

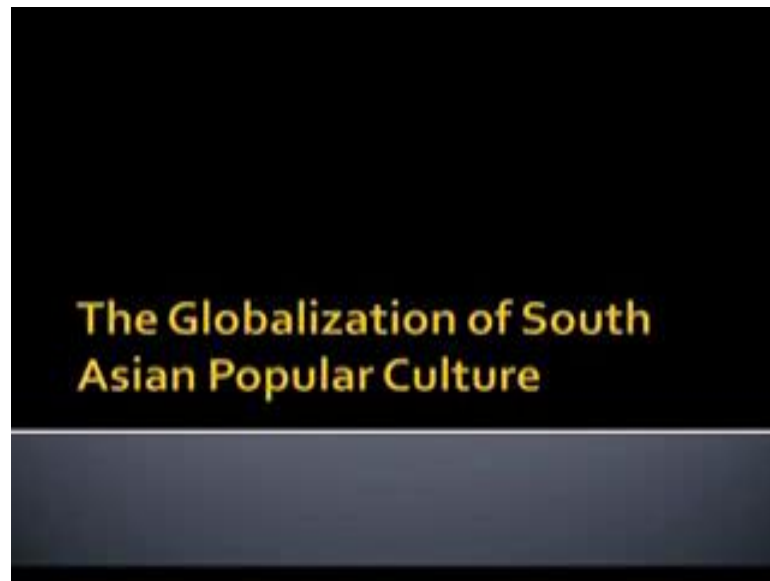
Globalization and Culture
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Lecture – 06
Global Monocultures

Hello, welcome to the second module of Globalization and Culture. In contrast to the first module which was very heavy in concepts and ideas, where we try to deconstruct globalization in its different aspects, beginning with communicational, we went on to the technological, the political, and we concluded with the economic aspect of globalization. But we also found that, it is not possible to isolate, isolate these aspects of globalization from one another, because they are in inextricably intertwined with one another. Particularly when we talk about culture, we find that each, the culture aspects of globalization are a fall out or co-effects of globalization on culture, and usually culture is what becomes the sight for resistance to globalization.

Now, in this, from this module on wards we would be looking at, we de focusing on the on the cultural aspect of this cause, on how globalization impacts culture, and ah, we would be moving on not only to conceptual ramifications, of the impact of globalization, but also, look at particular case studies, as to how cultures have been impacted by globalization. I would be focusing in this first unit on global cultures.

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And I would place my emphasis, on the globalization of South Asian cultures. The questions I would like to pose, in this unit, is to ask if there is a global culture, what is this global culture, and if there is a global culture, what is this global culture, and how is it related to local cultures.

So, to brush your memories, we, we go back to the apprehensions of (Refer Time: 02:45) and guardians of local culture, who expressed deep apprehensions about alien culture invasion, with the onset of globalization, which they, they feared would lead to the erosion of local cultures and identities; However, three decades later, we find that global media scape, or global cultures scape, is quite different from what the doomsday Sayers had predicted. In order to understand how the global cultural landscape has been altered, or how the local cultural landscape has been altered with globalization, we need to, we need to understand the terms global, and local, clearly.

So, far we been focusing on the global, and I hope that in the last five units, I have been able to deconstruct the definition, the notion, of globalization effectively. What we have in engaged with is what is local? Because local always seen as on opposition to the global, and invariably equated with the national. So, if we look at global as a translocal movement, the, it is contrasted with vernacular species or vernacular moments, which are

defined as limited to a particular space, as special geography, which are invariably seen in as nations states, with the state centric division of space, having become novelized during year era of modernity.

So, today when we talk about the local, we tend to confuse a local with the space of nation, the culture of the nation, and we tend to see how globalization is leading to the erosion of national cultures, and identities, and when we speak about resistance again, we try to oppose the supposedly, what we believe to be a global culture, a global monoculture, with particular national culture. But as we found out in the in the section, on globalization and nation, the nation state, has not just ah, become less powerful, but it has also become, has been reconfigured with the onset of globalization, through the rising power of the region on one hand, and through the clout of transnational formations on the other.

