



# Beyond Babel Programme 2

## **Narrator**

Four hundred years ago a modestly successful English playwright called William Shakespeare, produced some of the greatest masterpieces of English literature to entertain the local audience at a tiny London theatre.

Today, tourists are drawn from all over the world in pilgrimage to a replica of the original Globe Theatre on London's Bankside. Here Shakespeare, the populist Elizabethan dramatist, is offered up to a reverent public in a nostalgic pageant of an age when media meant theatre and multi-media meant there was more than one to choose from.

## **Professor David Crystal Cambridge Encyclopaedia of the English Language**

In the 1580's people were saying that English had no particular future, either as a world language or as a literary language. Then along comes Shakespeare and the other Elizabethan dramatists and suddenly we get the most extraordinary manifestation of the English language.

## **Actuality Hamlet Performance**

'He poured a flagon of relish on my head once. This same skull, sir. This same skull, sir, was Yorrick's skull, sir. The king's jester.'  
'This? Let me see.'

## **David Crystal**

What Shakespeare is he showed us how daring you can be with the language. He showed people how to be creative with the language.

## **Actuality Hamlet Performance**

'Alas poor Yorrick. I knew him, Horatio. He was a fellow of infinite jest, of most excellent fancy.'

## **David Crystal**

Most of the words that Shakespeare invented never became part of the English language. They died out. You know, they came and they're Shakespearean and that's all we can say about them. But when he uses new words and says, you know, "Grace me grace" or "Uncle me no uncle" or Cleopatra says "He words me girls, he words me". And you get these words like grace and uncle and word, originally nouns being used as verbs and showing how you can play about with the language in all kinds of ways. He's giving lessons to all of us about the importance of creativity in English and lessons, which have come to be very influential in the subsequent history of the language.

## **Actuality Hamlet Performance**

'Now get you to my lady's chamber and tell her. Let her paint an inch thick to this favour she must come.'

### **Narrator**

The cosy intimacy of The Globe where actors and audience alike share the common experience of the play is a far cry from the relentless and inescapable media bombardment to which we are now all subject...

The world no longer has to be conjured up by imagination; it's now delivered to our homes 24 hours a day in every conceivable form.

Yet woven into the bewildering cacophony of the world's globalized media, vestiges remain of one of the most successful means by which the language was carried around the world - The Bible.

## **Actuality CBN clip**

'There is one network which will preach the gospel in Jerusalem. And discover the ways for you to be involved in preparing the world for the return of Jesus Christ.'

### **Narrator**

Pat Robertson is a missionary for the 21st century. His Christian Broadcasting Network utilizes the full panoply of satellite broadcasting to deliver his evangelical message to an international audience.

## **Actuality CBN clip**

'Now from CBN.... Taking you from information to understanding.'

'Welcome everyone to this edition of the 700 Club. I'm Pat Robertson.'

### **Pat Robertson**

#### **Founder & Chairman, Christian Broadcasting Network**

Well, we started back in 1960, the thought was to take a television station and claim it for Jesus Christ and begin religious broadcasting. We were the first in the Nation to have a brand new station devoting more than 50% to religious programmes.

## **Actuality CBN clip**

'Jesus is the way.'

'Every day, someone at some point is looking for answers and looking for a place that's beyond all their problems and fears.'

### **Pat Robertson**

We broadcast in, I've heard numbers as high as, 165 different countries. We have a big presence in India and Indonesia and Thailand, and other countries in Asia. Plus major broadcasts all over Africa and in Latin America.

## **Actuality CBN studio**

'As I read the Book of John, ladies and gentlemen, Jesus Christ said 'I am THE way, THE truth and THE life. No man comes to the father but by me'. And I personally am one who had carried the good news of Jesus Christ and I've seen multitudes of people accept Jesus.'

### **Pat Robertson**

I think the majesty of the King James version of the Bible has influenced the thinking certainly here in the United States of generations of leaders. The eloquence of Abraham Lincoln, for example, came directly out of his reading and studying of the King James Bible. I think this is true of practically all of the great statesmen of America.

### **Narrator**

The impact of the King James Bible has been one of the cornerstones in the development of modern English and a profound cultural influence on the language.

### **Moira Goff**

#### **The British Library**

When James I came to the throne in 1603, one of the first things he did was to actually produce a new translation of the Bible. Going back to the Hebrew and Greek texts.

