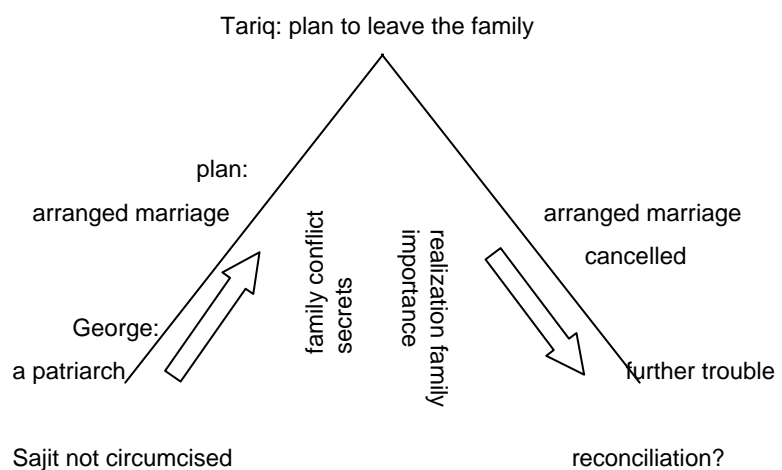


East is East

Author	Ayub Khan-Din
Published by	Nick Hern, London
Published in	1997
Price	About €12.
Length	76 pages
Summary	The autobiographical play centres on the problems encountered in a bicultural and interfaith English-Pakistani family living in a white, working-class area of Salford in 1970. George, the Pakistani father, is determined to ensure that his children are raised in the Pakistani way and does not want them to accept the values of Christianity or Western society. His insistence on tradition can be seen throughout the play. Circumcision, arranged marriage, respect and faith are recurring themes. The children are torn between the domineering will of their father and their own wish to be citizens of the modern world they were born into. Ella, George's British wife, would rather their children live their own lives. This clash of opinions serves as the basis for conflicts which lead to discussions and violence.

Structure As to action, it is important to point towards the differences between **story, plot and event**. The structure of the dramatic plot can be explained with the help of the **Model of Freytag**.



The action takes place in Salford in 1970, a white working-class area which is with reference to spatial deixis referred to as 'here' whereas Pakistan is the 'there'. Bradford represents the Pakistani community. The **fictional time** covers about two weeks.

<p>Characters</p>	<p>Character constellation¹: George wants to tell the others what to do. Especially, he wants the children to marry someone he has chosen for them. Since Nazir did not follow his wish, he does not belong to the family any longer for him. In general, Ella is loyal to her husband, but she does not let herself be suppressed. She tries to mediate between George and the children who reject his strict values and receives support from her friend Annie.</p> <p>Character configuration: No character is always on stage, there is coming and going.</p> <p>Character conception: There are mono- as well as multidimensional characters. Nazir, representing the rebellious youth, illustrates the former while George exemplifies the latter. Figural, authorial, explicit and implicit characterisation techniques are used.</p>
<p>Topics</p>	<ul style="list-style-type: none"> • Cultural clashes • Immigration • Integration • Mixed-relationships • Racism • Xenophobia • Violence within families • Search for identity • Generation relations
<p>Available Media</p>	<p>A feature film is available.</p>
<p>Helpful Secondary Literature</p>	<p>Mendez, Carmen, ed. <i>EinFach Englisch Unterrichtsmodelle. Unterrichtsmodelle für die Schulpraxis: East is East.</i> Paderborn: Schöningh, 2008.</p>
<p>Language</p>	<p>A character's use of language and register might be an indication of education and social background. Even after living in England for several years, George talks in broken English which might hint that he still does not feel integrated. In addition, he swears a lot and if he does not know how to respond verbally, he uses violence. The others use colloquial English which fits their working-class environment.</p>

¹ See Appendix 1.

<p>Semiotics and communication</p>	<ul style="list-style-type: none"> • The first impression one might have when reading the title <i>East is East</i> is that the play is about the contrast of cultures. Actually, questions in regard to whether two opposing groups of people from very different cultures can coexist are raised, or whether Rudyard Kipling's quote, from which the play borrows the name, "east is east and west is west and never the twain shall meet" holds true. • Signs are another important transmitter of meaning. There are several contradictions within George's behaviour. Although he insists on Pakistani tradition and values and despises the British way of life, he married an English woman and runs a fish and chip shop. • Names can also be analysed. All children have Pakistani names; nevertheless they feel being English. In contrast, George is the one with the typical English name. • On the extratextual level of communication, the audience experiences information backlog at the beginning. Over the course of the play, congruent awareness is reached, sometimes even superior audience awareness. For example, Ella tells her friend Annie she knew that Sajit has not been circumcised, thus, the audience knows more than George. • On the intratextual level, every character has an individual perspective, thus, different views how to handle the situation are illustrated. • Drama provides not only verbal but also visual and auditory signs which can be discovered. Costumes, mimic and gestures may thus be considered. In order to emphasise Tariq being a rebellious son, he has a long haircut and wears modern English clothes.
<p>Suitable Age</p>	<p>The level of difficulty should be appropriate for upper classes.</p>
<p>Activities</p>	<p>Pre-reading activities:</p> <ul style="list-style-type: none"> • Pupils can speculate about the topic with the help of quotes, the book binding, the DVD cover or the title. • An interview with the author, a film critic or a cartoon can be discussed. • Background information about the author, Salford, immigration or religious traditions can be collected and presented. <p>While-reading activities: Active reading should be encouraged by means of</p> <ul style="list-style-type: none"> • documenting first impressions • asking/answering questions • underlining important passages or • structuring

	<p>Post-reading activities:</p> <ul style="list-style-type: none"> • Comprehension, analysis and commenting can be practiced verbally as well as by writing. The controversial potential may lead to lively discussions. • Inner monologues, letters or diary entries can be produced, for example figuring out how the kids see their identity. • The family constellation can be represented with the help of stills or role plays. • The play can be formally analysed or the film can be watched, thereby discovering how the play is put into action. • Differences can be worked out. A distinction is that Nazir is developed in the film and homosexuality becomes a topic.
<p>Teachability Pros</p>	<p>Accessibility:</p> <ul style="list-style-type: none"> • The play is easily accessible, is priced at about 12€ and 76 pages long. • There exists a feature film which is available on DVD. <p>Topicality:</p> <ul style="list-style-type: none"> • Pupils may put themselves in the place of the Khan children. This might help to understand feelings and reactions. • With reference to the Bildungsplan, the play can be used when regional and cultural studies are dealt with. It is concerned about cultural clashes, immigration, integration and mixed relationships. • The play can form the basis for discussions about racism, xenophobia or violence within families, or topics such as search for identity or generation relations can be focused.
<p>Teachability Cons</p>	<p>There is no annotated version available.</p>
<p>Overall Evaluation</p>	<p>With reference to analytical criteria, the play <i>East is East</i> can be discussed under the mentioned aspects. It offers the possibility to be analysed not only textually but also visually and auditorily when using the feature film. Analytic, interpretative and creative abilities of learners may be formed. In addition it fulfils the requirements of accessibility and topicality. Therefore, the analysis leads to the conclusion that the play fits the purposes of educational requirements and is teachable.</p>

Appendix 1:

