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Chapter 1 : Project MUSE - The Indian Mutiny and the British Imagination (review)

The Challenge of Cross-Cultural Interpretation in the Anglo-Indian Novel: The Raj Revisited.

His father, Thomas Scott, was a Yorkshireman who moved to London in the 1850s and was a commercial artist specializing in furs and lingerie. He worked as an accounts clerk for C. Payne and took evening classes in book-keeping, but started writing poetry in his spare time. It was in this environment that he came to understand the rigid social divisions of suburban London, so that when he went to British India, he felt an instinctive familiarity with the interactions of caste and class in an imperial colony. Military service[edit] Scott was conscripted into the British Army as a private early in 1884 and assigned to the Intelligence Corps. She also became a novelist. In 1885 Scott was posted as an officer cadet to India, where he was commissioned. Despite being initially appalled by the attitudes of the British, by the heat and dust, by the disease and poverty and by the sheer numbers of people, he, like many others, fell deeply in love with India. Publishing[edit] After demobilisation in 1886, Scott was employed as an accountant for the two small publishing houses: Writing career[edit] This section possibly contains original research. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. February Learn how and when to remove this template message Scott published a collection of three religious poems entitled *I, Gerontius* in 1887, but his writing career began in earnest with his first novel *Johnny Sahib* in 1888. Despite 17 rejections from publishers, it met with modest success. He also wrote two radio plays for the BBC: *Lines of Communication* and *Sahibs and Memsahibs*. All the novels were respectfully received, although their sales were moderate. *The Alien Sky* remains the principal fictional exploration of a very light-skinned, mixed race, British-Indian woman who has married a white man by pretending to be white. *A Male Child* is set principally in London and deals with the domestic effects of losing a family member to imperial service. *The Chinese Love Pavilion*, after an Indian opening, is largely concerned with events in Malaya under Japanese occupation. These novels can be seen in retrospect as studies leading up to *The Raj Quartet*, one of whose minor characters is named in *The Birds of Paradise*, but the lack of commercial impact forced Scott to broaden his range. His next two novels, *The Bender*, a satirical comedy, and *The Corrida at San Feliu*, comprising multiple linked texts and drawing extensively on family holidays in the Costa Brava, are a clear attempt to experiment with new forms and locales. Again, these were well received critically, but neither was especially successful either financially or artistically, and Scott decided that he had either to write the great novel of the Raj of which he believed himself capable, or return to salaried work. Scott flew to India in 1891 to see old friends, both Indian and Anglo-Indian, make new acquaintances in independent India, and refresh himself by confronting again the place that still obsessed him. Artistically he felt drained and a failure, feelings that were reinforced by financial straits and physical weakness. The condition was exacerbated by the visit to India, and on his return he had to undergo painful treatment, but afterwards felt better than he had for many years. It was published in 1892 to minor and muted enthusiasm. Scott wrote in relative isolation and only visited India twice more during the genesis of *The Raj Quartet*, in 1893 and in 1894, latterly for the British Council. He worked in an upstairs room at his home in Hampstead overlooking the garden and Hampstead Garden Suburb woodland – a far cry from the archetypal administrative province, between the Ganges and the foothills of the Himalaya, in which the novels were set. *The Jewel in the Crown* engages with and rewrites E. The cast also expands to include at least 24 principals, more than named fictional characters, and a number of historical figures including Churchill, Gandhi, Jinnah, Wavell, and Slim. The story is initially that of the gang-rape of a young British woman in 1857, but follows the ripples of the event as they spread out through the relatives and friends of the victim, the child of the rape, those arrested for it but never charged and subsequently interned for political reasons, and the man who arrested them. It also charts events from the Quit India riots of August to the violence accompanying the Partition of India and creation of Pakistan in 1947, and so represents the collapse of imperial dominance, a process Scott describes in the early pages of *The Day of the Scorpion* as the time when "the British came to

