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STELLA MARIS COLLEGE

COMMUNICATION



THE

VITAL LINK

1977

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Cover Page :

SARAH JACOB

I M.A. Fine Arts



STELLA MARIS COLLEGE

Communication

1977

Gnanodaya Press
11, Anderson Street,
Madras - 600 001

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Editorial

We are living in an age of breath-taking and stupendous advancement in methods and media of communication, of split-second transmissions in the inter-continental and inter-planetary spheres ; of a veritable deluge of printed material ; of momentous breakthrough in reaching out to the physically handicapped, the deaf, the dumb, the mentally retarded and imbalanced. Parallel to this sophistication in methods and media, there is also a poignantly marked inability to secure or establish meaningful communication in human relationships. This powerlessness to emerge from our cocoon of self-absorption and to relate or make valid connections is the recurring theme of much of contemporary Literature and a major preoccupation of the philosophers, educationists, sociologists and politicians of this era.

Our attempt to explore this magic link of mankind — a link between man and man, between man and his creator in all its variety, is only a tiny bridge.....a bridge to link the pursuit of knowledge and the pursuit of life.....

ELLEN, M	...	III B.A.	Literature
PRABHA, V.	...	III B.A.	,,
REECY CHACKO	...	III B.A.	,,
REENA GEORGE	...	III B.A.	,,
THULASI, R.	...	III B.A.	,,
SIVAGAMI, S.	...	I M.A.	,,
SARAH JACOB	...	I M.A.	Fine Arts
VANDANA NADKARNI	...	I M.A.	,,
Staff	{ SEETHA SRINIVASAN		
	{ MALLIKA CHITHARANJAN		

Lord, make me a channel of Thy peace,
That where there is hatred I may bring love,
That where there is wrong I may bring the spirit of forgiveness;
That where there is discord I may bring harmony;
That where there is error I may bring truth;
That where there is doubt I may bring faith
That where there is despair I may bring hope;
And where there are shadows I may bring thy light;
That where there is sadness I may bring joy
Lord, grant that I may seek rather to comfort than be comforted,
To understand than be understood
To love than be loved;
For it is by giving that one receives
It is by self-forgetting that one finds,
It is by forgiving that one is forgiven
It is by dying that one awakens to eternal life.

—FRANCIS OF ASSISI

In Memoriam



Mother Mary Margaret of the Sacred Heart
1885 - 1977

Superior General of the Franciscan Missionaries of Mary
1932 - 1960

We record with the profoundest sorrow the passing away of the former Mother General of the Franciscan Missionaries of Mary, Revered Mother Mary Margaret of the Sacred Heart who slept in the Lord on 8th November, 1977.

All who had the privilege of meeting her and knowing her will ever remember her as a dynamic personality, an admirable blend of the deeply spiritual, highly intellectual and the touchingly human.

Stamped with an apostolic fervour, her years were spent in living Christ, in speaking Christ, in loving Christ-in expanding Christ over the immensity of the universe. He alone was the inward strength and force by which she translated all her energies into the work and prayer of His Church.

For the past sixty odd years the world has heard little of Mother Mary Margaret of the Sacred Heart. But the world has felt her influence on every continent, in every aspect of missionary activity. She has been one of those hidden leaders of great causes.

Ever dedicated to the service of humanity, she was actively interested in promoting the cause of women's education. In fact Stella Maris College was founded during her generalate and owes her, therefore, an eternal debt of gratitude.

Her zeal, special gifts, talents, natural qualities of leadership and her exemplary service made it obvious that she would be chosen to serve in different parts of the globe in various capacities. Whatever she undertook, she performed with such great dedication and diligence that such outstanding qualities were noticed and she was unanimously elected as Superior General in 1932.

To live with Mother Mary Margaret was to live with a saint. Her kindness, her concern for others was boundless. For twenty eight years she was at the helm of the order of the Franciscan Missionaries of Mary and these were fruitful years of achievement and sacrifices. Mother Mary Margaret belonged to that unique band of great souls, the elite who are chosen to serve and to suffer. Eleven years of suffering crowned the many years of devoted labour and brought her life quietly and gently to its serene ending. Here indeed was another candle that had burnt itself out in His service.

May she, that dear and revered Mother Mary Margaret of the Sacred Heart, be our intercessor in Heaven as she has been our great exemplar on earth.

May her soul rest in Peace!



Around the Campus: Distinguished Visitors



..Mother
General



..Sisters
from
Abroad



..Greetings

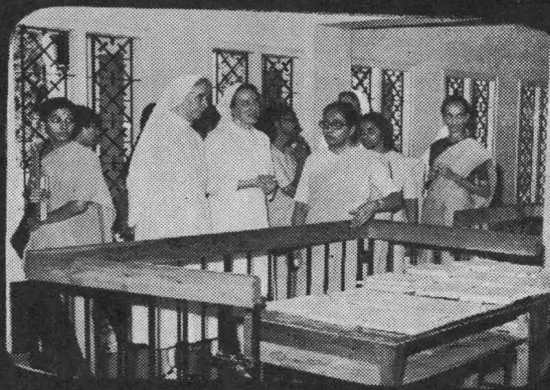


...and
Song

Around the Campus: Distinguished Visitors...



...With Staff



...In the
Prayer room

From Person to Person

Communication is in itself a rather complicated concept, in the sense that unless there is clear understanding of it as a concept, the very purpose of communicating will be defeated. Defined simply, communication represents the passing on of one's thoughts, feelings, opinions and decisions to another person or to a group of people, or to a larger body politic. While no one can dispute that this is a fairly simple concept, it is really the method of using this concept that is not uniformly understood.

The purpose of communication is underscored by its effectiveness. An effective communication connotes that the part at the receiving end has received the communication correctly and has also understood it in the same manner and in the same spirit as was intended to be conveyed. Therefore communication becomes a vital element in our day-to-day life whether at work or at home. If we take an organisation, the communication of decisions from the top has to go down the line upto the last person in the hierarchy and if decisions are to be implemented correctly there cannot be any communication gap down the line. The same argument will be valid in respect of upward communication as well. This highlights the supreme need of effectiveness in inter-personal communication. Group Dynamics is eventually person-to-person communication.

For communication to be effective, the channels of communication will have to be straight, simple, and easy of access. Any circuitous channel of communication will at once result in distortion, mis-understanding, wrong construction and consequential errors in implementation.

Yet another factor which contributes to the effectiveness or otherwise of communication is the ability of the one who communicates to reduce the communication to suit the intellectual and perceptive level of the recipient.

It is an accepted fact that the communicator and the recipient will have to function on the same wavelength for a communication to serve its purpose. Which means, the objective of the communication will first have to be established in clear terms as between the two.

Whilst on this concept, what has to be guarded against is over-communication or under-communication. An effective communication is one that is communicated to the right person or persons at the right time.

यथा ह्येकेन चक्रेण स्थस्य न गतिर्भवेत् ।
तथा पूरुषकारेण विना यत्नं न सिद्ध्यति ॥

SHOBA KRISHNASWAMY
I B.A. Economics

The Majority: Uncommitted, Unconcerned and Unaware

We are living in a world of paradoxes. "A war to end all wars" was what they told us about World War II; the "armament race" is for purely peaceful purposes, they said. Today conditions about us demand urgent action, trends demand the soberest contemplation; war disease, drought and hunger should cause the deepest introspection and yet the majority dozes. Famine with flatulence, crisis without concern, emergency with ease-they don't really agree, do they? Yet they remain. It is time we wondered about the paradox of apathy in a time demanding total commitment.

Only a few men are really and truly 'Aware' in the true sense of the word. We become sensitized to the little things-things that affect our daily lives in some important way - like joblessness, low salaries, price of petrol, impending examinations, the frustration of not finding a suitable marriage partner and so on. These reasons are trifles in comparison with many other more important things. There are only two ways of living a life. One is living for self and self only, a life in a world where only "I, me and myself" exist and everything is done only for self-interest.

There is a second type also which is a far better way of living in which we break the stronghold of self-interest. In this life we treat others like ourselves, we put other people's shoes on and walk their lives and wear their spectacles to get a glimpse of life through their eyes. But this does not mean that we should renounce everything and turn a hermit. But we should try to live with others and try to understand the world around us. We are educated and are constantly in pursuit of knowledge, but knowledge comes with its obligations. Awareness of conditions leads to responsibilities. If you were the first to discover a child drowning, surely you would dive in to save him; if you had advance warning about a flood, you would surely warn your neighbours to run "high and stay dry". In these occasions you feel a responsibility. Knowledge of this kind requires commitment. It requires action instead of apathy.

In this age of mass media, we have seen enough of those pictures of hungry, starving people with begging bowls or of cities and towns devastated by natural calamities that our senses have been tattered by too much news of human suffering. We find it hard to face these things. But in our world there is a majority suffering from hunger and loneliness. As a broadcaster said "statistics don't bleed; it's people that do."

I am not asking you to become the strait-laced and sober, dedicated type; I am not asking you to give up your wealth, but I am only asking you to stop to think and take an inventory of your life and attitudes and get your priorities straight and to be committed, concerned and aware.

“How many ears must one man have
Before he can hear people cry?
How many deaths will it take
To know that too many people have died?
How many years must some people exist
Before they're allowed to be free?”

Bob Dylan.

IVY THOMAS
II M.A. Social Work

The Language of Rhythm and Gesture

. Dance and music were enacted as part of religious rituals and as they permeated the hearts of worshippers with joy and as man had cast his gods and goddesses in his own image, he considered it to be pleasing to them also. Therefore in most cases no festival or ceremony was accepted as complete without a performance of dance and music. As rituals became more and more elaborate, dance too became elaborate and stylised. Thus from primitive periods when dance was mere thumping on the ground with the aim of bringing into oneself the spirits of Nature or achieving victory over an enemy or gaining blessing of a plentiful harvest, it progressed into a well-ordered classical art with a conscious effort to raise man through delicate movements performed by the most beautiful girls attached to temples, into becoming part of the Eternal. Even today in India, it is not uncommon to see a devotee moving into spiritual ecstasy by dancing and singing with abandon. Thus it is said that who ever knows the power of dance, dwells in God.

As the emphasis was on spirituality, it was but natural that dance found its home in temples and became a part of the daily ritual when dancing girls gave delight to the gods, uplifted thoughts of viewers and were at the same time experiencing great spiritual satisfaction. This accent on spirituality - the main theme, however did not mean monotony of expression, for the entire gamut of emotions was run through, all with reference to the Higher Being who was conceived of variously as child, mother, husband, lover thus making way for the nine bhavas or emotions with their attendant nuances. For example, the “Gita Govinda” stands in a peculiarly advantageous position for its beautiful interpretation through the medium of dance. The theme is the love and longing of Radha for Krishna. Interpreted philosophically it signifies the longing of the Jeevatma (Individual Soul) for union with the Paramatma (Universal Soul). As the story unfolds, various moods of Radha the heroine who awaits her Lord are sharply etched. She is shown eagerly awaiting her lover, then as being utterly disappointed when he fails to turn up at the appointed time and finally as being consumed with great joy arising out of union with her Lord. Thus the various situations created with such mastery give scope to the dancers to interpret these moods of the

heroine. The entire gamut of emotions - agony, pangs of separation, ego, expectancy, anger and ecstatic union provide great variety. Besides this the dancer is able to create without the aid of stage decor the atmosphere of the Gita Govinda. The



banks of the river Yamuna, the bower of Manjula creepers, the crescent moon, the soft breeze blowing, the gentle fragrance of flowers are all, crystallised in dance.

The solid bed rock of Indian dancing is spirituality. However, the same theme is variously expressed in regional style which have developed through the centuries for India is a land of diverse cultures and each region has its own particular cultural values, customs and traditions. Though all styles are united in what is sought to be conveyed or communicated, each dance style goes about it in its own way employing a well-defined technique. Some of the popularly well known classical styles are Bharatha Natyam or Devadasi Attam, the courtesan temple dance of Tanjore which is punditic and emphasises precision and elegance; Manipuri, the rhythmical, swaying, sensuous dance of Manipuri; Kathakali, the dance drama of Malabar, with its accent on the dramatic; Mohiniattam, from Kerala, with its emphasis on grace; Kathak, the whirling intricate dance of the North, Odissi from Orissa with emphasis on sheer beauty and elaborate charm, Kuchupudi from Andhra with its speedy, sensuous, earthy folk appeal. Each style in itself is a different channel of communication appealing to people with diverse tastes. Although each style is distinctly different, common features do link them. All of them employ foot-work, hand-gestures and facial expressions.

Treatises on dancing are essentially dictionaries of gestures defining certain positions and movements of the head, neck, eyes and above all the feet and hands. This use of hand gestures used to convey explicit meanings distinguishes Indian dance-forms from those of the rest of the world. A single 'hand gesture' or 'mudra' for

example 'Potaka' (the flag) may have twenty or more meanings, depending on the way in which it is moved or the position in which it is held, and on the context of preceding and following 'Mudras'. The head and eyes are generally used to convey emotions. There are at least nine basic movements of the head, eight glances of the eyes, six movements of the eyebrows, and four of the neck. The whole course of a dance is often idealised and summarized as follows: The song should be sustained in the throat, its meaning must be shown by the hands; the mood must be shown by the glances, rhythm must be marked by the feet.

Again, all Indian dancing can be divided into 'Nritta' or 'pure dance' and 'Abhinaya' where a story is conveyed by a sort of pantomime. Nritta is used purely for highlighting the decorative and aesthetic aspect of dance. It is a feast to the eyes to see the various parts of the body namely the feet, hands, head, eyes moving in harmony and creating such beauty. Some scholars are of the opinion that dance in its higher forms is a sort of pantomime in which a story is told (Abhinaya) or events or persons alluded to by means of formal, stylised gestures (Angikabhinaya) presented in a rhythmic sequence and accompanied by singing and instrumental music. It becomes a kind of 'irisible poetry' with a definite meaning.

Besides this division of Indian classical dancing can be divided into tandava or vigorous dance, and lasya or the graceful.

However every established branch of dancing has its ideal side and the practical side which naturally falls short of the original ideal. Thus while extolling the divine nature of Indian classical dances one must avoid giving the impression that every Indian dancer and teacher is a paragon of talent and mastery over ancient Hindu texts relating to his particular branch of dancing. One should also remember that these scriptures and texts themselves are indeed of incomparable excellence, and that if the dance is performed following them particularly then the dance and the dancer will surely be well beyond the realm of human description.

PADMA SUKUMARAN, M.A.
Department of History

Manager to workers around the conference table:- "Frankly, we're introducing worker participation because we don't see why you should'nt share our headaches."—David Longdon in "Punch"

The Stars and Man



Do the stars and planets have any influence on human life? Scientific studies reveal that they do. The Russian biologist Prof. Techezevsky, after an intensive study of solar activity found that a connection existed between sun-spot phenomenon and wars and revolutions and that there is an incidence of corelation between cardiovascular troubles and solar flares. Excessive solar activity which is connected with planetary positions causes complex effects on man such as dejection, rheumatism, headache, neuralgia and other such ailments.

Astrology has been successfully practised and studied both in India and the West for several centuries. Fundamentally the systems are alike except that the "Ayanamsa" or movement of the first point of Aries taken for accurate calculation is considered by Indians to be stationary while the Western astronomers regard it as a point moving.

If we watch the sky closely for some months, we will find the planets particularly the sun and the moon moving among the stars along a belt. This belt extends to about eight degrees on either side of the equator and is known as the 'Zodiac'. The Zodiac by its nature is circular in shape and for the purposes of Astrology is divided into twelve equal parts called 'signs', which are named after imaginary figures which the star clusters form in each division. The Zodiac is represented in the form of a chart in the horoscope. A horoscope in plain language is the map of the heavens for a given moment.

When an event takes place, say a child is born, one of the twelve signs of the Zodiac will be rising in the eastern horizon to a certain point or degree of sign. That sign is called the 'Ascendant' or 'Lagna'. The child's nature and many events in its life will largely depend upon this lagna. The whole sign in which the rising point occurs is called the 'First House' in a horoscope, in the Indian system. The next sign will be the second house, the third sign, the third house and so on. As the Zodiac measures three hundred and sixty degrees, it follows that each sign measures thirty degrees, that is a house may begin in the middle of a sign and end in the middle of the next sign. This is known as "Bhavachakram" in the Indian system.

The twelve signs of the Zodiac are : Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricornus, Aquarius and Pisces. They are grouped into ten categories such as masculine signs, feminine signs, fiery, watery, airy, cardinal, movable, fixed and common signs, which are invaluable in prediction and finding the 'muhurtha' for a particular event. Usually when planets are placed in the movable signs, they bring forth good results.

The twelve houses can also be grouped as Kendras, Panaparz and Apoholima. In terms of a person's life, they denote respectively childhood, adulthood and old age. Preponderance of planets in any of the groups will indicate that the person's life will be spotlighted at the corresponding stages in life. Houses One to Eight relate to one's material life, Nine to Eleven to religious or moral life and the Twelfth, the other world or 'Moksha'.

The planets can also be grouped as follows :

Luminaries	...	Sun and Moon
Benefics	...	Venus, Jupiter, Waxing Moon.
Malefics	...	Mars, Saturn, Uranus and Waning Moon.
Superiors	...	Mars, Jupiter, Saturn, Uranus, and Neptune.
Inferiors	...	Mercury and Venus.

As the name suggests, benefics bring beneficial results to the native, while malefics bring difficulties to the native. Generally malefics in the third, sixth, eighth, and twelfth houses give their best results and turn out to be benefics in those positions. Benefics in a Kendra (first, fourth, seventh and tenth houses) or a Knona (fifth and ninth houses) give their best results.

Planets have been assigned signs to rule as it were. Consequently certain planets have great power in their favourite signs and are weak in others.

Planets	Own house	Exalted Position	Debilitated Position
Mercury	Gemini and Virgo	Virgo	Pisces
Sun	Leo	Aries	Libra
Moon	Cancer	Taurus	Scorpio
Mars	Aries and Scorpio	Capricorn	Cancer
Jupiter	Sagittarius and Pisces	Cancer	Capricorn
Venus	Taurus and Libra	Pisces	Virgo
Saturn	Aquarius and Capricornus	Libra	Aries
Rahu	Virgo	Taurus	Scorpio
Ketu	Pisces	Scorpio	Taurus

Generally planets are strong in the houses of exaltation, own houses, houses of friends or in angles (Kendra Konas). Planets are also strong while receiving benefic aspects from other powerful planets. Adverse rays not affecting planets are weak while occupying houses of debilitation, enemy houses or sixth, eighth and twelfth houses.

PLANETS AND THEIR CHARACTERISTICS :

The Sun :

He is the source of all energy and hence the most powerful of all planets. According to Alan Leo, 'the sun represents the individual, his moral and higher mental expression'. He further represents courage, valour, royalty, father, right eye, gold and east.

The Moon :

Being a cool planet and a satellite of the earth, the moon is essentially feminine. Quoting Leo, 'the moon represents the person with all personal traits of character expressed as emotion, feeling and sensation and termed in our system of thought as personality'. It denotes gentleness, mother, water, silver, agriculture, pearl, mental state, clothes and north-west.

Mars :

Mars is a fiery planet showing immense energy and activity. It denotes agriculture, prosperity, fire, violence, war, blood, hate, weapons, accidents, animal nature, perserverance, younger brothers and sisters, gold, illicit love, falsehood, wound and south.

Mercury :

Mercury, as the name suggests, denotes a sparkling intellect and reasoning power of higher order. Scholarship, command over tongue, truthfulness, industry, tact, uncle-nephew relationship, sapphire, friendship, trade and north are his further attributes.

Jupiter :

Jupiter is the greatest benefic. Everything good, generous, idealistic and of an expensive nature goes with him. High aspirations, knowledge, ministership, priest-

hood, elder brother, son, treasury, diplomacy, honour, well-being of husband, north-east are denoted by him.

Venus :

It is the planet of art and love. It indulges in unions. Music, fine arts, scents, enjoyment of life, wife or husband, vehicle, wealth, clothes, ornaments, happy events, south-east are the attributes of this planet.

Saturn :

It is a stablising planet. It makers a man hard-boiled, industrious, and of a plodding nature. It denotes deep mysteries, cold state of affairs, darkness, iron, servant, permanence, confirment, death, irreligion, dishonour, ill-health, poverty, accidents, blames, laziness, agricultural implements and west.

Rahu :

Rahu or Dragon's Head is considered a planet for all practical purposes. It indicates a highly developed intellect, poison, and father's father.

Ketu :

Ketu or Dragon's tail represents the life beyond, mother's mother and 'gnana'.

Uranus :

Uranus is one of the most important planets in the Solar system. He denotes fashion, electricity, and revolutionary ideas. The scientific progress of the modern world is due mainly to his appearance in the sky.

Neptune :

Neptune on the other hand is a devastating planet sowing chaos, death and destruction in his wake. Sensation, mysticism, glamour, are his characteristics.

Pluto :

Pluto is the farthest of the planets. Its effects as far as they have been investigated, tend to an impulsive and stable nature, self-will approximating to dictatorship. Its appearance has synchronised with the rising public opinion as against the state.

Asterisms :

The twelve signs of the Zodiac starting from the first point of Aries are divided into Nakshatras or asterisms. The different planets will be recorded as remaining in one asterism or other according to its position. In the Indian system the asterism in which the Moon is situated at the time of birth has great significance. What is generally called the 'Janma Nakshatra' is nothing but this position of the Moon. It is obvious hence that each sign or Rasi contains two and quarter asterisms as there are only twelve Rasis and twenty seven Nakshatras. Hence each asterism is thirteen degrees, twenty minutes extent. For the sake of accuracy, each asterism is subdivided into four equal parts called charanas or Padas. So, each Pada will be three degrees

twenty minutes in extent. By knowing one's own birth sign or Rasi (the position of the moon) alone we can predict the nature of the person. But this should not be taken as absolute because it is apt to be modified by the presence of planets in signs of the influence of other planets in the different parts of the horoscope. Each asterism can also speak of the character and personality of its owner. Every point in the Zodiac is moving forward at the rate of one degree of longitude in every four minutes. Therefore even a small error in noting down the birthtime will change the planetary positions in the horoscope. Just as we have given the characteristics of planets, we can also list the characteristics of asterisms.

Transits of the planets :

When a planet transits a house it has some effect on the native. Very important transits are those of Saturn and Jupiter as they have hold on their native, and their period of transit is also greater than that of others.

The Saturn's transit of twelfth, first and second house from the Rasi is said to constitute 'Sade Sathi' or seven and half years of Saturn. This period brings accidents, sorrows, expenses, affliction to wife, children and near relatives, fear from foes, dispute, ill-health, wandering and loss of money. Similarly death of near relatives, public disapproval, confinement are brought when Saturn transits the eight house.

