

Online Readings for TRA #1b

Essential Elements of Culture (in the course content site):

1. "Dimensions & Layers" (section IV)
2. "Analyzing the Details of a Social Web" (section V)

Supplementary Background Reading (on SacCT):

3. "Tools of the Mind" (p.50-56)

READING GUIDE KEY:

RED = study questions for each section of the reading

GREEN = terms for TRA

reviewing basic terminology for the study of culture
“Essential Elements of Culture“ (on Course Content Site)

(a) “How do the analogies of dimensions and layers help picture the relationship between practice and its social web?” (section IV)

art forms, ritual & customs

roles & relationships

simultaneously experienced vs. separable

tension between communities

(b) “What precise language can be used to describe the social web in which a practice & its associated reflection unfold?” (section VI)

setting (=locale)

charisma

institutions

informal roles

specialists

non-specialists

ideal vs. actual

the **history of “technologies of language”**
“**Tools of the Mind**” (on SacCT)

(a) “In what ways does the use of the alphabet for reading and writing shape the human brain, and how did alphabets evolve?” (p.50-53)

Chinese vs. English vs. Italian	clay tokens
logosyllabic characters	phonemes

(a) “What debates arose in ancient Greece during the transition from entirely oral culture to partly literary culture?” (p.53-57)

Plato	<i>Phaedrus</i>	Thamus
written word	reading	memory
poetry vs. literature	state of mind	analytical thought

Content Objectives for Unit 1b: Modern India

By the end of this introduction you should be able to (1-2) describe, and also (3) apply to real-life situations, what you have learned about:

- A. the spread of British power in India during the 18th-20th centuries, as reflected in artifacts collected by the last Muslim ruler to rebel against the British.
- B. the continuing influence of British institutions up to the present, illustrated in an early 20th century Anglo-Indian novel.
- C. the persistence of ancient goddess rituals & stories in contemporary India, dramatized in a late 20th century ethnographic account.

****w/focus on the social web reinforcing & undermining its practice****

PRACTICE 18TH - 20TH CE INDIA COMMUNITY

WOMEN'S STORIES IN
A RAJASTHANI VILLAGE

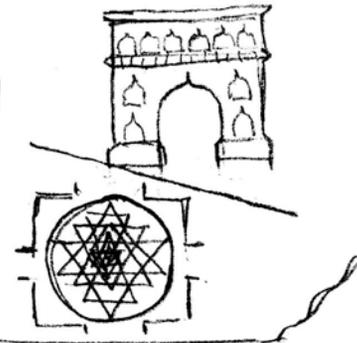


SCHOOLS VILLAGE
LIFE
& FAMILY
LINKS



SOUTH INDIAN NOVEL
WRITING IN ENGLISH

SYMBOLS OF
ROYALTY IN
COLONIAL
SOUTH
INDIA



Overview of Readings

Primary Sources (in course reader or optional anthologies)

- A. "Indian Images Collected" (**ASA**: RDR, 28-34)
+ "Tippu Sultan: summer palace" (online EB image)
- B. selections from *The Financial Expert* (**MOO**: RDR, 43-53)
- C. "Mother Ten's Stories" (**RAP**: RDR, 35-42)
+ "Artistic Depictions of Hindu Goddesses" (online PPT)

EB articles (see links online & locate **terms marked with *** on pages below):

- A. "East Indian Company," "Plassey," "Tippu Sultan," "Indian Mutiny",
- B. "M.K. Gandhi" (1st paragraph ONLY), "Sinclair Lewis," "Literature: English" (from "South Asian arts")
- C. "Lakshmi," "Shaktism," "Sacred Times & Festivals" (in "Hinduism"),
"Holi," "Ganesha"

Suggestions for Use of Reading Guide (ONE MORE TIME)

1. Read the unidentified passages on the next page, circling and making notes on clues that might help you to locate them. Keep these clues at the back of your mind as you read, and check back if you think you've found a passage.
2. Locate the reading identified at the top of each subsequent page, read over the questions for each section of the reading, and browse the terms under each question. In the blank spaces, **WRITE SEVERAL QUESTIONS** of your own about how the terms relate to each other and to the questions under which they are placed.
3. **PUT THE READING GUIDE ASIDE**, and read the historical record without referring to it. Look for and mark details that provide clues about the **actions, objects** (including use of **body**), **locales, times and words** (recited, spoken sung, etc.) involved in the practice; the **people, their roles and their relationships**; and **words** that participants might reflect on. You may want to go through a reading several times, looking for different things.
4. Go back to the reading guide and see if you can answer your own questions; if you missed any of the terms in green, go back and annotate them. **NOTE: You will ONLY be allowed your own annotated reading, NOT this guide, for the End-of-Unit Challenge.**
5. Locate the EB articles related to the reading, and search for any terms marked with an asterisk (“*”) in the reading guide. **Make notes about relevant details in the margins of your reading**, drawing connections to the way the term is used in that reading.

passages to locate in the historical records

"...if he saw anyone going out in the rain in imminent danger of catching and perishing of pneumonia, he would let him face his fate rather than offer him the protection of his umbrella. He felt furious when people thought that they could ask for an umbrella. 'They will be asking for my skin next,' he often commented when his wife found fault with him for his attitude. Another argument he advanced was, 'Do people ask for each other's wives? Don't they manage to have one for themselves? Why shouldn't each person in the country buy his own umbrella?'"