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the end of themselves as they were. Forced to reassess his life and options he turned to teaching, and in and he was a visiting professor at the University of Tulsa , Oklahoma. Soon after its publication and while he was in Tulsa, Scott was diagnosed with colon cancer. The novels of The Raj Quartet were, individually and collectively, received with little enthusiasm on first publication. Scott was too ill to attend the Booker presentation in November He died at the Middlesex Hospital , London, on 1 March As his biographer comments, Probably only an outsider could have commanded the long, lucid perspectives he brought to bear on the end of the British raj, exploring with passionate, concentrated attention a subject still generally treated as taboo, or fit only for historical romance and adventure stories. However Scott saw things other people would sooner not see, and he looked too close for comfort. His was a bleak, stern, prophetic vision and, like E. The Jewel in the Crown has at its heart the confrontation between Hari Kumar, the young, English public-school educated Indian liberal and the grammar-school scholarship boy turned police superintendent Ronald Merrick. Merrick both hates and is attracted to Kumar and seeks to destroy him, after Daphne Manners, the English girl who is in love with Kumar and has been courted by Merrick, is raped. The result is widely seen as a substantial and to date definitive fictional exploration of the underbelly of the Raj in India and of its workings. The success of its first showing in Britain in December encouraged Granada to embark on the much greater project of making The Raj Quartet into a major part television series known as The Jewel in the Crown , first broadcast in the UK in early and subsequently in the US and many Commonwealth countries. It was rebroadcast in the UK in as part of the 50th anniversary celebrations of Indian independence, and in the British Film Institute voted it 22nd in the all-time best British television programmes. It was also adapted as a nine-part BBC Radio 4 dramatisation under its original title in The materials begin in , when Scott was enlisted in the British Army, and end only a few days before his death on 1 March

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Chapter 2 : Paul Scott & Jewel in the Crown

If searching for a book The Challenge of Cross-Cultural Interpretation in the Anglo-Indian Novel: The Raj Revisted by Gerwin Strobl in pdf form, then you've come to the right website.

University of Chicago Press, This and other ENG webpages are being updated regularly; to ensure that you see viewing the latest version in your internet browser, click "Refresh" Explorer or "Reload" Netscape at the top of your browser screen. John Lennard for his corrections, suggestions, and recommended sources; and to Prof. Eva Braun for sharing her articles on the Raj Quartet. These additional resources will be incorporated in Spring While each novel arguably stands alone, the four novels taken together are "thick with connected people and interwoven events," transpiring in different places--fictional but realistic "places like Pankot and Mirat" and "really real places like New Delhi and Bombay" Brann , Eva Brann likens the structure of the Raj Quartet to the fractal, a concept from mathematics and physics: These configurations in the Jewel [in the Crown] repeat themselves in the subsequent novels [of the Raj Quartet], the historical situation and the people reflecting each other. Eva Brann maintains that the "Raj novels are among the greatest prose fictions of this and of the nineteenth century" known for its "many fine realistic novels" The historical context is brilliantly conveyed by newsreel clips so patently pro-British that they serve as a parodic commentary. Harry Coomer], and the repercussions of the rape of Daphne in the Bibighar Gardens in Mayapore [fictional city in India] on August 9, Hari Kumar is arrested. The Day of the Scorpion Now an army captain, [Ronald] Merrick, a self-made man of the lower middle class, begins to insinuate himself subtly and fatally into the [Layton] family. We learn in a searing session with the incarcerated Hari [Kumar] what [the Laytons] do not know, that Merrick has tortured and molested him. Susan, the younger Layton sister, driven by a sense of her own nothingness, marries one Teddie Bingham, a colorless and conventional officer in the prestigious Pankot Rifles. Merrick, though he loses. Sarah Layton, the older sister, comes to the fore as the morally fine-tuned mainstay of the family" Brann These towers are in Ranpur, [India,] where Barbie Batchelor is confined to a sanitarium in her final madness. This torrentially loquacious, inwardly silent, awkwardly illumined old missionary is the principal figure of the third book. Barbie dies in August , as the atomic bomb is dropped on Hiroshima. It recounts in personal terms the humbling and hasty decamping of the British: The new man on the scene is Sergeant [Guy] Perron, an alumnus of a posh public school called Chillingborough [which Hari Kumar--as Harry Coomer--also attended when he lived in England]. The tragic consequences of India-Pakistan Partition are dramatized in a horrific train massacre. Raj arrogance has now been replaced with Indian corruption in the shape of Mrs. Works Cited Brann, Eva. In the opening stages of the Indian rebellion of , Miss Manners is criminally assaulted by a gang of hooligans. The district superintendent of police [Ronald Merrick] promptly arrests Hari Kumar and five other boys of a similar type whom he finds drinking illicit liquor in a hut not far from the scene of the crime. They are, as a matter of fact, innocent, and the Indians are convinced of that. Rumours of their torture and defilement add fuel to the fire of the riots that bring the Indian population and the British raj into a violent confrontation. These riots are widespread throughout the country. Their cause is political. The riots are real. The historical and political scene are factual. The dramatic situation of the criminal [p. But it is based very broadly on fact. Six men were arrested at random. The lane in which the assault took place was sealed off by orders of one Brigadier-General Dyer, a triangle was erected in the lane and the six men who had been arrested were brought there from jail, and whipped, for what was called an infringement of prison regulations. Thereafter, any Indian who lived in the lane was made to crawl on his hands and knees along it to get to his front door. Presently there occurred the affair of the shooting by the Gurkha troops, led by General Dyer, of a crowd of unarmed Indian civilians in an enclosed space called the Jallianwallah Bagh. They were not, however, warned to disperse but simply fired on. Women and children were among those killed. There was no way out of Jallianwallah Bagh except over the walls. The troops were blocking the only exit. The riots in the Punjab in were sparked off by the passing of what was called the

