

# International Agenda

January 2009

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Newsletter of the Schoolcraft College International Institute (SCII)

## Steps toward South Asia



Steps lead down to a pool where water from a sacred spring is collected at the Samadhishvara Temple, located within the enormous hilltop fort complex at Chittaurgarh in the state of Rajasthan, west India. (Photo by graphic artist Terri Schwartz of Amsterdam, sister of IA editor Randy Schwartz.)

*Coverage of Schoolcraft's Focus South Asia project begins on page 6.*

## International Agenda

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Founding Editor: Donald Ryktarsyk (Business Dept.)

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Karen Schaumann (Sociology Dept.)

Anita Süess (French/ German/ Italian Depts.)

e-mail: [rschwartz@schoolcraft.edu](mailto:rschwartz@schoolcraft.edu)

voice: 734/ 462-4400 ext. 5290

fax: 734/ 462-4531

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Archives are available at the SCII website,  
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## MIIE April Conference in Monroe

The Schoolcraft College International Institute cordially invites you to join us at the upcoming 16<sup>th</sup> Annual Conference of the Midwest Institute for International/ Intercultural Education (MIIE). The conference will be held April 3-4, 2009 at Monroe County Community College in Monroe, MI.

The College can help with registration costs and carpooling. This meeting will draw participants from throughout the Midwest and beyond.

Sessions are planned on a variety of subjects, such as "Incorporating Arts & Culture from a Country/Region into the Curriculum", "Infusing Global Dimensions into Science Courses", "Development of Modules on International Environmental Issues", and "Overseas Travel and Professional Development Activities". International food and entertainment will also be offered.

For more information, contact Helen Ditouras, our MIIE representative, at 734-462-4400 extn. 5647, or [hditoura@schoolcraft.edu](mailto:hditoura@schoolcraft.edu). You can also download the registration forms and other information at <http://orgs.kvcc.edu/midwest>.

## International Institute (SCII)

Schoolcraft College

18600 Haggerty Road

Livonia, MI 48152-2696

<http://www.schoolcraft.edu/scii>

The mission of the Schoolcraft College International Institute is to coordinate cross-cultural learning opportunities for students, faculty, staff, and the community. The Institute strives to enhance the international content of coursework, programs, and other College activities so participants better appreciate both the diversities and commonalities among world cultures, and better understand the global forces shaping people's lives.

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## SCII Meeting Schedule for W'09

International Institute meetings are open to all who want to learn or to help out. Meetings are generally on Fridays at 12:00 – 2:00 pm in the Liberal Arts Building (LA-200 or LA-130). Those scheduled for Winter 2009 are as follows:

- Fri. January 16
- Fri. February 20
- Fri. March 20
- Fri. May 1 or 8 TBD



## “Global Roundtables” Calls for Student Videos on the Auto Industry

by Deborah Daiek (Assoc. Dean, Learning Support Services)  
and the Global Roundtables Symposium Committee

In collaboration with the Schoolcraft College International Institute (SCII) and GlobalEYEzers, Learning Support Services is again hosting the Global Roundtables: An Interactive Symposium, on Monday, March 16, 2009 (10:00am-12:00, DiPonio Room). Based on feedback from last year's event, we think that the experience is going to be very thought-provoking and exciting!

Last year, faculty members led the Global Symposium discussions, which were based on the YouTube video “Did you know?”. The event was so well received that the Schoolcraft College Foundation generously awarded the Symposium Committee a grant so that we are able to offer student incentives.

This year's symposium discussions will be inspired by student-made videos that will focus on the global automotive industry. The YouTube-style videos will present a range of provocative perspectives regarding current events and global trends related to this topic.

Every discipline and line of work is affected by the auto industry in some way—politically, economically, environmentally, mathematically, technologically, historically, etc. The intent is that instructors will share their discipline's perspective by embedding related lessons into their courses. Faculty will guide the content of videos to make certain they are accurate, but the videos themselves are to be developed and created by students, either in teams or as individuals.

Each YouTube video will be about 5-6 minutes in length. It must present a perspective/point of view based on facts, data, opinions, and reasons supporting the opinions, and it will develop cogent and relevant conclusions.

Those videos that best represent each discipline will be selected and recommended by faculty. The Symposium Committee will then select 6-8 of the very best. The Committee is working on a rubric that will help students with the development of their YouTubes, and so that there will be standards for appraising them. The authors/creators will receive some type of stipend or scholarship for their efforts.

At the symposium, students, one at a time, will introduce their YouTubes. Once it's been played, the audience at the roundtables will engage in a discussion, supporting or disputing a perspective. Each person at the roundtable will be encouraged to participate, and a group discussion technique will be used. Students will create a summary of key points. Then, everyone will focus on the next presentation, repeating the same process. An overall summary of the discussions will wrap up the event.

Faculty will again be encouraged to lead the table discussions. The symposium is designed to allow students to be exposed to new ideas from multiple perspectives. National Issues Forums rules will be shared and used at the round table



**A scene at last year's Global Roundtables Symposium, held on April 7, 2008. The woman in the scarf, Hanafya Arrine, is a return-to-learn student originally from Pakistan. Photo: Steve Berg.**

discussions. It's a great opportunity for students to practice their critical thinking and argumentation skills.

The Symposium's success depends upon your participation. We hope that you will support this event, and encourage your students to participate. Additionally, we're inviting you to consider serving as a conversation “leader” at one of the tables. Let us know if you'd like to join the conversation! Please contact: Deb Daiek, [ddaiek@schoolcraft.edu](mailto:ddaiek@schoolcraft.edu); Donna Clack, [dclack@schoolcraft.edu](mailto:dclack@schoolcraft.edu); or Linda Gutierrez, [lgutierrez@schoolcraft.edu](mailto:lgutierrez@schoolcraft.edu).

### Navratri

*continued from page 13*

The gods then bestow upon this Supreme creation their individual blessings and weapons. Armed like a warrior, the goddess rides a lion to battle with the demon Mahisasura. After a fierce combat, Durga slays the Ashura king with her trident. Heaven and earth rejoice at her victory. “Mahish-ashura Mardini” (killing the demon bull) is the form in which Durga is worshipped during Navratri.

The nine-night ceremony is celebrated in various ways throughout India. The western state of Gujarat celebrates the festival with folk dances such as Raas and Garba performed around the image of Durga. In the southern states, a raised ladder-like podium is created upon which small figurines are set depicting the various stories of good prevailing over evil. In other parts of India, people practice austerities by fasting and worship. People wear their fineries and exchange gifts and sweets with relatives in Bengal. The tenth day is *Dussehra*, when the monumental clay images of Durga are led through town with the gathered devotees and then immersed in a river.

# REVENGE

by Taha Muhammad Ali

Nazareth, April 15, 2006

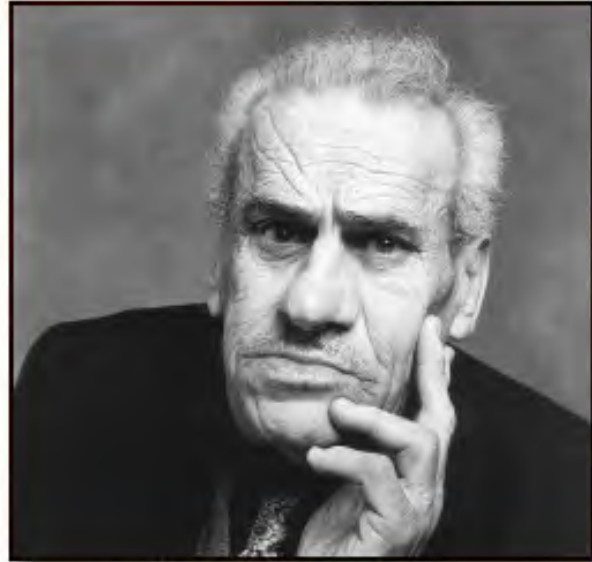
At times ... I wish  
I could meet in a duel  
the man who killed my father  
and razed our home,  
expelling me  
into  
a narrow country.  
And if he killed me,  
I'd rest at last,  
and if I were ready—  
I would take my revenge!

\*

But if it came to light,  
when my rival appeared,  
that he had a mother  
waiting for him,  
or a father who'd put  
his right hand over  
the heart's place in his chest  
whenever his son was late  
even by just a quarter-hour  
for a meeting they'd set—  
then I would not kill him,  
even if I could.

\*

Likewise ... I  
would not murder him  
if it were soon made clear  
that he had a brother or sisters  
who loved him and constantly longed to see him.  
Or if he had a wife to greet him  
and children who  
couldn't bear his absence  
and whom his gifts would thrill.  
Or if he had  
friends or companions,  
neighbors he knew  
or allies from prison  
or a hospital room,  
or classmates from his school ...  
asking about him  
and sending him regards.



A charismatic personality and a writer of remarkable gifts, Taha Muhammad Ali has lived through the many stages of the Israeli–Arab conflict, and his poetry emerges directly from the crucible of that tragedy. One of the leading poets on the contemporary Palestinian literary scene, he was born in 1931 in the Galilee village of Saffuriyya. During the Arab–Israeli war of 1948, he was forced to flee to Lebanon, together with most of the inhabitants of his village. A year later he slipped across the border with his family and, finding his village destroyed, settled in Nazareth, where he has lived ever since. An autodidact, he has supported himself for many years by selling souvenirs in his shop near the Church of the Annunciation.

Ali gave a reading at the University of Michigan in November 2007, and he now has a new poetry collection, *So What: New & Selected Poems 1971-2005* (Copper Canyon Press, 2008).

Poem and text reprinted from *Two Lines: World Writing in Translation*, no. 14 (2006). Translation from the Arabic by Peter Cole, Yahya Hijazi, and Gabriel Levin.

\*

But if he turned  
out to be on his own—  
cut off like a branch from a tree—  
without a mother or father,  
with neither a brother nor sister,  
wifeless, without a child,  
and without kin or neighbors or friends,  
colleagues or companions,  
then I'd add not a thing to his pain  
within that aloneness—  
not the torment of death,  
and not the sorrow of passing away.  
Instead I'd be content  
to ignore him when I passed him by  
on the street—as I  
convinced myself  
that paying him no attention  
in itself was a kind of revenge.

# Kudos

**Kyla Pope** and **Tiandra Gunn-Bennett** are among the Schoolcraft Scholars students involved in “Bright Colors, Bright Futures”, a new service-learning project for Martin Luther King, Jr., Day. On January 16, 17, and 19, SC students and faculty will partner with teachers, parents and students from Fisher Elementary School in Redford to beautify the upper hallway of the school. About 100 volunteers, including some who can teach painting skills to children, will be needed to prepare and paint the hall and to paint value words on the walls to encourage and inspire the students to enjoy learning and to seek higher education. This new partnership with Redford Community Schools is one of five projects statewide sponsored by Michigan Campus Compact through a Learn and Serve grant. For more information, call Kyla at 313-485-7927.

Four SC students from Chinese 101—**Bob Cox**, **William Gripman**, **Ryan Bator**, and **Jessica Pokorny**—travelled to China last Summer as interns teaching English to students in the country. Cox was posted at a school in Xuzhou, while the others taught at Hongda Primary School in Zhejiang. In addition to teaching, the four were able to have some culturally immersive experiences involving social interaction and travel.

**Anna Maheshwari** (English) and **Diane O’Connell** (Geography) have continued activities they began at module-writing workshops last Summer organized by the Midwest Institute for International/Intercultural Education (MIIE). Anna prepared a presentation for a conference on human rights. Diane’s module regarding global healthcare and education was accepted for use by the Univ. of Michigan’s Center for European Studies.

The Ojibwe woman **Jane Johnston Schoolcraft** (1800-1842), wife of our college’s namesake and the first known Native American literary writer, was inducted into the Michigan Women’s Hall of Fame in October thanks to the work of **Karen Schaumann** (Sociology), **Mark Harris** and **Sam Hays** (English), and **Marty Heator** (Marketing). A display highlighting Jane’s accomplishments was housed in Bradner Library throughout November. **Robert Dale Parker**, a professor at the University of Illinois at Urbana-Champaign and editor of the book *The Sound the Stars Make Rushing through the Sky: The Writings of Jane Johnston Schoolcraft*, spoke here on campus on Nov. 14 at an event supported by the Schoolcraft College Foundation and co-sponsored by SCII, the Native American Cultural Club, the Sociology-Anthropology Dept., and the Marketing Dept. On Nov. 27, Eastern Michigan University professor **Margaret Noori** led a discussion here on “Henry Rowe Schoolcraft: The Myth, the Man, and the Woman Behind Him”.

Schoolcraft College’s International Institute participated in the founding of a new Michigan coalition, the College Consortium for Socio-Cultural Awareness (CCSCA). The group will enable institutions of higher education to share initiatives and develop strategic partnerships on issues of globalism, multiculturalism, and diversity. A Sept. 26 meeting at Macomb Community College had eight Schoolcraft participants: **Sumita Chaudhery**, **Helen Ditouras**, **Linda Gutierrez**, **Sam Hays**,

**Josselyn Moore**, **Bob Oxley**, **Sandy Roney-Hays**, and **Anita Süess**. Besides Schoolcraft and Macomb, so far the coalition also includes Baker College and Oakland Community College.