The translators were concerned to make this accessible in terms of its language, definitely English in terms of its language. For example, the biblical characters they didn't use Hebrew forms they used well known English forms. They also used a lot of synonyms, where one word was used in the original Greek or the Hebrew, they would use a variety of English words that meant the same thing.

The King James Bible became the Authorized Version that sat in the churches but also it became a Bible for private use. In 1612, they published much smaller editions than this so people could carry it around with them, which meant, of course, that it had very much more influence than almost any other copy.

This Bible was current during the time that the British Empire was being built. From 1611 we were at the beginning of voyages to America that led to the establishment of the colonies there. Later on, of course, we were involved in the East India Company, we went to India. As the 18th Century progressed and the Empire was built British influence went wider and wider. Soldiers, sailors, administrators, missionaries of various sorts and this was the Bible that they were taking with them.

The King James Bible was the version that people had used, they'd read, they'd thought about, they'd criticised, they'd taught from and they'd drawn moral inspiration from for well over 200 years.

### **David Crystal**

The thing about influential books, like the King James Bible, is that they travel. As missionary activity developed around the world, they took with them the Authorized Version and therefore you suddenly find in little churches and chapels and institutions all over the world a copy of the Bible or people quoting from it and using it and giving sermons and homilies and discussing religious issues with reference to it. And so it did have this amazing impact. It travelled the world faster than the spoken language did.

## **Reverend Dr Adrian Chatfield**

When the first missionaries arrived but also when other colonists arrived who had very little to do with the church and brought their language with them, one of the first points of contact between colonists and local people was the church. And for all sorts of reasons people came to the church, joined the church and in the first instance began worshipping in the English language, before there were any translations. So the Book of Common Prayer, 16th Century English, and the King James Bible, 17th Century English, were in many ways the first common denominator between local African people and the missionaries.

### **Narrator**

Remarkably, in a country as linguistically diverse as South Africa, English has retained its place long after the end of colonialism.

## **Njongonkulu Ndungane Anglican Archbishop of Cape Town**

We are prisoners of history and although some things were bad that came with the colonisers, nevertheless I think we have come to recognise that English is part of our culture as South Africans and so it contributes to the richness of our diversity as a nation and as a worshipping community.

## **Reverend Daniel Molwantwa St Francis of Assisi, Soweto**

When I came here there was a policy that the first month is this Zulu, Xhosa, Tswana and so on but for me it has been very difficult to stick to one language so I felt just mix the languages, Tswana, Zulu and Xhosa and Sesotho and English, you know, so that I could reach each and every person present.

### **Actuality Church Service**

'He shall know the truth and the truth shall set you free. Jesus Christ who is the full and unexpected fulfilment of the father's promise...'

### **D Molwantwa**

I think it is very important to learn English just as well as the African language because honestly, I've done theology and there are terms that I cannot express myself in my own language because I've done that in the English language.

### **Actuality Church Service**

'... you find that in the Book of Revelations, Chapter 2, Verse 13. "He shall know the truth and the truth will set you free.'

### **D Molwantwa**

In the service I try to balance the worship to be traditionally and to be African, you know, because I know some people they don't have the background of the Anglicanism. Therefore my belief is to balance everything. Balance the languages, balance the worship.

## **N Ndungane**

We live in a global village and one of the fundamental aspects of this global village is that we are interdependent as human community. There's a need of a kind of a common medium and English is one such common medium. I think it will be foolhardy to try and reinvent the wheel and try to find one commonality when in fact we already have the English language that does that.

## **Narration**

But African exposure to the language of the Bible was not confined to the continent of Africa. Europe's shameful history of slave trading accounted for the forcible exile of an estimated 12 million Africans to service the plantations of European colonists. Transported in inhuman conditions, many died in transatlantic voyages and the survivors were condemned to a life of brutality, stripped of all human rights.

In Atlanta, in America's South, the legacy of slavery lives on in the language of African Americans.

**Professor Mary Zeigler**  
**Georgia State University**

The making of America as a nation had much to do with having a language that we could identify as the language of the country. And English was that language. But Africans brought into this country, were brought and colonized here and one of the ways that we distinguish those who are part of the nation and those who are not a part of the nation is by the language.

## **Narration**

Denied formal education under slavery, Africans were compelled to develop their own unique dialects of English. A process, which found expression in Baptist churches all over the south.

## **Actuality Sermon**

'He was saying, 'I need to talk to somebody'... When I come home, I say, well, you're living and I notice you bought coffee, and I notice you just ordered some meal, think things are bad as you think...'

