

Ewelina Gutowska-Kozielska

University of Gdańsk

ORCID: 0000-0002-8489-1466

Commodifying the Oriental Other. Liberal American media and reproduction of racism

Abstract

The purpose of this article is the critical analysis of particular elements of the plot of *The Good Wife*, a legal and political CBS drama, conducted to present the way American media act as the orientalists and create the Orient when constructing the characters in popular TV series. The deconstruction of the threads related to one of supporting characters – Kalinda Sharma – allows to expose ethnic and gender stereotypes of the image of Oriental women, within the trend of postcolonial criticism and Edward Said's theory. Interestingly, the series was signed by the liberal CBS station which has been trying to sustain the image of racism – free network since 2010 when they were criticized for underrepresentation of ethnic minorities, and promised to correct their policy. Instead, the network's flagship series seems to have constructed the Oriental Other to fulfil the expectations and needs of the dominant, i.e. white culture.

Keywords: media, orientalism, commodification, women, racism.

Orientalny Towar. Amerykańskie media liberalne i reprodukcja rasizmu

Celem artykułu jest krytyczna analiza elementów fabuły jednego z najbardziej popularnych amerykańskich seriali o tematyce prawnej i politycznej – *The Good Wife*. W centrum mojego zainteresowania znalazła się drugoplanowa bohaterka – Kalinda Sharma. Dekonstrukcja wątków związanych z tą postacią pozwala zdemaskować liczne stereotypy płciowe i etniczne dotyczące wyobrażeń „kobiety wschodu”. W tym miejscu artykuł wyraźnie koresponduje z rozważaniami E. Saida i współczesną krytyką postkolonialną. Co ciekawe, serial sygnowany był przez CBS, które walczy o wizerunek stacji liberalnej i równościowej. Punktem zwrotnym był tu rok 2010, w którym to CBS skrytykowano za dysproporcje w reprezentacji mniejszości etnicznych, a stacja obiecała zmianę swej polityki w tym zakresie. Niestety flagowy serial *The Good Wife* – zachował stereotypową figurę „kobiety wschodu”, która wciąż pełni rolę obcego/innego w kulturze zdominowanej przez białych.

Słowa kluczowe: media, orientalizm, komercjalizacja, kobiety, rasizm.

Introduction

Media play a crucial role in the representation of social relations and it is via these representations that relations of power are reproduced within societies. As one of the most visible and powerful media institutions of U.S. popular culture TV series contribute to conveying and disseminating the dominant, i.e. racist ideology. I argue that, contrary to what one might expect, American liberal media are instrumental in constructing of realities where ethnicity and race are commodified as resources for pleasure. The purpose of this paper is to show how American media can and do act as the orientalists creating the Orient when constructing the characters in popular TV series and, thus, subsidize the reproduction of racism despite the industry's attempts at creating a sense that the seemingly modern representation of women of Orient in American pop culture is a symptom of progressive change in white attitudes towards people of colour. The Oriental Other, particularly when it comes to Women of the Orient, is inseparably connected with the concepts of pleasure, power, and dominance, and constructed to fulfil the expectations or needs of the dominant i.e. white culture.

The series analysed in this paper, i.e. *The Good Wife* is a legal and political drama that streamed on CBS from September 22, 2009, to May 8, 2016. As a TV series that garnered critical praise for the performances of the casts and the series' storylines, was nominated for and won numerous awards (Primetime Emmy Awards Golden Globe Awards, Satellite Awards, SAG Awards, TCA Awards, and Critics' Choice Television Awards and more), and was extremely popular at the time, it can be considered representative of contemporary American liberal popular media. The series repeatedly reproducing the Orientalist and sexist myths of the rational, and therefore superior, West, respectively male gender, versus the emotional or otherwise less rational, and, therefore, inferior East, respectively female gender contributed to the reestablishment of racism.

(Liberal) media, white Americans, oppression, and racism

White people in power, as they control the media, consequently control the representations of other ethnicities. Likewise, all media content, any televised content when constructed is already encoded with social codes, as what is perceived as "reality" is produced and comprehended within the present culture.

