounded at specific historical conjunctures for particular purposes by distinct groups of people. National identity is a way of unifying cultural diversity so that, rather than thinking of nations and national cultures as a ‘whole’, we should understand unity or identity to be the consequence of discursive power that covers over difference.

Excerpt from : R2 dictionary of cultural studies P.no 132-133

National Identity (Contd..)

Nations are marked by deep internal divisions and differences so that a unified national identity has to be constructed through the narrative of the nation by which stories, images, symbols and rituals represent 'shared' meanings of nationhood. Thus national identity involves identification with representations of shared experiences and history as told through stories, literature, popular culture and the media.

Narratives of nationhood emphasize the traditions and continuity of the nation as being 'in the nature of things' along with a foundational myth of collective origin. This in turn both assumes and produces the linkage between national identity and a pure, original people or 'folk' tradition. As such the 'nation' can be grasped as an 'imagined community' and national identity as a construction assembled through symbols and rituals in relation to territorial and administrative categories. Thus national identities are intrinsically connected to, and constituted by, forms of communication.

Excerpt from : R2 dictionary of cultural studies P.no 132-133

Nation-State

Nation-state The modern nation-state is a relatively recent historical invention so that most of the human species have never participated in any kind of state nor identified with one. Though we speak of the nation-state it is necessary to disentangle the couplet since national cultural identities are not necessarily coterminous with state borders. Various global diaspora – African, Jewish, Indian, Chinese, Polish, English, Irish etc. – attest to the existence of national and ethnic cultural identities that span the borders of nation-states.

The nation-state is a political concept that refers to an administrative apparatus deemed to have sovereignty over a specific space or territory within the nation-state system. The requirement to defend their territory and to control their population has led modern nation-states to develop increasingly sophisticated forms of surveillance and military power. As a political apparatus and a symbolic form the nation-state has a temporal dimension in that political structures endure and change while the symbolic and discursive dimensions of national identity narrate and create the idea of origins, continuity and tradition. The modern nation-state can be seen to have three critical functions: namely, external defence, internal surveillance and the maintenance of citizenship rights. According to some commentators, aspects of these nation-state functions are in decline.

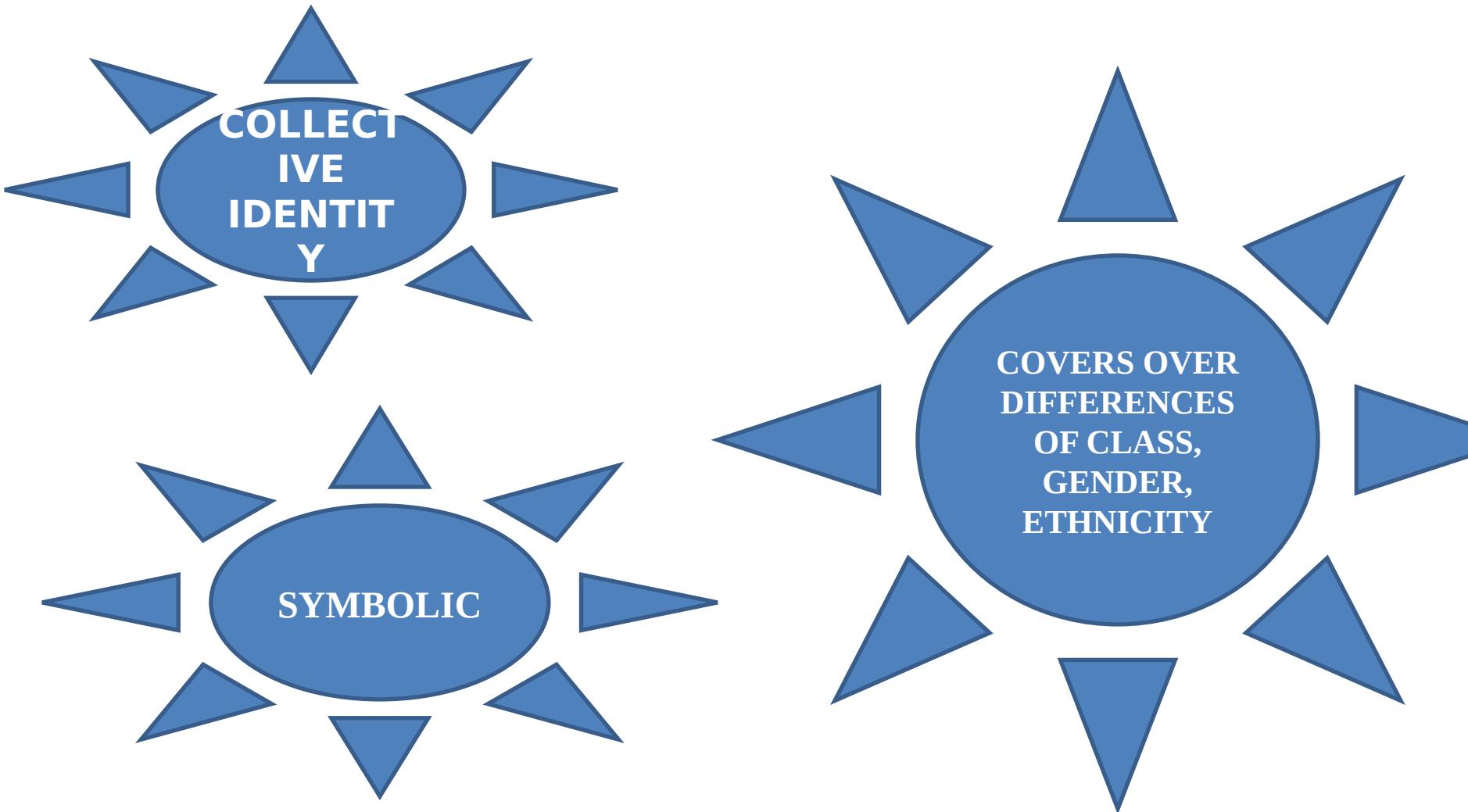
Excerpt from : R2 dictionary of cultural studies P.no 132-133

Nation-State (Contd..)

In particular, the nation-state is embroiled in the multi-faceted processes of globalization that can be argued to be compromising four critical aspects of the modern nation-state: namely its competence, form, autonomy and legitimacy. Thus, nation-state's are increasingly unable to manage and control their own economic policy or to protect citizens from global events such as environmental disasters. That is, the state's competence is undermined which, in turn, leads to the development of inter-governmental or supra-governmental agencies that alter the form and scope of the state. The globalization of economic and political processes means that the nation-state is increasingly unable to maintain direct control of policy formation, but must be an actor on the international stage of compromise and capitulation. That is, the autonomy of the state is increasingly restricted. If the competence and autonomy of the state is being slowly undermined and at least some of its powers are transferred to supra-state bodies, then the state cannot fully carry out its modern functions. It may then suffer a crisis of legitimization. That is, since the state cannot do what it is expected to do people may lose faith in it.

Other writers do not accept that the nation-state is being eroded and argue that international cooperation between states and trans-state agencies increases the state's ability to direct its own fate. Further, nationalism and state military power play significant roles in international relations and show little sign of withering away as is evidenced by a series of military conflicts including those involving US and British forces in the Middle East during 1991 and 2003. International diplomacy still operates through states rather than by-passing them. The position regarding the internal powers of the state is also ambiguous. On the one hand, states like Britain have privatized and de-regulated in a process of de-centralization, but, on the other hand, have taken increased authoritarian powers over questions of law and order, morality and internal surveillance. Though the state is changing its form, transferring some of its powers to supra-state bodies and undergoing a degree of 'legitimation crisis', this is far from total and there seems to be little prospect of the nation-state disappearing in the immediate future.

THE IDEA OF NATION



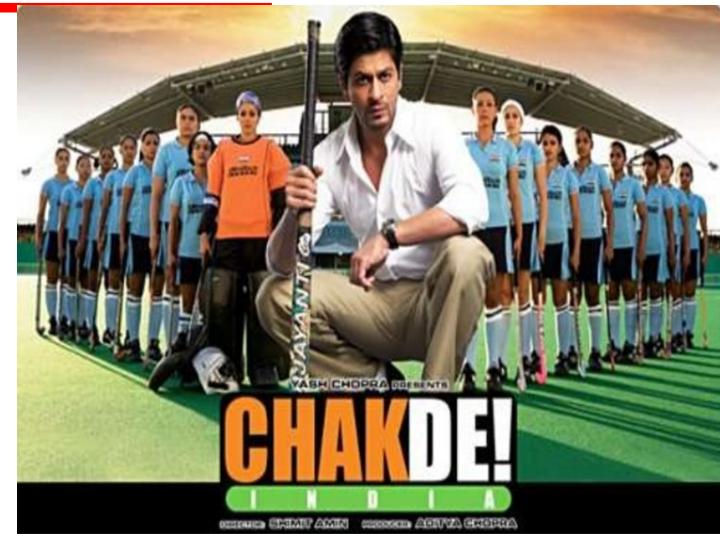
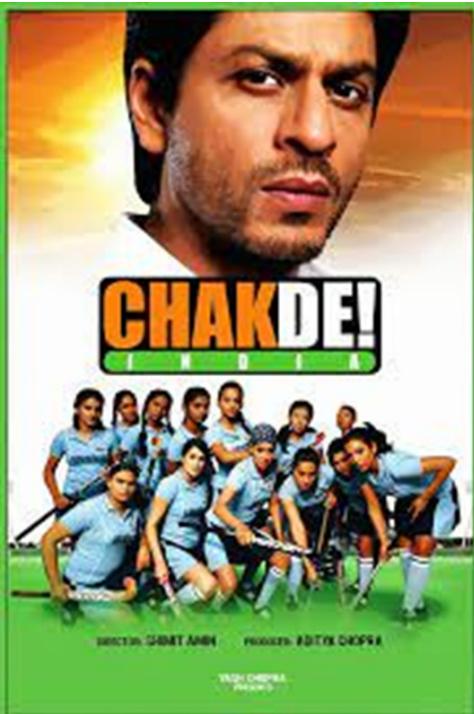
Let's Discuss..

How language plays an important role in the spread of nationalism in India?