The Jupiter's transit of fifth, ninth and eleventh houses bring very good results to the native. When Jupiter transits the fifth, seventh or the ninth house from the Moon, marriage is predicted. He, in these transits, confers on the native, honour, prestige, gain of wealth and jewels, excellent mental activity, good friendship, acts of charity and promotion in job. All this should be modified by the strength or weakness by position, rulership and aspects of other planets.

A. RAMA
III B.Sc. Mathematics

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பிரான்சிஸ்கன் மரியாயின் வேத போதக சபையினரின் அன்புப் பணி

இயற்கையில் மலரும் ஒவ்வொரு செயலும் இறைவனின் புகழ் பாடுகின்றன. தளிர் விடும் இலையின் மென்மை; குளிர்ந்த பனியின் தன்மை; அடர்ந்த காட்டின் இருள்; அமைதியான ஓடையின் சல சலப்பு; காட்டாற்றின் சீற்றம்; கால ஓட்டத்தின் வேகம்; ஆழ்கடலின் அமைதி; ஆர்ப்பரிக்கும் அலைகள்; அகிலமெங்கும் பரந்திருக்கும் இயற்கையின் வனப்புத்தான் என்னே! கருவாகி உருவாகி கருத்தன் புகழ் பாடும் இயல்பே இயல்பு!

அழகியதோர் வெண் முத்து. அதனைக் கண்டவர் அதன் அழகில் மயங்கினர் ; வெண் முத்து உருவாக ஓர் உயிர் தன்னையே ஈந்தது. ஆம்! அகிலமெங்கும் இறைவனின் அருள் பரப்பும் 'பிரான்சிஸ்கன் மரியாயின் வேத போதக சபை' என்னும் நல்முத்து உருவாக, பாடுகளின் மரியன்னை தன் உடல் பொருள் ஆவி அனைத்தையும் இறை மகன் இயேசுவுக்கு அர்ப்பணித்தார்.

“அன்பிலார் எல்லாம் தமக்குரியர் ; அன்புடையார்
என்பும் உரியர் பிறர்க்கு ”

என்ற பொய்யா மொழிப் புலவரின் பொன் மொழிக்கேற்ப, உலகம் உய்ய வந்த இளவல் இயேசு, அன்பின் பூரண நிலையில் தம்மையே சிலுவையில் உலகிற்கு அளித்தார். 'நான் உங்களிடம் அன்பு கூர்ந்ததுபோல நீங்களும் ஒருவரோடு ஒருவர் அன்பு கூறவேண்டும் என்பதே என் கட்டளை' என்று தம்மைப் பின் செல்பவர்க்கு மொழிந்தார். தம்மையே வெறுமையாக்கி தரணிக்குத் தனது இன்னுயிர் அளித்த இறைமகன் போல, இறையன்பின் பணிக்குத் தம்மை முழுதும் அர்ப்பணித்த இருபது கன்னியருடன் உதகமண்டலத்தில், இந்திய எழில் மலர்ப் பூங்காவில் பிரான்சிஸ்கன் மரியாயின் வேதபோதகத்தின் முதல் சபை 1877-ஆம் ஆண்டு ஜனவரித் திங்கள் ஆறாம் நாள் நிறுவப்பட்டது.

ஆலம் விதை சிறிதேயாயினும், முளைத்து வளர்ந்து செடியாகி, மரமாகி, விழுதுகள் நிலத்தில் ஊன்றி வானகத்துப் பறவைகள் வந்து தங்குதற்குரிய இடமாதல் போல, இந்திய மண்ணிலே ஊன்றப்பட்ட இவ்விதை இறையொளியில் வளர்ந்தது. இன்று நூறு ஆண்டு களுக்குப் பின் உலகமெங்கும் எழுபத்தியொரு நாடுகளில் எழுநூற்றி அறுபத்தேழு இல்லங்கள் தோன்றி உள்ளன. அறுபத்தொன்பது நாடுகளைச் சார்ந்த 9,747 கன்னியர் இறைபணி புரிகின்றனர். நம் இந்திய நாட்டில் மட்டுமே 73 இல்லங்களில், 1,300 கன்னியர் தொண்டாற்றுகின்றனர்.

அறியாமை இருளை அகற்றிய பணியில் இக்கன்னியர் பள்ளிகளும், கல்லூரிகளும், ஆசிரியை, சமூகசேவை பயிற்சி நிலையங்களும் நடத்தி வருகின்றனர். இதன்கண் பயிலும் மாணவர்கள் சமூகத்தின் இருளகற்றும் தீபங்களென விளங்க பெருமுயற்சி மேற்கொள்கின்றனர். சமுதாயத்தில் சீரழிந்த நிலையில் காணப்படும் தொழு நோயாளிகளைப் பேணுவதற்கு நிலையங்கள். அந்நிலையங்களில் நோயாளிகள் உடல் ஊனமுற்றிருப்பினும் உள்ளத்தின் ஆர்வத்தால் பாய்முடைதல், மெழுகுவர்த்தி செய்தல் போன்ற ஆக்கவேலைகளில் ஈடுபடுகின்றனர். ஆதரவற்ற முதியவர்களை அன்புடன் பேண முதியோர் இல்லங்கள். அனாதைச் சிறுவர்களுக்குப் புகலிடங்கள், தாழ்நிலையில் உள்ள மக்களிடையே விழிப்புணர்ச்சி ஏற்பட சமூக சேவை நிலையங்கள், தாய் சேய் மருத்துவ மனைகள், குழந்தை வளர்ப்பகங்கள் என்று கிறிஸ்துவின் அன்பைச் சேவையில் வழங்குகின்றனர் இக்கன்னியர். அன்பின் சேவை வழங்குமிடத்து இறைவன் இயேசுவின் அமைதியையும் உள்ளத்து வழங்குகின்றனர் இந்தக்கன்னியர்.

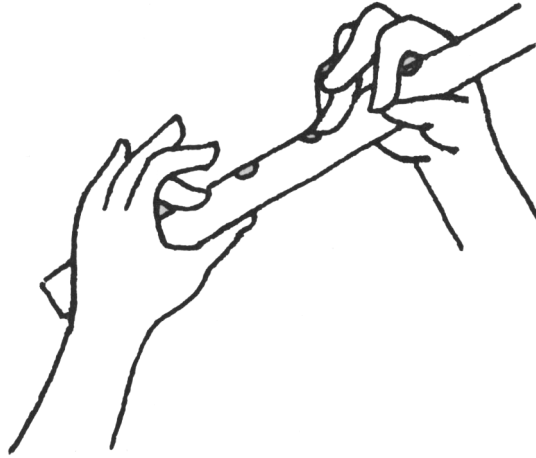
அன்பன் இயேசுவைத் தம்மிலே கொண்டு, அவரது மீட்புப் பணியினைத் தொடர்ந்திடும் இக்கன்னியர், சமுதாயத்திலே தனித்து வாழும் பழங்குடி மக்களிடத்துச் சென்று அவர்களைச் சமுதாயத்தோடு இணைக்கும் பெரிதான பணியினை மேற்கொண்டுள்ளனர். அவர்களிடத்தே விழிப்புணர்வின்ையும் சமூக நலன்களையும் இறையன்பின் மேன்மையையும் இதயத்தே தூண்டும் கருவியென விளங்குகின்றனர். 'யாதும் ஊரே யாவரும் கேளிர்'. என்ற கணியன் பூங்குன்றனார் பொன்மொழிக்கேற்ப எங்கிருந்து செயல்பட்டாலும் அங்கிருக்கும் மக்களின் கலை யுணர்வுகளோடு ஒன்றி கருத்தொருமித்துச் செயல்படும் விதம் போற்றற்குரியது.

‘ஒருமரம் நல்லதா தீயதா என்பதனை அதன் கனிகளைக் கொண்டே அறிவீர்கள்’ என்று கூறினார் நம் பெருமான். பிரான்ஸிஸ்கன் மரியாயின் வேதபோதக சபையினர் ஆற்றிவரும் அரும்பணிகளே இது இறைவனின் திருவருட் செயலே என்று உள்ளம் உய்த்துணரச் செய்கின்றது. அன்பின் செயல்கள் ஆற்றிட அருள் உள்ளம் வேண்டுமே? இக்கன்னியர் பெற்றது அருள் சுரக்கும் நித்திய ஊற்றும் இயேசுபிரானைத் தம்முள் கொண்டிருப்பதால் அருள் உள்ளம் அமைவதில் வியப்பென்ன? நற்கருணை ஆராதனைகளும் பிரார்த்தனைகளும் இவர்கள் இறை பணியில் ஈடுபடுவதற்கு உடலுக்கு ஊட்டமும் உள்ளத்திற்கு உறுதியும் தருவனவாய் அமைகின்றன. ‘உலகிற்கு நற்செய்தியினை எடுத்துரைப்பவர்கள். நான் உலக முடிவுவரை எந்நாளும் உங்களோடே இருக்கிறேன்’ என்ற இயேசுபிரானின் திருவாக்கினை மனத்திலே கொண்டு, மீட்புப்பணி நிறைவேற ஊக்கத்துடன் உழைக்கின்றனர் இக்கன்னியர். மீட்பின் தொடர்ந்து நிறைவேற நாமும் இறைவனை வேண்டுவோம்.

க. ல ஸ் வீ

பட்டவகுப்பு மூன்றாம் ஆண்டு கணிதம்

Harmony - A Point of View



From time immemorial music has transcended all cultural and geographical barriers and beautifully bridged the communication gap. It is indeed one of those rare artefacts which not only relieves us of the mundanity of life but paves the way for divine longings.

Even before language came into being, harmony and rhythm have served as efficient and effective means of communication. The African drums have long been echoing and relaying messages even before alphabets were invented. Our Vedas and ancient texts have clearly shown how music is an imperative element in every walk of life. Be it to express love or hatred, anger or peace, bravery or cowardice, the whole gamut of human emotions find effective and soul stirring expression in music.

Scientists today have established that music relieves tension. This is only a 're-discovery' of what our ancestors believed and accepted in practice. So music should find a place in a workshop as much as it finds a place in a performing hall. Work efficiency is proved to be increased when accompanied by music. Music seems to stimulate faster growth even in plants. While analysing the rationale behind chanting of mantras in a musical tone, a scientist concluded that vibration through the air did react with the atmosphere to produce disturbances. Thus music is not merely decorative, aesthetic, fine art but also highly utilitarian.

The "sweet power of music" has been felt by many through the ages. Lord Krishna's flute entranced many a beast and many a man. Our Sanskrit texts, classical Greek and Roman lore abound with examples to show how every form of life can be won over by music.

The Bhakti cult found its language in music. People flocked to Abkar's court to listen to the tuneful melodies of Tansen. Meera, Kabirdas and Surdas were able to bind generations with their devotional songs expressive of their intense feelings towards the eternal "Music Inspirer" and "Music Maker". Thus they effectively communicated their "Bhakti" not only to their Lord but also to the millions of people who were caught in the wave of their divine musical ecstasy.

Even today people who still fight for their parochial ends forget their provincial attachments when it comes to listening to Saint Thyagaraja's compositions. Music does not merely communicate to diverse origins but unifies them with a strong thread of oneness.

Music transcends local and national frontiers to reach international ears. A Jim Reeves or a Beatle finds admirers in the youth population of the East. From our side of the hedge we find artists like Ravi Shankar and others bridging the gap between the east and the west by making known our culture through the most effective tool - Music. Today people of the west are not only admirers of our music but also of our Yoga, Transcendental Meditation - in short our philosophy of life, a philosophy enshrined in our music.

Tagore beautifully brings out the power of music in establishing communication with the "Lord" with one's self and with others in his "Gitanjali".

"Ever in my life have I sought thee with songs. It was they who taught me all the lessons I ever learnt. They showed me secret paths, they brought before my sight many a star on the horizon of my heart. They guided me all the day long to the mysteries of the country of pleasure and pain at last to that palace gate have they brought me in the evening at the end of my journey".

S. VAIJAYANTHI, M.A.
Department of Sociology

GEETHA NARAYANAN, M.A.
Department of Economics



The whole world in His hands

Why are the Franciscan Missionaries of Mary scattered all over the world? The answer may be found in a statement of Pope Benedict XV written in 1919: "The Church of God is universal: she can be a stranger nowhere, among no people", and another one of Pope Pius XI, his successor: "Men must be convinced that the church is made up of every race, of every nation".

This is the spirit that Mary of the Passion inculcated in her sisters, and it is this spirit that they try to keep alive, remembering that, when the Institute was only a few years old, the Foundress had written: "The true Apostle has nothing to do with places. He goes from North to South and from South to North, anywhere the glory of God calls him".

When Mary of the Passion founded the Institute in 1877, there was one house with about twenty sisters. At the moment of her death, twenty seven years later in 1904, the number of houses was eightysix scattered in almost all the continents.

The first foundation in Europe was realised the same year as the foundation of the Institute. As early as 1885 the first house on the African continent was opened in Tunisia, China was reached in 1886, Canada in 1899, the United States in 1903, and South America in 1904.

A common characteristic of the Institute in all the countries in which works were implanted, was the readiness and willingness to respond to every appeal and to do whatever was asked of the Sisters. This was done with serious planning that took into account the most urgent needs of the people as well as the preference to be given to the poor: the poorest section of a city was chosen, the new insertion was always made; in the utmost poverty only the bare minimum was allowed for the Sisters, comfort, keeping in mind the life-style of those with whom they would work. Just a glance at some of the many houses opened by Mary of the Passion makes us aware of this reality.

It was in response to the demands of the contemporary world that Mary of the Passion engaged herself in the work for social justice. In 1891 Pope Leo XIII had issued a document "Rerum Novarum", in which he called upon Catholics to engage in a combat against social injustice. The principle derived from this document was: Economics must be at the service of man. According to this teaching of the Church, the work of Mary of the Passion in the social sphere, developed in three directions: (1) the law of work for her Sisters, so that they would earn their daily bread

and be closer to the working classes ; (2) give the women a means of earning their livelihood in a more dignified and less anonymous way than the work in the factories provided ; (3) personal uplift and development of women and girls through their training in work rooms. The same path was followed by the successor of Mary of the Passion at the helm of the Institute. The Institute had always been ready to respond to any appeal, or as we now say to "read the signs of the times," whether these asked for immediate assistance to children left without family by an earthquake, or for the transformation of convents into hospitals for wounded soldiers in different countries, according to the requests of Bishops and Missionaries. Pope Pius X who knew that he could count on the prompt response of the Mother General, found it easy to turn to the Franciscan Missionaries of Mary for any kind of work which was needed.

The period marked by the First World War saw an increase in missionary activity rather than a stasis. The tragic results of the War had been felt by the Institute in Europe. Poverty was the guest of honour in all the houses — and poverty accompanied the sisters who were sent to found the new houses. Until 1939, the world lived in the expectation of some dire event that would involve all the nations : a second World War !. And what about the Institute of the Franciscan Missionaries of Mary ?

Three new Provinces were erected, bringing the number upto nineteen. Over six thousand Franciscan Missionaries of Mary were praying and working in more than two hundred and fifty houses. The years 1932 to 1936 were very fruitful for the expansion of the Institute. New foundations were made in France (hospitals, social work), Portugal (Social Welfare Centre, Education), Hungary, the United States, Argentine, Peru, Brazil, Egypt, The Congo, Madagascar, Liberia, Ghana, Lebanon, India, Ceylon, Burma, Indonesia, the Philippines, Japan and China. The list covers almost the whole globe. A foundation that can be called "new" in every sense was the hospital opened in Iceland, the country of snow and ice, where Franciscan Missionaries of Mary were the only Catholic religious congregation. Another typically missionary work Tabacal in Argentina was the centre of an extensive sugarcane industry, employing from eight thousand to twelve thousand workers. The sisters had to staff the hospital and contact the families of both permanent and seasonal workers.

In the Congo, the Provincial, Mother Mary Josephine, led many groups of foundresses on expeditions through the forests. In five years eight houses were opened—from very adventurous and poor beginnings they would develop in an almost miraculous way.

The Sisters in China shared the suffering of their people during the tragic events of the Japanese war and later of the Army's occupation. Often they managed to care for wounded soldiers, children and refugees in a situation of complete destitution lacking almost everything.

During the Second World War the world was divided into two factions, almost every country directly or indirectly involved in the terrible conflagration. Though the oneness of the Institute was not affected, communications were. So the Superior

General named Mother St. Agnes as Delegate General. She was to reside in the United States and keep contact with the countries less directly threatened by the war, while the Superior General remained in Rome, in touch with our Sisters in the warring countries all round her.

In Rome, the mother-house was opened to refugees, and the sisters continued to co-operate in all kinds of relief work. In other countries the prayer and activity of the Institute continued amidst dangers and suffering. Many sisters passed through concentration camps and prisons. The war did not impede the development of the Institute. New foundations were made according to the needs of places and times — the evacuation of children and others to a safe place, the care of the wounded and the support of people in distress.

Eleven houses were completely destroyed during the war, but twenty-nine others were opened all over the world. The end of the war came and with it the work of material and moral reconstruction.

What is the role of the Institute of the Franciscan Missionaries of Mary in tackling the modern problems? The sisters feel themselves challenged to a re-orientation, an adaptation to the present, following the directives for renewal given by Pope John XXIII and Pope Paul VI. Study commissions were set up, meetings became more frequent, simultaneous decentralization and strengthening of the bonds of unity took place. All were called to be personally responsible for this renewal which would affect the spiritual life as well as the apostolic activities of the sisters. The stress was placed on small groups of sisters called Fraternities who would insert themselves among the people, especially the poor and marginal groups. Their role would consist in giving witness of true Christian life and in uplifting social conditions, especially those of women.

In today's age of transition a sense of confusion and a search for identity are wide spread. The Institute also, through each of its members is seeking to re-define its identity. This process of growth will give life to more authentic witnesses of Christ to "serious women, women capable of teaching others especially by their example. Women who are governed by reason and by duty, souls of a living, active faith and prudent because they make themselves worthy of the light". (Mary of the Passion-1903).

So the charism confided to Mary of the Passion on January 6th, 1877 continues to unfold, fusing action with contemplation and sending thousands of dedicated women to every corner of the world to seek Christ in their brothers and to be led by these brothers back to the contemplation of Christ.

COURTESY—NEW EPIPHANY
Franciscan Missionaries of Mary

Working Women and Economic Reconstruction

India aims to build up a self-reliant, self-sustaining and self-accelerating economy without any dependence on foreign aid and thereby bring about economic growth. She has broken away from her long period of economic stagnation and is recording a significant and visible growth though one must add that the progress achieved is not satisfactory. The Fifth Five Year Plan has drawn out many a stratagem to remove poverty and it is clear from the study of it that the main problems of today are poverty, population and pollution. One may include inflation too, but if the three basic problems are solved, inflation will naturally disappear from the economic system. The two main threats of modern civilization are a possible nuclear war and a literal population explosion where man breeds himself to decline and degenerate. India's population stands at 630 millions today, supporting 15% of the world population on 2.4% of the world's land area and sharing 1.5% of the world's income. It is not the actual number but the rate at which the population increases that baffles any observer. India adds 13 million a year to the existing population and this intensifies the food problem and retards growth and development. The growth of our national income has slowed down from 6.5% in 1969-1970 to 0.2% in 1974-1975. Though it is said that the twenty-point programme and the emergency have helped the economic growth, the per capita income is very low when compared to the developed and some of the developing countries of the world.

The more perturbing factor is that economic development in India has left the masses in poverty and misery. The two basic problems, poverty and population bring with them the third one—pollution-misery which spreads epidemics. On one hand they contaminate the air, water and the environment and on the other they spread discontentment, labour unrest, black-market dealings and speculation. What could be the role of a woman, especially a working woman in the reconstruction of the national economy?

The sense of equality of sex is ingrained in the very nature of the depiction of God as Sivan and Sakthi in a single form. This sense of equality should manifest itself in the active participation of women in the reconstruction of the nation.

A ten-point programme may be given to working women to reconstruct the nation. They are: (1) Women, especially working women may resort to family planning measures voluntarily.

(2) They may contribute to the Nation's savings by (a) restricting their demands, (b) curtailing conspicuous consumption i.e. unproductive consumption, (c) putting an end to foreign goods consumption (d) avoiding black market dealings. This will bring down the prices of essential articles and also boost the morale of the nation as a whole.

3) They should plan their investment properly. Education is a very important investment, so women may invest liberally on the education of their children and on themselves. They may also undertake educational tours, buy standard books and periodicals.

4) Through the second and the third points, working women can help the planners in achieving the object of self-reliance and removal of poverty. If there is consumer resistance to the product brought to the market, the business cannot thrive. Ultimately the consumers are the sovereigns, if they are vigilant and determined. This will provide employment for indigenous labour and capital.

5) Women must not consider the material advances as the be-all and end-all of all life. They must evolve a new pattern of living which will aim at preserving their culture, history, traditions and social background. Take the good things of the western society and eschew the bad.

6) They must have plans to better their prospects by undertaking extra-curricular and co-curricular activities, for example learning a new subject, language or a technique of production, doll-making or computer programming, according to one's level of learning. Co-curricular activity may also include running classes for the poor, down-trodden and handicapped. This will go a long way in increasing their productivity and labour productivity at large.

(7) They should perform their civic duties in a better manner. This may mean the payment of taxes and rents. This will save time and energy and above all relieve everyone of mental tension. This will also promote peaceful co-existence.

(8) They can use their freedom of expression to bring to the fore the good actions of the government and other agencies and they must not hesitate to criticise the wrong policies and actions.

(9) They should take pride in being Indian women and preserve the cherished qualities of *Accham*, *Madam*, *Naanam*.

(10) They should project the proper image of the country to foreigners.

Thus, a working woman should give special attention to savings, consumption and investment even while preserving the best in our culture. These alone can increase the National Income, reduce population pressure, check inflation, create employment, boost exports, reduce imports and above all put an end to poverty.

Eternal vigilance is the price for liberty. So every working woman should be aware of the problems of the day and co-operate with planners and the government in successful economic reconstruction.

GANGA GANESAN, M.A.
Department of Economics

समाजसंपर्कः

‘यस्मिन् जीवति जीवन्ति बहवः सोऽत्र जीवतु ।

वयांसि किञ्च कुर्वन्ति चञ्च्वा खोदरपूरणम् ॥’

मनुष्यः समाजस्य एकः भागः अस्ति । मनुष्यः ससमाजः जीवति ससमाजः मृतः भवति । किन्तु प्रश्नं इदं अस्ति । यदि प्रासादस्य मूलं दुर्बलं अस्ति तदा सः कथं निष्ठति यावत् ?

