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ABSTRACT

This lesson is designed to expose high school students to contemporary Indian authors who write in English and to explore some of their common experiences, themes, and sensibilities as found in their works. While designed for use with a 12th grade literature class, the lesson can also be adapted for use as a single unit in a world literature course or as an individual interdisciplinary unit. Authors and titles covered include: "The Holder of the World" (Bharti Mukherhee); "A River Sutra" (Gita Mehta); and "In Custody" (Anita, Desai). (EH)

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**An Introduction to Contemporary
Indo-Anglian Literature**

by

Julia Rockett

**A Curriculum Project Developed During the 1996
Fulbright-Hays Seminar Abroad Program: India Seminar**

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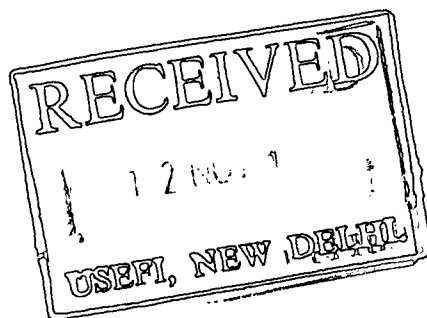
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AN INTRODUCTION TO CONTEMPORARY INDO-ANGIAN LITERATURE

FULBRIGHT PROJECT

JULIA ROCKETT

SUMMER 1996



AN INTRODUCTION TO CONTEMPORARY INDO-ANGLIAN LITERATURE

Julia Rockett

RATIONALE:

The rationale for this lesson is to expose high school students to contemporary Indian authors who write in English and to explore the common experiences, themes, and sensibilities of these authors and some of their works. While the lesson is designed for use with a senior literature class entitled "Decision Making Through Literature," it could also be adapted for use as a single unit in a World Literature class or for individual assignments that might be incorporated into inter-disciplinary social studies/literature classes.

OBJECTIVES:

Students will be able to:

1. To gain an overview of modern Indian literature through the examination of selected works.
2. To analyze literal and symbolic meanings in selected contemporary novels and short stories.
3. To interpret and respond to representative modern Indian literature both orally and in writing.
4. To examine the roles of individuals as they attempt to adjust to an ever-changing Indian society and to explore the individual decisions one makes to retain or reject traditional Indian values.
5. To become familiar with some of the cultural qualities that define modern India and to compare and contrast those with the factors that embrace the historic heritage of India.
6. To analyze whether or not a formal "literary school" of Indo-Anglian writers exists, and, in doing so, explore the reasons that selected modern Indian authors write in English rather than in an Indian language.
7. To explore the multiplicity of modern Indian truths and realities and to analyze the ways in which both Western and traditional thought influence the literature of the period.
8. To examine the ways in which Indian ideas, experiences, and thought have influenced and contributed to contemporary Western philosophy and beliefs.

STRATEGIES:

Through reading, writing, discussion, and research, students will become familiar with a variety of contemporary Indo-Anglian writers and examine the themes, characters, conflicts, tone, historical context, and settings in the writings of these authors. While the primary focus of the unit is to expose the students to modern Indian literature, the unit could be used as a follow-up lesson in a World Literature class on classical Indian literature, or it could be combined with a social studies unit on current issues or cultural diversity.

The students could complete any combination of the following assignments:

1. Read articles in "Special Section: India: Democratic, Diverse, Divided" in The World and I, edited by Morton A. Kaplan. October 1996: 21-89. (Published by The Washington Times and available in single copies or class sets.) Included in this unit are questions and a summary from the article entitled, "Those Indo-Anglian Writers," by Shashi Thardoor.
2. Read the Holder of the World, Bharti Mukherjee, Ballantine: New York, 1993. A summary and study questions are included in this unit.
3. Read A River Sutra, Gita Mehta, Random House: New York, 1993. A summary and activities are included in this unit.
4. Read In Custody, Anita Desai, Harper and Row: New York, 1984. A summary and study questions are included in this unit. Also, from the short story collection, Games at Twilight, Anita Desai, Harper and Row: New York, 1979, read "Surface Textures," and "A Devoted Son." These two stories provide a means of comparing theme and style in Desai's works. They could be used as a means of introduction to the novel, as a follow up activity after the completion of the novel, or they could be assigned to individual students for presentation to the class.
5. From the short story collection, Arranged Marriage, by Chitra Banerjee Divakaruni, Doubleday: New York, 1995, read "Silver Pavements, Golden Roofs," and "Doors." The teacher could use these stories as a supplemental lesson for purposes of contrast with the Desai stories. The selections in this collection include sketches of modern Indian women as they adjust to a world that often fails to embrace the conventions of traditional Indian society.

THE WORLD AND I
SPECIAL SECTION
"INDIA: DEMOCRATIC, DIVERSE, DIVIDED"

This particular section in the in the October issue of The World and I is especially relevant and timely for secondary students as an introductory lesson on India. Articles in the special section include pertinent ones, which could be used in social studies, government, literature, science, or film classes. Among them are "Ancient Jewel," "Economic Reform: Here to Stay," "One Party No More," "Ever-Changing Mumbai," "The Reincarnation of Mahatma Gandhi," "Traditional Medicine for a Modern Age," "Those Indo-Anglian Writers," "Catalyst for Change," "A Celluloid Hall of Mirrors." An excellent teacher's guide accompanies the issue of this publication.

The particular article entitled "Those Indo-Anglian Writers" is important in presenting the student with a current bibliography of Indian writers, as well as in proposing a thoughtful thesis regarding the existence of a formal literary "school" -- the "St. Stephen's School of Literature." St. Stephens's College, located outside of Delhi, embodies certain qualities which Shashi Tharoor, author of the article describes. Tharoor finds significant the notion that a number of prominent Indo-Anglian authors were contemporaries at St. Stehphen's, that these writers, all of whom grew up after independence, chose to write in English as opposed to other Indian languages, and that the use of English gives these writers a "national audience" and provides "a common cultural matrix." While Tharoor argues that other aspects regarding such a literary "school" probably do not formally exist, namely similarities in literary styles, theme, content, and sensibilities, he concludes his article with an eloquent and insightful analysis of modern Indo-Anglian writing. The ideas he presents could provide an excellent foundation for students as they begin to read some of the modern authors of whom he speaks. Tharoor, who is representative of such writers, says of himself:

"I write of an India of multiple truths and multiple realities, an India that is greater than the sum of its parts. At the same time I remain conscious of, and connected to, my pre-urban and non-Anglophone antecedents. My intellectual heritage embraces the Mahabharata, the Kerala folk dance called the ottamthullal (of which my father was a gifted practitioner), and the Hindi B movies of "Bollywood," as well as Shakespeare, Wodehouse, and the Beatles. As a first

generation urbanite myself, I keep returning to the Kerala village of my parents, in my life as in my writing. Yet I have grown up in Bombay, Calcutta, and Delhi. ...And English is the language that brings those various threads of India together, ... the language that serves to express the complexity of that multiform Indian experience better than any other language I know."