**Anita Süess Kaushik** (German, French, and Italian) is planning a second group study trip to Europe this Spring. This year, the group will tour sites in Spain, France, and Germany from May 14-25. The educational tour is open to all students as well as family members and friends. Contact her for details.

Oakland County (Michigan) Executive **L. Brooks Patterson** led the school districts in that county in launching a Chinese Language and Culture Initiative last year. Units of study developed by the Confucius Institute at Michigan State University have now been incorporated into the county’s social studies curricula. Chinese history and culture units are used in grades 2, 3, and 7, while opportunities for Mandarin language acquisition are offered at all levels pre-K—12. Patterson, who has sponsored trade missions to China and other nations using grant money from the U.S. Department of Commerce, believes that students, community leaders, and decision makers need to be able to communicate effectively with Chinese people because of that country’s growing prominence in the global marketplace.

**Richard Stahler-Sholk**, Associate Professor of Political Science at Eastern Michigan University, was instrumental in inaugurating that university’s new bachelor’s degree program in International Affairs in Fall 2008. The program, which was created from existing and modified courses, is intended for students interested in diplomacy, international affairs, and international service. It is designed to prepare them to participate in a global society, including work with government, business, and NGO’s. The degree has a core of 18 3-credit courses; for students interested in adding foreign language proficiency, additional courses are required, bringing the total to 61-64 credits.

Education City is a 2500-acre campus in Doha, Qatar (an emirate on the Persian Gulf) housing the largest number of American university branch campuses in the Middle East, and perhaps anywhere outside the U.S. **Mark Tessler**, Vice Provost for International Affairs at the University of Michigan, signed an agreement last Fall with Qatar University in Doha. Under the agreement, UM’s Institute for Social Research will help develop a counterpart at QU to be called the Social and Economic Survey Research Institute.

*The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-hop* (New York Univ. Press, 2006) was co-winner of the Society for Ethnomusicology’s annual Merriam Prize for outstanding book last year. The author is **Kyra D. Gaunt**, a professor of sociology and anthropology at Baruch College-CUNY. Kyra was a 1997 PhD. recipient in Musicology at the Univ. of Michigan.

*Memories and Migrations: Mapping Boricua and Chicana Histories* (Univ. of Illinois Press, 2008) is a new collection of essays about the experiences and ethnic consciousness of Chicana and Puerto Rican women. The editors are **Vicki L. Ruiz** and **John R. Chavez**, the latter a 1980 PhD. recipient in American Culture at the Univ. of Michigan.



# Steps Toward South Asia

by Randy Schwartz (Editor)

One of the earliest cradles of civilization is now poised to become a giant on the world scene. From the info-tech colossus of Bangalore to the Bollywood film industry, and with political and religious strife flaring across the subcontinent, South Asia is in the headlines.

Throughout 2009, students, instructors, and staff at Schoolcraft College will be taking steps to better understand this complex region. This Winter, our International Institute unfurls a "Focus South Asia" project embracing India, Pakistan, Bangladesh, Nepal, and Sri Lanka. We'll get a huge assist from our colleagues who hail from this part of the world, a valuable resource right in our midst.

This is the sixth year that our institute has organized a campus-wide, year-long examination of a selected cultural region. Our first five foci were the Middle East, Latin America, Africa, Europe, and East Asia.

## Why Study South Asia?

Perhaps the most striking feature of South Asia today is the contrast between its rapid modernization and the continued grip of older ways of thinking and doing, which are rooted in cultures that go back thousands of years. The pace and direction of political and economic development is in many ways rending the fabric of traditional societies. Decades ago, this was true in a more literal sense, with British imports wreaking havoc on the native weaving industry— Gandhi led a massive protest against such foreign goods. (Interestingly, the Indian word *tantra*, meaning a longstanding doctrine, was originally a Sanskrit term for the long, continuous warp thread on weaving looms.)

Ironically, this rending of the social fabric makes the study and appreciation of South Asia especially rich with educational opportunities:

- This is a region whose long history and diverse culture have influenced much of the world, yet it has retained its own distinctive character. The civilizations in the Indus and Ganges River valleys are among the most ancient, and South Asia was a crucible for the development of Indo-European languages and literatures. It was the birthplace of four major world religions (Hinduism, Buddhism, Jainism, and Sikhism— some of these still blessed with female deities), and has been a longtime host to four others (Islam, Christianity, Judaism, and Zoroastrianism). All of these influences have shaped the region's folkways, from family and caste traditions to dietary practices, and from literature and art to music and dance.
- South Asia is a "test lab" for the study of colonial and postcolonial forces. As these nations have sought to free themselves from the remnants of domination by Great Britain and other European powers, they have been marked by instability, uneven development, and outrageous political callousness and corruption. Disputes between India and Pakistan have simmered dangerously after the countries' partition by departing British colonials. Nationalist impulses often get expressed through religious differences; tensions between Hindu, Muslim, Christian, and Jewish communities break out here and there in spasms of violence. Meanwhile, anti-government guerrilla warfare has shaped recent political developments in Pakistan, India, Nepal, and Sri Lanka.
- Decolonization and, more recently, economic liberalization have enabled South Asians to regain their historic initiative in science and technology. India has its own "Silicon Valley"; its own emerging export-oriented pharmaceutical industry; and, starting last October, its own space flights to the moon. Both India and Pakistan are now nuclear powers.



**Two famous Hindu temples at Belur and Halebid, located in the state of Karnataka in southwest India, are astonishing for their walls of soapstone intricately carved with sculptures. The figures are of Hindu deities, men in battle, women dancing, and birds and other animals. The temples were built by the Hoysalas, dynasts who ruled the area from the 11<sup>th</sup> to the 14<sup>th</sup> Centuries.**

**Photo by SC history instructor Jayalakshmi Malalahalli. She will speak about the caste system in India on April 8.**



Muslims make up about 13% of the population of India, and the proportion is higher in northern states such as Bihar. Bihari Muslims, and especially the women, are one of the most repressed groups in the world. This 1996 wedding photo is of a Muslim bride and groom in Patna, the state capital. Bihari brides are extremely demure, with their eyes lowered or even closed throughout the wedding ceremony. The bride here was an unwilling participant in this arranged marriage, although the marriage turned out well in this case. (Photo and information courtesy of Zahra Hoda.)

- The subcontinent has emerged as an economic powerhouse and a major international market for trade, investment, and finance. This development has been leveraged with wealth from India's high-tech sector, and from the Western outsourcing of industry and services to this still-developing part of the world where labor is dirt-cheap. The unevenness of modernization and urbanization has meant that savage inequality between people, already notable under British rule, has widened even further. There is a gaping chasm between haves and have-nots, expressed both in class divisions and in regional divisions inside a given country, with new enclaves of privilege and exclusion.

#### What We Can Learn from the Movies

Some of the dynamics of South Asia can be seen by scoping out the Indian film industry. The largest in the world, it produces over 1,000 feature films every year, dwarfing the output of Hollywood. The industry rides a legacy left by classic filmmakers of yesteryear, such as the great Satyajit Ray.

"Bollywood" has taken center stage as a nationwide, Hindi-language film industry based in Mumbai (formerly called Bombay). But when we talk about Indian film today, we're also talking about eight major *regional* film industries, dubbed Jollywood, Kollywood, Lollywood, etc. Each, in their own region, attracts additional tens of millions of viewers each year to movies made in the local language.

The Bollywood films are best known for their melodramatic plots and their catchy song-and-dance routines that seamlessly meld traditional and Western styles. But others try to address more serious subjects, as exemplified by "Bandit Queen", being shown here on February 9. This 1994 production is based on the real life of Phoolan Devi, a woman from a small village in the state of Uttar Pradesh who channeled her rage at being raped and mistreated by becoming an outlaw, wreaking revenge against entire clans. In subtitled form, "Bandit Queen" and many other Bollywood films have made their way into theaters around the world.

Other films like the current "Barah Aana" ("Short-Changed") portray the extremes of wealth and poverty that exist in India today. That movie follows three friends who migrate from villages in the impoverished north to Mumbai, in the bustling south. There the men find the kind of servile work— security guard, waiter, chauffeur— that undergirds the affluent lifestyle of

urban Indians, but which the latter disdain as a lowly sphere of existence. In one scene, the chauffeur screeches the car to a halt to avoid running down a child. The rich woman jostled in the back seat hisses her outrage into her cellphone: "That beggar child came in front of my car. And that idiotic driver just put on the brake!" The director, Raja Menon, based the film on the recent award-winning novel "The White Tiger" (see page 18). He told the *New York Times* that he wanted to capture how people in his country lead the lives of "two different species".

Overseas film companies are also getting into the act. The 2004 American documentary "Born into Brothels: Calcutta's Red Light Kids", being shown here on March 26, is one example. And among current films, everyone should go see the highly acclaimed "Slumdog Millionaire". Its central character, Jamal Malik, is a Muslim tea-servant at a high-tech call center in Mumbai. While fictional, this story, too, succeeds in portraying important aspects of modern Indian life, including savage inequalities, religious tensions, and the all too frequent mistreatment of women. The movie was produced by a British firm, but was based on an Indian novel and was filmed with local actors and crew in and around Mumbai. Still other works are filmed by Indians living abroad, a growing trend known in India as Parallel Cinema. For instance, a film version of Salman Rushdie's novel *Midnight's Children* (see p. 19) is planned by director Deepa Mehta, a woman who splits her time between New Delhi and Toronto. Another new movie, "e-Preeti", which tells a story of young Bangalore immigrants in the U.S., is being filmed now in the Washington, D.C. area by Shilpa Priya Jagadeesh, whose family moved there when she was 3.

#### Steps You Can Take

Instructors and their classes can participate in Focus South Asia in a variety of ways. Focus Series Coordinator Linda Gutierrez has played the leading role in organizing a year-long series of campus speakers, performances, and films touching on a variety of topics related to the region. You, your colleagues, students, friends, family, and members of the community are all cordially invited to attend. Contact Linda (734-462-4400 extn. 5067, [lgutierr@schoolcraft.edu](mailto:lgutierr@schoolcraft.edu)) to arrange to bring your whole class to such a presentation. You can assign students to write up their reactions to these events, for regular or extra credit.

These Presentation Series have been a very popular part of the Focus projects. Over the past three semesters (Fall 2007 – Fall

*continued on next page*



## Steps Toward South Asia *continued from page 7*

2008), attendance has averaged about 68 people per event. Over 90 people heard Prof. Peter Kim's Oct. 15 talk, "Popular American Perceptions and Misperceptions of the Far East".

The presentations this Winter (see schedule at right) get underway with Sri Chayapathy Mirle's Hindu perspective on religion and science on Jan. 29. Others include University of Michigan-Dearborn Prof. Rashmi Luthra's talk on gender and women's issues in India (Feb. 2), chef and documentarian Keith Famie sharing his experiences producing the film "Our India Story" (Mar. 18), and our own Profs. Anna Maheshwari on "Indian Women in the U.S." (Feb. 26) and Lakshmi Malalahalli on the caste system (Apr. 8). More-detailed schedules are available in dropboxes around campus, and are also being sent to faculty mailboxes and emailboxes.

Instructors can also directly integrate topics relevant to South Asia into their coursework. Be creative in developing ideas and materials for classroom presentations, course readings and assignments, student projects, etc. For example, Anna Maheshwari developed an assignment for her Business English course based on the Union Carbide disaster in Bhopal, India (see her article on page 11). Students in a class taught by Steven Berg (History and English) this past Fall designed and prepared a breakfast to mark the Hindu celebration of Diwali; visitors were able not only to partake of the food but to learn about Diwali and Hinduism. Articles contained in this issue of the newsletter should also help stimulate your planning for the Focus. Another resource is the currently-running six-part PBS/BBC-TV series, "The Story of India", on the history and culture of that country; see <http://www.pbs.org/thestoryofindia>.

As in the past, the GlobalEYEzers group invites instructors, staff, and students to participate in lunchtime discussions about current events in a global context, with ethnic food provided. See page 19 for details.

Let us know how you bring some global perspective into your coursework this year! •

## UM Professor Builds "House of Pictures"

Tasveer Ghar ("House of Pictures") is an exciting online resource for you and your students' exploration of South Asia. The portal (<http://www.tasveerghar.net>) opens to a large, freely accessible network of the region's popular visual culture, from ancient and medieval times up to now. You will find archives and analysis of everything from religious icons to dolls, as well as images from South Asian newspapers, magazines, movies, comic books, posters, album covers, and greeting cards.