अधुनातनकाले लोके दारिद्र्यं च विषादं सर्वत्र अस्ति । मम कर्तव्यं न केवलं अध्ययनं किन्तु अध्यापनं अपि अस्ति, नैव वित्तोपार्जनं परन्तु अहं लोक कल्याणाय अपि परिश्रमं कुर्याम् ।

तथैव अहं विद्वान् अस्मि यदि सर्वेभ्यः ज्ञानं प्रविसर्पितुं न इच्छामि चेत् तर्हि किं प्रयोजनम् ? यदि अहं धनिकः अस्मि तर्हि दरिद्रेभ्यः दानं यच्छेयं यदि समाजः पीडितः च दुःखार्तः भवति तर्हि समाजं सुखितं पीडारहितं न कुर्याम् ।

भारतदेशे समस्याः बह्व्यः सन्ति । अत्र बहवः दरिद्रजनाः सन्ति । अस्मिन् देशे बहवः अशिक्षिताः भवन्ति । अहं तेषां साहाय्यं कर्तुं अर्हामि । भगवान् कृष्ण अपि गीतायां इति अकथमत्, दरिद्रान् साहाय्यं कुरु ।

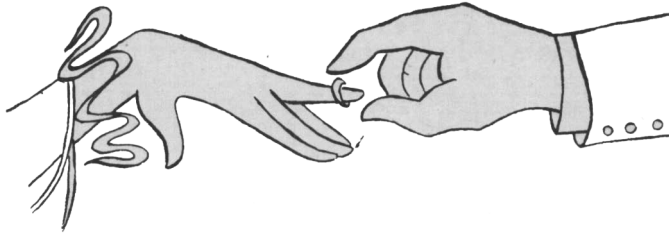
अहं मम मित्रैः सह प्रतिदिनं एकां कार्परेशन् पाठशालां गत्वा तत्र बालकान् पाठयामि । तत्र अहं गणितं, विज्ञानं च अन्यविषयानि च शिक्षयामि । अस्मान् दृष्ट्वा तेऽपि संतुष्टाः भवन्ति ।

सः सुहृद् व्यसने यः उपकरोति । अहं एतेषां बालकानां आरोग्यविद्यां च पवित्रत्वं प्रणि शिक्षयामि । तेऽपि सर्वं अनुचरितुं प्रयत्नं कुर्वन्ति । इत्थं मे संपर्कः समाजेन सफलः भवति इति मन्ये ।

S. REMA

III B. Sc. Chemistry.

L'importance de la Communication en Mariage



Aujourd' hui le progrès est extraordinaire en toutes sphères partout, dans le monde entier et c'est pourquoi ce mot "Communication" gagne tant d' importance. Le radio, la télé, le journal et le téléphone sont quelques techniques diverses de la communication. Ces techniques aident les gens à communiquer partout les uns avec les autres.

Maintenant, considérons l'importance de la communication dans un milieu plus intime et personnel - par exemple, une famille. Les techniques déjà mentionnées, sont les moins importantes dans la communication entre le mari et la femme. Ce qui est très important ici, c'est le moyen de communication entre les membres différents créant une atmosphère harmonieuse. Le succès d'un couple un mariage dépend de l'habilité de l' homme et de la femme mutuelles communiquer à se ce qui implique la compréhension et la sympathie.

Pour développer une telle relation il faut passer la plupart du temps dans la compagnie l'un de l'autre. Ainsi l'homme et la femme se comprendront ce qui augmentera l'harmonie dans la maison. Cela était possible autrefois, quand la vie n'était pas si bousculée, et cela donnait aux deux époux plus de temps de prendre soin l'un de l'autre. Mais aujourd'hui le cas est tout à fait différent. L'univers a change rapidement. Maintenant l'argent et la puissance prennent plus d'importance que l'amour et l'affection dans la vie domestique.

Donc on n'a pas de temps à "perdre" dans la famille. Ainsi il arrive souvent que le mari et la femme se rencontrent rarement, et la relation intime devient très difficile. En temps voulu, la relation entre l'homme et la femme devient hostile. Le mari ne peut pas comprendre sa femme et vice versa. A la fin, il ya l'hostilité, les querelles et la haine. Enfin le mariage est brisé.

Ainsi on trouve que le criterium en mariage, comme dans les autres spheres de la vie, est surtout la communication entre les individus.

AUDREY SRESHTA
II B.A. Sociology

शब्द - वाह

प्राचीन काल से आज तक मनुष्य के लिए शब्द एक बहुमूल्य वाहन रहा है।

“अंधकार है वहाँ जहाँ आदित्य नहीं है,
अंधा है वह देश जहाँ साहित्य नहीं है”

साहित्य में ही नहीं, बोलचाल, भाषण और पठन में भी शब्दों का ज्ञान सानिवार्य है। जो शिक्षा से वंचित है ऐसे व्यक्ति का संसार में जीने से कहीं डूब मरना अच्छा है। भावनाओं को व्यक्त करने में शब्द का ज्ञान अत्यावश्यक है।

शब्द का ज्ञान, एक व्यक्ति के लिए क्या नहीं करता? यश, प्रेम, धन, ऐश्वर्य आदि उसके चरणों में पड़े रहते हैं। बरनार्ड शाँ ने भाषण - शक्ति प्रकट करके यश का ग्रहण किया। महादेवी वर्मा ने वाक्शक्ति से दिव्य प्रेम का प्रकट किया, गांधिजी अपनी वाणी के माधुर्य से संसार को अपने मन के अधीन लाए, शब्द - वाहन - शक्ति के ऐसे अनेक उदाहरण हैं।

शब्द से जन्मा हुआ साहित्य युग - युग से हमारे हृदय के कोमल तारों को झंकृत करता हुआ हमारी मानसिक भूख मिटाता रहा है। टालस्टाय का कथन शत प्रतिशत सत्य है कि साहित्य कला की भावभूमि पर मानव एकता का सर्वश्रेष्ठ साधन है। साहित्य संस्कृति की प्रतिष्ठा करता है, जीवन संघर्ष में जूझने की प्रेरणा देता है। कहा भी गया है—

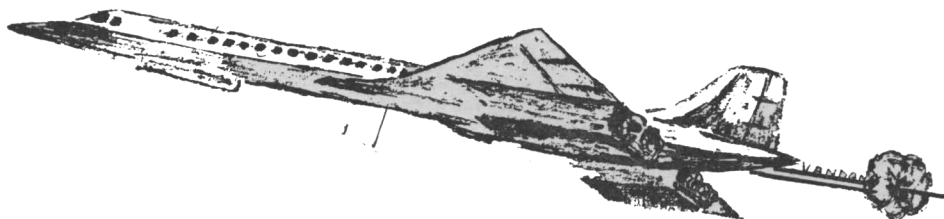
“साहित्य - संगीत - कला - विहीनः
साक्षात् पशुः पुच्छ विषाण हीनः ॥”

साहित्यरूपी यह शब्द - वाहन काव्य, नाटक, गद्य आदि का रूप लेता है। यह रूप नाटककार या कवि की मानसिक भावनाओं को प्रकट करने का तथा जीवन में घटित घटनाओं को लोगों तक पहुँचाने का साधन बन गया है।

इस प्रकार निष्कर्ष निकलता है कि शब्द का एकमात्र लक्ष्य मनुष्य है। शब्द मनुष्य के लिए मनोरंजन है किन्तु वह सस्ता मनोरंजन का साधन नहीं हो, परन्तु सर्वे भवन्तु सुखिनः का अमर संदेश देने के समर्थ हो।

C. V. VANITHA
II B. A. Literature.

Prospects of Supersonic Air Transport



Attempts to make Civil Aviation viable as a means of transport was first made nearly fifty years ago, when no one would believe it to be safe, comfortable or particularly cheap. The only factor which made it alive and made it great within half a century to the astonishing stage it is now, was the speed of the aeroplane.

Nowadays when it needs to fear no comparison with other means of transport, the speed of the aeroplane is still the most important sales argument and it is only natural that great efforts are taken in this direction towards increasing the speed of civil transport aircraft, from the present 80-85% of speed of sound (expressed technically as Mach 0.8-0.85) to the supersonic range.

The transition from subsonic to supersonic speed range fundamentally alters the flow conditions. Thus, a special design, tailor-made for supersonic flight, is needed in order to operate at such speeds. The first manned supersonic flight took place in 1947 and six years later the first aircraft equipped with jumbo jet propulsion attained supersonic speed in horizontal flight. The problems of this speed range are now fully overcome and supersonic airflights are to operate at twice the speed of sound.

What then, are the problems of civil supersonic flight? Civil supersonic transport has to operate at maximum economy not only at supersonic but also at subsonic speeds. It is unlikely that flight at supersonic speed will be tolerated above densely populated areas because of the sonic boom produced thereby and so supersonic flights will be restricted only over deserts and seas.

Sonic boom occurs during any supersonic flight and is a compressed sudden pressure which spreads to the earth's surface registered by the ear as an explosion. Its intensity depends on aircraft weight, flight altitude and the reflective properties of the earth. The characteristics of the boom are largely determined by aircraft length. A small fighter produces a sharp high pitched boom while a large civil supersonic aircraft produces a deep dull boom.

One interesting phenomenon is that the sonic boom of an aircraft flying at normal altitude and Mach number say upto 1.15 fails to reach the ground through diffraction of sound waves produced by the temperature distribution on the atmosphere. Various other problems however, makes this low supersonic speed range relatively unattractive to air travel.

The other problems which have not yet been resolved fully are airport noise and economy. The optimum type of engine for cruising is still the straight jet engine which is very noisy and needs operation of burner on take-off to increase thrust. Measures taken to lower the noise level have only been partly successful. Attempts to make quieter engines culminate in heavier, less economic engines and reduction in range or drastic payload reduction — two critical factors which can jeopardize the highly marginal economy of supersonic civil aircraft.

Another problem is the engine installation. The very high thrust requires heavier engines which necessitates a heavy air intake and a thrust nozzle system. The volume of fuel to be carried is considerably greater than that for a subsonic aircraft of the same weight.

To solve the more difficult problem of the sonic boom, new techniques to reduce the intensity have been evolved and in an ideal case, it can be totally eliminated. Such an aircraft which exists only theoretically at present must be very long. Speeds of mach 2 and 3 are certainly no limits for commercial air travel and even today there is considerable development particularly in U.S.A. to produce a hypersonic aircraft flying at a cruising speed of mach 6-10. Such an aircraft can achieve dramatic saving in travel time. By 2000 A.D., a hypersonic civil aircraft with a flight mach No. 8-10 appears feasible (with limits in speed for passenger comfort) a speed which has already been achieved years ago by manned research aircraft.

The negative effects are high initial price and operating costs, high fuel consumption, high noise level on take-off and landing and the problem of the sonic boom. These may seem very pessimistic though they give a true picture of the present situation. But we should bear in mind that the present models are only pioneer designs and that considerable development potential is still available.

Yet the Supersonic Civil Aircraft in the form in which it exists at present is an excellent engineering achievement promising the busy travellers saving of several hours on specially long routes.

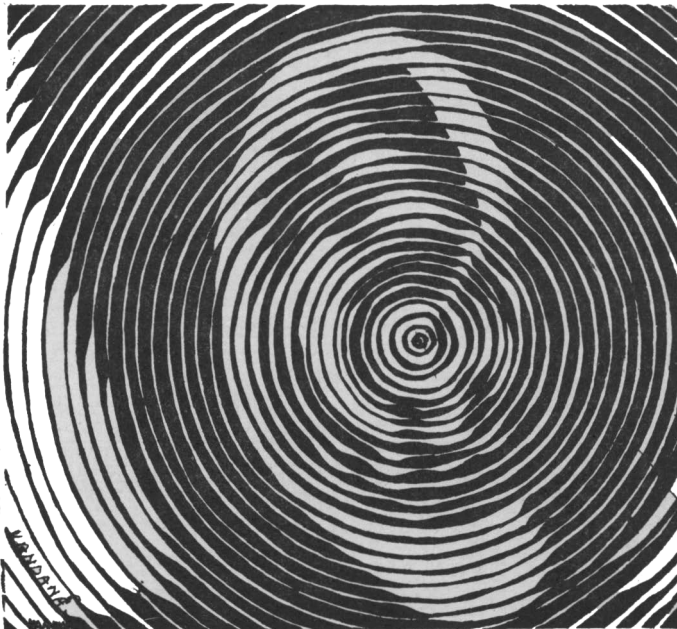
C. NIRMALA
I M.Sc. Mathematics

The Soundless and Sound

Deafness is more common in human society than we think it is. In an ordinary school we find at least one child in twenty-five who is deaf. Among adults it is one among 200,000. It is often said that the deaf need to form a little sub-culture of their own in order to be well-adjusted and happy. This is far from true. A deaf child grown to an adult who cannot communicate normally with those around him is at a disadvantage no matter where he is.

To make it easier for the deaf child to adjust to his normal environment, his education has to begin from his very early years in a total hearing environment. This starts at home where his parents play a very important role. In educating the deaf there are two methods used. The earlier method was founded by Abée del Epee of Paris in the eighteenth century. A language of signs was derived after watching the natural gestures the deaf children used while communicating with each other. This came to be known as the manual method. It used combination of the language of signs and finger spelling, each finger and the angle at which it is held signifying an alphabet.

In the earlier half of the twentieth century, importance was given to the auditory experience in the development of language. A method of oral education was developed. It is the art of learning through the exclusive use of speech lip-reading and residual hearing in a completely oral environment. Today greater emphasis is being placed in the oral method, and it has been observed that the "oral deaf" adults tend to achieve more satisfactory life situations than do their manual counterparts not because they are generally more competent or "better adjusted" but because they communicate more readily with the hearing members of our society.



People with impaired hearing use hearing aids. In some cases however, it may not be of any use at all except that if they do wear an aid people may take more care to speak clearly to them. For those with residual hearing, the aids give them an indication of the rhythm, pitch and length of words. They also hear a number of meaningful sounds such as doors closing or dishes rattling. This helps them to feel a part of their environment. Without this auditory stimulation, life becomes something like "living in a

glass case". Therefore use of a hearing aid early in a child's life is essential for his auditory training.

In the later years of education there is a need for very careful vocational guidance and placement. With good programmes paralleling those for hearing children there will be a greater opportunity for positions and greater flexibility in job placements leading to better adjusted people and hence to happier and more productive lives for these people.

In India, it is only in recent years that thought has been given to finding placements for the deaf. Today they are carpenters, tailors and even executives in firms. For sometime women were found to be occupied only with tasks such as embroidery and lace-making. But now, with shorthand, type-writing, dress making and handicrafts forming part of their school curriculum, they are finding better jobs. With all this progress, however there is one constant difficulty, the lack of communication with hearing people. The main reason for this is the failure on the part of normal people to try and communicate with the deaf. If they would only try, this gap could be bridged almost effortlessly.

By RANJINI RAMAN, B.A.
Old Student

॥ अस्थाने हासः ॥

“रसोवैसः रसं ह्येवायं लब्ध्वा आनन्दीभवति” इति श्रुतिः । भगवानेव रसस्वरूपतया वर्ण्यते । अथ को नाम रसः ? किं रसनया रस्यमानः कटुम्लादिः ? न । अपि तु शृङ्गारादिः एव रसः, अत्र रसत्वेन गृह्यते । अथ च रसः शृङ्गार, हास्य, करुण, रौद्र, वीर, भयानक, बीभत्स, अद्भुत, शान्तात्मना नवधा कथ्यते । तत्र शृङ्गार एव मुख्यो रस इति भोजादिः । करुण एव मुख्यो रस इति भवभूतिः ।

भाषान्तरासु आपाततः नाटकं इति कथ्यमानं संस्कृते दशधा भवति । तच्च यथा - नाटकं, प्रकरणं, भाणः, प्रहसनम्, डिमः, व्यायोगः, समवाकारः, वीथी, अङ्कः, ईहामृगः इति । शादण्येते रूपकशब्देन अभिधीयन्ते । यस्मात् एते रूप्यन्ते । अभिनीयन्ते इति यावत् ।

बहुशः शृङ्गारं वीरं वा रसं प्रधानतया स्वीकृत्य नाटकं रचयन्ति कवयः । भवभूतिस्तु करुणारसमपि प्रधानतया स्वीकृत्य उत्तररामचरितं नाम नाटकं रचितवान् । प्रहसने तु हास्यरसस्यैव प्राधान्यम् । इतरेष्वपि रूपकेषु हास्यरसस्य अङ्गत्वेन प्रवेशः अस्त्येव । अनेन रूपकेषु हास्यरसस्य आवश्यकत्वं सम्यक् ज्ञायते ।

वैज्ञानिकाश्च हास्यरसानुभवेन रोगादीनां उपशममपि अङ्गीकुर्वन्ति । लोके च हास्यरसेन साकं भाषमाणान् जनान् सर्वेऽपि श्लाघन्ते इति अनुभवसिद्धम् । एतावताप्रबन्धेन अस्माकं दिनचर्यायां हास्यरसस्य अत्यावश्यकत्वं सम्यक् ज्ञायते ।

किमयं हास्यरसः सर्वत्रापि सर्वकालं सर्वैरपि प्रयोक्तुं शक्यते युज्यते च । नेत्येव वक्तव्यम् । यतः “हसन्नेव नृपो हन्ति” इत्युच्यते । विशेषतः कलाशालासु पठन्तीनां कन्यकानां हास्यरसविषये जागरूकाभिः भवितव्यम् । यदि काचित्कन्या यंकञ्चन युवानं दृष्ट्वा असकृत् स्मितं कुर्यात् कदाचित् तथाकृतं स्मितमेव तस्याः अनर्थावहं स्यात् । किन्तु इदानीन्तने काले न केवलं कलाशालासु इतरत्रापि स्थले, यत्र बहवः जनाः आयातोयान्तश्च दृश्यन्ते” तत्रापि कलाशालीयाः कन्यकाः न केवलं स्मयन्ते नाऽपि हसन्ति अपि तु अट्टहासमेव कुर्वन्ति । यद्यपि एवं आचरन्त्यः कन्यकाः विरलाः एव तथापि एतद्कृतं अपयशः सर्वाः अपि कलाशालीयाः कन्यकाः बाधते । एतादृशमेतेषां कर्म चरित्रविरुद्धा अपि कन्यकाः कदाचित् आबिलयति । तस्मात् यावच्छक्तिः कलाशालीयाभिः कन्यकाभिः संयत भावामिः भवितव्यं इति सिद्धयति ।

अनियतेन्द्रियवृत्तिभिः बहुभिः प्रयुक्तेन हासेन बहवः अनर्थाः संभूता दरीदृश्यन्ते ।

ते च यथा —

एकदा भगवान् विष्णुः यत्किञ्चिन्मनसि ध्यायन् अहसत् । पार्श्वस्था लक्ष्मीः तस्य हासकारणं अपृच्छत् । पृष्ठोऽपि भगवान् यदा न प्रतियाजहार तदा “मूर्धा ते व्यतिष्ठत् ” इति लक्ष्म्या शशोऽभवत् ।

महाभारते च स्थलं जलं मत्वा उद्धृतवस्त्रस्य एवं जलं स्थलं मत्वा मुवस्त्रस्य च दुक्तयोर्वधनस्य दशां वीक्ष्य ससखी द्रौपदी उच्चैर्जहास । अयमेव हासः महाभारतयुद्धस्य कारणं अभवत् ।

श्रीमद्रामायणे च वृषभ्यन्तीं शूर्पणखां दृष्ट्वा सीता अहसत् । अयमेव हासः रामरावण-युद्धस्य हेतुः अभवत् ।

एकदा भाद्रपदशुद्धचतुर्थ्यां भगवान् विघ्नेश्वरः मोदकादिकं बहु भक्षयित्वा नदीमेकां तरन्नासीत् । तस्मिन्समये जले चतुर्थी चन्द्रस्य प्रतिबिम्बं दृष्ट्वा भगवान् विघ्ननायकः नालिकेर-शकलं मत्वा उद्वर्तुमैच्छत् । एतत् दृष्ट्वा मृगलाञ्छनः उच्चैर्जहास । क्रुद्धो विघ्नेश्वरः, “इतः परं यः भाद्रपदशुद्धचतुर्थ्यां त्वां वीक्षते सः आत्मना अकूनस्य दोषस्य भागी भवतु” इति सुधांशुं शशाप ।

“एवं लोकनियन्तारः ईश्वरा एव अनियन्त्रितहासतया क्लेशभाजः बभूवुः” इत्यनेन अकाले अस्थाने अकारणं हसन्तीनां अस्मादृशां कन्यकानां कियत्यः आपदः भवेयुः इति न वक्तव्यम् ।

A. SHANTI
III B.Sc., Mathematics

Words . . . Create . . . Communicate

When the Greeks assigned the function of presenting climactic and crucial occurrences in their drama to someone in the ranks of the dramatic personae entitled “Messenger” it spoke volumes for their confidence in the efficacy and power of communication. Over centuries this symbol and personification of communication has undergone a progressive diminution in stature. Shakespearean messengers often wrought havoc as “Romeo and Juliet” and “Antony and Cleopatra” will attest. On the twentieth century stage, Vladimir and Estragon await the bleak confirmation of a messenger who brings no news — Mr. Godot cannot come, but he will surely come tomorrow.

Communication, which consists of a message, a messenger and an audience today seems unsure of the existence of all three. No longer do the messages bring about the reversal of fortunes as they did in Greek Drama. In ‘Waiting for Godot’, the messenger once an instrument of action, merely underlines the stagnant situation. Poetry which commenced as the first nurse whose milk according to Sidney little by little enabled them “to feed afterwards of tougher knowledges”, the source of culture and communication in its oral tradition has today receded into the calms of the subjective with T. S. Eliot’s celebrated definition of the lyric as “the voice of the poet talking to himself or to nobody” as its chief defence.

