

# BRIDGING WORLD HISTORY

## EPISODE: #21 Colonial Identities

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<b>TIME CODE</b>	<b>AUDIO</b>
0:00:00	<b>ANNENBERG/CPB LOGO</b>
0:00:15	<b>OPB LOGO</b>
1:00:23	<b>WEB TAG</b>
0:00:27	ANAND YANG: Clothes made the empire, because people who were rulers set themselves apart from people who were their subjects by the way they dressed. And because they were the rulers and in their own ideology they believed the way they dressed represented a superior civilization and modernity than the way the natives dressed, and because the natives dressed very scantily. . . . So clothes were used to mark the differences between those who were in positions of power and those who weren't, those who were civilized and those who were not, those who were Western and those who were not, and those who were modern and those who weren't.
0:01:23	<b>SHOW OPEN PACKAGE</b>
0:01:49	<b>HOST: IN NINETEENTH CENTURY EUROPE THE DUAL FORCES OF CAPITALIST INDUSTRIALISM AND THE GROWTH OF THE NATION STATE FUELED A HUNGER FOR GLOBAL EXPANSION.</b>
	<b>HOST: IN CARVING OUT COLONIES AROUND THE WORLD, EUROPEANS IMPOSED A VAST, NEW, GLOBAL ORDER.</b>
	<b>HOST: THIS, THEN, WAS COLONIALISM -- MORE THAN THE IMPOSITION OF RULE OVER A FOREIGN TERRITORY AND ITS PEOPLES, COLONIALISM CREATED STRUCTURES FOR INTERACTIONS IN WHICH BOTH COLONIZER AND COLONIZED WERE ALTERED.</b>
	<b>HOST: THROUGH THE DOMINATING POWER OF IMPERIAL RULE, THE COLONIAL SYSTEMS INTEGRATED DISPARATE PARTS OF THE WORLD.</b>

0:02:29	<b>HOST:</b> <b>THE COLONIAL GOVERNMENTS ADOPTED DELIBERATE POLICIES AIMED AT "CIVILIZING" THOSE THEY WERE COLONIZING. EUROPEAN IDEALS—RELIGIOUS, CULTURAL AND SOCIAL—WERE FORCED UPON THE INDIGENOUS PEOPLES.</b>
	<b>HOST:</b> <b>SOME OF THOSE PEOPLES COOPERATED, COLLABORATING IN HOPES OF BENEFITING FROM NEW OPPORTUNITIES. OTHERS RESISTED, REFUSING TO ACCEPT A FOREIGN CULTURE IMPOSED THROUGH OVERWHELMING POWER.</b>
0:02:57	<b>HOST:</b> <b>HISTORIANS ONCE DEFINED COLONIALISM AS THE LOSS OF ECONOMIC AND POLITICAL AUTONOMY. WITHOUT DENYING THE OPPRESSIVE NATURE OF COLONIALISM, MANY SCHOLARS NOW EMPHASIZE THAT COLONIZED PEOPLES WERE NOT MERELY PASSIVE VICTIMS. THEY WERE IN FACT, AGENTS OF HISTORICAL CHANGE. COLONIALISM INVOLVED COMPLEX CULTURAL ENCOUNTERS THAT WERE REALLY PART OF A PROCESS OF NEGOTIATION.</b>
0:03:25	<b>HOST:</b> <b>WHAT'S MORE, HISTORIANS NO LONGER VIEW COLONIALISM AS A ONE-SIDED PHENOMENON WITH THE COLONIZER IMPOSING A WAY OF LIFE ON THE COLONIZED, REMAINING SOMEHOW UNCHANGED IN THE PROCESS.</b>
	<b>RATHER, THE COLONIAL EXPERIENCE AFFECTED THE COLONIZER AND THE COLONIZED MUTUALLY THROUGH A PROCESS OF CULTURAL "BORROWING" AND INTERACTION. COLONIALISM WAS VERY MUCH A TWO-WAY STREET.</b>
0:03:53	<b>HOST:</b> <b>AND JUST AS COLONIALISM ITSELF WAS A MUTUAL PROCESS, SO, TOO WAS DECOLONIZATION.</b>
	<b>HOST:</b> <b>THE COLONIZING POWERS DID NOT SIMPLY WITHDRAW THEIR CONTROL, GRANTING THEIR COLONIES INDEPENDENCE. DECOLONIZATION WAS THE PRODUCT OF NEGOTIATION, STRUGGLE, AND RESISTANCE.</b>
