

Globalization and Culture
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Lecture - 32
Henna, Bindi, Saris and Bangles

Indo-Chic we spoke about Indo-Chic. Now let us look at the difference, different ways in which Indo-Chic manifested itself in the 90s. And we speak about henna, bindis, saris and bangles. Indian fashions in the west, is the topic of this unit of module seven, on Indo-Chic.

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Hindu imageries, a young woman called Tanisha Ramchandran says that, over the past two decades, with the expression, explosion of all things, yoga, Hindu imagery has part of an Indo-Chic marketing trend, which is seen the mass production of henna, bindis, yoga mats, and sari-esque merchandise, for western consumption. Lunch boxes, night lights, and t-shirts with a likeness of Hindu gods are popular, best sellers. We will not go into the question of what is the, how does the Indian community receive these appropriations of Hindu symbols, in the, in everyday merchandise, we will come to that later, but let us look at, first observe the trend how Indo-Chic found itself, and what were

the different ways in which Indo-Chic became visible, what were the most visible signifier of Indo-Chic in the west.

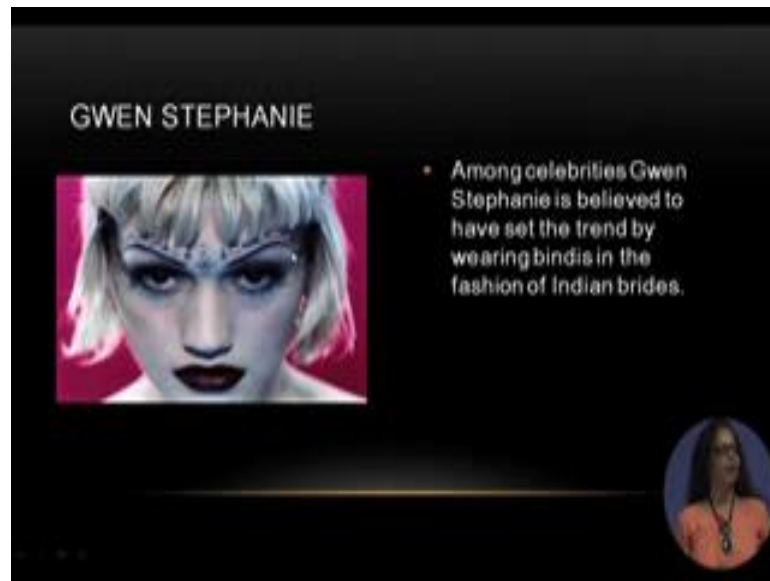
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From saris to mehndi the Indo craze catches on, and a fourteen year old girl in Los Angeles Times, in talk said, report this phenomena in nineteen ninety seven, she says walking through a trendy boutique in a mall in a valley, I am reminded of when I was little girl and I wrap myself in a golden rich colors, of my grandmothers boutique saris, soft silk saris. I see bright red dots called Bindis, not wrapped in little cards, in the sweet smelling Indian shops of my childhood, but crowded together in a neon led show-case with chokers, cheap jewelry, colorful hair dyes, and other trendy accessories.

Flipping through a popular key teen magazine, I see in models hands delicately painted with mehndi, I see lush in fabrics cut into skimpy dresses, and worn beneath grunge denim overalls, and I see more and more of my American friends, wearing toe rings just for fun. It is strange seeing the clothes in styles that I always thought of as, so beautiful and unique to my heritage, now considered, so fashionable and exotic. So, this 14 year old girl Mera Rangacharu, who is quoted in, who writes an article in Los Angeles Times is totally flummoxed, and as to how everyday object from her childhood are now considered, so fashionable in the US.

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And this picture is of one such place that Mera speaks about, its not of nineteen ninety seven, but it is two thousand eleven, in a small a kind of stall that she describes in Manheim, in we have young woman buying bangles in Indian merchandise, in this stall in Manheim. Among, it was not just the ordinary people, the reason why this trend, the Indo-Chic trend caught on, was courtesy celebrities, and one of the first celebrities to have spotted Bindis, even though that honors now given to Madonna, was Gwen Stephanie.

Its Gwen, Gwen Stephanie who is believed to have set the trend by wearing Bindis, in the fashion of Indian brides, as you can see in this picture bellow, and she has the Chandan which in Indian bride wears, with on her bridal night, she is sporting that, with, with a very western kind of bob hair style, and appropriate, uses, uses it as an accessory in her own performance.