So, with that can a nation still function as an efficient or powerful, powerful mode of the local through which the global can be compared, or the global can be resisted, or has globalization also lead to the transformation of the local? There are alternative ways of defining the local, the most common way would be look at the local as a national, in terms of the nation state, the, but there are several other ways of looking at localities, we as we, when we talking about micro, micro nationalist movements, we found that emerging power of the region, has lead to the, also the emergence of regional cultures globally. So, the local can alternatively be defined in terms of region and finally, we can even talk about the local in terms of very small, very specific, neighborhoods, very small places.

So, with that, let us begin, let us look at whether globalization in other aspects has also had an impact on culture, and whether it has also let to the homogenization of culture.

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So, let us begin with asking Tomlinson question again when he asked us interdependence and connectivity, lead to a single global culture? And if we recall, (Refer Time: 07:27) had pointed out the disjunctures between different moments of different things, between people, ideas, cultures.

So, that automatically leads us into the deduction that independence and connectivity in other space spheres, does not really lead to globalization in other spheres. Yes the connectivity and proximity, which is the effect of globalization, has certainly led to a transformation of locality. Let us look how the localities have been transformed through globalization.

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Now, first of all we need to demystify the myth of the so called global monoculture, which was supposedly believed to have invaded local cultures, and lead to erosion of local cultures and identities. And this, this global monocultures, for monoculture, for some reason was equated with American culture, particularly American popular culture, and it was supposed to have lead to the signal, lead to the extension of all local cultures and identities. Now this question has been examined by several theorists of globalization, and they concur that global monoculture, as it is feared is a myth, the reason being that there is first of all, there is no single monoculture. It depends on which part of the world we inhabit, we are in we are impacted by that particular global monoculture.

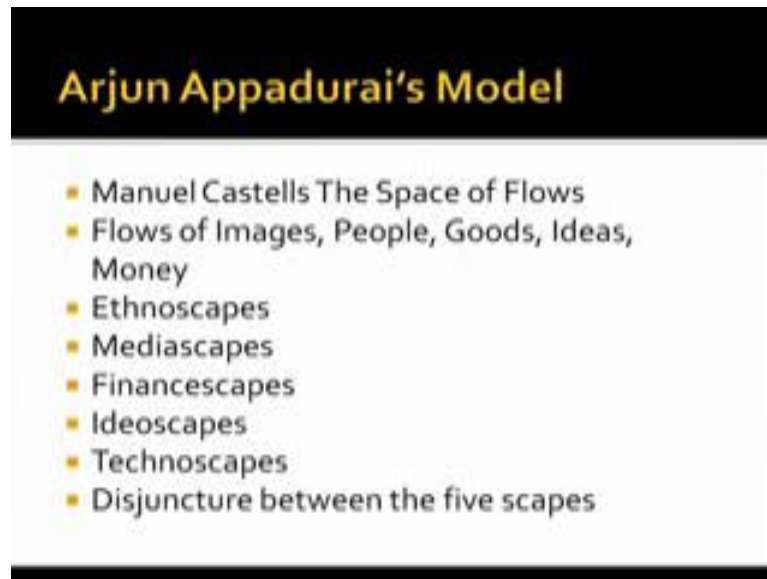
So, the idea of equating global monoculture with American culture, is a fallacy, because for people in other parts of the world for instance, even such as south East Asia, Japan may be that monoculture, or in south Asia Indian culture might function in the same way, as American culture in the, in the entire world. So, they if there are if, there is a global monoculture that no single global monoculture, but there are several global monocultures. Perhaps the American global monoculture, which is American, is probably has a larger reach then the other cultures, but as we slowly find out, that these other global monocultures had been competing with, the suppose the so called global American culture, in terms of it is reach, over the last few decades. So, if we and also,

how do we conceive this global monoculture? How do we define this global monoculture?