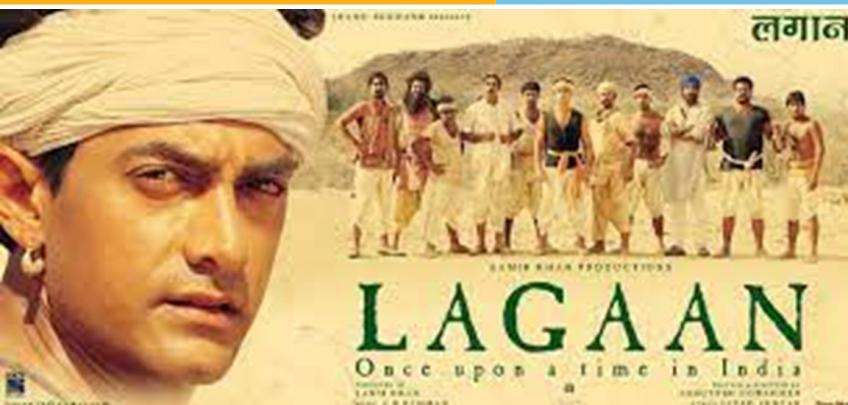
THREE TEXTS TO DISCUSS



Film: CHAK DE! INDIA (2007)

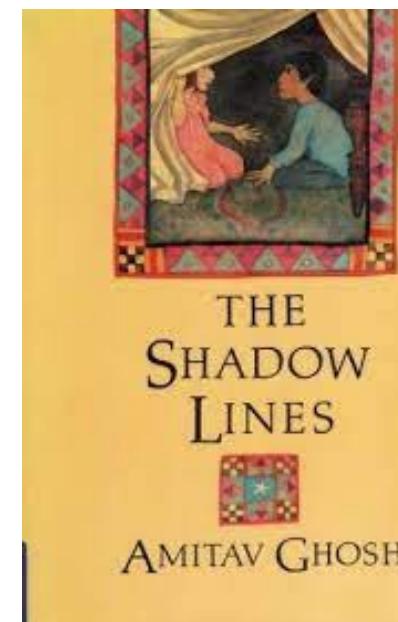
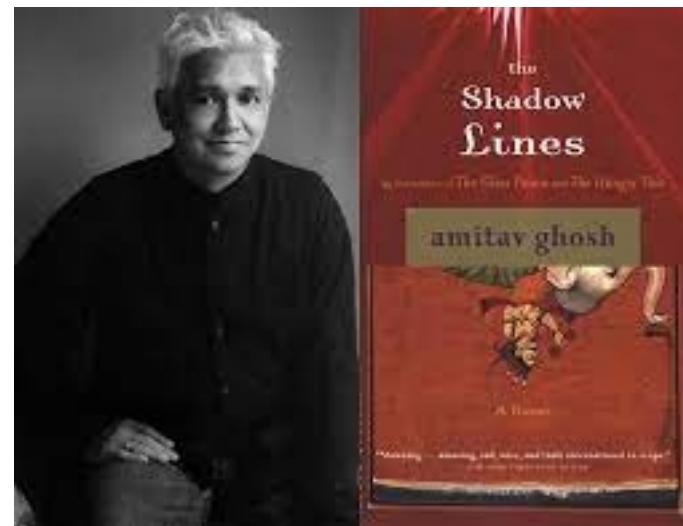
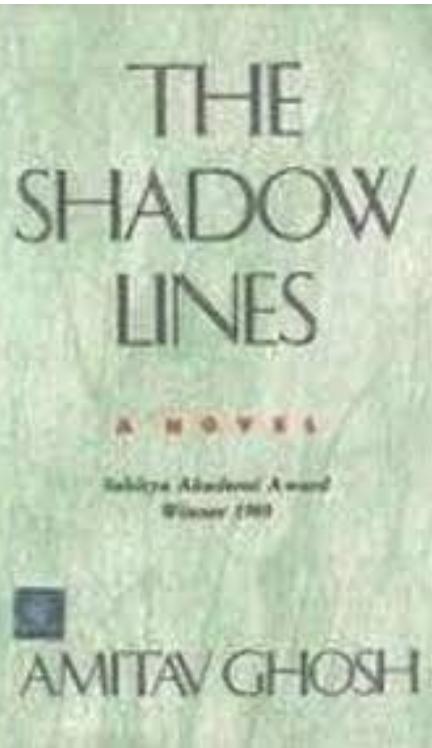


FILM: LAGAAN (2001)



NOVEL: *THE SHADOW LINES* BY

AMITAV GHOSH (1988)



HOW ARE THESE TEXTS CONNECTED TO THE IDEA OF NATIONALISM?

❖ PLOT

What is
common
among the
three texts?

❖ THEMES

❖ CHARACTERS

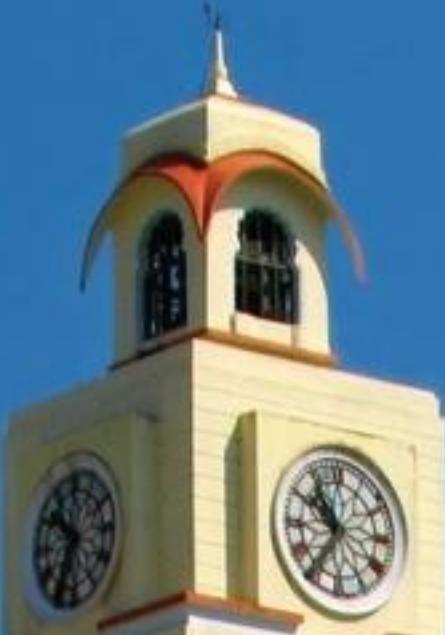
❖ IDEOLOGY

Study Project Part 1 (10%):

ASSIGNMENT 1 DISCUSSION

**EACH GROUP TO SHARE THEIR TOPIC & CONCEPT
FOR ASSIGNMENT**

THANK YOU



COURSE: CULTURAL STUDIES

COURSE CODE: BSDCHZC242

BITS Pilani
Pilani Campus

Dr. T. Sathiya Priya



Course Number: BSDCHZC242

Course Title: Cultural Studies

Lecture No. 9

MODULE 5:

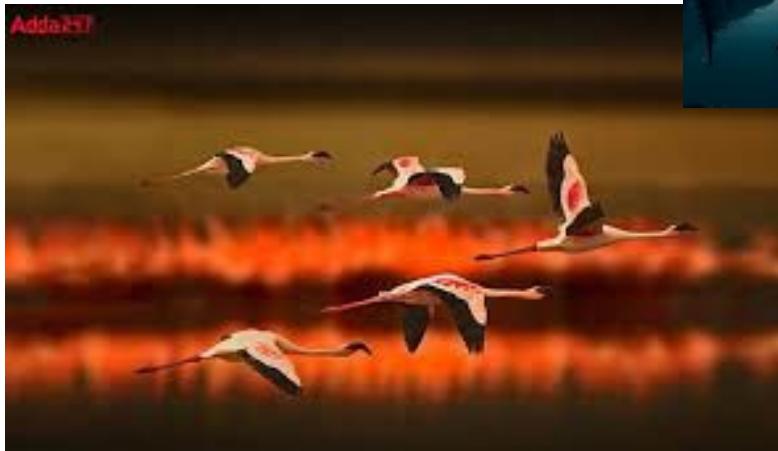
NATURE VERSUS CULTURE

Let's start with an activity

**CHOOSE A PLACE THAT YOU IDENTIFY AS
'NATURE' AND EXPLAIN WHY YOU LIKE THAT
PLACE.**

SO WHAT IS NATURE?

HOW DO YOU DEFINE NATURE?



Are you short tempered? Is that part of NATURE?



Nature is outside or within?

HOW HAS THE CONCEPT OF NATURE EMERGED?

Thom van Dooren



Thom van Dooren, field philosopher at the University of Sydney and the University of Oslo says that, **there are two main ways in which the term ‘nature’ is typically used**

1. Nature as *essence*

The term “nature” refers to the fundamental or inner character, or proper functioning, of something

Examples:

1. The girl has a quiet nature
2. The nature of this machine is that it requires a high cooling temperature

2. Nature as *nonhuman*



Nature as a **collection of nonhuman entities in the world**. In this sense, wilderness is often understood to be the purest form of nature. This is probably the dominant way that the term is used today. In this view, “nature” is perceived to be a place *out there*, beyond the borders of the city, untouched by human hands

Raymond Williams

A Welsh socialist writer, academic, novelist and critic influential within the New Left and in wider culture



The idea of nature contains, though often unnoticed, an extraordinary amount of human history.

— *Raymond Williams* —

AN QUOTES

Raymond Williams: “Ideas of Nature”

- A complex word
- The idea of nature is **historical** and its very own definition, or meaning, carries within itself changes on perception and experience;
- “We have here a case of a definition of quality which becomes, through real usage, based on certain assumptions, a description of the world.”

Raymond Williams: “Ideas of Nature”

- Raymond Williams attempts to analyze the relationship between man, nature, and their history
- He implies that man's view of nature has changed over time and is dependent on human progress.
- First he explores the idea of a “singular, abstracted and personified nature” and how it conflicted with a competitor: the monotheistic God.
- He claims that the history behind this idea was immense and led to the arrival of a compromise in the western world: that “God is the first absolute, but Nature is his minister and deputy.”
- Williams continues to describe nature's evolution as an “absolute monarch,” which dominated the majority European thought.

Raymond Williams: “Ideas of Nature”

- Raymond Williams looks at the evolution of man and its effects on how nature is perceived.
- At some point, distinct generalizations of man in nature arose. Hobbes identified man to be in poor standing with nature while Locke thought the relationship to be full of “peace, goodwill, and mutual assistance.”
- More importantly, as man evolved, the relationship with nature also evolved. Nature became a resource as opposed to a monarch and the history of man became separate from the history of nature.
- Williams concludes with his belief that this separation will remain as long as man continues to alienate nature through resource exploitation.