The use of Tharoor's quote to guide students into a an understanding of the enormous diversity that is India and her literature proves valuable, as does a discussion of his article as a whole. It is following a discussion of this diversity that the student can then read and discuss some of the following authors and their works.

THE HOLDER OF THE WORLD
BHARATI MUKHERJEE

Mukherjee's novel connects the lives of Beigh Masters, an "asset hunter" living in present day New England and Hannah Easton, a woman born in Puritan Massachusetts, who eventually travels to Mughal, India, with her husband, an English trader. The two women's lives become entwined as Beigh, the narrator, traces the records of a legendary diamond and, in the process, finds herself drawn into the remarkable life of Hannah Easton.

(QUESTIONS FOR STUDY AND DISCUSSION)

[PART ONE]

1. In the first chapter describe Beigh's occupation and her relationship with Venn. What is significant about Venn's Indian background and his research in virtual reality research?
2. As Beigh begins her research, what does she discover about the Emperor's Tear Diamond and the Salem Bibi?
3. In chapters 3-8, Trace Hannah's early life from her birth, through the deaths of her natural parents, and eventually concluding with her adoption by the Fitch family. In what ways does Beigh relate to Hannah and her family?
4. Discuss the relationship between Hannah and Gabriel Legge through the end of Part I. What curious ironies exist in their marriage?

[PART 2]

1. Describe Beigh's impression of her tour of the ruins of Fort St. Sebastian in the first chapter. What other thoughts does she have as she considers the historical significance of "place?"
2. What circumstances bring Hannah to India and to Fort St. Sebastian? What parallels exist between the Indian journeys of Hannah and Beigh ?

3. Trace Hannah and Gabriel's arrival in India, their life there, and the relationships that Hannah develops. Discuss the marriage of Hannah and Gabriel. What role does Bhagmati begin to play in Hannah's life?

4. At the end of Part 2, in what ways has Hannah's life changed? Project, at this point, what might occur in Part 3.

[PART 3]

1. What does Beigh speculate about Hannah's failure to find her way aboard the boat to return to England? In the first three chapters, discuss Hannah's plight and her rescue.

2. Describe the details in chapters 1-4 of Hannah and Bhagmati's "confinement" as guests in the palace of Raja Jadav Singh.

3. Discuss Hannah's life as she becomes the "Salem Bibi." In what ways does Beigh Master's study of the Mughal paintings and of the Memoirs of Raja Jadav Singh shed important light on Hannah's development?

4. Trace the occurrences in chapters 8 and 9. How does the relationship between the Raja and Hannah change? What ultimately happens?

[PART 4]

1. In this final, single chapter of the novel, how does Beigh reconcile her "acquaintance" with Hannah and what does her final "visit" to Hannah's life reveal to Beigh herself?

A RIVER SUTRA
GITA MEHTA

(SUMMARY OF NOVEL)

A River Sutra is a novel of inter-woven tales, all centered around the sacred Narmada River. The central narrator, an elderly, former government bureaucrat, who is Hindu, a widower, and without family, assumes the post of manager at a scenic and remote "rest home" overlooking the holy river. It is during his daily walks, meditations, and communion with his friend, Tariq Mia, an acknowledged Islamic scholar, that the narrator searches for the path to truth. Like the white-robed pilgrims he sees each day, the narrator thus begins to enter the advanced stage of vanaprasthi, or personal enlightenment, after having completed the early stages of life prescribed by the Hindu scriptures -those of the infant, the student, and the householder.

It is through his personal encounters with the travelers he meets, and the tales told to him by his friends Tariq and Mr. Chagla, that the reader becomes immersed in the mosaic of Indian life. The sacred Narmada River becomes the sutra, or thread, which links the tales, the characters, the narrator, and the reader alike.

***This particular work lends itself nicely to both a collective study by the class (especially of the first and last chapters) and a division of the individual tales to be studied by smaller groups of students. An initial strategy might involve the entire class in the reading of the first chapter. Students should discuss the characteristics of the narrator as well as the novel's setting, the narrator's purpose in coming to the holy river, and his initial experiences with his Muslim friend Tariq, as well as his early meeting of the Jain monk.

Small groups of students could then be assigned separate tales to read, explicate, and present to the class. Listed below are the chapters which must be read for each tale to retain its full meaning.

- "The Monk's Story" (Chapters 2 and 3)
- "The Teacher's Story" (Chapters 4 and 5)
- "The Executive's Story" (Chapters 5,6,7,8, and 9)
- "The Courtesan's Story" (Chapters 9,10, and 11)
- "The Musician's Story" (Chapters 12, 13, and 14)
- "The Minstrel's Story" (Chapters 15 and 16)
- "The Song of Narmada" (Chapter 16) (best read by the entire class as a means of synthesizing the theme and purpose of the novel, following a discussion and understanding of the other tales.)

*** As a means of introduction or as a follow-up discussion, two similarities may be drawn in order for the students to better understand the meaning of the stories within the larger context of the novel. The first is the parallel that exists between these stories and The Canterbury Tales, and the second is the sutra which the Narmada River provides for this novel in much the same way that the Mississippi River does in The Adventures of Huckleberry Finn.

IN CUSTODY
ANITA DESAI

IN CUSTODY is the story of Devon, a meek college professor, who is called upon by his friend, Murad, to interview the "greatest living Urdu poet." Devon travels from his home in Mirpore to Delhi to interview the great poet, Nur Sahib. It is through his visits and interviews with Sahib that Devin begins to question his own life and the meaning of poetry and art in a systematic, sterile world.