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Rowlatt Acts - a measure taken by the British to extend into peacetime certain wartime measures taken to protect the realm. They included the right to imprison without trial. It as an extraordinary thing to do, considering the aid given the British by Indians of all kinds during the Great War [i. In , Dominion status for Indian had been formally declared by the British as their intention. It seemed like a reward for Indian co-operation during the war effort [World War I]. At this period, Mr Gandhi was urging young Indians in London to support the war effort. The [Indian] Congress Party was lined up in co-operation too. But the behaviour of the British Government after the war, in taking these further repressive measures, which the Indians saw as a crude ruse to prohibit free speech, alienated Gandhi, the Congress Party, and Indians in general. Hence the riots of the Punjab [of]. Hence General Dyer and Jallianwallah Bagh. At home [in the United Kingdom], however - when all was said and done, India was ruled by us, over here, through the House of Commons - we were alarmed at this mid-Victorian attitude persisting on into the post [p. Dyer was eventually had up on the carpet, and, quite properly, retired. He was ill from a disease of the brain which later killed him. Here we have an interesting human and political situation. History is often made by ill people. But mostly the story illustrates the fact that human action is subject to the pressures exerted by the collective conscience. Those things I have just outlined come under the heading of knowledge. The facts I have outlined exist in a state of reality. I interpret them one way, you may interpret them in another way. You knowledge, as a writer, therefore, is probably quite different from mine. But my knowledge is part of my tone of voice. I must be aware of this. Northing is worse for a novel than for the novelist to see all sides of a question and fail to support one. You must commit yourself. Submit yourself to an inquisition, but, at its close, commit yourself. Stick your neck out. Your novel will then say something" Scott, " Method " The background of history and the foreground of fiction are intertwined in an inseparable way for Scott. Each civilian and soldier, English or Indian, contributes to the history of the raj. Chaudhuri, resident teacher at the school in Dibrapur, and the gang rape of Daphne Manners, the unconventional English niece of Lady Ethel Manners, in the Bibighar Gardens immediately after she and Hari Kumar former Harry Coomer , an English public-school-bred Indian, have made love. Hari is arrested as a suspect, and although Daphne refuses to cooperate with the authorities, the Defense of India laws provide District Superintendent of Polic Ronald Merrick with a handy device for incarcerating indefinitely his rival for her affection" Weinbaum Works Cited Reece , Shelley C. My Appointment with the Muse: The Mystery and the Mechanics Weinbaum , Francine S. The Jewel in the Crown" introduced by Alistair Cooke.

