

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY MOULOUD MAMMERRI OF TIZI-OUZOU
FACULTY OF LETTERS AND LANGUAGES
DEPARTMENT OF ENGLISH

**Dissertation Submitted in Partial Fulfilment of the Requirements for the Degree
of Magister in English**



Specialism: English

Option: Didactics of Literary Texts and Civilization

Submitted by: Oueld Ahmed Fatima

Subject:

*Cultural Incidents in Literary Texts: A Case Study of Edward
Morgan Forster's A Passage to India (1924)*

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Academic Year: 2016/2017

To my Family and Friend Malha

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ACKNOWLEDGEMENTS

I would like to express my gratitude to my supervisor Professor Zerar Sabrina for her help, guidance, and patience.

I would also like to extend my thanks to Professor Riche Bouteldja for having suggested the research topic as well as the approach during his methodology courses.

I want to thank the other panel of examiners Professor Ameziane Hamid, Doctor Gada Nadia and Doctor Siber Mouloud for taking time to read and examine this dissertation.

My gratitude and appreciation also go to my mother for her help, encouragement and persistent support.

List of Abbreviations

AL: Audio Lingual

CA: Communicative Approach

CBT: Culture Bump Theory

CLT: Communicative Language Teaching

FL: Foreign Language

FLC: Foreign Language Classrooms

FLT: Foreign Language Teaching

GC: Grammatical Competence

GTM: Grammar Translation Method

IA: Intercultural Approach

IS: Intercultural Speaker

NS: Native Speaker

NV : Non-Verbal

NVL : Non-Verbal Language

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Abstract

The present research investigates the importance of integrating culture in teaching literary texts. It highlights the place of culture in foreign language methodologies. Although culture teaching becomes a necessity in foreign language teaching, it is still dealt with as an adjunct in Algerian foreign language classrooms. This study proposes a model which integrates culture in teaching literature in foreign language classrooms. To achieve our aim, we apply the theoretical concepts proposed in the “Culture Bump Theory” to the analysis of cultural differences in E. M. Forster’s *A Passage to India*. By conducting a didactic analysis, the following work clarifies the need for integrating cultural elements in teaching foreign languages. Teaching culture is necessary in raising cultural awareness as well as in eliminating the frustration, disconnection and cultural misunderstanding.

Key Words: Literary Texts, Culture Bumps, Culture Bump Theory, Teaching Culture.

Résumé

La présente étude de recherche se focalise sur l'importance de l'intégration de la culture dans l'enseignement du texte littéraire. De ce fait, nous avons mis la lumière sur le statut de la culture dans les méthodologies de l'enseignement d'une langue étrangère. Malgré que l'intégration de l'aspect culturel est devenue une nécessité au niveau de l'enseignement d'une langue étrangère, les enseignants n'accordent pas une grande importance à cet aspect dans les départements d'Anglais au sein des universités Algériennes. Cette recherche tente de proposer un modèle à travers lequel nous pouvons intégrer l'enseignement de la culture au sein des classes de langues étrangères. L'une des méthodes les plus importantes de l'intégration de la culture dans les cours de l'enseignement de la littérature est appelée « *Culture Bump Theory* ». Pour atteindre notre objectif, nous avons appliqué les concepts de cette théorie dans l'analyse des différences culturelles dans le texte littéraire « *Route des Indes* » par E.M. Forster. Ces Travaux précités ont mis le point sur l'intégration des éléments culturels lors de l'enseignement des langues étrangères. L'enseignement de la culture a un rôle crucial dans le développement de la conscience notamment au niveau de l'élimination de la frustration, le divorce et les malentendus.

Mots clés : les textes littéraires, les différences culturelles, l'intégration de la culture.

General Introduction

Cultural differences can be one of the barriers in cross-cultural communication unless they are taught through a well-structured approach. Although cultural differences can be a source of incomprehension and muddle in cross-cultural communication, they can be also used as a bridge to cross cultural boundaries. Analyzing cultural differences, students learn to see the world through a new angle. They understand their own cultural practices in relation to different cultures. Consequently, they acquire the position of ‘social negotiators’¹ because they are able to create a place for themselves amid a context of different cultural elements.

Edward Hall (1959) who emphasizes the role of the first culture in learning foreign cultures sees that participants must be trained to construct knowledge. He argues that in the process of knowledge constructions, students become active, independent as well as producers of culture². During such a process, participants will understand their own culture in the light of different cultural elements. E. Hall says: “Culture hides much more than it reveals, and strangely enough what it hides, it hides most effectively from its own participants. Years of study have convinced me that the real job is not to understand foreign culture but to understand our own”³.

Algerian students live in an environment, where the cultural values and behaviours, are culturally different from the target community represented in foreign language classrooms. Reading English literature, students encounter a different cultural world. Cultural misunderstanding is one result of such cross-cultural contact. Social meeting, dining etiquette, religious ceremonies, non-verbal language are some areas of communication where cultural clashes may occur.

¹ Theresa Rogers and Anna O. Soter, ed, *Reading Across Cultures: Teaching Literature in a Diverse Society* (Albany: Teachers College Press, 1997), p.13.

²Edward Hall, 1959. Quoted in Carol Archer and Stacey Nickson, ‘Culture Bump: an Instructional Process for Cultural Insight’. In *Handbook of College and University Teaching: A Global Perspective*, edited by E Groccia, Mohammed A T Alsudairi, and William Buskist, 406-423(Sage Publications, 2012), p.406.

³Ibid, p.406.

Algerian students experience difficulties in studying literature. The case of the department of English of the university MOULOUD MAMMERI is illustrative. Investigating the marks obtained in the first year of the licence of the department of English, we notice that more than 67% of students did not achieve the average in literature courses during the academic year (2014-2015) (appendix A).

The aim of the present research is to investigate the possible strategies that may help Algerian learners at the university level to overcome culture problems in reading literature. An effective language teaching program should not only enable learners to read the foreign literature but rather provide them with the necessary skills to be aware of the target culture. Thus, the integration of cultural teaching is a necessity for Algerian learners of English at the university level.

Review of Literature

The cultural dimension in foreign language teaching is called 'Culture Pedagogy'⁴. It is given different terms in different traditions. In English, they use the term '*Cultural Studies*', '*Background Studies*' or '*the Teaching of Culture*' , in French '*Civilisation*', '*Culture étrangère*' or '*l'interculturalité*', in German '*Landeskunde*', '*Kulturkunde*', etc⁵. The use of these terms reflects the complexity of the concept. The culture pedagogy that was developed is referred to as 'the intercultural dimension of foreign language teaching'⁶. Reviewing the main trends in teaching culture forms an important step to understand the significance of culture in foreign language methodology. Culture teaching developed through three main trends. At first, foreign language students were taught to read literary

⁴ Karen Risager, *Language and Culture Pedagogy: From a National to a Transnational Paradigm*(London: MPG, 2007),p.4

⁵ Ibid,p.4

⁶ Ibid,p.4.

works. They were supposed to learn ‘a language for reading’⁷. In the era of tourism and industrialization, the objective of foreign language methodology (direct method, audio lingual method, the communicative approach) shifted to acquire ‘a language for touring’⁸. Dissatisfaction with the treatment of culture in the aforementioned methodologies led to another view that is ‘the intercultural dimension of language teaching’⁹.

Language teaching methodologies differ in their manner, attitude, and conception of culture teaching. The grammar-translation method is a method of teaching that accords a place of culture, but its conception of culture and the way it is dealt with do not fit the goal of communication. Karen Risager (2007) uses the term ‘realia’ to highlight the place of culture in the grammar-translation method¹⁰. This term dates back to the 17th century. The conception of culture in the grammar-translation method is related to ‘factual or background knowledge’. The latter is needed in reading texts as well as in developing oral proficiency (foreign travel, polite conversation)¹¹. The conception of culture as ‘factual knowledge’ proved to be unsatisfactory in cross-cultural communication as learners are not trained to develop the skills that enable them to use the acquired knowledge in an interactive way.

Teaching culture in foreign language methodology took a new direction with the emergence of the “Communicative Approach” in the 1970s. The emphasis of language educationists moved from reading to the oral skills.

Culture was given an anthropological dimension in the USA during the 1970s. The interest was in teaching everyday culture. The concept of culture falls into two main categories: big and small cultures. Risager(2007) makes a distinction between the two

⁷ Xiao Long- Fu, ‘Teaching English Cultural Background: Introducing the Target Culture into the Chinese Secondary School English Classes’ (PhD, University of Tampere, 2001), p.53.

⁸ Ibid, p.53.

⁹ Ibid, p.53.

¹⁰ Karen Risager, *Language and Culture Pedagogy: From a National to a Transnational Paradigm*(London: MPG, 2007),p.4

¹¹ Ibid, p.25.

concepts: “‘Culture with a big/capital C’ (literature and other forms of artistic production, as well as history and geography) and ‘culture with a little/small c’ (behaviour, norms and values in everyday interaction)”¹². American cultural pedagogy ‘s interest was on little c. It developed many practical methods of teaching culture since the 1960s and especially in the 1970s: *Culture capsule*, *Culture cluster*, *Mini-drama*, *Culture assimilator*, *Micrologue*¹³.

The American culture pedagogy is influenced by Seelye’s work *Teaching Culture* (1974). The latter comes as a response to the traditional cultural pedagogy. This can be seen in the following quotation: “Our objectives are not to learn more art, music, history, and geography, but to learn to communicate more accurately and to understand more completely the effect of culture on man”¹⁴.

Including cultural elements in foreign language teaching was not clearly stated in the 1970s. However, it became a fact in the 1980s. The video technology enhanced the inclusion of visual aspects in foreign language classrooms. Students, during this period, were brought in close contact with different cultural aspects, especially the non-verbal communication¹⁵. The period of the 1980s witnessed a shift from communicative perspective of language teaching to an intercultural perspective. That is to say, cultural pedagogy during this period included another paradigm which is referred to as intercultural communication. It is during this period that language teaching got an intercultural dimension. The objective of this new paradigm is to make students aware of cultural differences¹⁶.

It was in the 1990s that most foreign language researchers recognized the inseparability of culture and language in the foreign language classroom. Thus , cultural teaching

¹² Ibid,p.40

¹³ Ibid,p.41-42

¹⁴Seelye (1974), Quoted in Karen Risager, *Language and Culture Pedagogy: From a National to a Transnational Paradigm*(London: MPG, 2007),p.42-43.

¹⁵ Karen Risager, *Language and Culture Pedagogy: From a National to a Transnational Paradigm*(London: MPG, 2007),p.73.

¹⁶ Ibid, p.74-75.

asserted its place in foreign language contexts, as a result of the new technology of information that paved the way for numerous cultural contacts and encounters.¹⁷ Today, culture is an integral part in foreign language teaching. It occupies a central place. It must be treated as a necessity rather than as an adjunct in language teaching. We cannot teach a linguistic system without referring to its cultural meanings. Seeking to make meanings of linguistic signs in isolation leads only to meaninglessness. On trying to set up a didactic framework of teaching cultural studies, Byram (1989) points to the necessity of integrating culture in foreign language learning. He uses the term 'Cultural Studies' to refer to the cultural dimension of language teaching. He defines it as an integral component with its own aims and methods. Learners need to comprehend the semantic relationship between words and their cultural references¹⁸.

Defined as a 'Social Practice'¹⁹, language is seen as closely related to culture. Following this line of thinking, one can say that language learning entails culture learning. In learning how to use the foreign language, learners also learn how to communicate with people from the foreign culture²⁰. Considering the linguistic system as a social construct, Claire Kramsh (1993) suggests different ways of understanding the place of culture teaching in foreign language classrooms. She advocates the creation of a 'Sphere of Interculturality'²¹. Meaning, in an intercultural perspective, is 'relational', i.e., one must understand the target culture in relation to the first one. She gives, as an example, the intercultural approach which is based on reflection as well as on relating the target to the first culture²².

¹⁷ Ibid, p.105-106

¹⁸ Michael Byram, *Cultural Studies in Foreign Language Education* (London: WBC , 1989),p.3.4

¹⁹ Ibid, p.1.

²⁰ Michael Byram, *Cultural Studies in Foreign Language Education* (London: WBC, 1989), p.22.

²¹ Claire Kramsh, *Context and Culture in Language Teaching* (Oxford: Oxford University Press, 1993), p.177

²² Ibid, p.177.178.

The first question we, as foreign language teachers, may have in our minds, is why to include culture in our foreign language classrooms? The main reason for integrating cultural aspects into the teaching of foreign languages is linguistic. To achieve language proficiency, one needs more than pragmatic, strategic, linguistic, and discourse competence. Socio-cultural knowledge is of crucial importance for using language fluently and proficiently²³. For an appropriate use of language in socio-cultural contexts, one must be aware of the cultural conventions of using this language.

After taking a look at how the objective of language teaching changes with the changing requirements of the period we live in, it becomes clear that the integration of culture in foreign language teaching has become a necessity rather than a choice. The main objective behind culture teaching is raising cultural awareness. Being exposed to foreign cultural aspects, the learner develops a reflective mind by comparing and contrasting different cultural elements. This way, he/she achieves the state of a cultural mediator through which he/she can investigate the relationship between his/her own and other people's way of life.

Culture teaching helps in the process of developing cultural understanding. The aim of language teaching, Seelye (1974) claims, is to achieve the 'target behaviour'²⁴. She goes on to say that learners, in the process of foreign language learning, will develop cultural understanding, be able to function appropriately in different social contexts, as well as be able to communicate successfully with participants from different cultural environments²⁵.

More importantly, learning in a context where different cultures meet, learners develop empathy towards the other. This does not mean accepting the others' behaviours passively

²³ Norbert Pachler, 'Teaching and learning Culture' in *Teaching Modern Foreign Languages at Advanced Level*, ed. Norbert Pachler (Albany: Routledge, 1999), p.78

²⁴ Quoted in: Karen Risager, *Language and Culture Pedagogy: From a National to a Transnational Paradigm* (London: MPG, 2007), p.44-45.

²⁵ Ibid, p.44-45.

but understanding the significance of their behaviours before making judgment. Byram (1989) describes empathy as an activity that involves understanding rather than ‘a passive acceptance’²⁶. It “requires a change of viewpoint which has to be worked towards, engaged with”²⁷.

Teaching a foreign language, in separation from its cultural system, results in cultural transfer²⁸. Teaching culture should be integrated in teaching foreign languages, otherwise, learners will use their first culture to interpret foreign cultural behaviour or what is called “the first culture transfer”²⁹.

After highlighting the importance of the integration of culture in foreign language teaching, we move to the investigation of the place of culture in teaching literary texts. The latter is considered as an important component in teaching foreign languages. Culture in literary texts occupies a central role. It gives learners a chance to interact with people from the other cultures.

A Passage to India (1924) by E.M. Forster is one of the different literary texts taught in the Algerian foreign language classrooms. The text refers to different cultural aspects. It explores gender, race, class, and cross-cultural conflicts. Forster, in his fictional city Chandrapore, brings into contact different cultural identities to illustrate how a cross-cultural contact between the Indians and the British results in cultural clashes and conflicts.

Although different researchers investigate cultural aspects in the literary text *A Passage to India*, the issue of how to use cross-cultural conflicts in the novel as a productive learning experience in foreign language classrooms has not been dealt with yet.

²⁶ Michael Byram, *Cultural Studies in Foreign Language Education* (London: WBC, 1989), p.89.

²⁷Ibid, p.89.

²⁸Ibid, p.42.

²⁹Ibid, p.42.

Issue and Hypotheses

The aforementioned approaches are more or less applied in the departments of English in Algeria. One cannot say that teachers are now more or less aware of the importance of the cultural aspects of literature by including a module of civilization which is supposed to provide students with the cultural framework that will be helpful to understand the literary works. However, these modules of literature and of civilization are taught separately during the literature course. So, the cultural knowledge provided in the civilization courses is often not activated. So to date, the issue of how to integrate culture teaching and language teaching in literature courses has not been addressed appropriately, though language and culture studies in foreign language learning have underlined the importance of teaching both in an integrated manner. It is this aspect of teaching culture and language interactively that will be addressed in this proposed research.

The present research is based on three main hypotheses. Firstly, culture teaching has to be interactive in order to reach its objectives. Secondly, the role of a student is not simply as a reader but as a participant in the culture of the “other”. Finally, literature teaching has principally something to do with the learning of the art and skills of crossing cultures.

Methodology

To substantiate the above assumptions, this research borrows its main concepts from the Culture Bump approach. Culture Bump theory is based on studying cultural differences to learn about other cultures. While Carol Archer defines a culture difference as a ‘Culture Bump’, Craig Storti defines it as a ‘Cultural Incident’.

The relevance of the Culture Bump approach to the present research lies in the importance in integrating culture in foreign language classrooms. It is an important method to teach culture in foreign language classrooms. It is based on the discovery and construction of knowledge rather than on knowledge acquisition. The main concepts of the theory are applied to the study of cultural incidents in E.M.Forster 's *Passage to India*.

Culture Bump approach is used to propose a theoretical framework to deal with culture in *Passage to India*. The novel is full of cultural differences. Defined as a strategy to learn about the foreign culture, a culture bump is considered as a source of constructing and discovering cultural knowledge. Various incidents are selected and analyzed. Taken its learnings from the theory, the research includes also a set of tasks.

Another reason why we consider this approach appropriate is that it provides us with culture bump steps which are defined as a strategy to initiate a 'Culture-Free Interaction' at any time. The steps involved in Culture Bump theory form a structured process that acknowledges, identifies and highlights culture bumps rather than ignoring them³⁰. Unlike 'Culture-Bound Interaction', 'Culture-Free Interaction' is characterized by "[...]self-reflection and mutual exploration of individual and cultural characteristics as well as of universal themes"³¹.

Following the culture bump steps, we analyze cultural differences in the literary text *A Passage to India* with reference to the first culture. This is to make participants understand their first culture in relation to the second one. Doing so, they become culturally aware as well as they acquire the ability reflect on their experiences. Moreover, they emerge with

³⁰ Carol Archer and Stacey Nickson, 'Culture Bump: An Instructional Process for Cultural Insight', in *Handbook of College and University Teaching: A Global Perspective*, edited by E Groccia, Mohammed A T Alsudairi, and William Buskist, 406-423(Sage Publications, 2012), p.414.

³¹ Ibid, p.411.

the ability of self reflection and mutual exploration of both cultural characteristics and universalities.

Highlighting the participants' experiences with the second culture, the ethnocentric ideas and stereotypes are eliminated. Both Archer and Storti stress the need for constructing knowledge. Following such process, learners acquire the local knowledge that enables them to understand the cultural values of different cultural practices. In the process of knowledge construction, the negative effect of cultural incidents can be eliminated as learners become aware of their cultural expectations. Awareness of cultural expectations is an important step in building bridges of communication across different cultures.

The analysis includes different cultural elements: non-verbal language (Namaste Greeting; Prostration), religious rituals, punctuality, cultural conventions of politeness, etc. The variety of these cultural elements offers the participants a new horizon of viewing the world. Analyzing the experiences of the participants as well as the experiences of the characters in Forster's novel, learners become aware of cultural differences and of the way they result in clashes and conflicts between participants from different cultures.

Methodological Outline

This dissertation is organized into four chapters. The first one is entitled 'Cultural Aspects in Foreign Language Methodologies'; it reviews the role of culture in the eyes of different approaches and methods. The second chapter is called 'Culture Bump Theory and the Teaching of Literary Texts'; it gives an account of the main concepts of the theory and the possibility of using them to integrate culture in teaching literary texts. Chapter three is

named 'Religion, Politeness, Class and the Related Cultural Incidents'; it includes an analysis of different cultural elements such as the mosque incident, prostration, Namastee greeting, the characteristics of Brahmans, the place of music across different cultures, class and caste system, master-servant relationships, and manners of politeness. The last chapter is devoted to 'Gender, Dress, Punctuality and the Related Cultural Incidents'; it sheds light on the place of the purdah in colonized societies, the cultural value of dressing up for dinner, and punctuality across cultures.

Part One

The Cultural Dimension in Foreign Language Teaching

Introduction

In the first part of this research, we make an attempt to explore the place of culture in foreign language methodologies. On one hand, we highlight the cultural aspects in traditional and modern methodologies. On the other hand, we illuminate the main concepts included in the culture bump theory and the possibility of using them to teach literary texts.

In addition, we shed light on the term ‘cultural difference’ and its role in constructing knowledge about other cultures. A cultural difference is described as an ‘organizing principle in the culture bump theory’. Within this theory, it is seen as an effective tool to learn about the other. Following this line of thinking, we try in this part to propose a theoretical framework to teach culture in the literary text ‘*A Passage to India*’ by E.M. Forster.

Chapter One

Cultural Aspects in Foreign Language Methodologies

The place of culture and its teaching differ from one language teaching approach to another. Some of them accord a place to culture but the conception they have of culture does not fit the goals of communication. This is the case of culture in the grammar-translation method. Other approaches such as the Audio-Lingual method accords no importance whatsoever to culture and its teaching. Similarly, modern methods do not look at culture in the same manner. The communicative approach, for example, has a cultural dimension which is related to the appropriate use of language in different socio-cultural contexts. However, such treatment of culture does not achieve the point of raising cultural awareness on the part of students. This leads eventually to the development of an intercultural dimension of language teaching. On the whole, the importance of teaching culture is more prominent in the modern approaches rather than in the traditional approaches. It is this cultural aspect of foreign language teaching that will be addressed in this chapter with an emphasis on traditional and modern approaches.

I. Culture in the Traditional Approaches

1. Grammar Translation Method

The grammar-translation method is also known as the traditional or classical method. It was used to teach classical languages: Latin and Greek in Europe over many centuries. In the nineteenth and early twentieth centuries, it was used to teach modern languages. The GTM dominated the field of foreign language teaching from the 1840s to the 1940s. In brief, the principles of GTM, according to Jack C. Richards and Theodore S. Rodgers, can be summarized as follows:

- Learning a foreign language in order to read its literature.
- The centrality of the approach was on developing reading and writing skills.
- Translating sentences into the target language was its main task.

- A deductive way of teaching grammar: grammar rules are first presented then practised.
- The native language is involved in the teaching process³².

The GTM involves the translation of dialogues and texts into and out the target language. As language is closely related to culture, culture is an important aspect in the process of translation. Xiao Long- Fu claims that:

The Grammar - Translation Method was perhaps forced into a somewhat unconscious relationship with the cultural dimension of language, because it constantly involved the comparison of the two languages through translation. It was forced to recognize that language is a social phenomenon , a means of communicating thought, an aspect of human behaviour [...] it implicitly recognized that language is closely interwoven with every aspect of culture ; and , in fact, that language is also culture³³.

This cultural aspect is related to the high arts like literature. Teaching literature is the way to know about the culture of the target country. Through reading literary texts, students gain an access to the Big C. Facts, numbers, life institutions as well as arts, and important events in the history of the target country are examples of cultural aspects involved in teaching EFL under the auspices of the traditional method. In her dissertation “ ‘The role of English culture in teaching English as a foreign language to second-year literary stream classes” , Mahbouba Messerehi says “[...] the cultural aspect of the target language in the *grammar-translation method* emphasized the selection and presentation of cultural achievements which is referred to as ("big C" art and literature) and great events in the history of the target country”³⁴.

³²Jack C. Richards and Theodore S. Rodgers, *Approaches and Methods in Language Teaching: A Description and Analysis* (Cambridge: Cambridge University Press 1986), p.3-4.

³³ Xiao Long- Fu, ‘Teaching English Cultural Background: Introducing the Target Culture into the Chinese Secondary School English Classes’ (PhD, University of Tampere, 2001), p. 33-34

³⁴ Mahbouba Messerehi, ‘The Role of English Culture in Teaching English as a Foreign Language to Second -Year Literary Stream Classes at Kais Secondary Schools’(Magister Diss., University Mohammed Khider – Biskra-, 2008),p.42.

Although the grammar-based approaches dealt with big culture, they discarded small culture. Learners are exposed to culture through reading literary texts. During the period of grammar-translation method, people did not need language to communicate or to interact face to face. Latin languages were just learnt to develop reading and writing skills³⁵.

Such treatment of culture neglects cultural awareness as well as social variation of language use³⁶. Due to the new requirement of using language not only to read literature but to communicate with people from different cultures, the GTM was questioned and rejected at the turn of 20th century. In a period that is characterized by industrialization, business and tourism, people need a ‘language for touring’³⁷ rather than a ‘language for reading’³⁸. That is to say, the way GTM deals with culture does not fit the goals of communication as it has no concern for teaching cultural awareness. Long- Fu states that:

The culture involved here, though, is mostly a traditional one, referring to the high arts of the country, which may not contribute significantly to the students’ ability to function linguistically and socially while facing a foreign reality in daily social interaction, nor to a full understanding of the foreign people [...] by such method the pupils did not get a clear picture of the foreign reality³⁹.

2. *The Direct Method*

The direct method emerged in a period when people’s needs change from ‘a language to read’⁴⁰ to ‘a language to travel’⁴¹. During the period of industrialization, people tend to travel in order to do business. This brought them in contact with different cultural individuals. In such circumstances, they needed communication skills. The traditional way

³⁵Xiao Long- Fu, ‘Teaching English Cultural Background: Introducing the Target Culture into the Chinese Secondary School English Classes’ (PhD, University of Tampere, 2001), p.34.

³⁶ El Khiar Atamna, ‘An Ethnography Based Culture Integrated Approach to Teaching English at the University’ (PhD Diss., University Of Mentouri, Constantine, 2008), p.23-24.

³⁷Xiao Long- Fu, ‘Teaching English Cultural Background: Introducing the Target Culture into the Chinese Secondary School English Classes’ (PhD, University of Tampere, 2001), p.53.

³⁸ Ibid, p.53.

³⁹ Ibid, p.34.

⁴⁰Ibid,p.53.

⁴¹Ibid,p.53.

of teaching foreign languages was no longer sufficient. Educators advocate the use of a new framework to teach foreign languages.

The direct method was first introduced in France and Germany. It was based on the natural language learning principles. The proponents of this method advocated the use of the target language as the medium of instruction. A shift of emphasis is made from learning grammar rules to acquiring oral communication skills. The native language is banned. In order to convey meaning, teachers use demonstration, pictures and objects. Grammar is taught inductively⁴².

In learning a foreign language, learners are exposed to the cultural aspects of everyday life. Long- Fu (2001) argues: “The use of culturally oriented pictures makes students aware of some of the everyday situations they might encounter in the foreign culture”⁴³. Learners are supposed to know about the history of the nation, its geography as well as the cultural conventions of everyday life. The direct method emphasizes the teaching of culture along with language teaching. It is associated with small culture, at the beginning of the learning process, and with high culture, at an advanced level⁴⁴. According to Long- Fu, the direct method:

[...] realized the importance of the teaching of culture and did regard the cultural contents as an important part of foreign language teaching. This enables the pupils to learn the foreign behaviour patterns in accordance with the language, in an attempt to stimulate natural effective language use rather than the intellectual analytical characteristics of grammar-translation.⁴⁵

The way the direct method deals with culture is considered unsatisfactory because culture teaching is limited to some classroom situations. Finocchiaro and Brumfit say that “[...] all the statements used were related to the classroom. Teachers did not generally

⁴²Jack C. Richards and Theodore S. Rodgers, *Approaches and Methods in Language Teaching: A description and Analysis*(Cambridge: Cambridge University Press 1986),p.9-10

⁴³ Xiao Long- Fu, ‘Teaching English Cultural Background: Introducing the Target Culture into the Chinese Secondary School English Classes’ (PhD, University of Tampere, 2001), p.36.

⁴⁴ Ibid, p.36.

⁴⁵ Ibid, p.37.

think of students using the language beyond the classroom. Any connection with real life was expected to come later and was not the business of the school”⁴⁶.

3. *The Audio-Lingual Method*

The audio lingual method emerged in the United States of America during the 1950s. It is also known as the army method. It is called so because it was used to train WW2 troops. Like the direct method, it emphasizes the use of the target language as a medium of instruction. The theory of learning, ‘behavioural psychology’, influenced the main principles of this method. Language learning is considered as ‘a habit formation’. It is based mainly on memorization and drills. Classroom practices are characterized by the use of dialogues illustrating situations and language structures with some cultural aspects of the target language⁴⁷.

