



TECHNO-ORIENTALISM: AN INTERTEXTUAL ANALYSIS OF THE WINDUP GIRL

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Abstract

The concept of 'Orientalism' as suggested by Said (1978) is not only the stereotyped representation of east but it has deeper significance and approach. By the stereotyping of east the west has always maintained its position at the center of binarism. This idea may be of self-conceit or an urge to develop the third world countries (east), the question of 'Orientalism' is persistent throughout the sagas of history. Present study is an endeavor to analyze Orientalism by Said (1978) along with Techno-orientalism by Morley and Robins (1995) in order to understand the contemporary concept of orientalist regarding the exotic east. For in the current scenario east is no longer underdeveloped or primitive still it is 'the exotic east' with all its possessions and gluts to be explored by west. Applied method for analysis is Critical Discourse Analysis from which intertextuality by Fairclough (1992) is chosen as a tool of analysis. Findings of research asserts that although west has changed its attitude towards east still there are glaring evidences that Orientalism is prevalent with some varying degrees. Techno-orientalism is one of these new forms of Orientalism that depicts a new kind of orient/occident binarism.

Keywords: Orientalism, Techno-orientalism, Intertextuality, Japanimation, Binarism



Introduction

There is no denying the fact that advent of western travelers across the world gave vent to the notion of exotic. Western enchantment with the east is nonetheless based upon the outlandish ideas about later. Stories about the Far East and an urge to explore the unique and unknown cultures of Asian peninsula are driving force behind exploration and consequently exploitation of Asia. Since time immemorial occident has tried to describe the orient through their predefined unusual ideas of orient. Literature of every era is known for its representation of socio-cultural traits. Similarly, the contemporary genre of Post-cyberpunk literature has inherited this legacy to characterize current cultures and technology oriented societies.

No doubt, pervasiveness of information technology into human lives has altered the epistemologies of today's dynamic world, yet the relationship between orient and occident is still persistent to some extent in alternating ways. Although the oriental terminology has taken a label of 'techno-orientalism' still enchantment with east is evident through Cyberpunk/Post-cyberpunk narratives. In order to trace the elements of Techno-orientalism in Post-cyberpunk novels researchers have selected *The Windup Girl* (2009) written by Bacigalopi. *The Windup Girl* (2009) belongs to the Biopunk subgenre of Post-cyberpunk yet it is replete with the illustrations of orientalism/techno-orientalism.

Cyberpunk Literature developed amply in 1980s after the splendid attainment of Gibson's *Neuromancer* (1984), it has many elements of Postmodernist fiction. Cyberpunk novels and movies generally integrate the Postmodernist characteristics. Alteration and experimentation in narrative themes usually emerged during the 70s and 80s that has merged the boundaries of Science Fiction and Postmodernism. According to McCaffery (1991) conventional Postmodernist authors also started to induce narrative strategies and precise troops from Science Fiction genre. Some Postmodernist narratives that influenced Cyberpunk are; Burrough's *Naked Lunch* (1956), Pynchon's *The Crying of Lot 49* (1966) and DeLillo's *White Noise* (1984). These novels have inspired Cyberpunk to depict themes of, junk virus, drug addiction, vision of a paranoid world controlled by multinational corporations, who are in turn controlled by technologies, capitalism and consumer society (Cavallaro 2000, p. 10-11).

Post-cyberpunk emerged in 1990 as a new subgenre of Cyberpunk. Technological and chronological expansions that has transformed the existing literary inclinations contributed toward the development of Post-cyberpunk. In 1998 Person devised the word 'Post-cyberpunk' to discriminate Cyberpunk culture and fiction of 80s from that of 90s and beyond. 'Post-cyberpunk' was acquainted by him in an article, *Notes Toward a Post-cyberpunk Manifesto* that was published in a Science Fiction magazine. Post-cyberpunk novels have materialized the concepts and themes based on technology such as artificial intelligence, posthuman, virtual reality, techno-colonialism and techno-orientalism. According to Sterling (1986) Post-cyberpunk has established a move towards social Science Fiction that is more extant than the traditional literature. Jameson (1991)



affirms, Cyberpunk is “fully as much an expression of transnational corporate realities as it is of global paranoia itself” (p. 38) hence, Post-cyberpunk is then the evolution of this paranoia. Stephenson’s *Snow Crash* (1991) is the first novel to be named as *Post-cyberpunk* although Sterling has also produced a vast variety of Post-cyberpunk narratives.