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GWEN STEFANI

- Somewhere around 1995, the band No Doubt, with its energetic, effervescent, cute lead, just a girl, Gwen Stefani hit MTV (and North American hearts everywhere) hard.
- The story was this: the guitarist was this Indian Californian boy named Tony Kanal and was the love of Gwen's life for a few years until he dumped her (for being "too clingy") just before the production of their mega hit album, Breaking her Heart.
- Consequently, every song on the album is written about their break up and her heart break. She moved on, eventually, to that guy from Bush, but her sexual emotional brush with the East remained significant.
- Most visibly, it was there in her fashion... in her ever-present bindi and in the expensive saris she wrapped around her waist, sarong style, matched with a little bustier.
- Ananya Mukherjee

Now the reason why Stephanie was converted to Indian style, the story, the real story, is given by Ananya Mukherji who says that, somewhere around ninety, ninety five, the band, No Doubt, with its energetic, effervescent, cute lead, just a girl, Gwen Stephanie, hit MTV hard, and north Indian hearts everywhere, hard in mid nineties, and the story was that she was dating in Indian guy.

The guitarist was Indian Californian boy, called Tony Kanal, and was the love of Gwen's life for quite a few years, until he dumped her, just before the production of the Mega hit album, Breaking her Heart, and according to Ananya, consequently every song on the album is written about their break up, and her heart break. She moved on eventually that guy from bush, but her sexual emotional brush with the East remains significant. It was there in everything, but more visibly, it was there in her fashion, in her ever present bindi, and in the expensive saris, she wrapped around her waist, sarong style, and match with a little bustier in all her performances. So, it is thanks to her relationship with her guitarist of Indian descent, that Stephanie puts the bindi and tattoos, which become a fashion trend, because of her popularity in, in among the US teens, and among global teens, bindi becomes a fashion statement.

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MADONNA FROZEN RAY OF LIGHT 1998

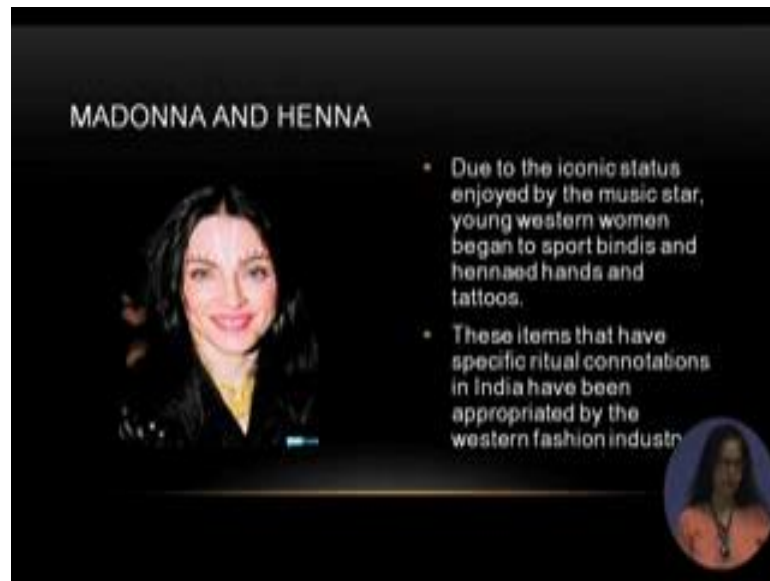


- While the trend for sporting henna and bindis had begun earlier, Madonna's sporting a bindi and henna in her music video brought the body adornments worn by Indian women to the western eye



From Stefani, let us move on to the queen, Madonna, it was, it was while the trend for sporting henna, and bindis had begun earlier it was Madonna sporting her bindi and henna, in her music video, in her album, Frozen, in her in the number, Frozen, in the album Ray of Light in 1998, which brought the body adornments worn by Indian women, to the western eye, which made them whisper. So, here we have Madonna in Frozen, sporting her bindi and henna, which set which made it a craze in the west.