(QUESTIONS FOR STUDY AND DISCUSSION)

1. Describe the friendship between Devon and Murad in chapter one. What is the difference in temperaments and occupations between the two men?
2. How does Devon view the poet Nur Sahib in chapter two? What thoughts does Devon have about the prospect of interviewing him?
3. In chapter three, describe the impression that Devon has of the city when he initially arrives to meet Nur Sahib. Explain the ways in which "the pullulating honeycomb of commerce" seems incongruous with the residence of the poet. Discuss Devon's reaction to the scene at Sahib's home and his feelings regarding his presence.
4. Describe the life that Devon has in Mirpore. Discuss his relationship with his wife and his son in chapter four.
5. In chapter five, discuss the conversation that Devon and Murad have regarding the guru-shishya tradition. How does Devon feel about his first meeting with the poet, and how does he hope to make amends? What does Devon say about his admiration for the poet at the end of this chapter?
6. Discuss the manner in which Devon plans to conduct his interview. What obstacles begin to surface in chapter 6?
7. Trace the unlikely occurrences that Devon witnesses at the home of Nur Sahib when he visits the poet in chapter seven. Describe the relationship between the poet and his wives, and the reaction that Devon has to the scenes he experiences.

8. Discuss the following quote from chapter eight (p.131) and explain why it is significant both in this chapter and thus far in the novel. [Devon ... "In his youth, had the illusion of having free will, not knowing he was in a trap. Marriage, a family and a job had placed him in this cage; now there was no way out of it. The unexpected friendship with Nur had given him the illusion that the door of the trap had opened and he could escape after all into a wider world that lay outside, but a close familiarity with the poet had shown him that what he thought of as 'the wider world' was an illusion too - it was only a kind of zoo in which he could not hope to find freedom, he would only blunder into another cage inhabited by some other trapped animal."

9. Trace the occurrences in the final three chapters of the novel, and discuss the realizations that occur to Devon as a result of his experiences with Nur Sahib. Particularly focus on the last two pages of the novel, and discuss what Devon finally understands about his life, poetry, friendship, and ambition.

TEACHER'S GUIDE

*to
accompany
the
October 1996
issue*



THE WORLD & I

THE WORLD & I

TEACHER'S GUIDE

OCTOBER 1996

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THE WORLD & I produces Teacher's Guides to assist teachers in presenting material in the classroom on a broad range of topics relevant to today's students at the high school to college freshmen levels.

Intended for use with the magazine, the Guides single out nine or ten important articles in each of the issues published during the school year. They are designed to help students comprehend complex topics by reducing them to relatively simple activities

that can be performed either in a day or over a longer period of time.

The first three pages present ideas and suggestions for teachers; the remainder of each Guide consists of material that may either be introduced by the teacher or given as assignments to students. (Teachers do not need to request permission to copy all or part of these Guides.)

Written by: Michael J. Purdy & Julie Weiss

ACTIVITY 1: *Special Section; India: Democratic, Diverse, Divided*

Learning Outcomes

Students will be able to:

- analyze the relationships among politics, economics, and culture
- explain how Indian beliefs have shaped politics, economics, and culture
- analyze the global diffusion of culture
- assess the value of historical memory

Vocabulary

secular	hagiography
analogue	seditious
infrastructure	fakir
deleterious	ahimsa
monoliths	satyagraha

Suggestions

1. "One Party No More" suggests that there is a geographic component to India's politics, with people in the north and west throwing their support either to the Left or the Right, while in southern and eastern India, local parties predominate. Provide students with background material (or have them collect it themselves) about the sociological and economic factors that might influence that division. As a class, discuss how these factors relate to politics.
2. Show students an Indian film (some of Satyajit Ray's films are available on video). Discuss what they do and do not like about the film, how it is similar to and different from American films, and how their enjoyment is shaped by their cultural background.

Follow-up Activities

1. India's "reservations" system bears some similarity to affirmative action policies in the United States. Divide the class into two groups. Have one research recent debates about affirmative action, while the other researches reservations. Have each group devise a way to teach the rest of the class about its area, then, as a whole group, list similarities and differences between the two.
2. Divide the class into three groups and have each group research one of the following: the dissolution of the Indian government's central control, the breakup of the Soviet Union, and current debates in

the United States about the value of local versus federal control. Have the class as a whole compare and contrast these three situations.

ACTIVITY 2: *Let's Use Our Military Wisely*

Learning Outcomes

Students will be able to:

- assess proposed criteria for American military intervention
- develop their own criteria for American military intervention
- develop their own definitions of *national interest*

Vocabulary

tangential	exacerbated
capillary	dictum
tenuous	assiduously
ostensibly	redress
predicated	multilateral

Suggestions

1. Review the events of the past two years in Haiti, Somalia, and Bosnia, so students have some background that will enhance their work with this article.
2. Obtain a copy of PDD-25. Have students read it, and, in small groups, assess the criteria it identifies.

Follow-up Activity

Divide students into small groups and have each group research an instance in which the United States was faced with the decision of whether to intervene abroad. You might include: joining the Allies in World Wars I and II, Vietnam, Korea, Haiti, Somalia, and Bosnia. Have each group decide, based on their research, whether intervention was called for. When students share their findings with each other, have the class as a whole identify the factors that must be considered when deciding whether to intervene militarily in other countries.

ACTIVITY 3: *Windows to Star Birth*

Learning Outcomes

Students will be able to:

TEACHER'S NOTES

- explain the processes by which stars are formed
- identify the ways in which the development of the Hubble telescope has made it possible to understand more about star formation
- assess the relationship between technological developments and scientific research

Vocabulary

protostar	inexorable
accretes	circumstellar
maelstrom	proplyds
hydrodynamic	binary

Suggestions

1. The development of the Hubble telescope has made it possible to learn far more about star formation than before. As a class, generate a list of other technological developments and how they have changed what we know about our world.
2. Have students work with the idea that one basic task of scientists is first to collect data and then to interpret them to create theories. What research projects have your students conducted—scientific, historical, psychological, social? What data did they collect? How did they interpret that data to draw conclusions?

Follow-up Activities

1. Studying science, technology, and society involves assessing whether all technological advances represent “progress.” Have students research societal aspects of the Hubble, such as the cost of developing and using it, and compare these to the costs of other government expenditures. Students can write essays either defending the development of the Hubble or criticizing it. Interested students can research the fate of the superconducting supercollider that was to have been built in Texas for a converse perspective.
2. Have students research other technological advances in astronomy and assess how they have expanded our views of the universe.

