



STELLA MARIS COLLEGE
1999-2000

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Stella Maris College

(Autonomous)

Chennai - 600 086

1999 - 2000



Dedicated to the memory of our beloved
Sr. Irene Mathias fmm
(1930-2000)

EDITORIAL

2000 AD, a special year...a unique moment in time...

For Stella Maris, Y2K has been a year of reflection, celebration and both dreaming and planning for the future. This is evident in the plethora of reports on the different co-curricular and extra curricular activities during the academic year 1999-2000.

It has been our effort to make this year's magazine, commemorative of the Stella Maris legacy to society. The series on Stella Marian Women of the Millennium is a salutation to those feisty women who can today be idealised as worthy pillars of our social edifice.

As a new generation enters a new phase in their journey of life here in Stella Maris, their feelings and thoughts on social, political and economic issues facing the nation have found expression within these pages. Their powers of creativity have been voiced in poems, stories and articles, which speak of inner struggles, and dreams for the future. In the final analysis, they come across as thinking human beings, sensitive and alive to the realities of this day and age.

Editorial Board:	Ms. Bernadine Joseph	<i>Department of English</i>
	Ms. Radhika Lakshman	<i>Department of History</i>
	Anupama S.	<i>I BA English</i>
	Meera V.	<i>I BA English</i>
	Nitya Vasudevan	<i>I BA English</i>

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National Assessment and Accreditation Council

An Autonomous Institution of the University Grants Commission
Bangalore

CERTIFICATE OF ACCREDITATION

*The Executive Committee of the
National Assessment and Accreditation Council
on the recommendation of the duly appointed
Peer Team, is pleased to declare the
Stella Maris College (Autonomous), Chennai,
affiliated to the University of Madras, Tamil Nadu, as
Accredited*

at the Five star level².

(among the Autonomous Colleges)



Date : April 17, 2000


Chairman

1. This certification is valid for a period of 5 years with effect from the assessment academic year 1999 - 2000.
2. An institutional score (%) in the range of 55-60 denotes one star, 60-65 two stars, 65-70 three stars, 70-75 four stars, and 75 and above five stars (upper limit exclusive).

COLLEGE DAY - MARCH 24, 2000

REPORT OF THE PRINCIPAL Dr. Sr. ANNAMMA PHILIP, fmm

(Editors' Note: This is the comprehensive and unabridged version of the Principal's annual report. On College Day an abridged version of the report was read, followed by an audio-visual presentation)

Our esteemed Chief Guest this evening Hon'ble Justice Prabha Sridevan, Dr. Sr. Helen Vincent, Secretary of the college, the Superiors of Stella Maris Convent Dr. Sr. Colleen North and Sr. Sundari, Former Principal, Sr. Irene Mathias, respected members of the Governing Body and the Academic Council, valued friends, parents, benefactors of the college, cherished alumnae, dedicated faculty, administrative and supportive staff and dear students:

I have great pleasure in extending a warm welcome to you all on this memorable College Day celebrations. We are in an age in which, from designer babies to genetic screening, the gamut of the explosively developing fields of Information Technology and Human Biotechnology have a stimulating effect on our every day lives. It is perhaps in the field of education that Information Technology has the most influence, reshaping and changing its topography.

The real education that we can provide our students today is the stimulus to be life-long learners and to develop thinking skills. In this process, Information Technology is an all important tool which transforms learning to suit the new environment. In such an environment the teachers can monitor the growth in the students' acquisition of thinking skills, as Information Technology offers real-life situations, richness in problems and a platform for communicating solutions.

At Stella Maris College we have often been the pioneers of any movement in the teaching-learning process and we have always sought to be the harbingers of change. We are immensely grateful to the Almighty for all the opportunities granted to us to achieve our targeted goals. A step in this direction is the constant striving on the part of the college to improve the infrastructural facilities for both staff and students. The Internet facility provided in the library, and the DTP Centre are today some of the most frequented places on campus.

To consolidate the extension programmes offered by the college, a Project Centre sponsored by a grant from the Japanese Government for grass-root projects is taking concrete shape. The college is also the proud recipient of the UGC's Special Grant offered

to reputed educational institutions that have completed 50 years. The United Board for Christian Higher Education too has identified Stella Maris as one of the four Board-related colleges entitled to receive special grants. Dr. Geetha Sridharan, Head, Economics Department was selected for the Visiting Scholar Programme at Davidson College, North Carolina, under the auspices of the UBCHEA.

Nine of our faculty members have been granted two years leave under the UGC's Faculty Development Programme for completing their doctoral research.

Dr. Prema Bhat, as Director of the University and Community Development project participated in the International Conference of the FIUC at Lebanon. Ms. Aarabi of III year Chemistry who worked on a project "Labour Law and Communism" was selected by the International Labour Organisation to visit the United Nations office later this year. Her project has also been entered into the UN Year Book.