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So, Madonna and henna, due to the iconic status enjoyed by the music star, young western women began to sport bindis and hennaed hands and tattoos. These items which have special ritual connotations in India were have been appropriated by the western fashion industry. And as you can see in this image ah, Madonna like Stefani, wears the bindi spotted by the bride, but she also wears the tilak the, the, the tilak which, which invited a lot of eye and wrath of the purists, that she had desacriled Hindu ritual images, or Hindu religious images, by wearing this to her performance one of the awards nights performance, where she sported a bindi and came in to sharp criticism.

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The latest person, latest celebrity to join the trend for bindis is Selena Gomez, who is big sexy post breakup, post breakers performance at the MTV music awards, was, the new single, Come And Get It, was considered incredible by Britney Spears, there was just one flaw in her performance, which was between her perfect eyebrows, and what was this flaw? Which actually enhanced her look was a bindi, which came in this time for the eye of the President of unite, Universal Society of Hinduism, Rajan Zed, the bindi on the forehead in an is an ancient tradition in Hindustan, and has religious significance.

So, he explained that the auspicious religious symbol, traditionally worn by the married women, at the sight of 6 chakra, should not be thrown around loosely of a consumer fashion. So, this appropriation of the bindi, which has ritual significances, worn by the married Hindu women, sported by western celebrities comes in for a lot of criticism, by purists, by leaders of Hinduism, the Hindu societies and so on. Selena is asked apologize and then she should get acquainted with basics of world religion.

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So, this exotic look is complete with the Hindi, with the bindi, and the belly dancer kind of outfit, that she sporting here, the jewelry she sports here, but; however, Zed praised Julia Roberts when she wore in bindi during a visit to the Taj Mahal, in 2009, while filming, Eat Pray Love, according to him Julia Roberts honored the traditions of India, India by sporting a bindi on her forehead, during her recent trip to India and very happy she did. it is a mark of respect that has not gone unnoticed, he said that. I would personally like to extend, extend an invitation to Miss Roberts and her family to visit with me, if the trip to India has sparked an interest in Hinduism, and other Hindu leaders in America would be glad to share knowledge. So, while he has been approving of Julia Roberts, sporting Hindu symbols, others have not been as com as sympathetic.

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And Roberts also has comment for a similar criticism of appropriating Hindu symbols. And the final nail on the coffin is put by Beyonce in her album, in, in Coldplay, n cold plays new video, Him For The Weekend, two decades after the craze for bindi appeared in the west, when Beyonce sported the Bollywood heroine look, complete with the cold lined eyes, nose ring and bridal, head band, hennaed hands and sequin attire, in Coldplays new video, Him For The Weekend, allegedly inspired by India's vibrant hues, and mysticism, romanticized Bollywood images of India, that had already infiltrated the global popular cultural imaginary.

So, you can already see difference in Beyonces look, its, its no different from that of Bollywood heroine, and this idea of mixing mysticism with Bollywood kitsch, is complete this representation of Indian, of Indian style or Indian nose ring, cold eyes, everything where, alike the earlier images, where it was a, where it was mapped on to religious identities, here Bollywood meets Hinduism in the production of this kitsch exorcised image of India, in the, in the video, him to, Him For The Weekend, which is again been very sharply criticized by people, who have watched the video.

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JESSICA SIMPSON



- Hollywood star Jessica Simpson looks set to win over millions of new fans in India, where she has started shooting a new television documentary.
- The U.S. singer turned all cultural during a trip to Mumbai, where she was spotted wearing a traditional bindi dot and a henna tattoo on her hand.
- During her trip the star attended a glittering Bollywood bash while she was in the country filming her reality TV show *The Price Of Beauty*.



Hollywood star Jessica Simpson is a, live is a, also another one who is joined the bandwagon by where she started when, she started shooting for a television commu[nity] documentary, and turned up, when went to Mumbai, she turned all cultural she was spotted wearing a traditional bindi and henna tattoo on her palms. And she attended the Bollywood bash while she was in the country filming her reality show, *The Prize Of Beauty*.

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So, from henna and bindi, let us move on to the saris, because the trend for the sari was co-evil. In the 90s, the sari turned up in the most unlikely places, in fact, the bindi the henna and the sari is seem to have turn have turned up in the most unlikely places, the MTV music award, MTV which is the symbol of youth, MTV is a symbol of a youth, hip, cool culture, this is the place where ritual Hindu religious symbols and Indian traditional attire turn shows itself when Naomi Campbell, a top model turns up at the MTV music awards, in Radio City Music Hall, New York.