ACTIVITY 4: *Science in the Face of Religion and Mysticism*

Learning Outcomes

Students will be able to:

- identify the author’s belief system
- infer an author’s point

- compare contradictory belief systems

Vocabulary

plethora	opus
quantum	anthropic
doctrinal	qua

Suggestions

1. The topic of this article is ripe for classroom debate. (Bring a whistle to help keep order!)
2. Have students read one of the books that are brought up by the author and report on it to the class.

Follow-up Activities

1. Have students investigate the historical treatment of scientists by their contemporaries in both the ecclesiastical and sectarian communities.
2. Have students read and discuss *A History of Warfare of Science with Theology in Christendom*. It is available on the Internet in a variety of places; search in any of the on-line databases using the title.

ACTIVITY 5: *When Looks Can Kill*

Learning Outcomes

Students will be able to:

- analyze the symbolic use of eyesight
- explain a superstition
- compare cultural attitudes toward superstition

Vocabulary

saccharine	baleful
virulent	caterwauling
dissipate	cyclopean

Suggestions

1. Students might discuss how envy becomes the real motivating force in evil eye traditions.
2. Have students discuss whether “seeing is believing,” especially in such superstitious areas as sightings of UFOs or ghosts.

Follow-up Activities

1. Have students investigate the use of hex designs among the Pennsylvania Dutch to ward off the evil eye.
2. Have students research other superstitious beliefs associated with warding off evil. They could draw on their own heritage for examples.

ACTIVITY 6: *Beloved Gutter of Stowey*

Learning Outcomes

Students will be able to:

- analyze an author's use of symbol
- judge an author's philosophical stance
- explain an author's theme

Vocabulary

Romanticism	utopia
libertine	fervently

Suggestions

1. It is important that students understand the idea of Romanticism as professed and practiced in England. Explain to them how the British Romantics influenced the American Romantics.
2. The aims of the "Friends of Coleridge" are to support Coleridge's cottage in Nether Stowey and foster interest in his life. Inquiries may be directed to Professor James McKusick, Dept. of English, University of Maryland at Baltimore County, 5401 Wilkens Ave., Baltimore, MD 21228.

Follow-up Activities

1. Have students research the utopian vision of the Pantisocracy.
2. Many utopian visionaries founded communes in America. Have students investigate Brook Farm in Roxbury, Massachusetts; Azilum, near Towanda, Pennsylvania; and Oleana, near Kettle Creek, Pennsylvania. B.F. Skinner set his fictional utopian community, Walden Two, outside Boston.

ACTIVITY 7: *Martin Dressler*

Learning Outcomes

Students will be able to:

- evaluate an author's writing style
- analyze the use of symbolism in a selection
- identify techniques of characterization

Vocabulary

eclecticism	gothic
edifice	melancholy

Suggestions

1. Have students discuss how Dressler's hotels resemble other inclusive environments such as a medieval

castle or the recent Biosphere.

2. One of the offshoots of the American Romantic movement is the style of writing known as *gothic*. Have students investigate the gothic style and its influence on this novel.

Follow-up Activities

1. Ask students to read Catherine Maclay's critique of *Martin Dressler*. They should discuss one aspect of the book that they find interesting.
2. Have students look up the word *hubris* and write about its manifestations (if any) in *Martin Dressler*, one other literary character that they have studied, and themselves.

ACTIVITY 8: *Professional Responsibility*

Learning Outcomes

Students will be able to:

- evaluate societal attitudes
- compare ancient and modern ideas
- infer an author's point

Vocabulary

au courant	in utero
fraught	lampoon

Suggestions

1. Have students debate the role of the professional politician or the lifetime civil servant: Should these professions be discontinued as institutions?
2. Locate the Norse myth that describes the journey of Rig the Walker (Heimdall)—try *Myths of the Norsemen* by Roger Lancelyn Green. Have students discuss the Norse idea of social classes and their parallels throughout Western civilization. What would Marx have said?

Follow-up Activities

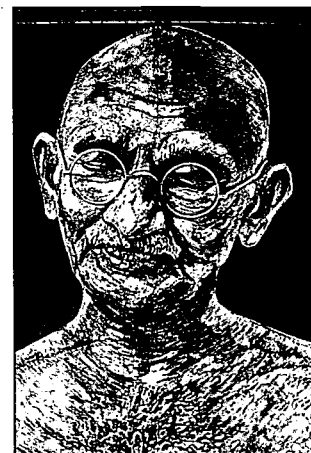
1. Have students research the development of leisure time in Western civilization. How has this changed the course of history? How has it led to a continued differentiation among classes?
2. Have the students research the philosophy and the practices (theory and praxis) of the Benedictines.



With its 900 million people and 1.2 million square miles, India exerts political influence across South Asia and cultural and intellectual influence worldwide. Increasingly a key international player, India is the subject of this month's Special Section, which explores the nation in depth, including its politics and economics, as well as its cultural heritage and legacy.

This first set of questions pertains to "One Party No More," "India's Foreign Affairs," and "Economic Reform: Here to Stay." Read them and complete the following activities.

1. Make a time line that begins with the formation of the Indian National Congress in 1885 and continues to the present. As you read these articles, put the key political and economic markers on the time line. This will help you see the connections between political and economic developments.
2. India's Congress Party, which created a broad-based coalition during its 45 years in power, is crumbling.
 - a. Prior to the Congress Party's recent defeat, who was included in its coalition?
 - b. What events typify why the party lost both Muslim and Hindu votes in recent elections?
 - c. What is the United Front? What segments of India's population does it represent?
3. The history of the Indian National Congress covers 111 eventful years.
 - a. When the Congress was formed in 1885, who were its members? What strategy did they use to assert their authority? How did they actually gain authority?
 - b. What happened to the Congress in 1907? In 1920? How did the Congress become "truly a national movement"?
 - c. What were the three ideals of Nehru's government after India secured independence from Britain?
 - d. What happened to the Congress under Indira Gandhi's leadership? What has happened since?
 - e. Synthesize your answers to the preceding four questions by answering this: How has India's government developed from local grassroots control to centralized authority and back again?
4. "One Party No More" identifies two "dangerously explosive issues" in India today.
 - a. Define *reservations*. How does it tap into the long-standing problems associated with caste? What was Mohandas Gandhi's solution? What does it mean to call that solution "Uncle Tomism"?
 - b. Define *uniform civil code*. What long-standing tension between Hindus and Muslims does this potential reform reveal? Explain why this has been a problem.
5. What does it mean to say that global business executives and their multinational corporations are the "modern analogues" of the explorers and traders of the past? Why does "Economic Reform: Here to Stay" praise foreign investment in India, while according to "India's Foreign Affairs," many Indians criticize it? What are the benefits and drawbacks of foreign investment?
6. What strategy did India use to develop its industry after the end of British colonial rule? List four components of the strategy, and in small groups draw on your knowledge of economics to discuss what each means. Why were they effective in the short run but not the long run.