Certain codes may . . . be so widely distributed in a specific language community or culture, and be learned at so early an age, that they appear not to be constructed . . . but to be 'naturally' given.¹

¹ S. Hall, *Encoding and decoding the message* [in:] *The discourse studies reader: Main currents in theory and analysis*, eds. R. Angelmuller, D. Maingueneau, R. Wodak, John Benjamins Publishing Company, Amsterdam/Philadelphia 2014.

Alt-right media together with conservative broadcasters have long been criticized for racist representations of minorities. However, using as an example a popular TV series *The Good Wife* produced by CBS, I argue that so called liberal media have failed minorities in that respect as well, perhaps even more so, as it is commonly assumed that they have not. The potential consequences of such an assumption are even more harmful than openly racist productions or easy to decipher misrepresentations of minorities provided by those American media commonly associated with more conservative, traditional, and less tolerant content due to the fact that they tend to be much better concealed. Such hidden racist misrepresentations might strengthen racist perception of minorities among the ruling class i.e. white Americans, re-establish the divisions within the society. As stated by the Birmingham school as oppression is a cooperative achievement² the hegemony of the white supremacist culture could not, especially in 21st century, be achieved and maintained only through coercion – but it also requires certain degree of consent on the part of the subordinate class. One of effective – if not the most effective – method of achieving that consent is through cultural accommodation – via the media.

It works primarily by inserting the subordinate class into the key institutions and structures which support the power and social authority of the dominate order. It is, above all, in these structures and relations that subordinate class lives its subordination.³

USA is one of the most culturally and ethnically diverse nations in the world, but the media still fail to provide genuine representations of minorities. Despite improvements that have been made over the last several decades in the way race, ethnicity, gender and other social issues are portrayed in the media, women and minorities have continually been underrepresented in movies and television. A 1997 study presented that while ethnic minority groups constituted 25,4% of the population they made up only 15.7% of prime-time drama casts, and with women comprising 51% of the population only 26% of major characters in movies were women.⁴ Recently published study: UCLA's "Hollywood Diversity Report 2019" which examined 167 films released in 2017, as well as 1,316 television shows that aired or were available to stream during the 2016–2017 season found that:

– despite representing nearly 40% of the U.S. population – people of colour made up just 19.8% of film leads, 21.5% of broadcast scripted leads, 21.3% of cable scripted leads and 21.3% of digital scripted leads.

² A. Kenneth, *The meaning of culture. Moving postmodern critique forward*, Preager, London 1998.

³ A. Gramsci, *Selections from the prison notebooks*, trans. Quintin Hoare and Geoffrey Nowell Smith, International Publishers, New York 1971.

⁴ „Diversity in Film and Television” *Media Scope 1998*, <http://www.diversity-film-television/2007/media-scope> (access: 14.01.2018).

Women, who constitute slightly more than half the U.S. population, made up 32.9% of film leads, 39.7% of broadcast scripted leads, 43.1% of cable scripted leads and 42.8% of digital scripted leads.⁵

Underrepresentation, when combined with the misrepresentation on ethnic minorities contributes to the reproduction of racial stereotypes in the media, and therefore – in the American society. A society which has a long history of racial discrimination and racist representations of the Other. White America has a long history of racism towards minorities which has found its reflection in the media. In 21st century attempts have been made to acknowledge and change this situation, especially in the case of African Americans. Nevertheless, American liberal media still fail to provide actual representations of minorities, especially of those of Indian origin due, perhaps, to the fact that Oriental sentiments/nostalgia are still present in American society.

Orientalism, eating the Other & the Good Wife

Orientalism – according to Said a selection of myths, stereotypes and distorted images seems to be both a result of power relationship between the Occident i.e. the West and the Other, and a medium allowing for the reestablishment of that relationship:

Orientalism can be discussed and analyzed as the corporate institution for dealing with ‘the Orient – dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: In short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient.