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SARI FAD



- This was followed by the sari fad when several well known western figures such as Elizabeth Hurley, Cherie Blair, Oprah Winfrey were seen wearing saris in public functions.



This is the later image, because I could not find that image of 1990s, this was followed by the sari fad, the henna and bindi and the nose rings fad, was followed by the saree fad, when several well known investing figures such is Elizabeth Hurley, Cherie Blair, Oprah Winfrey, seen wearing saris in public functions, and here we have Elizabeth Hurley who was then engaged to be married to a Indian, Arun Nair, wearing sporting a saree and looking resplendent in an Indian sari.

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MULTICULTURALISM



- The First Lady cleverly chose a silk shift dress by Mumbai-born, New York-based designer Naeem Khan, deftly combining a western silhouette with a skirt embellished in exotic silken embroidery that would not have looked out of place on a Rajasthani maharaja.



But when political figures like the First Lady Michelle Obama wears a saree, she is making a different kind of statement, she is making not a cool statement, not a style statement, but its, she is paying a obeisance, even if its a lip service, which is paying a obeisance to the, the new multicultural ethic that America seems to be, the US in different parts of Europe, seem to be embracing by, by making a session to her addressing, using,, wearing she does not go all Indian, all desi, by wearing a saree, but wishes a compromise by wearing a shift dress, which uses Indian prince. So, she chose a silk shift dress, by Mumbai born New York designer Naeem Khan, deftly combining a western silhouette, with skirt embellished in exotic silk and embroidery that would not have looked out of place on a Rajasthani Maharaja. This is not that outfit, I could get that image, but this is another image of Michelle Obama and The President Obama, attending a Diwali function.

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MULTICULTURALISM



- A few years ago, the prime minister Cameron's wife took her cue from Indian style when she accompanied her husband on a visit to Shri Swaminarayan Mandir, the Hindu temple in north-west London, to celebrate Diwali.
- Discarding her signature pared-down, urban yummy-mummy style, Samantha Cameron wore a russet silk saree with an ornate jacquard woven gold border design.



In UK again, the not too multiculturalism is again made sartorially, when the Prime Minister, Cameron's wife, takes a cue from Indian style, when she accompanied her husband on a visit to the Shree Swami Narayan mandir, the Hindu temple in North West London, to celebrate Diwali. So, from Diwali in US, to Diwali in UK, we have the first ladies sporting Indian sarees, discarding her signature pair down urban yummy mummy style, Samantha Cameron wore a russet silk saree, within an ornate jacquard woven gold border design, which apparently was borrowed from a friend.

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MULTICULTURALISM



- Draping seven yards of material around the female form may sound a challenge but it is second nature to millions of women who go about their daily lives in traditional Indian attire.
- For Mrs Cameron to model this textile version of origami on her fashion-conscious frame was a bold and brave decision for a political photo opp.



Draping seven yards of material around the female body, female form, may sound a challenge, but is second nature to millions of women, who go about their daily lives and traditional Indian attire. So, for this is Cameron to model (Refer Time: 16:42) style version of origami, is what the papers reported on her fashion conscious frame, was a bold and brave decision for a political photo.

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INDIAN FASHIONS



- From the shawls and stoles of the Raj, and tie-and-dye skirts of the Hippie Flower Power days, to the sarong skirts of 1990, India has intrigued the western world.



Indian fashions from the shawls and stoles of the Raj, and tie and dye skirts of the hippie flower power days, to the sarong skirts of 1990, India has intrigued the western world, but the new Indo-Chic is different as I said, from the Indo-Chic of the 60s, of the flower parties of the 60s.

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GLOBAL VILLAGE CHIC



- Galliano, Gaultier and Christian Lacroix are masters of avant-garde fashion. On the pages of Vogue, Gaultier displays what the magazine's editors call "global village chic" - a model with an Indian nose-ring and mehndi-like tattoos on her body, wearing African jewellery and a thoroughly American graffiti-scrawled bustier and leggings.
- Undoubtedly, that year Asian influences have dominated the international fashion scene, perhaps owing to the rash of Hollywood films set in Asia. But the question is whether these designs are just the favour of the month or a definite trend in western fashion.