◆ Mohandas Gandhi, founder of the modern Indian state.

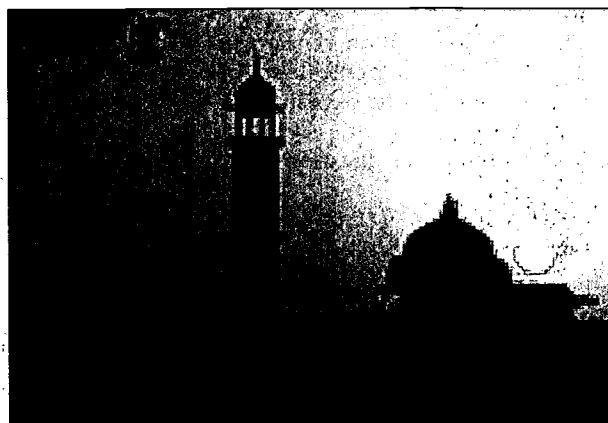
7. What are public sector undertakings? Why did India's government prefer them to private enterprise? What were some of the problems they raised?
8. What does it mean to say that India's economy is privatizing? Explain this in terms of the economic and political crisis of 1989-1991. In what ways have these changes in economic policy been successful?
9. Identify three problems of economic reform in India and explain each.
10. What does *infrastructure* refer to? What areas of India's infrastructure might be impeding its continued economic development?
11. Do you think India will play a key role in international economics in the next century? Why or why not?
12. These articles reveal how much politics and economics influence each other. Examine your time line. What connections do you see between India's evolving political and economic scenes? List them. Based on your specific lists, write a more general statement about how politics and economics are related.



The Reincarnation of Mahatma Gandhi," "Ancient Jewel," "India's Celluloid Hall of Mirrors," and "Traditional Medicine for a Modern Age" address India's culture—that is, its belief systems and its intellectual and popular traditions. Taken together, these pieces explore the diffusion of Indian culture around the world and the ways in which modern-day India's culture draws on its past. Read these articles and answer the following questions.

1. "Ancient Jewel" describes Indian culture as "fully conscious of its own antiquity." What does this mean? In what ways do you feel you are conscious of your culture's past? In what ways do you not feel fully conscious of it? What are the implications of being "fully conscious" culturally?
2. India has been described as the "jewel of the world." Why? How far back can you look and still find that description to be accurate?
3. The Upanishads, philosophical texts dating back 3,000 years, have had a major impact on Western thought. Acknowledging the advanced state of Indian civilization when the Upanishads were recorded, comment on the statement: "While most contemporary civilizations were still asking the question 'What am I?' the Indian mind was already asking, 'Who am I?'"
4. Explain the concept of *personal reality*. Give an example from your own recent experience. What does it mean to say that yoga is about attaining unity with oneself?
5. What is *assimilation*? Give an example from your own life in which you have "assimilated" new insights or experiences without discarding your older ones.
6. What does it mean to say that change is cyclical? Think of an example of this, either from your own experience or from something you have studied—perhaps history, politics, or economics.
7. "Ancient Jewel" suggests that Indian philosophy accepts the coexistence of opposites. For example, a person can be both good and evil. How can one accept that opposites can exist at the same time? Think of an example of two concepts that seem to be opposed, and then explain how you might see them coexisting.
8. How would the belief that opposites can coexist affect political and economic decision making? Go back to either the article about politics or the one about economics and identify an instance giving evidence of this philosophical belief.

9. What evidence does Sundaram give to suggest that many mathematical and scientific ideas originated in India and then moved to the West? How convinced are you?
10. How much have Indian exports—both objects and ideas—affected your life? Identify at least five such “exports,” and explain their significance to you.
11. Nita Parekh argues that Gandhi in effect “imported” Western ideals and combined them with Indian traditions. His success, she claims, was based on this merger. Explain how Gandhi used this combination of Eastern and Western cultures to free India from colonial rule.
12. How did Gandhi’s strategies “disarm ... the West both morally and politically”?
13. Gandhi’s vision for postindependence India emphasized local authority over centralized government. Go back to “One Party No More,” and explain how Gandhi’s vision has and has not been realized.
14. How has Gandhi’s thought influenced the U.S. civil rights movement? How is the struggle for African-American equality in the United States similar to and different from India’s struggle for independence?
15. Medicine is another area in which Indian ideas and practices are being “exported.” The ancient Indian medical system Ayurveda is becoming popular among people interested in more holistic views than those provided by Western medicine. How does Ayurveda define health? How does this compare with your definition of health?
16. Virender Sodhi identifies three basic philosophical tenets of Ayurveda. What is the relationship between these philosophical beliefs and the medical system? For example, how does the belief that there is a close relationship between the individual and the universe play out in a medical system? Think about Western medicine, with its emphasis on treating disease. What philosophical beliefs underlie that emphasis?
17. How can the term *dosha* mean both *protective* and *disease producing*? (Hint: You might want to go back to “Ancient Jewel” to help you think about the coexistence of opposites.) What is the role of doshas in maintaining health?
18. Compare the Ayurvedic explanation of the origin of diseases with the Western explanation. Are the two contradictory? Do you agree with one more than the other? Can both be true at the same time?
19. Sodhi suggests that Western science has proved the validity of many ancient Indian remedies. Give three examples. What are the limits of these scientific proofs?
20. India’s popular culture—specifically its films—has been phenomenally successful within India. Somi Roy contends that this is because these films draw on older elements of Indian culture—traditions that far predate cinema. Explain how this use of familiar cultural elements makes Indian films appealing to a mass audience.
21. How do Indian films differ from American films? Do you think you would enjoy Indian films? Explain.
22. How have financial considerations and India’s postindependence politics affected Indian films? How are all-India films affected by the need to market them across this diverse country? Do you think these effects are positive or negative? Explain your answer.



Many analysts believe that in the years since the dissolution of the Soviet Union, American foreign policy has lost the coherence it had during the Cold War. In "Let's Use Our Military Wisely," John Hillen suggests how to develop a more consistent policy about sending U.S. troops abroad.