In Said’s times Orientalists created the Orient through his or her writing; contemporary Orientalists have wider choice of media, i.e. they can use TV or streaming services. Nevertheless, employing Eurocentric and imperialist understandings of Eastern societies, that the media tend to systematically portray the Orient in an exotic and racial way. The image created is not meant to provide audiences with a realistic representation of the Eastern Other but rather to, basing on their cultural prejudice, fulfil their cultural expectation and allow the reestablishment of the well-known dichotomy – between the White, Eurocentric, Western – i.e. superior, rational, developed, educated, humane. normal and masculine and the Eastern Other – the Orient: inferior, irrational, deprived, animalistic, uneducated disturbed and feminine sexually.⁷ Using an Oriental character to spice up the plot of a popular TV lawyer series seems to be a perfect example of contemporary masked racism and reproduction of harmful racial stereotypes for the sake of white audiences’ entertainment, and reestablishment of white supremacy. *The Good Wife* is a CBS legal and political drama television series that aired on from September

⁵ Hollywood Diversity. Report 2019. Old Story. New beginning, <https://socialsciences.ucla.edu/hollywood-diversity-report-2019/> (access: 8.01.2020).

⁶ E. Said, *Orientalism*, Pantheon Books, New York 1978.

⁷ A.L. Macfie, *Orientalism*, Longman, London 2002.

22, 2009, to May 8, 2016. It featured several story arcs, together with stand-alone storylines concluded by the end of each episode, with the plot focusing on Alicia Florrick, the (white) wife of the (also white) Cook County State's Attorney and her return to her career in a law firm after a public sex and political corruption scandal involving her husband.⁸ The majority of the main cast are white, middle- and upper-class lawyers with the exception of the character of Indian origin – Kalinda Sharma.⁹ *The Good Wife* won numerous awards, including five Emmy Awards and the 2014 Television Critics Association Award for Outstanding Achievement in Drama and was praised for its insight on the Internet and social media and its role and position in society, law and politics.¹⁰ The actress playing Kalinda – Archie Panjabi – a British actress of Indian origin received three Emmy Award nominations and one Golden Globe nomination. She won a Primetime Emmy Award in 2010.¹¹ The character was very well received by the viewers and contributed to the series popularity. At the same time, despite the fact that the show was produced and broadcast by CBS and later streamed by Netflix¹² – one of its main characters appears to be constructed as a modern embodiment of the Orientalist Other with a cultural appropriation at its fullest. That masked racism of the liberal media industry, relying on using cultural or ethnical difference as a source of particular entertainment as a means of seemingly displaying progressive social views while simultaneously trying to cater to a wider public audience i.e. its prominent demographic – the white viewers. That commodification of the Other as a source of enjoyment and excitement: i.e. simultaneously *spicing* up the plot as a form of 'eating the other'¹³ appears to be a major factor in constructing the character of Kalinda. Here Western/ Northern American cultures visually and metaphorically 'eat' or consume racially marked bodies as a kind of spice or condiment to flavour the bland whiteness of mainstream culture or to enact an expansive 'global culture'. As bell hooks argues:

the commodification of difference promotes paradigms of consumption wherein whatever difference the Other inhabits is eradicated, via exchange, by a consumer cannibalism that not only displaces the Other but denies the significance of that Other's history through a process of decontextualization [...] The longing for an unattainable pleasure, argues hooks, 'has led the white west to sustain a romantic fantasy of the »primitive« and the concrete search for

⁸ J. Flint, *The Good Wife' will have multiple partners in syndication*, <https://www.latimes.com/entertainment/envelope/la-xpm-2013-mar-13-la-et-ct-good-wife-20130313-story.html> (access: 9.10.2019).

⁹ After Panjabi (gradually) left the show the producers replaced "minority" with a character played by Cush Jumbo – also British actress of color.