**Reverend Ulysses Ponder**  
**Poplar Springs Baptist Church**

Remember Jesus in the Gospel he always spoke in parables. So I try to take stuff I do in everyday life and I use that back in the church so they can understand where I'm coming from. And they get a greater sense of the message. So I try to translate what the Word is saying to the everyday life.

## **Actuality Sermon**

'.... I was doing. Amen. What Jesus did. I was using the circumstances to let you all know that in spite of what you're going through the Lord is still making the way.'

## **Mary Zeigler**

Keeping African Americans outside of literacy and outside of language teaching excluded them from that American-ness and so while the community of African Americans grew, and maintained its identity by using a language that kept the community unified yet acquiring the language that allowed them to succeed and move into the wider community, we grew to this day to have two existing languages side by side in the same country.

### **Narrator**

For generations black dialects were despised as slang. But more recently the academic community has come to acknowledge the rich diversity of African American English and created a whole new area of study, called Ebonics. For Mary Zeigler's students it is a recognition long over due.

### **Actuality Student discussion**

'Who's teaching our kids how to speak correctly? Who? I mean who even taught our parents or our grandparents to speak correctly? It was against the law for them to read. So anything they picked up on it was just by hearsay. If you was never properly shown how to read and how to write, you do the best you can, you survive and that's what they did.'

'It's as if it's a language that came out of nowhere. It has roots in West African languages. And people don't be trying to understand (the historical background).. exactly.'

'It's not about this is bad and this is good. We've got to get out of that dichotomist thinking. It's not bad and good, it's about teaching our kids what will enable them to be more successful in life but not sacrificing what they already know.'

'Right. Your son comes home one day after a long day at school and he says "mom".. You ask him, you know, "son, do you have homework?" And your son goes, "I ain't got no homework". Your son does not mean, mother I do not have any homework. Your son means I ain't got no homework and it actually makes sense.'

'Folks just don't realise that when we be talking like that we understand each other, it's just a different way of expressing. Sometimes you just can't be saying it in standard English.'

## **Mary Zeigler**

As my students demonstrate all the time, they can read and they can speak in standard English but when they get together they prefer to talk in their own community language and in fact everyone really does prefer to speak in the language which identifies them with a particular community.

### **Actuality Student discussion**

'My dialect is just a variety of the English. No one really goes around speaking standard writing English. The people who are really ... saying you know, you all don't need to speak that, that which I speak. That's slang. That's making their own variety. People do not know the difference between slang and dialect.'

'Exactly, exactly. And slang is so widely accepted by both communities. I mean you really don't know. I never have tried to hide how I speak, that's me and that gives me identity. I want to be me. I don't want to be like everybody else and if my language identifies me as somebody else or as part of the AAVE community that is just fine with me because that's me and that's my history and my family history as well.'

### **Mary Zeigler**

It's because of the influence of Africans in this country that English has developed in the way that it has. And in fact it's the presence of Africans in this country that has caused America to develop the way that it has.

### **Actuality Rock the Vote commercial**

'Politic tock tick tock tick as this poet writ, tock tick, Mr Politician. Your cops are on a mission and if you're born with coloured skin you're instantly under suspicion. Mrs Politician don't forget to listen, but more importantly don't forget the changes, degrading conditions, the colour of our skin, the pain of the conflict that's getting mouthy and the politic tock tick tock tick tock tick as this poet rips tock tick and it's time. The election you know and we've got the power to lead it. Believe it.'

### **Narrator**

The once marginalized sounds of black English have now become so mainstream in American society that they are used to persuade young people of all backgrounds to participate in the democratic process of a presidential election.

### **Margot Stern**

Right now we're on a twenty five city bus tour, going all around the country, registering kids to vote. It is a festival atmosphere. We've got a lot of bands out here and we're getting people interested by that. So people come to see the music, they hear the politicians speak and they check out the organisations that we've got going on behind me.

### **Actuality Performance, Big Gank**

'Brothers campaign in the Bronx, enough votes to win at election time. You know, it's about a lot of fish. Street politics. It's mighty out there. Go dish, street politics. And help your hood become the strong - Street Politics - let's see which one lasts the long.'