The essays in *Beyond Cyberpunk* have provided ample rubrics that deliver an awareness of conversion, alteration and scope of Cyberpunk, and its steady significance in the twenty-first century (Murphy and Vint, 2010). Cyberpunk Literature represents the advent of technology in culture while Post-cyberpunk depicts the prevalence of the technology into human lives. ‘Posthuman’ is an example of such pervasiveness of technology that pools human with technology. Techno-orientalism and techno-colonialism are also some of the examples. Kelly and Kessel (2007) assert that machinery has altered our senses, consciousness and memories just like it has transformed our homes, schools, offices and governments.

The prefix ‘post’ in Post-cyberpunk is used due to the alternations in themes that have arisen in Post-cyberpunk genre. Outlining of the street culture in Post-cyberpunk produced a global portrayal of society wherein formerly ostracized characters took center in the Post-cyberpunk novels (Kelly and Kessel, 2007). The word ‘punk’ in Post-cyberpunk stands for the projection of middle class. As technology became invasive and familiar in the twenty-first century it somehow changed the concept of human subjectivity that has given ample opportunity to Post-cyberpunk authors. Kelly and Kessel (2007) suggest, “we are no longer changing technology; rather it has begun to change us” (p. IV). Post-cyberpunk fiction is also different from Cyberpunk due to its plots that are grounded on cultural and social themes such as; persons and their melees against transnational companies, capitalism, hypercasualization and colonization.

The aim of this research is to highpoint the reputation of Post-cyberpunk as an evolving representative genre of Postmodern Literature. Technological growth has transformed the ontology of being a human in an era of information technology. Hence this research has critically discoursed the existing issues such as techno-orientalism.

Literature Review

A multidimensional approach of CDA suggests that apparently innocent and neutral intertextual references such as; historical references and quotations contain much more implied ideological dynamism than directly suggested explicit discourses. Notion of intertextuality refers back to Bakhtin (Bakhtin 1981, 1986). In his works he has stressed upon the 'dialogic' qualities of texts. Dialogic qualities represent that how numerous expressions are transmuted and re-used each time a new text is created. Whereas, according to Kristeva (1986) texts and discourses refer to and are built from other texts and discourses. He has identified two types of intertextuality, horizontal and vertical.

Horizontal intertextuality according to Fairclough (1993) is ‘manifest intertextuality’ that



is explicitly delineated within the text and functions as to manifest other ideas in discourse. It may be represented through the use of quotation marks and reporting clauses. Vertical intertextuality on the other hand has an implied reference. Fairclough (1993) has called it a 'constitutive intertextuality'. It takes place with merging of texts, discourses, voices and genres within the same texts that may contradict assimilate or ironically rebound them. Fairclough (1992) asserts that "a text may incorporate another text without the latter being explicitly cued: one can respond to another text in the way one words one's own text" (p. 102). Constitutive intertextuality, thus, denotes "the configuration of discourse conventions that go into production of the text" (Fairclough 1992, p. 104). It is thoroughly related to social change and orders of change discourse. This kind of intertextuality integrates many values that surpass textual level and lead readers towards hidden discourses. These concealed discourses contain restoration of existing social, cultural, and ideological values. Therefore, constitutive intertextuality affects and is affected by social order and hegemonic struggle representing the power relations in a society. It is a relationship between texts and social practices that relates micro with macro.