¹⁰ M. Gilbert, *Why the 'Good Wife' is network TV's last great drama*, <https://www.bostonglobe.com/arts/television/2016/05/04/alicia-trials-end-left-with-void/8htg2Ify1RTF6niNKj9aSP/story.html>, (access: 22.10.2019).

¹¹ Archie Panjabi, <https://www.emmys.com/bios/archie-panjabi> (dostęp: 3.04.2016).

¹² *Ibidem*.

¹³ variety.com/2019/tv/news/cbs-has-a-white-problem-whitney-davis-explains-decision-1203194484/).

a primitive paradise, whether that location be a country or a body, a dark continent or dark flesh, perceived as the perfect embodiment of that possibility.¹⁴

Orientalists constructed representation of women that would reflect a standard Victorian prejudice i.e. that all women were inferior to men, and oriental women were twice as inferior, being both women and Orientals.¹⁵ Oriental women at that time were commodities – living rewards available to men. Thus, it was acceptable to use them sexually. While the standards have changed in terms of the representation of white women in the media – they are no longer inferior to men, oriental women are still doubly inferior – to white men and women.

Stereotypes

As the Occident is not interested in the real nature of the East, and the fact that Orient and Oriental do not exist, the Westerners construct and counterfeit the Orient. In the American media the stereotypical 'Orient' is often constructed, reconstructed and represented in the binary opposition against the Occident, as the Other.

As stereotype is "a fixed and closed representation"¹⁶ and the dominant members of society have the power to divide the society into those who act according to the rules (social types) and those who cannot as the rules are designed to exclude, stereotypes being the tools for such procedures. Being a form of social ordering, stereotypes are fundamentally reductive and fixed by the disposition of power – thus, those in power can shape the reality. The reproduction of stereotypes in the media seems to have a particular purpose and – at the same time – effect: it reduces, essentializes, naturalizes and fixes difference in order to split the society on the ethnocentric – like level: us vs them / the Occident vs the Other along the definitions of normalcy established in accordance to the cultural hegemony. Thus, if a character from a marginalized group is created without any actual insight from the group, they are meant to portray the media that establish and consolidate the stereotype which, in turn, reduces the representatives of that marginalized group to the Other. In *the Good Wife* everything about Kalinda makes her the commodity: (Oriental) Other.

Eating Kalinda

While misrepresentations of African American women in media seem to reproduce a well-established pattern repeatedly constructing their stereotypical portrayal, one might assume, that the constant repetition of these same racist representations of females

¹⁴ b. hooks, *Eating the other: Desire and resistance [in:] Black looks: Race and representation*, South End Press, Boston 1992.

¹⁵ R. Kabbani, *Imperial fictions: Europe's myths of orient*, Saqi Books, London 1994.

¹⁶ S. Hall, *Representation: Cultural representations and signifying practices*, Sage, Thousand Oaks, CA 1997.

makes the identification of these stereotypes easier, the situation is different when it comes to other women of colour – like Indian Americans. Despite the fact that Indian traditions might have inspired American writers and philosophers like Emerson or Thoreau, there have been insufficient and inadequate media representations of peoples of South Eastern Asian minorities in USA, and if they do appear in the mainstream media they usually tend to foster the stereotype of traditional submissive women (mothers, daughters) within traditional Indian families. CBS's Kalinda Sharma, is different: at first, she is presented as composed, strong, fierce, bold, and professional. The main purpose of that introduction seems to draw the attention of the (white) audience to consequently methodically reconstruct her character into the oriental Other. She appears to combine several – seemingly mutually exclusive – stereotypical racist representations of women of colour. She is both the demonic, and the noble savage, a wild, independent, and untamed creature and loyal though damaged companion striving for acceptance of her (white thus superior) colleagues/friends. She neither has cultural identity nor manifests any interest into her cultural or racial background, suggesting, perhaps typically, that Indian cultural background is not interesting enough to be valuable for the series' plot, and that the character is dishonest, thus, unwilling to share anything about her past/cultural identity. That might be one of many indicators that the series producers despite casting British Indian actress as a private investigator for Stern, Lockhart and Gardner could – or would not escape Orientalist nostalgia and constructed the character, perhaps un/subconsciously as the Other completely 'embedded in the secret (not so secret) deep structure of white supremacy'¹⁷ Kalinda combines the properties of dragon lady stereotype – typical for East Asian and occasionally South Asian and Southeast Asian women, with those typically ascribed to other minorities: African American women – i.e. Jezebel and Sapphire, complemented by that of the loyal servant/friend – a particular version of the model minority stereotype – supporting her white companion independently of the circumstances. Her primary role, nevertheless, seems to be that fulfilling of the audience's desire for excitement without the need for leaving the (white) comfort zone.