The twentieth century witnessed a sense of linguistic crisis on a scale hitherto unexperienced in the history of literature. Shelley in his “Defence of Poetry” bases his claim for the poet’s superiority to all other artists on the fact that language is a more facile and accurate medium. Today the crisis of language has assumed monumental dimensions in literature. Eliot, Yeats, Rilke - all seem to possess a pessimism about

the possibility of revivifying the language and what exists in the forms of literary heritage for them are a few isolated and arbitrary symbols, residues of a lost unity, rather than pointers of a unity to come. Eliot concludes his poem, "The Waste Land", by showing a few arcane fragments of language against the ruin of the present. Yeats will tell of his search for a theme, which resulted in him suspecting his 'masterful images' a bogus product divorced from "the foul rag and bone shop of the heart" in, "The Circus Animals' Desertion". Eugene Ionesco's play "The Lesson" demonstrated dramatically this absence of faith in language. Writers have attempted to solve this sense of linguistic aridity by using language's secondary potential as a vehicle of communication - namely its connotative properties, rhythmic and aural possibilities, similarities with other words and forgotten meanings. Correspondingly, an increasing tendency to abstract words from their conventionalised place in speech has resulted. This is a reaction against a fixed and calculated quantity in language and an attempt to liberate its repressed energies to form a more protean medium.

The novel, which began as a journalistic venture and which in its embryonic stages was blatantly audience conscious as epistolary and intrusive narrative styles of Fielding or Thackeray, has today turned introvert. It has, like all literary forms, partaken of the prevalent sense of crisis. In its presentation, it has turned self-analytical, obsessed with tactics and structure and has often had to rely on myth to compensate for the loss of communicative potency in its looseness of structure and associative patterns. The novel originally an instrument of social reform as in the works of Dickens, today in the work of Ortega y Gasset no longer is in art that reports the world but creates it and one of the predominant themes of the novel has been the themes of art in the novel itself.

This however is not to state that literature has receded into an area of extreme subjectivity in the sense that the man of letters is divorced from the concern and problems of modern day living in its entirety. Art in the twentieth century has played a public role and continues to do so. Dramatists like Shaw and Miller have flourished by playing the role of conscience in the social and political fields. Bertolt Brecht progressed from his early pre-Marxist anarchically exuberant style, through his severely didactic period of Marxist *Lehrstücke* and more popular anti-Nazi propaganda, to his mature style of large scale parable plays. Novels like "The Tin Drum" by Gunter Grass, the black protest poetry of the American Negro, the search of the African for his cultural identity stimulated by Aimé Césaire's concept of Negritude in his "Return to My Native Land", the political and historical dimension to the Latin American poet Neruda's work, the struggle of post war Russian writer from Solzhenitsyn to Anna Akhmatova to the apolitical Brodsky, all attest to the efficacy and dynamism of literature's communicative power.

Literature in its embryonic stage was the spontaneous outcome and expression of collective social entity rooted in man's culture and his religion. It was the expression of a collective consciousness as embodied in myth and archetype. Language and fact were in primitive times more organically linked. It was something in which the entire community participated — Dionysian festivals, epic poetry or miracle

plays. Belonging as it did to the oral tradition, it remained unconfined by demarcations of literacy. As the written word began to dominate, literature grew to be the preserve of a literate élite. Elizabethan Drama in all its democracy thus enjoyed a dynamism communication-wise, which Restoration Drama in its selectivity did not. Prose did contribute to the spread of ideas as the Augustan Age attests. But European and Commonwealth literature has tended to veer towards sophistication and to cater to an élite with its referential idiom and literary ideologies - Symbolism, Impressionism, Futurism, Surrealism, Dadaism. Communication today speaks the vocabulary of chaos — disintegration, fragmentation. "Yet things fall apart because the centre cannot hold." Mere anarchy is loosed upon the world, is more a falling together recalling appropriately the derivation of symbol from "symbollein" meaning to throw together. The centre exerts not a centrifugal but a centripetal force and the consequence is not disintegration but super-integration. The threat to conventional order comes from the repudiation of a filing system. Order derives as much from keeping separate as from holding together. But in a situation where conceptual categories change at a pace different from linguistic ones, tension in communication is inherent. For the purpose of communication, writers, aware of areas in life which established systems of mimesis are inadequate in portraying, have deliberately rejected naturalism for fantasy. The dramatised metaphor of absurd dramatist Eugene Ionesco's "Amedee", the use of ritual and stylisation in the drama of Yeats and the use of fantasy and distortion in the personalised poetry of confessional school poet Sylvia Plath all attest to this.

Communication is today made difficult by what Benn has unsatisfactorily termed ambivalence. Concepts of Freudian ambivalence, and dream logic and the theory of Relativity have induced the artist into viewing the whole as one in which reality and unreality, logic and fantasy, the banal and the sublime form an indissoluble unity. This reached its peak in Surrealism but it is apparent in 'Demian', Hesse's novel in which the presiding deity Ambrasas is both man and woman, god and devil, whose embrace is both an act of worship and crime and whose presence evokes both terror and bliss. Not that this notion of reconciliation of opposites is peculiar to modernism. Schelling, Goethe, Hegel, Kierkegaard have all detected paradox and a resolving of things both contrary and contradictory, and the existence of contradictions both arbitrary and necessary. But what is distinctive and difficult is that the Modernist mode demands the reconciliation of two distinct ways of reconciling contradiction, two distinct methods which in themselves are also contrary. On the other hand it recognises the validity of a largely rational mechanistic Hegelian synthesis, a higher unity which preserves the essence of two conflicting elements, whilst at the same time destroying them as separate entities. Communication has yet to gather into one semantic category such notions as polarity, dualism, dialectic, schizophrenia, synthesis and ambivalence which would admit the simple oxymorons as well as the Aristolian idea that the highest harmony springs from opposites. This stance of ambiguity has engendered in writers a reluctance to express in simple words what they are attempting.

Perhaps the dilemma of communication in literature today is enhanced by the alienated and exiled posture of the artist within the perspective gained from distance of

local origins, class allegiance and the specific obligations and duties of those assigned a definite role in a cohesive culture. The writer today is a member of a wandering culture-inquisitive group by either enforced exile, or by design. Emigration and exile have played their role in affecting communication—Lawrence, Mann, Brecht, Auden and Nabokov are some of this breed, and even if the writer holds on to locality as Joyce did to Dublin or Hemingway to the Michigan woods, he perceives from the distance of an expatriate perspective of aesthetic internationalism. This could severely interfere with the assumptions upon which the confidence of communication rests.

Pessimism with regard to communication has no doubt been exaggerated by the extreme contrast of contemporary literature with the past. Modern dramaturgy has been labelled the aesthetic of silence because never before had the fragmentary, the low-key, the inarticulate, even the incoherent and the frankly non-verbal tendencies of theatrical intercourse been so audaciously developed. In earlier theatre when a character was silent, aghast, amazed or terrified he yet belonged to the context of the play. In Beckett the players are highly literate, the speakers knowing their classics, so that communication is manifested in articulacy. Inarticulacy is as much the medium as the message. Pinter has stated that he is not concerned with the so-called impossibility of communication but with the fear of it.

But, the problem of communication has engendered a dynamism in literature, with anarchy in modern art as a preferred substitute to benevolent tyranny. Small wonder then that the Muse in her emancipation grows more attractive liberated into a freer personality.

JEAN MARIE FERNANDEZ
I M.A. Literature

A spectator arrived at a local cricket match as the doctor, the home team's fast bowler, was whirling into action. "How's he doing?" he asked.

"Very well", came the reply. "He's already got five wickets and four patients" — Northerner in the Yorkshire Post.



While man has the wonderful gift of speech to communicate all that he desires to, melodious whistles, roars, twittering, ultrasonic shrieks are just a few of the ways in which the other living creatures of the earth communicate. The myriad ways in which they talk, keep us guessing about the infinite possibilities of non-linguistic communication.

Most well known is the music produced by the members of the avian orchestra. No one can doubt the enchanting loveliness of bird-song. Shakespeare has immortalized the lark as "the herald of the morn.". Thomas Hood pays his tribute in the following lines :

" Look how the lark soars upwards and is gone
Turning a spirit as he nears the sky
His voice is heard but body there is none ".

To fix the vague excursions of the early morning we are awakened by the sweet whistle of the drongo, while the crow keeps up a ceaseless, untuneful cawing. One of the best soloists is the dhayal who pours forth his melody from morn. As the day advances, parks and forests are alive with the twittering and chirpings of bulbuls, piedchots, conas, mynahs and other birds, interspersed with the liquid — "Koo-hoo, Koo-hoo" of the Koel. Like humans, birds use signals that others can hear or see.

But the ways in which birds use such signals are very different from the ways in which we use them. The expression on a bird's face hardly ever changes although the

opening of its beak may suggest something. But ruffling the feathers, spreading the wings and adopting certain body postures are meant to suggest very special things and are very important to the birds. These can indicate fear or anger or whether the bird is going to attack or fly away. They make a precise language clearly understood by other birds. Every bird has a repertoire of sound signals for different purposes. There are two general kinds of cries, "call notes" and "song". Call notes may mean anything. One call may mean "Here I am, Where are you?". It may be used by birds in a flock to keep together. Calls can also mean danger. Song is a "poem of language" that birds use during the breeding season. A song may attract a female to a male and put her in the right mood for mating. The song of the male can also be a warning to other males to keep away.

Living together in groups, as most birds prefer, presents many problems but sensibly most birds avoid fighting and will settle a dispute by exchanging signals to indicate that one bird will back out and withdraw. The aggressive bird adopts a display of signs to reveal his hostility, while the peace-making birds show appeasement.

J. C. Bernard of the Laboratory of Acoustic Physiology taped over a thousand musical phrases sung by the European Robin. Using a loud-speaker he played for instance, "the territorial song" which a robin sings to proclaim his ownership of a piece of land. That song when played on a male robin's territory in spring, would bring him flying to attack the intruder. The same song produced no response in autumn.

Besides signals are also used to communicate emotions. A grackle for example blinks its eyes in different rhythms to show different emotions.

When we come to the fascinating field of animal communication, it is seen that many creatures use varied signals to convey messages. These signals also have quite different meanings at different times. Animal sounds, like words, also seem to take their meanings from the context.

What we consider playing in squirrels is not really so, as was observed and comprehended by Jan Taylor of the British Ministry of Agriculture. The flicking of tails, scrambling up and down tree trunks and chasing one another is their way of communication. Not all signals are as easy to study as that of squirrels, birds, dogs and monkeys. The porpoise for example makes some beeps, clicks and whistles, many of which are too high for our hearing range. The bat also emits ultra-sonic sounds which help it to guide its flight through the night.

As we delve further into the mysteries of animal communication we find that marine creatures have the unique capability of moving within their liquid element without producing any sound. This is because bodies moving through a liquid element creates a pressure similar to the puff of wind produced by a passing car. The sensory line-organs in the fish running from eye to tail interprets these pressure waves.

Researches in communication between dolphins reveal their attributes of special significance. They are chatter-boxes who utter an incessant stream of whistles, barks, clicks and Bronx cheers; they have large brains with an extremely precise sonar-like navigation device. They utter a series of high-pitched sounds as they travel and by judging the rich echoes make fine conclusions as to the size, shape and distance of objects in the water around them.

Coming to the last of the animals on the evolutionary tree namely homo-sapiens, he has perfected his method of communication. Man can now speak or write to a person thousands of miles away. In the case of warfare and its tragic results one feels that man ought to be able to prevent it even as the animals do in their little circle. Can man understand his neighbours and children any better than an animal does?

PHILOMENA SALDHANA
II B.Sc. Zoology

The Message of Modern Painting

Art is the signature of human existence. Take away the finest of our buildings, sculpture, pottery, painting, music, poetry, drama and dance - what kind of a world would result?

Art provides a means of probing our response to a great wealth and depth of human expression. The power of art to contain more than appears on the surface, has made it an intimate symbol of man's spirit, his aspiration, and his culture. Art forever holds before us, in varyingly beautiful and revealing symbols, the nature of man and his times.

All art is representational. Without its symbolism, art would only appeal to the visual sense of order or stand as a dry imitation. It would not speak to the heart or contribute to our mutual understanding. The chief element of all fine art is its revealing powers. It opens our eyes to sensuous beauties and spiritual meanings in the worlds of human experience and of nature to which otherwise we should remain blind.

Modern painting is to many, the most forcefully expressive in its range and intensity. The modern artist conveys the empathy of his own response and the imprint of his personality. It must therefore follow that the best art does not merely imitate reality, but rather refers to and interprets that reality to present a new manifestation of it. Every painting offers a fresh view of the world, and each new vision enriches our experience of life.

The art of our time, is, like our time itself, perhaps the most difficult to characterize and analyse than any in history. Science has altered irrevocably man's picture of the physical world, and of himself. Our technology has provided unique

experiences - high speed flight, instantaneous communication over great distances, expanded ranges of sensory perceptions. The passing of old traditions and beliefs and the new patterns of life have robbed civilized man of assurances and securities ; he is often doubtful of the meaning and purpose of life and of the very source and nature of his own identity. The problematic quality of modern life is the outcome of our constantly shifting belief, the key question being—what is real? Art in the twentieth century transcends the world of myth, allegory and religion to encompass a new reality that only exists behind the veil of ambiguity. The modern artist communicates not a public agreement about reality but his unique personal vision - the outcome of his own instincts, insight and inner experience - a vision impossible to communicate in words. This unspoken dialogue is so often denounced as illogical and brazenly incomprehensible. In actuality, it is laden with meaning for in its vagaries lies the spirit of the modern age - its paradoxes and promises, its hopes and fears, its joys and frustrations.

Modern painting which was born in the middle of the nineteenth century is a moving tableau of modern life in its complexity. It tells the story of man and his changing world, of changing beliefs and customs, of a new way of seeing and feeling, an ever-changing reality.

Modern painting is the product of uninhibited young artists who, throwing off the shackles of tradition, unleashed their emotions, whims, fancies and soul—stirring impulses in a torrent of unbridled expression. The reason why the art of today is often so little understood is only because there is often too much to understand. In the midst of a booming machine age, modern man finds himself alienated, lonely in a tumultuous impersonal crowd, forever asking the question—why? In works of art he finds the answers.

“Lauvism”, the first twentieth century movement in painting was an emotional response to reality in terms of the strongest colour and the boldest linear pattern. Ridding themselves of objective representation, the Lauves (nicknamed the “wild beasts” because of their shocking discord of brilliant colour) liberated colour from its conventional role as the description of the local tone of an object to make colour an expressive end in itself. Colour now becomes the “subject” of the picture. By this idea, a tree trunk could be vermilion, a sky solid orange, a face could be divided down its middle by a green line with contrasting colours on either side. This is not realistic colour of emotion.

“Expressionism” is the manifestation of subjective feeling toward objective reality and the world of imagination. With bold vigorous brush strokes, emphatic lines and bright colour, the German Expressionists produced splendid, almost savagely powerful canvases expressive of intense human feeling. The Expressionist paintings communicate the resounding threat of human devastation by war, disease, poverty and neurotic fear. It is a bitter commentary on modern civilization communicated in harsh distortion of form and colour. We see scenes of spectral, macabre worlds haunted by grotesques, masked skeletons, and hanged men (James Ensor). In Munch we have

themes of pain, death, and perverse love. In pictures like "The Scream", Munch presents the tensions and psychic anguish that beset modern man and the ultimate desolation to which he is prey. The work of Max Beckmann pictured some of the darkest moments of the twentieth century, when Nazi tyranny threatened European civilization, hounded women, tortured men, prophetic of the death camps. George Grosz's "Punishment" — a chaos of crumbling buildings in a blazing explosion — seems to be a premonition of the apocalyptic obliteration of the world by bombs.

Cubism, in stern contrast to Expressionism, is no vehicle for personal confession and private emotionalism or nihilistic social comment. It demonstrates brilliantly how man can use his eyes to see in a totally new way and thus present a new connotation of reality. The Cubists discovered a new kind of pictorial space. Perspective space in Western painting since the fourteenth century assumed a continuous, unbroken space fixed from a single point of view, with all the represented objects in it being simultaneous. The Cubists believed that this was neither true to visual fact nor even to the way we see, our view of the picture being the result of a great number of eye movements that we make as we take it in. In their desire to present the **total essential reality** of forms in space, the Cubists introduced multiple angles of vision and simultaneous presentation of discontinuous planes. This simultaneity of different view points destroyed consistency of image and appearance and yielded "abstract" form. Cubist paintings are seemingly illogical jumbles of angular shapes pieced together rather like a jig-saw puzzle — but there is sense in this apparent nonsense. Every shape, plane, and form in the chaos of forms suggests the form of the subject. It is for us to let our eyes set out on a new adventure to probe the manifold aspects of a disintegrated object. In the process we make new and enlightening discoveries. Is not this process of discovery behind externals the essence of all life?

"Futurism" is the symbol of the kinetic energy of modern mechanized life in moments of violently energetic movement. All the electric tension of the Machine Age is distilled into the Futurist paintings — the love of danger, of courage, audacity and revolt, of aggressive movement and feverish insomnia, and above all, the beauty of speed. The Futurist paintings build up in a crescendo of racing cars, battleships, liners, airplanes, submarines, railroads, a dramatic summary of the "iron network of speed enveloping the earth". Never before did painting so forcefully mirror the throbbing pulse of modern life.

Abstract art is perhaps the most bewilderingly abstract of all modern painting. Here all representational elements are renounced and concentration is only upon a severely limited vocabulary of colours and shapes: black and white and the primaries — red, yellow, and blue and straight lines, squares and rectangles. Within these elements are constructed two dimensional designs arranged in such subtle asymmetrical balances of line, colour and area that even slight changes destroy the composition. However appallingly divorced from visual reality these "abstract" compositions of colours, shapes and lines may seem to be, the artistic content is determined by the same condition that produced all great works of the past — which is simply the artist's sensitivity to the

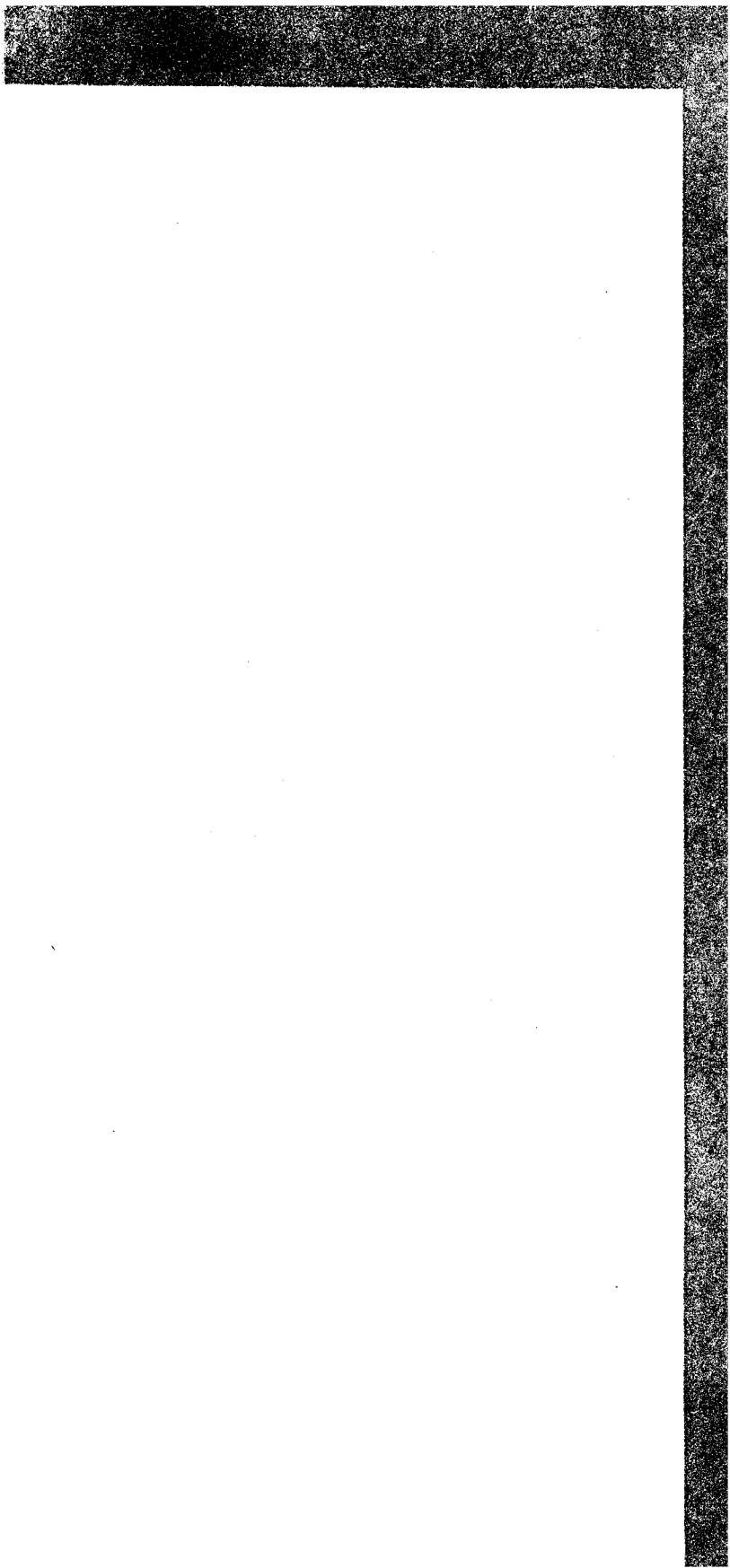
rightness of the lines, and the colours of those forms, in his composition. This is pure reality uncontaminated by subservience to representation.

Alongside this intellectualism is a fantastic visionary form of painting — “Surrealism”. Surrealist painting probes the “more real than real world behind the real” — the world of psychic experience. In so doing, it links two worlds together, the “conscious” and “subconscious”, and discovers a super-reality and so “re-establishes man as psychology instead of anatomy.” Surrealism is based on the idea of shock through paradox, the idea of giving such a jolt to surface consciousness that it is dislocated to reveal the hidden mysteries that affect it. Surrealism communicates the evocations of the human subconscious with multiple images of multiple symbolic meanings conveying the chaotic, colliding and incessantly changing fragments of a dream.

Since World War II, brilliant variations have been made upon the central themes of modern art. The shock of the war and its “cold” aftermath, the looming threat of nuclear destruction, the spread of human suffering and the haunting fear among many that life has no meaning, have sharpened the ‘protest of highly sensitive artists against a mechanized culture that often has no place for the non conforming individual. Expressionism becomes harsher, criticism more caustic, and formalistic art even more radically abstracted from the world of appearance. “In an age when traditional values and the values of modern life are being criticized as false, it appears that the only value left is the belief in the artistic process itself on the grounds that in creativity alone resides true humanity. The artist’s way of life becomes a possible model for all human life, with its religion of free expression its pursuit of identity and self-knowledge through art and its overtones of prophetic myticism.”

YASODHRA MENON,
I M.A. Fine Arts

Baby octopus to mother: “All I want to know is which are my hands and which are my feet?” Reamer Keller Cartoons of the month.