	<b>HOST:</b> <b>THROUGHOUT THE COLONIAL PERIOD AND THE COMPLEX PROCESS OF DECOLONIALIZATION, INDIVIDUALS AND GROUPS ON BOTH SIDES CREATED FOR THEMSELVES NEW PERSONAL AND CULTURAL IDENTITIES, CONSTRUCTIONS THROUGH WHICH THEY VIEWED THEMSELVES AND WERE PERCEIVED BY OTHERS.</b>
0:04:31	<b>HOST:</b> <b>THESE NEW IDENTITIES, FORGED THROUGH COLONIALISM, CAN BE EXAMINED IN VARIOUS WAYS. ONE REVEALING APPROACH IS TO STUDY THE CLOTHING OF BOTH THE COLONIZED AND THE COLONIZER. CLOTHING WILL QUITE LITERALLY BECOME THE COMMON THREAD OF THIS ACCOUNT.</b>
0:04:49	<b>HOST:</b> <b>THE COLONIAL EXPERIENCE -- THROUGH THE OUTWARD SIGN OF CLOTHING -- CAN BE CONSIDERED BY LOOKING AT MANY LOCATIONS, INCLUDING ZANZIBAR AND INDIA, BEGINNING IN THE 1500S AND SPANNING FOUR CENTURIES.</b>
0:05:04	<b>TRANSITION DEVICE</b>

0:05:18	<b>HOST:</b> <b>THE ROOTS OF COLONIALISM IN ZANZIBAR CAN BE TRACED TO THE SECOND HALF OF THE 17<sup>TH</sup> CENTURY. AT THAT TIME, THE ISLAND OF ZANZIBAR WAS POPULATED MOSTLY BY THE SWAHILI. THE SWAHILI HAD EMERGED 800 YEARS EARLIER IN THE COASTAL REGIONS AND OFFSHORE ISLANDS OF EAST AFRICA.</b>
	<b>HOST:</b> <b>IN THE LATE 1600'S, OMAN EXPANDED ITS MARITIME POWER AND CHALLENGED PORTUGAL'S DOMINATION OF INDIAN OCEAN TRADE. TO OBTAIN HELP IN OUSTING THE PORTUGUESE, OMANI RULERS ALLIED THEMSELVES WITH THE SWAHILI PEOPLE.</b>
	<b>HOST:</b> <b>UNDER THE ENERGETIC OMANI RULER, SEYYID SA'ID IBN SULTAN AL-BU SA'IDI, THE ISLAND OF ZANZIBAR SOON EXPERIENCED A PHENOMENAL RISE IN IMPORTANCE AS A PORT.</b>
	<b>HOST:</b> <b>THE DECREASED ROLE OF THE PORTUGUESE ALLOWED FOR THE GROWTH OF OMANI TRADE WITH EAST AFRICA THROUGH THE 19<sup>TH</sup> CENTURY. AFRICAN EXPORTS INCLUDED GRAIN AND MANGROVE POLES TO THE ARABIAN GULF, IVORY TO INDIA AND SLAVES TO OMAN.</b>
0:06:22	<b>HOST:</b> <b>THE 19<sup>TH</sup> CENTURY SAW THE ISLAND OF ZANZIBAR BECOME THE MAIN TRADING CENTER OF THE OMANI IN THE INDIAN OCEAN.</b>
	<b>HOST:</b> <b>OMANI <i>POLITICAL</i> CONTROL OF ZANZIBAR WAS TENUOUS AT BEST, BUT THEY HAD A SIGNIFICANT INFLUENCE ON THE ECONOMY. FOR INSTANCE, ALTHOUGH SLAVERY HAD ALREADY EXISTED IN ZANZIBAR, THE OMANI EXPANDED THAT ECONOMIC MARKET BY SHIPPING IN MORE SLAVES FROM EAST AFRICA AND ASIA.</b>
	<b>HOST:</b> <b>BY THE LATE 1800S, ZANZIBAR HAD BECOME A MULTICULTURAL SOCIETY, WITH HINDUS, MUSLIMS AND SWAHILI MAKING UP THE POPULATION. THE INFLUENCE OF EUROPEAN AND AMERICAN TRADERS BEGAN TO BE FELT IN THIS ERA AS WELL.</b>
0:07:04	<b>HOST:</b> <b>BUT AFRICAN INFLUENCE ON ZANZIBAR'S CULTURE REMAINED STRONG. IN EAST AFRICAN COASTAL SOCIETY, DRESS HAD LONG BEEN A MAJOR SIGNIFIER OF CLASS, STATUS AND ETHNICITY.</b>
0:07:16	<b>HOST:</b> <b>THE CONCEPT OF CHANGING ONE'S CLASS OR ETHNICITY BY CHANGING ONE'S CLOTHES CLEARLY CAPTURED THE IMAGINATION OF THE ZANZIBARI PEOPLE.</b>
	<b>HOST:</b> <b>THE APPEAL OF THIS IDEA WAS REFLECTED IN POPULAR LITERATURE OF THE TIME.</b>