ACTIVITY TIME

**DISTINGUISH ‘HUMAN NATURE’ IN RURAL
VERSUS URBAN INDIA**

THANK YOU



COURSE: CULTURAL STUDIES

COURSE CODE: BSDCHZC242

BITS Pilani
Pilani Campus

Course instructor: T.Sathiya Priya
Course lead: S. Susan Deborah



Course Number: BSDCHZC242

Course Title: Cultural Studies

Lecture No. 10

MODULE 5:

NATURE VERSUS CULTURE

NATURE VERSUS CULTURE

Raymond Williams: “Ideas of Nature”

- A complex word
- The idea of nature is **historical** and its very own definition, or meaning, carries within itself changes on perception and experience;
- “We have here a case of a definition of quality which becomes, through real usage, based on certain assumptions, a description of the world.”

Raymond Williams: “Ideas of Nature”

- Raymond Williams attempts to analyze the relationship between man, nature, and their history
- He implies that man's view of nature has changed over time and is dependent on human progress.
- First he explores the idea of a “singular, abstracted and personified nature” and how it conflicted with a competitor: the monotheistic God.
- He claims that the history behind this idea was immense and led to the arrival of a compromise in the western world: that “God is the first absolute, but Nature is his minister and deputy.”
- Williams continues to describe nature's evolution as an “absolute monarch,” which dominated the majority European thought.

Raymond Williams: “Ideas of Nature”

- Raymond Williams looks at the evolution of man and its effects on how nature is perceived.
- At some point, distinct generalizations of man in nature arose. Hobbes identified man to be in poor standing with nature while Locke thought the relationship to be full of “peace, goodwill, and mutual assistance.”
- More importantly, as man evolved, the relationship with nature also evolved. Nature became a resource as opposed to a monarch and the history of man became separate from the history of nature.
- Williams concludes with his belief that this separation will remain as long as man continues to alienate nature through resource exploitation.

So, what is it?

Nature versus Culture?

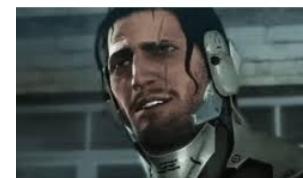
Natureculture?

Nature and Culture?

Nature or Culture?

**DO YOU THINK ALL
OF THE ABOVE ARE SAME?**

I should overthink
this conversation



- **Florian Znaniecki**, Polish-American philosopher characterized the world as being caught within two contrary modes of reflection; idealism and realism.
 - He proposed a third way, which he called "culturalism".
 - “Culturalism” - Central importance of culture as an organizing force in human affairs
(exactly what you have been studying!)
 - Culturalism seeks to eliminate simple binaries between seemingly opposing phenomena such as nature and culture **(Keyword: seemingly opposing!!)**
- SO, NATURE AND CULTURE ARE NOT BINARIES – THEY FUNCTION TOGETHER**





Keeping in Perspective, NATURECULTURE

**DISCUSSION OF RUSKIN BOND'S
“THE LEOPARD” (1998)**
The Leopard by Ruskin Bond.pdf

Keeping in Perspective, NATURECULTURE

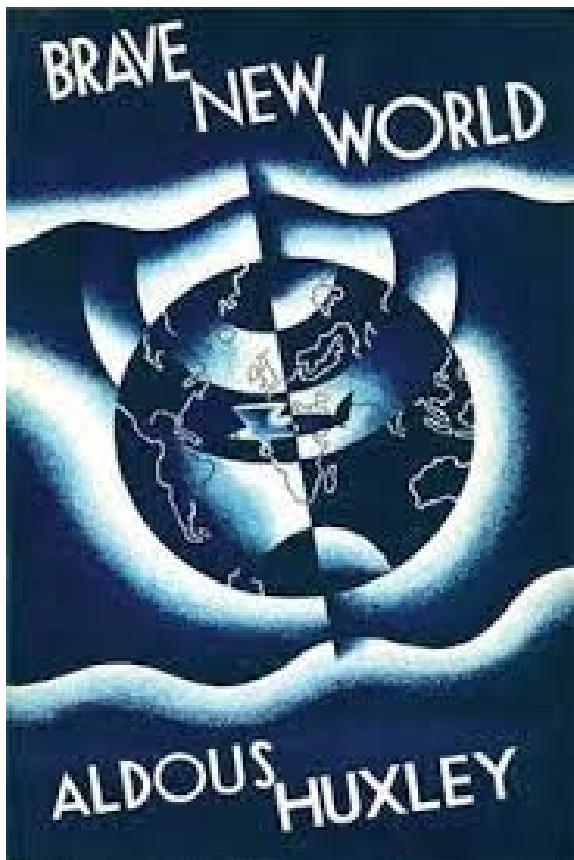
JAMES CAMERON'S AVATAR – 1 (2009)

- In *Avatar*, the entanglement between Humanity (Culture) and Nature is symbolically represented by the N'avi Home Tree and Tree of Souls
- The two trees act as arboreal totems that integrate Human or Humanoid experience within Nature as part of, but never dominating, the diversity of experience and influence.



NATURE VERSUS CULTURE

ALDOUS HUXLEY's *BRAVE NEW WORLD* (1932)



- Set in 2540 CE, which the novel identifies as the year AF 632. AF stands for “after Ford,” as Henry Ford’s assembly line is revered as god-like; this era began when Ford introduced his Model T.
- The novel examines a futuristic society, called the World State, that revolves around science and efficiency.
- In this society, emotions and individuality are conditioned out of children at a young age, and there are no lasting relationships because “every one belongs to every one else” (a common World State dictum).

Conditioned against nature



DISCUSSION / ANALYSIS

- 1. How do the three texts present the idea of nature and Culture?**
 - 2. What do the three texts examine?**
 - 3. What message do you get from the three different texts that we have studied today?**
-

THANK YOU



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Lecture No. 11



MODULE 6:

FEMINISM

Waves of Feminism

First wave- (began in the late 19th and early 20th centuries) focused on securing legal rights for women, particularly the right to vote.

The Women's Suffrage Parade of 1913



Waves of Feminism

Second wave- (emerged in the 1960s and 1970s) focused on a broader range of cultural issues, including reproductive rights, workplace discrimination, and domestic violence.- rejection of traditional gender roles.



Waves of Feminism

Third wave feminism:

This wave began in the 1990s and continues to the present day, and focuses on intersectionality, inclusivity, and the recognition of diverse experiences and perspectives of women.

"We Can Do It!" poster, also known as the "Rosie the Riveter" poster.



SIMONE DE BEAUVOIR(1908-1986)

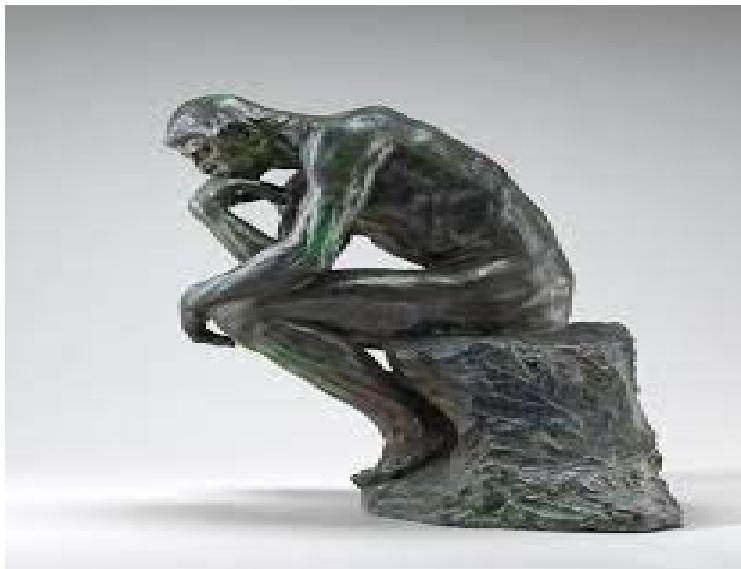
- An existentialist, social theorist and feminist activist writing in the 1940s and 1950s
- Often thought of as the first modern feminist thinker
 - popular for her work “The Second Sex” (controversy-pope-she advocates abortion, marriage as institution and many such issues)



Who is existentialist?

Existentialism is a philosophy that talks about how we think about our own lives and what they mean. It's all about asking big questions, like "What's the point of life?" and "Why are we here?"

The Thinker



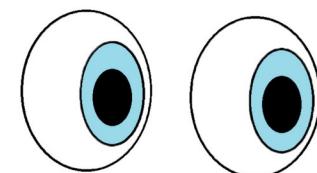
Simone de Beauvoir and Jean-paul Sartre



***“One is not born a woman,
but rather becomes one.”***

**~ *The Second Sex* by Simone
de Beauvoir**

What does this statement mean?



“The Independent Woman”

- The essay analyses with biting acuity the traps and dilemmas in which the independent woman of 1949 is caught
- De Beauvoir's independent woman is light years ahead of her so-called "vassal" woman, who trades in her freedom to a husband in exchange for social and economic benefits.

“The Independent Woman”

- The independent woman is also struggling, caught between her desire to live out a female destiny and her desire to function independently both at work and in her personal life
- Perhaps independent woman should simply throw off the shackles of femininity?

"She is the Other, and as such is a negation of the subject; he is the Subject, he is the Absolute. She is the inessential in front of the essential. He is the One, she is the Other."

- The double bind, however, as De Beauvoir stresses, is that there is no neutral gender.

“The Independent Woman”

- However hard a woman tries to distance herself from traditional femininity, she will never be treated as a man. And why should she want to be?
- For De Beauvoir, independent woman is a mere historical moment
- She declares that a new generation of free women is just being born as she writes, a generation for whom everything will be different.

But wasn't that 1949?



But has anything changed much today in 2023?

Christine Gledhill “Genre and Gender: The Case of Soap Opera”



The key questions that are explored in the book are:

1. How does soap opera (in India – the serials, which are mostly called as ‘women-oriented’) as an example of mass-produced popular entertainment contribute to the field of cultural representations, and in particular to definitions of gender?
2. How does popular fiction contribute to the production and circulation of gendered identities?
3. How does the nature of soap opera as a genre affect the cultural struggle over representations, meanings and identities?
 - In what way can it be said that soap opera is a female genre?
 - What do changes in the content and style of soap operas suggest about gender struggles and changing definitions of masculinity and femininity?