.....Look outside the broken window
Objects pass before my eyes,
Monsters of Metal breathing out exhaust fumes.
People are talking
 in a tongue I do not understand.....

Reading

Bookworms devouring
 the products of diligent authors—
Madmen who maltreat and maim their minds,
 Seizing the sham to shade their shortcomings;
 An amazing adventure, accomplished.
Crowds gather to hear
 a leader speaking in the noisy silence-
They hear his words that
 give them his thoughts, but
Where is the key
 to unlock his feelings?
People are waving and flailing
 their hands - softly screaming in defeat.
Some impart, few receive, relate, reject
Some are playing
 ethereal idols making lost acid-rock music
 Music ?

This man-child sits
 he picks up his airplane
 which hasn't crashed yet
 But will soon
 lo ! Communication.....

KASHMIRA BHATT
I B.A. Literature

P.S. The words in the poem have been "created" from the word "communication"

My morning smile
fetched no return
only harsh words
menacing barbs
swift wound inflicted
with cold deliberation ;
grossly misjudged
and condemned
I crouch
beneath a smile
turned into ashes
savouring the tastelessness.

PRIYA PERIYANAYAKAM
I M.A. Literature

Long distance call from Jesus.....
He never got me on line
My number was always engaged
Or - I was not in.
Worldly pleasures and other trifles
Kept me busy.
I had no time for Him
I didn't even try to ring Him back.
Therefore His Message I never got.
He was patient.
He was kind
He waited
He did not give up
Fifteenth January
He dialled
The call got through...
Hello.....
Speaking.....
Ever since.....
Daily Calls
To Him
I make.

IMOGEN MEL
III B.A. Literature

C is for competence
The need of the hour
O is for occupation
The result of it so far,
Many are the ways;
In which we communicate
Morse, radio, freemanship
And television of late.

Useful is communication
In many many ways
Nothing can progress
without it, these days.
Ideas motivated inventions
Such as the telegraph
Citing these ideas in the past
Had brought Morse many a laugh.

As we progress in life;
We should never forget
The wonderful Marconi
To whom we owe a debt.

In our busy, busy world
We must among the nations
Open up new channels of increasing communication.
Now let us all unite to make our contribution
Each one, his little mite to the cause of
COMMUNICATION.

SHARON SALDANHA
Pre-University

Les Sentiments

Je suis heureuse et gaie.
Sur les nuages, joyeusement, je danse.
La lune me voit
et sourit.

Mes yeux pétillants
éclipsent le clair de lune.
Les étoiles jouent à cache — cache
avec moi.
C'est aujourd'hui.

Mais demain.....
J'ai peur
qu'un orage ne me mette en miettes,
et après cela.....

La Mort

Il reste calme et tranquille.
Maintenant il est libre, plus de douleur.
Mais, autour de lui, les autres pleurent.
L'une d'elle, sa femme.
tout est perdu pour elle.
Une autre, son amante,
Son seul ami est parti,
elle est misérable, son cœur brisé.
Les amis sont tristes et désolés.
Mais un sourire joue sur les lèvres.
Seulement lui,
il reste calme et tranquille.

JAYASHREE KRISHNASWAMY,
II B.A. Literature.

The Bridge

He stood at the other end of the Bridge, looking at the river. His cigarette glowed and his eyes narrowed.

The bridge had been built a hundred years ago. It was a quaint old bridge, with a cobbled surface, wide enough for a bullock cart, but perhaps not spacious enough for a lorry or even a big car.

He watched the water sourly ; he'd been asked to pull down the bridge, by the village authorities. He remembered the thin voice : "We want an engineering marvel in this village. The old bridge over the river has to be torn down. In its place, can you give us a twentieth century architectural wonder ? The mouth had drawn back in a horsey laugh. "Even twentyfirst century if you can".

And he, considered the best engineer in the South, had been commissioned. His wife had exulted : "At last your great chance. Show the world your genius. Give them something original, something creative". But he thought wryly even if commissioned to build small bridges in wayout villages, the genuises of today were probably building dams ushering in modern India, the makers of a Steel Age.



He stamped out the cigarette and turned on his heels. The sun beat him with relentless harshness.

A pair of eyes. Resentful eyes. He shifted uncomfortably. Another pair of eyes and another. Faces watched his with sullen mistrust, even hatred.

He stepped back. The villagers eyed him warily. He laughed and asked : "Why do you stare at me like that ?"

No answer. They vanished into the hamlet in the background. The next day he submitted his drawings to the village authorities.

Again that horsey laugh : " Good ! A good try. You can go ahead." He told them about the villagers and their resentment.

Glinting spectacles. " They don't know what's good for them. It's a superstitious bunch. Don't worry about them. Go ahead, you're a talented young man."

And he had felt a glow of quiet satisfaction.

The next week the workmen from the city came to the village.

The old bridge, the guardian angel of the village for a century was quickly and mercilessly being torn down by indifferent urban hands. The villagers clustered around, their faces pinched with suffering.

The engineer watched them with irritation. " Your eyes eat out my new bridge," he said sharply. " All this building is being done for you and you look as though we've murdered your grandfather ."

One villager said with startling simplicity, " But you have !" He ignored them.

In two months his dream began to take shape—an architectural wonder, a magnificent epitome of the Age of Steel.

The village authorities pushed through crowds of hostile villagers. They beamed, " An architectural wonder," they whinnied. " A breath of the future. A vision of Modern India !"

The villagers watched with angry eyes as the old bridge was splintered. A century lay bleeding in the dust before Modern India.

The engineer in good humour tried to placate them. " You have killed our old bridge," they told him, " We hate you " He said, " stunned " It's your bridge. Your village authorities wanted this, it's yours". They laughed with sneering hate " Our bridge? This grotesque monster? It has murdered our old bridge". He stammered " Your village authorities . . . "

He was suddenly called back to the city by his firm. When he went back he was told abruptly to forget about the bridge in that village for a time. There was more important work.

The steel wonder crouched, forgotten, an incomplete ghost of Modern India.

The new bridge looked less of an architectural wonder, the vision of a Steel Age or the epitome of Modern India, than a forgotten half—built mockery of yesterday. The villagers watched the chagrin of the authorities with grim satisfaction. The breath of the future hung like a fading memory of an empty dream.

But the old bridge had fallen.

MALINI PARTHASARATHY
Pre-University.

वार्तालाप में शिष्टता का पालन

“मैं ने यह किया.....”

“मेरे ख्याल में.....”

“मैं समझता हूँ.....,”

कैसी अजीब बात है कि वार्तालाप में अधिकतम “मैं” का प्रयोग होता है। ऐसे तो हमारे वार्तालाप में बारबार सुनाई देते हैं। इस बात पर सोच - विचार करें तो ज्ञान होता है कि मनुष्य बड़ा अहंवादी है। ऐसी स्थिति में मनुष्य का स्वानुरागी स्वभाव व्यक्त होता है। जब मनुष्य इतना आत्मसीमित और अहंवादी है तो यह तो स्वाभाविक ही है कि दुनिया में अशांति पैदा हो। मनुष्य - मनुष्य के बीच सुव्यवहार नहीं है।

आज दुनिया में इतनी अशांति है, युद्ध लड़े जा रहे हैं। कारखानों में हड़ताल होते हैं — हर जगह अशांति है। इन बड़े उदाहरणों को छोड़कर अगर हम अपने दैनिक जीवन को ही ज़रा अच्छी तौर से देखे तो पता चलेगा कि हर स्थान में कुछ न कुछ होता रहता है जिससे दुःख या रोष पैदा होता है। और यह सब क्यों? मनुष्य - मनुष्य के बीच सद्भाव नहीं है, अनुकंपा, दया, कृपा नहीं है। मनुष्य बड़ा आत्मसीमित बन गया है। अपने सिवा वह और किसीके बारे में सोचने नहीं जानता। उसकी छोटी - सी दुनिया अपने अंदर ही सीमित है।

ए. जी. गार्डिनर ने अपनी एक लघु - कथा में एक कंडक्टर की कहानी लिखी है। जाड़े के दिन थे और कड़ी ठंड पड़ रही थी। लेकिन बेचारे कंडक्टर को तो अपना काम करना ही पड़ता था। यात्री जब बस के अंदर सुस्ताते तो कंडक्टर का बस के दरवाजे के पास खड़े होकर तेज ठंडी हवा की मार सहनी पड़ती थी। और यह बात उसे बड़ी बुरी लगती थी। अपनी इस दुर्दशा के उत्तरदायी वह यात्रियों को समझता था। अशिष्ट बरताव करता था। एक रात की बात है, ठंड असह्य थी। दस बजे था। कंडक्टर को खुशी थी कि यह रात का अंतिम दौर था। जब बस “स्टॉप” पर रुक गयी तो एक वृद्ध ने अपने कुत्ते सहित प्रवेश किया। कुत्ते का सवार करना मना था। उसने वृद्धा को उतर जाने का आदेश दिया। उसने माना नहीं। कंडक्टर ने बस रोक ली। उसने कहा कि जब तक

बृद्धा नहीं उतरेगी तब तक बस नहीं चलेगी । अंत में शेष यात्री भी परेशान हो गए और चले गये । बृद्धा भी उतरी और चल पड़ी । बड़ी दुःखावह कहानी है ।

कंडक्टर का कड़ना ठीक था । लेकिन अवसरानुसार कानूनों को ढीला करना भी तो अवश्यक है । उसे इन बातों पर ध्यान देना चाहिए था कि कड़ी ठंडी पड़ी है और रात के दस बजे थे । उसमें दूसरे की स्थिति ठीक तरह से समझने की क्षमता नहीं थी । उसने सोचा कि जो कुछ मैंने किया वही ठीक है और बृद्धा ने उसी तरह हठ को बनाए रखा ।

अगर हम दुनिया में शांति से रहना चाहें तो यह तो अवश्यक है कि मनुष्य - मनुष्य के बीच द्वंद्वभाव न हो और यह तभी हो सकता है जब मनुष्यों के बीच सद्व्यवहार है । एक दूसरे को ठीक तरह समझना बहुत ही आवश्यक है । हर संबंध में सद्भाव की ज़रूरत है । अध्यापक विद्यार्थी संबंध हो या माता - पिता के संबंध अपने बच्चों से आदि । हर आदमी यही सोचता है कि मेरा करना या मेरा दृष्टिकोण ही सही है । लेकिन वह यह भूल जाता है कि हर व्यक्ति को किसी बात पर अपना - अपना मत रखने का हक है । बंधुत्व का भाव पैदा करने के लिए हर एक को श्रोता बनकर दूसरे का मत सुनने का तैयार होना चाहिए । दूसरों का मत हमेशा स्वीकृत करना असंभव है, लेकिन अपना - अपना मत रखते हुए दूसरों के मत का आदर करना अवश्यक है । मत - भेद हो सकते हैं लेकिन इससे द्वंद्वभाव नहीं पैदा होना चाहिए । मनुष्य अगर अपना अहंवादी स्वभाव छोड़कर बंधुत्व स्वीकार करेगा तो दुनिया में शांति होगी और हर जगह में सुख ही सुख दिखायी देगा ।

NEELA MANDE
II B. A. Literature.

A small computer with built-in gallantry has been on show. It tells people's ages after receiving answers to questions. But one question is, "Are you female?"—and if the answer is "Yes", the computer automatically gives the age as "21". — Pat Englehart.

ஒ ரே உ ல க ம்

“எங்கே மனம் அச்சமற்றிருக்கிறதோ, தலை நிமிர்ந்திருக்கிறதோ,
எங்கே அறிவு உரிமையுடனிருக்கிறதோ,
எங்கே உலகம் குறுகிய குடும்ப எல்லைகளால் துண்டு துண்டாய்ப்
பிளவுபடாதிருக்கின்றதோ,
எங்கே உண்மையின் ஆழ்ந்த அடிப்படையிலிருந்து சொற்கள் பிறக்கின்றனவோ,
எங்கே சலியாத உழைப்பு விழுமிய நிலையை நோக்கி நீளுகிறதோ,
எங்கே பகுத்தறிவு என்னும் ஓடை மூடப் பழக்க வழக்கம் என்னும்
வறண்ட பாளையில் தவறிப் போகாதிருக்கின்றதோ,
எங்கே என்றும் விரிந்து நோக்கும் எண்ணத்திலும் செயலிலும்
மனத்தை நீ முன்னின்று அழைத்துச் செல்கிறாயோ,
அங்கே அந்த உரிமையுள்ள இன்ப உலகத்தில்
என் தந்தையே என்நாடு விழிப்புறுக !”

என்று அன்றே கவினுற கவியொன்று இயற்றினான் அமரகவி தாகூர். இப்பாடல் மூலம் அவன் கேட்கும் வரங்களுள், அவனுடைய மற்றைய விருப்பங்கள் யாவும் பூர்த்தி செய்யப்பட்டாலும், அவன் விரும்பும் “துண்டு துண்டாய்ப் பிளவு படாதிருக்கும்” அந்த உலகம் மட்டும் நடக்க முடியாத ஒரு காரியம். பூர்த்தி செய்ய முடியாத ஒரு விருப்பம். நனவாக முடியாத ஒரு பகற் கனவு என்று எண்ணுகிறேன்.

நாம் இன்று நம்மைச் சுற்றியுள்ள உலகைச் சற்று ஆழ்ந்த நோக்குடன் கவனிப்போமே யானால், இவ்வுலகில் தற்போது உலவி வரும், பரவி நிற்கும் வேற்றுமைகள் உள்ளங்கை நெல்லிக் கனி என விளங்கும். இயற்கையையே நமது உலகினைத் தன் கலைக் கைகளால் கவින් படச் செப்பனிட அமர்ந்தபோது ஒவ்வொரு நாட்டிலும் கணக்குப் போட்டு இவ்வளவு மலைகள், இவ்வளவு ஆறுகள், இவ்வளவு அருவிகள் என்ற படைத்தாள்? இல்லையே! இயற்கையின் அமைப்பு இங்ஙனம் இருப்பதனால் ஒவ்வொரு நாட்டிலும் மனிதனின் தொழில் முறைகளும், வாழ்க்கை முறைகளும், சுற்றுப் புறத்தின் சூழ்நிலையும் மாறுபட்டதானே செய்யும்? தூந்திரப் பிரதேசத்தில் வாழும் ஒரு மனிதனின் வாழ்க்கை முறையும், அவன் தன் வாழ்நிற்காகச் செய்யும் தொழிலும் கண்டிப்பாக அதிக வெப்பமுள்ள இந்தியா போன்ற நாடுகளில் வாழும் மனிதனின் வாழ்க்கை முறையினின்று மாறுபட்டதானே செய்யும்?

இவ்வாறு இருக்கும் மாறுபட்ட சுற்றுப்புறத்தினாலும், மாறுபட்ட தொழில் முறைகளினால் ஆங்காங்கு வாழும் மனிதனின் எண்ணங்களும் மாறுபட்ட முறையில் தோன்றுகின்றன. அதாவது, வேறுபட்ட காரியங்களைச் சாதிக்க வெவ்வேறு பகுதியில் இருக்கும் மனிதர்கள் விரும்புகின்றனர். தத்தம் எண்ணத்தை விருப்பத்தைப் பூர்த்தி செய்ய வெவ்வேறு முறைகளில் உழைக்கின்றனர்; எனவே, நாட்டிற்கு நாடு செய்யும் தொழில்களில் வேறுபாடு இருப்பதனால் பொருளாதாரமும் வேறுபடுகின்றது. பொருளாதாரமும், ஒவ்வொரு நாட்டின் பொருளாதாரக் கொள்கைகளும் மற்றைய நாட்டினரிடமிருந்து மாறுபட்டுக் காட்சியளிப்பதால் பொருளாதாரத் துறையில் நாடுகளிடையே ஏற்றத் தாழ்வுகள் ஏற்படுகின்றன. எப்பொழுது ஒரு சமுதாயம் ‘ஏற்றத்தாழ்வுகள்’ என்ற ஒன்றினைத் தன்னகத்தே கொண்டு விட்டதோ அப்பொழுது அச் சமுதாயம் ஒருங்கிணைவது பேச்சளவில்தான் முடியும். ஆனால் இந்தப் பொருளாதார ஏற்றத் தாழ்வுகளை நம்மால் நம் வாழ்நாளுக்குள் மாற்றியமைக்கவும் முடியாது.

பொருளாதாரக் கொள்கைகள் இவ்வாறு வேறுபடுவதால் நாட்டிற்கு நாடு மாறுபட்ட அரசியல் கொள்கைகள் நிலவுகின்றன. மாறுபட்ட அரசியல் கொள்கைகள் காரணமாய் மாறுபட்ட அரசியல் முறைகள் நிலவுகின்றன. இதனால் நாடுகள் அனைத்தையும் ஒரே குடைக்குக் கீழ்க்கொண்டு வந்து அதன் மூலம் 'ஒரே உலகம்' ஒன்றை அமைக்கலாம் என்பதும் இயலாத காரியம். இதற்கு வரலாற்றிலிருந்து தகுந்த சான்று ரோம். மிகப் பெரிய முறையில் ஏற்பாடுகள் பல செய்து பற்பல நாடுகளை ரோமப் பேரரசின் தலைவர்கள் ஒரே குடையின் கீழ்க் கொண்டு வர முற்பட்டபோது மிஞ்சியது புரட்சி. எஞ்சியவை கூச்சல், குழப்பம்.

இவ்வாறு அரசியல் கொள்கைகள் மூலமோ, பொருளாதாரத் துறையிலோ, செய்யும் தொழில்களிலோ, வாழும் முறைகளிலோ, எதுவாகட்டும் வேறுபட்டு நிற்கும் மக்கள் அனைவரையும் ஒன்றுக்கி 'ஒரே உலகம் ஒன்றை அமைப்பது பேச்சளவில்தான் இருக்க முடியும். இயற்கை அமைப்பின் அடிப்படையில் அமைந்த இம்மாற்றங்கள் இயற்கையே மாறும் வரை மாறப் போவது இல்லை'. எனவே, இந்த 'ஒரே உலகம்' என்றுமே இல் பொருளாகத் தான் இருக்க முடியும் என்பது என் எண்ணம். அது திண்ணம்.

K. ஹேமா

புகழக வகுப்பு (2)

எங்கிருந்தோ வந்தான்!

எங்கிருந்தோ வந்தாய் இடைச்சாதி நானென்றாய்
இங்குன்னை நான்பெறவே என்னதவம் செய்துவிட்டேன்!
பாடுகின்றேன் பரந்தாமா நாடுகின்றேன் நிற்பாதம்
தேடினேன் பலவழியில் நாடுதற்கு நின்னருளை
இன்பக் கடலினிலே இனித்திருந்த வேளையிலே
உன்னை மறந்திருந்தேன் உண்மையில் சிலநேரம்
துன்பக் கரையடைந்த துயரான வேளைபேர்
இன்பா, நான் உனைநாட உடன்மறைந்து சென்றாயே!
கல்விக்கடலினிலே களித்திருந்த வேளையிலே
புல்லிய பெருமிதத்துப் புறக்கணித்தேனுனைச் சிறிது!
கற்றதெலாம் பயனின்றிப் போனபின் விசயனுக்குக்
கற்பித்த கார்மேகா காணாது சென்றுவிட்டாய்
உலகடர்ந்த மாயையிலே உறங்கிய வேளையிலே
உலகினிலுன் நினைவு உடன்நான் துறந்துவிட்டேன்
உலகோர் எனைநீங்கித் தனிக்கவிட்ட வேளையிலே
உலகளந்த உயர்ந்தோனே உம்பருலகு சென்றாயோ!
மறந்ததுவும் துறந்ததும் மற்றெலாம் செய்ததுவும்
மணிவண்ண நீயெனவே மாற்றும் நீயேதான்
நோயை அளித்துப்பின் நோய்நீங்க மருந்தளிக்கும்
தாயே கண்ணணையாய் தாழ்ந்தேன் திருப்பாதம்!
அன்பெனும் உருவாய் அரிவரிய பரந்தாமா
அன்புகொண்டுனைக் கண்டழைத்த வொரு வேளையிலே
எங்கிருந்தோ வந்தாய் இடைச்சாதி நானென்றாய்
இங்குன்னை நான்பெறவே என்னதவம் செய்துவிட்டேன்.

R. வசந்தா, B. Sc.,

(பழைய மாணவி)

தாஜ்மஹால் - ஒரு - காவியம்

(வரலாற்று மாணவியர் உல்லாசப்பயணம் — தாஜ்மஹாலைக் நோரில் கண்டபோது
உருவான கவிதை)

காலமெல்லாம் காத்திருந்தேன்
கனவொன்றை நனவாக்க;
காலமகள் என்கருத்தை,
கடிதினிலே நிறைவேற்ற,
காதலென்றால் 'இது' வென்று!
காதலர்கள் புகழ்பாட,
காதலுக்கே ஓர் உருவாய்,
யமுனையெனும் பெருநதியின்,
கரைதனிலே எழில் உருவாய்க்
கண்பறிக்கும் வெண்பளிங்கால்,
காலத்தைக் கடந்துநின்று,
கணக்கிலாப் புகழ்சுமந்து,
காண ஒரு கண்கோடி,
காண்பதற்கு வேண்டுமெனக்
களிப்போடு நான்கண்டேன்,
கலைக்கோயில் 'தாஜ்மஹாலை'!

கதிரவனின் பொற்கதிரால்,
காலையிலே ஓர்தோற்றம்!
கண்ணைக்கட்டி நிறுத்திவிடும்,
கட்டிடத்தின் கலைத்தோற்றம்!
கவினுறு மாலையிலே,
கவிந்துவரும் இருளினிலே,
கவிதைபாடும் செவ்வொளியில்,
கருத்தைக்கவரும் எழில்தோற்றம்!
கவிஞர்களும் கலைஞர்களும்,
களிப்பினிலே தாம்மூழ்கிக்,
களிதேனை உண்டிட்ட,
கருவண்டு போல்மயங்க,
கவர்ந்திடும் அதனழகில்,
கள்ளுண்டோர் போலாக,
கற்பனைக்குக் களமாகும்
கலையழகு அதனழகு!

நிலவொளியில் அதன்தோற்றம்
நினைவை விட்டகலாது!
நீள்கதிரின் ஒளிவீச்சில்,
நிலவுலகில் கனவுலகோ?
நீடித்து நிலவிருந்தால்,
நெடிது காணலாமென,

நிதமிங்கே வருவாரை,
 நினைக்கத் தூண்டும்.
 நிறையழகி முத்தாஜின்
 நிகரில்லா மதிமுகம்போல் !
 நிலவொளியில் எழில்பரப்பும்
 நித்திலக் குவியல்போல் !
 நினைவீழ்க்கும் மகுடியிலே,
 நின்றோடும் நாகம்போல் !
 நிலையான சிந்தையதை,
 நிலைதவறி மயக்கிடுமே !