The project coordinator is Manishita Dass, University of Michigan Assistant Professor of Screen Arts & Cultures and of Asian Languages & Cultures. •



# Focus South Asia Presentation Series

## Winter 2009

Thur., Jan. 29 11-12:30 pm MC-200	Talk, "Religion and Science— A Hindu Perspective" Sri Chayapathy Mirle, CPA and instructor in Indian Philosophy
Mon., Feb. 2 10-11:30 am MC-200	Talk, "The Contested Figure of the South Asian Woman: The Power to Define" Rashmi Luthra, UM-Dearborn Women's Studies Program and Dept. of Communications and Composition
Mon., Feb. 9 1-2:30 pm MC-200	Film, "Bandit Queen" (1994) Shekhar Kapur's controversial movie based on the life of Phoolan Devi, India's notorious woman outlaw who channeled her rage at her rape and mistreatment into violent action, exacting revenge on entire clans.
Feb. 23-26	<p>Pageturners book discussions <i>Siddhartha</i> (1922) by Hermann Hesse, a novel about the spiritual journey of an Indian boy named Siddhartha during the time of the Buddha.</p> <p>Discn. on Mon., Feb. 23 (6:30-7:30 pm, L-105)</p> <p>Panel on Tues., Feb. 24 (1:00-2:00 pm, W-210B)</p> <p>Movie on Wed., Feb. 25 (10:00-11:20 am, MC-200)</p> <p>Discn. on Thur., Feb. 26 (5:00-6:00 pm, RC-645)</p>
Thur., Feb. 26 10-11:30 am MC-200	Talk, "Indian Women in the U.S." Anna Maheshwari, SC Dept. of English
Mar. 11 - Apr. 13 Atrium Bradner Library	Art Exhibit, "A South Asian Sojourn— Paintings and Photographs by Virinder Chaudhery" A display of photographs of temples and other sites in India, including the Taj Mahal, as well as paintings in oil, acrylic and watercolor on various themes and interpretations pertaining to Buddha's life and Indian mythology.
Wed., Mar. 18 11:30 am -1 pm MC-200	Talk, "Our India Story": Documenting Detroit's Asian Indian community Keith Famie, Chef and Executive Producer, Visionalist Productions
Thur., Mar. 26 9:30-11:00 am MC-200	Film, "Born Into Brothels: Calcutta's Red Light Kids" (2004) Documenting a dark underbelly of poverty amid the apparent growing prosperity of India, the children of prostitutes photograph the most reluctant subjects. The filmmakers struggle to help them have a chance for a better life, away from the suffering that threatens to crush their dreams.
Wed., Apr. 1 11:30 am -1 pm VT-550	Cultural activity, "Mahishasur Mardini: Indian Classical and Interpretative Dance and Martial Arts" Christian Malgeri and Malasri Chaudhery-Malgeri, Martial Arts Unlimited/ AryaSurya Institute of Performing Arts
Wed., Apr. 8 9-10:30 am MC-200	Talk, "The Religious, Social and Economic Dimensions of the Caste System in India" Jayalakshmi Malalahalli, SC Dept. of History



# Bharata Natyam: Perpetuator of the Hindu Culture

by Sonia Joychan

*An informational process essay written in Winter 2006 for English 101, taught by instructor Sam Hays.*

In India, there are many different types of dance. In fact, there are seven classical dances alone. Bharata Natyam is the oldest and perhaps the most famous of these classical dances. As Gerald Jonas writes, Bharata Natyam “exemplif[ies] the ways in which dance and religion intersect in Indian life” (*Dancing*, p. 56). The name, Bharata Natyam, is made up of four parts: Bha (for *bhava*, or expression), ra (for *raga*, or music), ta (for *tala*, or rhythm), and Natyam (meaning “dance”). Bharata Natyam is the oldest classical dance form of India and is exemplary of carrying the traditions and legends of the Indian culture to future generations.

Bharata Natyam is thought to have originated between 3 BC and 1 AD. It is believed that that time was a dark period where people behaved immorally. The Devas (gods and goddesses) were shocked by this. The Vedas (four religious works) contained the rules for moral living although the Brahmins were the only ones to have access to these works. The meaning of the Vedas was too complex for most of the population to comprehend, so the Devas decided that the Vedas should be simplified and spread throughout the world in hopes that the people would start living moral lives again. They requested Brahma to take the portions of the Vedas that would help humanity the most and to make a performing art that would spread the message throughout the world. Brahma created the *Panchamaveda*. This is also known as the *Natyaveda* and the fifth Veda. Regha Pal suggests that the *Panchamaveda* was created with pieces of the other four Vedas. She states, “It is believed that [Brahma] has taken *pathya* (words) from the Rigveda, *abhinaya* (gesture) from the Yajurveda, *geet* (music and chant) from Samaveda and *rasa* (sentiment and emotional element) from Atharvaveda to form the fifth veda, *Natyaveda*”.

This condensation of the essence of the four Vedas was given to the great sage Bharata, who then wrote the *Natyashastra*. The *Natyashastra* is an all-inclusive piece that analyzes the techniques of the then-contemporary theatre, dance, and music. It describes all aspects of dance, including *mudras*, *aduvus*, makeup, and costumes and jewelry. The *Natyashastra* is also now considered a holy text in the Hindu tradition. Jonas writes that the *Natyashastra* “likens theatrical performances to Vedic sacrifices” (Jonas, p. 58). He continues on to state that when dance drama is performed correctly, it “emboldens the weak, energizes the heroic, enlightens the ignorant and imparts erudition to the scholars’ by showing humanity and divinity as they really are” (p. 58).

Bharata Natyam is the successor of South Indian devotional dances that were performed by special temple servants known as *devadasis* in Tamil Nadu. The *devadasis* would dance to passages from Sanskrit texts as offerings to the temple god. Temple dance was supported by royalty and wealthy patrons. Instruction for this temple dance was present-



ed orally. The *devadasis* were highly educated in music, dance, and literature. They often acted as companions to scholars and noblemen. Concerns for morality ultimately reduced the number of *devadasis*, and temple dancing was forbidden. However, the dance was continued by a few dancers and teachers. A group of high-caste women were educated under the remaining *devadasis*. Poets and writers supported the revival of India’s traditional dances as the independence movement began.

Bharata Natyam seeks to arouse universal emotions (*rasas*) within the audience. There are nine *rasas*: *Sringara* (passion/love), *Karuna* (compassion), *Hasya* (laughter), *Veera* (heroism), *Adbhuta* (wonder), *Bhaya* (fear), *Bibhasa* (loathing), *Raudra* (fury), and *Shanta* (peace). “[T]he attention of the *rasika*, the knowledgeable spectator, is drawn to the underlying unity of the aesthetic experience, which at its peak resembles the bliss of the religious devotee contemplating the deity” (Jonas, p. 58). Through gestures, facial expressions, and intricate footwork, the dancer engages the audience in the essence of the dance, encouraging them to feel the *rasas* infused within the dance. “The Indian dancer’s preoccupation is not so much with space as with time, and the dancer is constantly trying to achieve the perfect pose which will convey a sense of timelessness” (p. 60). This not only emphasizes the intransience of the tale being told but also promotes a cathartic release at the end of many performances, allowing the audience to feel, and thus remember, the essence of the dance.

Bharata Natyam is made up of three basic elements: *nritya*, *nritya*, and *natya*.

- *Nritya* is the rhythm which emphasizes pure dance movements and creates patterns in space and time. *Nritya* can be divided into *Chari*, *Karana*, *Angahara* and *Mandala*. *Chari* is the movement of a leg, while *Karana* is the movement of both legs. Three *Karanas* constitute a *Khanda*, and three to four *Khandas* make up a *Mandala*. Four to nine *Karanas* form an *Angahara*. Four to five *Angaharas* also create a *Mandala*. In the *Natyashastra*, there are 108 *Karanas* and 32 *Angaharas*. There are also 13 *Nritya Hastas* used to perform *nritya*. There are 28 *asamyuta hastas* (single-handed gestures) and 24 *samyuta hastas* (double-handed gestures). Each *hasta* has specific meanings. Rhythmic body movements along with hand gestures are called *adavus*. The *adavus* are the basic steps of any dance. They are performed in *armandi*, the position of the body where the knees are bent and the feet turned sideways. A number of *adavus* form a *Jati*. A *jati* typically ends with a *Muktaya* or *Teermana*. The 108 *adavus* are carved into the Chidambaram Temple in Tanjore, Tamil Nadu, India.

*continued on next page*

# Simply Bhikkhu

by Duc-Quang Nguyen

*An informational process essay written in Winter 2006 for English 101, taught by instructor Sam Hays.*

The path into monkhood seems very radical by today's standards, but those willing to undergo the harsh disciplines of the Vinaya may find an answer to the meaning of life.

The Bhikkhu are Buddhist monks and follow the teachings of Buddha. Their code of conduct as laid down by Buddha is known as the Vinaya. The Vinaya is their way of life and is intended to be conducive to the arising of mindfulness and wisdom.

The Vinaya in its practice defines a monk as being a mendicant, or beggar. The need to seek alms gives a monk a source of contemplation as to what things are really necessary in life. Monks survive by four requisites: food, clothing, shelter, and medicines. To show their faith to the Sangha (the whole Buddhist community), a monk will share their merit, spreading good will and the teachings of Buddha to all those who wish to hear.

A monk is allowed to collect, receive, and consume food between dawn and noon. He is not allowed to eat or gather food at any other time. Plain water may be drunk at any time of the day. Vegetarianism is encouraged, but a monk can live on whatever is offered. When receiving food and substances other than water, it must be offered formally by being placed directly into his hands.

Monks usually make their clothing from cloth that they have been offered. Plain white cotton is dyed to a dull gold or brown to maintain that certain color. Plain tee shirts, sweaters, socks and other clothing can be offered if they are of an appropriate brown color.

General lodging consists of a simple bed, or a mat or thick blanket spread across the floor, which is more preferred by the monks. Lodging cannot have anything of a luxurious nature like expensive beds or chairs. A monk cannot sleep more than three nights in the same room with an unordained male, and cannot even lie down in the same sleeping quarters as a woman.

A monk may have medicines in times of sickness, but only if it is offered to them. Medicines are considered things with reviving quality like sugar or tea. Cheese and non-dairy chocolate may be offered in times of hunger or fatigue based on their nutritional value.

TV's and videos for entertainment should not be used by a monk. This may cause attachment in one's mind, leading to envy or the intention to steal. The handling and controlling of funds are forbidden for the same reason, except in the case where a steward will receive donations on



Left, a Buddhist monk chants while playing a drum and a hand-bell inside a **gumpa** (fortified monastery) in Beding, a Himalayan village in Nepal just across the border from Tibet.

Photo from 1996 by Rick Schwartz, twin brother of IA Editor Randy Schwartz.

behalf of the monastery. Monks also lead their lives in celibacy, which prohibits any kind of sexual behavior. This includes as little as flirting or even suggestive speech that may lead to lustful activity.

The idea behind following the Vinaya is to discipline oneself where one may be detached from normal feelings excited in the brain caused by materialistic goods, luxury, hunger, sex, and comfort. Greedy and hateful emotions feed off the things that monks separate themselves from. The path into monkhood is very strict, but may be the answer to enlightenment.

## Bharata Natyam *continued from page 9*

- *Nritya* is the combination of rhythm with *abhinaya*, or expression. It presents poetic meaning through expression, rhythmic footwork, and postures.
- *Natya* is a combination of *nritta* and *nritya* in the dramatization of a theme, usually of Hindu mythological texts.

Bharata Natyam is over 2000 years old and has roots within sacred Hindu traditions. Though this dance form has evolved throughout history, it still imparts religious mythological tales as well as cultural values and morals to future generations.

### References

Gerald Jonas, *Dancing: The Pleasure, Power, and Art of Movement* (New York: Harry N. Abrams, 1992)  
 Regha Pal, "Theory of Bharata Natyam",  
<http://www.geocities.com/regha/theory.html>.

# A Course Assignment Motivated by the Bhopal Disaster

by Anna Maheshwari (English)

In Business English (English 106), I developed an assignment in which my students investigate and report whether selected U.S. corporations are using safe and ethical business practices at their overseas operations. The assignment was motivated by, and the students learn about, the disaster that occurred in Bhopal, India in 1984. This deadly tragedy resulted from a gas leak/ explosion at a Union Carbide plant.

## Spotlight on MNC's

Multinational Corporations have had operations worldwide for a long time. In the recent past, due to the economic pressures to be more competitive, these corporations have built manufacturing facilities and plants in countries that have low-cost labor, and governments that are business-friendly. South and East Asia, Africa, and South America have been the main areas affected.

Governments have been more than welcoming to these corporations. They generate much-needed jobs and Foreign Directed Investment (FDI). In the excitement of these business deals, very little attention is paid to human rights or environmental impact to the country. Labor laws are blatantly violated, the environment is polluted, toxins are dumped into the water without proper treatment, and corporations often 'get away' with actions that would have been impossible to comprehend in any developed Western country.

On the surface, it looks like a win-win situation. We as consumers have benefited by low prices. Multinational Corporations have made tremendous profits in the past 20 years. If you are a shareholder in these corporations (and almost every working adult is a shareholder through their 401k or 403b plan), you have profited, too. The working poor in the affected countries have jobs that would otherwise not have been there had it not been for these Multinationals.

The question we should ask ourselves: Have these multinationals acted ethically and responsibly? Is it enough to comply with a country's standards but knowingly damage the environment or turn a blind eye when human rights are violated?