Explore the agency and autonomy of women in professional spaces

**Watch this Youtube Advertisement for Airtel
Boss or Wife**

<https://www.youtube.com/watch?v=1MBkgLDZQVI>

Some questions to explore:

- 1.What are your thoughts on the advertisement?**
- 2.What is the advertisement trying to convey?**
- 3.What is the message that you get from the ad?**
- 4.Do you think that the ad breaks stereotypes at all?**

THANK YOU



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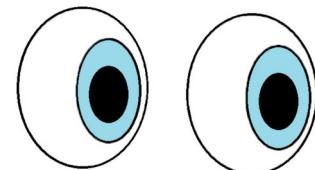
MODULE 6:

FEMINISM

DIFFERENCE BETWEEN SEX AND GENDER

**“One is not born a woman,
but rather becomes one.”**

**~ *The Second Sex* by Simone
de Beauvoir**



Difference between sex and gender



- **Sex** refers to a set of biological attributes in humans and animals
 - Primarily associated with physical and physiological features including chromosomes, gene expression, hormone levels and function, and reproductive/sexual anatomy
 - Sex is usually categorized as female or male but there is variation in the biological attributes that comprise sex and how those attributes are expressed.
-

GENDER

- **Gender** refers to the socially constructed roles, behaviours, expressions and identities of girls, women, boys, men, and gender diverse people.
 - It influences how people perceive themselves and each other, how they act and interact, and the distribution of power and resources in society.
-

GENDER

- Gender identity is not confined to a binary (girl/woman, boy/man) nor is it static; it exists along a continuum and can change over time
- There is considerable diversity in how individuals and groups understand, experience and express gender through the roles they take on, the expectations placed on them, relations with others and the complex ways that gender is institutionalized in society.

[Source: <https://cihr-irsc.gc.ca/e/48642.html>]

ULTRAVIOLENCE BY LANA DEL RAY (2014)

<https://www.youtube.com/watch?v=ZFWC4SiZBao>

He used to call me DN
That stood for deadly nightshade
'Cause I was filled with poison
But blessed with beauty and rage
Jim told me that
He hit me and it felt like a kiss
Jim brought me back
Reminded me of when we were kids

This is ultraviolence
Ultraviolence
Ultraviolence
Ultraviolence
I can hear sirens, sirens
He hit me and it felt like a kiss
I can hear violins, violins
Give me all of that ultraviolence

He used to call me poison
Like I was poison ivy
I could've died right then
'Cause he was right beside me
Jim raised me up
He hurt me but it felt like true love
Jim taught me that
Loving him was never enough

We can go back to New York
Loving you was really hard
We could go back to Woodstock
Where they don't know who we are
Heaven is on earth
I will do anything for you, babe
Blessed is this union
Crying tears of gold, like lemonade
I love you the first time
I love you the last time
Yo soy la princesa, comprende mis white lines
'Cause I'm your jazz singer
And you're my cult leader
I love you forever
I love you forever

Discussion on the song *Ultraviolence*



1. What do the lyrics convey to the reader?

 2. Discuss the poetic metaphors used to convey the feminine experience in the song.
-

Margarita with a Straw (dir. Shonali Bose, 2014)



Watch the trailer:

[https://
www.youtube.com/
watch?
v=6zy3F0WVDK0](https://www.youtube.com/watch?v=6zy3F0WVDK0)

The film breaks conventions of gender and sexuality by depicting a bisexual woman with cerebral palsy. Discuss how this breaks convention.

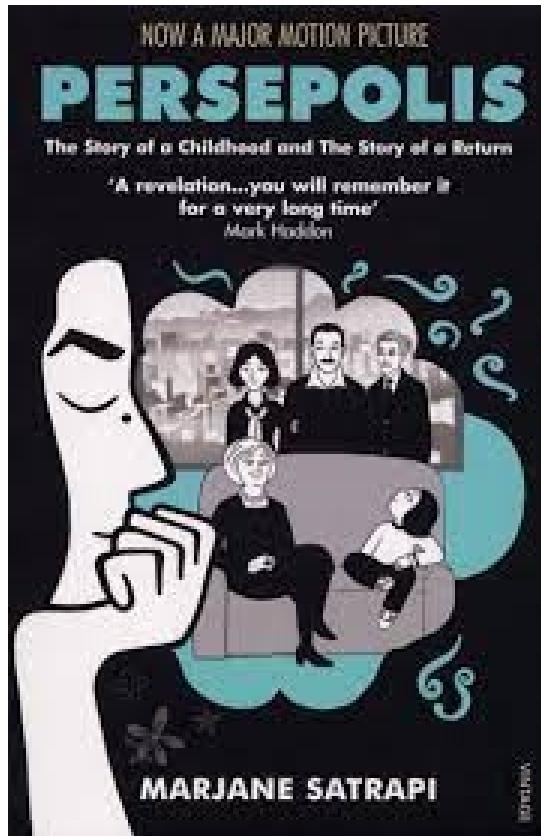
Margarita with a Straw (dir. Shonali Bose, 2014)



Read this article on the film and draw out some key points:

<https://www.theguardian.com/film/2014/oct/23/margarita-with-a-straw-shonali-bose-cerebral-palsy-india>

Marjane Satrapi - *Persepolis*



- ❖ *Persepolis* is an autobiographical series of *bandes dessinées* (French comics) by Marjane Satrapi that depict her childhood up to her early adult years in Iran and Austria during and after the Islamic Revolution

- ❖ The title *Persepolis* is a reference to the ancient capital of the Persian Empire

Marjane Satrapi - *Persepolis*



Some themes:

1. Religion
2. Repression
3. Gender
4. Political unrest



MARJANE SATRAPI

Common strands in the texts discussed



- Diverse expressions of gender and sexuality
 - Women are the ones who bear the brunt of patriarchy in every area of their lives
 - Three diverse experiences of sexuality
-



THANK YOU



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Title: Cultural Studies
Lecture No. 13**

MODULE 7:

MEDIA AND MASS CONSUMPTION

POPULAR CULTURE

WHAT DO THESE PICTURES STAND FOR?



The hashtag culture of today!



WHAT ARE SOME POPULAR STUFF IN TODAY'S WORLD?

#Food

#Socialmedia

#Sports

#Fashion

#Music

#Entertainment

#Blacklivesmatter

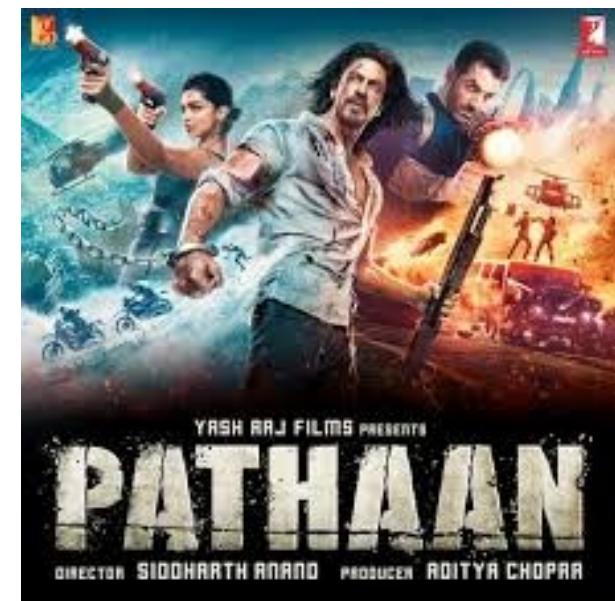
#Cricket

#Sharktank

What is Popular Culture?



- Is it popular?
- Popular among who?
- Who are the consumers?



Why have we added this picture of the film?

General ideas on Popular Culture



- Traditionally, the idea of popular culture has referred to that which remains after the canon of high culture has been established
 - The mass produced
 - Commodity culture of consumer capitalism. Here popular culture has been regarded as inferior both to the elevated cultures of Art or classical music on the one hand and to an imagined authentic folk culture on the other
-

SOME TERMS RELATED TO POPULAR CULTURE



ACTIVE AUDIENCE

- The audience is conceived of as active and knowledgeable producers of meaning not as products of a structured text.
- Meanings are bounded by the way the text is structured and by the domestic and cultural context of the viewing.
- Audiences need to be understood in the contexts in which they read texts, both in terms of meaning construction and the routines of daily life.
- Audiences are easily able to distinguish between fiction and reality, indeed they actively play with the boundaries.
- The processes of meaning construction and the place of texts in the routines of daily life alter from culture to culture, and in terms of gender and class within the same cultural community.

ACCULTURATION

- The ability to 'go on' in a culture requires the learning and acquisition of language, values and norms through imitation, practice and experimentation.
 - The concept of acculturation refers to the social processes by which we learn the knowledge and skills that enable us to be members of a culture.
 - Key sites and agents of acculturation would include the family, peer groups, schools, work organizations and the media.
-

MASS CULTURE



- Mass culture is a pejorative term developed by both conservative literary critics and Marxist theorists from the 1930s onwards to suggest the inferiority of commodity-based capitalist culture as being inauthentic, manipulative and unsatisfying
- This inauthentic mass culture is contrasted to the authenticity claimed for high culture (as well as to an imagined people's culture)
- In this context high culture is understood to be the peak of civilization and the concern of an educated minority
- Further, both the authentic culture of the people and the minority culture of the educated elite are said to have been lost to the standardization processes of industrialized 'mass culture'

YOUTH CULTURE

- The post-Second World War Western world has been marked by the emergence and proliferation of distinct musical forms, fashion styles, leisure activities, dances and languages associated with young people.
 - These assemblages of meanings and practices have become known as youth cultures
 - The question of youth cultures has had a significant place in cultural studies and raises a number of important concerns and themes that echo down and across the pathways of its development
-

- These questions include the cultural classification of persons into social categories (youth), the demarcations of class, race and gender, the questions of space, style, taste, media and meaning (that is, issues of culture), the place of consumption within capitalist consumer societies and the vexed question of resistance
- The category of youth is not a universal of biology but a changing social and cultural construct that appeared at a particular moment of time under definitive conditions
- As a discursive construct, the meaning of youth alters across time and space according to who is being addressed by whom

DISCUSSION TIME

C.L.R. James - “What is Art”

- James's approach was his refusal to respect the implicit segregation between “high” and “low” or “intellectual” and “popular” forms of culture
- Cricket is an art form
- James opines:
 - (1) that cricket is a dramatic art akin to the theatre, dance and opera;
 - (2) that cricket is a visual art; and
 - (3) that the philosophical quest for a definition of art would be aided if it included sports and game



Partha Chatterjee, “Football and Collective Identity in Colonial Calcutta”

- Looks at the colonial and postcolonial underpinnings of sports especially football
- The origins of the game in Calcutta, India
- Sports and Nationalism





THANK YOU



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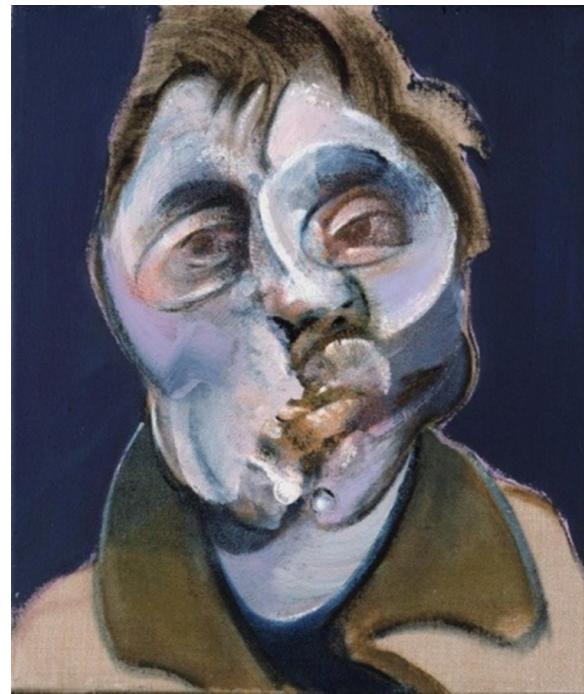
MODULE 7:

MEDIA AND MASS CONSUMPTION

AESTHETICS AND MASS CONSUMPTION

WHAT IS AESTHETICS?

WHAT ARE YOUR FIRST THOUGHTS WHEN YOU SEE THIS PICTURE?



FRANCIS BACON – SELF PORTAIT

The thoughts would have been . . .

UGLY

UGH

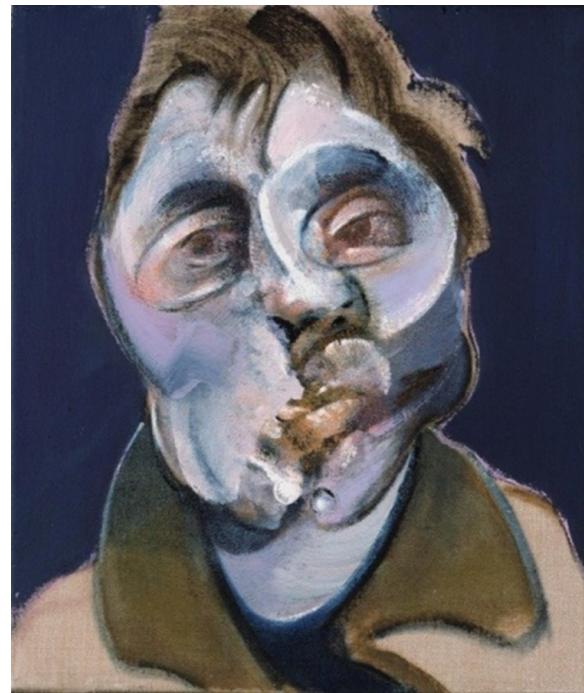
DISTORT
ED FACE

DISFIGURE
D

These are normal reactions because you have an image of beauty in your head and this picture defies it!

Let's break it down

Let's talk aboutthe colors used, brush stroke, the face, background, historical/cultural context.



FRANCIS BACON – SELF PORTRAIT

What is Aesthetics?

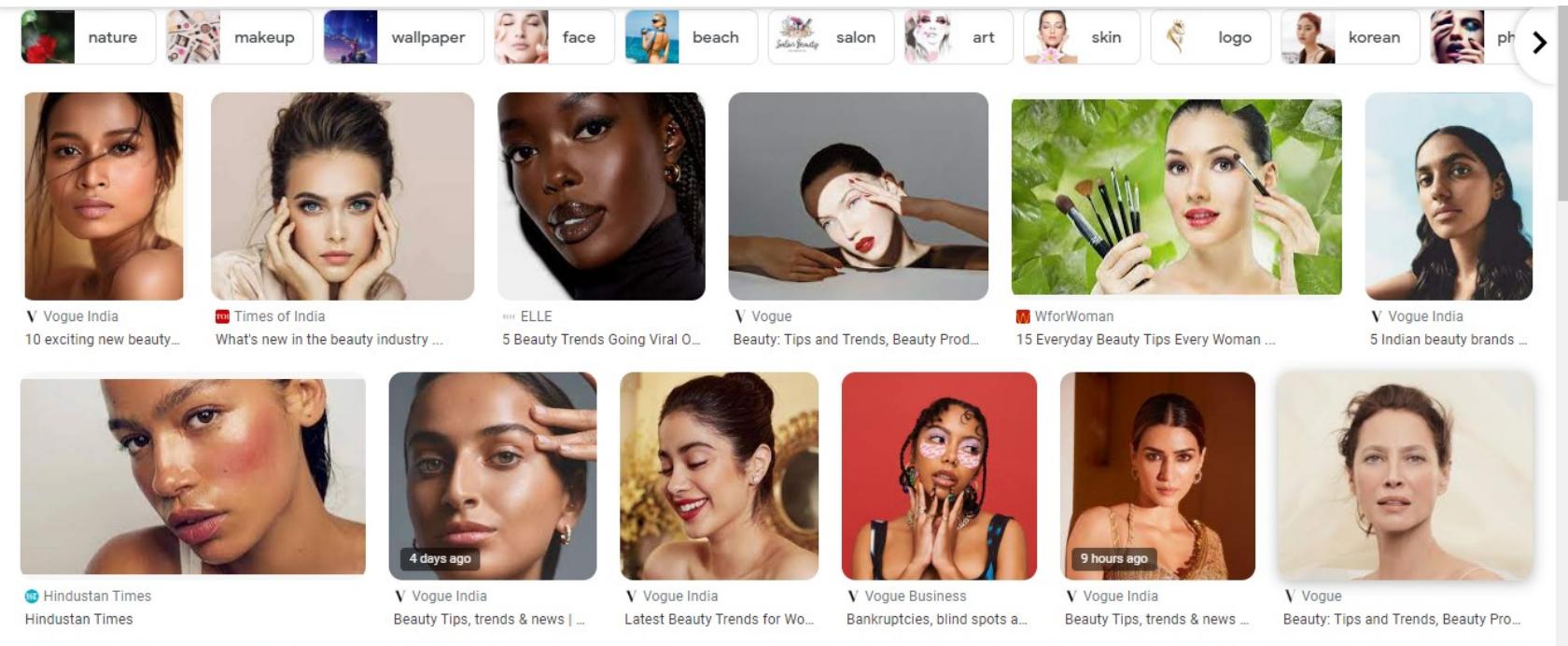
Fill this google form to know what's aesthetics according to you..



https://docs.google.com/forms/d/e/1FAIpQLSd0sJ1uoS_epNEwUdlat0Svc8-5EnNCIVBAogU8OV0qcmfTAA/viewform?usp=sf_link

What is Beauty?

When I typed 'Beauty' in Google images, this is the result! What are your thoughts?



All the pictures are that of women. What does this mean? Aren't men, animals, babies not beautiful?

What does it mean to say, "beauty is in the eye of the beholder"?

- Definition: "**critical reflection** on art, culture and nature
- Etymology: "aesthetics" from the **Greek** "aisthetikos," meaning "of sense perception"
- Finding value – Ethics and aesthetics – one axiom (the study of **values** and **value judgments**)
- **aesthetic judgments** (the appreciation of any object, not necessarily an art object – beauty as sensory, emotional and intellectual at the same time)
- **artistic judgments** (the appreciation or criticism of a work of art)

Aesthetics





Rationalism as a method of Aesthetic Judgment

we judge things to be beautiful by reasoning it out

The Immediacy Thesis

... judgments of beauty are not mediated by inferences from principles or applications of concepts, but rather have all the immediacy of straightforwardly sensory judgments - we do not reason to the conclusion that things are beautiful, but rather “taste” that they are.



The Disinterest Thesis

... pleasure in the beautiful is not self-interested: we judge objects to be beautiful whether or not we believe them to serve our interests. But if pleasure in the beautiful is disinterested, there is no reason to think that pleasure in the virtuous cannot also be.

