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The Collision of Two Cultures in *East is East* by Ayub Khan-Din

Lucie Makrlíková

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Jméno a příjmení: **Lucie MAKRLÍKOVÁ**
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Z á s a d y p r o v y p r a c o v á n í :

Práce se zaměří na dramatický text East is East a na otázku střetnutí dvou kultur. V úvodní části práce autorka zasadí hru do společensko-kulturního kontextu sedmdesátých let 20. století ve Velké Británii a vymezí problematiku a specifika druhé generace imigrantů a jejich života v této zemi. V hlavní části se autorka zaměří na dílo East is East a rovněž na filmové zpracování díla. Studentka provede analýzu prvků spojených se střetem dvou kultur (zvláště se bude zabývat otázkou druhé generace imigrantů) a bude vzájemně srovnávat jednotlivá témata a jejich zpracování v dramatickém textu a ve filmu. Na konci práce autorka své závěry přehledně shrne.

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Vedoucí bakalářské práce:

Mgr. Petra Smažilová

Katedra anglistiky a amerikanistiky

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prof. PhDr. Petr Vorel, CSc.

děkan

L.S.



Mgr. Šárka Bubíková, Ph.D.

vedoucí katedry

V Pardubicích dne 30. listopadu 2010

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Lucie Makrlíková

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Abstract

The main subject of this paper is the analysis of the play *East is East* by Ayub Khan-Din. In the initial part of this work, the history of Commonwealth immigration, racism and the second generation of immigrants and their assimilation to Britain are contextualized and the specifics topics of the aforementioned play are pointed out. In the following part, the actual play is analysed. The analysis focuses on the elements of the generation gap and the clash of two cultures. Then, it is mentioned how these problematic parts of the life influenced the second generation children of immigrants.

Key words: *East is East*; generation gap; clash of the cultures; immigrants; the Khan family

Abstrakt

Tato práce se zabývá analýzou hry *East is East* od Ayuba Khan-Dina. V úvodní části této práce je historie imigrace z dominií a kolonií bývalého Společenství národů do Velké Británie, rasismus a druhá generace dětí imigrantů a jejich asimilace ve Velké Británii zasazena do historicko-kulturního kontextu a specifika výše zmíněné hry jsou popsána. V další části práce je zahrnut vlastní rozbor dramata a především prvky střetu dvou generací a také střet dvou kultur v samotném díle. Na závěr je zmíněno, jak tyto problematické střety jsou součástí života dětí imigrantů a jaký je tyto události ovlivňují.

Klíčová slova: *East is East*; generační rozdíl; střet dvou kultur; imigranti; rodina Khanových

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1. INTRODUCTION

The main subject of this bachelor paper is the analysis of the play *East is East* by Ayub Khan-Din, a Pakistani writer that was born in England and he belongs to the second generation of immigrants in Britain. This generation is considered to be between the two worlds, they are caught between the Pakistani and the British culture. This play is the first play written by this author. The analysis focuses on the generation gap between parents and their children and on the clash between two cultures, where the children's dual life appears.

This paper is divided into two parts. The first one gives a theoretical background to the analysis. Firstly, the immigration to Britain from the states of Commonwealth and the life of immigrants in Britain are described. Secondly, the racism and the controversial politician Enoch Powell are pointed out. After this, the second generation and their assimilation to the British society are mentioned. The second part of this paper is the analysis of the play *East is East*. In this part, the generation gap and the collision of two cultures in the play are analysed. Before this analysis, the life of the author is mentioned because of his close relation to the story of the play. Then, the difference between the play and the film is pointed out and the additional scenes that appear in the film are mentioned. In the main part, the term generation gap is explained and the examples of this problem from the play *East is East* are analysed. The second main topic of the analytical part is the collision of two cultures that appears in the play. In this topic, the marriage between the Pakistani immigrant George and the British Ella and their different opinions in children upbringing are described. Then, the second generation of immigrants and their cultural duality is pointed out. Their complicated life and their resistance against the rules are analysed. At the end of the paper, the findings are summarised and the work is concluded.

2. IMMIGRANTS AND THEIR LIFE IN BRITAIN

This initial part of the paper gives a historical-cultural background of the analysis of the play *East is East*. In this part, the immigration of the people from the Commonwealth to Britain will be described and also their problems with finding jobs and with the assimilation to the British culture will be mentioned. It will be also pointed out, how racist the British were against immigrants and the most profound politician Enoch Powell is introduced. In the last part of this chapter, the problematical life of the second generation of immigrants and their problems of the dual life will be brought up.

2.1. Immigrants move to Britain after the Second World War

As the discussion paper *Ethnicity and Second Generation of Immigrants* pointed out, the large immigration to Britain started after the Second World War. The six largest ethnicity groups of immigrants to Britain are Indian, Pakistani, Black Caribbean, Black African, Bangladeshi and Chinese. These groups differ in their time of arrival. While most of the Black Caribbean immigrants arrived in the period between 1955 and 1964, the main period of arrival of Black African, Pakistani and Indian was between 1965 and 1974. The migration of Black Africans increased in the post-independence period in the 1960s. A number of Black Africans went to Britain to receive a higher education and technical training. The migration from India to Britain was mainly in the 1950s and 1960s. The Bangladeshi migration took place from 1980-1984. The last ethnic group that immigrated to Britain were the Chinese. The Chinese immigrants mostly consisted of students and scholars who continued living in Britain after completing their education. (Dustmann, Frattini, Theodoropoulos, 2)

The most significant reason for permission for immigrants to enter into Britain was the shortage of labour in Britain. Fazeela Hanif gives an example in Pakistan, where there were not enough job opportunities for everyone and those who had jobs, were not able to earn enough money to support their families financially. (Fazeela Hanif) According to Errol Lawrence, the families usually lived in low cost living standards, had a lack of education and low expectations for their future. (Lawrence,

124) On the other hand, as Fazeela Hanif pointed out, in Britain, there were a lot of job opportunities, so that the immigrants could afford a better life and in many cases, the large family lived from one salary earned by a single person in Britain. (Fazeela Hanif)

The young male immigrants planned to earn enough money, so that their families could live in a comfortable conditions and the immigrants could then return back home. Unfortunately, their plans did not work out for a number of reasons, such as a lack of income or that their dreams for the future seemed distant. The immigrants found an alternative to inviting the rest of the family to Britain. As Fazeela Hanif says, this situation is known as the ‘myth of return’ because the immigrants never returned back to their homes, despite their first intent to do so. (Fazeela Hanif) However, it was very difficult for Pakistani, Indian or Bangladeshi immigrants to manage the moving of the rest of the family. According to Amrit Wilson, the problem was not in getting a ticket and boarding a plane. The family of immigrants to Britain had to wait months, sometimes years, for an interview with an Entry Clearance Officer at a British diplomatic mission on the Indian subcontinent. (Wilson, 75)

Most of the first generation Muslims were isolated from the rest of the people because of the language and culture barrier. They lived the same way as they had before their immigration to Britain. As Hazel V. Carby pointed out, the isolation of immigrants subsists in living in certain areas of the large cities in Britain. Because of this, immigrant families were not accepted by the British people. (Carby, 192) The life of Muslim immigrants became centred around the home and the families stuck close together. The joint family included married brothers and their families and also their unmarried brothers and sisters, all living in the house of the oldest member of the family.

One of the most distinctive areas of the difference between the British and Muslims was the food. Muslim food requires a great variety of herbs, spices and vegetables that was not available in Britain during that time. The British criticized the Muslims for traditionally sitting on the ground while eating. According to Tamara Šipulová, eating with their fingers was considered barbaric by the British inhabitants and it did not agree with British standards. Muslim families also have different housing patterns than the British. In the Muslim culture, especially the Indian one, people live

like they have nothing to hide from each other. On the other hand, British people like privacy which is not welcomed in the Muslim houses. (Šípulová, 32)

As a reaction to the mass immigration to Britain, a number of Immigration Acts were enforced in the years between 1945 and the 1980s. According to Tamara Šípulová, the main goal was to reduce the growing number of Indian immigrants and other 'coloured' immigrants. The first elimination act was passed in 1962. In this act the control of Commonwealth immigrants and their immigration was established. During the 1950s the problems with immigration increased and some politicians like Marquis of Salisbury presented speeches where they convinced the British people have to maintain their British 'way of life'. (Šípulová, 47) For some politicians their own race became the main subject of their policy. The immigrants were 'aliens' not only for some politicians, but also for British citizens.

2.2. Racism in Britain and Enoch Powell

When immigrants moved to Britain some British people were upset about it and were afraid of the unknown cultures. During the sixties and the seventies, racism was growing in Britain. As the Oxford Dictionary defines, racism includes the prejudice that the all members of each race have the same character, attitudes and qualities specific to that race. People often discriminate or feel antagonism against a different race. This belief is based on the idea that one's own race is superior. (Oxford Dictionary)

British people did not want to accept other cultures. Some of them were afraid of violence and the others saw it as a threat that they could lose their own identity. They were also very unsure of how the other cultures behaved because the British had heard stories from Africa and India and though they had an understanding as to what the newcomers are. The British citizens, including some of the British politicians and parties, were against letting immigrants into Britain and having them in the same place as the British people. Immigration became a widely discussed topic. According to Tamara Šípulová, the problems that appeared after the immigrants came were discussed and described in many newspapers. These problems were said to be urgent. The British had three main reasons for being against coloured immigrants in Britain.