This is different, because of the emergence of what Gaultier calls Global Village Chic. Galliano Gaultier Christian Lacroix a masters at avant garde fashion, on the pages of Vogue, Gaultier displays what the magazines editors call, the Global Village Chic. So, ethnic becomes chic, ethnic becomes fashionable. Global ethnicity and rusticity is now at the service of a global fashion industry, which consumes it and markets it, and brands it, as Global Village Chic, which is lapped up, by consumers across the world. And what is this Global Village Chic consists of? A model within Indian rose, nose ring, and mehndi like tattoos on her body, wearing African jewellery, and thoroughly American graffiti scrawled bustier, and leggings. So, this is the fusion of Indian motifs, with American attire, which creates which creates a new look for the US, which is called Global Village Chic.

Undoubtedly, that year Asian influences have dominated this year, that here we talking 1990s, have dominated the international fashion scene, perhaps owing to the rush of

Hollywood film set in Asia. But the question is, whether these designs adjust the flavor of the month, or a definite trend in western fashion.

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Beginning in 1997, and continuing into the mid 2000, South East Asian and Indian fashion began to influence and gain greater recognition from the global media, due to the establishment of the Fashion Design Council of India, under hosting of Indian India fashion week in Delhi. Inspired by Bollywood cinema and a resurgence of interest in nineteen seventies, fashion designers in India adapted, and repurposed traditional garments like the saree, chudidar, and kurta, into the anarkali ball gown, from the 1990s onwards.

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FABRICS




- British, Asian and American designers also incorporated ethnic chic cloth such as khadi, paisley, silk or Indonesian Batik into Western inspired clothing patterns such as shirts and blouses featuring traditional embroidery.
- These clothings were worn not only by the immigrant Bangladeshi, Pakistani and Indian diaspora in Britain, but also by many non-Indian women.




By the late 90s, kurta tunics were turned into short dresses and Manish Arora design garish Hindu God printed t-shirts, for both locals and to global tourists. British, Asian and American designers also incorporated ethnic chic clothes such as khadi, paisley, silk or Indonesian batik, into western inspired clothing patterns, such as shirts and blouses featuring traditional embroidery.

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INDIAN EMBROIDERY



- Bits and pieces of Indian style are increasingly being embroidered into the western fashion world.
- In a bizarre East-West embrace, chundars and mehndi, nose-rings and anklets are teaming up with lingerie and leather motorcycle jackets in collections by designers such as Jean-Paul Gaultier, Oscar de la Renta and Mary McFadden.



These clothing were worn not only by the immigrant Bangladeshi, Pakistani, and Indian Diaspora, in Britain, but also by non Indian women. And the most visible way, so apart, as far the use of the occasional saree when one is making a style statement say at MTV music awards, or at when one is making a political statement, such as when the First Ladies showed up in sarees at Hindu festivals, Indian signifiers are Indian fashions, or Indian Hindu religious symbols, or Indian motives and Indian embroidery, mainstream into western fashion through the sporting of henna and bindi by western celebrities, popular cultural icons like Madonna and Stephanie, and also by the incorporation of Indian fabrics, Indian motifs, and Indian embroidery by the top fashion houses, and by the top fashion designers in Europe and north America.

Bits and pieces of Indian style are increasingly being embroidered into the western fashion world, reported a newspaper. In a bizarre East West embrace, chudidaars and mehndi, nose rings and anklet us, are teaming up with lingerie, and leather motorcycle jackets, in collections such as, by designers such as, Jean Paul Gaultier, Oscar de la Renta, and Mary McFadden.

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INDIAN COLOURS, FABRICS AND DESIGNS
WESTERN DESIGNERS

- Yes St Laurent, Karl Lagerfeld, Giorgio Armani, Geoffrey Beene, Bill Blass, Ralph Lauren, Calvin Klein, Norma Kamali, Romeo Gigli and McFadden have all made sequined and jewelled embroidery from India a permanent part of their evening wear collections.
- "India is a country which has been a source of great inspiration to me, especially Rajasthan. There is an extraordinary sense of colour in the clothing" (Oscar de la Renta)

Saint Laurent Lagerfeld, Armani, Bean, Blass, Lauren, Klein, Kamali, Giggly, McFadden have all made sequined and jeweled embroidery from India, a permanent of the evening

wear collection. So, India can be consumed only in bits and pieces, as a embellishments on the forehead, on the palms or as embroidery on evening wear. India is a country which is been a source of great inspiration to me, especially Rajasthan. There is an extraordinary sense of color in the clothing, said Oscar de la Renta.