0:07:31	<b>HOST:</b> <b>EDWARD STEERE, IN HIS 1869 BOOK, <i>SWAHILI TALES AS TOLD BY THE NATIVES OF ZANZIBAR</i>, RELATES STORIES BASED ON THIS THEME. IN SOME OF THESE NARRATIVES, YOUNG MEN OF PRIVILEGE, DISGUISED IN THE CLOTHING OF WOMEN OR SLAVES ARE DISCOVERED, AND CONSEQUENTLY DISINHERITED.</b>
	<b>IN OTHERS, POOR PROTAGONISTS DON THE ATTIRE OF THE RICH AND POWERFUL, ONLY TO BE MISTAKEN FOR SULTANS. SUCH IS THE CASE IN THE TALE, "SULTAN DARAI."</b>

0:07:59	<p><i>STORYTELLER:</i>  <i>Hamdani put on the lordly loin-cloth, ...and fastened on the dagger with the gold filigree,...and twisted on the turban of kariyati cloth... and he put on the shoes, and put the sword under his armpit, and took in his hand the mtobwi walking stick...</i></p> <p><i>"My master...they will not say of you 'This is the poor man that scratched in the dust heap;' they will not believe it, you have become so fine..."</i></p>
0:08:28	<p><b>HOST:</b>  <b>NINETY-FIVE PERCENT OF ALL PEOPLE IN 19<sup>TH</sup> CENTURY ZANZIBAR WERE MUSLIM. IN FACT, SLAVEHOLDERS PRIDED THEMSELVES ON CONVERTING THEIR SLAVES TO ISLAM.</b></p>
0:08:38	<p>LAURA FAIR:</p> <p>...So the Koran says that people should dress modestly but it doesn't say specifically what that means. In Zanzibar in the 19<sup>th</sup> Century because of the big difference in class between the aristocracy and the slaves, the aristocrats frequently covered themselves completely, when they went out in public.</p> <p>Slaves on the other hand, often wore, almost nothing...no head coverings. Head coverings were prohibited, in many places on the Swahili Coast for slaves.</p> <p>And so visually in terms of, skin color there wasn't a big distinction but dress kind of served that function so that walking down the street someone could just look and say, "That's the member of the aristocracy; that person is a slave."</p>
0:09:24	<p><b>HOST:</b>  <b>WITH THE END OF SLAVERY IN 1897, FORMER SLAVES AND THEIR DESCENDENTS BEGAN TO REDEFINE THEIR POSITION IN COLONIAL SOCIETY.</b></p>
0:09:33	<p>LAURA FAIR:</p> <p>When Zanzibar became an official protectorate of the British in 1890, there were...about three-quarters of the population in the isles were slaves.</p> <p>The slaves themselves had to go through a very rigorous process of going to court and, applying for their freedom. They...did a number of things to try and, basically establish their freedom, to make abolition and emancipation meaningful in their own lives.</p>
0:10:01	<p><b>HOST:</b>  <b>THE 20<sup>TH</sup> CENTURY WAS A TIME OF SHIFTING SOCIAL AND CLASS BOUNDARIES. THE OMANI ARISTOCRACY WAS BEING REDUCED TO POVERTY, WHILE MANY SLAVES WERE RISING IN CLASS AND STATUS. NEW SOCIAL IDENTITIES WERE BEING CONSTRUCTED.</b></p>
	<p><b>HOST:</b>  <b>A ZANZIBARI ADAGE SPEAKS TO THE FLUCTUATIONS IN SOCIAL STATUS THAT COULD OCCUR ON THE ISLAND OF PEMBA IN THE ZANZIBARI ARCHIPELAGO:</b></p> <p><b>"PROCEED CAUTIOUSLY IN PEMBA  IF YOU COME WEARING A LOIN CLOTH, YOU LEAVE WEARING A TURBAN  IF YOU COME WEARING A TURBAN,  YOU LEAVE WEARING A LOIN CLOTH."</b></p>