## Purpose of the Assignment

The 'module' encourages students to study the behavior of multinationals and their conduct in underdeveloped and developing countries and discuss their actions, their compliance with country-specific laws, and their efforts to act responsibly—socially and ethically.

The student instructions for this project are shown in the box on this page. It is given towards the fourth week of the semester, and it is due by the end of the semester.

At times, this assignment is frustrating to students. Sometimes, they ask me how it relates to their Business English class. I then explain where I am coming from, as follows.

### **Multinational Corporations and Responsibility**

#### **Narrative Description of Module:**

This assignment's focus is on the Union Carbide Bhopal disaster in December 1984. This leaking gas/explosion tragedy hit the residents of Bhopal, India twice, and it is also known as "the second tragedy". The "second tragedy" refers to rehabilitation in Bhopal, to the litigation of the case in India and the U.S., and to multinational corporate conduct all over the world.

You will look into business practices of companies like Union Carbide all over the world and provide insight into what can, and should be done to hold corporations responsible for their business practices all over the world.

#### **Educational Objectives:**

Providing you an inside look into how multinational companies operate and how they get away with so much in the developing and underdeveloped countries – all at the expense of the poor and needy. The picture they portray is so different from what they are all about.

This module will also expose you to the world around us. Very often, we fail to see the "big picture" and form our opinions by only what is reported by the American media.

Your assignment is to write a paper in the MLA (Modern Language Association) format (3 to 4 pages) that includes facts, data and references.

You will pick one U.S. Company that has its branch/branches in other countries, especially developing and underdeveloped countries where the laws are not so stringent. Your job is to report whether or not this particular company is following the guidelines that are set for it in the U.S. and whether or not it is conducting business in a safe and ethical manner. Your sources for your paper should be clearly cited.

My first intent is to have students explore something they are totally unfamiliar with. I explain to the students that in a job setting, they will often be presented with situations where they are expected to work on a project that probably is very foreign to them. They will have two options: tell the boss they know nothing about this, or else try and do the best they can and score some points. As a matter of fact, this will be their chance to show superiors they are willing to learn and do what it takes to move up the corporate ladder.

Secondly, I chose this project so that they can learn about business practices of U.S.-based companies that have operations abroad. I am confident their work here will make them more conscious of what is happening in the world out there. No more is it just about the U.S.; on the contrary, it is about "us"; we are either going to learn to live together, or we will go down together. It is not about "us" versus "them." It is about "us." Once we know what is happening outside the world we live in, what can we do to make a difference?

This ties in neatly with the other focus of my assignment—teaching how to compose a persuasive message. The main

*continued on next page*



# Vandana Shiva and the Critique of Capitalism

by Sam Hays (English)

Does capitalism advance or hinder democracy? Vandana Shiva, in her writings and actions, forcefully answers that question: It hinders! Shiva is a physicist and ecologist in India, and Director of the Research Foundation on Science, Technology, and Ecology.

In her provocative book *Water Wars*, Shiva identifies a phenomenon of “corporate terrorism”:

Destruction of water resources and forest catchments and aquifers is a form of terrorism. Denying poor people access to water by privatizing water distribution or polluting wells and rivers is also terrorism. In the ecological context of water wars, terrorists are not just those hiding in the caves of Afghanistan. Some are hiding in corporate boardrooms and behind the free trade rules of WTO, North American Free Trade Agreement (NAFTA), and Free Trade Area of the Americas (FTAA). They are hiding behind the privatization conditionalities of the IMF and World Bank. (*Water Wars: Privatization, Pollution, and Profit* [Cambridge, MA: South End Press, 2002], p. xiv)

Shiva depicts the Indian water crisis, which she claims has been abetted by corporate actions. In Maharashtra, tube wells for the irrigation of commercial sugar have lowered the water level and have left subsistence farmers’ wells dry. The use of about 1,000 tube wells in Ismailkhade has created dried beds in place of the ponds that for generations had supplied water to the locals.

Based on such examples, Shiva juxtaposes the paradigms of the market and the ecology. Viewing water as a market commodity leads only to the loss of what Francis Moore Lappé calls “Living Democracy”. The voice of the community has been silenced by the distant market corporate. The locals’ tongues have been severed. A local ecological balance for community existence has for the sake of a distant market been devastated.

Shiva sets India in the context of the global democratic voice-castration. She interprets the Israeli-Palestinian conflict as largely a war over water. The Israelis own 3% of the Jordan River, but they take 60% of the water.

I have investigated the effects of NAFTA on the Indians in Mexico. In 1994, Article 27 of the Mexican Constitution was radically gutted for the sake of President Clinton’s NAFTA. This article had provided Mexican Indians with *ejido*, communal lands that could not be purchased by foreign entities and that provided the indigent Indians with soil for growing corn. The 1994 change gave foreign individuals and corporations the right to purchase these lands. The result has been landless, hungry people whose cry is “*Sin maiz, no hay pais*” (Without corn, there is no homeland).

Water and land are deformed into marketable commodities, strangling local living democracies. Vandana Shiva provides a global voice to local castrated democracies. •

## Resources on Vandana Shiva and Water Issues

— from the Editor

The Research Foundation for Science, Technology and Ecology (<http://www.navdanya.org/articles/acquaculture.htm> and <http://www.vshiva.net>) was organized by Vandana Shiva in 1982 in Dehra Dun, in the state of Uttar Pradesh. The group investigates biodiversity conservation and the threats to people’s livelihoods and environment by centralized systems of monoculture.

In “Values Beyond Price” (*Our Planet* 8:2 [United Nations Environment Program, August 1996], <http://www.ourplanet.com/imgversn/82/shiva.html>), Shiva argues that a focus on monetary values is at the root of the ecological crisis. She uses the tale of *Vishnu Purana* as a way to make the point that greed leads to scarcity and destruction.

Other works by Shiva:

- A response to Thomas Friedman’s Flat Earth hypothesis, “The Polarised World of Globalisation”, *Global Policy Forum* (May 10, 2005), <http://www.globalpolicy.org/globaliz/define/2005/0510polar.htm>.
- “How To End Poverty: Making Poverty History and the History of Poverty”, *Z Magazine* (May 15, 2005), <http://www.zmag.org/zspace/commentaries/2275>.

The Organization for Economic Co-operation and Development (<http://www.oecd.org>) studies global water and other resources. Their 2008 report *OECD Environmental Outlook to 2030* estimates that, if current trends continue, between now and the year 2030 the number of people living in areas under severe water stress will rise dramatically, from 2.8 to 3.9 billion. Most of those people live in South Asia and China, the report adds. •

## Bhopal

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components of persuasion are: gaining attention, building interest, reducing resistance, and motivating action.

### Responses to the Assignment

By the end of the assignment, it is not at all unusual for me to receive positive responses about it. Students very often tell me how much they enjoyed the project. Many of them tell me it was the best assignment of the semester! Some tell me they want to do something more with their research; they want to make a difference!

Here is an example of such a response. It was written by student Kim Burns:

After all of my research, I could have gone on and on about the violations of human rights in Nigeria. It just sickens me that this is still going on in today’s world. I originally had 6 pages and knew it was too long. I revised down to the 4 pages including the “works cited”. I value and appreciate your feedback. As I mentioned, this was my first online class as well as my first English class in a long time. Thank you again for your support throughout my 1st online course! You have helped me overcome the fears of an online class!!!

# Navratri and the Universal Mother Goddess

by Sumita Mitra Chaudhery (English)

Navratri is a festival celebrated throughout India and other parts of the world wherever Hindus have settled. The name derives from *nava* (nine) and *ratri* (nights), for the festival has a duration of nine nights.

During Navratri, the energy aspect of God in the form of the universal mother, commonly referred to as *Durga* (literally, the remover of miseries of life), is invoked. She is also referred to as *Devi* (goddess) or *Shakti* (energy or power). It is this energy that helps God to proceed with the work of creation, preservation, and destruction. Since God is motionless and absolutely immutable, it is the Divine Mother Durga who does everything to sustain the life force. Consequently, our worship of Shakti represents an affirmation of the scientific theory that energy is imperishable. It cannot be created or destroyed. It is always there.

Navratri is divided into sets of three days to adore different aspects of the supreme goddess. On the first three days, the Mother is invoked as the powerful force Durga in order to destroy all our impurities, vices, and defects. On the next three days, the Mother is adored as a giver of spiritual wealth, *Lakshmi*, who bestows wealth, prosperity and peace in the home of her devotees. The final set of three days is spent in worshipping the mother as *Saraswati*, the goddess of wisdom, learning, and intellect. In order to have all-round success in life, we need the blessings of all three aspects of the divine mother; hence, the worship for nine nights.

Especially in the eastern parts of India, Navratri begins with *Mahalaya*. According to the Puranas, a body of ancient mythology, Durga is invoked because of the increasing cruelty of the demon king Mahish-ashura (a demon in the form of a bull) acting against the gods. Unable to tolerate his tyranny, the gods plead with Vishnu to annihilate the demon. Consequently, the Trinity of Brahma, Vishnu and Maheshwara (Shiva) create a powerful female form, empowered with ten arms—the Goddess Durga, the Mother of the Universe who embodies the primeval source of all power.

*continued on page 3*

# Navratri Festival at Schoolcraft

by Nahush Joshi

*Nahush Joshi, who at age 9 immigrated to the U.S. from Mumbai, India with his family, graduated from Schoolcraft in May 2007. He is pursuing a dual major in electrical and computer engineering at the University of Michigan-Dearborn, but has maintained ties to the College and played a leading role in forming the Asian Student Association here in Fall 2007.*

What do most people think about when they think of India? Many people think about poverty, overpopulation, and heat, but what India does have is its rich and vibrant cultural heritage.

This is why the Asian Student Association at Schoolcraft hosted the Navratri program. The event was held on the evening of October 4 in the VisTaTech Center. Professors Maheshwari and Chaudhery of the English Dept. helped ASA organize the program.

The main objective was to let Indians in America enjoy their cultural heritage and show the rest of the world what India is really made of. This way, people can know India for what it has instead of for what it may lack. Although poverty, overpopulation, and illiteracy are a reality in India, it is its cultural heritage which holds India together as one single democracy of over 1 billion people.

To help combat illiteracy, ASA had invited Asha for Education to the event and donated all its proceeds to it. Asha for Education is a children's charity that provides education for the poor and uneducated in India. India is seeing many charities like Asha pop up, but Asha remains the most influential. ASA raised money by selling tickets and holding a raffle drawing from which proceeds went to Asha.

Over 360 people, a mixture of students and community members, attended this year's event. Food was catered by a restaurant, a DJ was present, members of ASA performed a cultural dance and everybody, big and small, participated in the Navratri program. Two slide-shows were shown, one about Asha and one about the Navratri festival tradition.

This was the second year that ASA has held a Navratri festival, and ASA hopes to continue this program annually. •



**Schoolcraft students Taranjeet Randhawa, Satwinder Singh, and Gurbinder S. Khehra perform the traditional Bhangra dance at the Navratri celebration on October 4.**

**Photo: Jaclyn Benninger, Schoolcraft Connection**

# A Moral Duty Not Performed: The British Plague in India

by Ross Boylan

*This award-winning study, written in 2007 by Schoolcraft College student Ross Boylan of Northville, MI, was a research paper completed for Dr. Sumita Chaudhery's section of English 102. Ross was one of two students representing Schoolcraft at the Twelfth Annual LAND Conference for Student Scholars, held on September 22, 2007 by the Liberal Arts Network for Development. The paper below won the first-place prize in the history category. Subheadings have been added by the Editor.*

One of the most powerful boasts of the British empire was the claim that they were bringing civilization to uncivilized peoples, frequently deemed "savages". Claims such as this caused the British people to swell with pride, thinking that their brilliant and benevolent government was bringing civilization and a higher standard of behavior to unfortunate "savages" throughout the world. However, the British people were naïve and uninformed in these beliefs because, while it was certainly true that Britain possessed superior technology and a vast knowledge of government, all that the British succeeded in doing was bleeding their conquests dry. A perfect example of Britain's tendency to cripple conquered peoples lies in the British colonization of India.

The people of India were not savages by any stretch of the imagination, but they could have benefited from British influence. Jawaharlal Nehru, first prime minister of independent India, writes that "[India] fell behind in the march of technique, and Europe . . . took the lead in technical progress" (Nehru, p. 54). It was the Europeans' superior military technology (among other things) that allowed the British to conquer India in the first place, but no technology Britain possessed could possibly make up for the most dreadfully prominent flaw in the British administration of India: a complete disregard for the Indian people. No matter how the Indians cried out in protest and opposition, the British insisted, and probably believed, that they were doing what was best for India. Britain's presence in India could have, for both peoples, been an opportunity for purely positive cultural exchange, but such a relationship was made difficult by the arrogance, cruelty, apathy, greed, and chosen ignorance of the British.