They were condemned to do no work and to get a rich sum from the Assistance Board. It was also said that the immigrants had it easier to find housing while the British citizens had trouble with it and finally, the immigrants were accused of all kinds of crimes, especially sexual ones. (Šipulová, 23)

Unfortunately, many people did not see the other side of the life of immigrants and the truth was sometimes different than how the British people had imagined. They did not see the hard way of living the immigrants had in their home countries or the immigration controls that were often unfair and full of racism when the immigrants entered Britain. The insults against people, who were not of British origin, appeared on a daily basis. As Errol Lawrence pointed out, the ‘alien’ cultures of immigrants were considered to be the most visible symptom of the destruction of the British way of life. (Lawrence, 47) The agency of the British public often wrongfully accused the immigrants, especially in the news, on television and also newspapers which were influenced by their own racist opinions and also by the politicians. An example of racism is shown in the newspapers *The Financial Times*. According to this newspaper, the street riots led by immigrants were described as ‘an epidemic of some alien disease, to which the body politic has no immunity’. (Solomos, Findlay, Jones, et al., 31) This was how the British and the media perceived the immigrants. In many cases, when something went wrong, the immigrants were considered guilty and the British were the victims. An example of false accusations is mentioned in the text by Tamara Šipulová: “In the Nottingham Riot, the blacks were attacked by the whites but the government readjusted it for its purposes the need of controlled immigration. The newspapers *The Times* was not based on the reality of immigrants either.” (Šipulová, 23)

As a reaction to the problems with immigrants the new act was established by the state. The Commonwealth Immigration Act of 1968 eliminated immigration from the countries of Commonwealth. This act closed the possibilities immigrating to Britain. As Tamara Šipulová pointed out: “Under the new law any citizen of Britain or its colonies who held a passport issued by the British government would be subject to immigration control unless they or at least one parent or grandparent was born, adopted or naturalised or registered in Britain as a citizen of Britain or its colonies. This act was called by newspapers *The Times* a ‘colour bar’ because it was almost impossible to conceal the racial overtone.” (Šipulová, 26)

The British people found their leader of the problematic immigration situation in the member of the Conservative party and a Shadow Defence Secretary, Enoch Powell. He described himself in his speech in Cambridge in 1990:

I was born a Tory. Define: a Tory is a person who regards authority as immanent in institutions. I had always been, as far back as I could remember in my existence, a respector of institutions, a respector of monarchy, a respector of the deposit of history, a respector of everything in which authority was capable of being embodied, and that must surely be what the Conservative Party was about, the Conservative Party as the party of the maintenance of acknowledged prescriptive authority. (Robert Sepherd)

Enoch Powell had strict opinions about the immigration to Britain and he led several anti-immigration campaigns. His most famous speech where he shared his opinions with British citizens in Birmingham in 1968 was called *Rivers of Blood*. In this speech Enoch Powell reacted on the Immigration Act from 1968. This Act was also composed of the elimination of discrimination of immigrants. Powell claimed in his speech that this act is inconvenient to British citizens. He also reacted to the letter which he received from the British citizen. In this letter, the British man described that he was afraid of changing demographics in his neighbourhood. For Enoch Powell it symbolized a warning for all British citizens. The reaction of the British people to this speech was more than positive. Seventy-four per cent of the people agreed with him. (Šípulová, 27) This speech was not the last one. In Southall in November 1971, he said that the immigrants were the possession for his native land. (Koblah, 97)

Although Enoch Powell was called off from his post of the Shadow Secretary the day after his speech in 1968 and the Conservative Party did not officially agree with Powell's opinions, he was strongly supported by many British citizens. Many British people agreed with this extremist politician almost in all of his opinions. As it was pointed out, they are in Britain but not of Britain. (Solomos, Findlay, Jones, et al., 30) The racism, which was applied very often, was unfair to the immigrants and they often felt that they did not belong to this unfamiliar society. When some problems arose, the guilty person was in many cases an immigrant. Police or any other authority prioritized to convict immigrants rather than their own British people. Unfortunately, many British people were blind as to what went on and this was not very good. What was worse was that they agreed with the part of the speech *Rivers of Blood* by Enoch Powell: "The rivers of blood will flow not because the immigrants are black; not because

the British society is racist; but because however ‘tolerant’ the British might be, they can only ‘digest’ so much alienness.” (Lawrence, 81)

2.3. Second generation of immigrants and their assimilation to the British society

As it was mentioned above, originally, immigrants went to Britain to get better jobs and they planned to stay there only for the essential amount of time. Unfortunately, because of the lack of income, they stayed in Britain longer than they expected. Some of them stayed in Britain permanently and as Tamara Šipulová mentioned: “They produced generations which were born in Britain, officially called British-Asian.” (Šipulová, 32) The children of immigrants had to deal with cultural differences between their parents and the British society, trends differentiation and also with problems with job opportunities and discrimination with housing. The children of immigrants tried to find a balance between the Muslim and the British culture which was sometimes difficult.

Muslim children had to live in a traditional Islamic household and under the pressure of the British society. Unlike their parents, the children were able to communicate in English as native speakers, so that they were not limited like their parents were. However, these children were often confused in the case of cultural identity thanks to the British mass media. Tamara Šipulová pointed out: “Indian youngster is constantly bombarded by the mainstream, television, advertising and mass media with the message that all successful, powerful and beautiful people are white.” (Šipulová, 37) In most cases, the children of immigrants wanted to be like their British friends. The second generation was often westernized by films, their favourite actors, sportsmen or any kind of their idols. Children, inspired by these elements, could start then with smoking and drinking, which was forbidden in Islamic cultures. The need to be same like the children’s idols could lead to wild dancing in clubs and getting into illegal drugs. The reason often was that they wanted to be like the British so much that they lost their boundaries.

Mainly during the beginning of their school age, they felt the pressure of trying to fit in. Before that, they lived with just their immigrant parents in their isolated

Muslim society and were exposed to only few British people. But since their first day at school, the children were free in a new world where the rules were not as strict as they were at home. The problem of two identities appeared when the children of immigrants began going to school and lasted from there on out. Fazeela Hanif commented on this: “Children had to obey anti-Islamic instructions of the non-Muslim teachers and at home they live according to their parents’ teachings of Islam.” (Fazeela Hanif) The children of immigrants were forced to sing Christian hymns in primary schools while after their arrival home they had to go to the mosque and recite the holy Quran and prayed to Salah. In physical education classes children of immigrants were forced to wear shorts that uncovered their legs and the entire outfits were tight fitted like clothes of other pupils at school. But when the children got home, they were to cover their legs, which was confusing for them.

Another misleading situation came along with food, especially with dinner. Children of immigrants did not understand why they had to have only a limited choice of food, while their non-Muslim friends and classmates could choose from a variety of foods and so, second generation children wanted to try everything like their friends, even though it was against their parents’ rules. Muslim children also had to attend the Religious Studies lessons, where Christianity were taught to them and at home parents told them about the Muslim religion and that they had to be proper Muslim children. The delicate subject arose in the case of heterogeneous classes. In most schools the boys and girls were together in one class which could lead not only to the frustration of children or inappropriate behaviours, but also it could dissatisfy the Muslim parents because their religion did not allow the children to mix freely with the opposite sex in the class. Some Muslim parents sent their children to an Islamic school which was more convenient for them because there the children went to homogeneous classes and were educated under the influence of their own religion. Unfortunately, it was not possible for all parents to send their children to Muslim schools because the schools were not always located close by, so they had to attend British schools.

When the children were at home, the girls were kept away from talking with the boys freely. (Fazeela Hanif) What is more, brothers and sisters could not live together in one room and it did not depend how big the houses were. The girls had to

have their own room and they did not share the bathroom with the boys because this was strictly prohibited by the Quran. These strict rules were frustrating for second generation children, because they had seen the freedom in going out with friends, eating whatever they wanted and wearing clothes in the latest fashion. Instead of it, they had to live in a different world under strict rules of their parents. It is no wonder that most of the second generation children left their parents and lived their own lives. They usually shared some of the traditions of their parents, especially when it came to religion and having a large family, but they did not assert the strict rules as their parents did.

Another essential problem appeared in finding jobs for the second generation of immigrants. When immigrant parents arrived to Britain, the sponsor helped them find job opportunities and offered them free accommodation. The sponsors were often family relatives or friends from the village who had moved to Britain. According to Tamara Šipulová, the immigrants were not employed unless they were really needed for specific jobs. (Šipulová, 34) The first generation of immigrants often got underestimated because they were more likely to have linguistic difficulties than the British. Even though their children were born in Britain and did not have any language difficulties, they did have problems with finding appropriate jobs. As it was mentioned in the work by Tamara Šipulová, British people considered the children of immigrants to be less intelligent than the British. Even though some of the children of immigrants were actually more educated than the British, still, it was very tedious to get a well-paid job. Because of this, the highly educated second generation of immigrants became to the most frustrated social group in Britain.

In the 1970s, there were nearly 1,000 Indian and Pakistani university graduates and eighty-four per cent of them found only manual jobs. Many of them accepted this offer because of the money, even though accepting the job meant losing status in the family, in some cases, they lost their respect. (Šipulová, 35) The second generation of immigrants had to watch their British friends with lesser education get better jobs because they were British. Many children of immigrants found a job in factories where their position was strictly fixed and they did not have any chance to promote to a higher position. Especially for Indians, it was vital to earn money, so they did not refuse any kind of work. Unfortunately, they also had to be confronted with British workers.

Their British colleagues refused to cooperate and work with them. When second generation immigrants worked in the same factory as the British, the British workers called for separation because, according to Tamara Šipulová: “The English workers had refused to work with the Indians because they could not bear the smell of garlic. The management thought it is better to isolate their existing Indian workers and stop recruiting more rather than tell them to stop eating garlic.” (Šipulová, 36) This situation and similar to it, happened very often and the children of immigrants did not have a chance to appeal against these accusations. Many British people showed them their resentment against the participation of someone who was not British and shared different cultural aspects.

Immigrant women were in a more difficult situation than the men of the immigrant society. When women applied for a job, they were denied in many cases. Hazel V. Garby described the process of interviewing second generation women: “Careers officers do not offer them the same interviews and job opportunities as white girls. This is because they believe that Asian girls will be forced into marriage immediately after leaving school. The common-sense logic of this racism dictates that a career for Asian girls is thought to be a waste of time.” (Garby, 215) Because of this racist opinion, immigrant women were not able to find any kind of work. The only exception was working for National Health Service, where the women became professional nurses. Unfortunately, this kind of work usually was not what they wanted to do, but they did not have any other choice. Even if the second generation of women found a job, they often were paid less than British women and they had to work much harder and longer.