முகலாயக் குலவிளக்கு
 மும்பாஜின் காதலுக்கு
 முடிவேந்தன் ஷாஜகான்
 முடிதுடிக் கட்டிவைத்த
 மூவுலகும் புகழ்கின்ற
 முத்தான தாஜ்மகால்
 முக்காலம் கடந்தபின்னும்
 முக்கடல்துழ் பாரதத்தின்
 முற்காலப் பெருமையினை
 முழக்கிக் கூறிடுமே.
 முகலாய இணைஇவரின்
 முடிவிலாக் 'காதலிது'
 முகிழ்க்கின்ற பிறவியெலாம்
 முடியாது தொடருமென
 முரசங் கொட்டிநிற்கும்
 (மும்)தாஜ்மகால் ஓர்காவியமே !

ம. சரளா

இரண்டாம் ஆண்டு சரித்திரம்

தாமரைத் தண்டு

இளங்காலை நேரத்தின் இனிய தென்றல் காற்று உடலைச் சிலிர்க்க வைத்தது. உள்
 ளிருந்து வந்த 'ஸௌந்தர்ய லஹரி'யோ கைதேர்ந்த ஒவியன் கைப்பட்ட வண்ணத் துளி
 களாய், இதயத்தை மீட்டும் உதயராகமாய் தனக்கே உரிய செளந்தர்யத்துடன் உள்ளத்தைச்
 சிலிர்க்க வைத்தது. இதயப் பூ மெல்ல மெல் இதழவிழ்த்துக் கொண்டது. எண்ணப்படு மனக்
 கூண்டினுள்ளே சிறகு விரித்துச் சடசடத்துக் கொண்டது. தென்றலுடன் இழைந்து வரும்
 சந்தனத்தின் சுகந்தமாய் இந்தச் சுலோகங்களின் ஒலியோடு அவள் நினைவும் இழைந்து வந்து
 இதயத்தோடு ஒட்டி உறவாடிச் சில சிந்தனைப் பணிச்சிதறல்களைத் தெளித்துச் சென்றது.

இளம் பருவத்திலே இனிய நினைவுகள் மெல்லிய கம்பியில் முத்து முத்தாகக் கோர்த்து
 நிற்கும் மழைத்துளிகளாய் வரிசையிட ஒன்றுதிரிந்தபின் மற்றொன்று அதன் இடத்தை நிரப்ப
 வரிசையான எண்ணங்கள் விமரிசை செய்யும் வண்ணக்கோலம், வண்ண வண்ணக் கோலங்
 கள்; எண்ணக் குவியல்கள், குவித்து வைத்த மலர்களாய் ஒன்று தன் நிறத்தால் கண்ணை

இமையாது மெய்ம்மறந்திருக்கச் செய்யும், ஒன்று மெல்ல மெல்லச் சுகந்தம் பரப்பிக் கண்முடி மோனத்திலே ஆழச் செய்யும். மற்றொன்றே, இரண்டையுமே வென்று, ஒளிர்ந்தும், சிரித்தும், மெல்ல இதழிழிந்தும் குவியலில் அடியிலிருந்து எட்டிப் பார்க்கும். எண்ணங்களின் பூப் பின்னல்கள் இடைவிடாமல் செய்யும் சுந்தரக் கோலம். இத்தனைக் கோலங்களிலும் துளிக் களங்கமும் இல்லை. அத்தனையும் ஸ்படிகக் கற்கள். அவற்றில் ஆடம்பரம் இல்லை. மனத்தை மயக்கும் உல்லாசம் இல்லை. ஆசைகளும் அபிலாஷைகளும் இருந்தாலும் திருநாளில் வாயி லோரங்களில் இடப்படும் மாக்கோலமும் செம்மண்ணுமாக, பூகஜயறையில் ஒளிரும் குத்து விளக்கின் சுடராக ஒரு தனித்தன்மை உவமை கூறமுடியாத தூய்மை.

இந்தத் தூய்மையும், ஒருவனுக்கு ஒப்புவிக்க அவளை, குத்து விளக்கின் முத்துச் சுடராக. வீணையின் இனிய நாதமாக, இலக்கணமாய் நின்ற அவளை, இலக்கியமாக அவளே ஓர் இலக்கிய மாகுமாறு ஒருவனது கைத்தலம் பற்றச் செய்தனர், பெற்றோர். மனங்கவரும் மணம் பரப்பும் மனோரஞ்சிதமாக அவள் இருக்கவில்லை. இலேசாக மிக இலேசாக மணம் எழுப்பும் தாமரைத் தண்டாக அவள் இருந்தாள்.

தனது அன்பின் சீதளத்தில், பிறரையும் குளிரச் செய்தாள். தானும் குளிர்ந்தாள். எரிமலையாகக் குழம்பிக் கொதித்துப் பிறர் நின்றபோதும், தன்னைக் கொண்டவனே நின்ற போதும், புரியாது அறியாது சொற்கள் பல பிதற்றிச் சிதறிய போதும் சோகத்தின் மோனமாய், மோனத்தின் சோகமாய் அவள் தனக்குள்ளே தன் பொறுமைக்குள்ளே அடங்கி நின்றாள். குமைந்து போனாள்.

மாறி மாறிவரும் பருவகாலங்களாய், அவள் வாழ்க்கையில் முகாரியும் ஸ்ரீராகமும் இழைந்து இழைந்து ஒலித்தன. சிறுமை கண்டு குமைந்து நின்றபோதும், உயர்வு கண்டு மகிழ்வு கொண்ட போதும் அவள் தாமரையிலைத் தண்ணீராக இருக்கவில்லை. தாமரைத் தண்டாக அதனுள்ளே மூழ்கித் தன்னைப் பறிகொடுத்தாள். தன்னைப் பலி கொடுத்தாள்.

பெருமழைக்குப் பிறந்து சுகானுபவம் தரும் இளவெயிலாக அவள் வாழ்வில் மீண்டும் வசந்தம் வந்தது. நான்கு குழந்தைகளுக்கு அன்னையாக அவளிடம் இப்போதும் அதே தண்டுக் குளிர்ச்சி, தனக்குள்ளே சோகங்களை வெற்றிடங்களாக அடக்கிக் கொண்டிருந்தாலும் அவளிடம் எப்போதும் ஒரு தன்மை.

குழந்தைகளைத் தழுவினும் தட்டிக் கொடுத்தும் அவள் வளர்த்த முறையே தனி. காட்டு மரத்தின் மீது படரும் பூங் கொடியாகக் குழந்தைகள் எதற்கும் அவள் மீதுதான் சுற்றிச் சுற்றிச் சார்ந்து கொள்வார்கள். காற்றிலே மிதந்து வரும் மெல்லிய சுகந்தமாக, அவளது நினைவுதான் அவர்களுக்கு எப்போதும். காலையிலே வளைக்கரங்கள் குலுங்க, குத்து விளக்குச் சுடராக முகம் ஒளிர அவள் ஓடியாடி இந்த வயதிலும் காரியம் ஆற்றுவதைப் பார்க்கும் போதெல்லாம் அவர் களுக்கு மலையின் மேலிருக்கும் அழகிய பூமரத்தை அடிவாரத்திலிருந்து தாம் அண்ணாந்து பார்க்கும் எண்ணம் வரும். அந்த நினைவிலே ஆழ்ந்து நிற்கும் போது தோள்மேல் கைபோட்டு நிற்கும் தோழனின் தழுவுலைப்போல் அவளது குரல் அவர்களைக் கனவுலகிலிருந்து இவ்வுல கிற்கு மீட்டும். அவள் தன் பெண்களிடம் பழகும் முறையில் காதிலே இரகசியமாய்க் கிசுகிசக் கும் தென்றலைப்போல் ஓர் அலாதியான இனிமை. முகூர்த்தநாளிலே மிதந்து வரும் நாதஸ்வர ஓசையாக உள்ளத்தை நிறைவிக்கும் தன்மை. நெருப்பின் கங்கு நுனியாகக் கற்பின் சிறல் கறைத்து வைத்த ஆலத்தியாகப் புனிதத்தின் செறிவு வாடவாட மணக்கும் மகிழம்பூவாக அவள் வாழ்க்கை நினைக்க நினைக்க, வாழ வாழ மணக்கிறது.

மீண்டும் மீண்டும் காலச்சக்கரம் சுழல்கிறது அருகேயே இருந்து குற்றலத்துச் சாரலாய்ச் சிலிர்ப்பளித்து, இன்பமளித்து அன்பெனும் அமுதளித்து, இவற்றிற்கு எல்லாம் மேலாக இளங்காலையின் பூபாளமாக, இனிய இரவின்நீலாம்பரியாகத் தண்ணென்று தனித் தன்மை போன்றத் தண்மையளித்த அவள் பெற்ற செல்வங்களைப் பிரிந்த நிலையிலும், அவளது தண்மை மாறவில்லை. வண்ணச் சிதறல்களாய்க் கொத்துக் கொத்தாய் மலர்ந்து தொங்கும் கொன்றைச் சரங்களைப் போல் அவள் மனத்தில் மீண்டும் நினைவுகள் மலரத் தொடங்கி விட்டன; மனமெனும் மரத்தடியில் உதிர்ந்து கொண்டேயிருக்கும் பவழமல்லிகை மலர்களாய் எண்ணங்கள் பட்டுப்பாய் விரிக்கத்தொடங்கி விட்டன. ஆம் அவள் நினைவுகளில் வாழ ஆரம்பித்து விட்டாள். எண்ணமலர் பூத்த வண்ணத் தடாகத்திலே தாமரைத் தண்டாக மீண்டும் அவள் வாழ ஆரம்பித்து விட்டாள்.

நா. மைதிவி
இள அறிவியல் (விவிலங்கியல்)
(முன்னுமாண்டு)

आ जाओ

आ जाओ नाथ,
रहो हमारे साथ,
हम तो हैं अनाथ ।
रोटी नही, मित्र नही?
बताओ कपड़ा भी है कहीं ।
और मकान — है वह चीज तो क्या ?
हाय !
पैसा है तो किनके हाथ,
बताओ हमें ओ दीनो के नाथ,
हमारा अना कौन है यहाँ ?
प्यार — वह वस्तु है तो कहाँ ?
प्यार नहीं तो यार नहीं,
प्रेम नहीं तो सेवा है कही ?
धोखा, घृणा, अन्य घोर पाप
सब कहीं हैं आज ओ हमारे बाप ।
कुछ स्थानों में जल है — तो कितना ज्यादा
कुछ स्थानों में जल ही नहीं ।

हे नाथ, यह तेरा क्या खेल है ।
 पर भरोसा है, यह तो तेरा एक उपाय
 मगर हाय ! हमें दुःख भी तो है ।
 जल से करो हमारा सहाय ।
 फेंकते हैं लोग अनाज, गेहूँ सागर में,
 बताओ भगवान
 ये हैं कैसे जन ?
 कितना कीमती कपड़ा बुनता है, मिलों में,
 तो क्यों फिरता है मानव अर्ध - नंगे बदन लेके,
 यह एक अजीब विचार
 है न, ओ भूखों के यार ?
 घर - वह चीज़ जिनके पास हैं,
 क्या वे जानते हैं इसका मूल्य
 मगर लौटता है दीन सड़क पे,
 काँपते हैं दीन सर्दी से
 रोते है दीन भुरी बीमारी से तड़पते हुए
 उनका क्या मकान है ?
 उन्हें तो एक कुटिया है बड़ी वस्तु
 बताओ वे क्या करें ओ दीन - बन्धु !
 जनसंख्या है बड़ी,
 तेरे वच्चे हैं इससे दुखी
 क्योंकि थोड़े ही को है सुख ही सुख
 बाकी सब भोगते हैं दुख ही दुख ।
 अभी आ जाओ, ओ प्यारे कन्हैया रोते हैं तेरे बन्धु
 जल्द से जल्द प्रवेश करो ओ करुणा - सिन्धु
 जन ही की आवाज़ नहीं
 बल्कि घरती की पुकार भी ।

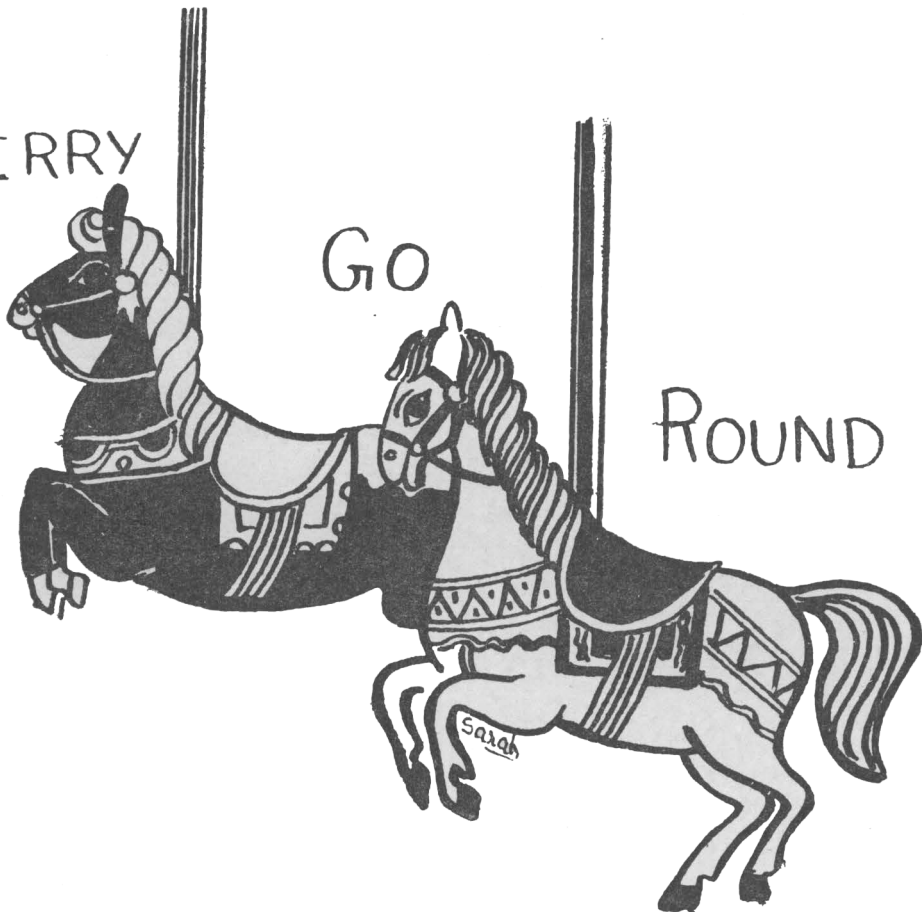
आ जाओ ।

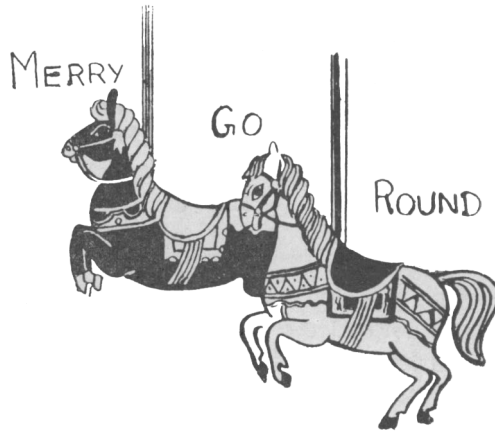
SUCHARITA PAI,
 III B.Sc., (Maths.)

MERRY

GO

ROUND





1976-77

The Students' Union President began with the goal of making this year 1976-1977, "A Year to Remember" and it has been in many ways a lovely year, fresh, fragrant, forever alive. As one visits the Museum of the Past how many triumphs how many joys and disappointments too come flooding back.

July :

The Students' Union first appointed four Committees-The Cultural Committee, The Publicity Committee, The Students' Welfare Committee and the Students' Union Committee.

Each week, there were mysterious parties, wafts of song, shrieks of recognition, hesitant queries. Each of the senior classes organised a 'Know Your Seniors' social. It was fresh, casual and lovely.

The Literature, Quiz, Economics and Sanskrit Clubs were formally inaugurated.

August :

Stella Maris was filled with girls marching with banners held aloft. A lot of people were signing on impressive looking papers. What on earth was happening? SMC collaborated with other city colleges on a state level in an "Anti-Dowry campaign.". They signed a declaration that they would neither give nor receive dowry. Hope they remember when it comes to them.

Let's trot down (or is it up?) to Assunta Hall. It is the 12th of August. The Tamil Club (one of the most active clubs of the year) was inaugurated by Mr. Thendamil Kondal. He spoke effectively and forcibly on "Literature and Practical Life".

August 14th, 1976

Chanting of the Ushas—slowly rising dawn—young students round their Rishi and Guru listening to the words of Wisdom—a pooja—the softness and fragrance of incense then Dushyantha and Sakuntala in their immortal classic pose of love... Holi..... Diwali.....Pongal...people standing on their heads, twisting arms and legs... Yoga. These are just a few vignettes from the two-hour cultural programme organised by the History Club. “Nationalisation” was the theme of the Independence Day Programme and 0-1 was tastefully decorated. The History Club came on scene with a bang and stayed on with intermittent bangs.

August 23rd 1976

Sanskrit Club commemorated the immortal poet Kalidasa with a striking and lovely dance-drama, *Kumarasambhava*. This year was different from the stereotyped, almost predictable programmes of the previous years. But oh where...ch where did this initial burst disappear?

Quiz Club came up with a reform programme—they methodically conducted Quiz Programmes every week on various subjects in order to disseminate General Knowledge. This went on in August, September through the Semester. A suggestion - outsiders should be invited to conduct a Quiz for the Quiz Club.

Debating Club worked without much fuss—they produced much heat... and light. But they did break their own records by walking away with seventeen trophies this year won at various Inter-Collegiate and state level competitions. Kudos and three cheers!

The land of milk and honey...that's our Canteen. The *Kala Club* with the TNDDC opened a milk bar in the college. Will future Stella Marians be distinguished with rosy cheeks?!

There was “Tiger Hunting” a “Kheddah Operation” and “Wild Life Sanctuaries.” It was the *Zoology Club* which began by screening three movies true to their “pedigree”.

Literature Club began with an Intra-mural Poetry Reading Competition. The winner was Priya Pararajasekaran of the Pre-University Class. This was followed soon after by another Inter-Collegiate competition. The Literature Club regaled us with Poetry and left it at that. To “their high requiem they became a sod”...they weren't heard of in the second semester.

The *Kala Club* further organised cartoon classes by Mr. Maya. They were attended by non-art students.

Came September :

And there was the Inter-Collegiate Quiz organised by the *Sanskrit Club* on “Indian Mythology”. They resurrected Rama-Ravana and Kumbakarna. It was interesting, informative and hilarious because of the mistakes.

History Club had movies galore... "The System of Elections in the U.S.A." and three more on the U.S. Elections and a talk by Mr. Palmer on the same. Didn't know U.S. campaigned out here too !

On the 30th of September they had an interesting Symposium on "Black Struggle in the U.S." presided over by Mr. Ram, a research scholar of Jawaharlal Nehru University.

"To gain skill and knowledge in a practical manner, to meet, discuss and think of a humanistic approach to the pure science of Chemistry" chanted the President of the *Chemistry Club* and worked hard to realise this aim.

The club organised Tuition classes for the Pre-University students. The members visited the "Central Institute of Plastics and Engineering Technology" for the "open house day".

The talk by Dr. S. Swaminathan on "Some Aspects of Modern Organic Chemistry" turned out to be lovely, interesting and informative. Suggestion: please do organise talks or demonstrations on Chemistry for non-science students to "humanise" the subject? It would be very useful.

The Dramatics Club had very brief scenes; they believe in one-act plays. An Inter-year Play Reading Competition won by first years, an Inter-year Dramatics Competition when the P. U.'s walked away with the best play award and best actress award. After this the club ceased to function.

"Dreams and Memories"...that would summarise the year. But in fact it was a talk organised by the *Zoology Club* by Dr. Vaidyalingam, Professor of Psychiatry, Stanley Medical College,

The Inter-year variety entertainment organised by the Union consisted of skits, music and fashion show. The prize went to the second years.

Teachers' Day and Workers' Day...days of intensive but momentary awareness of these tireless workers. Mention must be made of the personal touch which the Union adopted towards the workers.

October a month of activity

Hushed silence—expectant sighs, a darkened room "Sh if you make a noise, I'll shoot" the scene was Museum Theatre. It was the annual production of the college play "Arms and the Man" deftly directed by Miss Karin Kapadia and ably acted by the crew and how on earth did they manage such gorgeous settings and costumes?

The *Chemistry Club* went on an educational tour to Mettupalayam, Ooty and Coonoor.

The *Tamil Club* was in full swing. October 6th witnessed a Group discussion on "The Position of Languages in the Semester of Pattern of Education" lively...interesting.

October 8th saw a Quiz programme mostly on Tamil Literature but also of general interest.

October 20th something new, novel and rare an Inter-Collegiate debate "Revolutionary ideas are most profuse in the works of Bharathiar rather than Barathidasanar." Vaishnav College walked away with the Team Prize and Sudha of the same college was adjudged the best speaker.

25th October—29th October saw the "Economics Week" organised by the *Economics Club*. They had the usual Inter-collegiate debate, essay and oratorical competitions.

Which reminds me... whatever happened to the "*Music Club*"? Stella Maris without these frequent music programmes was rather dead and dull.

November :

Saw-disaster—apart from Examinations, that is—many students volunteered for relief work in the havoc caused by the floods. The Union donated Rs. 2000/- apart from a large quantity of old clothes. It was indeed remarkable that so many students helped make food packets, worked at the relief camps in Vyasarpadi, Alayamman Kovil and other places.

The first semester came to a close and with the New Year came the faded enthusiasm, flagged energies and such lethargy over the college, as has never been seen.

January limped with activity with three sad days with an Inter-collegiate drama and music competition popularly known as the Youth Feast. It began with a whimper and faded into a sigh. Some curious ailment of apathy had struck the campus.

Tamil Club crowned its activities of the year with its three day "Muthamizh Vizha" on the 31st January, 1st and 2nd February. 31st saw Kavi Arangam presided over by Mr. Subbu Arumugam. The rendering of the Tamil Poets of the Sangam Age, Medieval Age and Present times was a heartfull treat.

February

1st February saw a Music competition.