So, Antony Smith explores this question, he tries to answer this question. Is there a global monoculture? If there is a global monoculture, how do we define this global monoculture? Is it to be perceived along the lines of a national culture, as it is commonly done? Say when we equate global monoculture with American culture, is it really possible to equate the, the global monoculture if there is one, with American popular culture or American or particular national culture? Is it a national culture? Is it the culture of a particular nation? Tomlinson said that, there is no particular national culture, which is been imposed on another nation, as it is imagined in the cultural imperialism theory, that certain nations, certain dominant nations, are trying to impose their cultures on other nations, but in the era of globalization, with nations state itself coming under a cloud, is it possible to talk about global monoculture, in terms of a national culture? And which is in tern invading other national nations, eroding other national cultures.

So, Smith says that it is not possible to have a global monoculture, in terms of the, of a national culture for three reasons, one he says, that to be a culture, a national culture needs three things, one is that it must have a common memory, it must have a sense of a historical specificity, and three it must have sense of continuity. Now the global monoculture that we see today, if there is one, is memory-less, essentially memory-less, it lacks in historical specificity, does not have a sense of continuity memory, or sense of common destiny, and the process of cultural transfer, is form a complex than it is believed to be. What is really happened is, that cultural experience has been lifted out of it is anchoring in localities, and moved on, as has been deterritorialized.

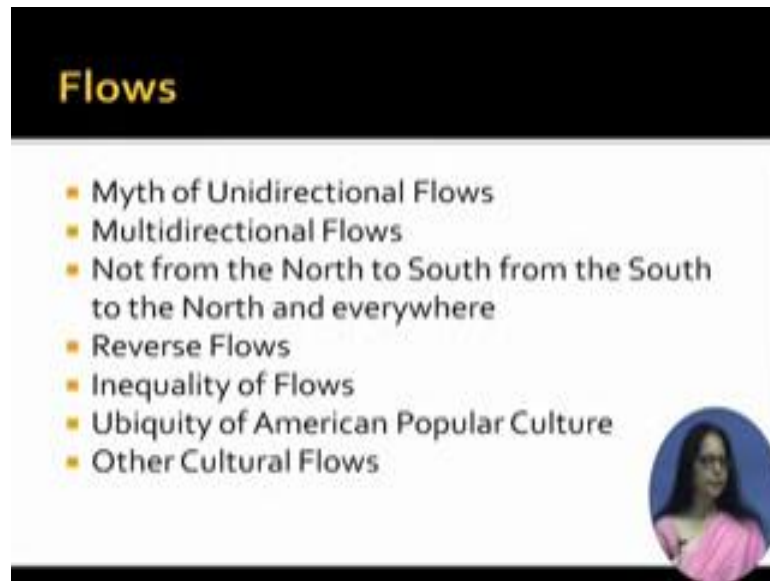
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It is time to revisit Arjun Appadurai's model of the scapes, and Manuel Castells' idea of space of flows, in order to understand, how culture flows in the era of globalization, and whether these cultural, cultural flows in turn reduce the global culture.


So, Arjun Appadurai borrowed the notion of flows, from Castells' metaphor of the space of flows, and he spoke about the flows of images, people, goods, ideas, and money which he defined as, mediascapes, ethnoscapes, financescapes, ideoscapes, technoscapes, and he also called it attention to the disjuncture, between the five scapes.

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Flows

- Myth of Unidirectional Flows
- Multidirectional Flows
- Not from the North to South from the South to the North and everywhere
- Reverse Flows
- Inequality of Flows
- Ubiquity of American Popular Culture
- Other Cultural Flows



Now, when we conceive of flows of globalization, it is commonly believed that, global cultural flows inanimate from the global north, and flow, to the global south, which we may call the myth of unidirectional flows. Flows are believed to be unidirectional, flowing from the global north, from the more developed nations of the west such as, UK, US, Canada, Germany, France and so on, and to the global south parts of south Asia South East Asia and so on.