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Mcfadden also gleans inspiration from India's Hindu past, Hindu icons, Mughal architecture in Islamic calligraphy, cashing in on this fascination, many US based Indians are making a tidy sum, by liaising with Indian craftsmen for fashion pandits abroad.

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INDIAN COLOURS AND CUTS



- Increasingly, the influence of India's colours and cuts can be seen on western styles.
- The influence is reflected the most in beaded evening wear and brightly coloured resort wear.
- Indian hot pink, paprika and saffron continue to be popular colours year in and year out.



Increasingly, the influence of India's colors and cuts can be seen on western styles, as you can see in this outfit, the influences reflected mostly in beaded evening wear, and brightly colored resort wear. Indian colors such as hot pink, paprika and saffron, continue to be popular colors year in, and year out.

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NEHRU JACKET



- And even as Nehru jackets and jodhpurs remain staples of the fashion world, designers such as Armani and McQueen have turned to the sleek silhouette of the churidar this year.
- Whether it be the churidar or the Kashmiri pheran, the stamp of these top-notch designers is evident on many of the fashions published in upmarket stores such as Neiman Marcus, Bloomingdale's and Saks Fifth Avenue.



So, Indian colors and cuts and now we come, if we were to think that Indo-Chic is a gendered phenomenon, embraced only by western women in Europe and America, we would, we would be, we would be surprised to find that as far as cuts are concerned, it is not just the women, but Indian fashions have also been incorporated in cuts for men. And even as Nehru jackets and jodhpur remain staples of the fashion world, designers such as Armani and McFadden have turned to the silk sleek silhouette of the churidar this year, whether it be the churidar or the Kashmiri phiran, the stamp of these top knot designers is evident, on many of the fashions publicized in up market stores, such as Neiman Marques, Bloomingdales and Saks, fifth, fifth avenue.

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The slide has a dark background. At the top, the title "GORI GIRL APPROPRIATION OR LOVE FOR INDIA?" is written in white. Below the title is a photograph of a woman with blonde hair wearing a green and black saree. To the right of the photo is a list of three bullet points in white text. In the bottom right corner, there is a small circular inset image of a woman with dark hair.


GORI GIRL APPROPRIATION OR LOVE FOR INDIA?

- A blogger calling herself "Gori Girl" (which translates into "white girl") wrote
- "When I read that a Westerner in a sari is committing the sin of cultural appropriation, I got more than a little offended. Isn't the intent more important than outside opinion?"
- "How is my admiration and love of the sari an insult to anyone? How is something so positive turned by some people into a negative?"

Now, the question we need to ask is, what does it mean, when white people sport non white attire? The goras or the Kalas, as we have seen sporting Indian attire, what does it mean? What does it mean? Does it mean that they are in love with India? Or in love with the Indians, which get them to switch over to Indian symbols, or Indian styles, or there something more than that. Is it love or is it appropriation that is the question we need to ask ourselves. A blogger who calls herself gori girl, which translates into white girl wrote, when I read that a westerner in a saree is committing the sin of cultural appropriation, I got more than little offended, is not intent more important than the outside opinion. How is my admiration and love of the saree an insult to anyone?

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GORI GIRL REVERSE APPROPRIATION



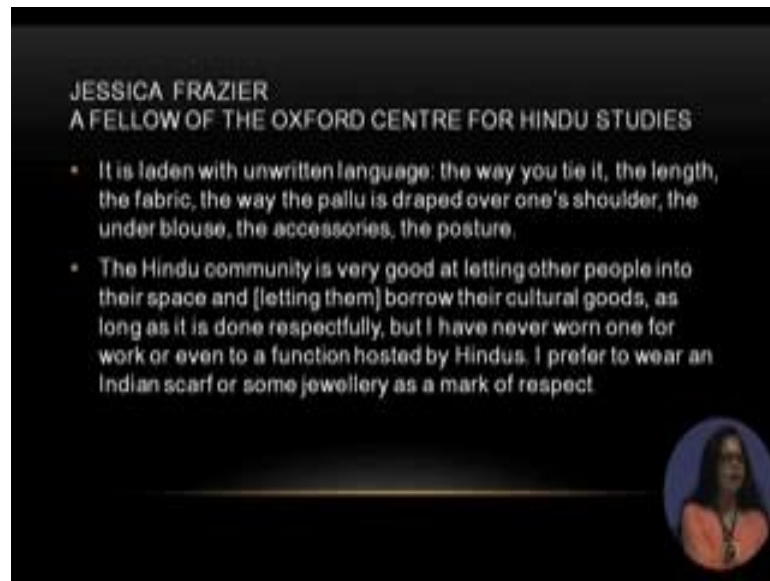
• "As people all over the world turn aside from their traditional wear in favor of the Western uniform of jeans and t-shirts, shouldn't it be an occasion of joy to see that their cultural heritage is treasured by people on the outside of the culture?" she asked.