The meaning of words is related to their cultural context. One cannot learn language as an isolated component. Learning a language means learning about the cultural aspects of its people⁴⁸. The cultural aspects of the method can be seen in the cultural authenticity of its dialogues, representing situations from the target culture. Diane Larsen-Freeman (2010) says: “Cultural information is contextualized in the dialogs or presented by the teacher”⁴⁹. AL conversations include different topics such as: shopping, asking the way, in the restaurant, etc⁵⁰. Just as in the direct method, culture teaching, in the audio-lingual method, is subordinated to language teaching. Neuner (1997) claims that:

⁴⁶Finocchiaro and Brumfit (1983), quoted in Xiao Long- Fu, ‘Teaching English Cultural Background: Introducing the Target Culture into the Chinese Secondary School English Classes’ (PhD, University of Tampere, 2001), p.38.

⁴⁷Jack C. Richards and Theodore S. Rodgers, *Approaches and Methods in Language Teaching: A Description and Analysis* (Cambridge: Cambridge University Press 1986),p.53.

⁴⁸ Ibid, p.51.

⁴⁹Diane Larsen-Freeman, *Techniques and Principles in Language Teaching* (Oxford: Oxford University Press, 2010),p.45-46.

⁵⁰ Mahbouba Messerehi, ‘The Role of English Culture in Teaching English as a Foreign Language to Second-Year Literary Stream Classes at Kais Secondary Schools’(Magister Diss., University Mohammed Khider – Biskra-, 2008),p.42-43.

Within the audio-lingual method to foreign language teaching and learning, culture was often taught within the framework of situations and setting of the dialogues in the foreign country, and is subordinated to the memorization of useful phrases and the reproduction of typical social roles⁵¹.

II. Culture in Modern Approaches

1. Communicative Language Teaching

In the 1970s and the 1980s, foreign language teaching took a new direction. Because of the new economic and social conditions, ‘language for reading’⁵² was no longer considered satisfactory. The opportunities to travel and interact with people from different cultures increased after the Second World War. Thus, learning ‘language for reading’⁵³ was replaced by ‘learning language for touring’⁵⁴. People’s interaction with different cultural individuals necessitated knowledge of language functions. People needed to know how to use language appropriately in different social and cultural contexts. In the context of foreign language learning, learners now have to use language to communicate the different social functions: inviting, apologizing, giving advice, etc. Linguistic competence is insufficient to communicate with people across cultures. It is just one part of the communicative competence. The limitedness of the traditional approaches results in the emergence of the communicative approach.

Culture teaching is considered as an integral part in foreign language classrooms. Although traditional approaches (GTM, direct method, and audio-lingual method) integrated some cultural aspects, they were considered unsatisfactory in the late of 1970s. People, during this period, travelled to do business. Consequently, their encounters with people from different cultural environment increased. In such situations, they needed to

⁵¹(Neuner, 1997), quoted in Mahbouba Messerehi, “The Role of English Culture in Teaching English as a Foreign Language to Second-Year Literary Stream Classes at Kais Secondary Schools”(Magister Diss., University Mohammed Khider –Biskra-, 2008),p.42-43.

⁵² Xiao Long- Fu, ‘Teaching English Cultural Background: Introducing the Target Culture into the Chinese Secondary School English Classes’ (PhD, University of Tampere, 2001), p.53.

⁵³ Ibid, p.53.

⁵⁴ Ibid, p.53.

know about the socio-cultural aspects of language. Thus, culture teaching was given more importance with the emergence of the CLT. Long Fu (2001) claims that:

Simply being able to ‘read’ the language (emphasized by the Grammar Translation Method and the Cognitive Method) or ‘speak’ the language (emphasized by the Direct Method and the Audio Lingual Method) is far from satisfactory in a modern multicultural global society. This is because people who were brought up in one culture will have, for one reason or another, to live in another culture, whose system of values or social norms alike may be partly or totally different.⁵⁵

The communicative approach is also known as ‘the notional-functional approach’ or ‘the functional approach’. It focuses on both the functional and structural aspects of language⁵⁶. It emerged in reaction to previous approaches which are mainly structural in nature, i.e. they emphasized the form of language rather than its function. Investigating the difference between communicative and traditional approaches, Juup Stelma says:

Whereas traditional language studies focused on what went on in the mind of the individual speaker, prioritizing grammar, the new approaches saw language as a social phenomenon that varied according to the speakers and the situation. Language was studied as a tool for communication rather than as a system in the mind. As a consequence, for the learner it was not enough to know the grammar of a language – to speak a language it was necessary to have ‘Communicative Competence’, knowing how to use the language appropriately in different contexts⁵⁷.

Proponents of the communicative language teaching approach rely on the work of the British Linguist D.A Wilkins (1972), who gives functional and communicative definitions of language. Wilkins emphasizes the communicative meanings of language. Rather than

⁵⁵ Xiao Long- Fu, ‘Teaching English Cultural Background: Introducing the Target Culture into the Chinese Secondary School English Classes’ (PhD, University of Tampere, 2001), p. 45.

⁵⁶ Jack C. Richards, and Theodore S. Rodgers, *Approaches and Methods in Language Teaching* (Cambridge: Cambridge University Press, 1986), p.66.

⁵⁷ Susan Hunston, and David Oakey, *Introducing Applied Linguistics: Concepts and Skills* (Albany: Routledge, 2010), p.51.

describing language in terms of structures (grammar and vocabulary), his concern is on the communicative meanings of language. He describes two main types of meanings⁵⁸:

- a. Notional categories: like concepts of time, sequence, quantity, etc.
- b. Categories of communicative function: such as request, denials, complaints, etc.

1.1 Cultural Aspects in the Communicative Approach

Dell Hymes (1972) develops the term communicative competence in response to Noam Chomsky's theory of Linguistic Competence. He claims that the emphasis of linguistic theory lies on the abstract abilities of the ideal speaker-listener to produce grammatically correct sentences. Rather than overemphasizing the notion of linguistic competence, Hymes (1972) claims that linguistic theory must be seen as a part of the theory of communication and culture⁵⁹.

Communicative competence, according to Hymes, is a component of grammatical as well as contextual or socio-cultural competence. With a view to explain what the notion 'Communicative Competence' refers to, it would be helpful to shed light on the grammatical Competence. Grammatical Competence is defined as the knowledge of linguistic rules underlying language system. Despite the importance of GC in language teaching, it is not sufficient to interact in different social communicative situations⁶⁰.

The idea that some aspects of the target language-culture must be highlighted in foreign language teaching developed with the evolution of the communicative competence. Importance was attributed to the socio-cultural context when dealing with communicative competence. Culture teaching cannot be dissociated from language teaching.

⁵⁸Jack C. Richards, and Theodore S. Rodgers, *Approaches and Methods in Language Teaching* (Cambridge: Cambridge University Press, 1986), p.65

⁵⁹ Ibid,70.

⁶⁰Jack C. Richards, *Communicative Language Teaching Today* (Cambridge: Cambridge University Press,2006), p.3

Communicating with different participants either native or non-native speakers of English necessitates taking into account the socio-cultural aspects of communication⁶¹.

The Communicative approach aims at the acquisition of communicative skills that are necessary to conduct appropriate social and cultural interaction. In Canale and Swain model (1980), communicative competence is considered as a component of four main dimensions. We find ‘socio-cultural competence’ that refers to the cultural background knowledge to use language appropriately as well as to infer the social meanings of utterances, ‘strategic competence’: “[...] the ability to compensate for problems or deficits in communication and do various types of planning”⁶², ‘discourse competence’, “[...] the ability to produce and interpret language beyond the sentence level”⁶³, and ‘grammatical competence’ refers to grammatical capacity or what is called linguistic competence by Chomsky.

Teaching culture gains more significance with the rise of the Communicative Approach in the 1970s. Proponents of this approach claim that socio-cultural rules of language use support grammatical rules. Cultural aspects are widely integrated into language teaching in the CA. Cultural knowledge of both linguistic conventions and non-linguistic conventions is necessary for the appropriate use of language⁶⁴.

The cultural dimension of CLT can be understood in highlighting the socio-cultural competence: the pragmatic knowledge; the ability to use language appropriately in different cultural contexts of communication. Van ek (1986) defines socio-cultural

⁶¹ Janusz Arabski and Adam Wojtaszek, *Aspects of Culture in Second Language Acquisition and Foreign Language Learning* (Albany:Springer, 2011),p.22.

⁶² Eva Alcón Soler and Maria Pilar Safont Jordà, *Intercultural Language Use and Language Learning* (Springer, 2007), p.42.

⁶³ Ibid, p.42.

⁶⁴ Talbi Soumaya, ‘The Relation between Culture Teaching and the Creation of Dynamic, Cultural and Educational Behaviour: The Case of Third Year Secondary School Learners. Constantine’ (Magister Diss, Ferhat Abass University – Setif-, 2011), p.83.

competence as consisting of specific features (social conventions, social rituals and universal experiences) that refer to the behaviour of the target community and the culture of its people. Universal experiences include: every day life (Ex: meal times), living conditions, interpersonal relations (Ex: formality and informality). Social conventions and social rituals refer to linguistic and non-linguistic conventions such as body language (eye contact) and visiting rituals (punctuality, clothing, eating rituals). Linguistic conventions indicate socio-cultural conventions of language use like norms of politeness⁶⁵.

Celce-Murcia argues that teachers are rarely aware of the socio-cultural behaviours that accompany the use of language. They are more interested in the linguistic knowledge. Celce-Murcia (1995) proposes different socio-cultural variables. They include ‘Contextual Factors’ such as information about the participants (age; status; gender; etc), and how they relate to each other in terms of power and affect; ‘Stylistic Appropriateness’ that refers to politeness strategies; and ‘Cultural Factors’ like knowledge about the target culture⁶⁶.

1.2 Criticism of the Communicative Approach

Eli Hinkel writes “[...] culture can be seen as the framework of assumptions, ideas, and beliefs that are used to interpret other people’s actions, words, and patterns of thinking”⁶⁷. Taking such definition into consideration, it appears that the integration of communicative competence in foreign language learning is not enough. This leads to integrate another component that is developed to be called the intercultural competence.

⁶⁵ Quoted in: Talbi Soumaya, ‘The Relation between Culture Teaching and the Creation of Dynamic, Cultural and Educational Behaviour: The Case of Third-Year Secondary School Learners. Constantine’ (Magister Diss., Ferhat Abass University – Setif-, 2011), p.83.

⁶⁶ Marianne Celce-Murcia, ‘Rethinking the Role of Communicative Competence in Language Teaching’, in *Intercultural Language Use and Language Learning*, ed. Eva Alcón Soler and Maria Pilar Safont Jordà (The Netherlands: Springer, 2007), p.46.

⁶⁷ Eli Hinkel, *Culture in Second Language Teaching and Learning* (Albany: Cambridge University Press, 1999), p.197.

Foreign language learners must be introduced to the target culture from the first day (Claire Kramsh, 1993). The notion of communicative competence, which focuses mainly on the functional uses of language as well as on the socio-cultural competence, is criticized. Communicative competence alone without including cultural content and knowledge of the world entails cultural misunderstanding.

Juup Stelma provides different claims that challenge the CLT. First, the proponents of the communicative approach attempt to present the complexities of language use in few abstract situations although the communicative situations are so variable. Second, the communicative competence is considered as a fixed notion despite the changing nature of the communication process as well as the aim of language teaching. She gives the example of 'computer-mediated communication' to show how the changes of technology entail the change of communication. Finally, she claims that it is impossible to define student's needs as they may have no defined needs⁶⁸.

The communicative approach is criticized for many reasons: Firstly, Alptekin (2002) criticizes the emphasis on native speaker's cultural norms that is so hard to represent them authentically for non-native speakers⁶⁹. Despite the emphasis on the notion of NS, it is impossible for nonnative speakers to be as proficient as native speakers. The overemphasis on the notion of the NSs appears to be not useful as the context of language involves different participants who are not by necessity native speakers. Cook (1999) holds that "the prominence of the native speaker in language teaching has obscured the distinctive nature of the successful L2 user and created an unattainable goal for L2 learners"⁷⁰. Secondly, the communicative approach is questioned because of the overuse of socio-cultural context of

⁶⁸ Susan Hunston, and David Oakey, *Introducing Applied Linguistics: Concepts and Skills*(Albany: Routledge, 2010),p.54.

⁶⁹ Ibid, p.54.

⁷⁰ Quoted in, Eva Alcón Soler and Maria Pilar Safont Jordà, *Intercultural Language Use and Language Learning*(Springer, 2007),p.61.

language rather than the culture itself. Byram (1997) argues that by adopting the socio-cultural norms of the target community as a model, the social identity of the learner is ignored. Thirdly, Communicative approach is challenged as its primary focus is on language proficiency rather than culture proficiency. Also, the cultural aspects involved are mainly about the target language and culture and ignore completely the learner's first culture⁷¹.

In reaction, another approach came to existence to reconsider the role of culture as well as to incorporate its dimensions in the communicative approach. It is claimed that the focus of foreign language teaching must be on culture rather than on language because such methodology will help learners to acquire cultural skills.

2. The Intercultural Approach

The ability of learners within the communicative approach is limited as they lack cultural competence. Learners are learning English not only to interact or communicate with native speakers but also with non-native speakers. Thus, learners must learn English as a means of intercultural communication that enables them to interact with people from all over the world. Due to the connection of language and culture in foreign language learning, intercultural communication becomes a necessity to be learned by foreign language learners.

2.1 The Objectives of the Intercultural Language Teaching

The objective of foreign language teaching within the intercultural approach is defined as developing 'intercultural competence' as well as 'linguistic competence'. It seeks to provide them with the necessary skills for successful cultural interaction. In other words,

⁷¹ Eva Alcón Soler and Maria Pilar Safont Jordà, *Intercultural Language Use and Language Learning*(Springer, 2007),p.62.

learners are considered as intercultural speakers or mediators whose attitudes towards people of other culture are those of tolerance, empathy, and respect⁷².

The aim of the Intercultural Approach is not the transmission of information about other cultures but the need to help learners interact successfully across cultures⁷³. According to Coffey (1999), teachers in the IA are supposed to help students build a 'cultural community' which means fostering meaningful communication between a group of people who share different world views. To achieve such an aim, it is suggested to help learners understand cultural values and behaviours of different cultural communities⁷⁴.

2.2. The Native Speaker and the Intercultural Speaker

The communicative approach is based on the notion of 'native speaker' that is implicit both at the level of linguistic competence as well as socio-linguistic competence⁷⁵. The concept of native speaker is more related to the linguistic competence. The native speaker is described as having authority on the language that the non-native speaker cannot achieve such proficiency⁷⁶. However, having authority on language does not mean that the native speaker has an authority on culture because of two main reasons. First, culture, by its nature, is changing, not stable. People tend to acquire new values and experiences as they interact with other peoples across cultures. Second, speakers cannot have knowledge of all cultural values and behaviours because cultures are so variable and different⁷⁷.

Consequently, the notion of native speaker is replaced with the notion of intercultural speaker. The intercultural speaker is defined as:

⁷²Michael Byram, Bella Gribkova, and Hugh Starkey, *Developing the Intercultural Dimension in Language Teaching: A Practical Introduction for Teacher* (Council of Europe: Strasbourg, 2002), p.9-10.

⁷³ Ibid, p.17.

⁷⁴ Eva Alcón Soler and Maria Pilar Safont Jordà, *Intercultural Language Use and Language Learning* (Springer, 2007), p.69.

⁷⁵ Ibid, p.61.

⁷⁶ Michael Byram, Bella Gribkova, and Hugh Starkey, *Developing the Intercultural Dimension in Language Teaching: A Practical Introduction for Teacher* (Council of Europe: Strasbourg, 2002), p.17.

⁷⁷ Ibid, p.17.

A person who has managed to settle for the In-between, who knows and can perform in both his and her Native culture and in another one acquired at some later date[or] a person who has managed to develop his or her own third way, in between the other cultures he or she is familiar with⁷⁸.

While the NS represents the pole concerning proficiency in language, the IS is privileged with the ability to settle matters involving different cultural identities. To be intercultural speakers, learners are supposed to be mediators who are privileged with certain abilities that enable them to communicate and interact successfully in different cultural situations⁷⁹.

To be an intercultural speaker does not mean that the individual must acquire a complete and perfect competence because complete competence will sound ineffective in different situations. The arguments for this statement are convincing as cultures are by their nature changing so it is impossible to acquire all the knowledge that is necessary to interact with people from different cultures. Also, interacting with interlocutors from different cultural communities, learners experience frustration, shock and disturbance due to the unexpected way of living. Teachers must help the students to be culturally aware and this is defined, by its nature, as an incomplete process⁸⁰.

2.3 The Intercultural Competence

Byram (1997) develops the intercultural approach in response to the communicative one, and the notion of NS is replaced with the notion of IS. When learners interact with people from other cultures, two main aspects will be influenced through the process of intercultural communication: knowledge and attitudes (Byram1997). He argues that the factors which produce such a process should be used to develop learners' critical cultural awareness. The factors that produce the process of intercultural communication are known as *savoirs*: *savoir être*, *savoir comprendre*, *savoir apprendre/ faire*, *savoir s'engager*(Byram1997). The focus of "*savoirs*" is on the relationship between different

⁷⁸ Ibid, p.19.

⁷⁹ Ibid, p.63-64.

⁸⁰ Michael Byram, Bella Gribkova, and Hugh Starkey, *Developing the Intercultural Dimension In Language Teaching: A Practical Introduction For Teacher* (Council of Europe: Strasbourg, 2002),p.12.

cultures rather than on linguistic aspects. That is referred to as the interculturality⁸¹. In other words, Intercultural competence consists of different components: knowledge, skills, attitudes, and values:

a. Attitudes (savoir être): Intercultural attitudes consist of tolerance, empathy, and respect. Intercultural attitudes are defined as:

[...] willingness to relativise one's own values, beliefs and behaviours, not to assume that they are the only possible and naturally correct ones, and to be able to see how they might look from an outsider's perspective who has a different set of values, beliefs and behaviours⁸².

b. Knowledge (savoirs): involves knowledge of how people from different cultural backgrounds interact.

c. Skills of interpreting and relating (savoir comprendre): involve the ability to interpret events from the perspective of another culture as well as to relate them to events from the first culture.

d. Skills of discovery and interaction (savoir apprendre/faire): they are defined as the [...] ability to acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction⁸³.

e. Critical Cultural Awareness: (Savoir s'engager): intercultural speakers must be aware of their own values and those of people from the foreign culture as well as of the influence of their own values on their attitudes.

2.4. The Intercultural Competence and the Communicative Competence

Although intercultural competence is considered as an extension of communicative competence, they may differ at many points:

⁸¹ Eva Alcón Soler and Maria Pilar Safont Jordà, *Intercultural Language Use and Language Learning* (Springer, 2007), p.64.

⁸² Michael Byram, Bella Gribkova, and Hugh Starkey, *Developing the Intercultural Dimension in Language Teaching: A Practical Introduction for Teacher* (Council of Europe: Strasbourg, 2002), p.12.

⁸³ Ibid,p.13.

The main aim of the CA is communication, while in the IA maintaining contact, expressing identity, building a bond with own and foreign culture. In the CA the information about L2 culture is provided to the learners but priority is given to four skills development. In the IA there is integration of culture teaching and L2 teaching. The CA is interested in target language culture but it is the IA that stresses the importance of reflection on comparison of L1 and L2 cultures leading to development of the learner's identity. As to the content of teaching, in the CA it was frequently trivial or unimportant since the main aim was to develop the four skills. In the IA teaching through integrated content from various disciplines is emphasized. Finally, the effect of the CA is communicative competence and in the IA it is intercultural communicative competence. While the former is based on linguistic competence of a native speaker the latter characterizes an educated intercultural mediator and not necessarily a native speaker⁸⁴.

The two terms 'intercultural' and 'communicative' are very close in meaning. However, the term 'communicative' implies a different emphasis on the linguistic side of the communicative process whereas the term 'intercultural' emphasizes more cultural elements. From such a challenge, it appears that the notion of NS should be replaced with the notion of IS⁸⁵. Although the IS is not as proficient in language as the native speaker, he/she is considered as a mediator who can interact as well as maintain contact with people from different communities. Comparing the NS with the IS, we can say that the latter has more privileges as he/she can retain his own identity and own culture⁸⁶.

3. *Other Approaches of Teaching Culture*: Risager (1998) describes four different approaches to teaching culture.

3.1 *The Foreign Cultural Approach*:

This approach was dominant until the 1980s. It emphasizes the teaching of the target culture at the expense of the first culture. It was based solely on one culture with no interest to investigate the first or the relationship between the first and the second cultures. The objective of this approach lies in developing the native speaker communicative as well

⁸⁴ Janusz Arabski and Adam Wojtaszek , *Aspects of Culture in Second Language Acquisition and Foreign Language Learning* (New York : Springer , 2011),p.68.

⁸⁵ Eva Alcón Soler and Maria Pilar Safont Jordà, *Intercultural Language Use and Language Learning*(Springer, 2007),p.17.

⁸⁶ Ibid, p.63-64.

as cultural competences. Its aim is to make learners adopt the cultural behaviours of the native speakers. However, it is criticized because it does not provide a space to compare between cultures. This process threatens the identity of foreign language learners⁸⁷.

3.2 The Intercultural Approach

It was the dominant approach in the late of 1990s. Its aim was to make learners culturally aware of the differences and similarities between the first and the second culture. As aforementioned, the intercultural approach aims at developing communicative and intercultural competences which help learners to be cultural mediators and be able to investigate the relationship between the first and the second culture. Risager (1998) considers it inadequate because it ignores the multicultural nature of countries. Within one culture, we can find different sub-cultures⁸⁸.

3.3 The Multicultural Approach

The Multicultural Approach is a very popular method of teaching culture. It appeared in multi-ethnic societies like Europe and the USA. Similar to the intercultural approach, the multicultural approach is based on the comparison of cultures in order to develop the intercultural as well as the communicative competences. This approach deals with the foreign culture as containing many ethnic cultures. Its proponents emphasize the idea of cultural and linguistic diversity as many cultures can coexist within the same society. This approach is based on the principle that cultures are not monolithic. It was then replaced by the Trans-Cultural approach due to globalization and tourism⁸⁹.

⁸⁷Risager(1998), quoted in Mahbouba Messerehi, 'The Role of English Culture in Teaching English as a Foreign Language to Second-Year Literary Stream Classes at Kais Secondary Schools'(Magister Diss., University Mohammed Khider –Biskra-, 2008),p.55.

⁸⁸Risager (1998), quoted in Ehsan Abbaspour, Mahdi Rajaei Nia and Javad Zare, 'How to Integrate Culture in Second Language Education?', *Journal of Education and Practice*3,no,10(2012).

⁸⁹ Risager(1998), quoted in Mahbouba Messerehi, 'The Role of English Culture in Teaching English as a Foreign Language to Second-Year Literary Stream Classes at Kais Secondary Schools'(Magister Diss., University Mohammed Khider –Biskra-, 2008),p.55.

3.4 *The Trans-Cultural Approach:*

Cultures are interwoven mainly because of migration, tourism, and worldwide communication systems. In this approach, a foreign language is dealt with as an international language which is used for international communication. Language is used in the trans-cultural approach to communicate internationally⁹⁰. It necessitates dealing with it as a ‘culture-free’⁹¹ language. Consequently, proponents of this approach think that it is not necessarily to relate foreign language to any specific culture:

Tying language to culture, it has been argued, is irrelevant in these contexts. The argument is that what learners need is a ‘culture-free’ language which can be used as a neutral tool with speakers from a wide range of cultural and linguistic backgrounds.⁹²

This entails dealing with universal topics that exist in different cultures without highlighting specific features of a particular culture. However, many educationists view the treatment of culture in this approach inappropriate. Byram (1997) claims that:

[...] although it is possible to introduce topics which are of universal significance in all cultures, such an approach leaves learners without topics which are characteristic of a particular country, that is the ones which "characterize its uniqueness for the language learner"⁹³.

Celia Roberts, et al (2001) go further by saying that:

[...] there is no such thing as a neutral culture-free language and that what students need is more cultural sensitivity and understanding, not less. In other words, for many language learners, one of the main goals is *intercultural communicative competence*.⁹⁴

The previously mentioned approaches can be classified under two main categories: the mono-cultural approaches and the comparative approaches. The mono-cultural approaches focus solely on the target culture and neglect the first culture. They are “[...] considered inadequate nowadays because they do not take into account the learners’ understanding of

⁹⁰ Ibid, p.55.

⁹¹ Celia Roberts, et al., *Language Learners as Ethnographers* (London:the Cromwell Press, 2001), p.7.

⁹² Ibid, p.7.

⁹³ Quoted in, Ehsan Abbaspour, Mahdi Rajaei Nia and Javad Zare, ‘How to Integrate Culture in Second Language Education?’, *Journal of Education and Practice* 3, no, 10 (2012).

⁹⁴ Celia Roberts, et al., *Language Learners as Ethnographers* (London: the Cromwell Press, 2001), p.7.

their own culture”⁹⁵. The comparative approaches, on the other hand, emphasize the teaching of the second culture in relation to the first one. Byram (1994) claims that second culture cannot be taught in isolation from the learners’ own culture because this deny their social beings and identity⁹⁶. Its main process is the comparison of the first and the target culture. This helps learners to achieve cultural understanding as it helps them to interpret cultural codes both in relation the first and the foreign culture. It includes two sub-categories: the intercultural and the multicultural approach.

As the cultural content was treated differently under different approaches and methods, the purpose of foreign language teaching moved from linguistic competence, communicative competence to intercultural communicative competence. The following diagram is set to summarize our theoretical part:

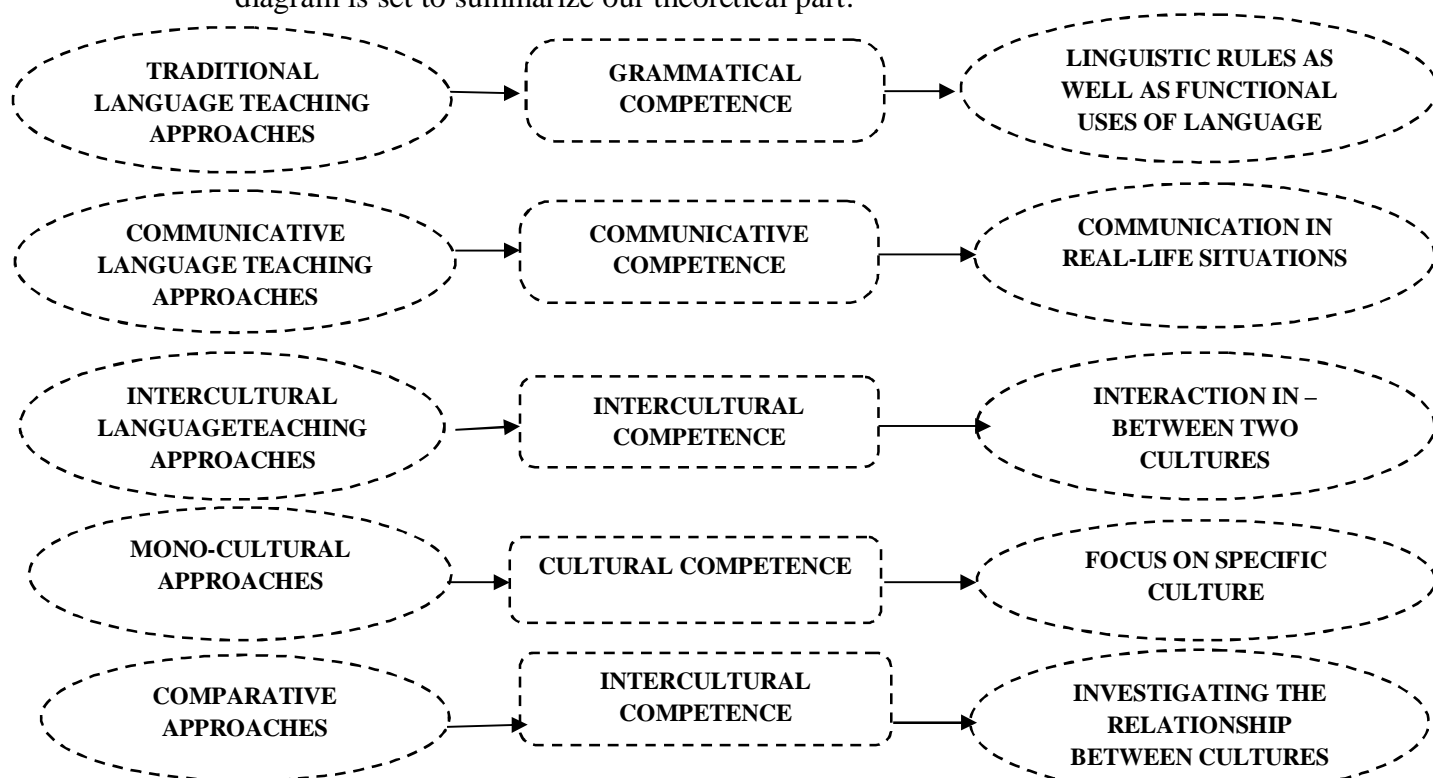


Figure 1: The Different Approaches in Foreign Language Teaching

⁹⁵ Mahbouba Messerehi, ‘The role of English culture in teaching English as a foreign language to second year literary stream classes at Kais Secondary Schools’(Magister Diss., University Mohammed Khider –Biskra-, 2008),p.56.