0:10:39	<p><b>HOST:</b>  <b>MANY ASSERTED THEIR AUTONOMY BY BECOMING INDEPENDENT PEASANTS. SOME CHOSE TO MOVE INTO TOWN AND IDENTIFY THEMSELVES AS SWAHILI. AND NEARLY ALL FORMER SLAVES EMPHASIZED THEIR FREEDOM, EQUAL STATUS AND DEVOTION TO ISLAM BY COVERING THEIR BODIES IN WAYS THAT HAD BEEN FORBIDDEN UNDER SLAVERY.</b></p>
0:10:59	<p>LAURA FAIR:</p> <p>One of the ways in which they did that in addition to leaving former plantations, moving to town, or moving to free land; they also changed their identities. Many of them redefined themselves from, members of ethnic communities that were associated with groups that</p>

	slaves had been taken from on the African mainland and re-identified themselves as Swahili. They also appropriated new kinds of clothing . .
0:11:23	<b>HOST:</b> <b>BETWEEN 1900 AND 1930, THE BOUNDARIES OF STYLE AND FASHION, CLASS AND ETHNIC IDENTITY WERE REDRAWN.</b>
	<b>HOST:</b> <b>THE BRIGHTLY COLORED <i>KANGA</i> WAS THE GARMENT OF CHOICE FOR FREE URBAN WOMEN ANNOUNCING THEIR NEW STATUS. THE FIRST <i>KANGAS</i> WERE MADE LOCALLY, SEWN FROM IMPORTED PORTUGUESE HANDKERCHIEFS.</b>
	<b>HOST:</b> <b>AT THE SAME TIME, SOME <i>KANGAS</i> WERE BLOCK-PRINTED LOCALLY ON IMPORTED <i>MERIKANI</i> CLOTH. TRADERS PICKED UP ON THIS TREND AND STARTED ORDERING EUROPEAN-MADE CLOTH.</b>
0:11:55	LAURA FAIR: The kanga first appears in the British trade reports in 1897, the...year of the abolition decree. So there had been earlier versions of the kanga around—people had been making them locally—but this is the first kind of mass produced, influx of these goods, at this point in 1897.
0:12:16	<b>HOST:</b> <b>THE MANUFACTURED <i>KANGA</i> FEATURED PRINTED SAYINGS AND MOTIFS, MANY OF WHICH SPOKE OF CITY LIFE. ELECTRIC LIGHTS, TRAINS, CLOCKS, AUTOMOBILES AND STEAMSHIPS WERE DEPICTED, AS WELL AS FLOWERS, TREES AND EVEN HOUSEHOLD ITEMS.</b>
	<b>HOST:</b> <b>NOT ONLY WEARING A <i>KANGA</i>, BUT HAVING A NUMBER OF THEM FROM WHICH TO CHOOSE, WAS A SIGN OF WEALTH AND FREEDOM.</b>
	<b>HOST:</b> <b>THROUGH <i>KANGAS</i> AND OTHER NEW CLOTHING CHOICES, ZANZIBARIS EXPRESSED THEIR NEW IDENTITIES. AS IN ZANZIBAR, THE SYMBOLISM PRESENTED THROUGH CLOTHING TOOK ON VARIED DIMENSIONS IN OTHER COLONIES. IN THE STORY OF BRITISH INDIA, TEXTILES AND CLOTHING BECAME EMBLEMS OF RESISTANCE AND NATIONAL IDENTITY.</b>
0:13:03	<b>TRANSITION DEVICE.</b>
0:13:18	<b>HOST:</b> <b>IN THE SIXTEENTH AND SEVENTEENTH CENTURIES, MOST OF THE INDIAN SUBCONTINENT WAS CONTROLLED BY THE MUGHAL EMPIRE. A MUSLIM DYNASTY, THE MUGHAL RULERS WERE KNOWN FOR THEIR HIGH LEVEL OF ADMINISTRATIVE ORGANIZATION.</b>
0:13:32	<b>HOST:</b> <b>BUT SOON A POWERFUL PRIVATE MERCANTILE ASSOCIATION – THE BRITISH EAST INDIA COMPANY – BEGAN TO TAKE ADVANTAGE OF WEAKNESSES IN THE EMPIRE. THE COMPANY BEGAN TO BUILD TRADE RELATIONSHIPS WITH INDEPENDENT MUSLIM AND HINDU RULERS.</b>
	<b>HOST:</b> <b>TRADE IN SILVER, SPICES AND TEA EXPANDED IN THE 18<sup>TH</sup> AND 19<sup>TH</sup> CENTURIES.</b>