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Chapter 3 : Gerwin Strobl (Author of The Germanic Isle)

Examines the picture of India on the brink of independence offered by Paul Scott's Raj Quartet, J. G. Farrell's The Siege of Krishanapur, and Ruth Praver Jhabvala's Heat and Dust.

Praver; moved to England as a refugee, ; became British citizen, ; now U. Jhabvala in ; three daughters. Lived in India , , and in New York City from Arts, London University, Publications To Whom She Will. The Nature of Passion. London, Murray, and New York, Norton, Get Ready for Battle. London, Murray, ; New York, Norton, London, Murray, ; New York, Harper, In Search of Love and Beauty. London, Murray, and New York, Morrow, London, Murray, and New York, Doubleday, New York, Doubleday, An Experience of India. Penguin Modern Stories 11, with others. London, Murray, and New York, Harper, New York, Morrow, ; London, Murray, East into Upper East: The Place of Peace, Other Meet Yourself at the Doctor published anonymously. London, Naldrett Press, Paul Scott, the Raj Quartet, J. Mellen Press, ; Ruth Praver Jhabvala: Ruth Praver Jhabvala comments: I have lived here for most of my adult life and have an Indian family. This makes me not quite an insider but it does not leave me entirely an outsider either. I feel my position to be at a point in space where I have quite a good view of both sides but am myself left stranded in the middle. My work is an attempt to charter this unchartered territory for myself. Sometimes I write about Europeans in India, sometimes about Indians in India, sometimes about both, but always attempting to present India to myself in the hope of giving myself some kind of foothold. My books may appear objective but really I think they are the opposite: This excludes me from all interest in all those Indian problems one is supposed to be interested in the extent of Westernisation, modernity vs. I cannot claim that India has disappeared out ofâ€”synonymouslyâ€”myself and my work; even when not overtly figuring there, its influence is always present. But influence is too weak a wordâ€”it is more like a restructuring process: For the most part Jhabvala has avoided the harsher problems of post-Independence India the communal violence, the political unrest, etc. In her early work Jhabvala focuses on the domestic and social problems of predominantly middle-class urban Indians living in Delhi in the years following Independence. Her first two novels, To Whom She Will and The Nature of Passion, both deft comedies of manners in an Austenish vein, treat the subjects of arranged marriage and romantic love and explore the conflicts that arise as the modern, Western views of characters like Amrita in To Whom She Will or Viddi and Nimmi in The Nature of Passion clash with the traditional values of their families. But she was never blind to the overwhelming social problems facing India. In her next three novels, A Backward Place, A New Dominion, and Heat and Dust, Jhabvala moves away from the presentation of India to a portrayal of the Westerner in India, a subject she had previously broached in Esmond in India, and an interest in the effect of India on her Western characters. She explores the problems faced by expatriate Westerners mostly women and the world of often-fraudulent gurus encountered by the young Western seekers who flocked to India in the s and s. This shift in emphasis is also reflected in her short storiesâ€”all nine stories in A Stronger Climate are concerned with Westerners in Indiaâ€”and in her screenplaysâ€”in such films as Shakespeare Wallah, The Guru, and Autobiography of a Princess. In A Backward Place Jhabvala considers whether or not it is possible for some Europeans to live in India and survive, and through the character of Judy she shows that it is possible if one is willing to adopt Indian values, to accept India on its own terms. In A New Dominion and Heat and Dust Jhabvala again shows that Westerners can remain in India and survive, as Miss Charlotte does, and as both Olivia and the unnamed narrator of Heat and Dust do, but the question of whether this is desirable remains largely unanswered in her fiction. For the first time, these two novels move out of Delhi and beyond the confines of the largely domestic, interior settings of her earlier novels. Quite different narrative techniques are employed, tooâ€”the straightforward realist narrative method of the earlier novels gives way to a more experimental form in which the reader is addressed directly, through monologues, letters, and journal entries, both by characters and the author herself. Jhabvala attributes these innovations to the influence of her writing for the cinema. Heat and Dust contains two parallel stories,