⁹⁶ Quoted in , Mahbouba Messerehi, ‘The Role of English Culture in Teaching English as a Foreign Language to Second-Year Literary Stream Classes at Kais Secondary Schools’(Magister Diss., University Mohammed Khider –Biskra-, 2008),p.56.

Conclusion

As we have seen in the previous chapter, cultural teaching is integrated in foreign language classrooms. Each language methodology has a different view of culture and culture teaching. Although all these approaches are applied in the context of foreign language teaching, the culture bump approach that is considered as an important approach in raising cultural awareness and in helping students in the process of cross-cultural communication is not applied. The next chapter will deal in detail with the major principles of the Culture Bump theory in the teaching of literary texts.

Chapter Two

“Culture Bump Theory” and the Teaching of Literary Texts

This chapter deals with the Culture Bump Theory and the possibility of using it in teaching literary texts. It investigates the main principles of the theory and traces the ways through which we can apply our theoretical concepts to the analysis of cultural differences in E. M. Forster's *A Passage to India*.

1. Cultural Differences in Foreign Language Classrooms

In second/foreign language classrooms, learners see foreign culture through different windows. Literary texts form one way through which learners experience cultural clashes and misunderstanding. *A Passage to India* by E.M. Forster is one example. The misunderstanding, that takes place between Indian and English people in the novel, emerges in parallel when learners from different cultural backgrounds encounter behaviours and rituals that are alien to their own culture.

By interacting cross-culturally, the first culture usually tends to influence the learners' expectations and attitudes towards people from other cultures. The kind of attitudes that we were socialized into, in our culture, is always referred to as 'Subject Positions' or 'Reading Formations'⁹⁷. Students' different aspects of their identity influence their experiences with the new culture. That is to say, learners develop uncertainty, doubts and frustration once the values and beliefs of their own culture and those of the second culture are dissimilar. Skelton and Allen point out that "any one individual's experience of culture will be affected by the multiple aspects of their identity—race, gender, sex, age, sexuality, class, caste position, religion, geography, and so forth—it is likely to alter in various circumstances"⁹⁸.

⁹⁷ Beach, Richard, *A Teacher's Introduction to Reader -Response Theories* (Illinois: National Council of Teachers of English, 1993), p.129.

⁹⁸ Skelton and Allen 1999, quoted in Janusz Arabski and Adam Wojtaszek, *Aspects of Culture in Second Language Acquisition and Foreign Language Learning* (Albany: Springer, 2011), p.24.

Literary texts include cultural signs that differ from one culture to another. Participants fail to interpret those signs appropriately unless they have enough cultural knowledge about the second culture. We refer to these signs using the terms ‘*Contextualization Cues*’, ‘*Objectivations*’, or ‘*Signs*’⁹⁹. A contextualization cue is defined as a component of verbal and non-verbal signs used to transmit a message to a certain group of people. These cues are not universal. That is to say, they can be understood only in local contexts¹⁰⁰. *A Passage to India* is rich of verbal and non-verbal cues that may be a source of frustration unless they are highlighted. An example can be seen in the Hindus’ rituals of keeping their purity. This appears plainly in the behaviour of the Brahman Narayane Godbole. Contextualization cues, for example, that refer to Hindu religion cannot be understood unless reference is made to local knowledge. Aldo Di Luzio states that “there are background assumptions, interpretation cues and interactional scripts that vary from culture to culture and that are likely to condition the ways in which speakers conduct and interpret interactions”¹⁰¹.

The interpretation of literary texts is defined as a form of ‘communicative action’. Alfred Schütz, in his theory, talks about the problem of ‘intersubjectivity’. He claims that we have no direct access to other people’ intentions¹⁰². In the context of reading literature, ‘intersubjectivity’ means that learners cannot get a full meaning of the text until they understand the signs that give them access to the foreign culture. By attempting to get the meanings of these objectivations, learners are involved in the process of ‘communicative actions’. So, we say that objectivations in literary texts are those symbols that signify the author’s intentions or represent his cultural background¹⁰³. One cannot get the referential

⁹⁹ Aldo Di Luzio, Susanne Günthner, and Franca Orletti, ed., *Culture in Communication: Analyses of Intercultural Situation* (Amsterdam: John Benjamins Publishing Company, 2001),p.8.

¹⁰⁰ Ibid, p.12.

¹⁰¹ Ibid, p.295.

¹⁰² Ibid, p.8.

¹⁰³ Ibid, p.8.

meaning of these objectivations without interaction, i.e., understanding the cultural context of those signs. These objectivations carry a meaning to a group of people who belong to a certain culture. If the participant is from an alien culture, it will be difficult for him/her to get the intended meaning. Belonging to a different cultural environment, students fail to understand Indian as well as British cultural practices. Dressing for dinner, for instance, may be a misunderstood aspect of the novel unless it is analyzed. Learners, thus, cannot have an access to the author's views until they acquire local knowledge about dressing for dinner in British culture. In other words, FLT materials include implicit cultural assumptions that are incomprehensible for non-native speakers because there is a lack of knowledge concerning some aspects of the second culture¹⁰⁴. Patricia Byrd explains that:

Members of every cultural group share a common knowledge based on the defining characteristics of the community. If a member of a particular group, in speaking or writing which is addressed to fellow members, makes this information explicit, it is redundant. To avoid this redundancy, the information is made implicit or simply taken for granted. The Importance of this for persons from another cultural group [...] is that they are excluded from fully understanding what they read or hear. For these students, reading textbooks and listening to conversations and lectures can be frustrating because they do not have enough cultural knowledge to adequately infer the information which is implicit¹⁰⁵.

In an attempt to get the meaning of cultural signs and symbols in literary texts, learners develop a 'communicative culture' as suggested by Schütz¹⁰⁶:

By communicative culture we want to stress that culture cannot be reduced to knowledge, meaning, or sign-systems only. Communicative culture is neither located in the mind nor in the objectified system or discourse: it is produced, realised, and transformed in communicative actions¹⁰⁷.

Depending on the type of contextualization cues used in the communication actions, contexts of communication are classified into three main types: immediate communication or face-to-face communication; mediate communication; and symbolic

¹⁰⁴ Patricia Byrd, ed., *Teaching across Cultures in the University ESL Program* (Washington, D.C: National Association for Foreign Student Affairs. 1986), p. 123

¹⁰⁵ Ibid, p.123.

¹⁰⁶ Aldo Di Luzio, Susanne Günthner, and Franca Orletti ,ed, *Culture in Communication :Analyses of Intercultural Situation*(Amsterdam: John Benjamins Publishing Company, 2001),25.

¹⁰⁷ Ibid, p.25.

communication¹⁰⁸. Reading literary texts is classified into the third category: symbolic communication. Literary texts are full of symbols that refer to real social contexts. The author uses symbols in communicating with the reader. Similarly, the reader in interpreting these signs is considered to be in the process of 'communicative culture'.

2. A Cultural Difference as a Productive Learning Experience

Second language learners come from different cultural backgrounds. Consequently, they bring with them a wide range of cultural differences. The latter may lead to cultural conflicts, if ignored. If we analyze them, however, they can be used as part of the learning process. Cultural conflicts, it is claimed, are caused by the early expectations of learners. Seeing behaviours that are alien to their own culture, learners consider them as strange and unacceptable. Such expectations lead learners to withdraw from an interaction with a culture that has strange behaviours¹⁰⁹. When reading *A Passage to India*, for example, learners find incomprehensible, different customs, and behaviours. At that stage, learners withdraw from an interaction with a culture that, in their view, violates their values and norms. That is why cultural differences must be highlighted and taught through a well-structured model in order to guarantee a successful cross-cultural communication. With a view to avoid misunderstanding in cross-cultural interaction, a set of tasks and activities must be put to use cultural differences as a motive to communication rather than as an impediment. Failure to interpret cultural signs appropriately signifies the failure to communicate across culturally.

Cross-cultural interaction forms a great challenge to most foreign language learners. People who find themselves in contact with people from other cultures find difficulties if

¹⁰⁸ Aldo Di Luzio, Susanne Günthner, and Franca Orletti, ed, *Culture in Communication :Analyses of Intercultural Situation*(Amsterdam: John Benjamins Publishing Company, 2001),p.15.

¹⁰⁹ Craig Storti, *The Art of Crossing Cultures* (London: Intercultural press, 2001),p.63.

they can not interact effectively with them. The main reason for that is the cultural misunderstanding that results from cultural differences between cultures.

The notion of misunderstanding is defined as “a disturbing factor in communication that has to be removed in order to guarantee or retrieve smooth conduct”¹¹⁰. Misunderstanding is described as an event that has its own beginning and end. John Gumperz claims that lack of background knowledge leads to misunderstanding. Misunderstanding and miscommunication are associated either with communication conflict or with communication failure¹¹¹. According to Aldo Di Luzio:

Misunderstanding, trouble, breakdown and miscommunication in general are thus either presented as contradictory, counterproductive and suboptimal choices within the alleged consensual objective of talk and interaction as a cooperative and agreement based enterprise, or as something which is structurally intrinsic to particular categories of encounters and situational constellations beyond such interactional dimensions as intersubjectivity and negotiability¹¹².

3. The Background of Culture Bump Theory

3.1 Cultural Expectations in the Culture Bump Approach

Contact with foreign cultures takes different forms. People interact with foreign culture either by traveling abroad, watching films, reading books, or learning a foreign language. Individuals are born in different environments. Each individual acquires and adopts the norms of his own environment, i.e., each individual has views, norms, behaviours, and practices that are different from those of the other individuals. This process is referred to as ‘cultural conditioning’¹¹³. Cultural conditioning is defined as a process through which people “teach the next generation how to behave and how to function effectively and thereby survive in that group or culture”¹¹⁴. Norms and attitudes

¹¹⁰ Aldo Di Luzio, Susanne Günthner, and Franca Orletti ,ed, *Culture in Communication :Analyses of Intercultural Situation*(Amsterdam: John Benjamins Publishing Company, 2001),p.212.

¹¹¹ Ibid, p.212-213.

¹¹² Ibid, p.213.

¹¹³Craig Storti, *The Art of Crossing Cultures* (London: Intercultural press, 2001), p.67.

¹¹⁴Ibid, p.67.

acquired in the first culture through the process of cultural conditioning help individuals to distinguish between what is appropriate and inappropriate. Cultural conditioning entails cultural expectations. That is to say, individuals nurtured in a specific cultural environment think that all people, even those belonging to foreign culture, behave like themselves. In seeing a different cultural behaviour, they judge it wrong and inappropriate. Although cultural conditioning facilitates interaction between members of the same cultural background, it causes frustration and disconnection leading even to cultural conflicts in a different cultural background¹¹⁵. Eva Alcón Soler and Maria Pilar Safont Jordà assume that:

[Learning a FL leads learners to] acquire new cultural frames of reference and probably a new world view in agreement with those of the target culture. Most often, the learners' cultural experience will influence their expectations of the second language and culture as well as the learning process. Driven by Ethnocentrism, we tend to take as "normal" what we know, what we are familiar with, and when confronted with new situations we may lose footing. The clash of the two cultures, the learner's own and the one related to the language to be acquired, may range from total acceptance or assimilation to complete rejection. Students *may freely accept the new frames of reference or even be already familiar with them if we speak about a language like English and the global cultural domination attached to it by means of the media* (basically cinema, music and advertising). On the other hand, they may have developed some stereotypes about the new culture which prevent acceptance or even provoke rejection of the new culture and maybe the language¹¹⁶.

3.2 Cultural Differences in the CBT

Being in contact with people from other cultures, foreign language learners experience "Culture Bumps"¹¹⁷. A 'Culture bump' is the result of cultural differences between people's behaviours. A culture bump "occurs when an individual from one culture finds himself or herself in a different, strange, or uncomfortable situation when interacting with persons of a different culture"¹¹⁸. Explaining the process through which culture bumps take place, Abdallah- Pretceille (2006) says "[...] an individual is rarely in contact with the

¹¹⁵ Ibid, p.67-68.

¹¹⁶ Eva Alcón Soler and Maria Pilar Safont Jordà, ed., *Intercultural Language Use and Language Learning* (Springer, 2007), 62.

¹¹⁷ Joyce Merrill Valdes, ed., *Culture Bound* (Cambridge: Cambridge University Press, 1986), p.170.

¹¹⁸ Ibid, p.170-171.

entirety of a culture but with an individual from that culture who may be considered a “concentrate” of the culture and terms these encounters *cultural fragments* or *cultural traces*”¹¹⁹.

It is claimed that culture bumps occur whenever individuals encounter people from different cultures who do not behave as they expect. Carol Archer and Stacey Nickson argue that “ This phenomenon occurs when an individual has expectations of a particular behaviour within a particular situation and encounters a different behaviour when interacting with an individual from another culture”¹²⁰.

Culture bumps are inevitable in situations where people interact with people from different cultures. A Cultural difference is termed differently by scholars and educators: ‘*Confused Encounters*’ (Thorp 1991), ‘*Apparent Absurdities*’ (Hans Georg Gadamer, 1975), ‘*Cultural Fragments*’ or ‘*Cultural Traces*’(Abdallah-Preteille 2006). ‘*Cultural Incidents*’ (Craig Storti, 2001), or ‘*Culture Bumps*’ (Carol Archer). Carol M. Archer makes a difference between culture shock and culture bump. She claims that:

Unlike culture shock, which extends over an extended period of time , culture bumps are instantaneous , usually over within minutes or even seconds , though the effect may be long-lasting , and can occur at any time one is in contact with members of a different culture . One does not have to leave one’s own culture in order to experience a culture bump. Certainly the ideal is gradually to eliminate the negative culture bumps, leaving the neutral and positive ones¹²¹.

¹¹⁹ Carol Archer and Stacey Nickson , ‘Culture Bump: An Instructional Process for Cultural Insight’, in *Handbook of College and University Teaching: A Global Perspective*, ed. E. Groccia Mohammed , A T Alsudairi, and William Buskist (Sage Publications,2012),p.416

¹²⁰ Carol Archer and Stacey Nickson, ‘Culture Bump: An Instructional Process for Cultural Insight’, in *Handbook of College and University Teaching: A Global Perspective*, ed. E. Groccia Mohammed , A T Alsudairi, and William Buskist (Sage Publications,2012),p.407.

¹²¹ Carol.M.Archer, “Culture Bump and Beyond”, in *Culture Bound*, ed. Joyce Merrill Valdes ((Cambridge: Cambridge University Press, 1986), p.171.

Culture bumps result in ‘emotional response’, ‘knowledge dichotomy’, and ‘a formation of perceptions’. They can be positive, negative or neutral depending on the emotional reaction of the individual: if the individual does not feel at ease at the moment of the occurrence of a culture bump, it is negative. In contrast, a culture bump can be considered positive, if the individual likes those instances of culture bump. Finally, a culture bump can be neutral if the participant shows no emotional reactions. ‘Knowledge dichotomy’ is known also as ‘the rational component’. When the individual sees unexpected behaviour, he has a feeling of disconnection which is a result of the loss of knowledge or “*Not knowing*”. Consequently, cultural differences make participants have perceptions about the “other”¹²².

3.3 Types of Culture Bumps

Cross-cultural bumps or incidents are divided into two types: Type I refers to “those incidents where the behaviour of someone from another culture confuses, frustrates, or otherwise puts expats (foreigners) off”¹²³, while type II indicates “those incidents where the expat’s behaviour confuses, frustrates, or otherwise puts off someone from another culture”¹²⁴. Our concern is on the first type. Reactions of foreigners to the second culture (Type 1) undermines the interaction. When ‘the interactive situation’ is empty of cultural incidents, participants can be in ‘a cross-cultural partnership’¹²⁵.

3.4 A Culture Bump as an Organizing Principle

¹²² Carol Archer and Stacey Nickson, ‘Culture Bump: An Instructional Process for Cultural Insight’, in *Handbook of College and University Teaching: A Global Perspective*, ed. E. Groccia Mohammed, A T Alsudairi, and William Buskist (Sage Publications, 2012), p.408.

¹²³ Craig Storti, *The Art of Crossing Cultures* (London: Intercultural press, 2001), p.26-27.

¹²⁴ Ibid, p.27.

¹²⁵ Ibid, p.26-27.

Edward Hall 's claim that we must understand our own culture rather than the foreign culture supports the idea of using a culture bump as 'an organizing principle in cross cultural trainings'¹²⁶. Using a culture bump as 'an organizing principle',the emphasis is shifted from cultural knowledge acquisition to cultural knowledge discovery and construction¹²⁷. Thus, the objective of the present research is to propose a cross-cultural communication model through which we help learners in the process of constructing and discovering knowledge. The first principle to be used in the analysis is using cultural difference as a medium to construct knowledge about the British culture. Analyzing the cultural value of Godbole's behaviours in the tea party, learners are trained to be 'social negotiators'¹²⁸ ,i.e., they are enhanced to understand cultural differences with reference to the first and the second culture. This is intended to create a zone of peaceful contact between cultures. Theresa Rogers and Anna O. Soter state that:

Although we had our personal histories and perceptions of difference from which to build Interpretations and voice opinions, we had to place these in relation to one another, the authority of the book, the author, and the meanings of difference inscribed in the story (Betsey, 1980). In other words, the official world of the classroom and its materials had to be socially negotiated through the children's unofficial peer world as we not only read the story but also positioned ourselves and one another in relation to it. We had to find ways to "talk Back," to make a place for ourselves .¹²⁹

Cultural incidents in the novel are various: religious (the mosque, church, and temple etiquette), social (Namastee greeting, prostration), ritual (Brahmanism and purity), etc. These incidents can be a valuable source of constructing knowledge.

¹²⁶ Carol Archer and Stacey Nickson , 'Culture Bump: An Instructional Process for Cultural Insight', in *Handbook of College and University Teaching: A Global Perspective*, ed. E. GrocciaMohammed , A T Alsudairi, and William Buskist (Sage Publications,2012),p.406.

¹²⁷ Ibid, p.406-407.

¹²⁸ Theresa Rogers and Anna O. Soter, ed, *Reading Across Cultures: Teaching Literature in a Diverse Society* (Albany :Teachers College Press, 1997), p.13.

¹²⁹Ibid, p.15.

The construction and discovery of knowledge is achieved hermeneutically, i.e., starting from cultural difference and through ‘a hermeneutic conversation’ between members of different cultures, a shared reality can be constructed¹³⁰. On the basis of these theoretical views, different types of concepts are used to develop the analysis. A hermeneutic conversation is established by moving learners hermeneutically from the detail to the whole and then from the whole to the detail with a view to help them construct cultural knowledge:

This hermeneutic circle is inherent in the culture bump analysis. The culture bump begins with a specific incident (detail) and proceeds to extrapolate a universal situation from the culture bump (whole). It then moves on to examine one individual’s expectations of a specific cultural behavior (detail) and relates that to a worldview norm (whole). The entire process is repeated by questioning an individual from the Other culture as to how he or she perceives the universal quality [whole]. This secondary process again begins with a whole and moves to a detail or the second individual’s expectations of a specific cultural behaviour¹³¹.

The core of understanding, according to Hans-Georg Gadamer, is to relate the part to the whole. Understanding a text must be related to the comprehensive perspective and understanding a cultural difference needs to be related to a context rather than to the author’s views. In analyzing cultural incidents in relation to the comprehensive perspective, we follow the circular movement from the part to the whole and vice versa. This is to gain a correct and fuller understanding¹³².

With a view to give a correct understanding of some cultural incidents, we study them with reference to the comprehensive perspective. Some incidents (gender relationships,

¹³⁰ Carol Archer and Stacey Nickson, ‘Culture Bump: An Instructional Process for Cultural Insight’, in *Handbook of College and University Teaching: A Global Perspective*, ed. E. GrocciaMohammed, A T Alsudairi, and William Buskist (Sage Publications, 2012), p.407.

¹³¹ Ibid, p.413.

¹³² Hans-Georg Gadamer, *Truth and Method* (London: The Tower Building, 2004), p.293.

representation of purdah, dressing for dinner) are studied according to ‘the circular movement of understanding’¹³³. This concept can be explained using Gadamer’s words:

When we try to understand a text, we do not try to transpose ourselves into the author’s mind but, if one wants to use this terminology, we try to transpose ourselves into the perspective within which he has formed his views. But this simply means that we try to understand how what he is saying could be right.’¹³⁴

3.5 Culture Bumps in Cross-Cultural Interaction

Unsuccessful interaction is defined as cross-cultural encounters where participants from different cultures experience feelings of confusion, anxiety and frustration. Thus, such unsuccessful encounters are called ‘Cross-Cultural Incidents’. Such cross-cultural incidents make impossible peaceful relations between participants as well as they hinder the process of successful communication. The source of cultural incidents is cultural differences. The latter is the main reason for unsuccessful interaction across cultures. According to Craig Storti, interaction across cultures is a difficult task as between cultures:

There’s the rub: because of cultural *differences*—different, deeply held beliefs and instincts about what is natural, normal, right, and good—*cross-cultural* interactions are subject to all manner of confusion, misunderstanding, and misinterpretation. In a word, they are often unsuccessful. Cross-cultural encounters don’t always go wrong, of course, any more than same-culture interactions always go splendidly, but, all other things being equal, they are certainly more *likely* to end badly¹³⁵.

Cross- cultural communication may be interrupted by cultural differences at the level of values, beliefs, customs, etc. Consequently, a set of cultural problems and misunderstandings result. Literary texts provide the experience of interaction with foreign cultures. Being in such contact, people may fail to interact effectively, i.e., they fail to understand the cultural codes and signs embedded in the text. This misunderstanding is due

¹³³ Ibid, p.293.

¹³⁴ Ibid, p.292.

¹³⁵ Craig Storti, *The Art of Crossing Cultures* (London: Intercultural press, 2001), p.25.

to the fact that learners do not have the sufficient local knowledge to interpret these signs. Seeing the strange cultural behaviours and customs included in *A Passage to India*, learners experience cultural misunderstanding.

Different models of cross-cultural interaction are proposed. Craig Storti proposes a cross-cultural communication model with several stages. First, individuals expect that all people have the same cultural behaviours, views, and values. In contact with foreign culture, they experience cultural incidents. This makes them develop negative attitudes towards the other. With a view to pave the way for successful cross-cultural encounters, learners must be aware of their own emotions as well as of their cultural expectations. More importantly, we must acquire local knowledge and develop the attitudes that other people behave like themselves. At this stage, Storti says that the negative effect of cultural incidents can be avoided and substituted by a willingness to communicate cross culturally¹³⁶. We try to summarize the cross-cultural communication model proposed by Storti in the following diagram:

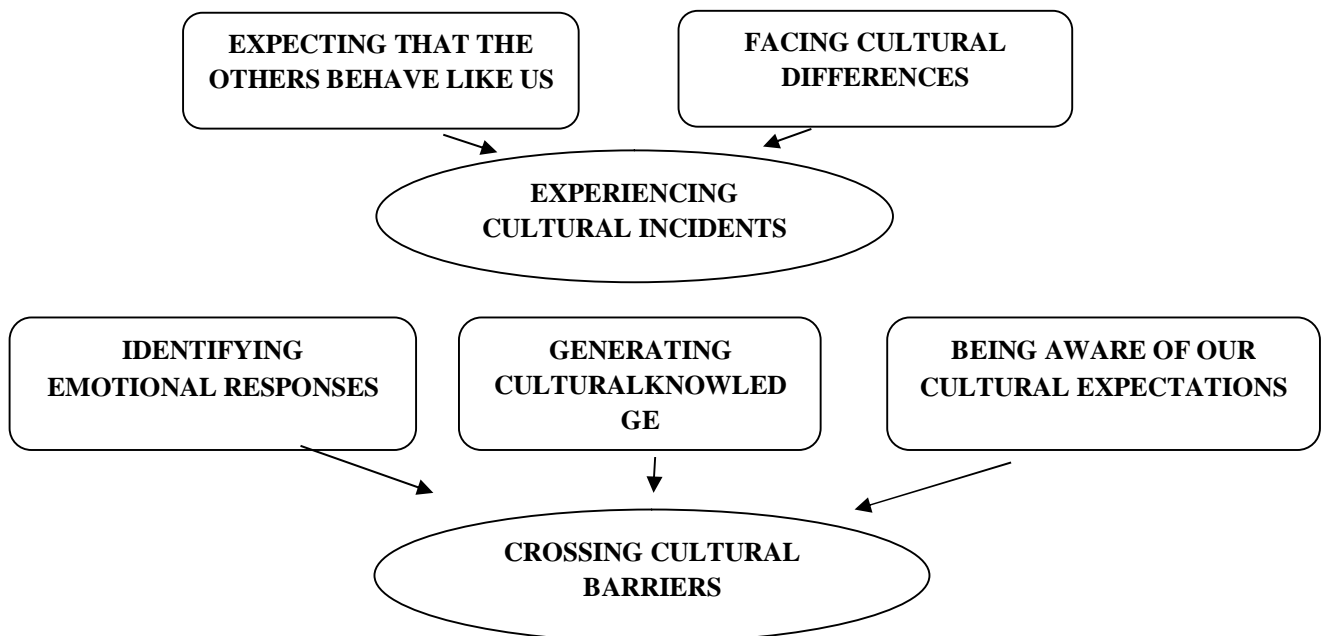


Figure2: The Cross-Cultural Interaction Model Proposed by Craig Storti.

¹³⁶ Ibid, p.85.

Dr. Archer defines the process of cross-cultural interaction differently. She distinguishes between two types of interaction: ‘Culture-Bound Conversation’¹³⁷ and ‘Culture-Free Conversation’¹³⁸. In an encounter with a cultural difference, we ask the Question “why they are different”. This question results in culture specific information that “[...] does little or nothing to explain increased awareness of the self in relation to the Other”¹³⁹. In other words, it is based on us-them dichotomy. The information that results from “the Why Questions” leads to “Culture-Bound Interaction”. Our objective is to shift learners’ attention from the question “why we are different” to “how we are the same”. ‘Culture-free interaction’, on the other hand, is based on investigating the commonalities between two different cultures¹⁴⁰. To shift from the Culture-Bound Interaction to the Culture-Free Interaction, culture bump steps are followed. Thus, the present study is based on culture-free interaction. Cultural conventions of greeting, the mosque incident, and Brahman’s characteristics are some instances of cross-cultural interaction. Studying them, we shift from differences to commonalities. That is to say, the emphasis is not on differences because they lead to ethnocentric ideas and stereotypes. To create a context of culture-free interaction, we investigate the universalities between cultures. By following the second model of cross-cultural communication “Culture-Free Interaction”, we aim at developing on the part of students the intercultural communication skills. We set up the following diagram to summarize the two main models of interaction proposed in the culture bump theory:

¹³⁷ Carol Archer and Stacey Nickson, ‘Culture Bump: An Instructional Process for Cultural Insight’, in *Handbook of College and University Teaching: A Global Perspective*, ed. E. Groccia Mohammed, A T Alsudairi, and William Buskist (Sage Publications, 2012), p.408

¹³⁸ Ibid, p.411.