## Conquest through the Back Door

The British did not intend to conquer India. It happened accidentally, through the facilities of the East India Company. Established in 1600, the East India Company was founded to import spices and other exotic goods from India and the Spice Islands to Britain (Traub, p. 37). The company had a rather minimal presence in India until the Mughal empire began disintegrating. The Mughals had controlled India for hundreds of years, but by the early 18<sup>th</sup> Century, officials within the empire had begun to operate on their own authority and were fighting wars amongst themselves. Many different powers vied for control of India during these chaotic years, including the East India Company, and a group called the Marathas. Eventually, the East India Company and the Marathas were the only two groups in a position to seize power over India and, due to fighting

amongst the Maratha leaders, the East India Company was victorious by 1818 (Nehru, pp. 273-276).

No one could ever have predicted that the East India Company would one day control all of India. As Nehru wrote in *The Discovery of India*:

... it almost seems that the British succeeded in dominating India by a succession of fortunate circumstances and lucky flukes. With remarkably little effort, considering the glittering prize, they won a great empire and enormous wealth, which helped to make them the leading power in the world. (Nehru, p. 276)

When the East India Company was established, it had never intended to conquer any of India. It was merely a trade company with a small military force to protect the company and its interests. However, the East India Company's private force was superior to the native Indian forces, so the warring Indian leaders would hire out the company's soldiers. The East India Company would also take sides in local disputes, looking to benefit from the outcome. Over time the company managed to build enough alliances and gain control over enough territory that they became an established power in India (Nehru, p. 277). The East India Company would retain control of India until the Indian revolt of 1857, when power was seized by the British crown (Sofri, p. 30).

It is impossible to make general statements about the nature of early British rule in India because history is rife with contradictory accounts and conflicting points of view. Some historians praise the early British rulers for their benevolence and culturally open-minded method of government, while others condemn their greed and cold-hearted manipulation of India's economy. However, the early years of British rule in India did seem to be marked with a certain measure of respect for the Indian people, culture, and their existing society. Warren Hastings, an important figure in the building of the empire, wrote in 1784 that Europeans had wrongly considered the Indian people to be savages, and that "any chance to observe the Indians' true character . . . should lead to a more generous preoccupation with their natural rights, which should be considered on the same plane as those of Europeans" (Sofri, p. 26). Indeed, there were many British in power at the time who, like Hastings, seemed to respect India's inhabitants. Such was Charles Metcalfe, who wrote his thoughts on the issue:

Our dominion in India is by conquest; it is naturally disgusting to the inhabitants and can only be maintained by military force. It is our positive duty to render them justice, to respect and protect their rights, and to study their happiness. By the performance of this duty, we may allay and keep dormant their innate dissatisfaction... (Moorhouse, p. 84)

Philosophies such as these were echoed early on by many other members of the British ruling class in India, but any closeness and respect that the British might have genuinely had for Indians eventually began to fade. As time went on, the



British increasingly favored Westernizing India. T. B. Macauley wrote a report in the early 1830's, saying that "a single shelf of English books was worth more than all the literature of India" and also suggesting that traditional Indian schooling be replaced with British schooling, which he considered far superior (Sofri, p. 28). This mentality quickly took hold of the British and an ethnocentric complex developed among the ruling class. The government began to stress the importance of spreading western enlightenment and devalue every aspect of Indian culture including religion, social structure, and their general way of life. Adopting this point of view made it impossible for political figures to make decisions that would benefit, or even meet the approval of, the Indian people. Chosen ignorance and cultural arrogance would prove to be one of the largest mistakes that the British would make while ruling India.

### An Economy Geared to British Needs

Another tragic misstep by the British was their destruction of India's economy to fuel their insatiable greed. It is important to remember that the East India Company did not come to India to conquer and control, they came for economic reasons. However, conquer and control they did, opening new doors to extremely profitable economic possibilities. The first large region that the East India Company controlled was that of Bengal and Bihar, won in the battle of Plassey in 1757 (Nehru, p. 296). The regions of Bengal and Bihar, located in the Northeast corner of the country, are situated along the Ganges River and were places of extreme wealth and resources. The East India Company promptly set about extracting that wealth through a process that can best be described as "plunder", robbing Bengal and Bihar of all their wealth and resources. This greatly increased the economic and financial clout of the East India Company and stimulated the industrial revolution in England, but destroyed the economy and the people of Bengal and Bihar. The British neglected the destruction that their looting caused, but certainly noticed the advantageous effect that the wealth had on the British world, because they continued to drain more and more wealth out of Bengal and Bihar. This left the people in those regions in a dismal state, resulting in the famine of 1770, in which one third of the population of Bengal and Bihar lost their lives (Nehru, p. 297).

The East India Company continued to exploit India as they went on to conquer the rest of the country, but as time went on, they found ways to do it that seemed more acceptable. The production of woven cotton cloth had been one of India's industries before the British arrived, but the East India Company found it cheaper to export the raw cotton and process it in British factories. Indians who were previously involved in the native cotton industry were thrust into poverty since they could not possibly compete with the cheaper and more efficient industrialized methods of the British (Sofri, p. 34).

Indians also suffered greatly from agricultural changes implemented by the British. The vast majority of Indians who had practiced subsistence farming were forced to stop, and their land was used to grow cash crops. The farmers who had previously worked for themselves and their own interests now worked for landowners and, ultimately, the British. As the historian Gianni Sofri explains: "[The British] soon found it cheaper to produce goods for exportation, especially those which

were in high demand in England, rather than the wheat or rice needed to feed the peasants." The people could not live off of this new way of life, and the result was 24 famines between 1850 and 1900 (Sofri, p. 35-36). Nehru refers to this crisis as "the fundamental cause of the appalling poverty of the Indian people" (Nehru, p. 300).

The British no doubt intended to bring the *benefits* of a more modern society to India by introducing industrialization and capitalism, but India and its people simply weren't prepared for such a swift and drastic transformation. There is also no doubt that the British were driven especially by greed, the majority of British seeing only how the situation benefited them, and ignored the dismal effect of industrialism on India's inhabitants. Nehru pointed out that "for all practical purposes [the British] considered themselves 'India'" (Nehru, p. 292). However, the rulers' *intent* in such a situation, be it good or bad, matters not at all to the people who are being oppressed, and revolution becomes inevitable.

### The Sepoy Mutiny

There were many small revolutions that broke out across India during the years of the East India Company's rule, but the revolt that would become a turning point in Indian history was the mutiny of 1857.

The mutiny began with the Indian soldiers ("Sepoys") of the East India Company, and was ignited by an incident that serves as a small, but perfect, example of how the British government had become removed from the Indian people and thus foolish and blunt in their policy (Moorhouse, p. 109). The Sepoys were Hindus and Muslims, and their Christian British officers occasionally felt compelled to preach to the soldiers. The soldiers began to fear that they would be forced to convert at some point (Lloyd, p. 174).

This religious unrest was pushed to the breaking point by a circulating rumor that a new type of gun cartridge was greased with beef and pork fat. The process of loading the cartridges involved biting off the paper part of it (which was soaked in the grease) and since Hindus consider cows to be sacred, and Muslims consider pigs to be unclean, contact with this grease was a religious violation for all of the Sepoys (Chamberlain, p. 88). When 85 Sepoys stationed at Meerut rejected the new arms on these grounds, they were humiliated and sentenced to 10 years imprisonment for insubordination. This pushed the Indians to the breaking point and the next day, the mutiny began and spread, fueled by widespread resentment towards the British (Moorhouse, p. 110). The aforementioned economic hardships throughout the country and the religious misunderstandings in the Sepoy barracks were certainly not the only causes of the insurrection. The reasons were numerous and varied. However, most of them could be attributed to the drastic change that all of India had undergone in the last century. The Indian people, who were very used to the traditional static Indian culture, felt uprooted and threatened by the changes brought about by British rule and the process of westernization (Moorhouse, p. 105).

The revolt was long and bloody, taking a year to extinguish.

*continued on next page*

## The British Plague *continued from page 14*

It resulted in the British crown seizing control of India from the East India Company. Additionally, the British ruling class became even *more* removed from the people of India (Sofri, p. 30-31). The revolt had not only frightened the British, but had also left them indignant at the Indians' apparent refusal of "civilization". In the eyes of the British, they had offered India all the benefits of western society, and it had been thrown back in their faces. Refusing westernized life seemed foolish and unjustified, cementing the British belief in their cultural superiority and magnifying an already existent atmosphere of racism (Sofri, p. 31). A British woman, Grace Norie, who moved to India in 1893, recalls: "We didn't mix with the Indians at all. You mixed with a very high-up family perhaps, but you didn't really bother about the Indians" (Allen, p. 193). The British treated the Indians in varying ways. These attitudes could range from treatment as equals (which was very rare), to an attitude of condescending indifference (like the one reflected by Mrs. Norie), to a marked hatred of Indians and staunch opposition of Indian economic and social progress.

### Longing for Independence

Segregation and discrimination, combined with the widespread and long-running problem of poverty and famine, led to the start of the Indian nationalist movement. Historian John McLeod defines nationalism, saying that "Nationalism is based on the idea that individuals are part of a group called a nation, united by a common history, language, and culture" (McLeod, p. 93). At that time in India, nationalism was a completely new movement, since India had never been united before. Ironically, it was the British who united India, facilitating the emergence of the nationalist movement that would eventually drive them out.

The British also supported and took part in the creation of the Indian National Congress which would one day become a vital part of the Indian nationalist movement (Sofri, p. 42-44). The first gathering of the Indian National Congress took place in 1885 and had two main goals: to organize Indian support in reforming discriminatory laws and policies, and to raise money to inform the British people and Parliament of their grievances (McLeod, p. 96). The early congress was a meeting of important people and intellectuals (both Indian and European) from all over India who were interested in protecting both Indian and British interests, but it was destined to become an organization through which Indian nationalists would wage political warfare against British rule.

As the Indian nationalist movement grew, a cry for India's independence emerged. The idea became very appealing to many Indians when they imagined the future under continued British rule. India was as poor as ever, the British were increasingly oppressive and ever distant from the populace, the government refused to assign positions of political influence to Indians, and worst of all, there were no indications that these conditions would improve. Nehru explains the problem simply and perfectly:

Indeed nothing is more striking than the vast gulf that separates the mind of the British and the Indians and, whoever may be right or wrong, this

very fact demonstrates the utter incapacity of the British to function as a ruling class in India. For there must be some harmony, some common outlook, between the rulers and the ruled if there is to be any advance; otherwise there can only be conflict, actual or potential. (Nehru, p. 483)

Jawaharlal Nehru and Mohandas (later deemed "Mahatma") Gandhi worked together and are considered the driving political force behind India's push for Independence. They by no means represented or commanded all of India, but many complied with Gandhi's call for "non-violent non-co-operation", a campaign of protest waged by both massive groups of Indians and individuals. It is certain that Gandhi's non-violent non-co-operation policy helped to drive the British out of India, but it is not certain whether the primary impact of the movement came from the problems it caused the British, or the massive display of public opinion that was impossible to ignore. Either way, the British were finally forced to recognize and act upon the interests of the Indian people. In 1947, India was granted its independence.

By the time the British left, India had been sucked dry. In *The Discovery of India*, Nehru points out that there is a direct correlation between the amount of time the British occupied an Indian region, and the level of poverty in that region. Bengal, once a wealthy and prosperous region, became a land of the dying and tragically poor after almost two centuries of British rule (Nehru, p. 296-297). During their rule, the British had given India only what they could not keep from them. British culture, political ideas, industry, and technology had all been shared with India either accidentally, incidentally, or necessarily. The British could have had a purely positive effect on India, but instead they left behind famine, poverty, and a dead economy, all direct consequences of the unwillingness of the British to pull their heads out of the clouds and live up to their boast of spreading civilization. •

### Annotated Bibliography

Allen, Charles, ed. *Plain Tales From the Raj*. New York: St. Martin's Press, 1975.

Interviews with around 70 British men and women who lived in British India during the last 50 or so years of British rule have been compiled into chapters on different aspects of life in Anglo-India. The material retains the authenticity of the interviewees, making this a spectacular representation of the British viewpoint.

Basham, A. L., ed. *A Cultural History of India*. Oxford: Clarendon Press, 1975.

This volume provides a great deal of information on Indian philosophy, social organization, religion, literature, architecture, art, science, and music. Part of the book also addresses Indian culture's influence on the rest of the world. The book contains pictures of artwork and some spectacular maps of India.

Chamberlain, M. E. *Britain and India: The Interaction of Two Peoples*. Hamden, CT: Archon Books, 1974.

Chamberlain chronicles the interaction of between the British and Indian people during British imperialism.

He shows how the India and its people were affected by the British and how the British were affected by India, providing valuable viewpoints from both peoples.

McLeod, John. *The History of India*. Westport, CT: Greenwood Press, 2002.

McLeod presents a narrative of Indian history from prehistory to the present day.

Fischer, Louis. *Empire*. New York: Duell, Sloan and Pearce, 1943.

Fischer, a journalist of the time, writes about his thoughts and experiences dealing with the British Empire, and focusing on India. He paints a negative portrait of British Imperialism, and the book contains many facts and figures, personal testimony, and snippets of interviews.