Even though the second generation of immigrants inclined more to the British, they were considered to be somewhere between the aliens and British people. However, many British thought that these children are definitely not British. Because of this, children of immigrants felt that they did not belong to their Muslim society, but also they were not the British either. Thanks to their British friends, they have a hope that one day everything will change and they will be a true part of the British society.

3. EAST IS EAST AND THE COLLISION OF TWO CULTURES

In this main chapter, the play *East is East* and the collision of two cultures will be analysed. The play and the main protagonists in *East is East* will be introduced. The life of Ayub Khan-Din will be mentioned because it is influenced and connected with the play. The next chapter will provide a description of the differentiation between the play and the film version. Pieces of facts from the play and from the film will be used in the description of the generation gap of the Khan family where the problems between the immigrant father, his second generation children and also the children's resistance against their father will be pointed out. The clash between the Pakistani and the British will be analysed in connection to the relationship with the Pakistani father and the British mother and their different opinions in important life situations. The last part of this chapter will describe the second generation of children of immigrants and their dual life in two communities with the usage of specific examples from the play *East is East*. In this part it will be pointed out whether the Khan children were satisfied with their lives or if they chose another way of living.

3.1. Ayub Khan-Din and his *East is East*

Ayub Khan-Din was born in Salford in 1961. He was the son of a Pakistani father and a British mother. Din is the eighth of ten children. At the age of sixteen he worked as a hairdresser but he dreamed about becoming an actor. His dream was fulfilled when he read David Niven's book *The Moon's a Balloon* and he realised that this writer left the army to become an actor. Din signed up for a drama course at a local college in Salford. Soon he acted in *My Beautiful Laundrette* and *Sammy and Rosie Get Laid*. Even though his mother was a British he was considered as a black actor. In spite of the fact that Din had severe difficulty reading and writing, the drama course and his experience with acting motivated him to begin a process of creating a drama *East is East*.

The story is about his childhood and his experiences with growing up in a bicultural family. The play is based on a Khan Din's own life. The youngest child Sajit is Din as a child and all the arguments in the drama are Din's father's way

of thinking and the writer's own arguments that crossed his mind during his childhood. *East is East* was written as a stage play and the writer later produced it as a screenplay for a film. According to the critics, the play *East is East* is a very solid and compelling play. (Mark Olden)

The play *East is East* takes place in Salford in 1970 and features very few characters. The Khans are a family of nine. Father George is a Pakistani and his second wife Ella is a British. George's first wife, also called 'number one' by Mr. Khan, lives in Pakistan and George sends money to his first wife. When George argues with Ella he always mentions his first wife. Ella and George run a fish and chips shop. George's character is full of paradoxes. Although he loves his family, he longs for his home in Pakistan. Father Khan wants his children to wed other Pakistanis and he believes in pre-arranged weddings, which is ironic because he himself married a British woman that he was allowed to choose. On the other hand, Ella would like to make her children happy and she thinks that children should marry whomever they choose. Ella and George have seven children, Nazir, Abdul, Tariq, Maneer, Saleem, a daughter Meenah and the youngest son Sajit.

The oldest son Nazir is mentioned only in a few dialogues because he escaped from his pre-arranged wedding and he is not considered as a part of the Khan family any longer. This act was against his father's will and brought shame on the entire family. The very opposite characters are Abdul and Tariq. Abdul is the most passive one and he does everything his father commands, while Tariq does not always agree with his father's opinions. Tariq is also considered to have a reputation as a local Casanova. These two sons are focused on heavily because George wants to arrange their wedding which is almost one of the main conflicts in the drama. The only daughter behaves more like a boy than a good Pakistani woman should. She prefers playing football than wearing a sari. Saleem studies at a college. Although he pretends to be studying engineering, he is actually studying an art major. Sajit has not been circumcised yet. He constantly wears a parka and even sleeps wearing it. The reason is that the youngest son thinks that he is protected by the parka against the cruel reality of the world and his own family. The character of auntie Annie, who is Ella's sister, seems to appear in many situations. She helps Ella and George in a fish and chips shop.

The play *East is East* includes many social, historical and symbolic issues. The drama takes place during the war between India and Pakistan. (Din, 3) The Khan family is affected by this war from the news on TV. Moreover, as Ayub Khan-Din says: “It was almost as if the disintegration of Pakistan was happening in our house at the same time. It affected everything that was going on.” (Mark Olden) The family also faced racism. Everywhere they went they felt as victims of not being British. Ayub Khan-Din also describes: “Enoch Powell was always being thrown in my face as a child.” (Mark Olden) In *East is East* George is telling to children about his acting in the film. When they had a break a woman actor came to eat but when she saw George she did not want to eat with ‘these people’. This is an example of racism that is mentioned in the drama.

One of the main social themes is a bicultural family. The cultural differences are obvious in the Khan family and represent various problems. As Les Gutman mentions: “*East is East* beautifully harmonizes the bedlam of life in a large family and the personal crisis of its conflicted immigrant father.” (Les Gutman) George’s willingness to implement Pakistani ideals on his children is not fulfilled because of their rebellion against their father’s opinions and lifestyle that the children have to maintain. While George is outside the house, children eat sausages and curry which their father prohibited.

Ella stands somewhere between her husband and her children. She is a loyal wife but also a mother. However, many problems arise when she tries to satisfy George and her children simultaneously. She feels that she has to choose between the happiness of her husband or her children because it is impossible to combine it. It is obvious that George and Ella are not able to cooperate when it came to bringing up their children. The problem becomes most crucial when George arranges weddings with Mr. Shah’s daughters. When Mr. Shah visits the Khan family he is confronted with many cultural differences and also with rebellious children. At the end of the scene children bring a model of a vagina that really irritates Mr. Shah and he leaves the house insulted. The reason why children brought the model was because they disagreed with the weddings and also with their father George.

The play points out problematic relationships in the family. The issues range from a generation gap between a Pakistani father and his children to a cultural gap

between Ella and George and finally, a problematic life of the children between the world of their father and the world of the British people. Although these clashes are frustrating and the entire family does not seem that they function as a unit, they love each other and even in complicating situations like after the last aggressive quarrel between George and Ella when George hits his wife, they are able to overcome the obstacles and stick together as a family.

3.2. When the play becomes a film

According to Loretta Collins Koblah, the play *East is East* by Ayub Khan-Din was filmed by Damien O'Donnel in 1999. This film was the best sold film in Britain that year. Not only spectators, but also critics considered the story about living in a bicultural family to be well composed. Award was given by the British Independent Film Awards for the best screenplay. The film also won the BBC Asia Award for the film and television, the London Film Critic's Circle Award for the best screenplay and the Alexander Korda Award for outstanding British film of the year. The director Damien O'Donnel received the first European Union MEDIA Prize at the Cannes Film Festival. (Koblah, 91)

Although the film was based on the play written by Ayub Khan-Din, some scenes and characters were added or changed. The reason why the director Damien O'Donnel and the writer Ayub Khan-Din did these changes was so that the spectators have a complex view of the social atmosphere and bicultural problems in the story.

The film starts with the image of the parade of the Whitsun¹ where the Khan's children carried the banner of the Sacred Heart. When they reach the street near the house of their family, children turn to another street because they do not want to be seen by their father George, who watches the parade with Ella. The children do it for fun and also because they can rebel against their father's rules and religion. This scene functions as an introduction to the Khan family and their rebellious children. In the play the children's participation at the celebration was mentioned by Aunt Annie. She wants

¹ Also Whitsunday, Whit Sunday or Whit, is the name used in the UK for Christian festival of Pentecost, the seventh Sunday after Easter, which commemorates the descent of Holy Spirit upon Christ's disciples. (Knight)

to protect Tariq and Abdul from the pre-arranged marriage during the visit of Mr. Shah, the father of two daughters who should marry the two Khan's sons.

Another difference between the film and the play is the character of Nazir. Even though the oldest son Nazir is not present and he is mentioned only few times by the other members of the family in the play, he appears more in the film. One of the first scenes in the film is about Nazir's pre-arranged wedding. The whole family is preparing for this ceremony. Nazir is dressed for the wedding in the traditional Pakistani style. He is hidden under some kind of headdress with long tassels so that no one can see his face and what he is wearing is a traditional Pakistani wedding dress for men called Sherwani. Because it is a pre-arranged wedding Nazir does not know his future wife and she does not know what he looks like either. As he is sitting in the decorated hall and seeing his future wife coming closer to him, he decides to escape from the wedding and breaks the rules of his father. Nazir only has time to utter a quick apology and runs from the hall. Even though Nazir's father George loves his oldest son, George Khan prefers his opinions and beliefs influenced by Pakistani traditions than the love of his son. After the unsuccessful wedding the picture of Nazir is removed from the wall where the pictures of the entire Khan family hang and Nazir Khan is not a member of this family anymore.

In the play the character of Nazir works only as an awareness of the pre-arranged weddings for Ella and children. But in the film the story about Nazir is more complex. After this first clash, Ella and the children are still in touch with Nazir, even though George deleted his oldest son from the family. Moreover, George considers Nazir 'to be dead'. When the children escape from the house, they find Nazir, as Loretta Collins Koblah characterizes, working with his male lover and boss at a fashionable hat boutique in Eccles². (Koblah, 92) Although Nazir hates George's rules he brings the children back home. But when he was about to meet the father, Nazir escapes even though he is successful at work and quite rich. Nazir will always be afraid of his father.