2nd February—a truly original and innovating programme. *The Tamil Club* dramatised the novel "Kadavu" by Mrs. Kamala Sadagopan and in her august presence too. The script was by Manimekalai (III B.Sc. Zoo.). The function was a grand success, an ambitious effort repaid in full measure by its unqualified success.

The Zoology Club had an intriguing and brilliant talk by Dr. Dharmaraj on Genetics and Genetic Counselling. So now you know about all those funny tadpoles which determine your sex character.

The highlight of the Semester and in a way of the year, a programme with some genuine gusto and enthusiasm was the staff variety entertainment presented by them to collect funds for the handicapped children.

There's only one word for it. Super. It was great to see them all on stage and as the Vice-President Rathika quipped "Thank God they don't compete with us. We're bound to loose". I wish the Staff Club would present one every year.

February was also the month of days— College Day, Hostel Day and Sports Day. For College Day, we had two distinguished guests—Dr. Malcolm C. Adiseshiah, our Vice-Chancellor and the Revered Mother General of the Franciscan Missionaries of Mary. Rain came down as an interruption but the colourful programme of dance and song continued—the spirits not dampened in the least.

The Semester came to a close with the Union Day organised for the students when prizes for the silent workers of the college are awarded by the Union.

And it's all over now..those moments of joy, activity, triumph and disappointment and it has been a "merry go-round" all the same and a "year to remember"—remember and learn to participate in the measure of joy born in activity and not sink into apathy.

SIVAGAMI, S.

I M.A. Literature



Stella Maris has won laurels once again on the sports field. She has won the much coveted trophy for athletics at the A. L. Mudaliar sports meet this year. And for the fourth time in succession she has has carried away a triumphant trophy for all major games held at the inter-collegiate level.

Cricket :

Stella Maris won the Inter-collegiate tournament for the second time. The victorious team :

Sumathi Iyer (Capt.) III B.A. Sociology, Suguna C.T.M. II B.A. History, Vibha, M. I B.A. Sociology, Shobha K. I B.A. Economics, Pushpa Iyer II B.Sc., Rathika, S. I B.Sc., Chemistry, Dorothy I B.A. Public Relations, Ameeta, Pre-University, Bhuvana, Pre-University, Hastha II B.A. Sociology, Anita, S. II B.Sc., Rajini I B.A. Economics, Shobha S. II B.A. Fine Arts, Ambujam Pre-University, Sagiri II B.A. Literature, Kalpana II B.A. Sociology.

Sumathi, Suguna, Shobha K., Rathika, Pushpa and Vibha represented the Madras University at the All India Inter-University Tournament at Calicut.

Sumathi, Suguna and Shobha also represented Tamil Nadu at the National Cricket Tournament held at Gorakhpur.

Ball Badminton :

Stella Maris emerged the victors in the Inter-collegiate tournaments.

The team :

Padma, M. (Capt) II M.A. Economics, Jayanthi II B.A. Fine Arts, Sharada II B.A. Sociology, Padma Sundari II B.A. Sociology, Chitra I B.Sc. and Sumathi Iyer III B.A. Sociology.

Hockey :

We emerged runners up in the Inter-collegiate tournament losing to Women's Christian College in the Finals. Mr. Attula Khan of I.C.F. was the coach. The team comprised of S. Balanjali (Capt.) II B.Sc., Tara Verghese III B.A. Fine Arts, Shobha Kuruvilla III B.A. Economics, P. Bhuvani II B.Sc., Madonna D'Costa III B.A. Sociology, Audrey Sreshta II B.A. Sociology, Anne Joachim II B.A. Fine Arts, Ann D'Monte, II B.A. Fine Arts, Belinda Tan, Pre-University and Stella Stephen II B.Sc.

Anne Joachim and Audrey Sreshta represented the Madras University at the All India Inter-University meet held in Mysore.

Tennis :

Stella Maris repeated the splendid performance of last year by winning the finals of the inter-collegiate tennis tournament. The team which won the trophy is as follows:

Priyadarshini Vishnu Mohan, II B.A. Economics, Amreeta Ahluwalia, Pre-University and Anuradha, I B.Sc. Chemistry.

Volley Ball :

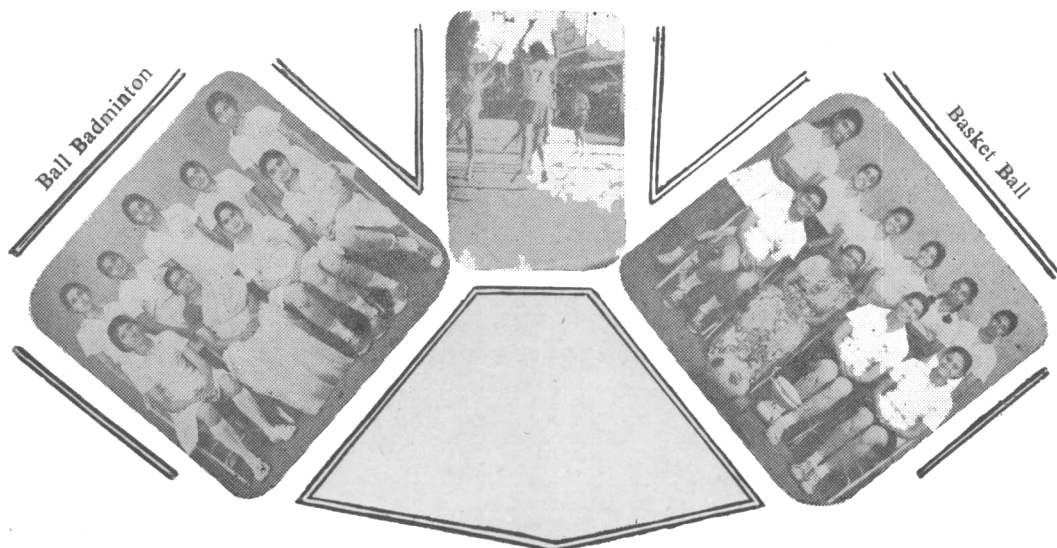
We were runners-up in the inter-collegiate matches.

The team :

Merilyn Jones (Capt.) III B.A. Economics, Bhavani I M.A. Economics, Prabha II B.A. Sociology, Malathi II B.A. History, Anto S. Pre-University, Bina I B.A. History, Vijayalakshmi, Pre-University and Padmini I B.A. Fine Arts.

Basket Ball :

Stella Maris carried away the inter-collegiate trophy for the eighth time, and the fifth time in succession. We also emerged winners in the Inter-Divisional matches



held in Katpadi. The person responsible for these victories was our coach Mr. B. Muniappa. The team: Sowji Palandy (Capt.) III B.A. Sociology, Sudha Kini II M.A. Literature. Sandhya Ramaswamy III B.Sc., Madonna D'Costa III B.A. Sociology, P. Bhuvani II B.Sc., Nirmala I B.A. Economics, Vani I B.A. Literature, Tenaz I B.A. Fine Arts, Lakshmi, Angarkanni and Sudha, Pre-University.

At the Twentyseventh Nationals held in Bangalore, the girls who represented the Tamil Nadu team were Souji (Capt.) Sudha Kini, Sandhya, Lakshmi and Angarkanni.

Table Tennis :

After a long break, we won the Inter-collegiate Table Tennis Championship, thanks to Vidya, Pre-University, and S. Jayalakshmi, I B.A. Public Relations.

Vidya also represented the Madras University and Tamil Nadu.

Shuttle Badminton :

We still have a long way to go before we claim the trophy.

The team :

Radhika (Capt.) II B.A. Literature, Sandhya Balakrishnan, Pre-University and Shakila II B.A. History.

Rifle Shooting :

Sandhya Balakrishnan has claimed many honours for herself and the college. She was also a member of the Madras University team which won the Inter-university tournament.

Athletics :

The team which played a very important role and helped us win the A. L. Mudaliar Trophy after a long break : V. Vijayalakshmi I B.A. Economics, Rosa Anthony, I B.A. Economics, S. Anto, Pre-University, Gerardine Ferrier, Sharon D'Monte, Rani Bhavani and Kalyani, Pre-University, Sharon Garlow II B.A. Economics, Madonna D'Costa III B.A. Sociology, and P. Bhuvani II B.Sc. Three new records were made: one by Vijayalakshmi in High Jump and the others by our relay team in the 4 x 100 metres and 4 x 400 metres relays.

The Annual Sports Day was held on the 26th February, 1977. The individual championship was won by Gerardine Ferrier of the Pre-University class. The second years walked away with the shield for winning the maximum number of games in the inter-year matches. Congratulations to the staff who did very well, winning all the staff versus students matches.

And finally, a big thank you to Mrs. Mangaladurai without whose valuable guidance, we would not have been able to achieve such successes.

MADONNA D'COSTA
III B.A. Sociology



Cricketers... they bowled'em o'er...

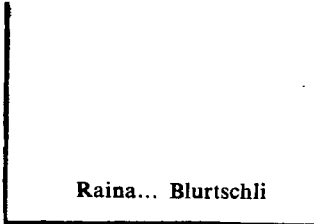


The A. L. Mudaliar Trophy... for the fourth time too !

Arms and the Man...



Petkoff... Nicola



Raina... Blurtschli



Louka... Sergurs



and all... in the garden...

Of Arms and the Man We Sing

The scene has shifted to the Museum Theatre this year a little earlier than usual, and the setting sun of October saw the peacocks cluster around the entrance of that musty red building once again. Stella Maris was putting up Bernard Shaw's, 'Arms and the Man.'

There it was at last! A delay of about fifteen minutes and then the velvet curtain rose to a magnificent flourish. The bed chamber setting was rather good if one forgot Shaw's insistence on 'rich Bulgarian' and 'cheap Viennese'.

Catherine's (Jayalakshmi's) entry was all that it should be, and her cry of Rah-ee-na set the play rolling. She was every inch a dignified Petkoff. The smugness with which she turned the tables on 'dear Paul' during the coat incident and her dry little retorts fetched cheers. Louka (Preminda) bustled in with an 'If you please Madam' and informed the blissful Catherine and Raina about the shooting in the streets. Louka, according to Shaw, should have been so defiant that her servility to Raina is almost insolent. Here, Louka was insolent all right. But coupled with it was a pertness that had a spoilt-girl lustre.

Bluntschli's climbing into the dark room was very effectively done - the suspense was unbearable. The switching on of the lights, however, rather disappointed our expectations. Where was the 'trim soldier-like carriage?' And the 'energetic manner?' Much of what he said went unheard in the beginning though he did regain some confidence and volubility in the last act—due perhaps to the awe-inspiring love of Raina.

"I've no ammunition. What use are cartridges in battle? I always carry chocolates instead." While Bluntchli's stature was disappointing, there were flashes of good acting.

Raina's rather delayed appearance here can be explained by her 'irritating' habit of waiting for the right moment. One got used to Priya and that's what counts, doesn't it? The role she threw herself into, that of beautiful, charming, day-dreaming Raina, was maintained at one level throughout the play.

Sergius—the one whose 'portrait' we saw before—looked most Byronically handsome. Remember, "It was the cradle and the grave of my military reputation?" Well, he looked like Sergius, spoke like Sergius and acted like Sergius. And what more could anyone want?

As for Nicola, he positively bounced about the stage. His wig and his jerking eyebrows, his diminutive stature, all added up to give an effect that was to say the least, hilarious. If he had the soul of a servant, it was probably the perkier soul we'd ever beheld.

But the one who really swept us off our feet was Petkoff. His (Lakshmi Manian's) entrance was so stunning that a moment elapsed before the play could proceed. Credit must be given not only to Lakshmi's deep insight into the nature of her role but also to the costume and make-up that helped her come so close to the image that Shaw and the audience had in mind of Petkoff.

All said and done, the performance was rather good, though a better response from the audience would have made it even more so . . .

All credit must be given to the props, costume, make-up and sets committee who did an extremely good job of the mammoth work that rested on their capable shoulders. Talking of sets, anyone knows what happened to the library? After all the fuss that Mr. and Mrs. Petkoff have made of it, we find it simply not there.

Karin Kapadia deserves all kudos for her wonderful direction.

Courtesy: UDAYA.

முத்தமிழ்ப் பேரவை நடத்திய முத்தமிழ் விழா

இறுதிநாள் நாடக விழா நிகழ்ச்சி—பாராட்டுரை

திருமதி கமலா சடகோபன் உம்மைக்
கருதியே 'கதவினை அமைத்தனரோ? அறியேன்!
கருத்திலே கொண்டு மேகலையும் கருத்தாய்க்
கருத்தோவியமதை நாடகமாய்த் தீட்டினளே!
ஆட்டி வைத்தால் ஆரொருவர் ஆடாதார்
குத்திர தாரியாய் அரங்கிலாட விட்டனளே!
அவையோர் ஆனந்தக் கடலில் ஆடினரே!
கமலா சடகோபன் இல்லக் கதவினை
தட்டியே அரங்கில் அழைத்து வந்தனரே!
புதின ஆசிரியரும் புகழ்ந்து போற்றினரே!
சங்கத் தலைவர் செயலர் பொருளாளர்
துங்கமுறுத் தொண்டு சொல்லுக் கடங்காது
இத்தினம் சுபதினம்! மறக்க முடியுமா?
அம்மம்ம! மண்ணுந்தை மாதவனை என்சொல்!
கண்டது உஷாவையா? இலை இலை! மாதவனையே!
மாதவனையும் ஆண்டாள் அன்று ஆண்டாள்—(இன்று)
கொடிய(அ)வள் கொடியவளா? இலை இலை! இனியவளே!
படியதிர முழங்கிப் பூசலிட்டுச் சிணுங்கியவள்
படிப்படியாய் மாறிப் படிநோக்கிய பாவை
பாரதப் பெண்ணன்றோ! அவளே மாலதி!

இருவர் தம் தாயரும் ஒற்றுமைக்கோர் உறைவிடம்
 பரிவிலே ஒருவரையொருவர் விஞ்சுவர்
 அன்பிலும் பரிவிலும் சிக்கித் திணறிச்
 சுகந்தம் பரப்பும் சுகந்தி ! இராசேசுவரி !
 'இவரன்றோ தாயர்' எனும்படி இருந்தனரே
 'பாம்பறிவிம் பாம்பின் காலென்பர் அதுபோல
 மருமகன் ஆசைதனை உணர்ந்த மாதுலன்
 மருமகனாக் கொண்டு மகட்கு நன்னெறி
 வகுக்கும் தந்தை கண்டேன் ! ஹேமாவை அல்ல
 உணர்ச்சி வசப்படும் தோழி உஷா, தந்தை
 சுந்தரும் விதிவிலக்கோ ? அன்று அன்று
 சிறுவன் சந்துரு, தோழி உமாவும்
 முரளி, குடித்து உளரும் 'ரௌடியும்'
 கணமே தோன்றினும் உறுதுணை அன்றோ !
 நாடகத்தினூடே இசையும் கலந்தது
 பாக்கியலக்ஷ்மி இன்னிசை ஒலித்தது !
 தோழியர் கமலாஷி, கமலா, பத்மா
 கீதா சுந்தரி மற்றும் பாலிகா
 கைவண்ணம் கண்டோம் ! கைம்மாறு உண்டோ ?
 மைதிலி மகேஸ்வரி சுந்தரி சாரதா
 கீதா ரமாவெனும் இவரெலாம் அயராது
 சாரியின் உதவியொடு இனிதே அரங்கமதைக்
 கனகச்சிதமாய் அமைக்காவிடினே
 நாடகமேது ? கட்புலனாகாது புலனாக்கிய
 அரங்கின் சீர்மை சால மருட்கைத்தே !
 கல்லூரித் துணைத் தலைவர் ஹெலன்வின்செண்டும்
 பேராசிரியர் பலரும் திரளாய்க் கூடியே
 பேரவைக்குப் பாங்காய்ப் பெருமை சேர்த்தனரே !
 கூத்தாட் டவைக்குழா மதனையென் என்பேன் !
 ஆரணங்கன்னூர் கரவொலி விண்ணையும்
 அதிர்ச் செய்யும் ! விண்ணையும் தூண்டியதோ ?
 தாமஸ் பிரான்சிஸ் இவரையும் மறவோம்
 பலரும் இணைந்து உழைத்ததன் பயனைப்
 பலரும் நுகர்ந்தோம் நமை மறந்தோம்
 வாழிய தமிழ்ப்பேரவை ! வாழிய பல்லாண்டு
 வாழ்க தமிழ் நிரந்தரம் ! வாழிய வாழியவே.

பா. ஜயலக்ஷ்மி
 தமிழ்த்துறை

Youth and Directed Social Change

The National Service Scheme of our institution involves about four hundred students in community service and nation building activities. The students involved are mostly undergraduates and belong to various disciplines. The N.S.S. is a part of their extra-curricular activity. The youth power thus organised is channelised mainly in two directions, rural and urban community development activities. The aims of the projects under the National Service Scheme are :

- 1) To create an awareness of the existing resources and the responsible utilisation of them.
- 2) To orient the people regarding self-reliance, co-operation and self-determination.
- 3) To make them aware of the political and administrative issues that affect their lives.
- 4) To create an awareness of the driving and restraining forces in their social situations.
- 5) To lead them to the realisation of the need for unity and fellowship in the community.

For effective communication the students involved seek the help of audio-visual aids and materials which have proved to be the best means of making a message intelligible to the people. Various need-based and subject-oriented films have been screened and re-screened if necessary.

Flash cards are indispensable tools in imparting information to the people at appropriate places. The constant use of these pictorial cards enable even the most illiterate person to understand and receive the message; for instance, flash cards on hygiene, health and sanitation are explained to groups of people waiting for their turn in a primary health centre or a village dispensary. Done at the correct time, it has a salient effect.

Exhibitions are periodically conducted on subjects relevant to the needs of the people. Facts and figures are presented to the people through simple charts which are easy to understand even by a layman.

Cultural programmes are an effective mode of communicating a message which is easily given and received by the people. The college N.S.S. group has a cultural wing which has received much appreciation in the nearby areas.

House contacts also bring about effectively a close relationship with the community and is indispensable for effecting attitudinal change. This calls for real identification with the people and once the identification is accomplished, the people

do realise that as an integral part of the community they are also essential for progress. Some have realised that lethargy and indifference do not pay whereas hardwork and co-operation bring considerable reward. Mutual trust and acceptance from the community is very essential for any group endeavouring to work with them. Once this is gained, the community will then be prepared to work hand-in-hand with the volunteers even to an unbelievable extent. All this is possible to achieve only if the volunteers basically have the faith in the community members and treat them as responsible individuals.

Courtesy N.S.S. Officers



YOUTH FOR CHRIST

"Who hath ears to hear, let him hear". (Math. 13.9)

We were both blind and deaf. We had eyes – and we did not see. We had ears and we did not hear. We 'believed' in Jesus – and we did not know Him. He was our Shepherd – and we did not hear His words.....And then, the miracle took place. A miracle similar to that described by St. Mathew:



"So Jesus had compassion on them and touched their eyes, and immediately their eyes received sight, and they followed Him". (Math. 29:34). Now for the first time we saw Jesus - not as an unapproachable God – but as a Person, as our saviour, our teacher, our friend and our guide. Now His messages began coming in loud and clear. What before had been mere dogm and printed words, now came amazingly alive.

For many of us the Youth for Christ Rally was a time of renewal, a time of spiritual re-birth. Until then, we had been like the women of Canterbury, of whom Thomas a Becket in Eliot's play "Murder in the Cathedral" said, "They know and do

not know ..". But now we knew in Him is Salvation and the way to Eternal Life. How often we had heard the words "For God so loved the world that He gave His only begotten Son, that whosoever believeth in Him should not perish but have everlasting life." But it was as if we had never really heard them until the Rally. How often we had heard the one great commandment of Jesus." A new commandment I give unto you: love one another as I have loved you." But the words had never really registered. Love was an attribute of God—it had nothing to do with us. The gospel was just a part of the New Testament—today, the Gospels, are the good news of Jesus to every one of us. Today, we know that they really do contain the message of salvation, and the secret of a true Christian life. Above all they contain the reassuring message of



God's love for US not only for the "world" but for everyone of us. Before the Rally we knew that God loved us—but we didn't believe it; we knew that He was Merciful – but inside us was the lurking fear that He was also a God of wrath and vengeance. Now, however, the message and the image of God are no longer distorted. We see Him, we hear Him and we understand Him as we never did before.

In our hearts there is now a new joy and peace; a love of the Word of God; and above all, the desire and the ability to communicate directly with God through personal, informal prayer. About two thousand years ago, a miracle was performed. The same miracle has also been performed in our lives. "The people which sat in darkness saw a great light; and to them which sat in the region and shadow of death, Light is sprung up." (Math. 5: 16).

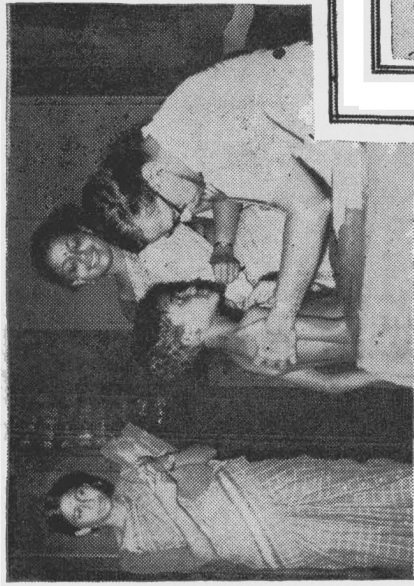
CHRISTINA JOSEPH, M.A.
Department of English

On a hill in Kenya the Company Commander buried his head in his hands as his men made a futile attempt to crawl undetected to the top.

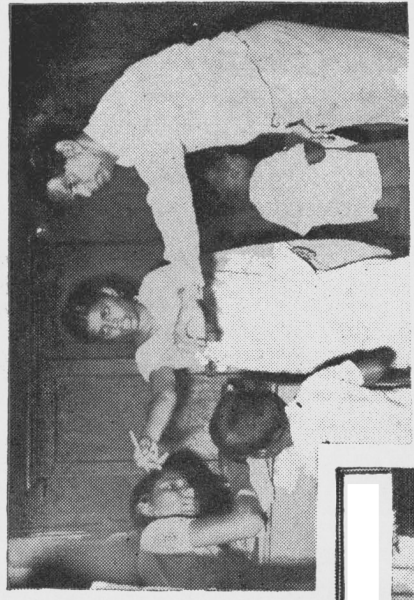
"Pathetic" he grunted to his aide.