But this myth of unidirectional flows is disrupted by the reality of flows, which are bidirectional. So, as I said earlier, that the same media and technologies, which lead to the flows of culture from the global north to the global south, have also been used to disseminate local cultures, and, local cultures world, by, by some resourceful producers. Mainly the possibility of discriminating has encouraged, culture producers and enthusiasts, from disseminating, sharing these cultures in small global initially, which, which were, the mobilization of which, lead to thicker flows from the global south to the global north, and leading to bidirectional flows, which Dayatushu, a leading theorist of media calls contra flows or reverse flows.

Now. So, the flows are not, but I would like to modify this by saying that, flows are not just unidirectional, or bidirectional. I would say, using the analogy of computers, of the

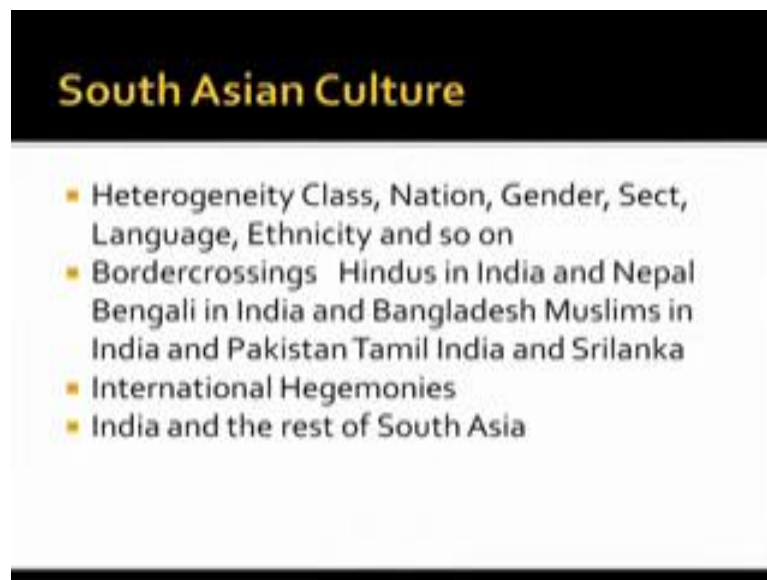
computer, which Castells himself used, to say that flows in the global era are multidirectional, because they flow from all parts of the world to all parts of world, even though there are certain hubs, at which, from which they are redirected to different parts of the world. So, some, some spaces, some areas might serve as hubs, in the same way as in a computer, there are different nodes, from which flows, from which information circulates, it is brought to a hub and then, redirected to different parts in a similar fashion. Flows of culture ah, from different parts of the world, flow to other parts of the world directly, or sometimes they are redirected by these hubs.

Now, when I say that, the, when I talk about the reality of reverse contra, or multi directional flows, I am not denying the inequality of flows. The proposition of flows from the global north to the global south, far exceeds the proportion of flows from the global south to the global north, which has a lot to do with the dominant position of the nations, from which they flow, and their control of media and technologies. So, while it is technologically, technically possible for people, for weaker nations, or smaller nations, or nations or groups, in the global south or weaker groups within the global north, to circulate their cultures, globally, they are constrained by other aspects such as, economic or political power, even though they may possess the technological capacities to disseminate their cultures.

So, one cannot deny the (Refer Time: 18:22) of American popular culture, and of, but there is also the happy, the, the other side, the, the silver lining, is that, even though American popular culture is (Refer Time: 18:41), there are also other cultural flows, and the second aspect which we will later investigate is, that American culture, what we think is American culture, itself is composed of cultures of it is, because that is no such, America is essentially a culture of migrants, and what we understand to be American culture, is a culture produced by, to which migrants to America have contributed in a significant manner. Now I go on to movement of south Asian cultural flows, to the global north. As I said the technologies of circulation, the new media markets, the move, the four, four ways through which, south Asian cultures have circulated, not only in the global north, but also in different parts of the world, for due to four aspects, one is through the technologies of circulation, the second is through media, the third is directed by markets, and finally, to the movements of people.