Another difference that gives the reader a good view of the social situation are the characters of Khan's neighbours, Mr. Moorhouse and his grandchildren Stella and Ernest. Mr. Moorhouse is intolerant and he sympathizes with Enoch Powell's attitudes. Khan's neighbour is posting right-wing flyers on the street and he shouts

² Eccles is a town in the City of Salford in North West England. (Stringer)

insults against Khan's family like: "You let one of 'em in, and the whole fuckin' tribe turns up." (film *East is East*)

Mr. Moorhouse's grandchildren have a different approach. The granddaughter Stella dates Tariq and they are hiding from Mr. Moorhouse and also from George Khan who behaves like a hypocrite. Although he has married a British woman, he is not capable of imagining that his children would date British people. An interesting character is Ernest Moorhouse, the grandson of Mr. Moorhouse. Ernest is Sajit's friend who respects Khan's family. He greets George with Arabic 'Salaam Alacum'. Ernest does not have any negative feelings against the Khan family. Moreover, he shows a respect to George. Loretta Collins Koblach concludes Ernest's behaviour: "It suggests that in future generations of multicultural Britain, cultural tolerance and harmony will rule." (Koblach, 104)

The travel to Bradford³ and the final visit to arrange the marriage with Tariq and Abdul have one thing in common. In both cases only the men go to the other family in the play. George goes to Bradford and Mr. Shah goes to Salford in the play. But in the film the entire Khan family is present and after this visit Mr. and Mrs. Shah go to Salford. Despite the fact that George Khan travels to Bradford alone and he only tells Ella that their two sons are getting married in the play, the film offers more detailed scenes. The Khan family goes to Bradford by minibus and they listen to Pakistani music during the ride. When the family reaches the scheduled Bradford, the half of the road sign -ford is crossed and changed with graffiti to 'Bradistan'. The reason why it is so is that Bradford was the city where Asian communities lived in a huge number. According to Errol Lawrence: "A custom dictates that they utilize their own, communal networks and institutions". (Lawrence, 115)

As the spectator can see in the film, when the Khan family arrives to one of the Bradford's streets, it looks like in India or Pakistan, not Britain. After their arrival to the family living in Bradford, all the men sit in the living room, while the women are in the kitchen. Mr. Khan is introduced to Mr. Shah. Mr. Shah shows all the men the pictures of his two daughters. When the pictures get to George Khan, he is in a

³ Bradford was considered to be the British Islamabad because there were one of the most places with Indian population. (Koblach,98)

shock because of the ugliness of the potential brides for Tariq and Abdul. But finally, George agrees with the pre-arranged marriages.

With George's agreement Mr. and Mrs. Shah and their two ugly daughters arrive to Salford to visit the Khan family in the film, even though in the play Mr. Shah arrives alone. The film shows the confrontation between these two families. Shah's daughters are not only ugly, but also they speak very little English. Their mother Mrs. Shah offends Ella with her opinion that her daughters will not live in such a small place as the Khan's house is and that they can live in the Shah's house which is much bigger. The invectives are followed with criticism of Meenah's sari⁴ by Mrs. Shah and with the opinion that all the houses in the street, where the Khan family live, are the same. Mrs. Shah behaves as Loretta Collins Koblah explains: "Pakistani women are presented in an equally biased, narrow and negative manner." (Koblah, 94)

The Khan family goes to Bradford not only because of the arrangement of the wedding of their two sons, but also to go to the cinema there. The visit of the cinema includes a grotesque scene. Although George Khan is the only member of the family who understands Pakistani and enjoys the film, the whole family go to watch a Pakistani film without subtitles for Ella and the children. They cannot understand Pakistani as well as George but George does not care. He wants to share his culture with them. This is another example of the problematic life of immigrant's children that appears only in the film version and spectators have a better view of the clash of the cultures and also of the generation gap.

The film *East is East* ends in the fish and chips shop. After the visit of the Shah family and the protection of Ella by her children, Ella and George meet in the shop. George Khan clearly sees that his children will not accept the Pakistani culture or religion, no matter how idyllically George introduces it. As Loretta Collins Koblah points out, he gives up and the only thing where he is still the father, the head of the family, is his 'half cup of tea' that Ella has to serve him. (Koblah, 94)

⁴ A sari is a strip of unstitched cloth, worn by females over body in various styles. It is popular in India, Bangladesh, Nepal, Pakistan, Sri Lanka, Bhutan, Burma, Malaysia and Singapore. (Oxford Dictionary)

3.3. The Khan family and their generation gap

In the play and the film *East is East* by Ayub Khan-Din many topics are covered. One of them is the so called 'generation gap'. According to the Oxford Dictionary, the generation gap includes different attitudes or opinions between the people of different generations in areas of religion, culture and style of living. It can lead to a lack of understanding these people. (Oxford Dictionary) These differences between two generations are world-wide. According to Margaret Mead: "The particular events taking place in any country - China, England, Pakistan, Japan, the United States, New Guinea, or elsewhere." (Mead, 68)

The generation gap between George and his children is obvious because they are 'caught between two cultures'. (Lawrence, 122) The Khan's children are an example of the generation gap, as Errol Lawrence describes: "They live in a culture of their parents at home, and are taught different one at school, the neighbourhood and at work. Parents cannot fully understand their children, children rarely fully understand their parents." (Lawrence, 122) The generation gap is more obvious in bicultural families or in the families of immigrants. Parents loose the power to control their children. (Mead, 56) These relationships are often with a lack of understanding and it can lead to the clash between the parents and their Anglicized children.

3.3.1. George Khan and his rules and attitudes

One of the main protagonists in the play and the film *East is East* is the Pakistani immigrant father George Khan. George expects that his children will share the same values and rules as a proper Pakistani should, even though he moved to Britain in 1930 and should lower the requirements concerning religion and the way of life for his children. He explains his attitudes to Maneer:

George : Your mother is a good woman, but she does not understand son. I love my family, but all time I have trouble with people, they not like I marry you mother. Always calling you mother bad name. That why I always try to show Pakistani way to live is good way, parent look after children, children look after parent. English people not like this. All my family love each other. Bradford, Pakistan. All same, nobody different. (Din, 42)

The view of the British society to the immigrant families is that immigrant households are organized in a hierarchy and at the top of this hierarchy is the strict father who controls the life of his children. As Errol Lawrence describes, this can lead to a conflict between the despotic father and his Anglicized offspring who only want to behave like their British friends. (Lawrence, 75, 76) The example of controlling the children's lives is in the play *East is East*:

Abdul: I'm not Nazir. Why does he never trust me mam?
He makes decisions about my life as if he owned it.
Ella: He thinks he does. (Din, 16)

The strictness of parents can lead to a stress-ridden relationship where children are afraid of their parents. (Lawrence, 118) Due to the behaviour of George in *East is East* his children were hiding sausages that were forbidden by their father. When their father was coming home, they started to hide the rest of the sausages. They had done something that was prohibited and not proper for Pakistani to do, so they were afraid of George being angry. To be a good Pakistani means a lot for George. Margaret Mead pointed out: "Reputation is a tremendous, conservative force, controlling to different extents, everyone in Asian societies." (Mead, 116) George has an opinion that sons should follow their father's instructions, no matter what they are. (Din, 30)

One of the differences that cause the generation gap is a language. The difference between the language of immigrant parents and their children is huge. On one hand, George Khan who is originally a Pakistani immigrant, on the other hand, George's children who cannot even understand Pakistani. Although George Khan can speak English, it is obvious that he is not a native speaker and his British neighbours see him as an 'alien'. Errol Lawrence pointed out: "Common sense tends to make a leap from the recognition that English is not their first language to the feeling that they are incapable of speaking English." (Lawrence, 73) When the entire family goes to Bradford to watch a film in the cinema, they watch it in Pakistani. Not only is George the only one in his family who understands this language, but he also loses the chance to speak English well. According to the British Muslim Media Consumption's report:

“The groups that were more likely to consume media in English matched those more likely to speak English.” (British Media Consumption)

George’s children speak English well. Unfortunately, they do not know the native language of their father. What is more, they resent learning it. When Poppa Khalid, who is a Pakistani clergyman, takes them to the mosque where the children should learn Pakistani, the youngest son Sajit refuses and hides under the bed. When George finds him and takes him by force from the house, Sajit screams because he thinks that going to the mosque is something horrible. All of Khan’s children are not interested in the Urdu⁵ language, as it is seen in the film. After George arrives to Bradford, George sits in the living room with other men. When they ask him whether his children can speak Urdu, George has to sadly confess: “I sent them learning but ... nothing.” (film *East is East*) The children’s disinclination to the language appears because they do not understand why they should know the language when they live in Britain. But there was one instance when the children regretted not learning the language of their father. When Sajit refers to the other siblings that the wedding was arranged for Tariq and Abdul, he is not able to specify what George and Mr. Shah were talking about because as Sajit said: “They were talking in Pakistani.” (Din, 25)

Another thing that symbolizes the generation gap between George and his children in the play *East is East* is a watch. George promises ‘a nice watch’ as a gift to Sajit after his circumcision. Mr. Khan always gives a watch to his sons after they get a circumcision. The father also thinks that the watches are special because as George says: “It tell you when to pray see, in Arabic.” (Din, 32) Unfortunately, the watch has a special meaning of religiousness and braveness for George, but not for Sajit, because when George showed the watch to his siblings Sajit didn’t show much interest:

Sajit: Have you seen me new watch? (*He shows ABDUL*)

Abdul: It’s a belter that Saj.

Sajit: It’s got Arabic writing in it. You can have it if you want.

Abdul: Me dad bought it for you, why’d you not want it?

Sajit: I can’t tell the time, and I don’t understand Arabic. (Din, 45)

Sajit cannot speak or read Arabic and he is not eager at all to even begin to try to learn. Although he wants to know what is written on the watch, he does not want to

⁵ Urdu is a register of the Hindi-Urdu language that is identified with Muslims in South Asia. (Oxford Dictionary)

know the Arabic language. Sajit, as the youngest member of the Khan family, does not feel any commitment to his father and father's religion, traditions, culture and origin.

As it was pointed out from the examples, the generation gap of the immigrant father and his children is huge. Even though George knows that he does not understand his children, he is unwilling to do anything for it. George Khan does not lower his expectations which are not good for his relationship with his children and because of it, he loses them. George is considered to be a strict father without any display of affection or revealing his feelings to his children, even though it is visible that he loves his children from the gestures like giving a new watch.