An Inquiry into the Origin of Our Ideas of Beauty and Virtue - (Francis Hutcheson – 1694-1746)

Mass Consumption

- Mass consumption refers to the widespread consumption of goods and services by a large number of people.
 - It is characterized by high demand for products, large-scale production, and economies of scale.
 - The concept of mass consumption emerged in the 20th century as a result of technological advancements and changes in consumer behavior.
 - It is driven by the desire for convenience, affordability, and accessibility by the modern consumer societies.
 - It has become a defining characteristic of modern consumer societies.
 - Examples of industries that rely on mass consumption include fast food, automobile, and electronics.
 - Mass consumption is a complex and dynamic concept that has shaped modern societies.
-

Aesthetics and mass consumption



Aesthetics and mass consumption



Aesthetics and mass consumption



DISCUSSION TIME

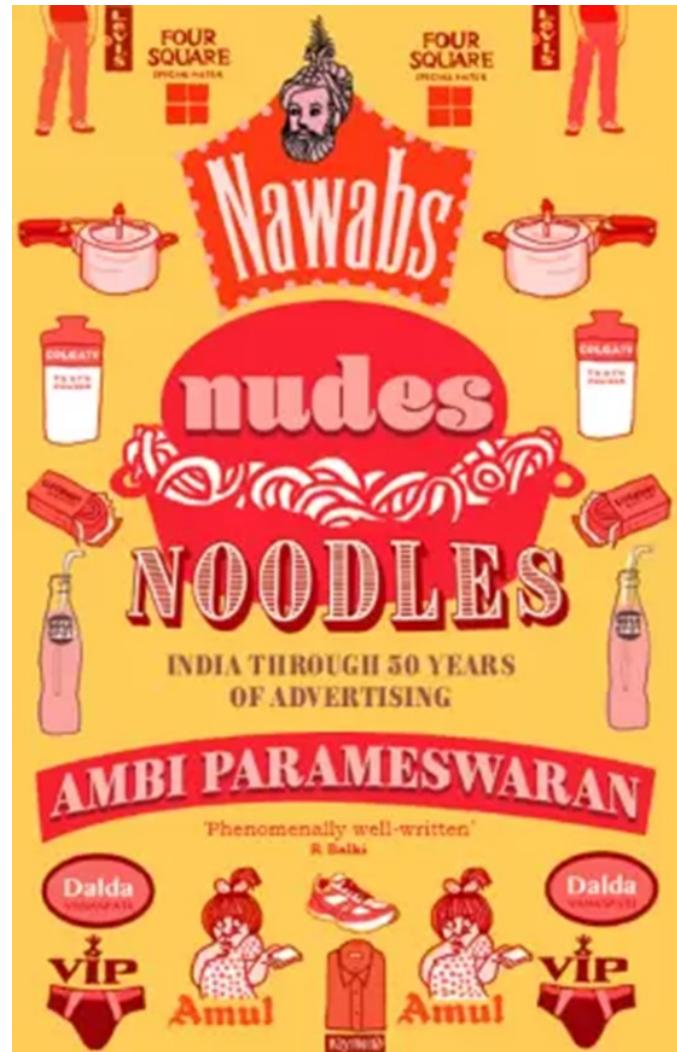
La Grande Bellezza (dir. Paolo Sorrentino, 2013)



Made in Heaven (dir. Zoya Akhtar, 2019)



India through 50 Years of Advertising



How do the three texts discuss Aesthetics and mass Consumption?

- ❖ The first film discusses beauty and how the protagonist lives in the midst of it but finds it illusionary and empty
 - ❖ The web series also talks about disenchantment and hollow lives of people, similar to the first film
 - ❖ The book talks about how the advertisement industry has changed according to the pulse of the times and vice-versa
-

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Course Title: Cultural Studies

Lecture No. 15

MODULE 8:

DEMOCRACY AND THE PUBLIC SPHERE



DEFINING DEMOCRACY

WHAT IS DEMOCRACY?

Dictionary meaning:

A system of government by the whole population or all the eligible members of a state, typically through elected representatives.

"a system of parliamentary democracy"

Authoritarianism

versus

Democracy

Power determines law;
constitution on paper only

Rule of law

Constitutional framework;
equality before law

Detention without charge;
few rights for accused;
Imprisonment for
political dissent

Civil rights

Right to a fair trial; no
detention without charge;
torture prohibited

Restrictions on association,
expression and any activity
contrary to the official line

**Political
rights**

Right to vote and stand
for office; freedom of
association and expression

Elections with little or no
choice of the candidates

Elections

Regular elections; one per-
son/one vote; monitoring for
irregularities, intimidation

Courts are an administra-
tive arm of government

**Court
system**

Independent judiciary;
transparent process

Press controlled by the
state; restricted reporting

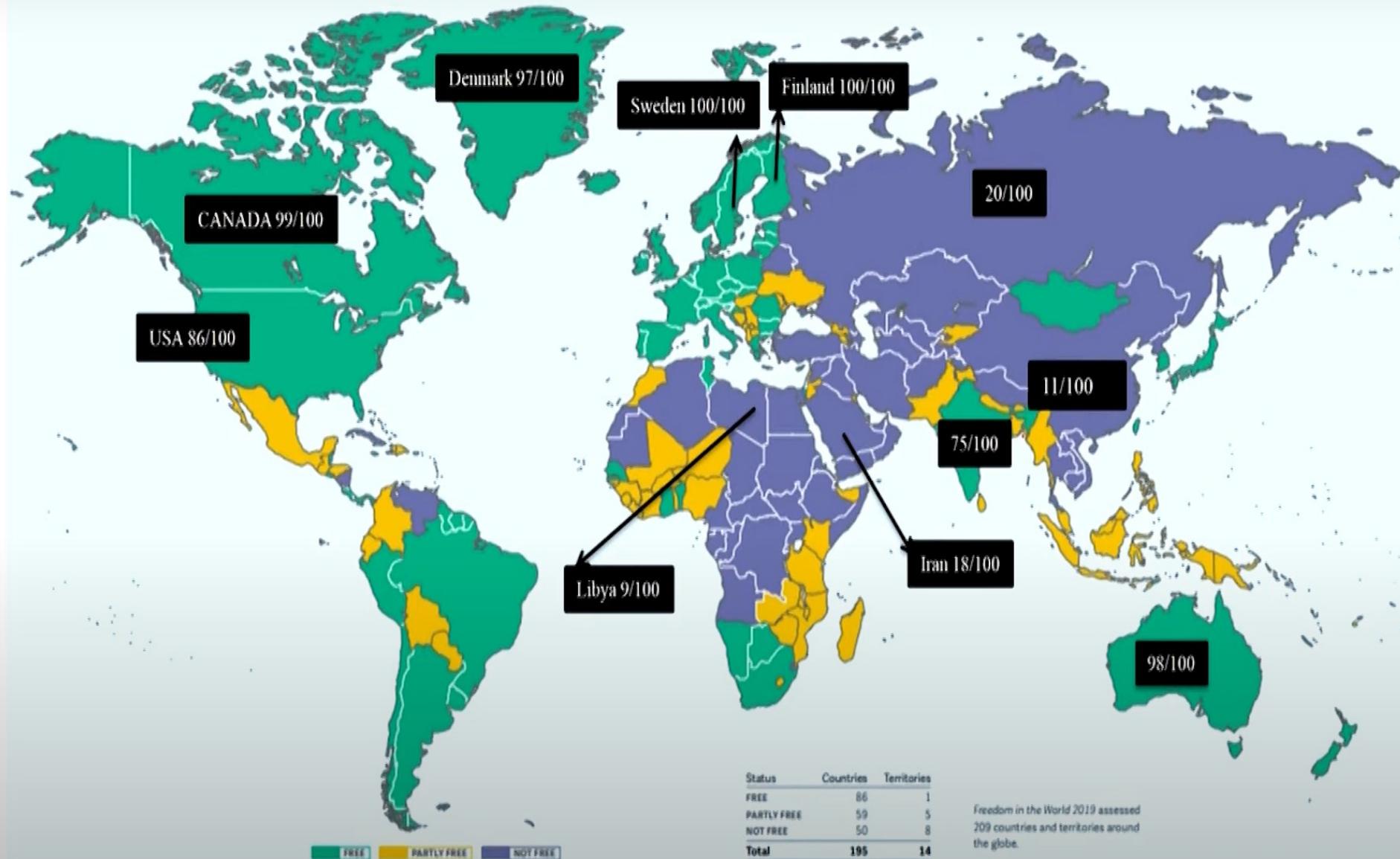
**Freedom
of the press**

Editorial and reporting inde-
pendent from government

Types of democracy

- **Democracy is political system** that endorses the rule of law and grants the voting citizenry the power to alter the law and structure of the government to make all decisions (either the directly or through representative) and to participate in elections that express their the decisions.
- Direct democracy: People make law/policy themselves
 - Example: Initiative: Citizen petition places proposed law/constitutional amendment on ballot, people vote yes or no (Switzerland and some states of US – Florida)
- **Representative democracy** – elect people to make decisions for us, trust they will make decisions we support. Do they truly represent the citizens who elect them? Which citizens get the “most” representation? What do we expect out of our representatives? Should they mirror their constituents’ views (be delegates) or be allowed leeway to exercise their own judgment (trustees)?
 - Parliamentary (e.g. India and Australia): citizens exercise political power by electing representatives and sending them to the parliament.

FREEDOM IN THE WORLD 2019



Let's have a socratic question!



IS democracy safe?

Socrates was a philosopher who lived in Athens, Greece, from 470/469 BC to 399 BC. He is considered one of the founders of Western philosophy and is known for his method of questioning, called the Socratic method, which involves asking a series of questions to encourage critical thinking and to challenge assumptions.

"The best argument against democracy is a five-minute conversation with the average voter."

"

It has been said that democracy is the worst form of government except all the others that have been tried.

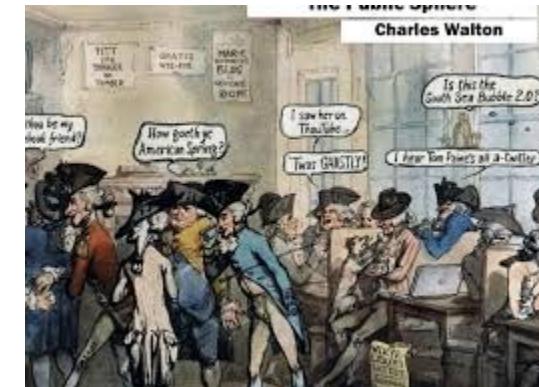
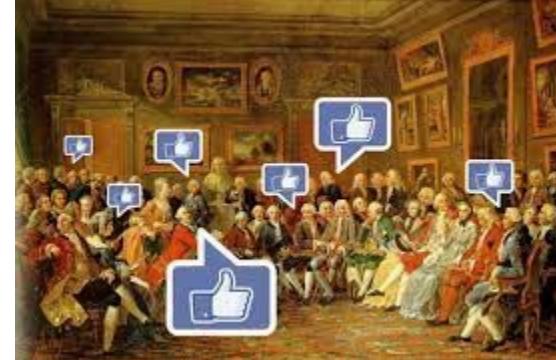
"

Winston Churchill





'PUBLIC SPHERE'

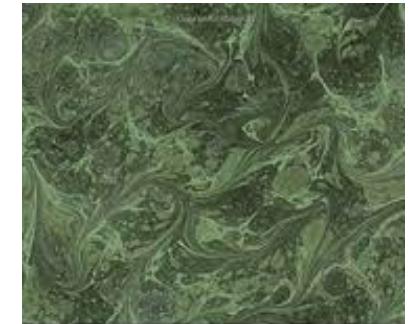


What is Public Sphere?