As present study deals with Techno-orientalism that is a unit of power structure and hegemonic base institutions that perpetuate control through social strictures therefore, use of consecutive intertextuality forms the best tool of analysis. Consecutive intertextuality is a socially restricted productivity that is conditioned upon power relations in society and institution (Fairclough, 1992). Thus, a combination of intertextuality and power theory such as Orientalism/Techno-orientalism is the best combination. According to Chilton (2004) dynamic role of intertextuality is very crucial for different aspects of text may be interpreted differently by various analysts. Every producer of text presupposes that there is some degree of common knowledge and shared beliefs between writers and readers.

Notion of Techno-orientalism may be a novice in the arena of power theories yet it has its base in Orientalism. Just like its predecessor Techno-orientalism also dismantles the very edifice of power structure that brings 'orient' in center and drifts 'occident' towards margin. The term 'Techno-orientalism coined by Morley and Robins (1995) suggests 'othering' of Japan (east) by west as for the west Japan merely represents technologically developed dystopian future. Just like Orientalism, Techno-orientalism does not only characterize an obsessive representation of Asia and Asian women but it also suggests an exotic future that may be termed as a result of high-tech racial stereotyping of east. Morley and Robins (1995) have suggested that west has typecast the Japanese as sub-humans as if they are devoid of any emotions and feelings. These imprints are consequences of extreme technological development of Japan that has to some extent revised and subverted the concept of orient (east) as a savage, illiterate and undeveloped being. Said has asserted in his famous work that center of orientalism lies within the subordination of 'others' in different areas of eastern world due to the idea of 'mirror of cultural conceit'. This very concept of cultural conceit of west has created a host of stereotypes that culminates binary oppositions such as; modern/backward, cultured/savage, educated/uneducated and civilized/uncivilized etc. just to project and demark the geographical/social positions of western and non-western worlds.



The 'orient' exists because the west needs it to highlight its superiority. If there is no superior there will no inferior to create a comparison. Orient exists because it brings the west into center or focus (Said, 1978). According to Sakai (2006), Orient does not specify any inner commonality in the names incorporated under it rather it includes the regions of Middle East and Far East. It is interested to know that there is hardly any linguistic, cultural and religious commonality or unity among these diverse areas. Thereof, the orient does not represent any cultural religious or linguistic unity instead orient is the one who is excluded and reduced from the west.

If orient is a creation of west, then surely techno-orient is also invented by the same west. Wherein, there is no doubt that 'Techno-orientalism of Japan' is a creation of information capitalism. Capitalist occident has not only geographically relocated Japan but they have chronologically projected it as well. As asserted by Morley and Robins (1995), "If the future is technological, and if technology has become 'Japanised', then the syllogism would suggest that the future is now Japanese, too. The postmodern era will be the Pacific era. Japan is the future, and it is a future that seems to be transcending and displacing Western modernity" (p. 168). Roh, et al. (2015) has suggested that in contemporary times techno-orientalism investigates the phenomenon of being Asian. Their work delineates that Asians are simultaneously stereotyped as both technologically developed and yet intellectually primitive, by west through the notion of techno-orientalism. They further claim that future will be full of cities like Tokyo, Shanghai and Hong Kong.

In the paradigm of Techno-orientalism Japanimation is marked as a stereotyping of Japan as an image of yellow future (Park, 2010). There exists a kind of ambivalence in west who is at the same time attracted by future model of Japan and also looks down upon this model. As this study deals with Post-cyberpunk narratives that are replete with technological progress specially the selected novel *The Windup Girl* represents a Japanese discourse therefore, the notion of Japanimation is very crucial to discuss.

Solarewicz (2012) in his research has analyzed two Post-cyberpunk novels, *River of Gods* (2004) and *The Windup Girl* (2009). Through an analysis of these novels he suggests that both the narratives share a common struggle against predominant western lenses about east. Discourse of *Rivers of Gods* represents India while that of *The Windup Girl* characterizes Thailand. This projection of east through western writers speaks of orientalist paradigm to stereotype the east although differently from the past (2012, p. 1-2). According to Park, Cyberpunk expresses the "social anxieties that arise from the destabilization of identity markers such as race, gender, and class in an increasingly multi-cultural, multiracial, and multi-sexual society" (p. 61). In another research Park (2004) has projected that the relation between east Asian inflected settings and changing attitudes about east Asians and Asian American in US from 1980s to the present. His research further highlights issue of race through techno-orientalist projections of south east Asians by an analysis of two films *Blade Runner* (1982) and *The Matrix* (1999) (p. viii).