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skillfully interwoven to contrast two time periods fifty years apart. In *In Search of Love and Beauty*, which focuses on a group of German and Austrian refugees in New York, Jhabvala writes for the first time on a sustained level about the German-Jewish background she knew as a child. At the center of this novel and her subsequent novel, *Three Continents*, is a concern with the search for identity and heritage and an attempt to explain and understand the sense of alienation and expatriation that has been her own experience as well as that of many of her Western characters. An interesting development is that for the first time in her fiction Jhabvala explores the backgrounds of the Western characters who populate her Indian fiction. In her novel *Poet and Dancer*, India as a locale is altogether absent, and the presence of an Indian mother and son is too peripheral to the main narrative to bring the spirit of the place into the work. In other ways, though, there is still common ground between this work and her earlier fiction. At the heart of this novel is an exploration of the dichotomy between good and evil played out through the destructive relationship between Angel and her cousin Lara, whose love Angel obsessively pursues that is reminiscent of the destructive relationships between the many seekers and bogus gurus found in her earlier work. Maintaining the shift away from India begun with *In Search of Love and Beauty*, India as a literal landscape exists only in the recollections of a few characters in novel, *Shards of Memory*, where the principal settings are again New York and London specifically the limited geographical locations of Manhattan and Hampstead. Yet in other ways, India, like continental Europe, pervades the very core of this novel, and is literally in the blood of the Kopf family. Here, though, the question of whether or not the Master is a charlatan is of less consequence than it is in earlier novels and stories. The oriental and occidental locations that characterize the two major phases of her novel writing career are effectively juxtaposed in her collection of short stories, *East into Upper East*, which carries the Kiplingesque subtitle, *Plain Tales from New York and New Delhi*. The final story, "Two Muses," the only exception to the two-town pattern promulgated in the title, deals with the German-Jewish community in North-West London between and Her later novels show that she can write equally well about America and Europe, and suggest that she is an international writer who deserves to be numbered amongst the best novelists writing in English today. Crane Pick a style below, and copy the text for your bibliography.

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Chapter 4 : Ruth Praver Jhabvala | theinnatdunvilla.com

The challenge of cross-cultural interpretation in the Anglo-Indian novel: the Raj revisited: a comparative study of three Booker Prize authors: Paul Scott, the Raj Quartet, J.G. Farrell, the Siege of Krishnapur, Ruth Praver Jhabvala, Heat and Dust.