¹³⁹ Ibid, p.409.

¹⁴⁰ Ibid, p.408-409.

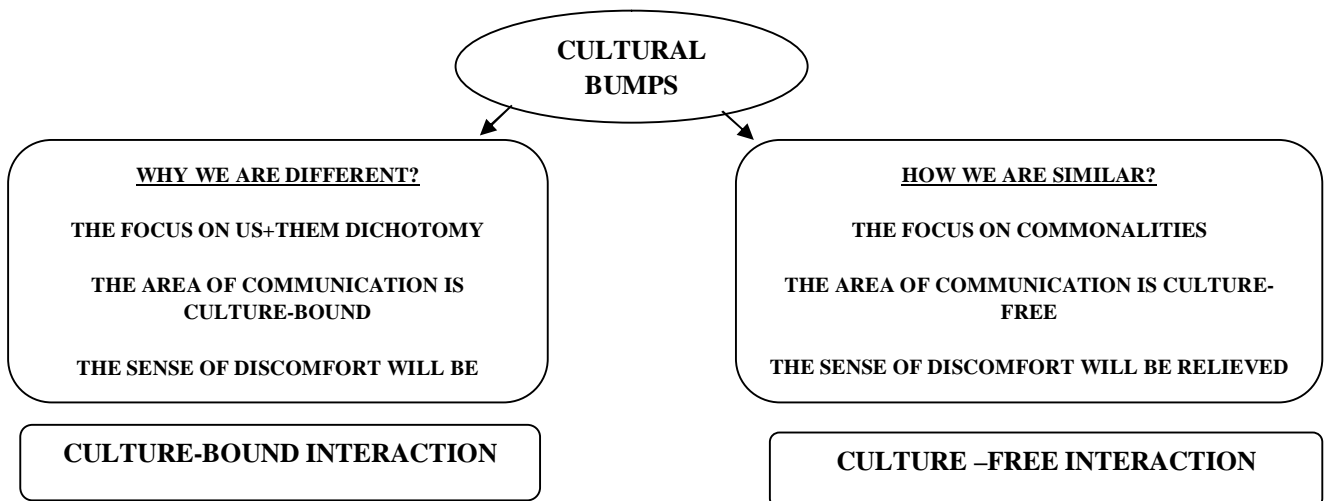


Figure3: The Cross -Cultural Interaction Models Proposed by C. Archer

We apply the culture-free interaction and eliminate the culture-bound conversation. Culture bump approach is the bridge to move in-between. Dr. Archer proposes eight steps to examine and analyze culture bumps. These steps are defined as “[...] a structured means of replicating a culture -free conversation at any time about any cultural difference”¹⁴¹. As they are used to move the participants ‘attention from the contrast culture to the commonalities behind cultural differences, one main concept in this study is culture bump steps:

Step One: Pinpoint a culture bump.

Step Two: Describe the behavior of the other(s).

Step Three: Describe your own behavior.

Step Four: List your feelings during the incident.

Step Five: Extrapolate the universal situation out of the specific incident.

Step Six: Describe the behavior you would engage in yourself or that you would expect from someone from your own culture in that universal situation.

Step Seven: Identify and name the specific underlying “human” characteristic that you assign to that normal behavior when it occurs in your own culture or when you do it.

Step Eight: Reflect on how individuals in the Other culture might know if and when someone has or does not have that “human” characteristic? Ask yourself (or someone from that culture) about the precise criteria that they might use to evaluate the presence or absence of that characteristic in their culture? (Step Eight moves the individual beyond the question of why “they” are different into the question of how “we” are the same)¹⁴².

¹⁴¹ Ibid, p.411.

¹⁴² Ibid., p.411-412.

The culture bump approach is influenced by Hans Georg Gadamer 's work on hermeneutics. He refers to cultural bumps using the term 'cultural absurdities'. He claims that the latter can be understood using the hermeneutic circle: We understand the whole of a phenomenon by examining a detail, and we understand a detail by examining the whole. The hermeneutic rule indicates the fact that understanding the part determines the understanding of the whole and understanding the whole determines the understanding of the part¹⁴³.

Our cross-cultural communication model is based on the hermeneutic circle, i.e., through our guidelines, questions and clues we move participants at each stage from the part to the whole and vice versa with a view to help them identify and acknowledge their blind spots:

Specifically, the process of moving back and forth between the "details" and the "wholes" of these two situations require an exploration of one's own cultural worldview. This exploration allows the individual to become cognizant of some of his or her own biases or "fore-meanings" about the criteria that the individual uses to evaluate a particular phenomenon. The individual simultaneously becomes conscious of his or her previous unawareness of how those behaviours would be evaluated by the Other. Overall, the eight steps became an exercise in training the participant's mind hermeneutically as well as a step-by-step approach for fulfilling the hermeneutic circle¹⁴⁴.

The 'fore understandings' are the expectations people have in interacting with the foreign culture. They are referred to, by Gadamer, as the imperceptible habits of thought¹⁴⁵. The 'fore concepts' tend to keep the reader's way of thinking very tiny and confined because the reader understands the British culture in the limits of his cultural expectations. In following the hermeneutical circle, there is a possibility of understanding the fore structures and avoiding their negative effects¹⁴⁶.

¹⁴³ Ibid, p.413.

¹⁴⁴ Ibid , p.413-414.

¹⁴⁵ Hans-Georg Gadamer, *Truth and Method*(London: The Tower Building, 2004), p. 268-269

¹⁴⁶Ibid ,p. 268-269.

To understand foreign cultures, people are not obliged to ignore their fore structures. Understanding the second culture is related to the understanding of cultural expectations.

Gadamer explains:

[...]so we cannot stick blindly to our own fore-meaning about the thing if we want to understand the meaning of another. Of course this does not mean that when we listen to someone or read a book we must forget all our fore-meanings concerning the content and all our own ideas. All that is asked is that we remain open to the meaning of the other person or text. But this openness always includes our situating the other meaning in relation to the whole of our own meanings or ourselves in relation to it¹⁴⁷.

Second, hermeneutical understanding helps students to question things before accepting them. This leads to critical reading. Trying to understand the foreign culture in appropriation to the fore meanings, students are in the process of becoming aware of their cultural expectations.

Another important concept is putting thoughts into question. Students are trained to challenge and question the authors' views before accepting them. Purdah is represented negatively in the novel. In studying this cultural Incident, we try to offer a framework of study that help learners to put thoughts into question.

Gadamer compares the influence of cultural expectations to the acceptance of the writer's views without trying to understand them. This is known as the "fore conception of completeness"¹⁴⁸. He uses also the hermeneutical circle of understanding to explain that accepting the writers' views as true entails no understanding. In contrast, putting his views into questions entails the true and correct understanding¹⁴⁹.

Gadamer claims that two main reasons cause misunderstanding: cultural expectations and the "fore conception of completeness". With a view to avoid the misunderstanding, we

¹⁴⁷ *ibid*,p.271.

¹⁴⁸ *ibid*,p.294.

¹⁴⁹ *Ibid*,p.294.

separate the process of understanding from these two concepts. It is not necessary to understand the text in accordance with the author's views. The process of understanding is not by necessity a reinterpretation of what the author says. It is not a 'reproductive' but 'a productive activity'¹⁵⁰.

The emphasis of Culture Bump theory is the impact of culture bumps on perception. Cultural differences within this theory are seen as a positive learning experience. A culture bump is a key to effective cross-cultural communication if teachers and trainers use and study them carefully. Through the analysis of culture bumps that occur between people of two different cultures, learners and teachers achieve cultural awareness¹⁵¹.

Conclusion

As we have seen throughout the first part, culture is treated differently in foreign language methodologies. We investigated the cultural aspects both in the traditional and modern approaches. Some of these approaches are criticized because they either neglect or treat culture in unsatisfactory way. In reaction, we brought into light another approach which gives a different conception of culture teaching. A cultural difference is of crucial importance in culture bump theory. It is considered as an effective element in building a context of successful cross-cultural communication. We explained how we used the theoretical concepts to analyze cultural differences in *A Passage to India*. The next part will include a didactic analysis of cultural incidents in E. M. Forster's novel.

¹⁵⁰ Ibid, p.296.

¹⁵¹ Carol.M.Archer, "Culture Bump and Beyond", in *Culture Bound*, ed. Joyce Merrill Valdes ((Cambridge: Cambridge University Press, 1986), p.171.

Part Two

A Practical Model for a Cross-Cultural Teaching of Literature

Introduction

In the first part of this research, emphasis has been put on the place of culture in language teaching methodologies and the weaknesses of these approaches with regards to the teaching of literature and culture. One of the findings is that the interest of the place of teaching culture is due to the advance of research in fields such as applied linguistics, cultural anthropology, the ethnography of the classroom, and other studies that form what is called Cultural Studies.

In this second part of our research, we attempt to offer a new framework of integrating culture in teaching literature. The study provides an analysis of different cultural incidents with a view to use it for didactic purposes, i.e., to use cultural differences as a way to construct knowledge, to bridge the cultural gap as well as to mitigate the frustration; misunderstanding; and disconnection that result from cultural clashes and conflicts.

This part is divided into two chapters. While the first chapter is devoted to the study of cultural incidents that are related to religion, politeness, and class system, the second one gives an overview of incidents that are related to food, clothes, and gender. These incidents are analyzed on the basis of Culture Bump theory. We use cultural differences in *A Passage to India* as a productive learning experience. That is to say, cultural differences are used to raise cultural awareness as well as cultural understanding. Instead of investigating the differences between cultures, we explore the commonalities behind differences in order to create a space of successful cross-cultural communication.

Chapter One

Religion, Politeness, Class and the Related Cultural Incidents

Literary texts are considered as a mirror of the second culture. They are a medium through which foreign learners face foreign world views and cultural practices. Scholars argue that the main theme raised in Forster's *A Passage to India* is the failure of communication between the East and the West. Both Indian and British people fail to interact across cultural boundaries because each group has a different way of viewing the world. The text is full of cultural aspects that refer either to English, Muslim or Indian culture. Forster describes the communication process between the English-Indian people, Indian-Muslim people, and English-Muslims as difficult due to the divergence in the way they behave and they see the world¹⁵². In his article "*Indian vs British Cultural Aspects in E. M. Forster's A Passage to India*", Oana-Andreea Pîrnuță says:

[...] *A Passage to India* is a classic example of how different cultures, when forced to intermix, misunderstand each other, and what consequences stem from those misunderstandings. Forster's novel deals with the failure of humans being able to communicate satisfactorily and their failure to eliminate prejudice, to establish relationships¹⁵³.

Cultural misunderstanding in *A Passage to India* takes place at different levels: religious rituals, manners of politeness, caste and class, gender relationships, food rituals, the way of making friends, etc. Religion is the main reason of cultural clashes in the novel. It raises the tensions between people from different cultures:

Religion is probably the most definitive factor in the way Indians lead their lives, particularly if they practice Hinduism and this is why the clash between Hinduism and Christianity in *A Passage to India* parallels the conflict between the Indians and the British¹⁵⁴.

Clashes, in *A Passage to India*, are due to the differences between the expectations and behaviours of the English people and the Indians. When two groups of people do not share the same cultural beliefs; expectations; and behaviours, clashes and misunderstanding

¹⁵² Oana-Andreea Pîrnuță, "Indian vs British Cultural Aspects in E. M. Forster's *A Passage to India*", *Journal of Novel Applied Sciences* 6, no. 3(2014), p. 380-385.

¹⁵³ Ibid, p.380-381.

¹⁵⁴ Ibid, p. 381.

result. What happened in the caves represents the most central incident in the novel. It is an illustration of the misunderstanding and the misinterpretations that take place between Indian and British people:

The visit to the Marabar caves is an attempt to show two British ladies the real India. However, a misunderstanding on this trip has tragic consequences due to cultural differences, -which bring about uncontrollable anger between the British and Indians. The incident brings out all the racial tensions and prejudices between the Indians and the British colonialists who rule India¹⁵⁵.

Forster uses the technique of ‘thick description’¹⁵⁶ of cultural signs. This kind of description needs local knowledge to be interpreted and understood correctly. Cultural signs are necessary to interpret cultures. Forster’s novel is full of cultural elements that need a deep local knowledge to be interpreted appropriately. Students from different cultural backgrounds find it difficult to understand and interpret these cultural elements unless they acquire sufficient local knowledge¹⁵⁷.

1. *The Mosque Incident: Bridging the Cultural Gap Between Islam and Christianity:*

Cultural signs in literary texts are used to refer to the authors’ intentions and cultural communities. Aldo Di Luzio says that:

Objectivations can be found at the elementary level of spatial and time references, such as *indications* and *marks*. References to subjective intentions are *signs in the narrow sense*, which are typically part of a more comprehensive sign system. The most important sign system is, of course, language since it provides actors with what Schütz calls “a store-house of pre-constituted types” of experience and action. Finally, signs which refer to a reality other than the reality of everyday life in which we communicate are called *symbols*; symbols may be found in the formalised language of mathematics, in the metaphorical language of poetry, or in the icons of religion¹⁵⁸.

Forster uses many types of cultural signs to illustrate how cultural differences result in cultural conflicts. One reason of the miscommunication between the British and the

¹⁵⁵ Högskolan i Halmstad, *The Colonialists versus the locals: Friendship in E. M. Forster, A Passage to India*, p.12.

¹⁵⁶ Maryam Khalili and Bahman Zarrinjooee, “Thick Description’ of Indian Cultural Signs in E. M. Forster’s *a Passage to India*”, *Journal of Novel Applied Sciences* 6, no, 3(2014), p. 588.

¹⁵⁷ *Ibid*, p.588.

¹⁵⁸ Aldo Di Luzio, Susanne Günthner, and Franca Orletti, ed, *Culture in Communication: Analyses of Intercultural Situations* (Amsterdam: John Benjamins Publishing Company, 2001),p.8.

Indians is the differences in terms of religion. Forster represents a culture clash between Aziz, an Indian doctor, and Mrs. Moore, an English newcomer. Once, at the entrance of the mosque, Aziz shouts at Mrs. Moore asking her to take off her shoes:

[...] An Englishwoman stepped out into the moonlight. Suddenly he was furiously angry and shouted: 'Madam! Madam! Madam!' 'Oh! Oh!' the woman gasped. 'Madam, this is a mosque, you have no right here at all; you should have taken off your shoes; this is a holy place for Moslems.' 'I have taken them off.' 'You have?' 'I left them at the entrance. Then I ask your pardon'¹⁵⁹.

The mosque represents a 'contextualization cue'. The British, in such context, are outsiders. They do not have enough knowledge about the appropriate etiquette of behaving inside the mosque. It is a part of Islamic culture. The misunderstanding between Aziz and Mrs. Moore is resolved at that moment. Why do you think so? If it is Ronny in the place of his mother, do you think that Aziz and Ronny will understand each other? If it is another British person, do you think that Aziz can communicate with him? At this point, learners put the incident into question.

Under the teacher's guidance, they learn that Mrs. Moore is able to cross this cultural barrier because she is not like the members of her society. Also, she has the local knowledge that facilitates the comprehension of cultural symbols from different culture. Mrs. Moore is a religious woman who has enough knowledge about other religions. She understands the cultural value of removing shoes at the entrance of the mosque. As a result, the misunderstanding between her and Aziz does not last long. She has the local knowledge that paves the way for communication with Aziz. This can be seen in her statement: "[...] He called out to me when I was in the dark part of the mosque about my shoes. That was how we began talking. He was afraid I had them on, but I remembered luckily"¹⁶⁰. Consequently, the communication between different cultures can be a

¹⁵⁹ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.14.

¹⁶⁰ *Ibid*, p.23.

successful one if people have local knowledge that is essential to understand the cultural values of different cultural behaviours. Mrs. Moore succeeds to cross the cultural lines and initiate a friendship with Aziz because she has no racist attitudes and she has the local knowledge about the right way to behave across cultural boundaries.

A Passage to India is full of cultural symbols that refer to different cultures. The “Mosque”, the “caves” and the “temple” stand for Islam, Hinduism and Christianity respectively. In the first part, Dr. Aziz shouts at Mrs. Moore thinking that she enters the mosque with her shoes. She is a religious woman who knows perfectly how to behave across cultural boundaries. In discussing the event with Ronny, he gets angry. In an attempt to challenge Ronny’s attitude, Adela argues: ““Wouldn’t you expect a Mohammedan to answer if you asked him to take off his hat in church?””¹⁶¹ Adela’s statement attracts students’ attention as well as it causes confusion unless the cultural value of taking off hats is investigated and the universal nature between the two cultures is illuminated.

Wearing hats is an English social custom in Western culture. It is a part of dress that has a communicative function. It is apart of body language. This etiquette, however, has its own rules. Penelope J. Corfield claims that “Using an everyday and highly visible item like a hat was an effective and very personal means of communication. The development of dress and body language signaled, in immediate semaphore, an individual’s social and political viewpoint”¹⁶².

Men rather than women are supposed to remove their hats in church. Like the mosque, the church is a sacred place where Christians do their worships. To remove hats in a church is to show a kind of respect. Although people from different religions behave differently

¹⁶¹ Ibid, p.24.

¹⁶² Penelope J. Corfield, ‘Dress for Deference and Dissent: Hats and the Decline of Hat Honour’, Penelope J. Corfield (1989), p.2.

concerning the place of worship; both are sacred places where certain behaviours are considered inappropriate: eating food, speaking loudly, etc. Taking off shoes at the entrance of the mosque and removing hats in churches are different, in kind, but similar, in value. Both are etiquettes to behave appropriately in sacred places. As a cultural convention of respect, Western people take off hats to show their respect to God¹⁶³. In Eastern culture, people remove their shoes at the entrance of building and places of worship to show their respect and to keep the purity of the holy places.

Removing hats can be interpreted as a gesture of respect and a conventional norm of politeness. Knowing when hats are removed is as important as knowing when to wear them. If students watch the film of *Passage to India*, they notice that British people remove hats at different social occasions. Participants from foreign cultures raise many questions concerning this British etiquette: At what occasions shall the British remove their hats? and what is the difference between removing and tipping off hats?

Hats are removed at different occasions: in the presence of a lady, in greeting, at funerals, national anthem, in Christian churches, etc. There is a difference between taking off and tipping off hats. The latter indicates the behaviour of lifting the hat slightly on someone's head. Only men tip off hats. Men usually tip off hats when they say 'Thank You', 'Excuse Me', 'Hello', etc¹⁶⁴.

¹⁶³ Ibid, <http://www.antiochian.org/node/23210> (accessed 10/10/2016).

¹⁶⁴ Andy Gilchrist , 'Hat Etiquette – Your Guide for wearing Hats and Caps', *Ask Andy about Clothes*. <https://www.askandyaboutclothes.com> (accessed 15/09/2016)

Removing hats in Christian churches has its origin in the Bible where God asks Christians to take off their hats while praying. It is considered disgrace for man to cover his head while in church:

Be imitators of me, as I am of Christ. Now I commend you because you remember me in everything and maintain the traditions even as I delivered them to you. But I want you to understand that the head of every man is Christ, the head of a wife is her husband, and the head of Christ is God. Every man who prays or prophesies with his head covered dishonors his head, but every wife who prays or prophesies with her head uncovered dishonors her head, since it is the same as if her head were shaven. ” (Corinthians 11:1-34)¹⁶⁵.

To take off one 's hat in a church or to take off one's shoes at the entrance of the mosque are both religious codes of communicating respect. Through the clarification of these two cultural conventions, we understand that both behaviours are cultural codes for behaving appropriately in places of worship.

2. Untouchables and the Ritual Purity in Passage to India

To fully understand the literary text *Passage to India*, the teacher must highlight the caste system in India. Indian caste system is divided into four castes: *Brahman* (Priestly class), *Kshatriya* (rulers and warriors), *Vaishya* (landholders and merchants), and *Sudra* (cultivators and menial). One point that determines the relationships between castes is purity and pollution. Each of these groups obtains a pure characterization in traditional Hindu society¹⁶⁶.

Caste represents a system of values and ideas. However, people who do not belong to the Verna system are considered as outcastes and contaminating. That is why, they are excluded and discriminated. They are called the “untouchables” because in contact with

¹⁶⁵ “What does the Bible say about Wearing Hats”, *OpenBible.info*, <https://www.openbible.info> (accessed 10/09/2016).

¹⁶⁶ Manali S. Deshpande, ‘History of the Indian Caste System and its Impact on India Today’ (California Polytechnic State University, 2010), p.13.

them other people will be contaminated. They are in the eyes of others impure because they practise polluting works like: sweeping, removing dead birds, etc. In touching them or in looking at them, members from other castes become polluted, and then they have to purify themselves following different religious rituals like fasting¹⁶⁷.

In Hinduism, it is forbidden to have food or intermarry with people from low castes or outcastes. Hindu people have got to follow strict rituals of purity especially those concerning the preparation of food¹⁶⁸. To keep themselves pure, Hindus keep everything they considered as pollutants away. The kitchen, for example, in Hindu society is separated from the house. The food is prepared only by Brahmans. People from low castes are forbidden from touching food because such action contaminates the food by making it impure¹⁶⁹.

Reading Forster's novel, Algerian students misunderstand some cultural behaviours. Without highlighting the cultural value and having cultural knowledge about these behaviours, learners are puzzled. Reading the following passages, in a different cultural context, results in cultural misunderstanding:

Passage A

The arrival of Professor Godbole quieted him somewhat, but it remained his afternoon. The Brahman, polite and enigmatic, did not impede his eloquence and even applauded it. He took his tea at a little distance from the outcasts, from a low table placed slightly behind him, to which he stretched back and as it were encountered food by accident; all feigned indifference to Professor Godbole's tea. He was elderly and wise with a grey moustache and grey-blue eyes and his complexion was as fair as a European's. He wore a turban that looked like pale purple macaroni, coat, waistcoat, dhoti and socks with clocks. The clocks matched the turban and his whole appearance suggested harmony as if he had reconciled the products of east and west, mental as well as physical

¹⁶⁷ Tom O'Neill, "Untouchable", *National Geographic Magazine*, <http://ngm.nationalgeographic.com/> (accessed 10/09/2016).

¹⁶⁸P. Blair. "In India, caste system ensures you are what you eat". *Post Magazine*, July 2014.

¹⁶⁹ Ibid.

and could never be discomposed. The ladies were interested in him and hoped that he would supplement Dr. Aziz by saying something about religion. But he only ate, ate and ate, smiling, never letting his eyes catch sight of his hand¹⁷⁰.

Passage B

There was the problem of Professor Godbole and his food and of professor Godbole and other people's food- two problems not one problem. The professor was not a very strict Hindu-he would take tea, fruit, soda water, and sweets, whoever cooked them, and vegetables and rice if cooked by a Brahman; but not meat, not cakes lest they contained eggs, and he would not allow anyone else to eat beef: a slice of beef upon a distance plate would wreck his happiness. Other people might eat mutton, they might eat ham. But over ham Aziz' own religion raised his voice: he did not fancy other people eating ham¹⁷¹.

Illuminating these incidents, the effect of cultural differences can be lessened. Narayane Godbole is a Brahman character whose religion is Hinduism. Godbole's behaviours present a source of muddle and mystery for students from different cultural backgrounds. At one point, they do not understand why "He took his tea at a little distance from the outcastes"¹⁷². At another point, the fact that the Brahman character Godbole cannot have some kind of food unless they are cooked by people belonging to his caste is frustrating.

To keep their ritual purity, Brahmans do not kill animals or eat meat. If they do so, they will be considered outcastes:

Strict Hindus are vegetarian, and they offer their food to their gods before they start eating. Taking right food as prescribed in the scriptures and *sastras* is among their rites. They prefer to take Food keeping at a distance from others not out of repulsion but strictly from the point of view of ritual purity¹⁷³.

Foregrounding this, learners understand why Aziz charges a Brahman servant to prepare Godbole's food: "The Brahman who had been hired to cook for Professor Godbole was

¹⁷⁰ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.61.

¹⁷¹ Ibid, p.112-113.

¹⁷² E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.61.

¹⁷³ Adwaita P. Ganguly, *India: Mystic, complex and Real* (New Delhi: Motilal Banarsidass Publishers, 1990), p.173.

planted under an acacia tree, to await their return”¹⁷⁴. Being touched by Aziz, a non Hindu, Godbole’s sense of purity is damaged: “Ah, You might make me late”¹⁷⁵. Being touched by a non Hindu person, Godbole considers himself as an impure. To purify himself he must have a bath. This causes him to be late.

To enhance more the cultural interaction, we push Algerian students to think of parallel behaviours in their own culture, i.e. behaviours that are considered similar in value. Then, we ask them to explore the commonalities between the different behaviours. The aim of such task is to move the interaction process from “why we are different” to “how we are the same”.

After exploring the cultural value of Hindus’ cultural practices, we move now a step ahead to spotlight the universal nature of the two cultures. Hindu people practise rituals to keep their purity. Likewise, people in students’ cultural environment have a set of rules; they must apply in their daily life, to keep their ritual purity. Teachers can take advantage of this meeting point between cultures to involve students in a successful cross-cultural communication. As Brahmans are forbidden to eat meat or consume food prepared by people from low castes, Muslim people, according to what is written in the holy book , are totally forbidden to eat swine(pig’ s meat) or dead meat ,i.e., the meat of an animal that is killed rather than slaughtered as well as drinking wine. Not complying with the religious rituals, in Hinduism, makes people impure. Similarly, not complying with rules of purity in Islam threatens people’s ritual purity.

Godbole’s cultural behaviours parallel Aziz’s behaviour in the mosque. The mosque is a sacred place for prayer. There are some rituals to keep the purity of this place. Muslim people have got to take off shoes at the entrance of the mosque. In the work of fiction, Aziz

¹⁷⁴ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.124.

¹⁷⁵ *Ibid*, p.172.

behaves rudely with Mrs. Moore. He behaves this way because he is afraid for the ritual purity of the mosque. Consequently, Aziz and Godbole's behaviours are similar in value. Both of them behave out of ritual purity. By raising cultural awareness and exploring the universalities between cultures, the cultural gap is bridged.

3. Prostration: Bridging the Cultural Gap between Hinduism and the First Culture

*"Every Time You Bow, You Receive a Blessing"*¹⁷⁶

Seeing the Indians' various ways of greeting, participants will be absolutely astonished.

A British foreigner, in colonial India, was puzzled by such behaviour:

Whenever my father came in *Gokhal* always bent down and dusted his shoes with a duster on the steps before he entered the house, and there was something worrying to me – I suppose I was the beginning of the new age – about any human being bowing right down the ground before another . But it was an Indian custom not imposed by the British.¹⁷⁷

Likewise, participants in EFL context can be baffled in seeing the way Indians greet each other. Reading the novel, students find different references to Indians 'customs and manners:

Then telephone for one down to the railway station." And since the man hastened to do this he said, "Enough, enough, I prefer to walk." He commandeered a match and lit a cigarette. These attentions, though purchased, soothed him. They would last as long as he had rupees, which is something. But to shake the dust of Anglo-India off his feet! To escape from the net and be back among manners and gestures that he knew! He began a walk, an unwonted exercise¹⁷⁸.