When race and ethnicity become commodified as resources for pleasure, the culture of specific groups as well as the bodies of individuals, can be seen as constituting alternative playground where members of dominating races, genders, sexual practices affirm their power – over an intimate relations with Other [...] Encounters with the Otherness are clearly marked as more exciting, more intense, and more threatening. The lure is the combination of pleasure and danger.¹⁸

¹⁷ b. hooks, *Eating the other: Desire and resistance* [in:] *Black looks: Race and representation*, South End Press, Boston 1992.

¹⁸ *Ibidem*.

The Other to be included in American popular culture, she must assume recognizable forms, preferably not those critical of that (default) culture but rather nostalgic evocation of a 'glorious' past¹⁹ combined with a breath of comfortable modernity.

Commodity culture in the United States exploits conventional thinking about race, gender, and sexual desire by »working« both the idea that racial difference marks one as Other and the assumption that sexual agency expressed within the context of racialized sexual encounter is a conversion experience that alters one's place and participation in contemporary cultural politics. The seductive promise of this encounter is that it will counter the terrorizing force of the status quo that makes identity fixed, static, a condition of containment and death. And that it is this willingness to transgress racial boundaries within the realm of the sexual that eradicates the fear that one must always conform to the norm to remain »safe«.²⁰

Paradoxically – the more controversial, aggressive, sexual the character the less harmful she is for the audience. The creation of stereotypical, preferably safe representation occurs in three modes, through ideology, iconography, and structure. Constructing a character in a prism of ideology, such as casting queer Oriental female in the context of white, heterosexual (sex, & culture) roles, creates an impression that, against the imposed norms and ideals, they are inadequate, inferior or wild. The narrative sets up and exaggerates the discrepancy between the stereotypically constructed character and the dominant rule and allows the introduction of orientalist ideology. According to Dyer, the ideology mode further reproduces, justifies, and naturalizes the imposed "ideal" – i.e. white, upper – class heterosexual female lawyers in contrast to the Other. That Other is represented in particular way and "clothes and aspects of dress such as hairstyle and accessories are obviously culturally coded and widely assumed to be indicative of personality".²¹ Kalinda, always has a very particular outfit – which was designed for her character: a short, tight skirt/dress and long leather boots. Allegedly, Archie Panjabi expressed dissatisfaction with the choice of her outfit, nevertheless Kalinda's clothes remained extremely sexy, and the show received positive feedback with several magazines and TV shows expressing their admiration and satisfaction with the way she was created. That choice of clothing seems to allow the collective white audience to become obsessed with the desire for the Other, that obsession being further fuelled by the character's choices and behaviour. Kalinda works as an investigator and, at least at the beginning she and the show's protagonist, seem to complement each other. Kalinda „**could play on the edges of the law** where Alicia's obligations as a lawyer would not let her venture. And in the courtroom, Alicia gave clients the kind

¹⁹ *Ibidem.*

²⁰ *Ibidem.*

²¹ K. Johnson, S.L. Lennon, N. Rudd, *Dress, body and self: research in the social psychology of dress* [in:] *Fashion & Textiles*, <https://link.springer.com/article/10.1186/s40691-014-0020-7> (access: 21.09.2019).

of respectable reassurance that Kalinda is **temperamentally unsuited** to provide.²² That ‘playing on the edges of law’, lack of any scruples, and as the audience find out fake identity and mysterious – most likely criminal past draw an obvious dichotomy between her and Alicia, the show’s protagonist.