### **Interview Big Gank**

'Well, I think it's important that people understand that you've got to vote to be heard. You know, .... What's wrong, what's right and you're not making a difference. So me and my fellows came all the way down from Cleveland, Ohio, to represent... we represent the youth. You know what I'm saying and I understand that sometimes the youth don't feel like they heard. But to be heard we got to do this. You all got to go home and vote on the issues ahead.'

### **Actuality Performance, Big Gank**

'But that's ground force street time, coz that's treat...'

#### **Narrator**

The acceptance of African American idioms into everyday language has been reflected in the tremendous popularity of black music.

### **Actuality Performance, Big Gank**

'... they be diplomats. They talk it out ....'

#### **Narrator**

Artistic success has been both a means and a by-product of asserting the rights of the black community within a predominantly white society.

### **Actuality Performance, Big Gank**

'... hope you've had a good time. We offer up love and peace. We ain't for money and things like that...'

#### **Narrator**

In Africa, a more traditional approach to English has persisted with the Bible and Shakespeare more discernible influences.

The Market Theatre in Johannesburg is one of South Africa's leading centres for the performing arts. It often produces plays in English but with a very African cultural interpretation. John Kani is the theatre's Managing Trustee.

#### **Dr John Kani Market Theatre**

The market theatre grew by creating a space for both black and white artists to confront each other. To talk about black and white issues, to talk about apartheid, to talk about how I hate them and how they fear me. Why they fear me, why I hate them. We created work examining those attitudes and feelings. We used also quite a lot classics and which we adapted to suit the South African situation.

### **Actuality Othello Performance**

'He's married.'

'To who?'

'Married...'

#### **Narrator**

During Apartheid, Kani starred in an acclaimed production of Shakespeare's Othello. A play, which mirrored many of the prejudices of the day.



## **Actuality Othello Performance**

'Oh, thou foul thief. Where hast thou stowed my daughter?'  
'Good signor...'

### **John Kani**

When we did Othello and I still remember Janet Suzman was directing and she kept talking about performances by Lord Olivier, a performance by Paul Robson, a brilliant performance by so and so and so and so. And I said, "I can't find the reference for myself. I'm an African, a Xhosa tribesman. I have to translate this text into Xhosa for me so I understand it in Xhosa. Then I translate it back to English in order to understand what I'm doing. So I will be a little slower than the other actors whose first language is English, whose culture is English. I am not English. I am an African, I am a Xhosa man. So I see Othello as one of the great warriors that my grandfather used to tell us about who fought against Amakalukwe, Ongkela, Onchaba, Kokocalo, Kmomkaba Aday.

## **Actuality Othello Performance**

'I hate the Moor and tis thought abroad that twix my sheets he's done my office.'

### **John Kani**

I saw Iago as Terreblanche, the white hope, the Volkstaat who wants to establish a white homeland, who truly believed that it was by god's decree that the black man in this country was made to be the carrier of water and the cutters of wood and that he is sub-human and slightly intelligent but not like whites. I saw Desdemona as this young little white thing that is exposed one more time, innocently to a contact with a very handsome, wonderful Xhosa tribesman.

## **Actuality Othello Performance**

'.... Whip me, the devil from the possession of this heavenly sight. Blow me about in winds, roust me in sulphur, roust me in steep deep gulfs of liquid fire....'

### **John Kani**

And that's we began to work in an African way, in context to localise. So that I am actually speaking in Xhosa but for your benefit, because you're ignorant, you do not understand my language, I will speak in English but that English is Xhosa. It sounds English to you for your benefit.

One cannot the role of English internationally. One can also not deny the role of the colonialists when they came to our continent and our country. They tried very much to take our culture from ourselves, they taught us their ways. Affluence and civility was measured on how the white man behaves and how the black man behaves like the white man. And when the Boers took over in 1948 it became apparent to us as artists that the only way to fight our struggle is to speak in the language that the master understands. To tell the master to go to hell in his own language. To tell the master that I'm taking it no more in his own language. Thus professional theatre and entertainment began to take English over as a communication, as a weapon for the struggle.

## **Narrator**

Perhaps the country where history has had the most effect on the linguistic landscape is India. Modern urban India may be unrecognisable from the country that gained independence from Britain in 1947, but its attachment to the language of the former colonial power grows stronger by the day.

As one of the dwindling number of Britons who stayed on after independence, Nigel Hankin has seen the changes first hand.

## **Nigel Hankin**

I was army of course, like everybody else at that time, '45. I'd been in North Africa and then the Europe war was finished. The Jap war was still going on when I left England and they sent me to Burma. And I got to Bombay in July '45 and then waiting transport to Burma and then mid August the war finished.