	<b>HOST:</b> <b>BUT IT WAS THE INTERNATIONAL TEXTILE TRADE THAT HELPED FUEL THE DRAMATIC TRANSFORMATION FROM INFORMAL TRADE RELATIONS TO THE EVENTUAL RULE OF INDIA BY THE BRITISH.</b>

0:14:06	<p><b>HOST:</b>  <b>THE EIGHTEENTH CENTURY SAW THE APPEARANCE OF THE BRITISH "ORIENTALISTS." THESE WERE MEN WHO TRAVELED TO INDIA UNDER THE BRITISH EAST INDIA COMPANY, STUDIED SANSKRIT TEXTS, INDIAN HISTORY AND CULTURE, AND OFTEN ADOPTED THE LIFESTYLES OF THE LOCAL PEOPLE. THEY SOMETIMES LEARNED INDIAN LANGUAGES, WORE INDIGENOUS DRESS AND EVEN MARRIED INDIAN WOMEN.</b></p>
	<p><b>HOST:</b>  <b>THE COUNTERPARTS TO THE ORIENTALISTS WERE INDIAN SCHOLARS WHO—UNDER THE INFLUENCE OF THE BRITISH—LEARNED ENGLISH, STUDIED LATIN AND GREEK AND BECAME ADEPT IN ENGLISH LITERARY AND ACADEMIC TRADITIONS.</b></p>
0:14:42	<p><b>HOST:</b>  <b>BUT BY THE NINETEENTH CENTURY, BRITISH ORIENTALISTS WERE BEING CHALLENGED BY ANGLICISTS, WHO REJECTED INDIAN CULTURAL TRADITIONS AND SOCIAL INSTITUTIONS AS BACKWARD.</b></p>
0:14:53	<p>ANAND YANG:  I think all British, in my view, found India lacking. And they found India lacking either in terms of what existed in the present—and I think the Anglicists believed that India was always deficient and had been deficient for centuries, especially in the 18<sup>th</sup> and 19<sup>th</sup> century when the Anglicists—and particularly in the 19<sup>th</sup> century with the Anglicists are holding sway. And what they believe is what India lacked was British institutions, British knowledge, British education, British values, you name it, everything British, including religion, represented civilization and order. Everything that was not British, especially Hindu and Muslim and Indian, represented an earlier state of civilization. [</p>
0:15:44	<p><b>HOST:</b>  <b>BY 1858, THE TIME OF THE CREATION OF THE RAJ, OR COLONIAL GOVERNMENT, THE CONFLICTING ATTITUDES OF THE ORIENTALISTS AND THE ANGLICISTS WERE THE CORE OF A GREATER POLITICAL DEBATE:</b></p>
	<p><b>HOST:</b>  <b>WHO KNEW BEST HOW TO RULE INDIA? THOSE WHO STUDIED AND RESPECTED ITS TRADITIONS? OR THOSE WHO REJECTED THEM AND WOULD IMPOSE BRITISH WAYS?</b></p>
0:16:07	<p><b>HOST:</b>  <b>THE SAME SORT OF DEBATE CARRIED OVER INTO THE MATTER OF CLOTHING. OVERALL, BRITISH ATTITUDES TOWARD INDIAN DRESS CORRESPONDED WITH THEIR VIEWS ABOUT INDIANS. SINCE BOTH WERE "PRIMITIVE", THE BRITISH STRUGGLED WITH THE DILEMMA OF HOW INDIANS WOULD BE ADEQUATELY CLOTHED AND STILL REMAIN "INDIAN."</b></p>
	<p><b>HOST:</b>  <b>FOR THEIR PART, INDIANS SOMETIMES ADOPTED EUROPEAN DRESS TO GAIN ADVANTAGE. MANY INDIANS CAME TO SEE THE DIRECT LINK BETWEEN THEIR POTENTIAL ACCOMPLISHMENTS IN COLONIAL SOCIETY AND THEIR ADOPTION OF EUROPEAN STYLE CLOTHING.</b></p>