Moorhouse, Geoffrey. *India Britannica*. New York: Harper & Row, 1983.

This is a history of the three centuries of British rule over India. One of the topics Moorhouse writes on is what Britain did to help India, and what they did to hurt India. The book is filled with photos, paintings, and cartoons from the time period.

Gandhi, Mahatma. *My Appeal to the British*. New York: The John Day Company, 1942.

A collection of writings by Gandhi addressing his positions on British occupation, India's independence, and the complications that came with those issues. Gandhi was a figure of immeasurable importance during the last years of British rule in India, making this a spectacular source.

Nehru, Jawaharlal. *The Discovery of India*. New Delhi: Oxford University Press, 1997.

Nehru's book provides an invaluable viewpoint from an active politician and native of India. He writes his philosophies on life in general and relates them to India and the then current situation of British occupation.

Sofri, Gianni. *Gandhi and India*. Northampton: Interlink Publishing, 1999.

Sofri gives a brief history of Britain's presence in India, but focuses in great detail on the years when Gandhi was politically active. He also writes a great deal about Gandhi himself.

James, Lawrence. *The Rise and Fall of the British Empire*. New York: St. Martin's Press, 1994.

James chronicles the rise and fall of the British empire in great detail, focusing on the politics and concepts that shaped the British imperialism.

Traub, James. *India: The Challenge of Change*. New York: Julian Messner, 1981.

A history of India, focusing mainly on the years after British occupation ended.

Lloyd, T. O. *The British Empire: 1558 – 1983*. Oxford: Oxford University Press, 1984.

Lloyd provides the entire history of the British Empire.



## Remembering the Elephants of India

text and photo by Sindhuja Sunder

*Schoolcraft student and mathematics major Sindhuja Sunder moved with her family to the U.S. from Bangalore, India when she was 13. Their native language is not Karnataka, prevalent in Bangalore, but instead Tamil, since her grandparents came from Tamil Nadu.*

Elephants are greatly revered in India for their wisdom and intelligence and for their association with Ganesha, the Hindu god who removes obstacles and whose head is that of an elephant. Elephants love coconuts and bananas, and will eat

the latter entirely—peel and all. At temples, elephants will simply stand there waiting patiently with their trunks curled slightly towards you, waiting for you to give them something. And it is really important to not draw back as soon as you place a banana in its trunk, even if you are afraid, for the elephant will remember and will not bless you. A good blessing is when you get sneezed on and feel really yucky. But it's also pretty good if the elephant just rests its trunk for an extra beat or two on your head, like happened with the good friend of mine in this photo. The most ordinary of blessings is if the elephant just touches your head. •



# Books That Open Doors to South Asia

*I have selected and described the 11 books below because they offer readers insights into South Asian culture, history, and modern life. Consider incorporating them into your reading and coursework this year. — Editor*

Aravind Adiga, *The White Tiger* (Free Press, 2008) [Bradner Library, call no. PR 9619.4 .A35 W47]

This unsettling and darkly comic novel succeeds in capturing how the oppressed people of South Asia feel today: like they are pent up in a rooster coop. Baram, the chauffeur for the son of a wealthy landlord on the outskirts of Delhi, is driven by rage and despair to murder his boss. He portrays the crime as retribution for the intolerable life of the rural and village poor, who are bereft of power yet chatter about the latest elections “like eunuchs discussing the Kama Sutra”. Mr. Adiga, a Western-educated former *Time* correspondent who lives now in his native Mumbai, characterizes his first novel as an “attempt to catch the voice of the men you meet as you travel through India—the voice of the colossal underclass.” The current film “Barah Aana” (“Short-Changed”) is based on this story.

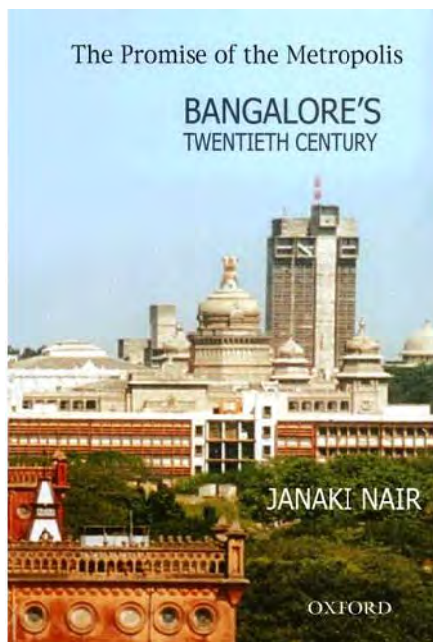
Janaki Nair, *The Promise of the Metropolis: Bangalore's Twentieth Century* (Oxford, 2005)

The rapidly growing city of Bangalore in southern India is the “Silicon Valley” of the subcontinent. With its technology parks, shopping malls, and tangle of highway overpasses, it shows many of the plusses and minuses that have accompanied development and modernization in the Third World. Janaki Nair, a history professor in Kolkata, India, analyzes how the city's industrial base was transformed in the post-colonial era, not only through spontaneous development but also through municipal planning and varieties of “stakeholder governance” attuned to the local demographics of caste, language, ethnicity, and gender.

She is scheduled to speak at the Univ. of Michigan this March 27 as part of a year-long lecture series on “State, Space, and Citizenship: Indian Cities in the Global Era”.

Larry Everest, *Behind the Poison Cloud: Union Carbide's Bhopal Massacre* (Banner Press, 1986)

In the pre-dawn darkness of December 3, 1984, forty tons of methyl isocyanate and other deadly gases spewed from Union Carbide Corporation's pesticide factory in the densely populated outskirts of Bhopal, the capital of the central Indian state of Madhya Pradesh. The safety sirens were turned off. In all, an estimated 20,000 people were killed. This study is based on an on-the-scene investigation shortly after the disaster. The environmentalist Barry Commoner wrote, “The horrendous chemical disaster at Bhopal is an event of historic moment. Into this one brutal episode there converged a series of deep-seated, unsolved world-scale problems.... Now, in *Behind the Poison Cloud*, we have a lucid, moving, powerful response to the shameful silence that has enveloped this historic event.”



Pankaj Mishra, *Temptations of the West: How to Be Modern in India, Pakistan, Tibet, and Beyond* (Farrar, Straus, and Giroux, 2006) [Bradner Library, call no. DS 337 .M58]

This is a collection of eight journalistic sketches intended to show the folly of trying to ape Western-style democracy and modernization in South Asia. The titles are “Allahabad: The Nehrus, the Gandhis, and Democracy”, “Ayodhya: The Modernity of Hinduism”, “Bollywood: India Shining”, “Kashmir: The Cost of Nationalism”, “Pakistan: Jihad Globalized”, “Afghanistan: Communists, Mullahs, and Warlords”, “Nepal: The ‘People’s War’”, and “Tibet: A Backward Country”.

Robert Kanigel, *The Man Who Knew Infinity: A Life of the Genius Ramanujan* (Scribner's, 1991) [Radcliff Library, call no. QA 29 .R3 K36]

The life of Srinivasa Ramanujan (1887-1920) forms a poignant chapter in the relation between East and West. He was a self-taught mathematical genius from a small town in Tamil Nadu, working as a port clerk in Chennai while contenting himself by scrawling reams of previously undiscovered theorems on whatever discarded scraps of paper he could find. In 1914 the renowned Cambridge mathematician G. H. Hardy more or less “imported” Ramanujan to England so they could collaborate. But the cultural divide was so great that the newcomer wasn't able to “take” to his new surroundings; he fell gravely ill and returned to India, where he soon died. Mathematicians have spent decades mining the results left behind in his papers. There is also a recent novel on this subject, David Leavitt's *The Indian Clerk* (Bloomsbury, 2007).

Salman Rushdie, *Midnight's Children: A Novel* (New York: Knopf, 1981) [Bradner Library, call no. PR 6068 .U757 M5]

Soon to be a major motion picture from director Deepa Mehta, this is the book that catapulted Anglo-Indian writer Salman Rushdie to world fame. Written in magical realist style, the novel is a loose allegory for the events surrounding 1947, when the British granted independence to their former colonial Raj and partitioned the region into Hindu- and Muslim-majority nations, India and Pakistan. That set off a spasm of war, waves of ethnic cleansing, and forced migrations. The main character here, Saleem, is a Hindu boy born at the moment of independence. Because he is mistakenly switched with another baby, he is raised by a family of wealthy Muslims. Rushdie's writing style is built out of extremely clever, jaunty phrasing, biting sarcasm, comedy, and historical and political reference.

Arundhati Roy, *The God of Small Things* (Random House, 1997) [Bradner Library, call no. PR 9499.3 .R59 G63]

This acclaimed novel is set in the state of Kerala, southwestern India, during the late 1960's. It is told through the eyes of boy

and girl twins whose father is a wealthy rubber planter; the state is being shaken by a leftist rebellion that threatens to overturn the whole order of things. In these pages, we also get a feel for the caste system in India, the minority Syrian Christian sect, and the heavy burden of tradition that weighs down upon women. Meanwhile, the twins have only a cloudy understanding of the tragic family events that their elders speak of elliptically; as the girl puts it, “at times like these, only the Small Things are ever said. The Big Things lurk unsaid inside.” Although her voice is original, Roy is clearly influenced by the style of her compatriot, Salman Rushdie, including in her jazzy wordplay and her shifting back and forth between different times and places.

Tahmima Anam, *A Golden Age: A Novel* (HarperCollins, 2007)

Rehana, a widow raising two teenagers in Dhaka, East Pakistan in 1971, follows her daily routine of cooking, university coursework, and religious duties. She is only dimly aware of growing political unrest, until the army tanks arrive and the fighting erupts. Suddenly, Rehana’s family is in peril and her children become daring participants in the rebellion that will lead to the independence of Bangladesh from Pakistan. The author’s elegantly understated prose gives credibility to Rehana’s metamorphosis from a devoted mother to a woman who allows her son’s guerrilla comrades to bury guns in her backyard, and who herself leaves her home to work in a refugee camp. Her ordeals reflect her country’s tragedy and make for an engrossing and wrenching story.

Li Onesto, *Dispatches from the People’s War in Nepal* (Pluto Press, 2004)

In 1999, Li Onesto became the first foreign journalist to travel deep into the guerrilla zones of this country in the Himalayas, “the roof of the world”. Allowed unprecedented access, she interviewed political and military leaders, guerrilla fighters, peasants in liberated villages, and relatives of those killed by government forces. Her dispatches and photos provide insight into the roots of the Maoist-led insurgency that resulted, in 2008, in the historic abolition of the Nepalese monarchy. In these pages, peasant farmers talk about how their lifelong suffering has driven them to desperate measures. Women recount how they defied relatives, fled arranged marriages, and broke with social taboos to join the people’s army. Guerrilla commanders and fighters fresh from military encounters discuss strategy and tactics.

Mustansir Mir, translator, *Tulip in the Desert: A Selection of the Poetry of Muhammad Iqbal* (McGill-Queen’s University Press, 2000)

Sir Muhammad Iqbal (1877-1938), who lived under British rule in Punjab (now part of Pakistan), was not only a revered and prolific poet but also an important Muslim scholar, lawyer, and politician who inspired the goal of an independent Pakistan. He composed most of his 12,000 verses in either Persian or Urdu (the latter is a form of Hindustani that is written in the Persian-Arabic script). This is a representative selection of about 50 medium-length poems filled with charm and imagery. They focus not on observing nature or daily life but on expressing social and spiritual insights. Pakistani-born translator Dr. Mir, a teacher of Islamic Studies formerly at the University of Michigan and now at Youngstown State University in Ohio, succeeds in rendering these poems into English, and he provides each of them with an explanatory introduction and footnotes.

*continued on page 23*

## GlobalEYEzers: Breaking Bread

by Sandy Roney-Hays (Anthropology and Sociology)

Does the name “GlobalEYEzers” give you some sense of our desire to open eyes, minds, and hearts to the ever-increasing global connections in our world? Although the thrust of the group has evolved since its beginning in 2004 as we explored ways to broaden our audience and our program, the fundamental “globalEYEzing” functions have not changed.

We started as a small group of faculty and staff dedicated to reading selected books and sharing thoughts over ethnic dinners. There were just seven people at the first dinner. We had committed to a stiff requirement for our conversation: reading Abdul Rahman Munif’s novel *Cities of Salt*, which depicts the effects of the discovery of oil in one part of the Middle East. Over the years, in our attempt to broaden participation, preparation for attending the meetings was reduced. (And Pageturners has done an admirable job of internationalizing their book selections, for those who are interested in that avenue toward understanding.)

In GlobalEYEzers we have enjoyed reading articles and discussing key definitions of global terms, especially the term “globalization” with its many implications and perspectives. We had a powerful discussion on NGO’s (non-governmental organizations) and their impact on countries, with Africa being our focus. In the last year or so we have had further good discussions, with student and faculty participants making small, meaningful inputs on specific topics. We have had members from a variety of disciplines, such as history and political science, to stimulate discussion.