"How exactly is it that a non-Westerner can go between the different styles of dress, but a Westerner cannot? Is this not a double standard, and is this truly acceptable?"



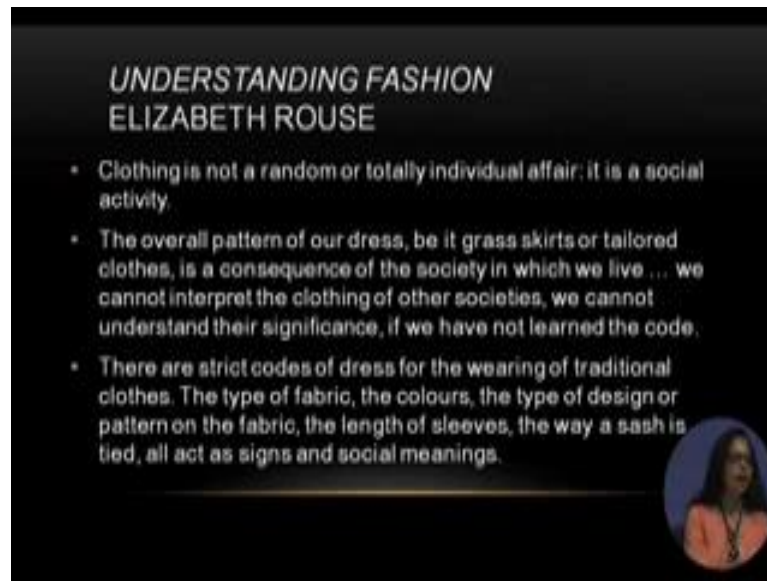
How is something so positive turn by some people into negative? As people all over the world turn aside from the traditional wear in favor of western uniform, of jeans and t-shirts, as we seen in India which has become like a uniform for the youth, should not be a occasion of joy to see, that their cultural heritage is being treasured by people on the outside of their culture, she asked. How exactly is it that a non westerner can go between the different styles of dress, but a western cannot? Is this not a double standard, and is this truly acceptable?

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Now, Jessica Frazier answers, she says that when you wear a saree, its laden with unwritten language, the way you will tie it the length of the fabric, the way pallus draped over ones shoulder, the under blouse accessories, the posture. And the Hindu community, she says, is good at letting people into their space and letting them borrow their cultural goods, as long as it is done respectfully, respectfully, but I have never worn one for work, or even to a function hosted by Hindus. I prefer to wear an Indian scarf or some jewelry as a mark of respect.

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Ah, in order to understand how fashions work, or how clothing work, let us go back to Elizabeth Rouse, who says clothing is not a random, or totally individual affair, its a social activity. The overall pattern of our dress, be it grass skirts or tailored clothes, is a consequence of the society in which we live, she says.

We cannot interpret the clothing of other societies; we cannot understand their significance, if we have not learned the code. So, clothing like everything else is a code which needs to learn. There are strict codes of dress, for the wearing of traditional clothes, the type of fabric, the colors the type of design or pattern, on the fabric the length of sleeves, the way a sash is tied, all act as signs and social meanings. Like, we saw in the case of the bindi or the henna, which is worn, normally worn by a, by a bride, or only on festive occasions, or the bindi which is used as a Hindu symbol, they are all acts which are, they all act as signs and social meanings, and they cannot be decontextualized from the way they belong, and taken somewhere else as fashion statements.