Zaidi (2018) in her PhD research has exemplified the significance of Post-cyberpunk as a



Postmodernist contemporary genre wherein issues of identity and representation are analyzed in the perspective of four selected Post-cyberpunk novels. *The Windup Girl* (2009) being one of them projects various issues of identity such as, gender, subaltern, cyborg, imperialist, orient and oxidant. Emiko the windup is the propagator of various representations of identity. Whereas, rest of the characters and incidents are directly or indirectly connected with her in order to subvert grand narratives of identity and representation. After above mentioned literature review the identified gaps have given off some research queries mentioned below.

Conceptual Framework

For a methodical analysis of selected title, the researchers have traced the basics of *Orientalism* (1978) by Said that would follow the mapping of Techno-orientalism in *Spaces of Identity: Global Media, Electronic Landscapes and Cultural Boundaries* (1995) by Morley and Robins. Other than this the study has also traced and included the works of different scholars and thinkers of Post-cyberpunk and Techno-orientalism as a part of reviewed literature. Techno-orientalism (1995) and Orientalism (1978) form the main theories to do a Critical Discourse Analysis of selected novel with the technique of intertextuality as defined by Fairclough (1992). Selected tools of consecutive intertextuality as defined by Fairclough (1992) are mixing of genres and mixing of voices in order to take out Techno-orientalist notions of west about east. From the identification of 'orient' as defined by Said (1978) this study has focused and represented the aspects of Techno-orientalism (1995) in order to find the answers for research questions.

The first query of this research is to trace elements of Orientalism/Techno-orientalism in *The Windup Girl* (2009) that will lead to understand the ways in which author has intertextually given references about exotic south eastern world. The second enquiry is to analyze the outcome of Techno-oriented representations of east; whether it is another form to stereotype the orient (imperialist cultural and political representation) or it is only modernization of east (an encounter or contradiction of Said's notion of Orientalism).

Techno-orientalism in *The Windup Girl*

As mentioned before this research ponders over affiliation of technology with Southeast Asians and exotification of Asians through technology, therefore it seeks to conclude upon the outputs of such technology oriented Asian representations. The analysis of selected text deals with cyborg, cultural imperialism, technology, orientalism, techno-orientalism and different other parameters that will bring forward the essence of critical discussion based upon Orientalism/Techno-orientalism through consecutive intertextuality. *The Windup Girl* is set in Asia it represents future as perceived by western writers.

The Windup Girl (2009) is a Biopunk novel that is a subgenre of Post-cyberpunk literature. Thereof, its link to Biopunk marks it demonstrative of gene hacking and genetic engineering that



comes under the main theme of genetic modification. Yet the novel rigorously demonstrates Japanimation through techno-orientalism. No doubt, the novel familiarizes a global world where food manufacture and circulation is controlled by multinational corporations still it represents Southeast Asia as center of attraction for western businessmen and imperialists. Plot of the novel exemplifies notion of cultural imperialism in the laps of technology. Another effective representation of techno-orientalism is projected through a dystopic picture of technologically advance east that is morally and intellectually puny.

The novel begins with the representation of a post-petroleum age while the current age of 'Expansion' has conceded (that refers to the expansion of technology to a point of deflation where everything became malformed) and an era of 'Contraction' is manifested after the downfall of oil age. The very imperialist tone is represented through following lines. "Since his arrival, he has been creating a library, a historical window into the City of Divine Beings, tomes drawn from before the calorie wars and plagues, before the Contraction. He has pillaged through everything from antiquities shops to the rubble of Expansion towers" (p. 70). Furthermore, in order to exploit the resources of Thailand as an Asian exotic land in a dystopic scenario where very less countries are left with some kind of resource spring factories are established by westerners. It has been a tradition of west to feat upon east in the name of civilization and development, thus different western countries have developed their colonies in Thailand under the veil of spring factories.