## **Narrator**

Retired from the British High Commission, Nigel now makes his living guiding small groups of tourists.

## **Actuality Nigel Hankin**

'... the old East India Company, still here and they ruled India until 1858...'

## **Nigel Hankin**

I try and show some British history, a little religious background at a very low level because I only take very small numbers of people.

## **Narrator**

Nigel is a living reminder of the origins of English in India.

## **Nigel Hankin**

To some people still have that idea that it's colonialist and we should dump it but economic factor you need English and what a tremendous advantage India has. They can... a chap from Iceland comes here, they can speak perfectly both of them... he was here only yesterday, the Prime Minister, is it?, President of Iceland was here this week, earlier. No problem. Just English. Everybody here has English, they have English.

## **Narrator**

But Indians themselves have many different attitudes to the English language. In the corridors of Delhi University, students can be seen reading Shakespeare and in a classroom listening to Professor Harish Trivedi lecturing on Byron. It is ironic that the dangers posed by English are most recognised in this environment.

**Professor Harish Trivedi**  
**Delhi University**

I am myself engaged in the current post-colonial debate about what to do with the English language and literature in India now that we've been independent for half a century. So I try and alert them to how, for example, in the case of a writer like Byron, there are still hidden Indian connections, which perhaps a British academic or an American academic may not even wish to look at, may not register.

**Actuality Lecture**

'... and thus the human race goes on. What a curious way the whole thing is of clothing souls in clay...' Clay is of course we're made of, dust returning to dust. That's Christian. But clothing souls is very Hindu. Now here again is a Hindu idea being mixed up with a Christian idea...'

**Harish Trivedi**

Many Indians are beginning to write in English in bigger numbers. They always did, some of them, but now they have greater international acclaim and acceptability, especially after Salman Rushdie and the Booker Prize awarded to him in 1981. And the rewards financial and in terms of global readership are much higher than for writing in any Indian language. So there's a second kind of devaluation going on of our own literature now.

**Narrator**

The spread of literature in English has marginalized many Hindi writers, as the BBC's former India correspondent Mark Tully observes.

**Mark Tully**

If you go around Delhi, for instance, you'll find really quite difficult to buy books in Hindi and Hindi writers don't get the same advance, don't get the same notice, don't get the same publicity, don't get anything like that. But you know I could quote some novels in Hindi to you which tell you much more about India than any of the highly praised English novels written by Indians about India.

**Harish Trivedi**

Because Indian writing in English has this unfair advantage of English being a global language, the royalties, which are paid to writers, are much, much higher. I think the royalty that somebody like Arunduti Roy or Salman Rushdie gets for just one book is enough to buy out all the publishing houses in India.

**Narrator**

While India's literary elite are concerned about English its new media youth have embraced and re-invented the language.

**Actuality Channel [V] Clip**

'Channel V presents... in Looking London, Talking Tokyo. Your favourite neighbourhood stereopangis watch them go bananas as never seen before.'

## **Arnab Chaudhuri** **Channel [V] Networks**

Channel [V] started about 6 years ago. We sort of defined our audience as an urban upscale Indian youth aged 15 to 35.

## **Amar Deb** **Channel [V] Networks**

Our design and feel and you know the whole format of the channel is very V. And it's very, it sort of, it takes influences from everywhere but it's very Indian, yet very distinctive. It never is firangiting as we call foreign things. It's never very firangi. So it always is Indian.

## **Arnab Chaudhuri**

Definitely and what ever references or influences we do take from the west is always owned and adapted by us into a unique Indian context.

That's the way we treat western influences. It's always treated with a lot of irreverence and unless we start owning it we don't put it out.

## **Actuality Channel [V] Clip**

'...he sings away your blues and turns your soul into gold. Here's Angelo....'

## **Arnab Chaudhuri**

You can't say we broadcast in English, you know, we play all kinds of software, there's Hindi film music, there's Tamil film music, there's English music, Latin music, Arabic music. We play all kinds of music. But the unifying language is English. Urban Indian upscale youth speak English across the country and it is considered an Indian language.

## **Narrator**

Nowhere is this more true than in the affluent bars and pubs of downtown Bombay. Here English is not just the unquestioned language of choice, but a badge of style and class.