"Nothing could have exceeded what was done on the night of the 4th. Scarcely a house in the town was left unlooted and I understand that in the camp jewels of the greatest value, bars of gold, etc. etc., have been offered for sale in the bazaars of the army by our soldiers, sepoys, and followers. I came in to take the command on the morning of the 5th, and by the greatest exertion, by hanging, flogging, etc. etc., in the course of that day I restored order among the troops, and I hope I have gained the confidence of the people."

"...the daughter-in-law said to her father-in-law and mother-in-law, 'Clean everything in the house and bathe and have the band play and put on good clothes and I also will dress in finery and pearls.' When all these preparations were complete, she told them to be seated together [as a couple would for a religious ritual or for their child's wedding]. Then she went and stood in front of the closed locked doors and prayed..."

"...it was the earliest house to be built in that area. [His] father was considered a hero for settling there in a lonely place where there was supposed to be no security for life or property. Moreover it was built on the fringe of a cremation ground, and often the glow of a burning pyre lit up its walls. After the death of the old man the brothers fell out, their wives fell out, and their children fell out. They could not tolerate the idea of even breathing the same air or being enclosed by the same walls.... Everything that could be cut in two with an axe or scissors or a knife was divided between them, and the other things were catalogued, numbered and then shared out."

EXPANDED KEY for following pages:

RED = study questions for each section of the assigned source

GREEN = terms for End-of-Unit Challenge

**BLUE = terms to pay special attention to for Practice Instructions
(which may also be tested on the End of Unit Challenge)**

[r] = related to reflection | [s] = related to social web

IMPORTANT: * = essential info in EB

**** = related info in on-line PPT or image**

Tipu (=Tippu) Sultan* displays tiger symbols in his court (RDR, 28-34)
[see also PPT slides 15-18, 20-22]

East India Company* Plassey* 1858 uprising (= “Indian Mutiny”*)

(a) What symbols were important in Tipu’s* court, how were they displayed and what did they symbolize? (p.128-32)

tiger Sri Rangapattana [s] gold medal Wodeyars** [s] Mughals [s]
Ali God [r] shakti* [r] Durga*/** [r] barakat [r]

(b) What did Wellesley & his troops do with the loot from Tipu*’s palace? (p.132-34)

prize (vs. pillage) Sri Rangapattana [s] (=Seringapatam*)

(c) How did visitors to East India House respond to the objects on display there? (p.134-38)

Britannia *A Visit to London* Robert Ker Porter Oriental despot

R.K. Narayan writes about a typical South Indian town (RDR, 43-53)

Goddess of Money (=Lakshmi* [r])

Malgudi

Babbitt*

(a) Who read Narayan's story and what other things did they read? (p.347-66)

Gandhi* [s]

Anglo-Indian literary tradition

(="Indian literary activity in English"*)

[Ram Mohan Roy* [s] & English education* [r]]

(b) What does Margayya do under his banyan tree, and for whom? (p.349-53)

Central Cooperative Bank [s]

poltergeist [r]

Mallanna

dowry

(c) What challenges does Margayya face in relating to his son? (p.356-58, 361-63, 366)

S.S.L.C. (= "Secondary School Leaving Certificate") [s]

Balu

Albert College

Dr. Pal

umbrella

**ADDENDUM to Dubois' \$0.02:
“The Hindu Religious Complex”
(vs. 18-19th CE “Hinduism”)**

- a complex of three traditions much like J/C/I traditions
- each views ultimate reality (*brahman*) as a different kind of personality, especially through
 - > veneration of statues depicting Vishnu *OR* Shiva (often **paired with a goddess** representing their **power**)
 - > worship integrating hymns, symbols & stories from Veda (words for fire-offering ritual, 1st millennium BCE)
- **Hindu traditions **remain dominant** even after the spread of Indian Islam and founding of the Sikh tradition**

**Shobhag Kanvar [s] tells stories of Mother Ten (RDR, 35-42)
[see also PPT slides 3-13]**

(a) When and where do women gather to tell stories of Mother Ten, and what do they do together? (p.95-96, 103, 104, & 106)

Holi* [s] Sitala (=Shitala*) [r] Nine Nights*
Rajput [s] Ghatiyali ten-pointed figure yarn niyam
Lakshmi*/** = Mother Ten Ganeshji [r] & Greedy One (Lobhya)

(b) How do the women in the stories balance their domestic chores with worship of Mother Ten? (p.99-106)

brahman five bachelors cooking hearths
Lakshmi*/** Divali* Bad Ten (=Odasa) [r]

sword husband [r] marriage rounds
seven inner rooms nine story castle/palace

yellow female calf dung king