Editors' Introduction

Linguistics, Literature and Culture: Interactions between the Global and the Local

The twin concepts of "global" and "local" have close associations with the phenomenon of globalisation. In general terms, globalisation refers to those greater interconnections between countries resulting in broad economic changes and consumption patterns, advances in communication technology and new media that have transformed human life especially in the field of language education (Block and Cameron 2002) and the propagation of cultural values and practices. It has also resulted in the transformation and reconstruction of identities on a number of levels (Mesthrie and Swann 2010, 105). In the popular imagination, globalisation is seen as a phenomenon that is synonymous with homogenisation or Westernisation. This is arguable as globalisation has also triggered a spirit of resistance towards the English language and Western cultural forms and practices as part of their appropriation and domestication to local needs and purposes (Clyne and Sharifian 2008; Sharifian 2009; 2013). In fact, globalisation is perceived as an agent of "glocalisation" (Robertson 1995) as it encourages a dynamic and constructive interplay of the global and the local. In this connection, globalisation is instrumental in the rapid usage of English by speakers in the world today. It has spurred the localisation of English as evidenced in the many varieties of English that have emerged over time, a phenomenon referred to as the "glocalisation of English" (Sharifian 2013, 2).

This interplay has many implications for language use, language choice, language policy and planning, literacy and pedagogy, identity and culture. For instance, in the field of English Language Teaching (ELT), over the past three decades, there has been a shift from the "global-local-glocal" in terms of the cultural content of language textbooks, teaching styles, methods and practices (Hajar and Shakila 2013). This is in line with the shift that has taken place from the native speaker model to an intercultural speaker model of ELT as the former is "irrelevant in the globalised era of learning English for international communication where the majority is between non-native speakers of English" (Sharifian 2013, 3). The emergence of English as an International Language (EIL) is a response to changes in the use of English as a global language. Language teaching, as such, should aim to equip students with skills and competencies to prepare them to engage in "intercultural communication" so that they can "communicate with speakers from a wide range of cultural backgrounds" (Sharifian 2013, 3).

Equally important is the need to study how such glocal or hybrid forms of language are used in a variety of cross-cultural contexts, how they function as sites of resistance, how they refashion or reconfigure identities and cultures, and

how they help to authenticate local creative texts and films in postcolonial contexts in order to enhance their literary credibility and aesthetic or rhetorical appeal. These are some of the issues explored in this publication which comprises nine essays that were selected from submissions by researchers who had participated in the Fourth International Conference on Linguistics, Literature and Culture (ICLLIC 2016) organised by the School of Humanities, Universiti Sains Malaysia. Six of the essays showcase research in the discipline of linguistics, two papers are on literary investigations and one addresses a film text.

Farzad Sharifian sets the scene as he focuses his critical lens on localised varieties of the English language, their various processes of glocalisation at the level of cultural conceptualisations and their implications for the field of TESOL (Teaching English as a Second Language). The processes he discusses include the use of English to encode cultural conceptualisations, the spread of Anglo-English cultural conceptualisations to non-Anglo speech communities and the blending of cultural conceptualisations.

The influence of culture on human conceptualisation is addressed in the subsequent essay by Hicham Lahlou and Hajar Abdul Rahim which is concerned with culture and the conceptualisation of supposedly-universal scientific terms. To this end, the concepts "weight" and "mass" in Arabic and French were semantically analysed to understand how they are conceptualised in two culturally different languages. The findings essentially show that although the words are semantically similar to some extent, there are differences in their conceptualisations that are culturally-rooted. Such differences have implications on learners' understanding of the concepts not only in everyday language but also for their scientific meaning, a point that bears a number of pertinent pedagogical implications.

Two essays focus on media representation using ideas drawn from the discipline of critical discourse analysis. Marlina Jamal and Shakila Abdul Manan examine the media representation of a minority group, the *Orang Asli* community in *The Star* newspaper, a mainstream daily owned by a component party of the ruling coalition in Malaysia. Using critical discourse frameworks, the paper finds that the cumulative effect of the discursive strategies used is to portray the *Orang Asli* as weak and powerless victims in constant need of help. Unperturbed by their critical situations, minority groups tend to be portrayed in an unfavourable way by the "discourse of the majority" globally as well (Abid and Shakila 2016). Interestingly, powerful Western nations, especially those who exert greater influence on global news media, also tend to portray less powerful nations in a similar fashion as they are portrayed through a Western-centric lens or perspective. This Western-centric perspective helps to reinforce prevailing power

structures or unequal relations between powerful nations and less powerful ones. Correspondingly, hegemonic relations are also reinforced between the powerful elite who control the local media and marginalised minority groups.