1. John Hillen asserts that President Clinton has intervened militarily "in peripheral areas of the world." How does he define *peripheral*? Do you agree with him? Give reasons.
2. Why does Hillen think it would be useful to develop guidelines for military intervention? How does he make his case? Is he persuasive? Why or why not?
3. Explain what the following statement means: "Not all national interests are national security interests." Give an example that either supports or refutes this statement.



◆ U.S. Troops in Somalia, 1993

4. According to Hillen, American intervention in Haiti, Somalia, and Bosnia did not serve U.S. security interests. Yet Michael Klare, head of the Five College Program in Peace and World Security Studies at Hampshire College, had this to say about military intervention in Bosnia:

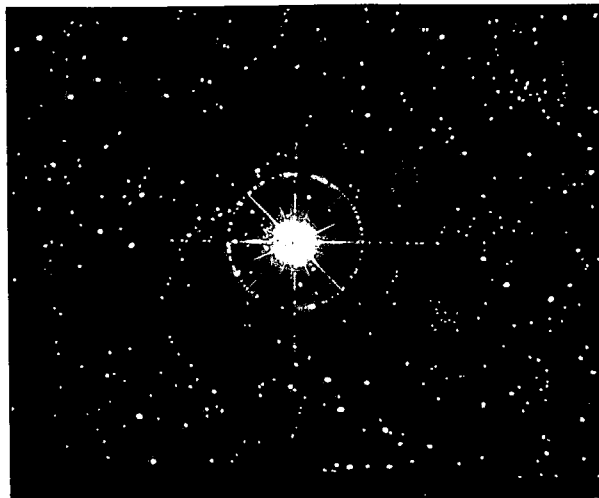
We all have a significant stake in the fate of Bosnia....If we do nothing, and allow the forces of extremism to prevail, we will imperil both our morality and our freedom (or that of our children). To turn away from Bosnia's agony...is to strengthen the worldwide forces of intolerance and fascism, and to make our freedom that much more precarious. We must, therefore, support international military action on behalf of the victims of genocide. [Michael Klare, "We Must Support Military Action," *Progressive* vol. 59, September 1995, p. 20]

What does Klare consider important in deciding whether to intervene overseas? Whose position do you find more convincing, Klare's or Hillen's? Why?

5. What is Walter Lippmann's "controlling principle" of strategy? Explain its relevance to recent foreign policy decisions, such as the decisions to intervene in Haiti, Somalia, and Bosnia. What is the relationship between military strategy and political success?
6. What does it mean that "Clinton has substituted time-driven objectives for event-driven objectives." Give an example from your own experience of being time driven rather than event driven. Was it the better way to go? Why or why not? Think of an example when you were event driven instead. Was that the better option? Why or why not? Are objectives determined by considerations other than time or events?
7. How, according to Hillen, has Congress been marginalized in making decisions about military intervention? What does he suggest as a solution? Why does he think a solution is necessary?
8. What is *assertive multilateralism*? See if you can figure out its meaning from the context in which it is used. If you can't, think of where you can look to get a definition of it.
9. If you were President Clinton's adviser, what criteria would you urge him to use to make decisions about military intervention? Explain your reasons for including each item. You should draw on your knowledge of current events and historical situations to make informed decisions. You might want to work in groups of three or four, so you have the benefit of several points of view in developing your list.
10. Hillen asserts: "While policymakers must always weigh other considerations, such as moral and legal factors, calculations of national interest must always be their principal focus in setting priorities for military intervention." In this passage, Hillen establishes moral factors as being separate from—and possibly opposed to—national interest. Do you agree or disagree? Why?

The Hubble telescope provides astronomers with information they can use to try to determine how stars are born. The data they are collecting, as well as the resultant hypotheses they are developing, could shed light on how our own sun formed billions of years ago. Read "Windows to Star Birth" and respond to the following questions.

1. What are YSOs? How are they different from most of the stars we can see with unaided eyes? Why is it significant for scientists to be able to see YSOs?
2. The question of how stars form is complex. Scientists have theories and have been collecting data from the Hubble telescope to test them.
 - a. What is an accretion disk?
 - b. Explain, in your own words, how accretion disks are thought to work to produce new stars.
 - c. What metaphors does Stephen Maran use to describe the movement of matter in the formation of new stars? Identify at least five. Are the metaphors useful in helping you to understand the process of star formation? How? Think of other metaphors he might have used and list them.
 - d. What new information has the Hubble telescope provided? Why is this information useful?
 - e. Images from the Hubble lead us to ask why protostar jets are so thin. Explain why this is a significant question when exploring star formation.
3. What are proplyds? Why are they significant? What do scientists hypothesize about detected proplyds in the Orion nebula? How possible is the outcome they project? What factors would contribute to its happening, and what factors might inhibit it?
4. Explain why scientists have theorized that planets in our solar system formed around a disk.
5. What are EGGs? What causes the "fingers" with the EGGs at their tips? How are they different from proplyds? How are EGGs related to the formation of stars? What can they tell us? What can't they tell us?
6. How might the Orion nebula be similar to the Eagle nebula? Explain the importance of point of view in making sense of the two nebulae.
7. How could the smallest stars be formed? What information do scientists have because of Hubble that has led them to this theory? Explain how the increasing understanding of EGGs makes it possible to explain small star formation.
8. "Brown dwarfs" have interested astronomers for the past decade. Answer the following questions about them.
 - a. What are brown dwarfs?
 - b. Explain what it means to say that brown dwarfs are "about the size of Jupiter, but tens of times more massive." Why is the difference in mass significant?
 - c. What is the relationship between brown dwarfs and stars being formed?
 - d. What information has Hubble provided regarding a brown dwarf that astronomers did not have access to before?



This article delves into an area of human conviction that is challenging to navigate. We are caught, so to speak, between the Scylla of science and the Charybdis of religion. To make matters more complicated, each person charts his own course, determining whether to rest belief in one or the other, in both or neither.

1. The author implies that there are indications of the existence of God. What are these things? Are there also phenomena that seem to point away from the existence of God? In the following chart—or one similar to it—identify what you see as indications and contraindications of God's existence. Use both the article and your own views to complete this.