For Said’s Orientalist ‘the oriental woman [was] no more than a machine; she makes no distinction between one man and another man’.²³ In *The Good Wife* the character is upgraded for the sake of contemporary customers i.e. the audience – Kalinda makes no distinction between one man and another man, nor between one woman and another woman. She is highly sexualized – wild animal – like, inherently licentious. She describes herself as not ‘domestic’²⁴ when trying to explain why she broke her ex-girlfriend’s heart. As during Colonial times the exoticized Oriental female was depicted repeatedly in Western works as a sexual creature possessing the key to the mysteries of primitive yet irresistible sex, Kalinda possesses the same mysterious kind of power and never hesitates to use it when she needs something. She has a number of flings/ one – night stands with women and men, as she is, in her own words ‘flexible’.²⁵ As Cary with whom she is also involved sexually, remarked: ‘I *know* plenty of *people* who knew *their sexuality*. Then they met Kalinda’.²⁶ As that primitive sexual being, Kalinda must face consequences – and double standards. When white women in the series engage in sexual relationships it hardly has any consequences. Kalinda, on the contrary – either is unable to get involved (due to her animal – like qualities) or loses everything as in the relationship of power she is always the loser and has to be punished.

Power is the essential ingredient of Orientalism. For amongst the fascinations of the relationship with the iconic Oriental woman is the use of power to be cruel and inflict punishment.²⁷

As she is a commodity and exists for the pleasure of the white audiences, contrary to remaining female characters she is not afforded any personal growth. She is obsessed with money, lacks morals, and her two main features are her sexuality and close proximity to violence – or (in the case of her husband) murder, yet, her character fulfils another – seemingly contrary to that of power and sexual dominance – i.e. that whatever is offered to the white supremacist is no longer ‘exacted via domination, but will be given willingly’.²⁸ Thus Kalinda accepts rejection (as she knows she deserves it), and is willing to sacrifice for the white people she is loyal to, be it Alicia, Will, or Cary, all white upper – class, while she is ready to kill her husband who is also

²² A. Rosenberg, *In praise of ‘The Good Wife’s’ Kalinda Sharma*, <https://www.washingtonpost.com/news/act-four/wp/2014/10/17/in-praise-of-the-good-wifes-kalinda-sharma/> (access: 23.12.2019).

²³ E. Said, *Orientalism*, Pantheon Books, New York 1978.

²⁴ *Poisoned Pill*, S02E06, *The Good Wife*, dir. P. O’Fallon, screenplay K. Eisner, 2010.

²⁵ *The Dream Team*, s03e22, *The Good Wife*, dir. Robert King, screenplay C. Brinkerhoff, M. Averill, 2012.

²⁶ *Getting off*, S02E22, *The Good Wife*, dir. R. Dawson, screenplay L. Dick, 2010.

²⁷ Z. Sardar, *Orientalism*, Open University Press, Philadelphia, PA 1999.

²⁸ b. hooks, *op. cit.*

white, but of suspicious background and definitely not upper class. She is seemingly strong and independent, yet falls victim to domestic violence, a plot that had to be stopped due to public discontent about too much insight into her personal life. ‘Some characters you actually don’t want to see that much backstory’²⁹ and for the Other there should not be a *backstory*, as it would make the character too similar to actual human being, especially that in case of Kalinda it was a story of white, lower – class abusive husband she escaped.