On the other hand, the children try to communicate with their father and try to show him that the attitudes of the second generation children are different from George's way of thinking. Unfortunately, George does not want to make compromises with children. After several attempts of the children to lessen father's strictness, they give up the struggle to have a better relationship with him and show him their disagreement against his strict behaviour in the different way. In many situations they try to get him angry.

3.3.2. The children's resistance

The children's reaction to the strictness of their father is various. Sometimes it seems like they are protesting against George and his upbringing. In spite of the fact, that eating things like sausages and curry is forbidden in the Khan family, all the children eat them when George and Ella are not at home. On one hand, the children are afraid of their father's anger, but on the other hand, this act is for them a kind of resistance against their father's rules and culture. Another way the children rebel is rooting for the Indians in the war between India and Pakistan. The only one reason why the children are interested in the war and India is that it is another chance to make their father to be, as Sajit says, 'dead pissed off'.

Another kind of the resistance is Sajit's parka. However, the parka does not function as a protest against his father. It is more like a kind of protection. Sajit's parka that he constantly wears is an example of hiding from the real world and having to deal with people on a daily basis. Because of this, Sajit is not spoiled as the other members

of the Khan family. He does not rebel like his older siblings and he still loves deeply his parents. As Sajit explains: “Cause... when it’s all done up... I’m not here...I don’t have to listen to anyone arguing and shouting at me...” (Din, 46) At the end of the play Sajit decides to take off his parka and he becomes a real unprotected member of the family who does not afraid of the problems of the family.

The Khan’s only daughter Meenah does not behave like a good Pakistani young woman should. She is more interested in playing football than helping in the household. The majority of Pakistani girls want to uncover their legs. (The News International) But Meenah wears a skirt exceptionally and only when she goes to school. When George Khan is angry he threatens Ella that he will send his children to Pakistan and he also mentions Meenah:

George: Your daughter walking round in bloody short skirt like bloody prostitute!
Ella: It’s her school uniform! What more can the girl do to please you? The moment she finishes school she’s back home and changed into trousers. (Din, 30)

Trousers that hide his daughter’s legs are not enough for George when Mr. Shah comes for the visit. Father Khan forces Meenah into the sari. Meenah is against wearing it:

Ella: Your dad said to wear that sari your Auntie Riffat brought you from Pakistan.
Meenah:I look stupid in it.
Ella: Don’t be daft you look fine.
Meenah:Can’t I just wear me jeans instead?
Ella: No, you can’t. (Din, 52)

When Meenah finally wears the sari she disagrees and again argues that she is not going out dressed in a sari, but her objections are useless. What is more, George and Mr. Shah think that even Pakistani women have become more modern than before. Naturally, both Pakistani men are against the modernisation in the fashion of the Pakistani women because the proper Muslim women should implement a good example for the country. (Din, 62) In many Muslim cultures women are instructed to wear Islamic dresses that are religiously affiliated. Pakistan does not belong to the exceptions. (Ansar Abbasi) Unfortunately, Muslim women also have to behave like proper Muslim wives in the countries that are different in a clothing and the way of living.

3.4. The clash of the Pakistani and the British culture

The clash of cultures happens when two people, groups or populations have different ideas, opinions and style of living. This clash can be also caused by the conflict of attitudes and the dissimilar view towards religion. (Oxford Dictionary) In the play *East is East* the conflict between two cultures is emphasised through the marriage of the British woman Ella and the Pakistani man George, where the different cultures and opinions because of the bicultural marriage are visible. However, the main clash that appears in *East is East* is between the Khan's children and their British environment.

3.4.1. The marriage and the life of Ella and George

The bicultural marriage between George and Ella is full of love. It is visible in some dialogues and how they behave to each other. George brings home the old chair from the market as an expression of his love. The chair is comfortable because it is an old and well-made chair. He bought it as a token of his love for Ella and he wants his wife to be very comfortable. However, Ella sees only 'an old barber's chair' that it is only a waste of money. Eventually, she sits on the chair because she wants to make her husband happy, but it does not change her attitude to the old comfortable chair:

George: Come try this, you sees for self.

Ella: Get off you daft bleeder, I'm trying to pour your tea.

George: Try, very comfortable.

Ella: Will you give over!

She sits in the chair.

George: See, very nice, make you relaxing.

Ella: Yeah, very bloody nice now do you want your tea or what? (Din, 29)

Ella and George often quarrel because of different attitudes in a lifestyle. Even though George has chosen Ella who is the British, he reproaches her that she does not behave like a proper Muslim wife:

George: I your bloody husband, you supposed to be Muslim.

You should agree with me.

Ella: Yeah, right, I'm a Muslim wife when it suits you.

I'll stop being a Muslim wife at 5:30 when the shop wants opening, or one of your relatives wants to help at the Home Office. Don't make me bleeding laugh, George.
(Din, 50)

A proper Muslim wife has an important role in a Pakistani family. She should support her husband, so that the man is physically well-off and mentally prepared for working and earning money. Another role of a good Pakistani woman is to bring up children in a proper way and when they grow up, they become real members of the Pakistani community. Pakistani girls and women are not considered to be women with all their rights. According to Errol Lawrence, men see them as actual or potential wives and mothers. This is what Muslims call 'natural roles'. (Lawrence, 50)

Ella Khan definitely does not fit into this role of a Pakistani woman. She works hard and when Ella wants to emphasise that she is a British woman who has married a Pakistani man, she compares herself with George Khan's first wife who lives in Pakistan. While Ella works every day in a fish and chips shop, takes care of the children and tries her best to satisfy her husband George. She sees George's first woman as someone who does nothing and George only buys this women expensive clothes and sends it to Pakistan. Ella feels more efficient than George's first woman. When George mentions in the film *East is East* that he should send his first woman to Britain because his second wife was 'giving him bleeding trouble', Ella answers: "Oh aye, go on, then, and send me over there. But I'll tell you one thing, she'll find it hard serving fish and chips dressed in bedsheets." (The film *East is East*) From this reaction it is obvious that Ella is not afraid of George's first wife. What is more, Ella makes fun of the Pakistani wife and her way of living.

Another case when Ella and George have a different opinion is the place of living. While Ella is happy in Salford because she can meet people from her own society, George wishes to move to Bradford. The reason why George wants to live with his family in Bradford is that this city has the largest Pakistani community in Britain. When the Khan family go to the cinema in Bradford, George points out, how the Asians are happy on the streets. Ella reacts immediately as if she knows that George will continue with a plan of convincing the children to move to Bradford: "George, I don't care how bleeding big their grins are, we're not moving here." (Koblah, 97)

But the most visible and difficult clash between Ella and George happens in relation with the children. The grotesque element in the play is that although George

wants the children to be good Muslims and have to marry people from Pakistani families, he has married Ella, a woman that is the British and does not share the same culture principles as religion, living style and bringing up children. Because of this, children cannot figure out their father's behaviour. When Maneer tells Abdul that George is only trying to show them his culture, Abdul says: "He's got no right to tell us what our culture should be, he lost that when he settled here and married me mam." (Din, 74)

Even though Ella loves George and respects him, the children's happiness is also important for her. As her sister Annie points out: "You're a good mother to those kids and bloody good wife to him as well, but you're in the middle Ella, you have to keep your head down." (Din, 43) Most of the time Ella tries to protect her children against George's strictness. One way, she displays her affection and protection, is described in the scene when George finds out that Sajit has not been circumcised. Ella says: "George never found out, and what he didn't know wouldn't hurt him." (Din, 8) Ella asserts this opinion not only in the a case of the circumcision, but also when Nazir escapes from home and Ella secretly goes to the call-box with all children to phone him, even if it is raining. These secrets are necessary in the relationship of Ella and George because Ella wants to preserve their peaceful relationship and sometimes it is difficult with their kids.

3.4.2. The children of immigrants between two worlds

The children of immigrant parents live in two worlds. One is in a public world, where their behaviour, accents, attitudes and ambitions are similar to the ones of their friends and the other world is a world of children's immigrant parents, in which the offspring may speak another language and respect other values and attitudes. As Jeevan Vasagar pointed out in his article, it is very hard to combine these two worlds and the children of immigrants often feel lost in them. (Jeevan Vasagar) These children feel that they do not belong to the community of their parents, but also they are not considered to be British.

3.4.2.1. The Khan's children and their place in the society

Children play an important role in the clash of the cultures. Although they were born in Britain, they grew up in a Muslim society at home and in a British society outside their house. These children go to school with white British children and they absorb the British ways of living. As Errol Lawrence describes, the second generation of immigrants is influenced by the freedom of their white friends. (Lawrence, 75) Their wishes are very often dissimilar from their parents and also from their friends. In the play *East is East* one of the Khan's sons Saleem disagrees with his father's decision about the pre-arranged wedding of Abdul and Tariq. But according to George, it is not Saleem's business and it makes George furious:

George: I warning you Mr! You no talking to me like this, I your father, you treating me with respect. I not bringing you up to talking me like this. Pakistani son always show respect.

Saleem: I'm not Pakistani, I was born here, I speak English not Urdu.

George: Son, you not understand 'cause you not listen to me.

I try to show you how a good way to live. You no English, English people no accepting you. In Islam, everyone equal see, no black man, or white man. Only Muslim, it special community. (Din, 55)

As it is obvious from this dialogue, Saleem does not consider himself a Pakistani. However, George reminds him that he does not even belong to the British people either. The behaviour of children of immigrants is sometimes strange. The cultural crisis rises as children of immigrants get older. According to Errol Lawrence, they can be depressed that they never experienced the Muslim culture and on the other hand, they feel ashamed because of their parents who have linguistic handicaps. These children are stuck between two generations. (Lawrence, 126) They do not know if the British people are their friends or enemies, they are confused about where they belong to and they have no idea what they really are. The following conversation provides a nice example of how the children struggled to understand what they really are:

Maneer: No, I won't. I've seen you with your friends taking the piss out of him on the road behind his back and it's not right, and it's not fair, (*He starts to get a bit upset.*) 'cause it's me dad you bastard! They're not your friends, they're just laughing at the stupid half-caste laughing at his own dad...

Tariq: Oh stop whinging you soft twat.