0:16:42	<p>ANAND YANG:  To the Europeans, it meant that they appeared civilized as they dressed up formally for all public occasions. And I think the underlining should be under public occasions. They really dressed up. They played parts in what was an imperial drama or colonial drama. And so it was a way of showing the might of the British Empire symbolically, ceremonially, ritually. And so clothes were used to basically dress up the empire. Were clothes in themselves sufficient to make you modern, to make you Western? Obviously not because there was still the matter of the color of your skin. And so race and ethnicity set you apart even when you attempted to dress the way and to conform to British styles of attire. So, clothes didn't quite do it; they weren't sufficient.</p>

0:17:44	<b>HOST:</b> <b>IRONICALLY, EVEN THOSE BRITISH WHO DIDN'T WANT INDIANS TO WEAR EUROPEAN DRESS, NONETHELESS TREATED THEM WITH GREATER RESPECT IF THEY DID.</b>
	<b>HOST:</b> <b>USUALLY, THE INDIAN ADOPTION OF WESTERN CLOTHING WAS GRADUAL.</b>
0:17:58	ANAND YANG: I think one response everywhere is to try and mimic the rulers or to become like them, to emulate people in power. And there was increasingly a middle class in the urban setting of India that emulated the British, including their clothes.
0:18:17	<b>HOST:</b> <b>FOR EXAMPLE, EUROPEAN-PRODUCED FABRIC WOULD BE WORN IN A TRADITIONAL INDIAN STYLE. BOTH WOMEN AND MEN ADDED SMALL ITEMS OF EUROPEAN GARB TO THEIR TRADITIONAL ATTIRE – A WESTERN BLOUSE WITH A SARI. A SARONG OVER TROUSERS.</b>
	<b>HOST:</b> <b>THE CHOICES THAT INDIVIDUALS MADE ABOUT THEIR CLOTHING SOON BECAME MORE COMPLICATED.</b>
0:18:41	<b>HOST:</b> <b>COTTON SPINNING AND WEAVING HAD BEEN INDIA'S MAJOR HOME INDUSTRY FOR MORE THAN A MILLENNIUM. INDIAN PRODUCERS HAD MADE TEXTILES THAT WERE INEXPENSIVE BUT WELL MADE, SO THEY HAD UNDERSOLD THE COMPETITION AT HOME AND ON THE WORLD MARKET FOR MANY YEARS.</b>
	<b>HOST:</b> <b>BUT DUE TO BRITAIN'S RISING INTEREST IN TEXTILE MANUFACTURING, AND THE RESULTING GOVERNMENT TARIFFS ON FINISHED INDIAN PRODUCTS, INDIA'S POSITION AS A MANUFACTURER WAS CHANGED.</b>
0:19:10	<b>HOST:</b> <b>BY THE END OF THE 19<sup>TH</sup> CENTURY, INDIA WAS EXPORTING MOSTLY RAW COTTON TO BRITAIN, FUELING TEXTILE MANUFACTURING IN EUROPE. AND IRONICALLY, THEN HAVING TO IMPORT THE FINISHED TEXTILES BACK TO INDIA.</b>
	<b>HOST:</b> <b>THE ONCE HEALTHY INDIAN TEXTILE INDUSTRY DECLINED, AND THE BALANCE OF WEALTH AND POWER SHIFTED TO BRITAIN.</b>
0:19:33	<b>HOST:</b> <b>THIS SHIFT DID NOT GO UNOPPOSED IN INDIA, HOWEVER. BY THE BEGINNING OF THE TWENTIETH CENTURY INDIAN POLITICAL AND CULTURAL NATIONALISM WAS ON THE RISE. A VISION EMERGED WITH SELF-GOVERNANCE AS THE GOAL.</b>
	<b>HOST:</b> <b>INCREASINGLY, SOME INDIAN NATIONALISTS BEGAN TO ENGAGE IN A DE-COLONIZATION OF THE MIND: THROWING OFF THE MENTAL SHACKLES THAT IMPLIED EUROPEAN CULTURE WAS SUPERIOR TO INDIAN CULTURE. AND THEY BEGAN TO BOYCOTT EUROPEAN IMPORTS AS WELL.</b>
0:20:05	ANAND YANG: One expression of being Indian and not being a subject entirely was to go native, was to dress in Indian attire. And that in itself was an invention to a certain extent because there was such a variety of ways in which Indians dressed, but yet what the nationalist movement did was create one way of dressing Indian as the way somebody expressed himself or herself as different from the rulers.