A public space (e.g. café) where the idea of inclusive critical discussion, free of social and economic pressures, in which interlocutors treat each other as equals in a cooperative attempt to reach an understanding on matters of common concern

DISCUSSION TIME

Nancy Fraser, American philosopher, critical theorist, feminist



RETHINKING THE
PUBLIC SPHERE
NANCY FRASER



“Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy”

Key points of the book

- Starts by highlighting the importance and indispensability of Jürgen Habermas's concept of public sphere in critical, social theory and democratic practice
 - The official public sphere not only rested upon, but was constituted by significant exclusions.
 - These exclusions referred mostly to women and to the non-proprietary male working class
-

Key points of the book



- These excluded groups tried to form competing counterpublics: These included woman-only voluntary associations, working-class publics, popular peasant publics, etc.
- There never was *one* single, unitary public and instead the public sphere was always composed of conflictual and antagonistic publics.

Key points of the book



- o Fraser also contends that public spheres, contrary to the bourgeois conception, do not function solely as arenas of discursive contestation; further than this, they are the background for formation and enactment of social identities.
- o Public spheres are not “spaces of zero-degree culture,” they outline and frame a specific cultural setting, where some utterances and expressions are appropriate and others are not

Key points of the book



- o In an imagined egalitarian and multicultural society, public life could not be contained in a single and comprehensive public sphere, but it would need a plethora of publics in order to express the spectrum of its differences
- o People can participate in more than one public, membership in different publics allows for intercultural communication as individuals receive and are shaped by different influences
- o The notion of subaltern counterpublics is useful in the critique of the dominant strand in democratic theory, that of deliberative democracy

Kajari Jain, “The Handbag that Exploded: Mayawati’s Monuments and the Aesthetics of Democracy in Post- Reform India”

Key points of the book



- o Explores the political and aesthetic significance of the monuments constructed by Mayawati, a politician and former Chief Minister of the Indian state of Uttar Pradesh
- o Jain argues that Mayawati's monuments, which are dedicated to icons of Dalit (formerly known as untouchable) empowerment, represent a significant shift in the aesthetics of Indian democracy, as they challenge the dominant Brahminical norms and aesthetic standards that have traditionally informed public art in India

The life size monuments constructed by Mayawati in Lucknow & Noida



Key points of the book

- o Jain examines the ways in which Mayawati's monuments disrupt the dominant aesthetic norms of Indian public art, which have typically been based on principles of harmony, symmetry, and proportion

- o She argues that Mayawati's monuments instead prioritize boldness, scale, and monumentality, which are meant to convey the power and aspirations of the Dalit community

Key points of the book

- o Jain also explores the political significance of Mayawati's monuments, which she sees as a form of "counter-memory" that challenges dominant narratives of Indian history and identity

- o By constructing monuments dedicated to Dalit icons, Mayawati is not only asserting the rights of the Dalit community to participate in the public sphere, but is also challenging the erasure of Dalit contributions to Indian history and culture

Summing up Frazer and Jain

Frazer's essay says how in an imagined egalitarian and multicultural society, public life could not be contained in a single and comprehensive public sphere, but it would need a plethora of publics in order to express the spectrum of its differences

Jain's essay is a nuanced analysis of the relationship between aesthetics, politics, and democracy in contemporary India, and highlights the ways in which public art can be a site of political contestation and resistance

THANK YOU



COURSE: CULTURAL STUDIES

COURSE CODE: BSDCHZC242

BITS Pilani
Pilani Campus

S. Susan Deborah



Course Number: BSDCHZC242

Course Title: Cultural Studies

Lecture No. 16

MODULE 8:

DEMOCRACY AND THE PUBLIC SPHERE

WHAT IS DEMOCRACY?

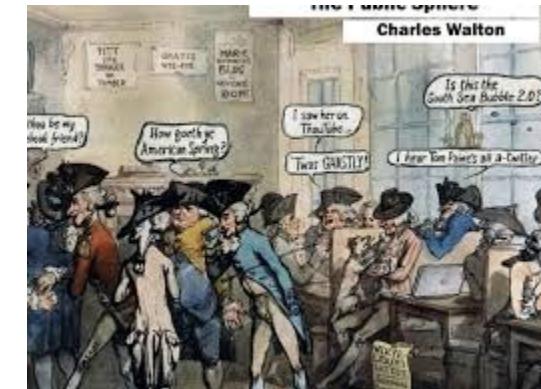
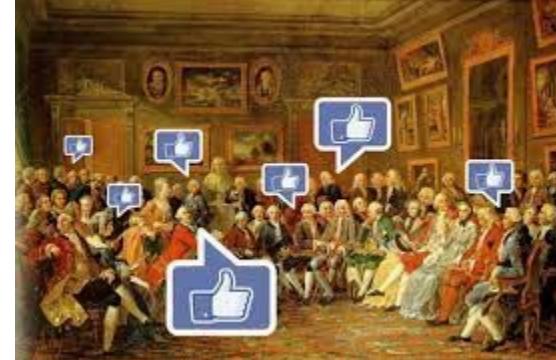
Dictionary meaning:

A system of government by the whole population or all the eligible members of a state, typically through elected representatives.

"a system of parliamentary democracy"

ENGAGEMENTS IN THE PUBLIC SPHERE

'PUBLIC SPHERE'



What is Public Sphere?

A public space (e.g. café) where the idea of inclusive critical discussion, free of social and economic pressures, in which interlocutors treat each other as equals in a cooperative attempt to reach an understanding on matters of common concern

Summing up Frazer and Jain



Frazer's essay "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy" says how in an imagined egalitarian and multicultural society, public life could not be contained in a single and comprehensive public sphere, but it would need a plethora of publics in order to express the spectrum of its differences

Jain's essay "The Handbag that Exploded: Mayawati's Monuments and the Aesthetics of Democracy in Post-Reform India" is a nuanced analysis of the relationship between aesthetics, politics, and democracy in contemporary India, and highlights the ways in which public art can be a site of political contestation and resistance

DISCUSSION TIME

The Handmaid's Tale, dir. Bruce Miller, 2017



The Handmaid's Tale

- Published in 1985, "The Handmaid's Tale" is a dystopian novel set in the Republic of Gilead, a totalitarian society where women are stripped of their rights and are forced to bear children for the ruling class.
- The novel follows the story of Offred, a Handmaid who navigates through the oppressive society while searching for her lost daughter.
- The book is a powerful commentary on patriarchy, authoritarianism, and the consequences of the erosion of civil liberties.
- In 2017, the novel was adapted into a television series by Hulu, starring Elisabeth Moss as Offred.
- The series has received critical acclaim and has won multiple awards, including the Emmy Award for Outstanding Drama Series in 2017.
- The adaptation has expanded on the themes of the novel and has provided a platform to explore the characters and their motivations in greater depth.

The Handmaid's Tale..watch

Trailer 1- [The Handmaid's Tale: Series Trailer • A Hulu Original - YouTube](#)

Trailer 2- [The Handmaid's Tale Season 2 Teaser \(Official\) • A Hulu Original - YouTube](#)

Trailer 3- [The Handmaid's Tale Season 3 Trailer #2 \(HD\) - YouTube](#)

The key points of the series include



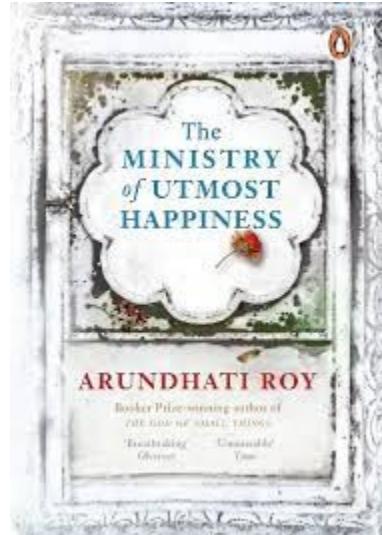
- The story is set in the fictional Republic of Gilead, a theocratic military dictatorship that has taken over what was previously the United States
 - Due to declining birth rates, a new social order has been established in which women are divided into different classes based on their fertility. The handmaids, who are fertile women, are forced to bear children for the ruling class
-

The key points of the series include

- Offred, the main character, is a handmaid who is separated from her husband and daughter and forced to live with a high-ranking commander and his wife. She struggles to maintain her sense of self and find a way to escape
- The series explores themes of gender inequality, oppression, and resistance, and raises questions about the role of women in society and the dangers of religious extremism

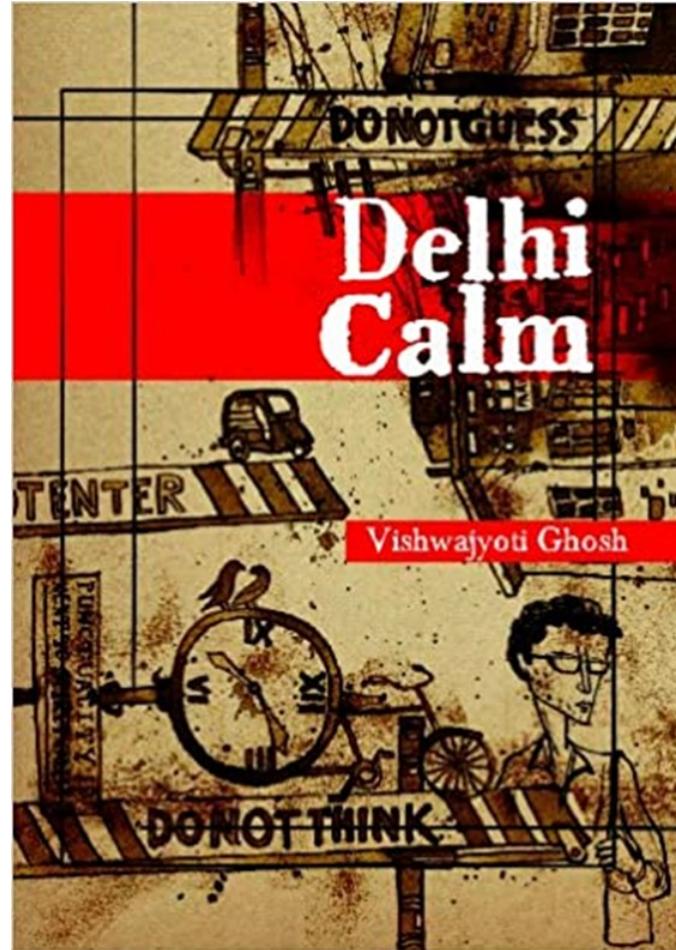
Questions to ponder

1. How can you relate democracy to *The Handmaid's Tale*?
 2. The story is imaginary but not something that cannot happen in the future – Justify.
 3. Do you think that right over one's body is important? Justify.
-