In the above passage, there is a reference to a different custom adopted in Indian daily life. However, students with a limited cultural knowledge misunderstand it. They do not comprehend terms such as 'dusting off his feet'. In this study, our objective is to create a

¹⁷⁶Deepika Birks, "What does it mean when Hindus touch someone's feet?" *Patheos*, [http://www.patheos.com/blogs/gatheringnectar/2014/10/\(accessed in 25/05/2016\)](http://www.patheos.com/blogs/gatheringnectar/2014/10/(accessed%20in%2025/05/2016))

¹⁷⁷Charles Allen, *Plain Tales from the Raj* (Great Britain: British Broadcasting Corporation, 1976) , p.86.

¹⁷⁸ *Ibid*,p.12.

free-culture communication by exploring the commonalities behind the differences as well as by spotting light on the cultural value of dusting one's feet.

Greeting gestures differ from one culture to another. Touching elders' feet is one form of non-verbal language through which Indians greet each other. Prostration has a great significance. It is disrespectful not to greet elders' by touching their feet in Indian culture¹⁷⁹. Prostrate to show the elders' your respect, they give you their blessings by putting their hands on your head. Thus, prostration is a sign of respect in order to get the satisfaction of the elders¹⁸⁰. This tradition reflects the strength of relationships between the elders and their relatives in Hindu culture.

Generally touching the elders' feet is a non-verbal gesture to show respect for the person whose feet are touched. Indians follow this tradition to deal with people who are higher than them in age or status like fathers, grandfathers, priests, etc¹⁸¹. This tradition is revived mostly at some occasions like: wedding, festivals, religious ceremonies, etc. It is the first etiquette to be taught to Indian children¹⁸².

Exploring the universal nature of different cultural behaviours is an important step in culture-free interaction. To enhance communication, we can ask students to think of a gesture from their own culture that is similar to prostration. As an example, they may discuss the way of greeting people who are older than them in their own culture. Elders are generally greeted by kissing their foreheads or hands in order to get their blessings. The

¹⁷⁹ Deepika Birks , "What does it mean when Hindus touch someone's feet?" *Patheos*, [http://www.patheos.com/blogs/gatheringnectar/2014/10/\(accessed in 25/05/2016\)](http://www.patheos.com/blogs/gatheringnectar/2014/10/(accessed%20in%2025/05/2016)).

¹⁸⁰ Ibid, [http://www.patheos.com/blogs/gatheringnectar/2014/10/\(accessed in 25/05/2016\)](http://www.patheos.com/blogs/gatheringnectar/2014/10/(accessed%20in%2025/05/2016)).

¹⁸¹ Ibid, [http://www.patheos.com/blogs/gatheringnectar/2014/10/\(accessed in 25/05/2016\)](http://www.patheos.com/blogs/gatheringnectar/2014/10/(accessed%20in%2025/05/2016)).

¹⁸² Ibid, [http://www.patheos.com/blogs/gatheringnectar/2014/10/\(accessed in 25/05/2016\)](http://www.patheos.com/blogs/gatheringnectar/2014/10/(accessed%20in%2025/05/2016)).

teacher can ask learners how the first behaviour differs from the second. Then, we ask them to cite the commonalities between the two behaviours. In fact, the universal characteristics behind the differences are various. In teaching this incident, our aim is to move from the question ‘why we are different’ to ‘how we are the same’. There are cultural differences between students’ culture and Hindus’ culture. Yet, if we look deeply, we find that similarities exceed the differences.

Greeting gestures differ from one culture to another. While the dusting of elders’ feet is a daily gesture, other parts of the world have different but similar gestures. In the Arab world, for example, people are used to greet scholars, teachers, and parents either by kissing their feet, heads or hands. In fact, this kind of behaviour dates back to the day of the prophet. His companions were used to kiss his hands and feet. We do not deny that there are some differences between the two practices prostration, in Indian culture, and kissing hands, in Arab culture. However, both have the same objectives. The two are non-verbal etiquettes to communicate respect, politeness and humbleness.

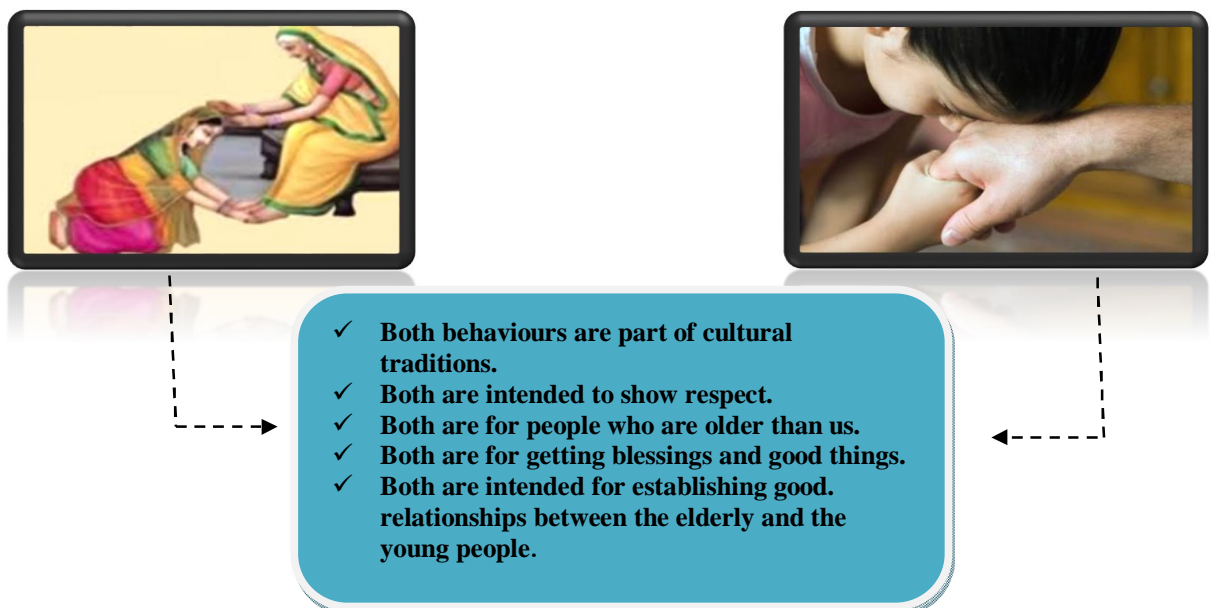


Figure4: *The Universal Characteristics between Prostration and Kissing Hands.*

4. Namastee Greeting

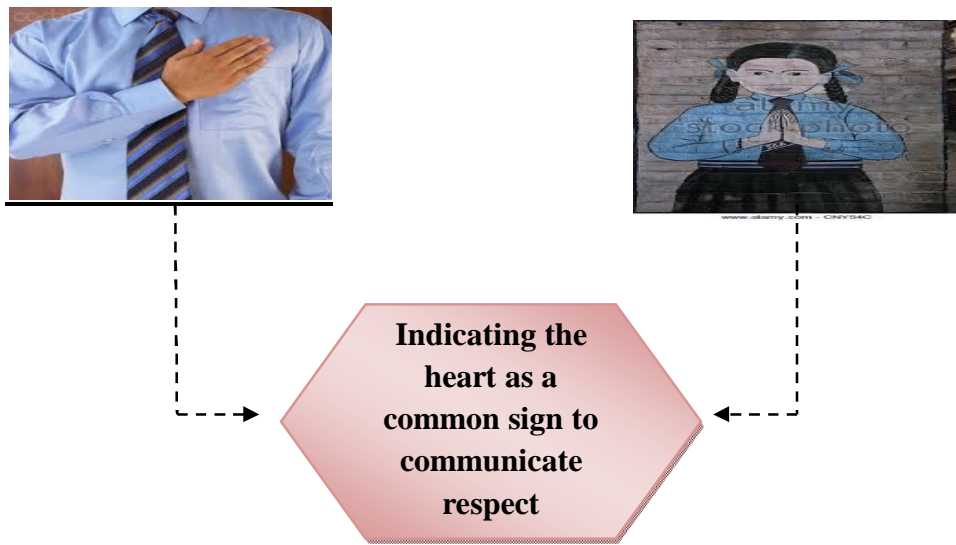


Figure5: The Commonalities between the Namastee Greeting and Hand Shaking

The film of *Passage to India* illustrates different components of non-verbal communication in Indian culture. Cultural conventions differ from one culture to another. In watching the film, we notice that Indian people greet each other by putting their palms together in front of the heart with a small bow. Participants whose ‘reading formations’¹⁸³ are different from Indian characters ask questions about this foreign cultural convention.

Namastee greeting is a way of transmitting messages to people with whom we engage a conversation. Despite its difference from other cultures, the form of Namastee greeting exists in different religions. This is due to its nature as a form of worship. Literally, Namastee means ‘I bow to you’, i.e., I pass my reverential salutations to you. The word

¹⁸³ Beach, Richard, *A Teacher’s Introduction to Reader -Response Theories* (Illinois: National Council of Teachers of English, 1993), p.129

Namastee is taken from the Sanskrit language¹⁸⁴. It is a combination of two words: 'Namash' which means bow and 'te' which means you.¹⁸⁵

Namastee is a verbal salutation followed by non-verbal gestures. Unlike handshaking which is a contact gesture, Namastee is considered as spiritual, non-contact gesture used by Popes and Kings who do not touch others in greeting¹⁸⁶. More importantly, Namastee is a form of prayer that people use to worship Gods and Deities that are more related to our spirits rather than our bodies. Each gesture in Namaste is full of meanings. In bowing in front of the person with whom an Indian speaks, for example, he behaves with humility and modesty. Folding the palms in front of the chest is a common gesture of respect in all cultures. Raising the folded hands on the forehead is the highest form of communicating respect¹⁸⁷.

Arab culture is rich with non-verbal gestures. In addition to handshaking that is very common in greeting each other, a man tends to put his right hand on the heart with a small bow to show respect. Although Namastee greeting differs in form and nature from other cultural conventions like handshaking, both of them have a set of universal characteristics. This is the most important step to change the path of communication in our FLC. At this point, the interaction can be shifted from the focus on us-them dichotomy to a sphere of free-culture interaction and understanding. First, the prayer symbol, in *Namastee* greeting, is common in all religions. Second, as handshaking which is followed by putting the right

¹⁸⁴ Nitin Kumar , "Namaste - The Yogic Greeting", *Exotic India Art*, <http://www.exoticindiaart.com> (accessed 09/10/2016).

¹⁸⁵ Ibid, <http://www.exoticindiaart.com> (accessed 09/10/2016).

¹⁸⁶ "Namaste", *ReligionFacts.com* , <http://www.religionfacts.com/namaste>(accessed 25/05/2016)

¹⁸⁷ Subhamoy Das, "The Real Meaning and Significance of "Namaste!", What Does Namaste Mean?", *About Religion*,<http://hinduism.about.com>(accessed 12/09/2016).

hand on the heart in Arab culture, NG is based on folding hands near the heart for communicating respect, reverence, and humility to people with whom Indians are speaking. Thus, the heart is indicated as a common sign of communicating respect in different cultural contexts.

5. Cultural Behaviours and Characteristics of Brahmins

Narayan Godbole is a Hindu Brahmin character who represents Hindus 'way of living. Brahminism stands for a set of incomprehensible practices and behaviours for foreign language learners. They misunderstand Godbole's way of acting in the novel because they belong to a different cultural background. Following the CBT, we lead students in a small journey to generate knowledge about Brahminism and to create a relative context where they can negotiate the commonalities between the Indian and the Arab culture analyzing the following behaviours: eating food, restraining speech, and living in dispassion across different cultural contexts.

The Brahmin Godbole is described as a lover of food: “ [...] he only ate -ate and ate, smiling, never letting his eyes catch sight of his hand”¹⁸⁸. In fact, this does not mean that he is gluttonous but rather eating food is a Brahmin characteristic. It is a sacred act. For Brahmins, food is a source of energy and vitality¹⁸⁹. In consuming food, the energy is transformed into the body. However, this does not happen unless the Brahmins maintain silence while eating. According to Brahmins, if they eat with a speed or in a greedy way, if their mind is agitated or disturbed by thinking, the transformation of energy will be

¹⁸⁸ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.61.

¹⁸⁹ Swami Vibhooti Saraswati, “Eating Brahmin - The Transforming Power of Food”, *Bihar School of Yoga*, <http://www.yogamag.net/archives/2005/koct05/eatbrah.shtml>(accessed 05/09/2016)

hampered¹⁹⁰. In watching the extract from the film, one can notice how Godbole takes food in a slow and silent manner. Interrupted by a question from Aziz, he stops eating. He never speaks and eats at the same time.

To maintain their relationships with their Deity, Brahmans, as it can be seen in Forster's work, restrain all their senses, the impulses of the mind as well as the desires of the body. Restraining speech is one characteristic of Brahmans. This is clear in the last section. Aziz gets angry with Godbole because he does not tell him about the marriage of Fielding: "Godbole, who had never been known to tell anyone anything, smiled again, and said in deprecating tones: 'Never be angry with me. I am, as far as limitations permit, your true friend'"¹⁹¹. To reach the high state of meditation, contemplation and reference upon the Lord, Brahmans tend to break ties with all worldly objects¹⁹². In fact, this phenomenon is not restricted to Hinduism, it is also shared by people from other religions. It is the state of detaching oneself from all the desires to be highly related to meditation and Deities.

Another incident that may be a source of incomprehension unless analyzed is Godbole's indifference in hearing the news of Aziz's arrest. Godbole keeps calm and shows no concern, the thing that Fielding finds unbearable: "Fielding sunk his head on his arms; really, Indians were sometimes unbearable [...] Really- I have no names for schools in my head. I can think of nothing our poor Aziz. Have you grasped that at the present moment he is in prison"'.¹⁹³

¹⁹⁰ Ibid, <http://www.yogamag.net/archives/2005/kocit05/eatbrah.shtml>(accessed 05/09/2016)

¹⁹¹ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.272.

¹⁹² 'Moksa-Opadesa Yoga', *Bhagavad-gita*, <http://www.bhagavad-gita.org/Gita/chapter-18.html>.

¹⁹³E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.272.

Like restraining speech, controlling one's emotions or living in dispassion is one way for Hindus to reach the state of serenity, meditation, and religious purity. Restraining speech, living in dispassion and controlling one's senses are among the teaching of Yoga, a Hindu practice of meditation. In Hindus' scriptures, people seeking to achieve the status of a Brahman are advised to train themselves to restrain senses and mind through this practice¹⁹⁴.

Before we bridge the cultural gap between the two cultures by exploring the commonalities, we first shed light on the cultural value of this foreign cultural practice. Yoga is a ritual discipline in Hinduism. The meaning of Yoga is union with the divine nature. The practice can be physical, mental or spiritual¹⁹⁵. *Patanalgi*, the author of the most ancient Indian text, put eighth components of the *Sutras Yoga*: ethical proscriptions, ethical prescription, physical postures, breath control, sense withdrawal, one-pointed concentration, meditation, and spiritual absorption. Purity of mind, speech and mind is one of the ethical prescriptions which forms the second component of the *Yoga*¹⁹⁶. Purity of speech in *Brahmanism* lies in abstaining oneself from involving in any idle, impolite or nonsense speech¹⁹⁷. This appears in Godbole's behaviour with Aziz. The Brahman Godbole finds it not important to tell Aziz about the marriage of Cyril Fielding. Here, we come to know the cultural value of Godbole's behaviour. He is a Brahman who seeks to reach the meditation, contemplation and reflection upon the Lord through the teachings and practices of the Yoga. The trainer must help the learners to put this behaviour in the

¹⁹⁴Tracey Narayani Glover, *Lotus of the Heart: Living Yoga for Personal Wellness and Global Survival* (Albany: Lantern Books, 2016), p.1-3

¹⁹⁵ *Ibid*, p.1-3.

¹⁹⁶ *Ibid*, p.1-3.

¹⁹⁷ *Ibid*, p.1-3.

'logical structure of question' with a view to create an environment of 'free-culture communication'. What is the cultural value of restraining speech in students' own culture? Posing this question, students can reflect upon the incident and create the bridge in order to cross the cultural barriers of communication. The bridge, here, is between Hinduism and students' first culture.

Although the disciplines which are followed are different, restraining speech is common both in Hinduism and other cultures. Asceticism and Yoga are two different religious disciplines. Despite cultural differences, the universalities behind the differences are numerous. Asceticism is a religious discipline practised by a number of people in order to achieve a high status of faith and nearness to God. It refers to practices that are intended to detach oneself from the worldly objects and desires. Among the behaviours included in asceticism are abstaining oneself from everything that is worldly like speaking, eating, sleeping, etc. Restraining speech has the same value in different cultures. It is intended to detach oneself from the worldly life as well as to meditate upon the Lord. Focusing on the universalities to teach such incidents, students are involved in a culture-free interaction that is based on creating cultural relativism, i.e., a space where two cultures meet.

6. *The Place of Music across different Religious contexts*

The Krishna birth ceremony is a religious Hindu tradition that is seen as puzzling by people who are considered as outsiders to Hindus' culture. On reading Forster's work of fiction, students find puzzling the Hindus' way of worship "And so with the music. Music there was, but from so many resources that the sum total was untrammelled. The braying banging crooning melted into a single mass which trailed round the palace before joining the thunder".¹⁹⁸

¹⁹⁸ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.254.

In Hinduism, no prayer is important without music. To lessen the disconnection caused by this cultural difference, we see why music is part of Hindus' worship. The role of the trainer here is to help students generate cultural knowledge.

Raising awareness of music-religion relationship is an important step in our research. Seeing the Hindus' way of celebrating the religious ceremony with music, song, and dance, Algerian students become astonished. They raise many questions in their minds: what is the relationship between music and religion in Hinduism? What is the place of music in our own culture?

Although people around the world give prominence to religious, social, and historical meaning of religious texts, they ignore their musical performance. Likewise, students from the first culture have some knowledge about religious texts but they ignore the relationship between religion and music or the place of music in different religions. Seeing the Hindus' way of celebrating the birth of their Deity, students misunderstand the fact of using music as a part of worship:

It was the turn of Professor Godbole's choir. As Minister of Education, he gained this special honour. When the previous group of singers dispersed into the crowd, he pressed forward from the back, already in a full voice, that the chain of sacred sounds might be uninterrupted. He was barefoot and in white, he wore a pale blue turban; his gold pince-nez had caught in a jasmine garland, and lay sideways down his nose...They sang not even to the God who confronted them, but to a saint¹⁹⁹.

The objective of such survey is to make students understand and generate knowledge about the importance of musical performance of religious rituals.

Starting from the musical performance of Hindus' worships as well as generating knowledge about the performance of sacred music in different religions, students construct local cultural knowledge. That is to say, they comprehend and see foreign cultural

¹⁹⁹ Ibid,p.254.

practices through a wide and an open way of understanding, i.e., they are trained to understand cultural differences before making judgment. In addition to knowledge about other aspects of religious scriptures, one must learn about the musical performance of religious rituals. The academic researcher Tazim R. Kassam claims, in her article '*Those who sing pray twice*', that: 'Singing was a thoroughly portable and enjoyable activity and I was convinced God paid special attention to prayers which were soulfully sung'²⁰⁰.

Learners are trained to put such cultural behaviours in the 'logical structure of question': what is the impact of music on religious rituals? In answering this question, one can say that the musical performance of religious rituals may strongly influence the soul and the senses that the textual texts may fail to do. Sacred music is effective with its communicating religious messages.

As African literature, that is developed from oral tradition, religious texts were at first sung or recited orally in order to fulfill their religious objectives. The written religious texts nowadays are a part of the oral musical performance of religious rituals: 'Before the Western Renaissance, all religious texts in all religious traditions of the world were sung or recited orally'²⁰¹. Consequently, students understand that musical performance is an integral part of religious devotions and rituals as well as that 'Sacred music is an intrinsic element of virtually every religious culture'²⁰².

6.1.The Place of Music, Song and Dance in Hinduism

In Hinduism, music and songs are considered as an essential part of their religion. This fact can be traced in E. M. Forster's *A Passage to India*. In celebrating the Krishna festival, Indians are worshipping their Deities through music and dance. Foreigners are puzzled by

²⁰⁰Tazim R. Kassam, "Those who sing pray twice", *Spotlight on Teaching: Teaching Religion and Music* 16, No.2 (2001):1.

²⁰¹ Ibid,p.2

²⁰²Stephen Marini, "Sacred Music in the Religious Studies Classroom", *Spotlight on Teaching: Teaching Religion and Music* 16, No.2 (2001):3.

this fact. They find it frustrating to see how Indians behave in holy places like the temple. Living in a different cultural environment, Algerian students think that music has nothing to do with worship. To raise cultural awareness about the place of music in Hinduism, we make a small study.

In dancing, Indian people do a kind of prayer. They recount stories about Hindus' Gods. Each gesture, movement or facial expression has a cultural value, meaning or significance that is very known by the Indian people. In dancing, they revive the history of their religion²⁰³. Using non-verbal gestures, they transmit religious messages. Consequently, dancing is a way of communicating religious themes and histories.

7. Class and Caste System in Indian Society

The Indian caste system and the social hierarchy of the British Raj may be a misunderstood aspect of the novel. Forster uses different terms such as: ***Brahman, Anglo-Indian, Sahib, Colonizer - Colonized*** that refer to class and caste either in Indian or British society. Students do not understand the criteria of making castes and classes as well as they find these terms ambiguous. In the analysis, we construct knowledge about these terms and we study the Indian Civil Service in parallel with the British social hierarchy.

There is a class system in Indian community. This is clear throughout the novel. Among the characters involved in the novel, we have the Brahman Godbole. The title Brahman means a priest. Brahmans make the highest class in the Hindu caste system. The caste system in India is known as the Verna system. It is divided into four sub-castes: the *Brahmans*; the priests and the scholars, the *Kshatriyas*; political rulers or soldiers, the *Vaishyas*; merchants, *the Shudras*, laborers, peasants, artisans, and servants²⁰⁴. Any member who does not belong to the Verna system is classified into the class of outcastes or

²⁰³Ruth Parrott, *The Importance of Music in Different Religions* (Silverdale Community Primary School: Newcastle-under-Lyme, 2009), p.34.

²⁰⁴ Manali S. Deshpande, 'History of the Indian Caste System and its Impact on India Today' (California Polytechnic State University, 2010), p.13.

untouchables. The relationships between these castes are governed by strict rules. An example of these rules is seen in *Passage to India*. Brahmans cannot take food unless it is cooked by a Brahman servant. Otherwise, the food is considered polluted.

7.1 The Indian Caste System and the English Social Hierarchy

The hierarchy of the British Raj is shaped by the cultural codes of the Hindus, Muslims, and the British. By creating a ruling class, the British create a segregated society divided by racial, cultural, and caste differences²⁰⁵. This type of segregation appears throughout Forster's work. Describing Chandrapore, the author says that the British occupy the high lands while the Indians' bazaars are located in the low lands:

In the bazaars there is no painting and scarcely any carving. The very wood seems made of the mud moving [...] Houses belonging to Eurasians stand on the high ground by the railway station [...] and viewed hence Chandrapore appears to be a totally different place²⁰⁶.

In her dissertation '*Power, Distance, and Stereotyping between Colonizer and Colonized and Men and Women in a Passage to India*', Sarah Rhoads Nilsen describes the relationship between the colonizer and the colonized in the novel. Three types of distance are significant in understanding the colonizer-colonized relationships: Physical, emotional and social distance²⁰⁷. Physical distance is one of different barriers that separate the colonizer and the colonized. While the British occupy a place that is described as 'a tropical pleasanse'²⁰⁸, the Indians occupy a dirty and muddy area. While the colonizer's sector is occupied with the high conditions of living, the colonized's sector is 'disreputable place inhabited by disreputable people'²⁰⁹. Fanon describes the two sectors as confronting each

²⁰⁵ Dorothy Mcmenamin, "Identifying Domiciled Europeans in Colonial India: Poor Whites or Privileged Community?" *New Zealand Journal of Asian Studies* 3, no.1 (2001),p.109.

²⁰⁶ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.3.

²⁰⁷ Sarah Rhoads Nilsen, *Power, Distance, and Stereotyping Between Colonizer and Colonized and Men and Women in A Passage to India* (MA diss., The University of Oslo,2011),p.34.

²⁰⁸ Ibid,p.3

²⁰⁹ Frantz Fanon, *the Wretched of the Earth* (Albany: Grove Press, 1963), p.4.

other with unequal conditions of life. The colonialist's sector is a sector of "lights and paved roads, where the trash cans constantly overflow with strange and wonderful garbage, undreamed-of leftovers"²¹⁰ , the colonized's sector, on the other hand, is "a famished sector, hungry for bread, meat, shoes, coal, and light"²¹¹.

Homi K. Bhabha describes the colonial community as 'a racially divided world'²¹² . He describes the process of 'Manichaeism' and 'colonial compartmentalization' through which the racial segregation raised in the colonial world:

It is the reproduction of dual, unequal economies as effects of globalization that render poorer societies more vulnerable to the "culture of conditionality," through which what is purportedly the granting of loans turns, at times, into the peremptory enforcement of policy. These dual economies claim to sustain diverse worlds of opportunity, consisting of global villages, silicon valleys, and oases of outsourcing dotted across the North and the South. The landscape of opportunity and "choice" has certainly widened in scope, but the colonial shadow falls across the successes of globalization. Dual economies create divided worlds in which uneven and unequal conditions of development can often mask the ubiquitous, underlying factors of persistent poverty and malnutrition, caste and racial injustice, the hidden injuries of class, the exploitation of women's labor, and the victimization of minorities and refugees²¹³.

In Frantz Fanon's *The Wretched of the Earth*, racial and cultural discrimination is related to 'the Manichaeism's way of thinking'. The colonial world is described as 'Manichaeism world', i.e., a world divided into two:

The colonial world is a compartmentalized world. It is obviously as superfluous to recall the existence of "native" towns and European towns, of schools for "natives" and schools for Europeans...Yet if we penetrate inside this compartmentalization we shall at least bring to light some of its key aspects. By penetrating its geographical configuration and classification we shall be able to delineate the backbone on which the decolonized society is reorganized²¹⁴.

Racial and cultural discrimination appears in the way the English treat Indians. They degrade them. Such discrimination is exemplified in the novel. At different instances, the

²¹⁰ Ibid,p.4

²¹¹ Ibid,p.4.5

²¹²Homi K. Bhabha , Foreword to *The Wretched of the Earth* by Frantz Fanon(Albany: Grove Press, 1965),p.ix.

²¹³ Ibid, p.xii.

²¹⁴ Ibid, p.3.

Indians are dehumanized and degraded by the English. Moreover, they are unwelcomed in their social institutions. Living in such world; a 'Manichean', 'compartmentalized world', a world of statuses; the colonial subject learns to "[...] remain in his place and not overstep its limits"²¹⁵. Being invited by the newcomer Mrs. Moore to enter the club, Aziz answered: "Indians are not allowed into the Chandrapore Club even as guests"²¹⁶ Aziz knows that the club is one border that separates his own race from the ruling race.

Some codes that determine the relationship between castes in Hindu culture are similar to those in British social hierarchy. As Brahmans keep the idea of endogamy in order to preserve their caste's purity, the British rejects the idea of mixing with inferior races. In highlighting this universal aspect, readers understand the theme of discrimination in the novel. The hierarchy of the British Raj has three main classes: the ruling class, the Anglo-Indians and the domiciled Europeans. Dorothy Mcmenamin argues: "It is hardly coincidental then that British Indian society was jokingly equated with the Indian system of caste"²¹⁷. These classes parallel the castes in Indian society.

The heaven-born Brahmans are equated with the Indian civil service. The Indian warrior caste is similar to the military caste. The British businessmen are analogous to wealthy but low caste *Vaisyas*. Half caste Eurasians or Anglo-Indians are equivalent to the lower Hindu castes. At the bottom of the hierarchy, we find the poor whites that are called domiciled Europeans who belong to a pure European race²¹⁸.

7.2 The Colonizer and the Colonized

²¹⁵ Ibid, p.15.

²¹⁶ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.17.

²¹⁷ Dorothy Mcmenamin, "Identifying Domiciled Europeans in Colonial India: Poor Whites or Privileged Community?", *New Zealand Journal of Asian Studies* 3, no.1 (2001), p.118.

²¹⁸ Charles Allen, *Plain Tales from the Raj* (London: British Broadcasting Corporation, 1976), p.96.