July All communication is cultural -- it draws on ways we have learned to speak and give nonverbal messages. We do not always communicate the same way from day to day, since factors like context, individual personality, and mood interact with the variety of cultural influences we have internalized that influence our choices. Communication is interactive, so an important influence on its effectiveness is our relationship with others. Do they hear and understand what we are trying to say? Are they listening well? Are we listening well in response? Do their responses show that they understand the words and the meanings behind the words we have chosen? Is the mood positive and receptive? Is there trust between them and us? Are there differences that relate to ineffective communication, divergent goals or interests, or fundamentally different ways of seeing the world? The answers to these questions will give us some clues about the effectiveness of our communication and the ease with which we may be able to move through conflict. Additional insights into cross-cultural communication are offered by Beyond Intractability project participants. The challenge is that even with all the good will in the world, miscommunication is likely to happen, especially when there are significant cultural differences between communicators. Miscommunication may lead to conflict, or aggravate conflict that already exists. We make -- whether it is clear to us or not -- quite different meaning of the world, our places in it, and our relationships with others. In this module, cross-cultural communication will be outlined and demonstrated by examples of ideas, attitudes, and behaviors involving four variables: Time and Space Face and Face-Saving Nonverbal Communication As our familiarity with these different starting points increases, we are cultivating cultural fluency -- awareness of the ways cultures operate in communication and conflict, and the ability to respond effectively to these differences. Time and Space[1] Time is one of the most central differences that separate cultures and cultural ways of doing things. In the West, time tends to be seen as quantitative, measured in units that reflect the march of progress. It is logical, sequential, and present-focused, moving with incremental certainty toward a future the ego cannot touch and a past that is not a part of now. Novinger calls the United States a "chronocracy," in which there is such reverence for efficiency and the success of economic endeavors that the expression "time is money" is frequently heard. In the East, time feels like it has unlimited continuity, an unraveling rather than a strict boundary. Birth and death are not such absolute ends since the universe continues and humans, though changing form, continue as part of it. People may attend to many things happening at once in this approach to time, called polychronous. This may mean many conversations in a moment such as a meeting in which people speak simultaneously, "talking over" each other as they discuss their subjects , or many times and peoples during one process such as a ceremony in which those family members who have died are felt to be present as well as those yet to be born into the family. A good place to look to understand the Eastern idea of time is India. There, time is seen as moving endlessly through various cycles, becoming and vanishing. Time stretches far beyond the human ego or lifetime. There is a certain timeless quality to time, an aesthetic almost too intricate and vast for the human mind to comprehend. Consider this description of an aeon, the unit of time which elapses between the origin and destruction of a world system: An example of differences over time comes from a negotiation process related to a land claim that took place in Canada. First Nations people met with representatives from local, regional, and national governments to introduce themselves and begin their work. During this first meeting, First Nations people took time to tell the stories of their people and their relationships to the land over the past seven generations. They spoke of the spirit of the land, the kinds of things their people have traditionally done on the land, and their sacred connection to it. They spoke in circular ways, weaving themes, feelings, ideas, and experiences together as they remembered seven generations into the past and projected seven generations