## **Indira Mukerjee**

The young people now just talk in English. They have treated English as their first language and that has a lot to do with our education system. We are made to believe that English is our first language. We all are educated in English, which is why I guess English becomes the most important language for all of us. We are much more comfortable talking in English than in our own mother tongue or the national language because we all talk in English all the time.

## **Actuality Pub**

'There's one very talented guy called Ash.. he sings so will Siddarth. If you know someone wanting good singing in any language in the world...'

## **Yudi Urs**

### **Channel [V] Networks**

There are two kinds of English speaking audiences in India. One is the pseudo crowd where at the parties they sip wine and they "that book was so wonderful, this painting is ooh so la di da". Basically they are just bullshitting themselves but there's a more like an urban approach where the young guys, the lingo the young guys talk. That's more because the need to converse with people. Because probably if I see a beautiful girl sitting by the bar, I want to make a move. So I make a move in English. If I open the line in Hindi, she'd go ..... 'you're not getting any'. So, it's kind of, it's more adapting for a reason. But there they do it to show off, you know.

### **Actuality Channel [V] Clip**

'Like this can only happen on Channel [V].'

## **Yudi Urs**

It's kind of sad but it's uncool to speak in your own mother tongue and it's cool to speak in English. Everybody would like to hear something in English, rather than if I say it in Hindi.

## **Narrator**

English may be making inroads into youth television but in Bollywood movies Hindi is still king.

## **Mahesh Bhatt**

To make a Hindi film that works, to make what you call a pan Indian film which really becomes a success with everybody from north to south, is an impossible feat. And whenever anybody achieves that feat, we really salute that individual. Because to have a country like this, as diverse as this, and to make a movie work with the millions, is nothing short of a miracle.

## **Narrator**

Bollywood is about money. Movies are made for mass Hindi speaking audiences and any use of English is limited to what these audiences might understand.

## **Dolly Thakore**

### **Communications Consultant**

The language that we speak in our Hindi films is a very easily comprehensible, understandable language and there is a lot of English thrown in. There was a time in the sort of 50s and early 60s when it wasn't so but today you'll find a lot of English words being used. And what's happened is that a lot of dialogue is translated. If there's a sentence said in English it will be translated into Hindi.

### **Actuality Film Clip 'Zakhm'**

'.... Is it too much to ask?'

## **Dolly Thakore**

So more and more stress is being laid on English in spite of what the present government might say about Hindi being the national language. In the last 10 years, people have started, a number of young producers / directors have come up who are producing films in English. They are Indian directors, Indian producers with Indian local actors but making films in English.

### **Narrator**

Films like Nagesh Kukunoor's 'Bollywood Calling' are now appealing to a wider English speaking audience.

### **Actuality Film Clip 'Bollywood Calling'**

'Action ...'

'Cut it, print. Good job, Pat.'

### **Nagesh Kukunoor Director**

As we see more films in English, I think the topics are just going to get so wide spread and we'll move away from a typical romantic comedy or you know the thriller genre or something. You might actually see different kinds of films.

### **Actuality Film Clip 'Bollywood Calling'**

'No safety?'

'Sorry what did you say?'

'Not important.'

'Day after we are doing your sound picturization. You will be singing and dancing around trees...'

'5, 6, 7, 8, one, two, one two, nein, nein, nein. Jerk it harder..... come on.'

### **Nagesh Kukunoor**

About 5% of India speaks English but that's a staggering huge number. More film makers are catering to this group. All of a sudden that number goes out and watches a film, you have a huge box office success.

### **Narrator**

Director, Indira Mukerjee is taking this a step further by planning an English film aimed solely at an English speaking Indian audience.

### **Indira Mukerjee**

I don't think I'm taking that much of a risk because I've just realised that people want to see the kind of film I'm making. People are you know sort of tired of watching the same Hindi film, over and over again with the same faces and you know with people dancing around trees or whatever. The basic thought behind the film is very English. It's about the English speaking urban Indian youth who are so far, I don't know if they've found the right kind of platform to sort of voice themselves or to showcase their own you know professional aspirations or

whatever. But this film is definitely going to, you know, put them on the same platform as the world youth. At least the way this shown in films.

### **Narrator**

For the country's less well off millions this growing acceptance of English within Indian culture may have little immediate relevance. But as the language continues to be embraced by India's young middle class it seems destined to have a far reaching influence on the future of Indian society.