We analyze such incidents to help learners understand how Westerners use cultural differences to influence the power relationships. The different dichotomies East-West and the colonizer-colonized are a mere creation of Western ideology. Based on cultural differences, Westerners consider themselves as superior to darker races.

In *Passage to India*, the author uses different characters to represent the power relationships between the colonizer and the colonized. The British colonial rule establishes this kind of stratification. Considering themselves as superior, the colonizers form the ruling class whereas the colonized form the subject race. Using cultural differences, the Westerners create a power dichotomy where the colonizer has power at the expense of the colonized. Sarah Rhoads Nilsen states that:

The East and the West, as places, are examples of both concrete and abstract spaces. They are concrete places that physically exist, yet the notion of them as the East and the West are abstract constructs created by westerners in order to establish and enforce an emphasis on cultural difference, spatial distance, and a power hierarchy between the two where the west has control over the East²¹⁹.

On reading the novel, we help learners to construct knowledge about the colonizer-colonized relationships using non-verbal signs. Distance is one area of non-verbal communication. At the bridge party, English characters, like Mrs. Turton, tend to separate themselves from Indians. Students may ask the following questions:

- ✓ Why do the colonizer people detach themselves from the colonized?
- ✓ How can they gain power through separation?

To understand how the colonizer gains power through distance, we lead learners in the process of constructing knowledge about distance and power dichotomy. In studying *Passage to India*, we investigate how the colonizer controls the colonized through distance. On reading the novel, one can notice that there is no sympathy between the two races.

²¹⁹ Sarah Rhoads Nilsen, *Power, Distance, and Stereotyping Between Colonizer and Colonized and Men and Women in A Passage to India* (MA diss., The University of Oslo, 2011), p.32-33.

There are different incidents that mirror the mistrust between the English and Indians. The English do not, want an interaction with the Indian, nor do the Indians trust the English. The incident that shows how the British are distanced emotionally from the Indians appears in Mr. Turton's words: "I have had twenty five years experience of this country [...] and during these twenty five years I have never know anything but disaster result when English people and Indians attempt to be intimate socially"²²⁰. This statement indicates the lack of sympathy between the two groups. Thus, the English and the Indians are separated emotionally, i.e., one obstacle to communication between the two races is the emotional distance²²¹.

Physical distance is another way through which the colonizer in the novel controls the colonized. It is defined as the space between concrete places. In the first chapter, the author describes the location of the English. They occupy the high lands of the city while the Indians occupy the lower bazaars. Consequently, the British colonizers have the privilege and power to control the Indian settlements²²².

The third barrier to communication between characters from different races is the difference in customs and traditions This type of separation is called "social distance"²²³. Differences in customs and traditions are the major barrier to cross-cultural interaction. Forster gives the reader a fuller view of the impact of social distance on the relationships between the colonizers and colonized. Attitude towards time, invitation, the collar stud incident, greeting gestures are some examples of incidents that widen the social distance between the two races.

²²⁰ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.145-146

²²¹ Sarah Rhoads Nilsen, *Power, Distance, and Stereotyping Between Colonizer and Colonized and Men and Women in A Passage to India* (MA diss., The University of Oslo,2011),p.32-33.

²²² Ibid, p.34

²²³ Ibid, p.37.

7.3 The Colonizer in Passage to India

The colonizer-colonized type of stratification is a result of colonialism. If the colonizer has privileges and high status of living, it is at the expense of the colonized. Thus, the colonizer plays one role while the colonized forms the second role in the colonial context. Albert Memmi claims: “[...] the more freely [the colonizer] breathes, the more the colonized are choked”²²⁴. The colonizer is described as “a defender of colonial privileges”²²⁵. This can be seen in Ronny Heaslop’s attitudes. He defends the presence of the British in India: “We’re here out to do justice and keep the peace [...] we’ve something more important to do”²²⁶.

The colonizer has different privileges which grant him powerful status in relation to the colonized. The latter tends to show respect to the colonizer. The power dichotomy between the two classes takes different forms. Forster shows how the Indians imitate the British in their dress and manners just because they have a powerful social status. Two incidents from the novel are illustrative. Firstly, Aziz is represented one time in a Muslim dress and other time in English dress. He intentionally wants to wear the European dress to avoid being jeered at. One part of the English dress is wearing collars. Indicating the British identity, wearing collars in colonial India is a sign of respectability. In a conversation with Fielding, Aziz explains that Indians wear collars to pass the police as wearing collars is considered as a sign of respectability. Aziz adds: “If I’m biking in English dress – starch, collar, hat with ditch- they take no notice. When I wear a fez, they cry “your lamp’s out”²²⁷. Because the British consider Indian dress a sign of inferiority, Indians try to imitate the English in their dress to avoid being looked at with downcast

²²⁴ Albert Memmi, *The Colonizer and the Colonized* (London : Earthscan Publications Ltd, 2003), p.52.

²²⁵ Ibid, p.55.

²²⁶ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.41.

²²⁷ Ibid, p.55.

eyes. This cultural bump serves us to illustrate the powerful status of the colonizer in colonial India:

But after the Raj, this was not be; Indians were now looked down upon as natives, who did not know how to dress, as a result, the Indians started looking down upon themselves, they thought that their Customs and costumes reflected illiteracy. Most of them hated the very fact that they were brown skinned. They refused to speak in their native tongue and refused to wear their native clothes.²²⁸

Secondly, Indian women in the bridge party are uncertain in their behaviour. They try to imitate the English ladies. Consequently, they perform gestures that are neither Eastern nor Western as it is shown in *A Passage to India* “The shorter and the taller ladies both adjusted their saris, and smiled. There was a curious uncertainty about their gestures, as if they sought for a new formula which neither East nor West could provide.”²²⁹

Describing the colonizer, Memmi says: “Even his dress, his accent and his manners are eventually imitated by the colonized²³⁰”. The imitation of the English cultural behaviours stands for the power dichotomy between the two parties.

The colonizer, who accepts colonialism, tends always to defend his place in the colonial context. In doing so, he defends his glory by degrading, devaluing, and annihilating the colonized. Memmi adds: “At the same time his privileges arise just as much from his glory as from degrading the colonized”²³¹. Spotting light on this fact, students acquire the cultural knowledge which is essential for understanding cultural differences. The English at different cultural situations try to degrade the Indians. One example takes place at the bridge party. Although it is intended to bridge the cultural gap between the two cultural groups, it is a failure as the English tend to distance themselves from the natives by

²²⁸ Toolika Gupta, “The Effect of British Raj on Indian Costume”, *Fibre2 Fashion.com*, <http://www.fibre2fashion.com> (accessed 20/04/2016), p.10.

²²⁹ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.34.

²³⁰ Albert Memmi, *The Colonizer and the Colonized* (London : Earthscan Publications Ltd, 2003), p.57.

²³¹ *Ibid*, p.95.

degrading them. Thus, it is colonialism that determines the relationship between the races: “The colonial situation manufactures colonialists just as it manufactures the colonized.”²³²

Forster provides two types of colonizer that have already been discussed by Memmi in the book *The Colonizer and the Colonized*. While Ronny Heaslop falls within the category of the colonizer who accepts, Fielding refuses his role in a colonial situation. Becoming aware of the colonial privileges, Ronny defends his social status as well as the British presence in India strongly. Trying to convince his mother of the legitimacy of his role in India, he says “What do you (Mrs.Moore) and Adela want me to do? Go against my class, against all the people I respect and admire out here? Lose such power as I have for doing good in this country, because my behaviour isn’t pleasant?”²³³

Fielding is a type of a colonizer who refuses colonization because of its inequality, scandal, and racist attitudes: “Having discovered the economic, political and moral scandal of colonization [he] can no longer agree to become what his fellow citizens have become; he decides to remain vowing not to accept colonization.”²³⁴ Thus, the characteristics of the colonizer who refuses in Memmi’s book can be seen in Fielding’s behaviours. Unlike his fellow men, Fielding has no racist attitudes towards Indians. Accused of an assault by Adela, Aziz finds no English man but Fielding, who believes in his innocence.

8. Master-Servant Relationships

The servant-master relationship, in colonial India, is widely tackled in English literature. However, students with a foreign background may find such phenomenon as strange and foreign. Different instances of interaction between servants and masters are represented in *A Passage to India*. An example includes Fielding in the bathroom:

²³² Ibid, p.100.

²³³ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.41.

²³⁴ Albert Memmi, *The Colonizer and the Colonized* (London: Earthscan Publications Ltd, 2003), p.57.

“Fielding’s bearer, who was helping him to dress, opened the door for him”²³⁵. This incident baffles participants’ attention. How can a servant be as close to the master as the bearer to Fielding? In seeing masters- servants’ interaction in the novel, many questions can be raised: why do masters tend to speak with their servants in Urdu rather than English? What is the nature of master- servant relationship which allows one to be dressed and undresses by his servant?

Forster represents two different aspects of the human interaction between servants and masters in *A Passage to India*. In one instance, English *Memsahibs* are represented as approaching their servants in Urdu rather than English language. Mrs. Turton speaks with the native servants using Urdu language. Forster says: “She had learnt the lingo, but only to speak to her servants, so she knew none of the politer forms and of the verbs only the imperative mood”²³⁶. This aspect of the human interaction is deeply investigated in Charles Allen’s *Plain Tales from the Raj*. The following passage elucidates the reason of using the lingo in order to speak with native servants:

The question of how to address the servants varied with status. ‘It was a point of honour with us in the established civil services never to talk to the servants in anything but their own language,’ states John Cotton, ‘ the result was that ‘ you must never have an English –speaking servant . My father’s attitude was that if you, an educated woman, can’t speak the language of a man who is illiterate you really aren’t fit to employ him.’²³⁷

In another instance, masters are represented in a close relationship with servants. Students raise this question: “what is the role of the bearer and to what extent he can be close to his master? A bearer is a kind of servant who occupies the whole responsibility in unmarried sahibs’ houses. The case is seen in Fielding’s house: “Fielding’ bearer, who was helping him to dress, opened the door for him”²³⁸. Fielding is an unmarried sahib. This

²³⁵ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.54.

²³⁶ Ibid, p.33-34.

²³⁷ Charles Allen , *Plain Tales from the Raj* (London: British Broadcasting Corporation, 1976),p.90.

²³⁸ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.54.

necessitates a bearer in order to do the house work. In addition to other house work, the sahib's bearer tends to dress and undress him while bathing. This is an example of a sahib in colonial India, who depends on his bearer greatly:

This combination of devotion and personal service culminated with the dressing and dressing of those sahibs who could tolerate it. Cuthbert Bowder put up with it because 'if I hadn't he would have considered it not quite the thing. So my bearer used to undress me before I went into my bath and dress me when I came out of it and this literally meant putting on my socks, holding out my vest and shirt and helping me to put on my trousers and jacket'²³⁹.

9. *Manners of Politeness Across Cultural Boundaries*

Each culture has its own way of communicating respect and politeness. To succeed in different cultural contexts, one must be culturally aware of different norms of communicating politeness. *Passage to India*, which is a novel that involves different cultural identities, offers different views of how people express politeness. Most of those manners are non-verbal. Thus, we study the non-verbal behaviours used in different cultures to express politeness.

Greeting gestures and customs differ from one country to another. What may be considered in one culture an acceptable may be confusing in another. This is what can be seen in the interaction between Adela and the Muslim Indian character *Nawab Bahadur*. Adela "[...] held out her hand. The old gentlemen judged from so wanton a gesture that she was new to his country"²⁴⁰ He considers it as new because he is used to greet others differently. Although both forms of greeting in this cross-cultural contact are totally different, they carry the same message. That is to say, they are manners of expressing politeness. Consequently, here lies the universality that leads to cultural understanding.

²³⁹ Charles Allen, *Plain Tales from the Raj* (London: British Broadcasting Corporation, 1976), p.74-75.

²⁴⁰ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.73.

In watching *Passage to India* 's film, learners notice that people in the British culture use one form of expressing politeness at different occasions. This cultural behaviour is known as 'tipping off the hat'. At their first arrival to India, the English ladies Mrs. Moore and Adela Quested are welcomed by Ronny who tips off his hat with a small bow in order to express his respect and hospitality. In parallel to this cultural incident, we find the Indians 'behaviours in Aziz' s bungalow. At the arrival of Fielding who is on a visit to Aziz, they stand to welcome, greet, and show politeness to the newcomer. So, across different cultures, we have different cultural behaviours that communicate common messages.

In Indian culture, it is impolite to stay standing while indoors. If you enter someone's house and you stay standing, he will be strongly disturbed and give a remark "Sit Down! Pray sit down"²⁴¹. Such incidents are various throughout the novel. In Aziz's bungalow, the Indian guests remain standing after the arrival of Fielding. Their behaviours cause Aziz to be disturbed. Thus, he asks them to "Sit down": "Aziz says 'Sit down' coldly. What a room! What a meeting!"²⁴²

9.1. Impoliteness and Racialism

Rudeness or impolite behaviours are greatly related to racism in *A Passage to India*. Seeing themselves as superior and more powerful than Indian people, the English men and women behave rudely with Indian characters²⁴³. The Indian people are considered as mere invisible entities that have no rights. Forster depicts this fact by exemplifying different instances of miscommunication between the two cultures. People have either positive or negative attitudes towards each other. The English race, in colonial India, has a

²⁴¹ "Indian Etiquette", *A to Z of Manners and Etiquette*, <http://www.a-to-z-of-manners-and-etiquette.com> (accessed in 15/05/2016).

²⁴² E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.92.

²⁴³ Gulzar Jalal Yousafzai And Qabil Khan, "Rudeness, Race, Racism and Racialism in E.M. Forster's "A Passage to India", *The Dialogue* 6, p. 76.

negative attitude towards the Indian race. The negative attitude is a result of racism or presumed racial superiority. The negative attitudes of the English characters result in rude and impolite manners²⁴⁴.

The rudeness of the English characters is clearly apparent in the bridge party. Although it is an attempt to meet with the Indians in a peaceful zone of communication, it results in cultural clashes and misunderstanding: “The Bridge Party was not a success – at least it was not what Mrs. Moore and Miss Quested were accustomed to consider a successful party”²⁴⁵. Prejudices, the senses of racial superiority, and stereotypes are responsible for the rude behaviour of English people²⁴⁶. To clarify how rudeness is related to racism, we take the dialogue between Ronny and his mother:

‘We're not out here for the purpose of behaving pleasantly!’ ‘What do you mean?’ ‘What I say. We're out here to do justice and keep the peace.’ ‘Them's my sentiments. India isn't a drawing room.’ ‘Your sentiments are those of a god’, she said quietly, but it was his manner rather than his sentiments that annoyed her. Trying to recover his temper, he said, “India likes gods. And Englishmen like posing as gods.”²⁴⁷

One incident where racism and impoliteness appear most strikingly in the novel is during the tea party. Seeing Adela alone with two Indian men, Ronny gets frustrated. “‘Your mother will return shortly, sir,’ said Professor Godbole, who had risen with deference [...] Ronny, took no notice”²⁴⁸. He continues addressing his speech to Adela. He is rude with both Aziz and Godbole:

Then he hurried to Fielding, drew him aside and said with pseudo-heartiness, I say, old man, do excuse me, but I think perhaps you oughtn't to have left Miss Quested alone. I'm sorry, what's up? Replied Fielding, also trying to be genial. Well...I'm the sun dried bureaucrat, no doubt, but still, I don't like to see an English girl left smoking with two Indians. She stopped, as she smokes, by her own wish, old man. Yes, that's all right in England. I really can't see the harm.

²⁴⁴ Ibid, p. 76-77.

²⁴⁵ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.30.

²⁴⁶ Gulzar Jalal Yousafzai and Qabil Khan, “Rudeness, Race, Racism and Racialism in E.M. Forster’s “A Passage to India”, *The Dialogue* 6, p. 76-77.

²⁴⁷ Ibid, 41.

²⁴⁸ Ibid, p.61

If you can't see, you can't see [...] Can't see that fellow's a bounder? [...] He isn't a bounder Fielding protested.²⁴⁹

Negative attitudes and rudeness deteriorate the relationship between the English and the Indians. They create mistrust, doubts and conflicts. An example is dealt with in the second chapter. Aziz is called by Major Callendar. Being somehow late, the English man quits without leaving a message for Aziz. Major Callendar's behaviour is shocking for Aziz. The latter disguises this way of treating the Indians: "Major Calendar interrupts me night after night from where I am dining with my friends and I go at once, breaking up a most pleasant entertainment, and he is not there and not even a message"²⁵⁰. Another rude attitude that harasses more the Indian doctor is the behaviour of the English ladies. English ladies take Aziz's carriage without thanks or even politeness: "She has just taken my Tonga without my permission."²⁵¹ In explaining the relationship between negative attitudes, racism and impoliteness, students learn to understand before making judgment as well as they develop critical skills.

Another instance of racial superiority, negative attitudes and rudeness is clear in Mrs. Turton's behaviours. Although the Indians receive invitation cards for the bridge party, they are totally neglected. Behaving rudely, Mrs. Turton refuses to mix herself with the Indian women: She says, "I consider they ought to come over to me. Come along, Mary, get it over. I refuse to shake hands with any of the men. Unless it has to be the Nawab Bahadur."²⁵² Although they are invited, her racial superiority keeps her from going towards the invited Indians to welcome them. In addition to rudeness, the behaviour of Mrs. Turton is very degrading for the Indians. In speaking with Mrs. Moore, she says: "You're superior to them, anyway. Don't forget that. You're Superior to everyone in India

²⁴⁹ Ibid, p.66.

²⁵⁰ Ibid, p.17

²⁵¹ Ibid, p.17.

²⁵² Ibid, p.33.

except one or two of the Ranis.”²⁵³ Because of racism, rudeness and negative attitudes, the bridge party fails to achieve the expectation of Mrs. Moore and Adela Quested.

English people, in colonial India, behave impolitely even at the level of religious places. They do not respect, for example, the sanctity of the mosque by taking off their shoes. This appears in the incident between the Indian doctor Aziz and the English new comer, Mrs. Moore. Although the latter respects this religious code, most of the English neglect it. Aziz informs Mrs. Moore: “[...] but so few ladies take the trouble if thinking no one is there to see.”²⁵⁴

Bringing into light cultural differences is one important step to achieve cultural understanding and cultural awareness. In this chapter, we offer an analysis of some incidents that have a relationship with religion, class and caste system, characteristics of Brahmans, different cultural conventions of greeting as well as other related cultural incidents. In the analysis, we try to clarify the cultural differences in the novel with a view to create for students a space of cultural understanding and free-culture communication.

The next chapter includes an analysis of incidents of a different kind. It highlights the representation of purdah, the cultural value of dressing for dinner, the different attitudes towards time as well as gender relationships across cultures. Analyzing these incidents, we urge students to put the thoughts of the author into question by studying cultural differences according to the comprehensive perspective.

²⁵³ Ibid,p.33.

²⁵⁴ Ibid,p.14

Chapter Two

Gender, Clothes, Punctuality, and the Related Cultural Incidents

In this chapter, we study another kind of cultural differences. Three types of cultural incidents are analyzed: Firstly, we investigate the place of wearing the purdah in Indian colonized societies. Secondly, the cultural value of dressing up for dinner in the colonized societies is highlighted. Thirdly, the relationships between males and females across cultural boundaries is analyzed.

1. Representation of Purdah Women

In Forster's work, women in purdah are represented as disempowered and voiceless. Moreover, wearing the purdah is seen as a source of disempowerment for the colonized as a whole. This appears in the following quotation:

Aziz's poems were on one topic 'oriental womanhood'. "The purdah must go," was their burden, "otherwise we shall never be free." And he declared [fantastically] that India would not have been conquered if women as well as men had fought at Plassy. "But we do not show our women to the foreigner"²⁵⁵

This kind of colonial representation of veiled women is clear throughout the novel. The fact of disempowerment of women and inequality between men and women in Oriental societies is overestimated. The questions that are asked when reading the novel are: why are women in purdah excluded from English institutions? Why are they represented as disempowered? With reference to the bridge party, the British character Mrs. Turton "[...] would be glad to receive any ladies of their families who were out of purdah"²⁵⁶.

Purdah is a piece of cloth that is worn by women. Wearing the veil represents a cultural difference. With a view to influence the veiled women, Western people use the cultural differences to pave the way for their thoughts of unveiling women through the ideas of liberation. Western authors represent women as being silent, voiceless and controlled by their men. Simply, they view Eastern women as disempowered and voiceless. These ideas

²⁵⁵ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.262

²⁵⁶ Ibid, p.28

are simply intended to show that women are disempowered through the system of the purdah.

In using such literary texts in FL classrooms, teachers are advised to help Algerian students to acquire critical understanding. The first step, to do so, is to teach such cultural incidents in accordance with the comprehensive perspective. The second step is to put the writer's views and thoughts in 'a logical structure of questions'.

One angle of the analysis is to use cultural bumps to help students see things from an open horizon. In other words, we look at the incident from a wide perspective. To understand the Westerners' attitude towards the purdah, we start from the incident where the Indians are prohibited to attend English clubs for the reason that their wives wear purdah. In fact, this incident mirrors the experience of women in purdah everywhere.

The Western literary representation of the veil makes the veil equal to gender oppression. Such a representation aims at building their own cultural identity on the basis of otherness. The objective of the colonizer is not only to destroy the culture of the colonized but also to build his self-image. In presenting women in purdah as oppressed and disempowered, the Western authors aim at constructing an image of Western women as free and equal. Alia Al-Saji contends:

The 'West' is an imaginary formation that constitutes itself through representations of its [racialized and gendered] 'others'. Seemingly marginal images of veiled Muslim women play a central role in this imaginary construct, underwriting the binary of freedom and oppression and the modes of gender and subjectivity through which the 'West' maintains its imaginary borders²⁵⁷.

The veil is a culturally visible symbol of Islam. Associating women in purdah with disempowerment is one way to construct an image of Western women as free. This parallels the representation of Islam as a religion of oppression and inequality and the West

²⁵⁷ Alia Al-Saji, "The Racialization of Muslim Veils: A Philosophical Analysis", *PSC* 36, No. 8(2010): 878.

as a model of freedom and equality. Thus, the process through which women in purdah are represented in the novel is called cultural racism.²⁵⁸

Western people use the veil as a reason for excluding women from different domains: schools, sports, social institutions, etc. Thus, we can describe Western attitudes as racist. The cultural incident in *A Passage to India*, where purdah women are excluded from English parties or clubs, mirrors the marginalization of veiled women in all Western societies that have colonial and racist attitudes. Alia Al-Saji adds:

Western representations of veiled Muslim women are not simply about Muslim women themselves. Rather than representing Muslim women, these images fulfill a different function: they provide the foil or negative mirror in which western constructions of identity and gender can be positively reflected. It is by means of the projection of gender oppression onto Islam [...] The naturalization of gender oppression to veiled Muslim women thus permits the norm of western womanhood to be constituted as 'free' of such oppression, as the only imaginable mode of female subjectivity."²⁵⁹

1.1 Situating Wearing Veil in a Colonial Context

To help students be reflective, teachers can ask them why does the colonizer, in different contexts, aim at unveiling women? The trainer can give a chance for classroom dialogues and conversations with reference to Frantz Fanon's analysis of this socio-cultural phenomenon in his book *A Dying Colonialism*. Wearing a veil is an icon of cultural identity. In colonial societies, the colonizer aims at disintegrating the colonized people from their culture. His aim is also directed at unveiling women in colonized societies. The veil forms a cultural barrier of resistance against colonialism. In his article *The Representation of Islam in E. M. Forster's A Passage to India*, Omar Abdullah Bagabas writes:

The *Purdah* and at times a hostile environment constrain his (the colonizer) movement and force him to lower his gaze. The veil places a wall in front of which he stands puzzled as he is excluded from admission into a private

²⁵⁸ Ibid, P.884.

²⁵⁹ Ibid. 876.

feminine world. Thus he seeks to break the barrier and intrude into the secluded region he is prohibited to enter²⁶⁰.

The objective of the colonizer everywhere either in Algeria, India, or Afghanistan is to disintegrate the colonized from their traditions, customs, culture and national identity. According to Fanon, the veil is an instrument for women to keep affinity with their national identity. It is attacked by the colonizer. This fact is applied to the colonial ideology in general²⁶¹.

The colonizer thinks that they can gain power over the colonized just by controlling their women. Controlling women in the colonized society is done by making women assimilate the Western culture and values and uproot them from their own culture by unveiling them. This leads simultaneously to the destruction of the culture of the colonized people. Frantz Fanon emphasizes that among the strategies of the colonizer is to win colonized women into foreign culture in order to destroy their culture and control their men. He argues:

[the colonizer] committed to destroying the people's originality, and under instructions to bring about the disintegration, at whatever cost, of forms of existence likely to evoke a national reality directly or indirectly, were to concentrate their efforts on the wearing of the veil, which was looked upon at this juncture as a symbol of the status of the [colonized]woman²⁶².

Wearing the veil, in colonial context, is defined as a social institution that is attacked by the colonizer. Women wearing the purdah resist and exert power over the colonizer. In adopting this position of resistance, women in purdah define a place for themselves as present and not absent as they are represented by E.M. Forster:

The shorter and the taller ladies both adjusted their saris and smiled. There was a curious uncertainty about their gestures, as if they sought for a new formula

²⁶⁰Omar Abdullah Bagabas, 'The Representation of Islam in E, M Forster's a Passage to India', *JKAU: Arts & Humanities* 9 (1996), p.45.

²⁶¹ Frantz Fanon, *A Dying Colonialism* (Albany: Grove Press, 1965), p.37.

²⁶² *Ibid*, p.37.

which neither East nor West could provide. When Mrs. Bhattacharya's husband spoke, she turned away from him, but she did not mind seeing the other men. Indeed, all the ladies were uncertain, cowering, recovering, giggling, making tiny gestures of atonement or despair at all that was said and alternately fondling the terrier or shrinking from him. Miss Quested now had her desired opportunity; friendly Indians were before her and she tried to make them talk, but she failed, she strove in vain against the echoing walls of their civility. Whatever she said produced a murmur of deprecation, varying into a murmur of concern when she dropped her pocket-handkerchief. She tried doing nothing, to see what that produced and they too did nothing. Mrs. Moore was equally unsuccessful. Mrs. Turton waited for them with a detached expression; she had known what nonsense it all was from the first.²⁶³

Women ,in the colonized society, are maintaining a sense of cultural identity as Fanon claims: “The phenomena of resistance observed in the colonized must be related to an attitude of counter-assimilation, or maintenance of a cultural, hence national, originality”²⁶⁴.

1.2 Is the Veil an Empowerment or Disempowerment in Colonized Society?

The veil is an instrument of power and resistance. By attempting to unveil women, the colonizer attempts to break their resistance. Behind the veil, women have the power to resist the colonizer. The political doctrine of the colonizer is summarized by Fanon in the following quote:

If we want to destroy the structure of [colonized]society, its capacity for resistance, we must first of all conquer the women; we must go and find them behind the veil where they hide themselves and in the houses where the men keep them out of sight.²⁶⁵

Veiled women can see without being seen. This fact turns upside down the scale of powerful relationships. Women are in a position of power: “This woman who sees without being seen frustrates the colonizer. There is no reciprocity. She does not yield herself, does not give herself, does not offer herself”²⁶⁶. Shedding light on these facts, students’ way of

²⁶³ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.34.

²⁶⁴ Ibid,p.42

²⁶⁵ Ibid,P.37-38

²⁶⁶Frantz Fanon, *a Dying Colonialism* (Albany: Grove Press, 1965), P.37.

reading helps them to get rid of the prejudices. They learn to understand before making judgment and to put the author's views in the logical structure of question.