Conclusion

Entertainment industry seems to believe that ‘the desire for contact with the Other represents a progressive change in white attitudes towards’³⁰ people of colour unaware of the fact – or perhaps unwilling to face the uncomfortable truth – that such a type of the Other’s representation is rarely anything more than reproduction of racist world order. Just like Western Orientalists were responsible for the highly stereotyped, superficial and, thus, harmful image of the 19th century woman of Orient, contemporary liberal media reproducing almost identical representation of Indian women as commodities existing for the sake of (white, sexual) power-oriented type of pleasure are responsible for re-establishing racist stereotypes in contemporary American society. *The Good Wife*, a TV series that allegedly transformed TV³¹, and was one of the most awarded and popular TV series of 2000s in USA, seems to have contributed remarkably to the reproduction of American racism as it not only failed to provide genuine representations of the Indian minority but successfully constructed an upgraded version of a traditional female stereotype of the Oriental Other, commodified for the sake of the pleasure of white Americans. The character of Kalinda Sharma, despite being played by an accomplished British Indian actress, conforms to traditional vision of the world where women of colour in order to exist must assume recognizable forms and evoke the glorious (Colonial) past under the cover of comfortable modernity to allow white liberal society to continue to desire, abuse and consume the Oriental Other, and fulfil their desire for exotic excitement in times when it is no longer politically correct.

²⁹ R. King, *Why Kalinda left the Good Wife*, <https://www.vanityfair.com/hollywood/2015/04/why-kalinda-left-the-good-wife> (access: 11.01.2020).

³⁰ b. hooks, *op. cit.*

³¹ B. Molan, *How The Good Wife transformed TV*, <https://www.theguardian.com/tv-and-radio/2016/may/05/the-good-wife-final-season-julianna-margulies-cbs> (access: 29.12.2019).

References

- Flint J., *The Good Wife' will have multiple partners in syndication*, <https://www.latimes.com/entertainment/envelope/la-xpm-2013-mar-13-la-et-ct-good-wife-20130313-story.html> (access: 9.10.2019).
- Gilbert M., *Why the 'Good Wife' is network TV's last great drama*, <https://www.bostonglobe.com/arts/television/2016/05/04/alicia-trials-end-left-with-void/8htg2Ify1RTF6niNKj9aSP/story.html> (access: 22.10.2019).
- Gramsci A., *Selections from the prison notebooks*, trans. Quintin Hoare and Geoffrey Nowell Smith, International Publishers, New York 1971.
- Hall S., *Encoding and decoding the message* [in:] *The discourse studies reader: Main currents in theory and analysis*, eds. R. Angelmuller, D. Maingueneau, R. Wodak, John Benjamins Publishing Company, Amsterdam/Philadelphia 2014.
- Hall S., *Representation: Cultural representations and signifying practices*, Sage, Thousand Oaks, CA 1997.
- hooks b., *Eating the other: Desire and resistance* [in:] *Black looks: Race and representation*, South End Press, Boston 1992.
- Johnson K., Lennon S.L., Rudd N., *Dress, body and self: research in the social psychology of dress* [in:] *Fashion & Textiles*, <https://link.springer.com/article/10.1186/s40691-014-0020-7> (access: 21.09.2019).
- Kabbani R., *Imperial fictions: Europe's myths of orient*, Saqi Books, London 1994.
- Kenneth A., *The meaning of culture. Moving postmodern critique forward*, Preager, London 1998.
- Macfie A.L., *Orientalism*, Longman, London 2002.
- Media Scope 1998*, "Diversity in Film and Television", <http://www.diversity-film-television/2007/media-scope> (access: 21.09.2019).
- Molan B., *How The Good Wife transformed TV*, <https://www.theguardian.com/tv-and-radio/2016/may/05/the-good-wife-final-season-julianna-margulies-cbs> (access: 29.12.2019).
- Rosenberg A., *In praise of 'The Good Wife's' Kalinda Sharma*, <https://www.washingtonpost.com/news/act-four/wp/2014/10/17/in-praise-of-the-good-wives-kalinda-sharma/> (access: 23.12.2019).
- Said E., *Orientalism*, Pantheon Books, New York 1978.
- Sardar Z., *Orientalism*, Open University Press, Philadelphia, PA 1999.
- The Good Wife*, prod. R. King, M. King, cast J. Margulies, M. Czuchry, A. Panjabi, A. Cumming, J. Charles, C. Baranski, S01-s01, 2009–2016.