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FASHION WRITER SUZY MENKES,
THE NEW YORK TIMES



- The western passion for Indian fashions can be traced back to the Raj.
- Fashion's flirtation with ethnic looks has traditionally been to give a sense of the exotic.
- When staid Victorian ladies wrapped a paisley shawl around a crinoline and bustle, they were letting the heat and colour of India into their rigidly caged clothing.



Now, just to brush everyone's memory, the western fashion for Indian fashion can be retraced back to the Raj. Fashions flotation with ethnic looks has traditionally been to give a sense of the exotic. When staid Victorian ladies wrapped a paisley shawl around a crinoline and bustle, they were letting the heat and color of India, into their rigidly caged clothing. So, it begins then.

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ANGLICIZING THE CHOLI

- In the late 1870s, Annette Akroyd, an unmarried British woman who shared her Victorian father's strong missionary education, set off for (what is now) a school for Hindu girls. Everyone knew, from the British press, that Indian women lived in an abject state. Once in India, however, British racism shocked Akroyd. "It is not so low and mean and full of the natives," one woman said to her. "It has been like," she concluded, "like these wretched and heathen souls, whose sympathies are so tender, can be so insensible to only of humanity but of being cowardly and consideration of the feelings of others, is a problem I cannot pretend to solve."
- However, Akroyd's sensibility also found offense in Bengali women's clothing. "I saw," she thought, "that Bengali women were made. She found them vulgar and immodest. There must be a decided change in their loose garments," she wrote. "They would go into public in such costumes. A well-to-do Bengali woman struck Akroyd as a savage who had never heard of dignity or modesty, for the way she sat, and crossed in her sari, no shoes, no stockings."
- Ritu Zafra



But there is also been a reverse appropriation, because apparently the Choley, the sari blouse was introduced by puritanical whites in the 1870s, Annette Ackroyd, an unmarried British women, who came to Calcutta and found Bengali women, she was, it was Annette Ackroyd who introduced them to the chole, who.

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The slide has a black background. At the top, the title "APPROPRIATION OR CROSSCULTURAL CONSUMPTION" is written in white, all-caps, sans-serif font. Below the title, on the left, is a photograph of a man wearing a white choley (a traditional Indian blouse) and dark shorts. To the right of the photo is a block of white text. At the bottom right of the slide is a small circular inset photograph of a woman wearing a sari.

As with the consumption of Indian style by white American youth, the recreation of hip hop by Asian American youth suggests that as commodities cross cultural and national boundaries, the "deflections, rejections and subversions that can take place at each point in the economic cycle of production-exchange-consumption" have to be grounded in particular relationships between the "local" and "global," that is, in specific instances of cross-cultural consumption.

So, the chole is entirely a western introduction to the Indian sari, as with the consumption of the Indian style, with the white American youth, the recreation of hip-hop by Asian American youth, suggests, that as commodities, cross cultural and natural boundaries, the deflections projections and subversions, that can take place at each point in the economic cycle of production, exchange, consumption, have to be grounded in particular relationships, between the local and global, that is in a specific instances of cross cultural consumption.

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So, we close, this desire, I close with this idea from Bell Hooks, the idea of eating the other, the desire for the transformation through the other, is not unique to fashion, she says, its connected to a much longer history of what black feminist scholar, Bell Hooks, calls imperialist nostalgia. The longing of whites inhabit, if only for a time, the world of the other. Bodily transcendence through sartorial or cosmetic play, is enacted by the consumption of otherness, a courageous consumption in Hooks words, because it is about conquering fear of racial difference and acknowledging power. It is by eating the other, Hooks explains, that one asserts power and privilege. So, with this I leave you to think about, what, whether one should feel jubilant about the invasion, the be henna and bindi invasion of the west, or is there cause for concern about the appropriation of Hindu symbols or muslim symbols Islamic symbols, by the west, to satisfy its own consumerist desires, as style statements, or at a more deeper level this other consumption of otherness, its about its about conquering the fear of racial difference.

So, once again feeds into this western desire, to conquer the fear of the other, and acknowledge ones own power by dressing as the other, by eating the other, by consuming the other. So, it is in this light we conclude that the consumption of Indian styles, such as henna bindi saris and bangla should be seen as part of this drive to eat the other, through which the European self, asserts one's power and privilege. From this we will actually

move on to literally eating the other through consuming the others food, in the next units of this module.