The plot of the novel suggest lack of energy, thus, energy is produced with the aid of giant springs for which spring factories are established in Thailand. As Thailand is the only country left with seedbanks in the age of Contraction. Genetically engineered megodonts are engaged in order to wound these gigantic springs. A disease resilient fruit 'gnaw' is discovered in the locality of Thailand. This fruit stands as a symbol of exotic Asia for it is for this fruit that imperialists like Anderson have raided Thailand. It is assumed by Anderson that Gibbons a rebel AgriGen geneticist has created gnaw. *The Windup Girl* signifies a world of biotechnology with all its menaces and benefits.

Bioterrorism for corporate revenue and side effects of bioengineered plagues that are globally spread is projected through the novel. Biological warfare is the main theme wherein commercial food corporations are shown busy to get supremacy over world's economy. These companies have created manmade viruses invented to eradicate targeted crops. Therefore, plagues like cibicosis and lethal diseases like blister rust are commonly spread. U-*Tex* rice and noodles that are generally engineered by calorie companies is the only edible food, that is only manufactured from consumption point of view. Consumerism rules utmost for genetically produced food cannot be grown thus, entrepreneurs like Anderson Lake are crucial in selling their products to the global markets. The novel's plot is plaited around the notion of exotic Asia with its abundant possessions to be ransacked by orientalists, frequently known as 'farangs' in Thailand. With such a rich plot various above mentioned themes represent interplay of orientalism and techno-orientalism. These themes serve to be consecutive intertextual references that are one way



or the other related to the conceptual framework of the research.

AgriGen in Des Moines is one of these calorie companies that work under the cover of a Spring Life factory in Thailand. Anderson Lake is a representative of AgriGen, who have annexed Thailand with the sham of spring factories in order to loot the resources of exotic Thailand, that is a source of bounty for imperialists or neo-colonists. The elementary aim behind kink-spring factory is to track down the seedbanks of Thailand; a scarcity in a genetically destitute world. Anderson the manager of AgriGen thereof, he is related to the theme of cultural imperialism and colonization. His character typifies the global business and politics, and also represent the structure of international politics of the advanced countries in order to rule upon the underdeveloped nations. Anderson reprobates the streets of Bangkok in search of lost calories:

A rational company would shut down the factory. Even Anderson, with his limited understanding of the process involved in this next generation kink-spring manufacture would do so. But if his workers and the unions and the white shirts and the many listening ears of the Kingdom are to believe that he is an aspiring entrepreneur, the factory must run, and run hard. (p. 13)

Anderson is a typified 'Other' in the minds of orients (Thais) who are victims of neo-colonization through the monopoly of calorie companies around the world. HiGro Corn, PurCal, RedStar and AgriGen rule upon the international economy explicitly the economy of Asian world where these white foreigners are influential.

Historical reference to India throws light on the fact that west in involved in exploitation of east since the advent of time, in order to make itself popular. In the process it has not only misused the resources of east but has also defamed the east as barbaric, uncivilized and illiterate. In contemporary times this kind of orientalism has been transformed into techno-orientalism for technological progress has made east far more successful than west to some extent. Therefore, the imperialist or orientalist has changed its tactic too and now east is represented as technologically developed yet intellectually and morally weak that is evident from the novel.