"Tell them to go back and try again. They might learn something from those two lions that have been stalking them for the last half hour."—
S. Syson

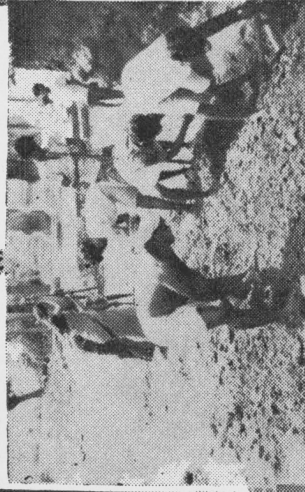
N. S. S.... In Action



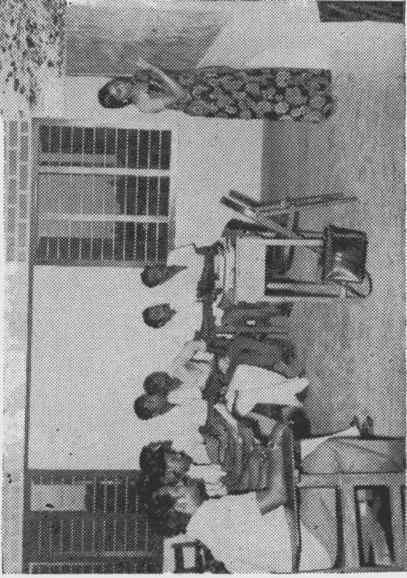
Health Care...



For Children...



Work...

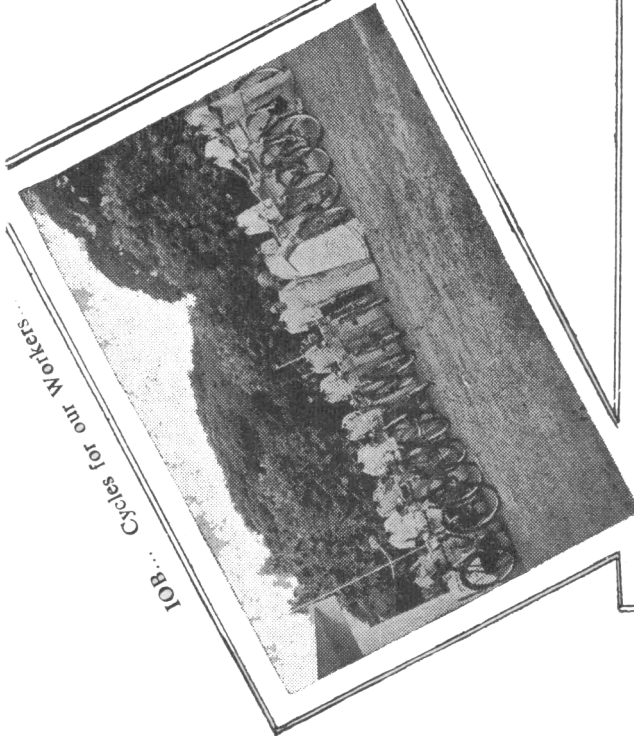


Teach...

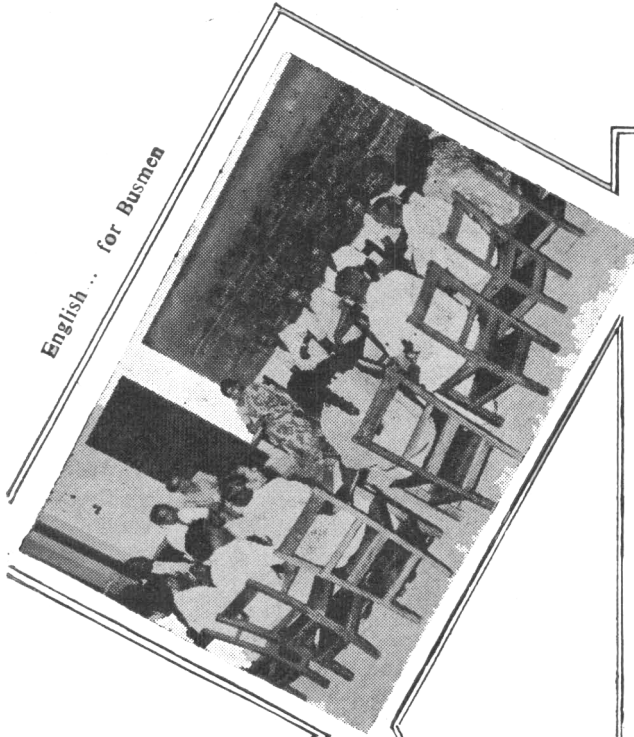


Discuss... and plan...

Serve... and Learn...



Job... Cycles for our Workers...



English... for Busmen



Learn... Literacy Exhibition

To Cool Sequestered Places

Chemists at Ooty :

Chemistry is a link between us and the material and industrialised world around us. Our curiosity to learn more about the world around took us on an educational tour to the Blue Mountains that beckoned to us.

The scenic beauty was superb—a real feast to the eyes. Our stopover in Mettupalayam took us to the Wattle Extract Limited. Thanks to them we obtained a sound knowledge of the tanning industry. Wattle is essentially extracted from the bark of the wattle tree, growing on the hills at great heights. This chemical plant is the only one of its kind in India. We also had the opportunity of seeing the bleaching, dyeing and printing of cloth.

From Mettupalayam we went to Ooty by bus, and stayed in a friend's house which became the nucleus of our activities. While in Ooty, we visited the Hindustan Photo Films, the makers of photographic sensitised materials such as Medical X-rays and roll films. We also went to the Government Botanical Gardens and were delighted to see such colour and beauty in the flowers. Our meeting the Todas (the oldest hill tribes) was a beautiful encounter with a people we hardly know.

Dodabetta—the highest peak in Tamil Nadu took us by surprise with the bird's eye view we got.

One of the days we reserved especially for Coonoor, where we visited the famous Pasteur Institute. We were told of the deadly rabies for which effective treatment is being given through vaccine. It is here that they make the polio vaccine too. We were also given poignant accounts of the sacrifices made by great Indian scientists.

These days were soon over and we had to return to college, but not without coming a bit closer in our understanding of each other and the scientific world around us.

Mathematicians at Ooty :

I have some memories—of a half and two dozen girls making their way into a railway compartment ; of a sleepless night in the train—spent in breathless anticipation of what was to come of a little blue and yellow toy train chugging up the Nilgiri Hills ; of stately eucalyptus trees and vast tea estates ; of a sleeply little station up among the hills ; of a huge warm room at the Teachers' Training Institute of Nazareth Convent, Ootacamund.

I have some memories—of a glorious one hour of boating in the rain by the lakeside ; of the unforgettable view from Dodabetta and from Glenmorgan ; of pretty coloured roses at the Botanical Gardens and at the Coonoor Sim's Park, of a visit to

the Pasteur Institute at Coonoor; of a long, long, ever so long walk down the hillside to the bus stop; of a beautiful sight—sky, lit up by myriads of stars that watched over a group of girls that made their way homeward from the Hotel that had served them a fantastic dinner.

I have some memories of disappointment in not going down the Glenmorgan Hill side in a winch; of an irate class representative ticking off her girls for not being ready on time; of sore-throats, colds, coughs, head-aches, knee aches and even temperature all borne without a word of a complaint.

I have some memories—some unforgettable ones of people, of the Mother Superior and of Sr. Josephine of the Nazareth Convent; of the warm-hearted, extremely helpful girls of the Teachers' Training Institute; and among my own clan, of good singers; fantastic mimics; of kind, warm hearts ever willing to help the others; of Sr. Juliana and of Mrs. Chandra Parthasarathy, our escorts without whom these memories would have been totally non-existent, of a deep sense of satisfaction in having surmounted the numerous difficulties that cropped up initially, and of having lived through four days of bliss unalloyed!

Economists at Bangalore

Two hours before zero hour, on the second day of September, we left Madras for a couple of days to a hitherto unseen Bangalore. While our companions slumbered peacefully, we spent the night singing, clapping, and playing charades. The grand finale, was the landing of a glass bottle in our compartment; undaunted, we pursued our noise production and towards the early hours of dawn we huddled in shapeless bundles one on top of each other to snatch forty winks of sleep.

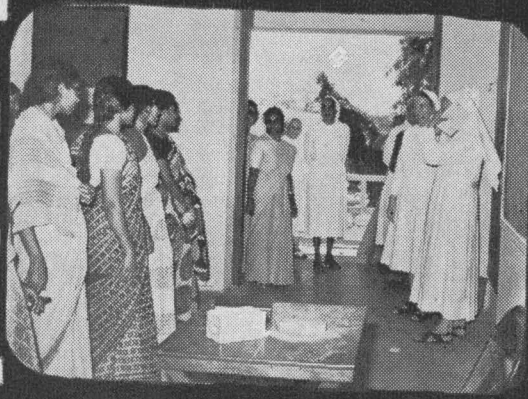
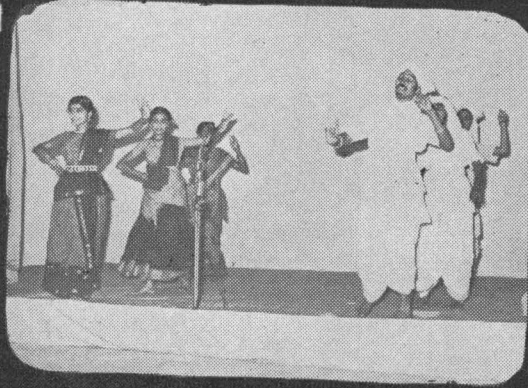
Early morning found us in the garden city of India and off we trotted into the Railway Retiring Room and a few hours later we were awed by the mysteries of HMT factory at Jalahalli, at the precision of the inmates who sat and stared within glass doors.

We left in the early morning for Mysore. On the way we were shown Tipu Sultan's prayer hall, summer palace, and Tippu's tomb.

Our spirits soared at the Art Gallery; exciting exhibits were displayed, including royal chairs (they sat on such hard ones) musical clocks (thanks to guide Gopal, we could not wait to see it chime) and Ramayana inscriptions on one rice grain. Seeing is believing!

Our next stop was Chamundeswari Hills where there is a striking statue of "Rakshas Mahishasur". The sensation of the day was Brindavan—a garden of such breath taking beauty!

College Day... with Mother General



Hostel Day



Music...



Music...



and Mirth...

Back at Bangalore, we did a little bit of sightseeing - Lal Bagh, Vidhan Soudha, R. K. Mutt and Bull Temple.

Tired and happy we left by the night train, sweet memories in our minds.

NIRUPA
III B. Sc Chemistry
K. SARASWATHI
III B. Sc Mathematics
USHA
II M.A. Economics

Hostel Life

The year began reluctantly. The new students, many homesick and apprehensive arrived first and the seniors came a whole week later. The seniors organized a social for the freshers, following a time honoured custom. The fashion parade was a swirl of skirts and dainty saris as freshers, nervous and unsure at first, got into the spirit of it all. Annie Franco was crowned the Queen with Amala Tharakan and Padmaja Prasad as the runners up. For the judges it was a very tough choice. This social certainly broke the ice and brought the freshers and seniors together. Soon the freshers returned the compliment and a charming chimney sweep invited the seniors to the mad, fun-filled Return Social. Weren't they talented! And musically especially.

After these socials, life in the hostel went on at a steady pace. Floors rang with martial cries as newly initiated 'karatekas' performed enthusiastically to an ever-interested audience.

Days marched relentlessly on, and soon it was (help!) time for the examinations. Girls earnestly began to prepare for their tussle with the books. When this nightmare was (mercifully) a thing of the very recent past, the merry rain-god provided a diversion to awaken the poor, mentally exhausted girls.

Then came the floods. Girls woke up screaming at unearthly hours of the morning to see their suitcases floating in inches of water. Nervous excitement ran high as everyone became convinced that this was to be another Noah's flood. Someone with a funny sense of humour remarked that this time, things would be more impressive because no one had thought of building an ark. Well, obviously the rain didn't really mean us any harm, because the waters subsided quietly by lunch time.

Breaking tradition, this year we had a Carol Service at the chapel instead of the usual Christmas Social. Everyone listened solemnly, as Mr. Thomas George spoke about the true meaning of Christmas.

A long break and in January we began our second Semester. Hostel Day was to be the highlight of this Semester and of the whole year too, and everyone looked forward to it. St. Josephs and Our Lady's became two distinct hostels, for once, as the competitions began. Relays, skipping, lemon and spoon race, the girls clapping and cheering their hostel mates... the football match - a mad, fun game where the crowds went wild till their throats nearly gave up, waving flags and pink feather dusters in the air... St. Joseph's won by a solitary last minute goal. Our Lady's won the tug-of-war... things looked almost even, but St. Joseph's walked away with the games cup by a few points.

Practice for the entertainment for Hostel Day began in earnest though time was flying fast—the entertainment committee bit their nails—everything seemed to be moving so very slowly. All of a sudden, the Hostel Day was dramatically upon us. The hostel was decorated to represent spring. All day we had “food, glorious food”... of the quantity, quality that could make every girl a poet... at tea time, the hostelites were quite unrecognisable as they, smartly dressed and groomed, showed their guests around. Zero hour... the audience sat hushed in the old library as a soft pleasant voice at the mike invited them to the entertainment. Congratulations, Entertainment Committee, you did a great job. It was one lovely evening of fun... the country court scene, (wasn't the judge handsome?). Donnanne's Muthasany buying his 'chickin'... the 'Mills and Boon' parody... the open heart surgery... Souji's beautiful rendering of Hasta Mananna had just *that* sentimental tone that brought this perfect evening to a close.

Sometime later, the hostel regained its breath. All that excitement subsided painfully. Nostalgia was in the air. St. Joseph's organized floor parties to say farewell to their third years. Our Lady's had one social around a bonfire the embers died we sang Auld lang syne.

Before anyone was aware of time, the revision holidays caught us around the corner. The hostels were quiet, half empty as girls went home to study. Days spent in desperate study; hot days and oppressive nights, hot drinks from Thermos flasks to keep sleep away... books, books, books,... exams loomed larger and larger... hit us like a tidal wave and then unexpectedly left us dry on the shore. It was time to say goodbye.

MAYA L. CHAR,
II B.A. Literature

The Alumnae Speaks

Letters, one of the oldest forms of communication, serve to bridge the distance between our alumnae and us. The sweet nostalgia that accompanies them is contagious... we only wish there were more such letters...

Madras
11—3—'77

Joyce Antao (B.A. Literature 1974) writes :

I have just completed my Secretarial Course at Davar's College and having fared well, they have offered me a job in the same place.

Congratulations Joyce!

Madras
15—3—'77

S. Hemalatha (B.Sc. Chemistry 1976) has similar news:

I have completed a successful period of six months in this organisation (a Bank) and am getting on well.

Manjula Devi (M.Sc. Mathematics 1975) writes in appreciation :

Madras
2—3—'77

I am really grateful to you for your kind help. I cannot forget all that you have done for me.

In a long informative letter, Daya (M.Sc. Mathematics 1975) has interesting information to share :

Madras
2—3—'77

I am now doing a graduateship course in Operations Research and I may take about three years to complete it, since the scope of Operations Research is so vast. Some of the subjects included here are Cost Accountancy, Economics, Industrial Engineering and Computer Programming besides of course Maths, Statistics and Operations Research. It is wonderful to note how most of the subjects are inter-related and multi-disciplinary approaches are utilised to solve practical problems these days!

As I cover the topics on groups or vector spaces or matrices, nostalgic memories of the good old days in 2-1 and 2-2 haunt me and after half an hour, I find that I am still at the beginning of the chapter...

She has news about other old students :

Girija is now working as an Officer in Andhra Bank. Jayanthi is in the Bank of Baroda...Shyamala is in Bombay. Swarnalatha (our B.Sc. classmate) is now a full fledged Chartered Accountant and she obtained an All India rank. Also P. Girija (again our B.Sc. classmate) is a Sanskrit teacher in Rosary Matriculation.

Teaching way up in Coonoor J. Vaseegari (B.Sc. Zoology 1974) shares the rushed experience of all teachers at the close of the academic year.

Coonoor
8—3—1977

We are rushing to 'finish' the portions, both Practicals and Theory, and prepare the girls for the exams. At present I am more relaxed just doing the certification of the records and correcting the model exam answer papers.

From Madurai K. Meenakshi (B.Sc. Zoology) attached to the Molecular Biology Unit, sends a ray of hope to the Editor !

Madurai
28—3—1977

You wanted an article from me for the College Magazine, in Molecular Biology. I am wondering as to how long it should be, whether I should go into the depths of Molecular Biology (which I am still trying to explore) and when it should be ready.

And from Sr. Maria (B.Sc. Zoology 1970) settling into a new community.

Madurai
1—1—1977

Our house is near Fatima College. It is one of the experimental communities. I have to go to school everyday. Here, we want to deepen our community life and have many congregational meetings.

Between housekeeping and baby sitting Aruna Achutan (B.Sc. Zoology 1970) finds time to remember us.

Cannanore
23—12—1976

I am still in Cannanore as my husband has been posted to the Military Hospital here. We live right next door to the Hospital. We have a one year old son, Vivek. He keeps me busy all the time, and as I do all the housework, I find it really difficult to keep an eye on him.

V. Lalitha has two little girls. K. B. Geetha also has two daughters.

Further away, in Bombay, Chitra Sivaramakrishnan née K. V. Chitra (M.Sc. Mathematics 1975) is nostalgic !

Bombay
1—11—1976

Away from College, I often think of the golden days we used to have there. The six long years in our College is and will be evergreen in our memories.

Her class-mate Shyamala Shekar (M.Sc. Mathematics 1975) is not enamoured by that swinging city either !

Bombay
19—8—1976

Life in Bombay is pretty dull. What with no friends and people of my age, I find it rather lonely here.

Cheryl Mathias (B.A. Sociology) however, has happily settled into a polytechnic in Bombay, and acknowledges her debt to her Alma Mater !

Bombay
24—9—1976

I do appreciate everything I learnt there. I learnt many nice things there, like to share, and make others happy.

And something of her new course :

We do T. V. Radio, Film, Journalism, Public Relations and Advertising media besides a bit of Social Communication, Psychology and Social Research. We have an excellent T. V. Studio, and well known guest lecturers coming in to enlighten us.

Thangamani Nagendran (B.Sc. Zoology 1976) is embarking on new courses in Pune :

Pune
22—12—1976

In the Poona University they have only subjects like Entomology, Parasitology and Microbiology. I would like to do Genetics or something in connection with Marine Biology.. I heard that Mrs. Jessica had gone to Hyderabad to do a course in genetics. I envy the new batches who are going to benefit from this venture.

And from across the seas, in England, Brenda Rao (I B.Sc. Zoology 1975) tells of the joys of Nursing.

I am fine and am enjoying Nursing... I am now working in a Surgical unit. It is really fantastic.

Shymala Raman (M.A. Economics 1967) writes nostalgically from the States :

Manchester
7—7—1977

Even though ten years have rolled by I have very vivid memories of my two years as a student and later as a lecturer. I have had several experiences—a new country, new educational systems, people and politics and it has been fascinating. I must say that the opportunity you gave me to teach at Stella Maris stood me in good stead when I taught here.

And last from one of our recent graduates, Ivy George, (M.A. Social Work 1977) studying in Pennsylvania :

Bryn Mawn
29—10—77

The system of education is very demanding.

America is a land full of wealth and greatness, freedom and opportunity abounds. And much as I am attracted to stay here, I want to return home as soon as I am done, because what I am trying to remember especially in my profession of Social Work is that America can do without me but India needs me and my people need my help...

There have been many of our old students who, in spite of their hurry always drop in to speak of the good old days' and how the college their Alma Mater is still a source of inspiration to them.

Even as we go to the press, there have been more visitors and more letters. Malathy Samuel (ne'e Victor, M.A., English 1974) writes from the U. S. telling us the happy news of the birth of a bonny girl. Radhika Chandrasekhar (M.A. English 1976) has given us news of her successful career in Australia and Anita Agnihotri (II Year Public Relations 1976) writes gratefully from Poland of the invaluable guidance she received in College.

University Examinations - March - April 1977

RESULTS

Name of the Examination	Number appeared.	Passed in			Total Passes	Percentage of Passes
		I Cl	II Cl	III Cl		
M.Sc. Mathematics ...	21	15	5	—	20	95.2
M.A. Economics ...	23	4	16	—	20	87
M.A. English ...	23	—	23	—	23	100
M.A. History of Fine Arts ...	8	1	6	—	7	87.5
M.A. Social Work ...	18	5	13	—	18	100
B.A. History ...	33	—	19	10	29	87.8
B.A. Economics ...	74	6	38	21	65	87.8
B.A. Sociology ...	39	—	13	25	38	97.4
B.A. English ...	37	2	28	7	37	100
B.A. History of Fine Arts. ...	20	1	10	9	20	100
B.Sc. Mathematics ...	43	40	3	—	43	100
B.Sc. Chemistry ...	28	27	1	—	28	100
B.Sc. Zoology ...	33	11	15	4	30	91
Pre-University ...	611	400	117	31	548	89.6

**Statement about ownership and other particulars about the newspaper Stella Maris College Magazine
to be published in the first issue every year after the last day of February**

Form IV—(See Rule 8)

- | | | |
|--|-----|--|
| 1. Place of Publication | ... | 14, Cathedral Road, Madras - 600086 |
| 2. Periodicity of its publication | ... | Annual |
| 3. Printer's Name | ... | R. Surianarayanan |
| (whether Citizen of India) | ... | Citizen of India |
| (If foreigner, state the country of origin) | ... | — |
| Address | ... | 11, Anderson Street, Madras - 600001 |
| 4. Publisher's Name | ... | Sister Irene Mathias, F.M.M., M.Sc., |
| (whether Citizen of India) | ... | Citizen of India |
| (If foreigner, state the country of origin) | ... | — |
| Address | ... | 14, Cathedral Road, Madras - 600 086 |
| 5. Editor's Name | ... | Seetha Srinivasan, M.A., |
| (whether Citizen of India) | ... | Citizen of India |
| (If foreigner, state the country of origin) | ... | — |
| Address | ... | 14, Cathedral Road, Madras - 600 086 |
| 6. Names and addresses of individuals who own the newspaper and partners or shareholders holding more than one per cent of the total capital | ... | Stella Maris College, Madras - 600 086 |

I, Irene Mathias, hereby declare that the particulars given above are true to the best of my knowledge and belief.

Date : 15—11—77

Signature of Publisher : IRENE MATHIAS, F.F.M

Printed by R. Surianarayanan at Gnanodaya Press, 11, Anderson Street, Madras - 600 001 and
Published by Sr. Irene Mathias, at 14, Cathedral Road, Madras - 600 086

Editor : Mrs. Seetha Srinivasan, M.A.