0:20:34	<p><b>HOST:</b>  <b>SOME INDIANS BEGAN TO INSIST THAT THEIR COUNTRYMEN AND WOMEN BUY ONLY INDIAN-MANUFACTURED CLOTH. THIS WAS THE IDEA OF <i>SWADESHI</i>. DERIVED FROM THE WORD <i>SWADESH</i> MEANING "OF OUR OWN COUNTRY", THE TERM EXPRESSED A COMMITMENT TO GOODS PRODUCED IN ONE'S OWN COUNTRY, EVEN WHEN THEY MIGHT PROVE MORE EXPENSIVE OR OF LESSER QUALITY. THE NOTION OF <i>SWADESHI</i> WAS THE KERNEL OF A POWERFUL NATIONALIST MOVEMENT.</b></p>
0:21:02	<p><b>HOST:</b>  <b>SWADESHI SIGNIFIED THE BEGINNING OF DECOLONIZATION. AND EMBRACING THE IDEAS OF SWADESHI AND EVENTUALLY LEADING THE PROCESS OF DECOLONIZATION WAS THE FORMER LAWYER...MOHANDAS GANDHI</b></p>
	<p><i>VOICE OF GANDHI:</i>  <i>The message of the spinning-wheel is really to replace the spirit of exploitation by the spirit of service. The dominant note in the West is the note of exploitation. I have no desire that our country should copy that spirit or that note.</i></p>
0:21:36	<p><b>HOST:</b>  <b>GANDHI SET THE EXAMPLE BY ADOPTING THE <i>DHOTI</i> – THE TRADITIONAL WAIST CLOTH FOR MEN--MADE OF A LOCALLY PRODUCED CLOTH CALLED <i>KHADI</i>.</b></p>
	<p><b>HOST:</b>  <b>GANDHI FOCUSED ON THE TRANSFORMATIVE POWER OF <i>KHADI</i> – DECLARING IT PURIFYING, WHILE FOREIGN-MADE CLOTH REPRESENTED ALL THAT WAS NEGATIVE AND IMPURE. WHEN GANDHI SPOKE AT PUBLIC GATHERINGS, PEOPLE STRIPPED THEMSELVES OF FOREIGN CLOTHES AND TOSSED THEM ONTO COMMUNAL BONFIRES.</b></p>
	<p><b>HOST:</b>  <b>KRISHNADAS, AN AUTHOR AND COLLEAGUE OF GANDHI, DESCRIBED ONE SUCH MOMENT:</b></p>
0:22:11	<p><i>VOICE OF KRISHNADAS:</i>  <i>He set fire to a huge collection of foreign clothes lying in front of the platform. At that time a sort of frenzy seized the whole crowd and from all sides foreign clothes rained in heaps upon the burning pile...My pen fails to portray the fit of divine enthusiasm that had seized the audience. In such large quantities were clothes offered to the sacrificial fire that it kept on burning till the whole of the succeeding morning.</i></p>
0:22:39	<p><b>HOST:</b>  <b>THOUGH AT THE TIME THERE WERE BOTH VIOLENT AND NONVIOLENT REACTIONS TO THE BRITISH PRESENCE, GANDHI'S TACTIC OF CHOICE WAS CIVIL DISOBEDIENCE – NON COOPERATION AND PASSIVE RESISTANCE. BESIDES THE USE OF BOYCOTT, HE ALSO LED STRIKES AND MARCHES TO PROTEST COLONIAL RULE.</b></p>
	<p><b>HOST:</b>  <b>THE INDIAN BOYCOTT OF FOREIGN GOODS WAS A VEHICLE FOR GREAT ECONOMIC TRANSFORMATION. WHILE TARGETING BRITISH TEXTILE MANUFACTURING, IT ALSO STIMULATED INDIA'S INDIGENOUS COTTAGE INDUSTRIES.</b></p>
0:23:11	<p><b>ANAND YANG:</b>  I think Gandhi's brilliance is that he's always able to make a difference in several different ways. So, whatever he did had an impact not only economically, but also psychically and philosophically. And so by insisting that his followers dress in a certain way, he was not only making an economic statement about not supporting British industries that exploited India, but he was also saying be proud to dress up like Indians. And so even though he was inventing a new sartorial style, nevertheless having people dress up in clothes that they themselves made was a way of instilling national pride among the people.</p>