In reaction to the Western representation of the veil as emblematic of women disempowerment, one can say that the purdah is a body language through which women transmit their discourses, messages as well as cultural identity. Generally speaking, clothing as dress fashion is a non-verbal language as well as a cultural symbol of national identity²⁶⁷. Just as the hat represents the cultural identity of Westerners, the veil stands for the cultural identity of Eastern women. The veil, in colonial context, represents a discourse through which women say to the colonizer: we reject to unveil ourselves, we reject your ideology. This is what is called maintenance of cultural identity and counter-acculturation²⁶⁸. Women find their own voice in wearing the veil. Colonized women refusing to strip off their veils can be categorized as the colonized that refuses the colonizer. Thus, in using the veil as an expression of their own opinions and attitudes, we can say that women have their own discourses. Fatima Amrani Zerrifi says that "the veil is not only a dress, nor only a symbol of the Muslim identity, but it is a female's body performance, and a mask behind which women could speak their bodies, and transmit their discourses".²⁶⁹

1.3 Wearing the Veil as an Icon of Cultural Identity

Dress or clothing can be used as one criterion to demarcate the cultural groups. People so often depend on the clothing to define their cultural identity. The veil is considered as a cultural boundary:

It is by their apparel that types of society first become known, whether through written accounts and photographic records or motion pictures. Thus, there are

²⁶⁷ Fatima Amrani Zerrifi, 'Stripping of the Veil' (Phd Diss, University of Surrey, 2011), P.2.

²⁶⁸ Ibid, P.42.

²⁶⁹ Ibid, p.2.

civilisations without neckties, civilisations with loincloths, and others without hats. The fact of belonging to a given cultural group is usually revealed by clothing traditions. In the Arab world, for example, the veil worn by women is at once noticed by the tourist. One may remain for a long time unaware of the fact that a Moslem does not eat pork or that he denies himself daily sexual relations during the month of Ramadan, but the veil worn by the women appears with such constancy that it generally suffices to characterise Arab society.²⁷⁰

Teachers can initiate a discussion that opens the students' horizons to understand the Western strategies that aim to fight the culture of the colonized. The teacher can use these incidents to raise cultural awareness and to shed light on the first culture. Also, they can be used as an occasion to know their cultural place in relation to the West.

Reading literature provides learners with new ways to see social issues, cultural identity, the self and others. It provides readers with a reality that is different from the familiar world they live in. With a view to make reading meaningful, the experiences of characters in the text, the experiences of readers, the different issues raised in the text must be related to real-life experiences. Literature must be taught as a meaningful part of students' lives. In classroom discussion, teachers must encourage their students to reflect on and share their feelings and experiences with others by giving them some selected questions²⁷¹.

Wearing the veil, in the colonial context, becomes a source of power and resistance rather than a method by which men control women. The women in the veil resist the colonizer's gaze. In that, they exert power and control over the colonizer's desires. Foregrounding this fact, students understand that the veil is a cultural boundary that the colonizer fails to cross. That 's why, in many novels like *Passage to India*, the veil is represented as a source of disempowerment. According to the colonizer, unveiling is equal

²⁷⁰Frantz Fanon, *A Dying Colonialism* (Albany: Grove Press, 1965), p.35.

²⁷¹Theresa Rogers and Anna O. Soter, ed, *Reading Across Cultures: Teaching Literature in a Diverse Society* (Albany: Teachers College Press, 1997), p.46-47.

to liberation and empowerment. If we refer to what Frantz Fanon writes in his article 'Unveiled Algeria', students understand that veil represents a source of power.

Through such analysis and by referring to learners' own culture, we give counter arguments to stereotypes used in colonial novels. We make an attempt to broaden students' understanding and horizons not through the author's views but through the comprehensive perspective, i.e., Western thought and the disempowerment of oriental women.

2. The Place of Wearing the Veil in Indian Community (as Social Convention or a Religious Obligation)

The Indian Muslim character Aziz breaks the religious norms by showing the photograph of his purdah wife to Mr. Fielding:

'[...] will you please unlock that drawer? Do you see a piece of brown paper at the top?' [...] 'She was my wife. You are the first Englishman she has ever come before. Now put her photograph away.' [...] 'Really, I don't know why you pay me this great compliment, Aziz, but I do appreciate it'. 'Oh, it's nothing, she was not a highly educated woman or even beautiful, but put it away [.....] I believe in the purdah, but I should have told her you were my brother, and she would have seen you. Put her away, she is of no importance, she is dead', said Aziz gently. 'I showed her to you because I have nothing else to show'²⁷².

On reading the above passage, Algerian students become confused because Aziz's behaviour breaks the norms and the traditions. Following the culture bump methodology, we use such cultural incidents, as a strategy to construct local knowledge. By helping learners constructing knowledge about foreign behaviours, the frustration and disconnection are mitigated.

The purdah represents a cultural symbol. Not knowing why Aziz behaves differently, participants are baffled. To construct knowledge (why did Aziz behave in a different way?), we take into consideration different points.

²⁷² E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.99-100.

Is wearing the veil as a religious obligation or a social convention? This question occupies a great space of discussion for a long period of time. Starting from the cultural incident that relates to Aziz's behaviour in Forster's *Passage to India*, we have got to clarify the place of *purdah* in Indian society.

Most people consider the veil as a social convention rather than a religious obligation. An example can be seen in Forster's *Passage to India*. Aziz considers the veil as a social convention. Consequently, he does not hesitate to show his *purdah* wife to a foreigner²⁷³. Considering a veil as a social convention, Aziz does not have problems to lift the veil off his wife in the presence of Fielding. Fielding, according to Aziz, falls within the category of brothers and relatives: "as soon as one behaves [as a brother] he may see his wife"²⁷⁴.

The Indian character Aziz is largely influenced by Western culture. This appears plainly throughout the novel. Although he is a Muslim character, he rejects many cultural Islamic behaviours. Showing his desires to live in a Western way, Aziz rejects the idea of polygamy. His rejection of the idea of polygamy appears plainly when he talks with Hamidullah Begum. When she asks him about a polygamy, he answers: "Once is enough"²⁷⁵. However, he prefers to live with more than a woman in a Western way. He shows his will to "spend an evening with some girls, singing and all that, the vague jollity that would culminate in voluptuousness"²⁷⁶. Also, he feels frustrated at the moment Adela asks him how many wives he has. Moreover, he rejects the traditional marriage: "Touched by Western feeling, he disliked union with a woman whom he had never seen; moreover, when he did see her, she disappointed him and he begot his first child in mere animality"²⁷⁷. Having a Westerner's mind, Aziz considers *purdah* as a source of

²⁷³ Omar Abdullah Bagabas, 'The Representation of Islam in E. M. Forster's *A Passage to India*', *JKAU: Arts & Humanities* 9 (1996), p. 39

²⁷⁴ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.100

²⁷⁵ *Ibid*, p.8.

²⁷⁶ *Ibid*, p.87

²⁷⁷ *Ibid*, p.45.

disempowerment for Indian community as a whole. An example that clearly shows the extent to which Aziz is influenced by Western culture appears in his behaviour. Thinking in a Western way, Aziz considers veil as a barrier to communication between the East and the West²⁷⁸. To bridge the gap between himself and the English character Fielding, he strips the veil off his purdah wife. To help students be ‘social negotiators’²⁷⁹ and to create social positions, it is advisable to teach such cultural conflicts in relation to the comprehensive perspective as well as in relation to the students’ real life.

3. *The Evening Dress and Dressing up for Dinner*

Clothing is an important sign of cultural identity. *A Passage to India* is a novel through which Algerian students interact with three different cultures. One level of cultural differences in the novel is the attire of its characters.

Dress forms one component of non-verbal language. Differences in dress indicate ‘regional variations’: “Regional variations in dress occur throughout India, reflecting differences in caste, community, and locality”²⁸⁰. Godbole is described as being in a dress which is worn by high caste Brahmans: “He wore a turban that looked like pale purple macaroni, coat, waist coat, dhoti, and socks with clocks”²⁸¹. Similarly, the British people influenced by Victorian ideals distinguish themselves from the lower classes by different attires at different occasions.

Reading *Passage to India*, participants understand that the British in colonial India dress up for dinner:

²⁷⁸Omar Abdullah Bagabas, ‘The Representation of Islam in E. M. Forster's *A Passage to India*’, *JKAU: Arts & Humanities* 9 (1996), p. 39.

²⁷⁹Beach, Richard, *A Teacher's Introduction to Reader-Response Theories* (Illinois: National Council of Teachers of English, 1993), p.129.

²⁸⁰Timothy L. Gall, ed, *Worldmark Encyclopedia of Cultures and Daily Life* (Detroit:Gale, c. 1998), p.290-292.

²⁸¹ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.100, p.61.

And sure enough they did drive away from the club in a few minutes and they did dress and to dinner came Miss Derek and the McBrydes and the menu was: Julienne soup full of bullety bottled peas, pseudocottage bread, fish full of branching bones, pretending to be plaice, more bottled peas with the cutlets, trifle, sardines on toast: the menu of Anglo-India. A dish might be added or subtracted as one rose or fell in the official scale; the peas might rattle less or more...²⁸²

To put this incident into questions and to give readers a chance to read with critical lens, we ask these questions as a starting point: What is an evening dress? And why do the British change for dinner? Facing such cultural behaviours that are different from their own, participants consider them as puzzling:

She and Ronny would look into the club like this every evening, then drive home to dress; they would see the Lesleys and the Callendars and the Turtons and the Burtons and invite them and be invited by them, while the true India slid by unnoticed.²⁸³

To cross such cultural boundaries, students are supposed to:

[...] look more enquiringly at the habits of other people and also of ourselves. What exactly is it that they do, we begin to ask, and why do they do it? What is the effect of this custom on their society and economy? And surely it is with no less sympathy that we should look at fragments of our own past too.²⁸⁴

Dressing for dinner, a custom that is different from students' own customs, can be a stumbling block for understanding and communication. The teacher can start from this culture bump to pave the way for cross-cultural understanding. If we want to teach these cultural differences in foreign language classes, we must help our learners in the process of getting local knowledge and understanding cultural values. In other words, to mitigate the frustration, teachers can help them to construct cultural knowledge about the incident, know its cultural value, as well as its place in a racist society.

3.1 Dressing for Dinner in England

Dressing for dinner is a European custom. When the British came to India, they brought this custom with them. An outsider may see such custom as different just because he

²⁸² Ibid, P.39.

²⁸³ Ibid, p.38.

²⁸⁴ Charles Allen, *Plain Tales from the Raj*(London: British Broadcasting Corporation, 1976),p.16-17.

doesn't know its cultural value. In other words, "[...] we look upon this custom of dressing for dinner as something of joke but this is because we have failed to understand or appreciate the full significance and importance of this custom in European society"²⁸⁵.

Dinning in England has its cultural rules during the 18th century. One important rule during that time was *Dressing for Dinner*. Both women and men belonging to the upper class dress up before dinner. Women take too much time than men. Dressing for dinner is important especially in dinner parties because they are considered as an occasion to meet new friends²⁸⁶.

English people are very interested in keeping the cultural norms and etiquettes of dining. This set of norms belongs to the upper class. In keeping affinity with them, the British want to keep themselves different from the lower classes. Cultural customs are the most important component of an upper-class eighteenth-century dinner²⁸⁷. British people, belonging to the upper class, want to distinguish themselves from people who belong to the lower class. In the 20th century, the British, in colonial India, want to be models of propriety, so they revive the cultural customs of dining especially dressing for dinner that is outdated in England²⁸⁸.

In England, dinner is considered as 'social practice'. It was necessary for them to wear a formal dress as a British custom: "While they argued, the people came out. Both were ladies. Aziz lifted his hat. The first, who was in evening dress, glanced at the Indian and turned instinctively away"²⁸⁹.

²⁸⁵Y.D .Gundevia, *In the Districts of the Raj* (New Delhi: Disha Books, 2014), p.68.

²⁸⁶ "Cultural Rules of Dining", *Eighteenth -Century England Home*, [http:// umich.edu](http://umich.edu) (accessed in 13/12/2015).

²⁸⁷ Ibid, [http:// umich.edu](http://umich.edu) (accessed in 13/12/2015).

²⁸⁸ Ibid, [http:// umich.edu](http://umich.edu) (accessed in 13/12/2015).

²⁸⁹E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.11

3.2 Dressing for Dinner in Colonial India

With a view to maintain the higher status and their supposedly superior identity, the domiciled European and Anglo-Indians keep affinity with their British culture. They brought their customs, traditions and cultural practices to India. Moreover, they revived some obsolescent customs that are no more used in England. This can be seen in Forster's *Passage to India*.

Encountering such cultural incidents, Algerian students experience misunderstanding because they have not cultural knowledge about the British culture. Ignoring the cultural value of '*Dressing for Dinner*', students misinterpret the meaning of such foreign cultural practices. This incident can be used as a positive learning experience if teachers put it within a well-structured theoretical framework.

3.3 Dressing for Dinner and the Racist Attitudes

In her Article "*Identifying Domiciled Europeans in Colonial India*", Dorothy Mcmenamin writes: "British ideas of superiority to Indians were engendered by nineteenth century Victorian ideals. The establishment of British ruling elite gave rise to a segregated society divided by racial, cultural and caste differences."²⁹⁰To understand the cultural value of the dressing up for dinner in India, it is necessary to understand its value in England. British people in England had some cultural rules of dining. Dressing for dinner is one of them. Y.D .Gundevia claims that "Even when camping in the jungles, the husband and his wife dressed for dinner. They could not run the empire if they did not dress for dinner every evening. It is always going to be difficult for us, Orientals, to understand this Occidental institution. It is just part and parcel of western culture and western character; I would say western ethos".²⁹¹

²⁹⁰ Dorothy Mcmenamin, "Identifying Domiciled Europeans in Colonial India: Poor Whites or Privileged Community?" *New Zealand Journal of Asian Studies* 3 no 1 (2001), p.109.

²⁹¹Y.D .Gundevia, *In the Districts of the Raj* (New Delhi: Disha Books, 2014), p.68.

Each outsider may ask the question: why do the British put a formal dress for dinner? In England there are different classes of people. There are upper classes and lower classes. Usually the upper class people want to show that they are higher in rank than other people. They wear a formal dress for dinner in order to show that they are superior. In colonial India, however, the Anglo-Indians consider themselves superior to the Indians. In an attempt to maintain their superior identity, they conform their cultural practices and behaviours to customs. In dressing for dinner, they simply want to demonstrate that they constitute a group with a separate identity²⁹². On reading literature across cultures and in an attempt to apply the CBA, we lead students in a journey across cultures in order to get local knowledge about cultural incidents.

4. *Punctuality and Invitation Across Cultures*

The cultural codes of invitations result in other instances of misunderstandings in the novel. The Indian people tend to invite people just to be polite: "No, but Aziz would make some similar muddle over the caves. He meant nothing by the invitation, I could tell by his voice; it's just their way of being pleasant"²⁹³. Ignoring the cultural value of this cultural aspect, the British take Indian's invitations at their literal level. Not knowing such cultural norms of invitation in Indian cultural context causes the miscommunication between individuals from different cultures. Trying to be polite, Aziz invites Mrs. Moore and Adela to his house. Belonging to a different cultural context, Adela takes Aziz's invitation at its literal level:

"I don't know why you say that, when you have so kindly asked us to your house." He thought again of his bungalow with horror. Good heavens, the stupid girl had taken him at his word! What was he to do? "Yes, all that is settled," he cried. "I invite you all to see me in the Marabar Caves".²⁹⁴

²⁹² Ibid, p.109.

²⁹³ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.71

²⁹⁴ Ibid, p.63

Indians and the British have different understandings of time. While the British are considered as punctual, i.e. they respect the time and they do everything at a specific moment of time, the Indians do not have such cultural behaviour. This cultural difference hardens the relationship between the two cultures.

Another cultural misunderstanding concerning time can be seen in the second chapter. The miscommunication takes place between the Indian Muslim doctor Aziz and the Collector. The reason of miscommunication is difference in the conception of time. The Collector expects Aziz to come on time. However, because of some social affairs, Aziz arrives late. This causes anger on the part of the collector. Thus, he goes out leaving no message for Aziz: "Major Callendar interrupts me night after night from where I am dining with my friends and I go at once, breaking up a most pleasant entertainment, and he is not there and not even a message"²⁹⁵.

In explaining the incident, learners become aware how cultural differences lead to mismatches in communication. The Collector has a cultural expectation that all people have the same attitudes towards time. In seeing Aziz's behaviour, he gets confused. Thus, we say that one reason why friendship between the two races is difficult is cultural differences.

Another cross-cultural misunderstanding, in the novel, involves Mrs. Bhattacharya's invitation:

When they took their leave, Mrs Moore had an impulse, and said to Mrs Bhattacharya, whose face she liked, 'I wonder whether you would allow us to call on you some day.' 'When?' she replied, inclining charmingly. 'Whenever is convenient.' 'All days are convenient.' 'Thursday [...]' 'Most certainly.' 'We shall enjoy it greatly; it would be a real pleasure.' 'What about the time?' 'All hours.' 'Tell us which you would prefer. We're quite strangers to your country; we don't know when you have visitors,' said Miss Quested. Bhattacharya seemed not to know either. Her gesture implied that she had known, since Thursdays began, that English ladies would come to see her on one of them, and so always stayed in. Everything pleased her, nothing surprised²⁹⁶.

²⁹⁵ Ibid, p.17.

²⁹⁶ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.35.

Mrs. Bhattacharya invites Mrs. Moore and Adela to tea. The English ladies want to have the tea at an agreed point of time, on Thursday. Behaving differently concerning time, the Indian lady feels confused. She thinks that there is no need to suggest time but rather it is better to take things as they come. The Indian lady does not understand that the English people are more punctual and do everything at a specific time in a planned schedule.

5. *Gender Relationships and Power Dichotomies across Cultures*

The aim of our analysis is to help students read critically. Through the analysis, we try to shed light on some important points that can pave the way for critical reading. A variety of issues are investigated:

- ✓ The importance of non-verbal language in analyzing gender relationships.
- ✓ The Victorian ideals of womanhood.
- ✓ Analysis of Adela's behaviour.

5.1 *Non-Verbal Language in Studying Gender Relationships in Literature*

On reading *Passage to India*, students may be puzzled by the gender relationships between characters. When Adela, for example, “ tried indeed to discuss this point with Mr Turton, [...] he silenced her with a good-humoured motion of his hand, and continued what he had come to say”²⁹⁷. This is an instance of incidents that may raise many questions on the part of our students. In analyzing gender relationships, the objective is not solely the acquisition of knowledge but also the development of the capacity to see things from a perspective free of misunderstanding and prejudices.

²⁹⁷ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.19

Analyzing non-verbal language is an important component in studying literature. Non-verbal language informs the learner of the social relations between characters as well as the power dichotomies between them. Barbara Korte(1997) contends that:

Body language can also be observed in many of these roles in literature: non-verbal behaviour makes it possible for the reader to draw conclusions about the feelings, thoughts, personal characteristics, and attitudes of the fictional interactors; it informs us of their social status and social roles they play and allows us to assess the power relations between them²⁹⁸.

We can use Aziz's sitting posture, for example, to analyze his relationship with Fielding. The interaction between the English and the Indian people, in colonial India, is marked by conflicts and misunderstandings. However, we notice that Aziz-Fielding 's relationship is an exception. From Aziz's way of sitting in Fielding's house, students can understand that both characters have a sense of friendship: "He sat down gaily on the bed, then, forgetting himself entirely, drew up his legs and folded them under him"²⁹⁹. The body language in the above incident helps the reader to understand the social relationship between Aziz and Fielding.

Teachers can also ask learners to analyze the power dichotomy between males and females in the novel using the non-verbal language. We emphasize the importance of NV signs in determining the relationships between characters in any work of fiction because they are considered as clues to comprehension.

The novel shows that English men like Indian males exercise power over their women. This can be understood through the body language in the conversation between Mr. Turton and Adela. In the club, when Adela wants to speak with Mr. Turton, he silences her with his hand motion. This indicates that English women are controlled by men. The gender

²⁹⁸ Barbara Korte , *Body Language in Literature*(London: University of Toronto Press,1997),p.27.

²⁹⁹ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.54

relationship between English men and women will be investigated much more in the next section.

The author uses three types of distance to help the reader understand the relationship between males and females across cultural lines: 'emotional', 'physical', and 'social distance'³⁰⁰. The question that can be asked to attract students' attention is "to what extent does distance represent power relationships between males and females?"

British females are doubly-positioned, i.e., they are superior in terms of race but inferior in terms of gender. Using their racial superiority, British female characters exercise power over Indian male characters. A good example can be seen in the interaction between Aziz and the British women:

Both were ladies. Aziz lifted his hat. The first, who was in an evening dress, glanced at the Indian and turned instinctively away, 'Mrs Lesley, it is a tonga,' she cried. 'Ours?' inquired the second, also seeing Aziz, and doing likewise. 'Take the gifts the gods provide, anyhow,' she screeched, and both jumped in³⁰¹.

This incident mirrors the 'Emotional Proximity'³⁰² between British women and Indian man. The emotional distance is defined as "the inability to sympathize with someone of a different race or sex"³⁰³. Although the Indian doctor tries to show respect to both ladies, they pay little heed to his presence. Moreover, they take his carriage without asking for permission. Their superior status gives them the power to behave rudely. Aziz, in this incident, is represented as powerless in front of British ladies. There is no sympathy between the British and Indians. Thus, the emotional distance influences the social roles of characters from different cultural backgrounds.

³⁰⁰ Sarah Rhoads Nilsen, *Power, Distance, and Stereotyping Between Colonizer and Colonized and Men and Women in a Passage to India* (MA diss., The University of Oslo,2011),p.50.

³⁰¹E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.11.

³⁰² Sarah Rhoads Nilsen , *Power, Distance, and Stereotyping Between Colonizer and Colonized and Men and Women in A Passage to India* (MA diss., The University of Oslo,2011),p.59

³⁰³ Ibid.p.34.

Moving from emotional to physical distance, we help students to gain a view of how physical distance can separate males and females from the same cultural background. To help our students construct knowledge about male-female relations, we shift to physical distance which is defined as “the space between concrete locations”³⁰⁴. On reading *Passage to India*, one understands more deeply the physical distance between the two genders belonging to one cultural background. For instance, while British women represent leisure and enjoyment, English men represent work. This is clearly embodied in Adela-Ronny’s relationship: “Later on they spoke of passing events, and Ronny reviewed and recounted the day from his own point of view. It was a different day from the women’s, because, while they had enjoyed themselves or thought, he had worked”³⁰⁵. This quotation indicates that females and males from the English society function in different physical spaces. Females spend their time at clubs, parties, and home, whereas men spend theirs at work places. In other words, the former occupy the private sphere whereas the latter occupy the public sphere.

The physical distance is used, also, by Indian males to exercise power over their Indian females. Indian women are described behind a screen. It is a cultural code of living. Males use this kind of screen to exercise power over their women. They decide who can see their wives and who can’t. Women have no right to decide on such occasions. Hamidullah’s relation with his wife is a case in point: “‘Come and see my wife a little then,’ said Hamidullah, and they spent twenty minutes behind the purdah.”³⁰⁶It is obvious that the physical distance is used by men to practise power over women in Indian society.

³⁰⁴ Ibid, p.60.

³⁰⁵ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.82

³⁰⁶ Ibid, p.8.

Social distance influences gender power relationships between the Indian and English females. Social distance indicates the differences in customs and traditions³⁰⁷. One of the cultural incidents that illustrates the power dichotomy between the mentioned parties takes place at the bridge party. It is at this occasion that the Indian women meet the British newcomer Adela at the bridge party. Adela tries to make the ladies speak but in vain. The Indian ladies find themselves in a foreign cultural context with foreign people that have different customs and behaviours from themselves. There is no response whatever from Indian ladies, except for their mimicking of the English female Adela: “Whatever she said produced a murmur of depreciation, varying into a murmur of concern when she dropped her pocket-handkerchief. She tried doing nothing, to see what that produced, and they too did nothing”³⁰⁸. Students may wonder why the Indian ladies try to imitate Adela although they are not acquainted with her. One might relate this mimicry to the superior status of Adela. The Indian ladies imitate Adela because she is an English woman who belongs to the ruling class. Thus, English women have power over their Indian counterparts as Sarah Rhoads Nilsen puts it “the Western women’s affiliation with the Western men grants them similar power to that of their male counterparts that they knowingly and unknowingly wield over the Indian characters in the novel”³⁰⁹.

5.2 Patriarchy and White Colonial Women in Passage to India

English women’s liberty of companionship differs across cultural boundaries. The power of women is confined to the expatriate circle as soon as she travels. On Seeing Adela sitting with two Indians, Ronny gets frustrated. Discussing the issue with Fielding,

³⁰⁷ Sarah Rhoads Nilsen, *Power, Distance, and Stereotyping Between Colonizer and Colonized and Men and Women in A Passage to India* (MA diss., The University of Oslo,2011),p.61.

³⁰⁸ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.34-35.

³⁰⁹ Sarah Rhoads Nilsen, *Power, Distance, and Stereotyping Between Colonizer and Colonized and Men and Women in A Passage to India* (MA diss., The University of Oslo,2011),p.61.

he makes it clear that in England, it is all right for a girl to sit with men and smoke. However, the position of English women is different when they cross certain borders.

Although the English women become modern by entering a new world that of autonomy and liberty, their geographically liberty is reduced as soon as they pass certain borders: "In Forster's novel, feminism is represented—like so many other social reforms—as having no place in India[...] The story of the modern is one of equality and fraternity but only within certain borders"³¹⁰. When the Anglo-Indian women want to travel to the Marabar caves, for example, Ronny asks them to go under British auspices: "If you want to go to the Marabar caves you'll go under British auspices"³¹¹. The Anglo-Indian women's liberty in the novel is limited to the borders of the club as the following passage shows:

But her desire to "see" India is dangerous and scandalous by its very nature. Her freedom to travel as an unmarried woman in Anglo-Indian circles is not questioned, and even her ambivalence toward marriage is accepted. However, those rights do not extend beyond the narrow confines of the club³¹².

This also appears in the dialogue between Fielding and Ronny:

Then he hurried to Fielding, drew him aside and said with pseudo-heartiness, "I say, old man, do excuse me, but I think perhaps you oughtn't to have left Miss Quested alone." "I'm sorry, what's up?" replied Fielding, also trying to be genial. "Well...I'm the sun-dried bureaucrat, no doubt; still, I don't like to see an English girl left smoking with two Indians." "She stopped, as she smokes, by her own wish, old man." "Yes, that's all right in England." "I really can't see the harm." "If you can't see, you can't see....Can't you see that fellow's a bounder"³¹³.

English women's powerless position is clear throughout the novel. The English females does not like Fielding, but he does not take any consideration of their opinions: "[...] it is hard to take these women's insight as successful because it cannot affect any change or

³¹⁰ Ibid, P.27.

³¹¹ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.40.

³¹² Quoted in, Katharine H. Caruso, 'Whose Desires are they?: The Politics of Subversion in Works by E. M. Forster, Nathalie Sarraute, and Jean Rhys' (Phd Diss., University of Oklahoma, 2007), p.26.

³¹³ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.66.

movement in the public sphere”³¹⁴. English females are considered as weak individuals that have no power to affect males by their criticism: “[The women] disliked [Fielding]. He took no notice of them, and this, which would have passed without comment in feminist England, did him harm in a community where the male is expected to be lively and helpful”³¹⁵. Reflecting on this incident, we deduce that Forster, like other modernist writers, criticize women because they start to gain rights and transgress the traditional roles into a more independent role in the public sphere. On reading the novel, one can notice that the Anglo-Indian women are taken to task at different levels:

Due to this apprehension about female power, modernist male authors produced a largely negative image of women. Male novelists... tended to blame women for the sense of lost mastery and through the early years of the twentieth century much of the literature seemed obsessed with what women should – and should not – be. It was even indirectly proposed that women had collaborated with the new technology to reduce men socially and sexually³¹⁶.

5.3 The Native Women in Colonial India

Native women suffer ‘a double colonization’: patriarchy and imperialism³¹⁷. In the bridge party, for example, they suffer because of the racist attitudes of English characters. On the one hand, white women treat them rudely. On the other hand, they are neglected by their men who reduce them to means of exchange or communication. Aziz uses the photograph of his dead wife to establish communication with Fielding: "She was my wife.