The Windup Girl Emiko, is a cyborg. She is astonishing and spectacular engineered creature created and trained by Japanese to satisfy the decadent whims of a Kyoto businessman, Gendo-sama. She is a stereotyped version of Japanese women that emulates the traditional image of Japanese perception of feminine beauty:

As soft as skin can be, and perhaps more so, because even if her physical movements are all stutter-stop flash-bulb strange, her skin is more than perfect. Even with her augmented vision she barely spies the pores of her flesh. So small. So delicate. So optimal. But made for Nippon and a rich man's climate control, not for here. (p. 40)



These lines suggest exotic image of Asian woman in the mind of western orientalist who have a kind of obsession not only with Asian land but also with Asian women. The only difference is that in the light of techno-orientalism Emiko is projected as a technologically engineered being, a cyborg instead of a normal biologically born woman.

Hiroko is another windup who told Kanya about windups that they are made to be served as a perfect stereotypes of Japanese woman. “It is in our genes. We seek to obey. To have others direct us. It is a necessity. As important as water for a fish... We are more Japanese than even the Japanese. We must serve within a hierarchy” (p. 329). Emiko stood against the stereotyped distortion of servitude and was able to establish Japanese female decorum. She defied Raleigh and killed him along with Somdet and his bodyguards. According to Yashimoto Emiko’s behavior is deviant, “New People serve us. It should not happen” (p. 326). Emiko acted as a deviant thus she is lethal and dangerous like an animal. “This one you seek has fallen far from her proper place. You should destroy her before she can cause any more damage” (p. 326-327). She is a symbol of revolutionary biotechnology that is directly related to Japanimation. She is projected as an animal and machine but not as a human that is suggestive of Morley and Robins’ notion of Japanese who are not considered to be humans though technologically advanced morally they are inferior. She has been thrown into the streets of Bangkok after being used as a toy still she has the will to take stand for the mistreatment done to her. Simultaneously, she dismantles orientalist perception of a submissive and subjugated eastern woman who has no voice.

Windups are agates of Japanese elite they are used as slaves and soldiers. They are viewed as soulless and devils in Thailand, and they need to have a license to live in Thailand and other countries. Yet they are superior to ordinary humans as suggested through following passage:

Gendo-sama used to say that she was more than human.... and really it was too bad her movements would never be smooth. But still, did she not have perfect eyesight and perfect skin and disease- and cancer-resistant genes.... At least her hair would never turn gray, and she would never age as quickly as he, even with his surgeries and pills and ointments and herbs that kept him young. (p.39)

Above references suggest the notion of ‘Japanimation’ that how much west is inspired by Japan’s technological progress yet due to ambivalence the west is not ready to expect Japan’s superiority being an Asian country. Therefore, character of Emiko does not only serve to be a symbol of Japanimation simultaneously it also exemplifies moral vices of east as perceived by west. The manner in which Emiko is being victimized and abused by people represents the moral corruption of easterners. It is only the westerner Anderson who takes pity on her and treats her like a human being while for others she is a devil and a dog created for fun.

Emiko is an ‘other’ in Thailand land just like the Malay Chinese yellow card refugees yet she is mysterious from extraneous acuity that is the reason why despite disliking her as a squat



breed the Thais like exploring her. “All they see are stutter-stop motions. A joke. An alien toy. A windup” (p. 41). She is a symbol of exotic Asia as Anderson takes special interest in her as an ‘other’. He is fascinated by her but he does not reveal his inner feelings:

She is the opposite of the invasive plague he fights every day. A hothouse flower, dropped into a world too harsh for her delicate heritage. It seems unlikely that she will survive for long. Not in this climate. Not with these people. Perhaps it was that vulnerability that moved him, her pretended strength when she had nothing at all. (p. 69)

The Windup Girl shows assorted group of people who are intriguing and stimulating. The sundry collection of people marks the novel a mini global world that vividly represents transnationalism. Anderson a generipper or a ‘calorie man’ is from the west he represents the orientalist who has exotic conventions about Asia. Anderson and Richard Carlyle along with other westerners, are called ‘farangs’. They are ‘Others’ or white imperialistic who have power over the orient. The three ministries of Bangkok, Trade, Environment and Ministries work under the guidance of these farangs. Thus, Thailand suffers both from biological and political diseases. Corrupt ministers like Akkarat and Somdet take bribes and are devoid of patriotism. This again characterizes idea of intellectually and morally deprived east though technologically developed than rest of the world. There is a kind of civil war going on in Thailand it is a country that lacks in patriotism and due to these inner weaknesses it has fallen an easy prey for the west to manipulate its resources. Chinese yellow card refugees like Hock Seng are also present in Thailand. Hock Seng was once a wealthy businessman he tries to reinstate himself for which he embezzles Anderson and hoards money and jewels in his slum. Other than Chinese there are also Japanese elites. Who are running business in Thailand they have their factory of windups in Bangkok.

Mention of Malayan Incident of 1963 is a discursive example that indicates though west understands Asians to be of divergent religions and areas still they chose to stereotype the Asians as one enormous race (eastern). The clash between Chinese and Malayan Muslims took a sectorial form and caused death of many. The novel is initiated through the depiction of exotic Asia while companies like Carlyle & Sons, and Sir Francis Drake pub are cyphers of cultural imperialism.

A passage related to Akkarat and Anderson projects consecutive historical intertextuality. The manipulation of east is going on by west; “Ever since your missionaries landed on our shores, you have always sought to destroy us. During the old Expansion your kind tried to take every part of us. Chopping off the arms and legs of our country...” (p. 166-167). The depicted corruption of natives like Akkarat and Somdet again speaks of feeble morality and patriotism of Thais. Lines uttered by Anderson suggest the corruption widespread among Thai officials and manipulation of these officers by orientalist. “I’ve got weapons and the money for the bribes ready to be landed. If they can open communication with Pracha’s generals, I can buy and equip them” (253).



The Windup Girl adequately portrays strategies and procedures of orientalist to empower the entire globe. Kanya's successful attempt to murder Elizabeth Boudry as a new AgriGen representative deconstructs the orientalist opinion of easterners as intellectually and morally besmirched and inferior. Although *farangs* were efficacious to access the seedbanks through their power and corruption yet the murder of Elizabeth Boudry decenters colonization and orientalist identity. For the novel concludes on murder of Elizabeth Boudry and other representatives of AgriGen by Kanya just in the middle of seedbanks. She killed all the *farangs* and with the help of monks transferred the entire seedbanks into forest to be kept hidden from intruders like *farangs*. "More and more monks stream in they stack the seeds cases carefully...Seeds from more than a hundred years ago, seeds that every so often are cultured in the strictest of isolation chambers and then carried back to this back underground safe, to be stored again (p. 379).

Findings

The Windup Girl instantaneously represents and dismantles power as a metanarrative. The novel exemplifies a variety of intertextual references that represent Orientalism as well as Techno-orientalism. Simultaneously, it shows aversion for hierarchy built partitions of human societies wherein hegemony of one group is prevalent upon others. The discourse of novel dismantles Said's notion of Orientalist in a sense that orientalists represented in the novel are not citizens of any underdeveloped eastern country. Rather they are technologically more advance than west that is the reason for west to invade and exploit the resources of Thailand. The novel delineates elements of Techno-orientalism according to which east is represented as technologically advance but morally and intellectually inferior to west. Another aspect of Techno-orientalism, Japanimation is also equally projected through character of Emiko and her alike. Whereas, the issue that Techno-orientalism is merely a modernization of east or else it is a complex kind of stereotyping of east, is quite crucial. There is no absolute answer for this question time and tide may tend to develop any such outright riposte for such queries.

Conclusion

Significance of this research is not only grounded on the fact that it has explored a new area, Post-cyberpunk and has developed a thesis statement that it is a genre of twenty-first century English Literature. Rather the research has also given vent to different analytical and critical questions for future researchers to explore. Novelty of this research is also based in the fact that it has used a conceptual framework of Orientalism, Techno-orientalism and CDA in order to explore a novel genre Post-cyberpunk. The study has amply delineated findings to the research questions raised in the conceptual framework, yet it has produced more mind probing queries for scholars of not only literature but of history, culture and post-colonialism as well.



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