0:23:57	<b>HOST:</b> <b>BY 1908 THE BOYCOTT OF FOREIGN GOODS WAS SO SUCCESSFUL THAT TEXTILE IMPORTS WERE DOWN 25%.</b>
	<b>HOST:</b> <b>BY 1921, ALL MEMBERS OF THE INDIAN NATIONAL CONGRESS WERE DRESSED IN KHADI AND THIS FABRIC BECAME THE UNIFORM FOR ALL CIVIL SERVANTS IN BOMBAY. BY THE FOLLOWING YEAR, NO MEMBER OF CONGRESS WAS ALLOWED TO WEAR IMPORTED CLOTH.</b>
	<b>HOST:</b> <b>HAND-SPINNING AND KHADI HAD BECOME THE FOUNDATION OF THE FREEDOM MOVEMENT. THE TEXTILE INDUSTRY IN INDIA WAS REVITALIZED.</b>
	<b>HOST:</b> <b>AND MOHANDAS GANDHI HAD TAUGHT HIS FOLLOWERS A POWERFUL LESSON -- THAT IT WAS POSSIBLE TO TRANSFORM SOCIAL AND POLITICAL IDENTITIES THROUGH CLOTHING.</b>
0:24:43	<b>HOST:</b> <b>THE SIGNIFICANCE OF A SINGLE ARTICLE OF CLOTHING MIGHT REVERBERATE THROUGHOUT THE ENTIRE SOCIAL STRUCTURE.</b>
	<b>HOST:</b> <b>FOR INSTANCE, WHAT IMPACT DID THE INDIAN KASHMIRI SHAWL HAVE ON EUROPEAN SOCIETY?</b>
0:24:56	ANAND YANG: The story of kashmiri shawls is an example of colonial appropriation of an indigenous item and practice. Its trade flourished well before the British arrived in the Indian subcontinent. Shawls were used as ritual objects given by elites to one another. The British became familiar with it and began to be interested in its use as well as in its trade. They even started to reproduce the shawls themselves, replicating its motifs and designs.  Initially, the British versions were not well received, although the Indian shawls continued to be much prized. They were used as souvenirs. They were much coveted. Even considered a valued inheritance in some families. Napoleon is said to have bought them for his wives. Queen Victoria herself gave them as gifts. They were used in the United States as well.  Kashmiri shawls were much appreciated by visitors to South Asia. It is one of many items that has spread around the world as a result of colonialism. Other examples include pajamas, jodhpurs, and of course every Englishman's favorite takeout food, curry.
0:26:22	<b>HOST:</b> <b>CLEARLY, CONSTRUCTING AN IDENTITY IS NOT SIMPLY A MATTER OF PUTTING ON OR TAKING OFF ARTICLES OF CLOTHING.</b>
	<b>HOST:</b> <b>AND THE IDEA OF USING CLOTHING TO EXPRESS MULTIPLE IDENTITIES IS AN IDEA COMMON TO MOST CULTURES, TIMES, AND PLACES.</b>
	<b>HOST:</b> <b>AND THE SIMPLE ACT OF CHOOSING CLOTHING COULD NOT ONLY BECOME A POWERFUL SYMBOL OF IDENTITY BUT IT COULD EXPRESS A RANGE OF ATTITUDES –FROM PASSIVE COMPLICITY TO PRAGMATIC ADAPTATION, FROM SUBTLE DEFIANCE TO ACTIVE REBELLION.</b>
0:26:57	<b>WEB TAG</b>
0:27:02	<b>END CREDITS</b>
0:27:32	<b>SPECIAL THANKS</b>
0:27:47	<b>OPB LOGO</b>

0:27:55	<b>ANNENBERG/CPB LOGO</b>
0:28:10	<b>1-800 ORDER TAG</b>
0:28:25	<b>END</b>