In their discussion on the commodification of Islam, Manmeet Kaur and Bharati Mutty examine the marketing websites of five *halal* cosmetics companies in investigating how the glocalised marketing strategies of these companies help to promote their products to Muslim consumers and convince them that the products are *halal* and *syariah*-compliant. To achieve this, a critical discourse framework was used to analyse both linguistic and non-linguistic semiotic features in the websites that encode and reify dominant discourses and hidden ideologies. The findings reveal how religion can be commodified by marketers by transforming cosmetics into powerful symbols representing religious correctness and values and thus indicators of one's piety.

The focus on Islam in the preceding and subsequent papers is timely and relevant since Islam has been receiving much critical attention from the global media and scholars. Siti Zubaidah Mohd Hashim and Hajar Abdul Rahim make a critical foray into the collocational patterns of the word "Islam" that emerged in Malaysian English and Malay newspapers (over the period of 2014–2015). The findings reveal that "Islam" acquires mostly positive and neutral prosodies in Malaysian newspapers which contrast with the findings of previous studies on Islam in the West. The study essentially shows that in a Muslim-majority locality like Malaysia, where Islam is familiar and is inherently linked to the language, culture and people, it possesses cultural connotations that are in marked contrast with the generally negative representation of Islam in the Western and global discourse.

In their discussion of word stress production and perception in two different languages, Zainab A. Ali and Alias Abd Ghani examine how similar metrical parameters settings of Arabic and English affect the word stress placement in the English of Iraqi learners. Testing learners' production and perception of word stress in isolation and in sentences, the authors demonstrate how EFL learners assign more non-native-speaker like responses for word stress placement in the perception task than the production task. These findings provide an interesting insight into how EFL learners of English conceptualise the metrical parameters of English word stress production and perception in the process of learning English as an International Language (EIL).

The next two essays provide nuanced interpretations of literary texts and one on a local film genre. Lily Rose Tope explores the process of glocalisation in the evolving subjectivity of overseas Filipina workers in a number of literary texts.

She argues that the social conditioning of the Filipina in the home and the community prepares her to be a good Filipina woman and that these same traits make her an attractive supplier of labour in the global market. However, local and global expectations create tensions and split the Filipina workers' subjectivity as her training as an agent of nurture within the family essentially prepares her to enter globalised space. It is in this space that she is finally transformed into someone who is exploited for commercial gains. The globalised subjectivity often returns to the local with mixed results.

Moussa Pourya, Nurul Farhana Low Abdullah and Md Salleh Yaapar analyse the diasporic experiences of a middle class family, the Gangulis, from a minority culture, who had migrated to the West in the 1960s at a time when two contrasting social phenomena, Neoliberalism and the Oriental Other, were in ascendancy. Their essay examines the literary and cinematographic narratives of Jhumpa Lahiri's novel *The Namesake* and to show how these two ideologies work in tandem in an integrated manner which benefits capitalist interests. In the diasporic world of *The Namesake*, it is found that individual difference is related to social deviance causing the local subject and its individuality to become a locus of guilt, while assimilation into global cultural pluralism is identified with allegiance to normativity.

The final essay in this volume which is by Lee Yuen Beng and Sarata Balaya inspects the representation, identity and roles of the Malaysian cinematic *pontianak* (female vampire) within the contexts of local and global horror cinemas. Using the films *Sumpah Pontianak* (1958) and *Pontianak Harum Sundal Malam* (2004), this essay shows how the *pontianak*, stereotyped as oppressive, monstrous and vengeful, a typical femme fatale, is seen as a threat towards the prevailing patriarchal order and that such forms of representations are also reproduced in horror films globally. The Malaysian *pontianak* shares similar traits with J-horror (Japanese horror) which is often a hybrid of the Western vampire and the classical Japanese theatre, Kabuki.

The essays in this volume are current and timely as they address issues concerning the global-local interface across the fields of linguistics, literature and culture and their implications on research, theory and pedagogy. The volume will serve as a useful reference guide to academics and researchers working in the above-mentioned fields. Here, we would like to take the opportunity to thank all the contributors for participating in this project and for tirelessly devoting time on their drafts to ensure the quality of the volume. We would also like to express our gratitude to the editor-in-chief of this journal for her insights and ideas and to the publisher, Penerbit Universiti Sains Malaysia, for their technical guidance and

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