So, now let us begin by defining south Asian culture. I will be focusing on Indian culture, but since we have been questioning the efficacy of using the rubric of the nation, to talk about the cultures of the present, which invariably cross national boundaries, I am using the term south Asian cultures, which is again a very limited term, to talk about cultures originating on the Indian sub-continent, which have traveled across the world, and sometimes these cultural flows have been, have been, have crossed national boundaries, they have been they followed across, linguistic, ethnic, religious, lines. So, it is no longer possible to talk about, in terms of a monolithic Indian culture, circulating in the global village.

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So, when we talk about south Asian culture, it is a heterogeneous in terms of class, nation, gender, sect, language, ethnicity, and so on, but at the same time, we find also several instances of border crossings. For instance the Hindus in Nepal, in india, and in Nepal, would have more in common with one another, then the Hindus and Muslims in India in certain aspects. Similarly the linguistic sharing between the common language between Bengalis in India, and Hindu Bengalis in India, and Bangladesh Muslims, Bengalis speaking Muslims, would, would create a particular cultural matrix, which crosses the national rubric. Similarly in India and Pakistan, Punjabis in India, and

Punjabis in Pakistan, would have much more in common, as would Tamils in India, and Tamils in Srilanka.

The next aspect, that I would like to bring to your attention is that, we been talking about international hegemonies, we lastly been talking about the global, with respect to a local, in relation to the super power America, the sole super power America in present context, but we haven't really looked at international, inter regional hegemonies, for instance, the position of India versus the rest south Asia. It is commonly believed, that Indian culture works in the same hegemonic fashion, as American culture functions in the rest of the world, with respect to other south Asian nations.

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So, but since we have been looking at the limit, the limited, limitations of the nation in understanding the cultures of the present, we also look, need to look at intra national hegemonies. The intra national hegemonies in terms of the hegemony of the certain center, versus the region in terms of the hegemony of the classical cultures vis-à-vis folk cultures, of high cultures, and low cultures, popular vis-à-vis, classical vis-à-vis popular cultures, male cultures and female cultures, cultures of the elite and a culture of the masses. So, these hegemonies are intrinsically signaled, indicated through the polarization of high and low, classical and folk, elite and non elite center and region, with

one, one pair in the binary, enjoying and inordinate power, dominance and power, compared to the other.

So, when we look at in the particular case of India, we find that. in the production of an Indian national culture, after the independence of India, or a few years preceding the independence of India, sometime in the 1930s, produced a range of inter intra national hegemonies, with the nationalist reformers cultural guardians and producers, borrowing the categories of the west, to, to classify Indian cultures, which did not quite fit into these categories, and the myth of a pan Indian culture, which was predicated on, on the Hindu epics, Ramayana and Mahabharata, the great tradition of the Ramayana and Mahabharata, connecting different part of India, the classical Sanskrit culture, and the folk cultures of India, which were regional, which emerged from different parts of India, as a form of interdependency, and it was the unity in diversity (Refer Time: 25:31) that, these folk cultures, these folk regional cultures, in different Indian languages, were tributaries of the great Indian, largely the great Indian Sanskrit culture.

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Now, I would like to, to show, how these intra national hegemonies, within Indian cultures had been deconstructed, have been demystified, through the, through globalization, through the voice, that regional, to the small local traditions, some of them

regional traditions, in different Indian languages, some of them non elite tradition, some of them, which are, which are folk traditions, some including popular cultures, have found a voice in the new space of globalization, and how this has upset the intra national hegemonies.