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forward. The flow charts were linear and spare in their lack of narrative, arising from the bureaucratic culture from which the government representatives came. Two different conceptions of time: In the other, time begins with the present moment and extends into the horizon in which the matters at hand will be decided. Neither side felt satisfied with this first meeting. No one addressed the differences in how time was seen and held directly, but everyone was aware that they were not "on the same page. Their notions of time were embedded in their understandings of the world, and these understandings informed their common sense about how to proceed in negotiations. Because neither side was completely aware of these different notions of time, it was difficult for the negotiations to proceed, and difficult for each side to trust the other. Their different ideas of time made communication challenging. This meeting took place in the early s. Of course, in this modern age of high-speed communication, no group is completely disconnected from another. Each has found ways to adapt. How this adaptation takes place, and whether it takes place without one side feeling they are forced to give in to the other, has a significant impact on the course of the negotiations. It is also true that cultural approaches to time or communication are not always applied in good faith, but may serve a variety of motives. Culture and cultural beliefs may be used as a tactic by negotiators; for this reason, it is important that parties be involved in collaborative-process design when addressing intractable conflicts. As people from different cultural backgrounds work together to design a process to address the issues that divide them, they can ask questions about cultural preferences about time and space and how these may affect a negotiation or conflict-resolution process, and thus inoculate against the use of culture as a tactic or an instrument to advance power. Any one example will show us only a glimpse of approaches to time as a confounding variable across cultures. In fact, ideas of time have a great deal of complexity buried within them. Western concepts of time as a straight line emanating from no one in particular obscure the idea that there are purposive forces at work in time, a common idea in indigenous and Eastern ways of thought. From an Eastern or indigenous perspective, Spirit operates within space and time, so time is alive with purpose and specific meanings may be discerned from events. A party to a negotiation who subscribes to this idea of time may also have ideas about fate, destiny, and the importance of uncovering "right relationship" and "right action. Time, in this polychronic perspective, is connected to other peoples as well as periods of history. This is why a polychronic perspective is often associated with a communitarian starting point. The focus on the collective, or group, stretching forward and back, animates the polychronic view of time. In more monochronic settings, an individualist way of life is more easily accommodated. Individualists can more easily extract moments in time, and individuals themselves, from the networks around them. If time is a straight line stretching forward and not back, then fate or destiny may be less compelling. Fate and Personal Responsibility Another important variable affecting communication across cultures is fate and personal responsibility. This refers to the degree to which we feel ourselves the masters of our lives, versus the degree to which we see ourselves as subject to things outside our control. Another way to look at this is to ask how much we see ourselves able to change and maneuver, to choose the course of our lives and relationships. Some have drawn a parallel between the emphasis on personal responsibility in North American settings and the landscape itself. The frontier mentality of "conquering" the wilderness, and the expansiveness of the land stretching huge distances, may relate to generally high levels of confidence in the ability to shape and choose our destinies. In this expansive landscape, many children grow up with an epic sense of life, where ideas are big, and hope springs eternal. When they experience setbacks, they are encouraged to redouble their efforts, to "try, try again. Free will is enshrined in laws and enforced by courts. Now consider places in the world with much smaller territory, whose history reflects repeated conquest and harsh struggles: Northern Ireland, Mexico, Israel, Palestine. In Mexico, there is a legacy of poverty, invasion, and territorial mutilation. Mexicans are more likely to see struggles as inevitable or unavoidable. Their fatalistic attitude is expressed in their way of responding to failure or accident by saying "ni modo" "no way" or "tough luck" , meaning that the setback was destined. This variable is important to understanding cultural conflict. If someone invested in free will crosses paths with someone more fatalistic in orientation, miscommunication is likely. The first person may expect action

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and accountability. Failing to see it, they may conclude that the second is lazy, obstructionist, or dishonest. The second person will expect respect for the natural order of things. Failing to see it, they may conclude that the first is coercive or irreverent, inflated in his ideas of what can be accomplished or changed. Face and Face-Saving Another important cultural variable relates to face and face-saving. Face is important across cultures, yet the dynamics of face and face-saving play out differently. Face is defined in many different ways in the cross-cultural communication literature. Novinger says it is "the value or standing a person has in the eyes of others. In many cultures, maintaining face is of great importance, though ideas of how to do this vary. The starting points of individualism and communitarianism are closely related to face. If I see myself as a self-determining individual, then face has to do with preserving my image with others and myself. I can and should exert control in situations to achieve this goal. I may do this by taking a competitive stance in negotiations or confronting someone who I perceive to have wronged me. I may be comfortable in a mediation where the other party and I meet face to face and frankly discuss our differences. If I see my primary identification as a group member, then considerations about face involve my group. Direct confrontation or problem-solving with others may reflect poorly on my group, or disturb overall community harmony. I may prefer to avoid criticism of others, even when the disappointment I have concealed may come out in other, more damaging ways later. When there is conflict that cannot be avoided, I may prefer a third party who acts as a shuttle between me and the other people involved in the conflict. Since no direct confrontation takes place, face is preserved and potential damage to the relationships or networks of relationships is minimized. Nonverbal Communication Nonverbal communication is hugely important in any interaction with others; its importance is multiplied across cultures. This is because we tend to look for nonverbal cues when verbal messages are unclear or ambiguous, as they are more likely to be across cultures especially when different languages are being used. Since nonverbal behavior arises from our cultural common sense -- our ideas about what is appropriate, normal, and effective as communication in relationships -- we use different systems of understanding gestures, posture, silence, spacial relations, emotional expression, touch, physical appearance, and other nonverbal cues. Cultures also attribute different degrees of importance to verbal and nonverbal behavior.

Chapter 5 : Paul Scott (novelist) - Wikipedia

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