### **Arnab Chaudhuri**

I think it's too late to resist anything. I mean there's no point. You know, you've got English, it's become part of the fabric of the country. It's an Indian language, it's not a foreign language, not any more. And I think the task at hand is to be able to own it. You know, and define your own version of how you use the language.

### **Narrator**

In Japan, where English has no historic foothold, the seductive power of western based culture packaged in the form of movies, fashion and music has created a tremendous growth in the appeal of English.

### **Katsushige Hayashi**

#### **UIP Far East**

English based culture has always been something that Japanese in general always adored, or looking for, something that they dream about. And the younger they are, especially like a teenager, this hip hop culture from the States, they just adore it. I think they are absorbing western culture much, much more than people in the 30s or people in the 40s. For instance, Mission Impossible II, the sunglasses that Tom Cruise has been wearing was sold out for like 6 months.

I feel movie is a brand. Though the studio is providing us huge, huge research data, we also do our market research here in Japan. So we may have to change the methodology of, for example, sometimes we will localize a poster for a movie. So the studio really appreciates the fact that we are dealing with a different group of people, based on a different culture in Japan. Like second grade kids may want, they may want dubbed, they may sub-titles but for like 4th grade they definitely want English. They want to hear English, the same voice as he or she is really speaking. So they are trying to capture the information from sub-titles with an English spoken environment.

### **Narrator**

The Japanese appetite for all things western has created one of the world's most important markets for the fashion industry, driven by a relentless shopping culture. In Tokyo, designer labels abound.

### **Sir Paul Smith**

We sell in about 42 countries around the world. Our biggest market is Japan where we have an astonishing 200... they call them shops, but in fact they, you know, are quite big areas, often in department stores but a lot of shops on the street.

The business there is enormous. We are the biggest, most popular European designer in Japan. It's been very hard work. I mean I've been there 50 times or something. I think they just like it because it's just down to earth English-ness.

**Michiko Katsura**  
**Paul Smith, Japan**

I think the biggest reason why Paul Smith business is very successful in Japan, is because Paul Smith himself comes to Japan twice a year and he tries to communicate with customers. And that's very surprising and that's very good for customers.

**Narrator**

But by far the most successful cultural export remains music. British and American bands attract a massive Japanese following, in spite of the linguistic divide.

And the teenage cults of the west are ever present in the local music scene.

**Chris Pepler**

I am a bi-lingual DJ and my forte is more on western music rather than the local music and I feel that when you're introducing American or British songs I like to do it in English. It's just like you know, you don't eat sushi with a knife and a fork.

I think it's becoming very globalized. I think the global club culture, the underground scene, I think that's very connected throughout the world. And I think that has actually helped Japan very much.

**Narrator**

And for Japanese bands like Babamania, their route to a wide overseas audience is to sing in English.

**George Cockle**  
**Manager, Babamania**

Unlike other Japanese bands, these guys have something original. They had a hard music flow with a female singer, so I thought I'd go check them out. When I did see them I realised that I had to sign them straight away.

**Marcellus D. Nealy**  
**Groove Kitchen Inc**

Here the Japanese underground there are a lot of musicians and DJ's and track makers and all these guys who are struggling to get their sound out, you know. And they're doing it quite well, you know. So I think that if all of these people see the value of what they're doing enough and persevere enough then it will change.

**Genki**  
**Lead singer, Babamania**

All of us love, Red Hot Chilli Peppers or Fishbone. Like a mixture of rock music.



I love Bob Marley, the kind of mixing songs. I love it, so I want to make them mix up.

### **George Cockle**

The point is young kids, especially if you see the club tonight. I bet you none of those guys will buy domestic artists as such; they usually buy foreign artists or ones that sing in English.

### **Gary Stone** **Producer, Babamania**

You look throughout Asia, it's usually all influenced by western music. You know, the kids they wear Levis, they drink, they go to McDonalds, they want western music so they want their own domestic pop stars to sound like westerns.

### **Genki**

I grew up with American and UK music so it was natural to sing, or to make the lyrics with English.

### **Gary Stone**

In order to possibly make it in America they will have to speak in English. Japanese bands have tried in the past and it just does not work out.

### **George Cockle**

That's the biggest dream for them to all make it in America or England because since all they've every listened to is western bands, they want to go there and be respected by them.

### **M Nealy**

For the most part the music market is inundated with Americans or Brits and so I guess for the rest of the world they want to be there in the midst of it all, like right there in the front line, you know, sharing the stage with everybody else.