The last two discussions have opened our eyes to various facets of the immigration experience: its impact on the families who immigrate, on their native former communities, on their emergent ethnic communities, and on people in the wider community. Differences in approaches to marriage and death provided new insights for many of us. At our most recent “Immigration from the Inside” discussion, held last Nov. 7, the meeting drew 17 participants—the most so far.

We continue to investigate new possibilities for “globalEYEzing”. Internet connection with the wider Schoolcraft community and neighborhood have been investigated. We have looked at ways to relate to high school classes and to “50+ groups” (people aged 50 years or older). In 2009, we are hoping to co-sponsor a large meeting or conference on techniques for developing global skills.

Although GlobalEYEzers has undergone annual transformations, one aspect persists—the serving of international foods! When we began in 2004, we were meeting for dinners in Middle Eastern restaurants. In 2005, the meetings moved to campus and lunch, starting with Latin American food, since 2005 was the Institute’s Focus Latin America year. Since then, we have had African, European, and Chinese luncheons!

Our first 2009 meeting on Friday, February 6 will boast Indian food, authentically guided by Sumita Chaudhery and Anna Maheshwari of the English Department. Please join us in room LA-200 at 12-2pm (or some part of it).

Breaking bread of many countries with global eyes has bound us into an ever-evolving group!

# Multicultural Events Calendar for SE Michigan

*See also the schedule for Focus South Asia (page 8).*

**Oct. 1, 2008 – Jan. 31, 2009:** “Tutankhamun: Wonderful Things from the Pharaoh’s Tomb”. An exhibition of 126 stunning and exact replicas of sacred and personal possessions of Tutankhamun, the boy pharaoh of ancient Egypt. The objects, from his magnificent state chariot to thrones, jewelry, and other adornments, are presented in five chambers: an introduction to ancient Egypt, the archaeological discovery, the private pharaoh, the public pharaoh, and the royal burial. Charles H. Wright Museum of African American History, 315 E. Warren Avenue, Detroit. For more info, call 313-494-5824 or see <http://www.maah-detroit.org>.

**Oct. 25, 2008 – Mar. 1, 2009:** “Let Your Motto Be Resistance: African American Portraits”. This national traveling exhibit explores photography’s role in shaping public identity and individual concepts of race and socioeconomic status over the past 150 years. The photo subjects include everyone from Frederick Douglass to Malcolm X, from Booker T. Washington to George Washington Carver, from Duke Ellington to Muhammad Ali, and from Lorraine Hansberry to Richard Pryor. Jointly developed by the Smithsonian’s National Museum of African American History and Culture and the National Portrait Gallery, the exhibition takes its title from the words of a Maryland slave, Henry Highland Garnet (1815-82), who escaped north and became an abolitionist: “Strike for your lives and liberties. Rather die freemen than live to be slaves. Let your motto be resistance. Resistance! Resistance! No oppressed people have ever secured their liberty without resistance!” Charles H. Wright Museum of African American History, 315 E. Warren Avenue, Detroit. For more info, call 313-494-5824 or see <http://www.maah-detroit.org>.

**Dec. 4, 2008 – Jul. 5, 2009:** “A Yemeni Community: Photographs from the 1970’s by Milton Rogovin”. This exhibit resurrects the unique Yemeni immigrant community that thrived in the steel town of Lackawanna, NY. The photos by social documentarian Milton Rogovin explore history, cultural identity, and the ways people adapt to a constantly changing world. Lower Level Gallery, Arab American National Museum, 13624 Michigan Avenue, Dearborn. For more info, see <http://www.arabamericanmuseum.org>.

**Jan. 16, 2009:** Femi Kuti in concert. This award-winning Nigerian musician, 46, is the oldest son of the late Fela Kuti, who was a legendary pioneer of Afrobeat and a political resistance leader. For over 20 years, Femi has refined Afrobeat with nuances from jazz, soul, funk, and rap, creating a sound entirely his own. However, like his father he has a strong commitment to social and politi-

Photo: Tom Beetz



cal causes. 8pm. Majestic Theater Center, 4120-4140 Woodward Avenue, Detroit. Tickets (\$22.50/\$25) at Ticketmaster. For more info, call 313-833-9700 or see [www.majesticdetroit.com](http://www.majesticdetroit.com).

**Jan. 19, 2009:** Free symposium, “African American Political Leadership from Douglass to Obama”. Features talks by historians David W. Blight (Yale Univ.) and Kevin Gaines (Univ. of Michigan), followed by a panel discussion of local high school students. 10am - 12:30pm. The Henry Ford, 20900 Oakwood Blvd., Dearborn. To reserve a seat, see <http://www.hfmgv.org/events/symposium.aspx>

**Jan. 23, 2009:** Panel discussion on “State, Space, and Citizenship: Indian Cities in the Global Era”. This is the keynote event kicking off a year-long lecture series at the Univ. of Michigan on this subject. Panelists include political scientist Solomon Benjamin, urban development and media studies researcher Ravi Sundaram, and filmmaker Paromita Vohra. School of Social Work Building, 1080 South University Ave., Ann Arbor. For more info, contact the UM Center for South Asian Studies at 734-764-0448 or e-mail [csas@umich.edu](mailto:csas@umich.edu).

**Jan. 25, 2009:** 10<sup>th</sup> annual World Sabbath of Religious Reconciliation. An interfaith holy day dedicated to making peace among the religions, races, and nations of the world, featuring calls to prayer in different faith traditions; musical presentations; children’s display of peace banners; and presentation of peace awards. 4-5:30pm. Christ Church Cranbrook, 470 Church Road, Bloomfield Hills. For more info, see <http://www.wsdayofpeace.org>.

**Jan. 26-Feb. 5, 2009:** Pageturners book discussion on *Persepolis: The Story of a Childhood*, Marjane Satrapi’s wise, funny, and heartbreaking memoir (in powerful black-and-white comic strip images) of growing up in Iran during the Islamic Revolution. Schoolcraft College, Livonia and Garden City campuses. For more info, contact Ela Rybicka at 734-462-4400 extn. 5685, or [erybicka@schoolcraft.edu](mailto:erybicka@schoolcraft.edu).

**Jan. 30, 2009:** MIXED— A Theater Show. MIXED has been described as the first truly multicultural portrayal of Americans ever. Here are the narratives of those ignored by the U.S. Census and who’ve fallen through the cracks of the political system. After centuries of misunderstanding these stories make the audience understand what it is to belong to many cultures and, simultaneously, to none. Sponsored by University Unions Arts & Programs, The Mixed Initiative, and Zeta Sigma Chi Multicultural Sorority, Inc. 7pm. Kuenzel Room, Michigan Union (corner of State Street and South University Ave.), Univ. of Michigan, Ann Arbor. For more info, call Martika Girard at 517-917-7609 or e-mail [martika@umich.edu](mailto:martika@umich.edu).

**Feb. 3, 2009:** Lecture by guitarist and music historian Ray Kamalay, “Freedom, Slavery, and the Roots of American



## Comerica-Ford Global Thursdays

Every Thursday evening at 7:30pm, from February 5 through April 9, Comerica and Ford Motor Company sponsor Global Thursdays at the Arab-American National Museum (13624 Michigan Ave., Dearborn), a series of programs and concerts by diverse local and international performers. Tickets: \$10; discounts for students, AANM members, and series ticket holders. More information will be posted at <http://www.arabamericanmuseum.org>.

Music". 7 pm. Dorsch Memorial Branch Library, 18 E. 1<sup>st</sup> Street, Monroe. (This is the first in a series of free talks and performances in the 22<sup>nd</sup> annual Monroe County Black History Month Blues Series, with events held throughout the county. Presented by the Monroe County Library System and supported by the Michigan Council for the Arts and Cultural Affairs, National Endowment for the Arts, and community co-sponsors. For more info, call 734-241-5277.)

**Feb. 16 – Mar. 13, 2009:** "The Spirit of Budō: The History of Japan's Martial Arts". An international traveling exhibit with activities, demonstrations, and entertainment. Organized by the Japan Foundation and hosted by the City of Novi and the Consulate General of Japan in Detroit. Novi Civic Center Atrium, 45175 W. Ten Mile Road, Novi. For more info, see [www.cityofnovi.org](http://www.cityofnovi.org).

**Feb. 20 – Mar. 1, 2009:** "Zora is My Name!". The Wayne State University Theatre Department presents this exciting and poignant look at the life of Florida resident Zora Neale Hurston (1891-1960), an influential figure in African-American literature. Adapted by Ruby Dee, with original music by Dennis Ryans, Hurston's own words are put to vibrant song, captivating monologues, and breathtaking character interactions. Sponsored by Huntington Bank. Six performances. Bonstelle Theatre, 3424 Woodward Avenue, Detroit. For more info, call 313-577-2960 or see <http://www.theatre.wayne.edu/bonstelle.php>.

**Feb. 21, 2009:** Behind-the-Scenes Tour of the E. Azalia Hackley Collection of Negro Music, Dance and Drama. A rare opportunity to experience this collection, the first of its kind in the world (established in 1943). 11 am. Detroit Public Library. To buy tickets (\$30), visit the website <http://www.olddetroitshop.com/ticketsales.html>.

**Feb. 22, 2009:** The National Acrobats of China. One of the most amazing acrobat companies in the world. Spectacular tumbling, juggling, and stunning feats of fun. 3pm. Detroit Symphony Orchestra and Max M. Fisher Music Center, 3711 Woodward Avenue, Detroit. For more info, see <http://www.detroitssymphony.com>.

**Feb. 28, 2009:** "Aladdin", the beloved Arab folktale from the *Thousand and One Nights*, presented in an all-new full-length production by the Grand Rapids Ballet Company. The lavish costumes and scenery and a full range of orchestral music transform the stage into a Middle Eastern landscape. Two per-

## University Musical Society

These performances by international artists are scheduled at various venues in Ann Arbor. For more information and tickets, call 734-764-2538 or visit <http://www.ums.org>.



Kodo

Jan. 23-24: Gilgamesh (multimedia Babylonian epic)

Feb. 12: Sweet Honey in the Rock (African American song)

Feb. 13: Kodo (Japanese taiko drum troupe)

Mar. 12: Simon Shaheen and the Aswat Orchestra (classical Arab music)

Mar. 13-14: Yo-Yo Ma and the Silk Road Ensemble

Mar. 22: Zakir Hussain (Indian *tabla* drum)

Mar. 26: The Romeros (classical Spanish guitar)

Apr. 18-19: Hmadcha Ensemble (Moroccan Sufi chanting)

formances: 12 noon and 5pm. Detroit Opera House, 1526 Broadway, Detroit. For more info, call 313-961-3500 or see <http://www.motopera.org>.

**Mar. 3-8, 2009:** The famous musical "Fiddler on the Roof", based on Yiddish tales written by Sholem Aleichem and published by him in Russia in 1894. The Fiddler is a metaphor for survival, through tradition and joyfulness, in a life of uncertainty and oppression. Tevye, the father of five strong-willed daughters, attempts to maintain his family and cultural traditions while their lives are encroached upon by outside influences, including the Tsar's eviction of Jews from their village. Detroit Opera House, 1526 Broadway, Detroit. For more info, call 313-961-3500 or see <http://www.motopera.org>.

**Mar. 7, 2009:** Free talk by historian Rochelle Danquah, "Helping Hands & Hearts: The Story of the Underground Railroad in Farmington, Michigan". Organized by the Fred Hart Williams Genealogical Society. 10am - 12 noon. Old Fine Arts Room, Detroit Public Library, 5201 Woodward Avenue, Detroit. For more info, call 313-438-3233 or see <http://www.fhwgs.org/calendar.htm>.

**Mar. 11-14, 2009:** First Ann Arbor Palestine Film Festival. Showcasing films about Palestine and by Palestinian directors to amplify the voice of the Palestinian people as a nation and a diaspora. More information will be posted at <http://a2palestinefilmfest.org>.

*continued on next page*

## Multicultural Calendar *continued from page 21*

**Mar. 16, 2009:** “Global Roundtables: An Interactive Symposium”. Student-made video presentations focusing on the global automotive industry and how it affects every discipline and line of work. Followed by round table discussions on each video. 10 am - 12noon. DiPonio Room, VisTaTech Center, Schoolcraft College, 18600 Haggerty Road, Livonia. For more info, contact Deborah Daiek at 734-462-4400 extn. 5299, or [ddaiek@schoolcraft.edu](mailto:ddaiek@schoolcraft.edu).

**Mar. 17, 2009:** Lecture by William Kentridge, an internationally-acclaimed South African artist who combines political history, music, and philosophy in his work that includes animated films, drawings, and prints. With South African history and the legacy of colonialism as a point of departure, Kentridge strives to mix divergent traditions into an art of cultural authority. Free reception 6pm, free lecture 7pm, subscription-only dinner 8pm. Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more info, contact Tarya Stanford at 313-833-4020 or [tstanford@dia.org](mailto:tstanford@dia.org).