Saleem: I thought we were Anglo-Indian.
Meenah: We're Eurasian.
Saleem: Sound's more romantic than Paki I suppose.
Tariq: We're English!
Maneer: We're not Anglo-Indian, not Eurasian and not English.
Tariq: Look Maneer, if you want to be Pakistani go live to Bradford, and take me dad with you.
Maneer: No one round here thinks we're English, we're the Paki family who run the chippy, and as for our religion... (Din, 45)

Living in two worlds, two cultures and two religions confused the children so much, that they do not know whether they are the British, the Pakistani or if they belong to another nationality. Unlike their parents the children speak English. Although they can speak a language of their Pakistani relatives, they tend to answer in English. But still they are not the British. When Tariq goes to a disco he calls himself Toni, so that nobody knows that he is the son of a Pakistani immigrant. Abdul once goes to the disco with Tariq. Even though the bouncer usually lets everyone into the club, he does not want to let Abdul in, when Abdul approaches the entrance. The bouncer says: "For members only." (The film *East is East*) But it is obvious that the meaning of 'members' relates to the skin colour and origin of Abdul, not to the membership of the club.

The children of immigrants want to belong to the British world, even though these people consider them as 'aliens'. Even when the world of their parents offers them love and stability, most of the children do not want to be a part of it. Tariq belongs to the group of children who do not like anything Pakistani. He even says: "I hate Paki music." (Din, 23) And he goes to turn off the radio because Paki music had just come on.

The youngest member of the family Sajit informs Ella about the visit of Mr. Shah with: "Mum, quick, the Paki's here!" (Din, 60) This statement indicates that Sajit feels some kind of foreignness toward the Pakistanis. On the other hand, the most passive member of the Khan family Abdul has a different opinion. He is also confused and he does not know if he belongs to the British or to the Pakistanis. After all, when he arrives from his first visit from the pub, Abdul was disappointed, because it seemed to him, that the whole pub was laughing at him and that he does not belong to this society. When Abdul saw his father George praying, he realizes that his place is in the Pakistani community. He thinks that he is closer to the Pakistanis. As he confesses

to Tariq: “I don’t want that out there, it’s not who I am, it’s an alien to me as me dad’s world is to you.” (Din, 57)

It is up to the children whether they want to be in a Pakistani or a British society. In any case, they have to accept traditions and attitudes of the chosen country. Despite this they knew there would always be a disagreement in the way of living and the British would sometimes express their unwillingness for accepting the children of immigrants for who they are. Ella Khan explains: “I’m not having my kids being accused of bad manners. People are a lot of quicker to point the finger if they see they’re a bit foreign.” (Din, 36)

3.4.2.2. The embarrassing side of the Khan’s children life

The life with immigrant parents is often challenging. The main problem arises when the children want to live like their British friends but because of traditions, they have to follow their Pakistani parents will. Having a circumcision is one of those Muslim rules that children do not want to obey. The youngest son Sajit must undergo this rough surgery.

Sajit is forced against his will to have a circumcision. He does not understand why he has to be circumcised. Even though the rest of the male members of the family are also circumcised, they are not able to find the reason why it is necessary and to explain it to Sajit. Finally, Sajit’s father says: “You can’t have this thing puther, it no belong to you, not our religion see, is very dirty.” (Din, 6) However, Sajit is afraid of being circumcised because his British friends do not have to. What is more, he does not see the necessity of this act. But for George it is necessary to send his son Sajit to the surgery because if he does not do so, George Khan could lose the authority in his Pakistani community and bring a shame to the entire Khan family.

Another embarrassing moment in the children’s lives is a pre-arranged marriage. According to Errol Lawrence, arranged marriages are presented as a specific side of conflict. (Lawrence, 75) The immigrant children have already adopted the permissive customs and attitudes of the British, so that they can wed the boys they choose, not boys that their parents arranged for them. Errol Lawrence pointed out that the children wants to have freedom but they often have no say and they have to conform to their parent’s

will. (Lawrence, 75) The pre-arranged marriage is covered in the play *East is East* and represents one of the most crucial moments in the play. When George returns from Bradford he says to Ella:

George: He have to daughters you know, same age as Abdul and Tariq.

Ella: Oh yeah.

George: That's why they coming here Sunday, we celebrate engagement.

Ella: I knew you were up to something, why didn't you tell me, for that matter, why haven't you told them?

George: Why I need to tell you my bloody business. Is my decision no yours. Or bloody kid. I their bloody father, they do as I say. (Din, 15)

George, as a representative of a Pakistani parent and a traditional authority, does not even give a chance to the children to decide about their own life. This traditional custom can cause a series of stressful family situations. Some of the children give up and yield to the powerlessness. The pre-arranged marriage changes their life completely. According to Amrit Wilson, not only do they bring home a wife, who becomes a new member of the family, but there can also be a large dowry. This could be an advantageous deal from which the family can live for a long time. (Wilson, 114) Even though Pakistani boys do not like the idea of pre-arranged wedding, only a small number of the boys exhibit their unwillingness against it. So that the majority of them have to marry the girls, who they have seen very briefly or, in many cases, they have never seen them.

In the play *East is East* the oldest Khan's son Nazir is one of these escapers. He selfishly puts himself first, before his culture, community and his parents. Nazir is faced with the same situations as Amrit Wilson generalizes: "You are placing your parents to the risk because it is they who would be disgraced. And in doing all this, in becoming free you might lose the love and support in which you have grown up." (Wilson, 106) In many cases fathers threaten these children with the divorce from their mother or with physical punishment. (Wilson, 113)

Another problem arises when the children want to marry someone outside their community. In this case there are strict proliferating rules in the community. Maragaret Mead said that the Pakistani could not marry someone who is not the Pakistani. (Mead, 14) If a Pakistani marries someone outside their caste, it is considered to be insultingly wrong. (Wilson, 110) Tariq is an example of this: "I don't fucking believe this, he can't

do this to me, I'm not gonna marry a Paki." (Din, 31) Tariq hates everything that has anything to do with the Pakistani culture. He considers himself as a British, so when he heard the news that he was going to have an arranged marriage without his knowledge, he was appalled. Another reason why it upsets him so much was because he was in love with a British girl Stella, a fact that George could not find out. Saleem wants to protect his older brothers and also wants to prevent his own pre-arranged marriage in the future. He argues with his father George:

Saleem: I'm not saying it's not a special community, I just think I've got a right to choose for myself.

George: You want to choose like Nazir, han? Lose everything, go with bloody English girl? They not good, go with other men, drink alcohol, no look after.

Saleem: Well if Pakistani women are so great, why did you marry me mam? (Din, 55)

George Khan is not in a good position because of the marriage with Ella who is a British. Although he breaks the rules himself, he holds his own inexorably. Maybe because of this George loses his power and he is not as strict as other Pakistani parents are to their children. If the children want to marry outside their religion or caste, it is parent's responsibility to stop them. They have to watch over the kids, at all costs. According to Amrit Wilson, the strict parents lock children up, beat them or send them back to Pakistan. In some cases parents kill children to save the family from suffering. If parents let children live their lives as the children choose, it can eventually bring shame on the entire family, no one will want to marry their other children and the older members of the family could reject the parents. (Wilson, 108)

The British often criticize the arranged marriage system. They do not agree with the custom that the couple does not meet before marriage, because it means having sex with someone without a previous emotional relationship. (Wilson, 116) Ella is a representative of the British society. Although she loves her Pakistani husband, she disagrees with pre-arranged weddings. Ella is confronted with having to decide whether she should persuade Tariq and Abdul to go through with the wedding, or if she should let them choose on their own. (Din, 72) In the end of the play *East is East* the pre-arranged wedding becomes the climax of the quarrel. Ella decides to follow her beliefs toward the situation, so that she sustains her children in their opinions about the

arranged wedding and she takes a stand on the children's side. After all, Ella expresses her opinion about George's arranged weddings:

Ella: You ought to be ashamed George, you're not getting these lads married, you're selling them off to the highest bidder. Who's gonna ger Meenah? Someone with double glazing and detached house! (Din, 72)

Although Ella stands by her children and wants the best for them, she makes her Pakistani husband angry because she breaks the rules and traditions. No matter how much immigrants parents want their children to be happy, in most cases, they will prefer following the religious and cultural rules and this decision can damage their relationships for a long time.

3.4.2.3. Out of control

The children of immigrants miss the freedom of going to a disco, going out with their friends and also dating. Amrit Wilson pointed out that they also cannot have friends, male or female, who have been seen on the streets smoking, drinking or kissing someone because this can get around to the ears of the relatives of the family and for the whole community it can mean disgrace. (Wilson, 103) Because of this, children often trick the trust of their parents when they are not at home or do not see the children. In some severe cases the children of immigrants react to the powerlessness of their life more aggressively. According to Errol Lawrence, the Pakistanis are viewed as passive members of the immigrant community. But when they are out of control, the violence against a discipline and communities appears. (Lawrence, 130) In the play *East is East* only simple rebellion appears like eating the sausages that are forbidden, Tariq's visits in a local disco and Khan's daughter playing football and wearing jeans instead of sari that is appropriate for a Pakistani girl.

As the play continues, the climax rises. When Tariq finds out that his father George arranged his marriage without Tariq's knowledge, he starts to be aggressive. Tariq runs into the room where there is box of traditional Pakistani dresses. He goes into a box and starts to rip everything that he gets his hands on. Tariq destroys everything that is connected with his pre-arranged wedding. No matter, how George

will freak out or how expensive the wedding dresses are, Tariq has to show his rage about his life being controlled by George. The last dramatic moment is when the children bring the sculpture of a vagina among the guests. This moment is the final conflict, where the children display that they refuse to accept and share the traditions that are predetermined. The children are stating that they will live even if some cultural problems and obstacles, but they will have the freedom to choose what they want to have to achieve and they will choose the way of living and whether they will share the Pakistani traditions and attitudes or not.