So, the idea that classical and folk was interdependent, and there was a great tradition, little traditions, and a popular culture again, the division between sanskritic cultures, and Dravidian cultures, was, the binary was used to alleviate certain cultures, such as classical such as the central culture over the folk, popular, and regional cultures, and divided into two streams, the sankritic and the Dravidian, in the production of national culture, and certain cultures who are marginalized, such as the other great tradition, namely the Persian, Arabic, traditions, in the construction of national, Indian national tradition, in the 1930s.

So, we have a division of, first of all, there was an alleviation of classical, which was in which was articulated to the spiritual, and this production of a classical Indian tradition, along the lines of classical western tradition, led to, led to the construction of an Indian classical tradition, which was sanitized of essential elements, as suppose to traditional Indian cultures, which displayed a healthy mix of sensual and sacred, sensual and the spiritual, through the construction of a spiritualized classical tradition, classical music, classical dance and so on. And the other important change was that, the producer of these cultures was stigmatized, the producer such as the Tawaifs, in the north or Devadasis in the south, and non elite instrumentalist, who accompanied the, the, courtly and temple cultures were also stigmatized, and their place was taken by middle class performers.

Now, this hegemony of classical cultures, this dominance of Indian classical cultures, seems to have been destabilized, with the emergence of new culture in the era of globalization.

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Popular Culture

- 1960s Hippie Movement
- Eastern Mysticism
- Indian Classical Music and Dance
- Beatles, Ravi Shankar, Sitar
- Popular Culture
- Music, Dance, Cinema
- Yoga, Cuisine, Fashions



And I will quickly, I will quickly conclude with the moments of Indian cultures to the global north, south Asian cultures global north, beginning with the hippies movements in the 60s, when the interest, western interest in eastern mysticism, are led to particularly the Beatles interest in eastern mysticism, in transcendental meditation, and, and Mahesh Yogi brought them into contact with Ravi Shanker, and got them interested in Indian classical music and dance, and Ravishanker and sitar, we all know, that his history was leading between Beatles and ravi shanker.

So, the first Indian culture, which, the first culture which circulated, the first reverse flows from south asia to india was that of classical music, courtesy the hippie movement in the west, courtesy the Beatles, where music, dance, now these cultures, but, but, but, but the Beatles exhautization of Indian classical music, and ended up in equating, in producing a particular narrative of particular Indian culture, which was that of musical spiritual culture, of gurus, and sages and that was the kind of myth about Indian culture, which circulated in the west with the popularization of Indian classical music, during the hippies movement and by the Beatles in particular.

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Globalization

- Dispersal to Different Parts of the World
- Transformation in Content, Theme, Style, Address through Cultural Contact
- Global in the Local

But today, this also lead to the travel of yoga, to the west, but today when we talk about globalization we find that, there is a dispersal to different parts of the world, and that leads to the transformation in content, themes, style, address through cultural contact, and what has happened as a result, is that the global has become part of the local.

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Drivers of Globalization

- Diasporic Nostalgia
- Identity Formation for Second and Third Generation Diaspora Youth
- Appropriation by the Capitalist Music and Film Industry
- New Satellite Technologies and Media



Now, what are reasons for the dispersal of local cultures, globally? The first reason is diasporic, the first reason in the particular case of south asia was diasporic nostalgia, and need and second in third generation diaspora youth for identity, which lead, and thirdly it was the appropriation, by capitalist music and film industry, to get a to the demand for south Asian music in the west, and finally, new satellite technologies and media.

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Now, I will be looking at various cultures of, various cultures of India, which have flowed with the on set of globalization, including dance, music, cinema, fashions, food, religion, spirituality, life styles and so on. But this section I will end, by, by saying that the first Indian culture, which was globalized after those 60s hippie movement, after ravi shankers sitar was little known culture from north india, harvest rituals of Punjab called Bhangda, a dance, which was hybridized in UK, and transformed a new music called Bhangra, which completely transformed the image of Indians in the eyes of the west, by making it, by making, by making Indian seem not spiritual, as ravi shanker, shanker and sitar did, but transforming them into cool.

Thank you.