"The Ministry of Utmost Happiness" by Arundhati Roy

- Published in 2017, "The Ministry of Utmost Happiness" is a novel that weaves together the stories of various characters, exploring themes of love, loss, identity, and resistance.
- The novel is set in India, and it provides a vivid portrayal of the country's social and political landscape, including the ongoing conflict in Kashmir.
- The main character is Anjum, a transgender woman who creates a community of other "hijras" and lives in a cemetery in Delhi.
- The story also follows the lives of other characters, including a Kashmiri freedom fighter, a journalist, and a love story that spans decades and continents.
- The novel explores the complexities of identity and the ways in which individuals navigate and resist social and political structures that seek to limit them.
- Roy's writing is lyrical and evocative, and she provides a powerful critique of societal norms and power structures.



Key points of the novel include:

- A graphic novel that re-imagines Delhi in the 1970s Emergency period
 - Imagine waking up one morning to learn that all your rights as a citizen are suspended this moment onwards
 - Imagine living the way the State tells you to-being told how, where and when to laugh, live or love
 - Imagine constant surveillance-all your acts, words, thoughts watched, all forms of expression subverted for the purpose of nation-building. ‘Work More, Talk Less’, yell microphones as you walk down the streets
 - But do not worry-Delhi is still calm. It is the India of the mid-1970s
-

Key points of the novel include:

- Three young men with vastly different perspectives, but all dreaming of 'change', cross paths during this time.
- Do they sink as individuals or swim as a collective?

THINK!!

**Was William Penn right to say that
‘Democracy dies in the hearts of
democrats, before it dies in the hands of
a dictator’?**

William Penn (1644–1718) was founder of Pennsylvania and one of the first champions of expressive freedoms in the American colonies

IDEAS OF DEMOCRACY FROM THE TWO TEXTS DISCUSSED

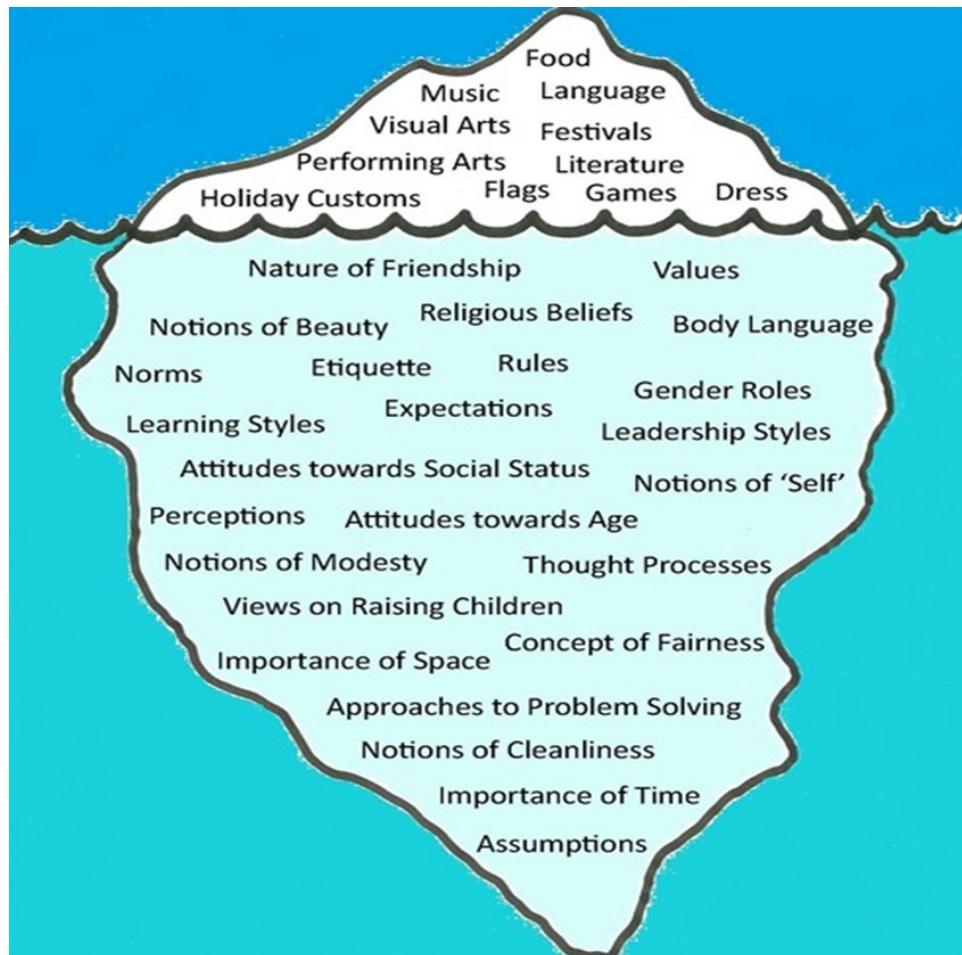


- ❖ Democracy and the right to one's own body
- ❖ Democracy when you are under surveillance
- ❖ Democracy and freedom of speech

WHAT IS DEMOCRACY? DOES TRUE DEMOCRACY
EXIST?

Recap

The Ice-berg model of Culture



History of Cultural Studies-The Founding Fathers

Richard Hoggart- 1918-2014,

Uses of Literacy: Aspects of Working Class Life(1957)

Centre for
Contemporary Cultural Studies (CCCS)- 1964



Richard Hoggart



E.P.Thompson (1924-1993)

The Making of English Working Class(1963)



E.P. Thompson



Raymond Williams

Raymond Williams- 1921-1988

Culture and Society(1958)

Against high culture

Representation: Cultural Representations

and Signifying Practices

edited by Stuart Hall

Semiotic analysis of culture

What is Culture?

- **High Culture**
 - Culture of the elite class
 - i.e. Opera, ballet, literature
 - **Low Culture**
 - Culture of the working class
 - i.e. Folk art, popular theater
 - **Popular Culture**
 - Culture of common everyday people
 - i.e. TV, magazine, movies, fashion, music
-

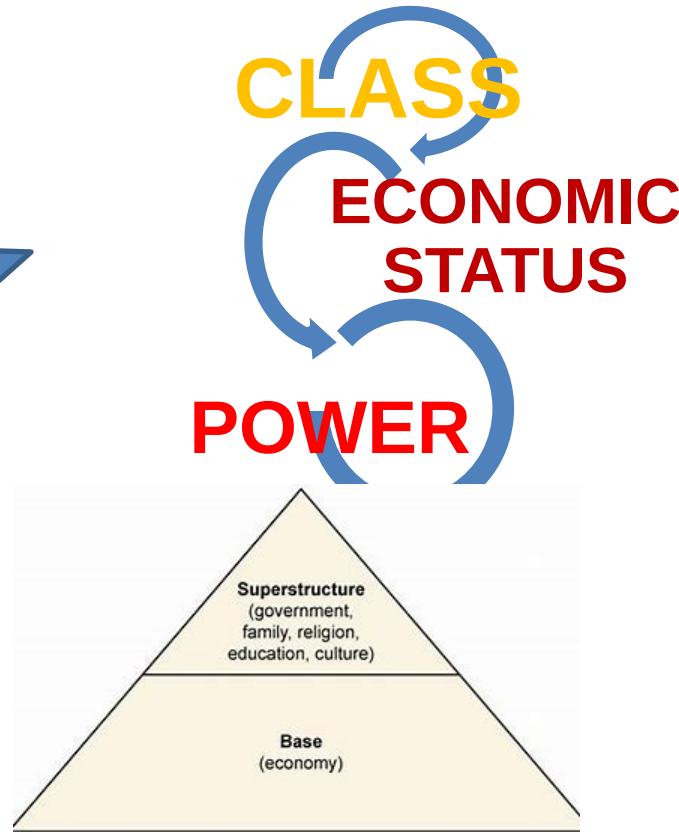
Culturalism as an approach in cultural studies

Marxism in cultural studies

Marxism and Cultural Studies



The lower the economic status, the lower the class



The lower the class, the stronger the oppression

Marx advocated for a system where wealth is equally distributed among the people

Concept	Definition	Example
Representation	The way in which people, places, or ideas are portrayed in cultural products such as media, literature, and art.	The representation of women in advertising as sexual objects or homemakers.
Ideology	The set of beliefs, values, and assumptions that shape our understanding of the world and our place in it. Ideologies are often conveyed through cultural products and institutions.	The ideology of individualism, which emphasizes personal achievement and self-reliance, is often promoted in mainstream Western media.
Stereotypes	Simplified, often exaggerated beliefs or images about a particular group of people. Stereotypes are often used to justify prejudice or discrimination.	The stereotype of Asian Americans as the "model minority," who are smart, hardworking, and successful, can lead to the erasure of the experiences of Asian Americans who do not fit this stereotype.

It's worth noting that these concepts are not always mutually exclusive and can intersect in complex ways. For example, representations of certain groups of people can reinforce stereotypes or promote particular ideologies. Understanding the relationships between these concepts is key to analyzing the ways in which culture shapes our social and political realities.

Power and hegemony

Feminism

Racism

MODULE 2:



SPACE, POWER, AND RESISTANCE: EVERYDAY CULTURE AND QUESTIONS OF POWER

Urban spaces and surveillance

Globalisation and cultural productions

Transnationalism, nationalism, imagined communities

THANK YOU