4. CONCLUSION

The aim of this bachelor thesis was to find and closely analyse the generation gap between the first and the second generation of immigrants and the clash of the cultures between the Pakistani father and his Anglicized children and also the clash between the children of immigrants and the British in the play *East is East* by Ayub Khan-Din. The play represents the first and the well-known piece of work by this author. The raising cultural and generation conflicts in the play end with the children's contemptibility against their father's behaviour.

Firstly, the history of immigration from the states of the Commonwealth to Britain after the Second World War and the reason why the immigrants went to Britain were pointed out. It was discovered that most of the immigrants stayed in Britain because they did not have enough money to move back, so they brought their families to Britain and often lived in poor conditions. Because the immigrants stayed in Britain, the British were annoyed and felt that they lost their country. The British were also afraid of the culture they did not know much about and also of the raising crime rate. Fear played an important role in racism that became a part of everyday life in Britain. The immigrants were often unjustly incriminated, even though they did not perform an illegal act. Unfortunately, not only the British, but also the government and political parties did not make the life of Immigrants in Britain easier. One of the main protagonists of the racist policy was the politician Enoch Powell. His speech *Rivers of Blood* that was against immigration was briefly mentioned because this speech was considered racist and derogated the rights of immigrants. Fortunately, other politician and political parties did not give support to Powell's speech.

The main part of this work was the analysis of the play *East is East* by Ayub Khan-Din. Firstly, the story about immigrants was described. Then, the characters that appeared in the play were analysed. The main character of the play is an immigrant father George who shares the Pakistani traditions and he forces his children to be proper Muslim people. George's wife Ella represents the British and she often agrees with British attitudes, even though she loves her husband and has to disagree with him. The Khan's children are representatives of the second generation of immigrants and they do

not know whether they belong to the Pakistani or to the British like the other children of immigrants.

The play *East is East* was also filmed and some scenes were added so that the additional information or parts were described. Some scenes of the play and of the film were used in the analysis. The first part of the analysis included the generation gap between the Pakistani father and his children. Firstly, the generation gap was explained. Then, the play and film were used to demonstrate the generation gap in real examples. George Khan shares different attitudes than his children and George often makes them unhappy or confused. It is obvious that George loves his children but he tries to show it in a way that is extraneous for the children like in the scene with the watch.

Even though the children are afraid of their father, they constantly do everything that is against their father's will. It was also pointed out, that George does not want to learn English to speak better and he watches the Indian films in the cinema. On the other hand, his children are not willing to learn Urdu. It is visible, that none of them are willing to compromise, which leads to the children's disdain to father's wishes and attitudes. What is more, the children often feel hate against their father.

In the last part of this work, the cultural gap between the British and the Pakistani was described. For this description the two main relationships were used. Firstly, the marriage between George and Ella was pointed out. Their relationship is full of love, however, they disagree with each other in the case of the children's upbringing. While George is strict and wants to bring up his children in a traditional Pakistani way, Ella wishes her children happiness and she does not care about the traditions. According to George, Ella does not behave like a proper Muslim wife and he often blames her from the children's bad behaviour. But it is his strictness and also the influence of the British culture that causes the problematic relationship with his wife Ella, and also with his children.

The immigrant children are influenced by the Pakistani and the British culture and this can lead to the confusion because children see the strict rules in their families and when they go to school, these rules are not shared. In these cases, children choose whether they escape from their families and start to live a new life with freedom or they stay with their families and they share the same attitudes and religious principles as their parents. In *East is East* both examples were covered. Maneer represents the

child who shares the Pakistani traditions and religion. Abdul belongs to the most passive members of the family and even though he does not feel happy, he tries to be a good son for his father. On the other hand, other children incline more to the British way of life. It is visible that they are sometimes ashamed of the Pakistani traditions and the children pretend that they are the British like when going to the disco. As it was pointed out, the beginning of this dual identity was when children went to school. The difference between the attitudes of the Pakistani and the British was in religion, cuisine, fashion and also in the structure of the classes.

The most crucial topics in this analytical part were the pre-arranged wedding and the circumcision. Three of Khan's children were affected by the pre-arranged wedding in *East is East*. While the oldest son Nazir escapes from the wedding and does not belong to the Khan family anymore and Tariq is against his wedding and he plans to escape like his older brother, Abdul receives this information with distressful feelings but he is ready to do it because of his father's will. Finally, the entire Khan family is against George and his pre-arranged wedding, so that the wedding arrangements are cancelled. In *East is East* Tariq and Abdul belong to the small group that does not have to face the consequences because of their British mother and their father's love. Unfortunately, most of the children that turned their backs against their families were punished and some of them were killed because they brought a shame to the entire family.

Another thing that could bring the shame to the Khan family is the recognition that the youngest son Sajit has not been circumcised. Sajit is afraid of the surgery and he does not know why it is so important, when their British friends do not have to be circumcised. In this part, the dialogue between George and Sajit is mentioned. George's explanation of the old traditions and his convincing that it is necessary did not satisfy Sajit and he is still confused about it.

The last part of the work closed with the topic of children's duality. Their behaviour when they are out of control is often an example of the resistance against the rules of their family or against the pre-arranged wedding like Tariq's rage when he finds out that he has to marry woman that he has never seen before. The other examples of children's resistance against the rules of the parents are drinking a forbidden alcohol, going out with friends, eating sausages and sometimes drugs. Many of these children

arrive home and pretend that nothing happened and they live under the control of the Muslim family. This work analysed their life under this control and found out that most of these children were unhappy and they felt anger against their own families because of attitudes that they did not, in most cases, want to share with them. The most courageous children break the rules, leave the strict family and live on their own. The most frequent situation is that these children lived the spontaneous life at the beginning, but then they were probably less strict than their parents, however, they shared, more or less, some of the traditions of their parents and of the life that they really hated.

5. RESUMÉ

Tato práce se zabývá analýzou divadelní hry *East is East* od pákistánského spisovatele Ayuba Khan-Dina. Tento dramatik, žijící v Anglii, je synem pákistánského imigranta a Britky. Hra, která popisuje příběh bikulturální rodiny Khanových, je považována za autobiografii Ayuba Khan-Dina. Že se jedná o příběh ze života pákistánského spisovatele, přiznal sám autor v jednom ze svých rozhovorů, tvrdíc, že on byl právě tím malým a nejmladším chlapcem, který vše sledoval. Hlavními tématy tohoto dramatu je generační rozdíl mezi pákistánským otcem, který imigroval do Anglie, a jeho dětmi a také kolize dvou kultur, a to kultury pákistánské a britské.

Velice důležitým prvkem práce je začlenění díla do historicko-kulturního kontextu z důvodu pochopení tehdejší situace imigrantů ve Velké Británii. Po druhé světové válce začala nejmasivnější imigrace obyvatel z dominií a kolonií bývalého Společenství národů do Velké Británie. Imigranti šli do Velké Británie za vidinou lepšího finančního ohodnocení a velkých pracovních příležitostí. Po příchodu imigrantů, většinou z Indie, Pákistánu, Karibských ostrovů, Afriky, Bangladéše a Číny, do Velké Británie byla většina míst zaplněna. Je ovšem nutné poznamenat, že se jednalo většinou o manuální práce a Britské úřady nezajímalo, zda je imigrant vzdělaný nebo ne. Jedinou výjimku tvořila pracovní místa pro specifické odborníky, kterých bylo v Anglii nedostatek. Za tuto práci požadovali britští pracovníci příliš vysoké platové ohodnocení. Na tato místa pak byli dosazeni již zmínění imigranti, kteří měli patřičné znalosti a byli pro zaměstnavatele daleko levnější. Bohužel, očekávání některých imigrantů nebyla naplněna a jejich předchozí představy, že vydělají peníze, aby zabezpečili rodinu, a poté se vrátí zpátky do své rodné země, byly nahrazeny bojem o přežití ve Velké Británii. Po tomto zjištění se většina imigrantů rozhodla poslat pro své rodiny, aby se také přestěhovaly do Velké Británie, a tak se prakticky smířili s tím, že v této zemi zůstanou.

Mnoho rodin imigrantů se semklo k sobě a vznikly tak komunity těchto přistěhovalců. Pro Brity to bylo něco nezvyklého, protože na rozdíl od britských domácností, kde byla stěží jedna rodina, v domě obývaném přistěhovalci žilo i několik rodin. Imigranti také používali nezvyklá koření a dochucovadla, která podle Britů silně páchla a i samotní přistěhovalci byli cítit těmito vůněmi. Jedení rukama bylo pak Brity

posouzeno jako velice barbarské, a tento názor se u většiny původních obyvatel ostrova rozšířil na všechno, co souviselo s imigranty.

Díky přistěhovalcům ze zemí, kde byla zcela odlišná kultura, se zvedala nevole obyvatel Velké Británie vůči těmto cizineckým národům. Navíc měli Britové pocit, že je cizinci připravují o práci, která by měla patřit jim. V šedesátých až sedmdesátých letech dvacátého století se stále častěji začali objevovat rasistické útoky na imigranty. Většina útoků byla verbálního charakteru, ovšem několikrát došlo i na útoky Britů na imigranty. Naneštěstí po těchto útocích padlo vždy obvinění na imigranty, protože tito lidé byli celkově považováni za agresivní a za hlavní strůjce všeho násilí, které se ve Velké Británii objevilo. Bohužel i některé politické strany ve Velké Británii byly proti imigrantům. Nejznámějším politikem, jehož projevy hraničily se silným rasismem, byl člen britské Konzervativní strany Enoch Powell. Dne 20. dubna 1968 měl v Birminghamu svůj nejznámější a také nejkontroverznější proslov, kde varoval před pokračující imigrací ze zemí Společenství národů do Velké Británie. Tento proslov je znám pod názvem *Řeky krve* a sklidil velké ovace z řad Britů. Ovšem vláda Velké Británie nesdílela nadšení lidu, naopak byl po tomto proslovu Enoch Powell vyloučen ze stínové vlády. Smutným faktem zůstává, že lidí, kteří byli proti imigraci a také proti samotným přistěhovalcům, bylo mnoho a svým přístupem neusnadňovali již tak náročný život imigrantů.