Indicates God's Existence	Contradicts God's Existence

- a. Can you deduce the author's opinion on the subject? What is it? How do you know this?
 - b. Identify the "fundamental constants" the author enumerates. Explain how they support his point of view.
 - c. How does the author take the wind out of the sails of those who would strive to either question the existence of God or deny it?
2. What is the author's purpose in identifying and drawing parallels between the following: physics and the Hindu cosmos; Chinese philosophy and the conservation of matter and energy; microcosmic indeterminacy and proof of resurrection? How does this lend credence to his argument?
3. Although Raman takes a solid stand on his beliefs throughout this piece, at one point he is especially forceful: "Science cannot soothe the grieving heart or bring hope to the oppressed; it cannot add to the joys of a relationship or give courage to the disheartened."
 - a. What is the author's point regarding the differences between science and religion and their relationship to human experience?
 - b. Do you agree with his assessment? Explain, using examples.
4. Some people believe that the sole purpose of science is to refute the metaphysical aspects of life. Others do not believe such a conspiracy exists but do believe that through its pursuits science is "killing" God.
 - a. Which of these two positions do you identify with more? Identify several positions at other points on the spectrum between these two opposing views.
 - b. At what point might God have stepped back from an initial involvement with life on this planet to allow us to complete our own growth? Explain. How is this related to the deist viewpoint?
 - c. Explain the concepts of predestination and free will. Through what means did the idea of predestination come into Western culture?
 - d. Although few people embrace predestination as a theological concept, they act as if they do, giving, if necessary, new names to this idea, such as "fate," "compulsion," or "inevitability." How does this type of understanding resemble predestination? How does it differ?

When I had waited a long time very patiently without hearing him lie down, I resolved to open a little—a very, very little—crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until at length a single dim ray like the thread of the spider shot out from the crevice and fell upon the vulture eye. It was open, wide, wide open, and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue with a hideous veil over it that chilled the very marrow in my bones, but I could see nothing else of the old man's face or person, for I had directed the ray as if by instinct precisely upon the damned spot.
—From “The Tell-Tale Heart” by Edgar Allan Poe

1. Stephen King notwithstanding, Edgar Allan Poe is considered to be the master of horror. When Poe describes one man's terrified fascination with what he perceives as someone's “evil eye,” we cannot help but shrink in horror. Poe's villain is so moved by the believed transgressor's eye that he cannot merely avert its glance with a gesture; he must dismember the man and bury the body parts beneath floorboards. Read the short story “The Tell-Tale Heart” and complete the following:

- Why is the narrator transfixed by his victim's eye? Why does he then become obsessed by the victim's “heartbeat”?
- What commentary is Poe making about human nature?



2. According to the article “When Looks Can Kill,” what methods are used to (1) prevent and (2) cure an evil eye attack? Why do we see metaphorical (“if looks could kill”) manifestation of this belief in our culture but literal (“when looks can kill”) occurrences elsewhere?

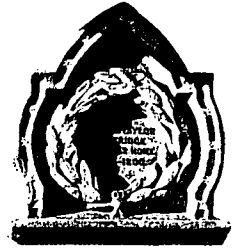
3. In Greek mythology, eyesight plays a very distinct role. Story after story has a central character who is in some way blind or blinded, for example, *Oedipus Rex*, *The Iliad*, *The Odyssey*, *The Myth of Artemis*, and *Antigone*. To complete this assignment, you will need to break into small groups to do library or Internet research.

- Why did Oedipus blind himself?
- Why did Odysseus blind Polyphemus instead of killing him?
- Why was blindness an asset for Tiresias and Calchas?
- What did the goddess Artemis do to the person who saw her swimming naked in the woods?

4. In the Hispanic world Mal de Ojo means “strong glance” or “evil eye.” Ojo occurs when a person with a “powerful” gaze glances or looks admiringly at someone without touching him/her. The symptoms include a sudden high fever, vomiting, headache, fainting, and sometimes convulsions. The diagnosis of “Ojo” is made by looking at the patient's symptoms and examining a fresh egg broken after having been passed over the patient's body. A positive diagnosis is made when the egg appears cooked, or the yolk appears to have the image of an eye. The most effective remedy is to have the instigator touch the patient as soon as possible. When that is not an option, an alternative treatment is as follows: 1. A fresh egg is passed over the patient's body; 2. it is broken into a bowl of water and covered by a cross of palm or straw and 3. then put under the head of the patient's bed. 4. The patient is then put to bed for the night and in the morning the egg is examined; if it is curdled then that indicates that the Ojo is cured and the egg is then disposed of. (Excerpted from an Internet site on folk traditions.)

- Why do eggs play a central role in this superstition? What do they represent?
- Why might touch be so important in averting the evil eye?
- Does American culture hold any superstition in the same type of regard? If so, identify it and explain its significance. If not, explain why this might be.

Sn outward show...we looked rather like a gang of beggars or banditti, than either a company of honest laboring men or a conclave of philosophers. Whatever might be our points of difference, we all of us seemed to have come to Blithedale with the one thrifty and laudable idea of wearing out our old clothes.... It was gentility in tatters. Often retaining a scholarlike or clerical air, you might have taken us for the denizens of Grub-street, intent on getting a comfortable livelihood by agricultural labor; or Coleridge's projected Pantisocracy, in full experiment...or anything else that was miserably out at elbows, and most clumsily patched in the rear. —From *The Blithedale Romance* by Nathaniel Hawthorne



1. Although this article deals with the village of Nether Stowey as the site where Coleridge developed his vision of a romantic utopia, his plans for an actual utopian state were centered far away from that West Country village. Coleridge and his like-minded contemporary, Robert Southey, wished to found a utopian colony on the Susquehanna River in Pennsylvania. They called this colony a Pantisocracy—an all-inclusive community. Their central idea was that the community members would spend no more than three hours a day working; this would leave the rest of the day to write and philosophize. Even though Coleridge and Southey spent nearly two years trying to drum up interest in their venture, their plans fell into disarray, and the idea eventually lost its appeal.

Pantisocracy

No more my visionary soul shall dwell,
 On joys that were; no more endure to weigh
 The shame and anguish of the evil day,
 Wisely forgetful! O'er the ocean swell
 Sublime of hope I seek the cottage dell
 Where Virtue calm with careless step may stray,
 And dancing to the moonlight roundelay,

The wizard Passions weave an holy spell,
 Eyes that have ach'd with Sorrow! Ye shall weep
 Tears of doubt-mingled joy, like theirs who start
 From Precipices of distemper'd sleep,
 On which the fierce-eyed Fiends their revels keep,
 And see the rising Sun, and feel it dart
 New rays of pleasance trembling to the heart.