**Mar. 20, 2009:** Lecture by Marygrove College cultural anthropologist and Choctaw tribal member Kay McGowan, “Women’s History Month: Global Indigenous Women’s Issues”. Dr. McGowan has been engaged in fieldwork with indigenous peoples throughout the Americas, often focusing on the experiences of women. She is a widely published author and regular contributor to *News from Indian Country*. 6-8pm. Michigan Heritage Room, Radcliff Center, Schoolcraft College, 1751 Radcliff Street, Garden City. For more info, contact Linda Gutierrez at 734-462-4400 extn. 5067, or [lgutier@schoolcraft.edu](mailto:lgutier@schoolcraft.edu).

**Mar. 21, 2009:** “Brundibár”, a children’s opera by Czech Jewish composer Hans Krása with a libretto by Adolf Hoffmeister, originally performed by the children of Theresienstadt concentration camp in Nazi-occupied Czechoslovakia. A sort of fairytale in which the evil, mustachioed organ grinder Brundibár represents Hitler. Two performances: 12 noon and 5pm. Detroit Opera House, 1526 Broadway, Detroit. For more info, call 313-961-3500 or see <http://www.motopera.org>.

**Mar. 23-26:** Pageturners book discussion on Reyna Grande’s *Across a Hundred Mountains* (2006), an acclaimed novel that illustrates the perils of immigration and crossing the U.S. border, the heartbreaking cycle of poverty, and the fractured family ties and identities of those who make it to the other side. Schoolcraft College, Livonia and Garden City campuses. For more info, contact Ela Rybicka at 734-462-4400 extn. 5685, or [erybicka@schoolcraft.edu](mailto:erybicka@schoolcraft.edu).

**Mar. 27-28, 2009:** Conference, “The Cultural Wealth of Nations”. *Cultural wealth of nations* is a new approach in the sociology of development, focusing on how national governments expend resources to market cultural attributes such as art, artifacts, and world heritage sites. Sponsored by the University of Michigan’s Department of Sociology, Center for European Studies, and other units. Location TBA. For more info, contact Asst. Prof. of Sociology Frederick F. Wherry at [fwherry@umich.edu](mailto:fwherry@umich.edu).

**Mar. 27-29, 2009:** Film, “The 400 Blows” (1959; 99 mins.). François Truffaut’s first feature is a classic of world cinema and a defining film of the French New Wave. Set in Paris and told through the eyes of Antoine Doinel (played by Jean-Pierre L  aud), the film re-creates episodes in the director’s own difficult childhood, unsentimentally portraying aloof parents, oppressive teachers, petty crime, and a friendship that would last a lifetime. The title derives from the French expression *faire les quatre cents coups* (“to raise hell”). Detroit Film Theatre at Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more info, see <http://www.dia.org/dft>.

**Mar. 29, 2009:** “The Art of Bellydancing”. The premier touring bellydance troupe takes you on a journey that will stay with you for a lifetime. An ancient Middle Eastern art form whose origins are shrouded in mystery, bellydance has grown into a sensual performance that celebrates all women. 3pm. Detroit Symphony Orchestra and Max M. Fisher Music Center, 3711 Woodward Avenue, Detroit. For more info, see <http://www.detroitssymphony.com>.

**Apr. 2, 2009:** Eighth annual Multicultural Fair, a vibrant celebration of the international cultures on our campus. Featuring country displays, cultural performances, demonstrations of languages and crafts, and international food. 10am-3pm, DiPonio Room, VisTaTech Center, Schoolcraft College, 18600 Haggerty Road, Livonia. For more info, contact Laura Leshok at 734-462-4400 extn. 5203, or [lleshok@schoolcraft.edu](mailto:lleshok@schoolcraft.edu).

**April 3-4, 2009:** 16<sup>th</sup> annual Conference of the Midwest Institute for International/Intercultural Education (MIIE). Monroe County Community College, Monroe. For more info, contact Helen Ditouras at 734-462-4400 extn. 5647, or [hditoura@schoolcraft.edu](mailto:hditoura@schoolcraft.edu).

**Apr. 11-12, 2009:** 37<sup>th</sup> annual “Dance for Mother Earth” Pow Wow. Tribes gather from throughout the Midwest bringing their native music, dance, crafts, and food. Bowen Field House, Eastern Michigan University, Ypsilanti. For more info, call 734-565-8670 or see <http://www.umich.edu/~powwow>.

**Apr. 17, 2009:** World Music concert featuring master Ghanaian dancer Sulley Imoro. Akwaaba will perform drum and xylophone pieces of Ghana including royal music of Dagbon. Pan Jumbies will perform steel drum music of Trinidad as well as original student and faculty arrangements. 8 pm. Varner Recital Hall, Oakland University, Rochester. For more info, call 248-370-3013 or see <http://www2.oakland.edu/oucal/detail.cfm?ID=12119>.

**Apr. 17-26, 2009:** Film, “12” (2007; 159 mins.) In the Russian director Nikita Mikhalkov’s ingenious re-imagining of Sidney Lumet’s classic “12 Angry Men” (1957), a dozen jurors—each with his own emotional baggage—are locked in a room without their cell phones and charged by a judge with determining the fate of a young Chechen boy who is accused of brutally stabbing his adoptive father to death. “Expansively, dramatically, magnificently Russian.” (*Variety*). Detroit Film Theatre at Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more info, see <http://www.dia.org/dft>.

A popular feature of Schoolcraft's annual Multicultural Fair are the many display tables where students, faculty, and staff introduce aspects of their homeland's culture and languages. International food, dance, and other performances are also offered at the event. This year's eighth annual fair is scheduled for April 2.

Photo from 2008 fair  
courtesy of Steve Berg.



**Apr. 24, 2009:** Lecture, "Discovering Islamic Art in Khedivial Cairo: Some Early Collections and Displays", by Dr. Mercedes Volait, Research Director for the Centre National de la Recherche Scientifique, and Director of the IN VISU Research Unit, Institut National d'Histoire de l'Art, Paris. 6:30pm. Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more info, call 313-833-1721 or e-mail [rgoodwin@dia.org](mailto:rgoodwin@dia.org).

**May 19, 2009:** Lecture, "Speaking Volumes: The *Falnama* (Book of Omens) in 16<sup>th</sup>- and 17<sup>th</sup>-Century Iran and Turkey", by Dr. Massumeh Farhad, Chief Curator and Curator of Islamic Art at the Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institution. 6:30pm. Detroit Institute of Arts, 5200 Woodward Avenue, Detroit. For more info, call 313-833-1721 or e-mail [rgoodwin@dia.org](mailto:rgoodwin@dia.org).

**Third weekend of Jun. 2009:** 14<sup>th</sup> annual Dearborn Arab International Festival. This family-centered 14-block street fair is the largest Arab-American cultural celebration in the U.S., attracting over 300,000 people to see local and international musical acts, 30 international food booths, a Middle Eastern fashion show, arts and crafts, Arab merchandise, children's tent, and a carnival. Presented by the American Arab Chamber of Commerce and its partners. Warren Avenue between Schaefer and Wyoming, Dearborn. For more info, see <http://www.americanarab.com/festival>.

**Mid-Jul. 2009:** 17<sup>th</sup> annual Concert of Colors, metro Detroit's free, four-day diversity festival bringing together the area's communities and ethnic groups. Musical acts from around the world, ethnic food and merchandise vendors, musician-led workshops, a Forum on Community, Culture & Race, and a large children's tent featuring family activities and arts and crafts. Organized by the Arab Community Center for Economic and Social Services (ACCESS), Arab American National Museum, New Detroit Inc., and the Detroit Symphony Orchestra (DSO). Max M. Fisher Music Center,

3711 Woodward Avenue, Detroit. For more info, see <http://www.concertofcolors.com>.

**Third weekend of Jul. 2009:** 38<sup>th</sup> annual Arab and Chaldean Festival. The largest Arab-Chaldean-American cultural event in North America, it draws 100,000 people annually to enjoy a variety of Arab and Chaldean food, cultural exhibits, fashion show, Children's Fair, and an impressive lineup of music, dance, and other entertainment. Hart Plaza, downtown riverfront, Detroit. For more info, see <http://www.arabandchaldeanfestival.com>.

**Third weekend of Aug. 2009:** 27<sup>th</sup> annual African World Festival. Celebrate the richness, diversity, and worldwide influence of African culture at Detroit's largest ethnic festival, which draws over 1.5 million visitors annually. Attractions include the Taste of Africa Pavilion, internationally acclaimed entertainment, strolling plaza performances, African Family Village, and the Diaspora Marketplace. Presented by the Charles H. Wright Museum of African American History. Hart Plaza, downtown riverfront, Detroit. •

### Books That Open Doors *continued from page 19*

Deborah Baker, *A Blue Hand: The Tragicomic, Mind-Altering Odyssey of Allen Ginsberg, a Holy Fool, a Lost Muse, a Dharma Bum, and His Prickly Bride in India* (Penguin, 2009)

Deborah Baker, a literary biographer and the wife of Indian novelist Amitav Ghosh, recounts here a memorable episode in cultural history, when beatniks and other American hipsters made a pilgrimage to India hoping to be enlightened by "the wisdom of the East". In 1961, Beat poet Allen Ginsberg sails from New York harbor on a journey that will lead to the port of Mumbai and then, with his companions, will criss-cross the subcontinent. But will their experiments with hallucinogens and Hare Krishna chants give them the answer they seek to the egoism and materialism of the West?

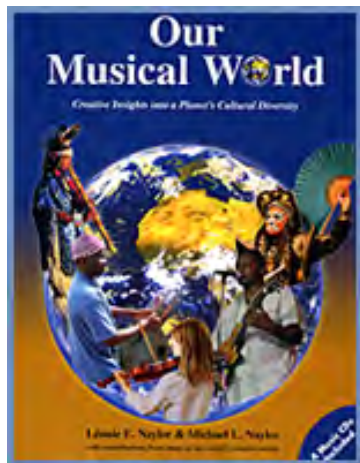


# Dip Your Feet into an Ocean of World Music

## An Educational Resource

*Our Musical World: Creative Insights into a Planet's Cultural Diversity* is a new educational resource created by a married couple in Ann Arbor, Léonie E. Naylor, a counselor originally from the Seychelles Islands, and Michael L. Naylor, a musician and ethnomusicologist.

The aim of the 536-page book and four accompanying CD's is to use world music as a way to foster people's understanding and appreciation of other cultures and to challenge misconceptions and hostilities. It could be used in a wide variety of courses, such as world issues, anthropology, sociology, music appreciation, foreign languages, international business, and counseling. The resource is also appealing to anyone interested in learning about other cultures. "It was designed to be used in classrooms, but some people are picking it up and saying they could use it in their synagogue, or their women's group", Michael told a reporter.



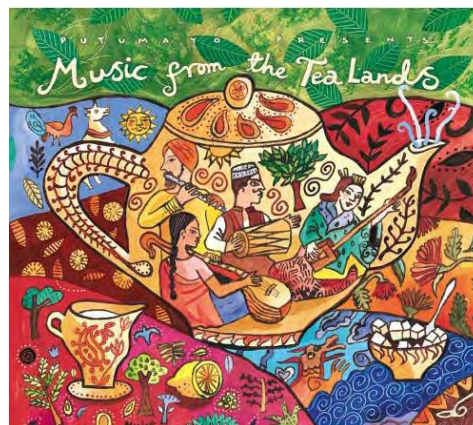
Although they write in a popular style, the authors' keen sense of purpose can be seen in the 10 unit titles:

- Introduction: Envisioning a Single Humanity Through Music
- Human Universals
- Native America: The Spirit in Symbolism
- Africa–America: Tales and Visions of a Racial Legacy
- The Middle East (and Southern Asia): Religion and Music
- Europe: The Influence of Ancestry and Imperialism
- Jewish and Romani: Stories of Creativity and Influence
- Africa and Latin America: Rites, Rituals, and Community Life
- Asia: Seeking Balance (and Healing) Through Music
- Creolization: Creating Community Beyond Race and Nation

Each unit includes broad discussions of under-emphasized topics in Western education; stories and interviews from the musicians, educators, or youth of the culture-groups discussed; and engaging musical samples.

Ordering information, and free listening, is available at <http://visionsandvibrations.com/omw/units>.

## CD's: Asia, Africa, and Latin America



*Music from the Tea Lands* (2000, Putumayo World Music, \$14.98). A soothing, inspirational brew of cuts from India, Pakistan, Iran, Turkey, Tatarstan, China, Japan

and Indonesia. The instruments vary from strings, such as the *saz*, *erhu*, *kora*, and guitar, to the more percussive sounds of *gamelan*.

*Nigeria 70: Lagos Jump* (2008, Strut Records, \$14.98). A retrospective compilation of some of the most club-rocking music that was created in newly independent



Nigeria: Afrobeat, *juju*, Ghanaian highlife, Congolese, and fusions with reggae, soul, funk, disco, and jazz.



La India Canela, *Merengue Típico from the Dominican Republic* (2008, Smithsonian Folkways, \$9.99). Fiery accordionist, singer, and composer Lidia María Hernández

López, known as La India Canela ("Indian Cinnamon"), displays the driving beat, aggressive improvisations, and down-home lyrics typical of *merengue* from the mountainous Cibao region of the Dominican Republic.