Jak již bylo zmíněno, pro imigranty bylo velice obtížné sehnat dobrou práci za odpovídající plat. U jejich potomků to bylo obdobné, a to nejen z hlediska pracovních příležitostí, ale také při hledání bydlení. Druhá generace imigrantů se setkávala se stejnými problémy jako jejich rodiče. Ačkoliv měli vzdělání vyšší než Britové ze středních vrstev, uplatnění pro děti imigrantů bylo minimální, a tak kvůli financím většina z nich dělala manuální práci jako jejich rodiče. Druhá generace imigrantů patřila mezi skupiny s nejvyšším počtem lidí trpících depresí ve Velké Británii.

Typickou charakteristikou pro děti imigrantů je problém duality. Tato druhá generace nevěděla, zda patří do prostředí svých rodičů nebo do prostředí britského. Tento problém se začal objevovat po nástupu dětí do školy, kde je učili rozdílné věci, než děti znaly z domova. Ve škole si děti imigrantů předčítaly Bibli, a jakmile přišly domů, musely jít do mešity a modlit se k Alláhu. Velkou úlohu v touze dětí imigrantů

po začlenění do britské společnosti hrála média. V televizích se druhá generace imigrantů dozvídala, že pokud chtějí být úspěšní, krásní a bohatí, musí mít světlou pleť a jemné rysy. Děti cizinců pak často byly nespokojeni se svým životem a necítily se být Muslimy, ale ani Brity. Tyto děti si připadaly ztracené mezi dvěma kulturami.

Hra *East is East* zahrnuje všechny výše zmíněné problémy. Toto drama popisuje život rodiny Khánových žijící v Salfordu v roce 1970, která se skládá z pákistánského otce, britské matky a jejich sedmi dětí. Hlava rodiny George Khan je velice přísným otcem a snaží se celou rodinu vést k řádnému pákistánskému životu a tradicím. Jeho britská žena Ella se snaží dobře vychovat děti a pomáhat Georgovi v obchodě. Jejich vztah je plný lásky, ale jakmile se jedná o děti, názory manželů Khanových jsou zcela odlišné, stejně jako jejich kultury. Nejstarší syn Nazir není považován za člena rodiny poté, co uprchl ze své svatby, kdy byl sňatek předem sjednaný rodiči a Nazir svoji nastávající ani nemohl poznat. Abdul je považován za nejpasivnějšího člena rodiny, a ačkoliv se svým životem není spokojený, nemá žádné námitky. Úplným opakem Abdula je Tariq, který nemůže vystát otcova pravidla a velice ho láká uvolněný život britské mládeže. Jediným dítětem, které dbá otcových rad a ctí jeho náboženství a kulturu, je Maneer. Ironické je, že Maneer je nejvíce trestán za věci, které ani neudělal. Saleem dle mínění otce studuje inženýrství, avšak jeho pravým oborem je umění, což George zjistí až v závěru hry. Jediná dcera Meenah se chová jako chlapec a upřednostňuje hraní fotbalu před ženskými koníčky, jako je vyšívání a móda. Nejmladším členem rodiny je Sajit, který je svědkem většiny událostí a neustále nosí kapuci, která je pro něj ochranou před vnějším světem. Spisovatel Ayub Khan-Din v interview přiznal, že právě on byl tím chlapcem sledujícím všechny události. Tato rodina čelí okolí, které je nejenom přátelské, ale i rasistické díky sousedu Moorhouseovi, a také kulturním rozdílům mezi pákistánským otcem a britskou matkou. Největším problémem jsou pak děti, které by z větší části chtěly patřit do britské společnosti, ale cítí, že do ní úplně nepatří. Díky tomu se rozhodují, zda chtějí ctít kulturu jejich otce nebo zprerhat všechna pouta a začlenit se do britského života.

Tento zajímavý příběh neunikl zfilmování. Sám spisovatel dohlížel na scénář a ve filmové verzi bylo přidáno několik scén, které divákovi přibližují problematiku děje. Nejzajímavější přidanou scénou je pak svatba Nazira, kde jde především o ukázání pákistánské kultury a utrpení dvou jedinců, kteří se musí vzít bez vlastního rozhodnutí.

Film se dočkal pozitivní kritiky jak od diváků, tak i od odborníků a získal několik významných kinematografických cen.

Jednou z hlavních částí analýzy je generační rozdíl mezi pákistánským otcem a jeho dětmi. Požadavky přísného otce jsou ve většině případů pro děti neúnosné a často ani nechápou, proč by měly žít život jako vzorní Pákistánci, když žijí ve Velké Británii. George Khan by chtěl rozhodovat o životě svých dětí jako správný Pákistánec, ovšem jeho anglicizované děti s jeho přístupem nesouhlasí a dávají to jasně najevo. Svoji nevoli projevují tím, že se snaží dělat úplný opak toho, co chce otec. Některé z těchto činností jsou provozovány díky zábavnosti, některé ovšem děti dělají jen proto, aby otce rozčílily. Většina dětí z druhé generace imigrantů odmítá vše, co je spojeno s kulturou jejich rodičů, u Khanových to nebylo výjimkou. Děti se odmítaly naučit jazyk jejich otce George, tedy Urdštinu, a když měly jít do mešity, ten nejmladší se bránil, jako kdyby to bylo něco zlého.

Jazyk hraje ve hře *East is East* absurdní roli, protože ačkoliv George chce, aby se děti naučily jeho jazyk, sám se není ochoten zdokonalovat v anglickém jazyce, což naznačuje scéna, ve které jdou Khánovi do kina, kde je promítán indický film bez titulků. Jediný, kdo této řeči rozumí, je George, což ho příliš nezajímá a na svoji rodinu ohled nebere. Z této scény vyplývá, že Pákistánský otec chce po dětech něco, čemu se sám není ochoten přizpůsobit, a ani se vžít do života a přání ostatních. Jeho pojetí lásky a úcty je dáváno najevo darem. Když děti musely udělat něco, co bylo proti jejich vůli, ale pro otcovo potěšení, dostaly hodinky, kde bylo napsáno jejich jméno, ovšem arabsky, takže si je děti ani nemohly přečíst. Toto je velice výstižný příklad toho, jakou váhu mají hodinky pro otce a jak je vidí děti, které nejsou s danou kulturou tolik sžity. Pro děti George Khana dané hodinky nemají žádnou hodnotu.

Velice zajímavým prvkem je Sajitova kapuce, která funguje jako určitý druh ochrany před okolním světem. Sajit ji nosí neustále, i když si jde lehnout, což vysvětluje tím, že když se cokoliv děje, uzavře se díky kapuci do svého světa a všechno se tak uklidní. Na konci hry tuto kapuci sundává, a tak se stává členem rodiny se všemi starostmi, před kterými se už nechce schovávat.

Poslední částí analýzy je střet dvou kultur, a to kultury britské a pákistánské. V tomto rozboru je zmíněn vztah Elly a George, tedy protagonistů zcela opačných kultur. Ačkoliv je zřejmé, že se tyto dvě osoby milují, jejich rozdílné kulturní smýšlení

je předmětem dohadů obzvláště pak z hlediska výchovy jejich dětí. Ella se snaží děti před Georgovým pedantským chováním chránit a mnohokrát stojí mezi dětmi a samotným manželem. Je jí také vyčítáno, že se nechová jako řádná muslimská žena a nectí svého manžela, na což Ella vždy reaguje s posměšným tónem, kdy dává najevo svoji nevoli vůči chování a asertivitě muslimských žen.

Dalším střetem kultur je kolize mezi druhou generací imigrantů a Brity. Největším problémem této generace bylo, že jim tradice rodičů byly cizí, na druhé straně je britská společnost nepřijímala jako sobě rovné. To je i případ Khanových dětí. Když šel Tariq s Abdulem na diskotéku, předstíral, že je Brit a oslovoval sám sebe Toni, zato Abdula vyhazovači nechtěli pustit pod záminkou, že není členem klubu, ovšem zde hrál roli rasistický podtext. Další nepříjemností pro děti imigrantů je předem smluvený sňatek. V tomto případě může u dětí docházet až k samotnému zoufalství a mají na výběr ze dvou možností. Buď se podvolí přání rodiny, nebo utečou a začnou žít vlastním životem. Tuto možnost si vybral nejstarší syn George Khana, Nazir. Druhá možnost je obzvlášť pro muslimskou rodinu velice nepříjemná, protože to znamená společenskou potupu dané rodiny v komunitě. V těchto případech se rodiče častokrát uchylují ke krajním řešením, které začínají vyděděním daného jedince z rodiny a mohou až končit zavražděním neposlušného dítěte. Pro děti imigrantů je pak nejhorší fakt, že jejich britští přátelé nezažívají takové hoře a většina zástupců druhé generace imigrantů se také setkává s Brity opačného pohlaví, což vzbuzuje u muslimských komunit velké pohoršení.

Nejmladší syn Sajit si musel také projít nepříjemnou situací, a to obřízkou. Vzhledem k tomu, že se přátelí s britskými dětmi, které obřízku nemají, nechápe, proč je tento zákrok nezbytný. Jeho otec se mu snaží vysvětlit, že je to něco špinavého, co musí být u řádného Muslima odstraněno. Přesto je Sajit proti tomu, aby mu byla vykonána obřízka, protože když ji nemusí mít jeho přátelé a jeho sourozenci netuší, k čemu je takový zákrok dobrý, nevidí důvod k takovému zákroku.

Druhá generace imigrantů je ve většině případů ztracená mezi dvěma světy a dvěma kulturami. Ačkoliv se narodily ve Velké Británii, nejsou považovány za plnohodnotné občany. Jejich místo je někde mezi muslimskou a britskou kulturou. Rozhodnutí je jen na nich, zda budou akceptovat striktní až fanatické sdílení muslimské kultury, zvyků a tradic nebo inklinují k volnějším britskému způsobu života.

Ve většině případů se pak děti imigrantů rozhodnou pro vedení britského svobodnějšího života, ale zároveň zachovávají některé muslimské tradice, na které přes všechnu volnost nezapomněly.

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