- a. As explained through the poem, what is the author's newly found purpose in life? What does he imply will be his method of realizing this?
 - b. How does Coleridge differentiate between the past and the future? What words are associated with the past? What words are associated with the future?
 - c. Analyze how the "sun" is used as a symbol in the poem. Do other words take on symbolic significance?
 - d. Explain in what ways Coleridge's life in Stowey was the foundation for his pantisocratic vision.
2. In the quote at the top of the page, Nathaniel Hawthorne's narrator portrays himself and his fellow travelers in a light that sounds suspiciously like a halo. We also see this bit of "educated man as common man" theme in Coleridge's stay in Nether Stowey.
 - a. Explain what Coleridge's actions during his sojourn in Stowey reveal about his attitude toward the common man. Do you think he was sincere? Explain.
 - b. How did the local inhabitants regard him? Why was this so?
 3. Coleridge wrote in *Biographia Literaria*: "A poet, described in ideal perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other, according to their relative worth and dignity. He diffuses a tone, and spirit of unity, that blends, and (as it were) fuses, each into each, by that synthetic and magical power, to which we have exclusively appropriated the name of imagination."
 - a. Explain how this quote ties together Coleridge as poet, as philosopher, as visionary, and as "simple man."
 - b. What other writers had ideas similar to Coleridge's?

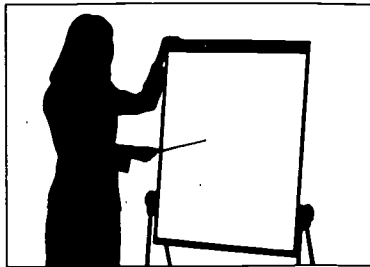
1. Read the opening paragraph of this excerpt and answer the following questions:
 - a. What can you tell about the relationship between Martin and Arling at the close of the first paragraph? Explain how you know this.
 - b. Who has the upper hand in the relationship? Explain how you can be sure.
 - c. What is your first impression of Martin?
 - d. How does this paragraph invite you to continue reading this selection?
2. Few authors can sustain the energy that is required to keep a long sentence from crashing in on top of itself. The fact that Steven Millhauser is one of these authors becomes evident by the close of the second paragraph.
 - a. How is Millhauser able to keep this sentence going? What specific techniques does he use?
 - b. As you read, make note of other places where he practices this literary juggling. Does he employ other techniques in those sentences? Is he effective?
3. Setting differs from mood in that *setting* is the time and place in which the action occurs, whereas *mood* is the emotional atmosphere that surrounds the action.
 - a. At what point is this story's setting revealed?
 - b. What are the specifics of time and space?
 - c. How does this setting help to create the mood of the piece? Does the mood vary?
4. "The Dressler, soaring into the sky like a great forest of stone, would also throw down deep roots...."
 - a. What does this metaphor imply about the job and purpose of the architect?
 - b. Explain how this view of architecture can create a religious metaphor.
 - c. Are religious metaphors used elsewhere in this excerpt? Identify and explain.
5. As you read, note any feelings of dissatisfaction or discomfort. Take a look at: "Monotonous regularity, he had told Rudolph Arling, was to be avoided like the plague."
 - a. What might be considered bothersome about this part of the excerpt?
 - b. Take another look. Is Millhauser falling back on a comfortable cliché from laziness, or does he use "monotonous regularity" in an ironic way?
 - c. Are there other instances of apparently careless writing in this excerpt? Identify and explain.
6. It might appear that Dressler suffers from a superiority complex, but that might be a simplistic interpretation.
 - a. How is the dream a conduit between the conscious and the unconscious worlds?
 - b. In what way is the author implying that Dressler is a visionary who sees things that others don't?
 - c. Sometimes visionaries are cruel. What is the reason for Dressler's treatment of Emmeline?



1. "Though we are inclined to use the word *profession* loosely, not every occupation is rightly called a profession," states Jude Dougherty in his article "Professional Responsibility."

- How does the author define *professional* from the ancient standpoint?
- What are today's standards for the definition of the term *professional*, and how are they similar or different from those of antiquity?
- What does the author mean by a tradesman? Why do you think he doesn't consider these "laborers" as professionals.
- Explain whether or not the following occupations would meet the standards for a professional, first from the ancient point of view, then from the modern:

- carpenter
- police officer
- politician
- soldier
- nurse
- realtor



2. *Responsibility* is a word that has received a lot of press of late. Politicians, religious and civic leaders, and teachers all complain about the lack of personal responsibility being exhibited in today's society and popular culture. At the same time, one news story after another deals with professionals who, as they break innumerable laws, exhibit irresponsibility.

- Should there be a distinction between personal and professional responsibility? Are they in actuality one and the same thing?
- With responsibility comes liability. Also in the news are efforts of many companies to reduce the liability they must pay in a lawsuit. Should there be limits on the liability of professionals and companies?

3. It is striking that teachers are not on the ancient list of professionals, especially since many of the great minds of antiquity considered themselves teachers. Make cases for both excluding and including teachers from the ancient list.

4. Explain and elaborate upon the author's assessment that "there have been no technological innovations which have brought us closer to an examination of human nature." On the other hand, is it possible that technological advances such as television or the Internet have aided an examination of human nature? Can you identify others?

5. In this essay, Dougherty instructs us in Aristotle's philosophy of *praxis* and *theory*—two terms that permeate his writing.

- What is the difference between the two?
- How did the development of leisure create the differentiation of social classes?
- In the box to the right is a quote from Sophocles' *Antigone*. How does Sophocles portray the development of *praxis* and *theoria* in ancient Greece?

Creation is a marvel
 And man its masterpiece:
 He scuds before the southern
 wind...
 He drives his thoroughbreds
 Through Earth...
 In his nets the deep sea fish are
 caught—
 O master mind of Man!
 The free forest animals he herds,
 The roaming upland deer...
 He's trained his agile thoughts...
 To civilizing words.
 Beyond imagining he's wise
 Through labyrinthine ways both
 good and bad...

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As per terms and conditions set forth in the award for the subject seminar, each participants is required to complete the curriculum project which is relevant to his/her school's/college's use on an individual or small group basis. As required, we are submitting herewith the following curriculum projects submitted by participants of 1996 Indian seminar:

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Anne Holland
Melissa Kantor
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