³¹⁴ B.S. Sagar, ‘Portraying Female Characters in Selected Novels of E. M. Forster's "A Passage to India", Ama Ata Aidoo's "Our Sister Killjoy" and Joseph Conrad's "Heart of Darkness"’, *International Journal of English Language, Literature and Translation Studies (IJELR)* 3,no. 3 (2016),p.46.

³¹⁵ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.52.

³¹⁶ Marte Handal, ‘What Do Women Want? Writing the Female Self’ (Master diss., University of Stavanger, 2013)p.46.

³¹⁷ Ritu Tyagi, “Understanding Postcolonial Feminism in relation with Postcolonial and Feminist Theories”, *International Journal of Language and Linguistics 1*, no. 2 (2014),p.45

You are the first Englishman she has ever come before. Now put her photograph away”³¹⁸.

Spivak says that:

Between patriarchy and imperialism, subject-constitution and object-formation, the figure of the woman disappears, not into a pristine nothingness, but a violent shuttling which is the displaced figuration of the ‘third-world woman’ caught between tradition and modernization (Spivak 1988)³¹⁹.

5.4 *The Feminine Subject Between Modernity and Victorian Past*

To offer a framework of reading the text critically in the novel, we put cultural–gender incidents in ‘the logical structure of question’. The questions urge the students to understand the gender relations from a wide perspective: how do the representations of women in *Passage to India* reflect the place of gender in the period in which the novel was written? Does the work reinforce or undermine patriarchal ideology?

In nineteenth-century Britain, women were restricted by the feminine ideals of the Victorian period (1873-1901). The role of women during this era was confined to the domestic sphere in the role of mother, wife, and housekeeper. At the turn of the century, however, women acquired a new role, that of the New Woman. The freedom women gained in the twentieth century caused a threat to man due to the fact that female power increased. This caused men’s anxiety. Entering a new era of freedom, the women gave up her traditional role. This made men feel powerless and marginal³²⁰.

The question that may be asked here is how to read Adela’s character? Students may wonder whether Adela has an active or passive role in the novel. Adela Quested seems to transgress the traditional Victorian ideals by breaking up her relationship with her fiancé. Being with foreign men while traveling to the Marabar caves, she breaks the patriarchal

³¹⁸ E.M. Forster, *Passage to India* (London: Penguin Books, 1979), p.99

³¹⁹ Quoted in, Leela Gandhi, *Postcolonial Theory: A critical introduction.*(Australia: dbooks, 1996),p.89.

³²⁰ Katharine H . Caruso, ‘Whose Desires Are They? The Politics of Subversion in Works by E. M. Forster, Nathalie Sarraute, and Jean Rhys’ (Phd Diss., University of Oklahoma, 2007), p.18.

codes of her society. Her behaviour contradicts the Victorian ideals. Students wonder why Ronny dislikes Adela being aware of political issues. Men tend to keep women away from political and social issues because this threatens their social status: “For Ronny, Adela’s “liberal” ideas are a “serious matter” and a possible threat to their engagement”³²¹ . Adela Quested transgresses the Victorian patriarchal as well as colonial conventions. During the trial, she takes a different attitude against the British people.

One important concept to pave the way for critical reading is questioning the author’s views and opinions. Teachers must push students to challenge the views of the writer by questioning his views and thoughts. In modernist literature, women are represented as responsible for the destruction of relationships between races. Transgressing Victorian ideals and adopting the role of ‘The New Woman’, the independent women in *Passage to India* are criticized and blamed for the destruction of the relationship between the two races. Anglo-Indian women are criticized by the author and represented as responsible for all the problems in colonial India. This feature is common in modernist texts. At the turn of nineteenth-century, women started to gain rights. This dissatisfied males because it threatened their power³²². Thus, the image of women in modernist literature is related to their newly assumed roles in the public sphere.

Literary texts can reinforce the patriarchal ideology by praising the traditional gender roles. They can also undermine the patriarchal ideology by representing the strength of female characters³²³. Describing the cave incident, how Adela due to her sexual hallucination breaks up the relationship between the Indians and Anglo Indians, the author reinforces the patriarchy ideology by depicting how females cannot live successfully while

³²¹ Ibid, p.18.

³²² Marte Handal, ‘What do Women Want? Writing the Female Self’ (Master diss., University of Stavanger, 2013), p.2

³²³ Abdelaziz Nacer, ‘The Re-Writings of Conrad’s Heart of Darkness Auras in E.M. Forster’s A Passage to India: A Comparative Study’ (Magister diss., Mohamed Kheider University Of Biskra, 2011-2012), p.42.

transgressing the patriarchal and the traditional gender roles. Also, using such representation, women are depicted as weak and cute. B.S Sagar writes:

[Adela] was particularly vexed now because she was both in India and engaged to be married, which double event, should have made every instant sublime. Adela's "attack" in the caves brings up the interesting question of what actually happened in there. This passage supports the view that her attack was a hallucination on her part. Why? Her encounter with India, this wonderful exotic place that's supposed to be utterly exciting, is closely linked to her thoughts about love and marriage, so closely as to be inseparable. She *wants* "sublime" experience, and because the actual fact of her engagement is boring, she needs to find sublime experiences – make them up, if necessary. This does bring up the question of whether the novel is portraying Adela as just another weak female, prone to hysterical flights of fancy.³²⁴

Throughout this chapter, we have made an attempt to tackle cultural elements that may cause misunderstanding on the part of students. With a view to train learners to read critically, we based the analysis of this chapter on two main concepts: putting thoughts into question as well as relating issues to a wide perspective. Doing so, we intended to train our students to question, challenge, and understand foreign cultural issues before making judgment.

Conclusion

Using the culture bump theory, we proposed a didactic analysis through which we can integrate culture in teaching literary texts. Different cultural elements were explored in the analysis: religious rituals, cultural conventions of politeness, cultural forms of greeting, etc. By conducting the analysis, students gain an insight of the foreign culture. The objective of this analysis is to train learners to be aware of different cultural elements that are necessary in cross-cultural interaction.

³²⁴ B.S Sagar, 'Portraying Female Characters in Selected Novels Of E. M. Forster's "A Passage to India", Ama Ata Aidoo's "Our Sister Killjoy" and Joseph Conrad's "Heart of Darkness"', *International Journal of English Language, Literature and Translation Studies (IJELR)* 3, no. 3 (2016), p.46.

General Conclusion

This research studied a crucial issue in foreign language classrooms. It highlighted the importance of integrating culture in teaching literary texts. Although different foreign language methodologies offer a place to culture teaching, it is still dealt with as an adjunct rather than as a necessity in Algerian foreign language classrooms.

Foreign language learners find cultural difficulties in reading literature. Cultural differences are considered as one reason of cultural misunderstanding and miscommunication. However, a cultural difference can be used as a good method to learn about the foreign culture. It is defined as 'a culture bump' or 'a cultural incident'. Studying cultural differences from the perspective of culture bump theory, learners can achieve cultural awareness and understanding.

The research contains two main parts: the theoretical part and the practical part. The first part is called the cultural dimension in foreign language teaching. It showed that the objective of foreign language methodologies shifted from teaching 'a language for reading', 'language for touring' to 'an intercultural dimension of language teaching'. In addition, it investigated the culture bump theory which forms the basis of our research. In this part, we, also, spotlighted the main concepts and characteristics of the theory. We investigated the way of applying the theory to the study of cultural incidents in literary texts. The practical part, on the other hand, is an attempt to follow the culture bump theory to elaborate a didactic analysis. It contains two chapters. While the first chapter illuminated incidents that have a relationship with religion, class and caste system, and the different forms of politeness across cultures, the second chapter dealt with dress, representation of purdah, and gender relationships across cultures.

Culture teaching was given prominence with the emergence of the communicative approaches. The cultural aspects which are emphasized in the communicative language

teaching are the socio-cultural conventions of using language appropriately in different social situations. The objective of this foreign language methodology is to develop the communicative competence. However, this approach is criticized as it is intended to develop native speaker competences which are described as an unattainable objective. In reaction, another cultural dimension was proposed. It is claimed that it is more important to bring the different cultures into contact by developing an intercultural dimension of teaching foreign languages. In the intercultural approaches, learners are supposed to move in-between two cultures, i.e., to be intercultural speakers.

To understand the difference between the two methodologies (the communicative approach and the intercultural approach), we explained the notions of ‘native speaker’ and ‘intercultural speaker’. The notion of the native speaker is more related to language proficiency. That is to say, learners in CLT are supposed to develop the ability to speak the foreign language like native speakers. The notion of the intercultural speaker, on the other hand, is mostly related to the ability to interact in-between two different cultures. With the shift from communicative approaches to intercultural approaches, the notion of native speaker was replaced by the notion of intercultural speaker.

Because the present research falls within the area of dealing with cultural differences, we brought under light the relationship between cultural differences and cultural misunderstanding. People have expectations that individuals in the other cultures behave like themselves. Encountering different ways of behaving, people experience cultural misunderstanding. Thus, a culture bump is the result of differences between people’s behaviours. A culture bump is considered as a way to construct knowledge about the foreign cultures. It is described as ‘an organizing principle’. The culture bump approach offers a framework of how to use cultural differences to raise cultural awareness and understanding. Following this line of thinking, we tried to apply the main concepts of the

culture bump theory to the study of culture bumps in *'Passage to India'*. After choosing a set of cultural differences that may form an obstacle of understanding, we followed different concepts taken from the theory to analyze those incidents. The selected cultural incidents refer to different domains: religion, clothing, punctuality, invitation, ritual purity, food rituals, politeness conventions, etc. In analyzing such cultural incidents, we used them as a learning strategy rather than as a barrier to cross-cultural communication.

Carol Archer proposed two models of cultural interaction. First, when participants focus on the question 'why we are different', they are involved in 'a culture-bound interaction'. Investigating the differences lead to ethnocentric ideas and stereotypes. Second, when the focus is on the question 'how we are the same', they communicate in the sphere of 'culture-free interaction'. The present research was based on the second model. Conducting the analysis, we intended first to integrate culture in teaching literary texts and second to provide learners with the necessary skills to cross cultural barriers.

We also clarified the fact that Hans Georg Gadamer's 'hermeneutic circle' is part of the culture bump theory. Following the culture bump steps, we moved from the part to the whole in 'a hermeneutic circle'. The latter is explained in Gadamer's work *'Truth and Method'*. Gadamer offered two main concepts that are of crucial importance in developing critical skills in reading literature. The first concept is called 'putting thoughts in the logical structure of understanding'. It means questioning the author's views before accepting them. The second concept is referred to as 'the circular movement of understanding'. Gadamer argues that we have to study literary texts with reference to the comprehensive perspective rather than relating them to the author's views and words. We tried to apply these two concepts to the study of gender relationships, dressing for dinner, and representation of purdah.

Taking these concepts into consideration, we found that they are very helpful in developing critical reading skills. Rather than limiting the scope of understanding to the text itself, we made an attempt to broaden the horizon of understanding to culture as a whole. Analyzing gender relationships, for example, we studied them by foregrounding the importance of non-verbal language in understanding the relationship between characters in the text. Second, we referred to the feminine ideals of the Victorian period in order to understand the role of Adela in the novel.

The work showed, also, the importance of putting thoughts in ‘the logical structure of question’. By analyzing the way Forster represented purdah in the novel, we provided learners with different references to real life instances in order to put the author’s ideas into question. We related the representation of purdah in Indian community to Frantz Fanon’s analysis of the place of veil in his article ‘Unveiled Algeria’. Doing so, students learn to question, resist, and challenge the different representations included in literary texts.

The exploration of cultural values, the construction of local knowledge, and the exploration of the universalities behind the differences are intended to create a space for critical thinking. This is done by analyzing different bumps relating to different domains: social, religious, ritual, etc. Our aim in developing such analysis is to make learners develop understanding before making judgments as well as to avoid the negative influence of cultural differences.

In the process of constructing knowledge, we emphasized two areas; reflection and cultural understanding. To achieve cultural understanding, for example, we studied foreign cultural practices in relation to the first culture. This gives learners a chance to reflect and to relate to others through a safe bridge of interaction. By analyzing the mosque incident, the place of music in Hinduism, purity and food, Brahman’s behaviours, prostration,

Namaste greeting, we emphasized the universalities. This is to create a communication context that is free from the negative influence of cultural differences, stereotypes and prejudices. Other cultural bumps, however, were studied according to the comprehensive perspective in order to develop reflective skills. Such cultural bumps include purdah in Indian society, dressing for dinner, and gender relationships. Starting from small instances of interaction, we tried to broaden the horizon of understanding by tackling such subjects in relation to a wide perspective.

Lazar proposed different strategies to overcome culture problems: ‘personalizing, providing explanations’, ‘asking students to infer cultural information’, ‘making cultural comparison’, ‘making associations’, and ‘providing cultural background information as reading/ listening comprehension’. By designing the activities in the appendix, we tried to put these strategies into practice.

In using the culture bump theory, learners emerge with a different set of skills. First, they develop the ability to analyze the universal aspect of cultural behaviours. Second, they become able to recognize their cultural expectations as well identify their emotions. More importantly, they learn to see cultural events from a new and a wide horizon and acquire critical reading skills. Consequently, they become self-confident in interacting across cultural boundaries.

All in all, integrating culture in teaching literary texts is one important step to raise cultural awareness of the foreign culture. One important method to do so is the use of culture bump theory which offers many strategies to develop intercultural skills on the part of foreign language learners.

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Appendices

Taux d'admis par module**S2 - Langue, Litteratures et civilisation anglaise**

Module	Total	Admis	Ajour.	Rat.	Tx admis
1341 Comprehension et expression écrite2	316	209	107	32	66.14%
1334 Comprehension et expression orale2	316	283	33	21	89.56%
1350 Grammaire de la langue d'étude2	316	220	96	42	69.62%
1367 Phonétique corrective et articulatoire2	316	89	227	4	28.16%
1365 Initiation à la linguistique2 (concepts)	316	214	102	45	67.72%
1370 Culture(s)/Civilisation(s) de la langue2	316	59	257	16	18.67%
1371 Littératures de la langue d'étude2	316	104	212	16	32.91%
1373 Techniques du travail universitaire2	316	247	69	47	78.16%
1407 Langue(s) étrangère(s)2	316	195	121	61	61.71%
1383 Sciences sociales et humaines2	316	194	122	34	61.39%
Résultats :	Total	Nbre d'admis	Nbre d'ajournés	Taux d'admission	
	316	173	143	54.75 %	

Appendix B

A Proposed Model to Integrate Culture in Teaching Literature

In an attempt to integrate culture in teaching literary texts, we propose a set of activities. We follow Gillian Lazar's book 'Literature and Language Teaching'. Lazar offers different strategies to overcome cultural problems: Personalizing, Providing explanations, asking students to infer cultural information, making cultural comparison, making associations, and providing cultural background information as reading/ listening comprehension¹. Designing the activities, we tried to put some of these strategies into practice.

ACTIVITY ONE: KRISHNA BIRTH CEREMONY

- Read the extract from *Passage to India* (Extract A) and complete the second column in the chart. What similarities do you notice between the celebrations or traditions described in both columns?

	<i>Your country</i>	<i>India</i>
<i>Name of celebration/festival</i>	<i>Mawlid El Nabawi</i>	
<i>Reasons for holding it</i>	<i>Celebrating the birth of the prophet Muhammad peace be upon him</i>	
<i>Where festival/held</i>	<i>At different places</i>	
<i>Way in which it is celebrated</i>	<i>Devotional poems Devotional songs</i>	

- In your country are there any particular religious performances what make use of sacred music? Write them down and then discuss them with you partner.
- Discuss the universalities that lie behind the use of sacred music in the two cultures.

¹ Gillian Lazar, *Literature and Language Teaching* (Cambridge: Cambridge University press, 1993), p.67-69.

Extract A

Some hundreds of miles westward of the Marabax Hills and two years later in time, Professor Narayan Godbole stands in the presence of God. God is not born yet that will occur at midnight but He has also been born centuries ago, nor can He ever be born, because He is the Lord of the Universe, who transcends human processes. He is, was not, is not, was. He and Professor Godbole stood at opposite ends of the same strip of carpet.

"Tukaram, Tukaram,
Thou art my father and mother and everybody.
Tukaram, Tukaram,
Thou art my father and mother and everybody.
Tukaram, Tukaram,
Thou art my father and mother and everybody.
Tukaram, Tukaram,
Thou art my father and mother and everybody.
Tukaram . . ."

This corridor in the palace at Mau opened through other corridors into a courtyard. It was of beautiful hard white stucco, but its pillars and vaulting could scarcely be seen behind colored rags, iridescent balls, chandeliers of opaque pink glass and murky photographs framed crookedly. At the end was the small but famous shrine of the dynastic cult and the God to be born was largely a silver image the size of a teaspoon. Hindus sat on either side of the carpet where they could find room, or overflowed into the adjoining corridors and the courtyard Hindus, Hindus only, mild-featured men, mostly villagers, for whom anything outside their

villages passed in a dream. They were the toiling riot, whom some call the real India. Mixed with them sat a few tradesmen out of the little town, officials, courtiers, scions of the ruling house. Schoolboys kept inefficient order. The assembly was in a tender, happy state unknown to an English crowd, it seethed like a beneficent potion. When the villagers broke cordon for a glimpse of the silver image, a most beautiful and radiant expression came into their faces, a beauty in which there was nothing personal, for it caused them all to resemble one another during the moment of its indwelling and only when it was withdrawn did they revert to individual clods. And so with the music. Music there was, but from so many sources that the sum-total was untrammelled. The braying banging crooning melted into a single mass which trailed round the palace before joining the thunder. Rain fell at intervals throughout the night.

It was the turn of Professor Godbole's choir. As Minister of Education, he gained this special honor. When the previous group of singers dispersed into the crowd, he pressed forward from the back, already in full voice, that the chain of sacred sounds might be uninterrupted. He was barefoot and in white, he wore a pale blue turban; his gold pince-nez had caught in a jasmine garland and lay sideways down his nose. He and the six colleagues who supported him clashed their cymbals, hit small drums, droned upon a portable harmonium and sang:

"Tukaram, Tukaram,
Thou art my father and mother and everybody.
Tukaram, Tukaram,
Thou art my father and mother and everybody.
Tukaram, Tukaram . . ."

They sang not even to the God who confronted them, but to a saint; they did not one thing which the non-Hindu would feel dramatically correct; this approaching triumph of India was a muddle (as we call it), a frustration of reason and form. Where was the God Himself,

in whose honor the congregation had gathered? Indistinguishable in the jumble of His own altar, huddled out of sight amid images of inferior descent, smothered under rose-leaves, overhung by oleographs, outsized by golden tablets representing the Rajah's ancestors and entirely obscured, when the wind blew, by the tattered foliage of a banana. Hundreds of electric lights had been lit in His honor (worked by an engine whose thumps destroyed the rhythm of the

hymn). Yet His face could not be seen. Hundreds of His silver dishes were piled around Him with the minimum of effect. The inscriptions which the poets of the State had composed were hung where they could not be read, or had twitched their drawing-pins out of the stucco and one of them (composed in English to indicate His universality) consisted, by an unfortunate slip of the draughtsman, of the words, "God si Love."

God si Love. Is this the first message of India?

"Tukaram, Tukaram . . ."

Continued the choir, reinforced by a squabble behind the purdah curtain, where two mothers tried to push their children at the same moment to the front. A little girl's leg shot out like an eel. In the courtyard, drenched by the rain, the small Europeanized band stumbled off into a waltz. "Nights of Gladness" they were playing. The singers were not perturbed by this rival, they lived beyond competition. It was long before the tiny fragment of Professor Godbole that attended to outside things decided that his pince-nez was in trouble and that until it was adjusted he could not choose a new hymn. He laid down one cymbal, with the other he

clashed the air, with his free hand he fumbled at the flowers round his neck. A colleague assisted him. Singing into one another's grey moustaches, they disentangled the chain from the tinsel into which it had sunk. Godbole consulted the music-book, said a word to the drummer, who broke rhythm, made a thick little blur of sound and produced a new rhythm. This was more exciting, the inner images it evoked more definite and the singers' expressions became fatuous and languid. They loved all men, the whole universe and scraps of their past, tiny splinters of detail, emerged for a moment to melt into the universal warmth².

ACTIVITY TWO: REPRESENTATION OF PURDAH

- Read Frantz Fanon's article 'Unveiled Algeria'.
- Do you think that wearing veil is a sign of disempowerment in colonized societies?

Explain.

- Read Extract B.
- Use the examples provided by Fanon about veiled women to react to the representation of wearing veil in the text.
-

² Forster, E.M. *Passage to India*(London: Penguin Books, 1979),p.253-255.

Extract B:

Life passed pleasantly, the climate was healthy so that the children could be with him all the year round, and he [Aziz] had married again- not exactly a marriage, but he liked to regard it as one- and [...] he wrote his poetry...His poems were all on one topic 'oriental womanhood': 'The purdah must go[...] otherwise we shall never be free'. And he declared [...] that India would not have been conquered if women as well as men had fought at Plassy. 'But we do not show our women to the foreigner'³.

ACTIVITY THREE: PUNCTUALITY ACROSS CULTURES

- Think of a situation in which you experience a problem for being unpunctual. Tell your partner about it. Then read extract C and extract D.
- Write down how different attitudes towards time may lead to cultural misunderstanding and clashes.

Extract C:

A servant in scarlet interrupted him; he was the chuprassy of the Civil Surgeon, and he handed Aziz a note. 'Old Callendar wants to see me at his bungalow,' he said, not rising. 'He might have the politeness to say why.' 'Some case, I dare say.' 'I dare say not, I dare say nothing. He has found out our dinner-hour, that's all, and chooses to interrupt us every time, in order to show his power.' The Civil Surgeon was out. 'But the sahib has left me some message?' The servant returned an indifferent 'no'. Aziz was in despair. While they argued, the people came out. Both were ladies. Aziz lifted his hat. The first, who was in evening dress, glanced at the Indian and turned instinctively away. 'Mrs. Lesley, it is a tonga,' she cried. 'Ours?' Inquired the second, also seeing Aziz, and doing likewise. 'Take the gifts the gods provide, anyhow,' she screeched, and both jumped in.' O tonga-walla, Club, Club. Why doesn't the fool go?' 'Go I will pay you tomorrow,' said Aziz to the driver, and as they went off he called courteously, 'You are most welcome, ladies.' they did not reply, being full of their own affairs⁴.

[Complaining about the behavior of the English, Aziz said to Mrs. Moore]: 'She has just taken my tonga without my permission-do you call that being charming? - and Major Callendar interrupts me night after night from where I am dining with my friends and I go at once, breaking up a most pleasant entertainment, and he is not there and not even a message. Is this charming, pray?'⁵

Extract D:

"When they took their leave, Mrs Moore had an impulse, and said to Mrs Bhattacharya, whose face she liked, 'I wonder whether you would allow us to call on you some day.' 'When?' she replied, inclining charmingly. 'Whenever is convenient.' 'All days are

³ Ibid,p.262.

⁴ Ibid,p.10-11.

⁵ Ibid,p.17.

convenient.’ ‘Thursday [...]’ ‘Most certainly.’ ‘We shall enjoy it greatly; it would be a real pleasure.’ ‘What about the time?’ ‘All hours.’ ‘Tell us which you would prefer. We’re quite strangers to your country; we don’t know when you have visitors,’ said Miss Quested. Mrs. Bhattacharya seemed not to know either. Her gesture implied that she had known, since Thursdays began, that English ladies would come to see her on one of them, and so always stayed in. Everything pleased her, nothing surprised. She added, ‘ We leave for Calcutta today.’ ‘Oh, do you?’ said Adela, not at first seeing the implication. Then she cried, ‘ Oh, but if you do we shall find you gone.’ Mrs Bhattacharya did not dispute it. But her husband called from the distance, ‘Yes, you come to us Thursday.’⁶

ACTIVITY FOUR: UNDERSTANDING WORDS IN THEIR CULTURAL CONTEXT

- Divide into two groups. Group **A** look at word list **1**, Group **B** look at word list **2**.

Discuss what the words on your list mean in their cultural context with reference to the novel. You can use your dictionaries to help you. When you finish, explain the meaning of the words to the students in the other group.

Group List 1

- *Brahman & Non-Brahman*
- *Sahib*
- *Anglo-Indian*
- *Domiciled European*

Group List 2

- Dressing for dinner*
- Prostration*
- Untouchables*
- The British Raj*

ACTIVITY FIVE: HIGHLIGHTING CULTURAL MISUNDERSTANDING

- Think about the following situations, and discuss them with your partner. Explain the cultural conflict in each situation.

Extract E:

“‘Miss .Quested, Professor Godbole’s sweets are delicious,’ said Aziz sadly, for he wanted to send sweets too and had no wife to cook them. ‘They will give you a real Indian treat. Ah, in my poor position I can give you nothing.’ ‘I don’t know why you say that , when you have so kindly asked us to your house.’ He thought again of his bungalow with horror. Good heavens, the stupid girl had taken him at his word!”⁷

Extract: F

“[...] when he heard that Fielding’s wife was not Miss Quested, after all, remarked: ‘Ah, no, he married the sister of Mr Heaslop. Ah, exactly, I have known that for over a year’-

⁶ Ibid,p.35.

⁷ Ibid,p.36.

also without heat. ‘Why did you not tell me? Your silence plunged me into a pretty pickle’. Godbole, who had never been known to tell anyone anything, smiled again, and said in deprecating tones: ‘Never be angry with me. I am, as far as my limitations permit, your true friend’.⁸

Extract G:

“While they argued, the people came out. Both were ladies. Aziz lifted his hat. The first, who was in evening dress, glanced at the Indian and turned instinctively away. ‘Mrs. Lesley, it is a tonga,’ she cried. ‘Ours?’ Inquired the second, also seeing Aziz, and doing likewise. ‘Take the gifts the gods provide, anyhow,’ she screeched, and both jumped in.’ O tonga-walla, Club, Club. Why doesn’t the fool go?’ ‘Go I will pay you tomorrow,’ said Aziz to the driver, and as they went off he called courteously, ‘You are most welcome, ladies.’ they did not reply, being full of their own affairs.”⁹

Extract H:

“She and Ronny would look would look into the Club like this every evening, then drive home to dress; they would see the Lesleys and the Callendars and the Turtons and the Burtons, and invite them and be invited by them”¹⁰

Extract I:

“[...] an Englishwoman stepped out into the moonlight. Suddenly he was furiously angry and shouted: ‘Madam! Madam! Madam! ‘Oh! Oh! the woman gasped. ‘Madam, this is a mosque, you have no right here at all; you should taken off your shoes; this is a holy place for Moslems.’”

Discussing with Ronny, Adela said ““wouldn’t you expect a Mohammedan to answer if you asked him to take off his hat in church?””¹¹

ACTIVITY SIX: CULTURAL DIFFERENCES IN NON -VERBAL COMMUNICATION (PROSTRATION, NAMASTEE GREETING)

This activity is taken from the book ‘Culture Bound’ by Carol Archer and adapted to the present study.

- Divide into small groups.
- Assign situations or scenes for each group to work out and to present for the class.
- After finding what is the typical behaviour in their own culture, learners present them in front of the class.

⁸ Ibid,p.272.

⁹ Ibid,p.11.

¹⁰ Ibid,38.

¹¹ Ibid,14.

- The entire group discusses similarities and differences between behaviours from foreign culture and behaviours from native culture.
- Each group of students enacts a scene and then a comparison / contrast made.
- After the group concludes its performance, other students ask questions about what they have seen eventually getting to the values that underlie the behaviour.
- After all the presentations are completed, the class discusses the differences without making value judgment.
- Participants are asked to write down their first impression in seeing different cultural behaviours.
- Give them the following table and ask them to fill in using their prior knowledge.

Communication Style In C2	Cultural Value	Its Equivalent Style in C1	Local Knowledge
Prostration			
Namastee Greeting			

ACTIVITY SEVEN : PROJECT WORK

- After reading the novel, ask learners to analyze the barriers of communication that make the friendship between the Indians and the British difficult.