We take pride in congratulating three of our faculty members who have received their doctoral degrees: - Dr. Nalinakshi, Department of Mathematics, Dr. Jilly Joseph, Head, Department of Zoology and Dr. Nirmala Kanakaraj, Head, Department of Botany.

Our faculty have regularly participated in international, national and regional seminars. Mention must be made of Dr. Madhu Dhawan, Department of Hindi who was felicitated for her publication of more than 65 books.

It is with a deep sense of gratitude that we place on record the dedicated services of three of our faculty members who are retiring this year.

Dr. Seetha Srinivasan, Head, Postgraduate and Research Department of English, has served the college for 36 years. The wealth of her knowledge in the field of English Language and Literature has earned her the deep respect of generations of students as well as that of her peers! Endowed with sharp intellectual acumen and keen critical sensibility Mrs. Seetha has made a significant contribution to the growth of the research wing of her department.

Dr. Sr. Flavia, fmm, Head, Under-graduate department of English has to her credit 32 years of service. Sr. Flavia has carved a niche for herself in the annals of the college. To her goes the credit of establishing the Writing Centre, that has been responsible for training several students to improve their writing skills. She has also been the backbone of the Alumnae Association of Stella Maris College. In her capacity as Vice-Principal, Sr. Flavia has generously shouldered administrative responsibility.

Soft-spoken and unassuming, Dr. Jatinder Singh, Department of Fine Arts, after 29 years of dedicated service has taken voluntary retirement. A student of Dr. Sr. Edith, the foundress of the Fine Arts Department, Ms. Jatinder is meticulous and attentive to the minutest detail. The students of the department have benefited from her generous participation in the teaching- learning process.

We are indebted to you, for you have given the best part of your lives to the college. Although we will miss your presence on our campus, rest assured that the noble values you have communicated to successive generations of students will live on.

Mr. K. S. Mani, will be retiring at the end of this academic year, after 32 years of untiring service. Mr. Mani has been laboratory assistant, taxidermist and museum keeper of the Zoology Department for several years. It is with gratitude that we bid him a long and restful retirement.

With deep regret, I announce the passing away of our gardener Mr. Ponnuswamy. Although retired from service Mr. Ponnuswamy continued to work in this campus. He has served the institution with dedication and loyalty for 40 years. Many of the trees on campus stand as a testimony to his love for plants and gardening. We also regret the demise of Mrs. Ragamma, who has served this institution for over two decades with devotion and commitment.

One of the highlights this year was the visit by a team from the National Assessment and Accreditation Council under the Chairmanship of Professor R. P. Kaushik in January 2000. The team spent two days on campus observing, studying and interacting with various groups including the Governing Body, faculty, students, administrative staff as well as parents and alumnae. Presenting the report, Prof. Kaushik said they were remarkably impressed by inputs in all the aspects of college life. Not all institutions, he said, do so well but this college richly deserved the accreditation.

The UGC Autonomy Review Commission chaired by Dr. Sudeshi Nangia visited the college to review the functioning of autonomy and to recommend the extension of autonomy for a further period of 5 years.

A series of sessions on Total Quality Management with Dr. V. V. Abraham, SDB, Secretary of the Salesian Educational Council, New Delhi as the resource person were organised by the college for the faculty and the administrative staff.

Stella Maris has forged links with several organisations to deal with issues that have topical and social relevance. The Energy Efficiency Campaign - Green Force for Sustainable Living organized by the Departments of Physics and Chemistry in collaboration with the Tamil Nadu Electricity Board and Citizen's Alliance to Save Energy, Washington, D.C. is one such venture. The Social Work department collaborated with the Social Workers' Forum and hosted the state level seminar on 'Social Work Profession - Progress and Challenges'.

Stella Maris College has not hesitated to shoulder its social responsibilities and one of its major interventions that has been increasingly successful over the past eight years is in and around Kasimedu and Royapuram in North Chennai. A project started in 1992 to treat and rehabilitate drug addicts has now evolved into a partnership between the college and slum communities to bring about holistic development in the lives of the people through scientific strategies. Now entitled "University and Community Development, Education and Training for Community Organisation", the project has a dynamic field team and its President is Dr. Sr. Annamma Philip fmm with Dr. Prema Bhat as Director.

Value Education and retreats play a formative role in the shaping the students' character and the courses have been rendered more stimulating through interactive sessions and the use of audio-visual aids. A musical evening dedicated to St. Francis of Assisi was organised by the Campus Ministry.

Stella Marians, as always, rose to the occasion during the two crises that faced our country this year. A generous sum of Rs. 1,64,000/- was donated towards the Kargil fund and a helping hand extended to the victims of the cyclone in Orissa.

Spandanam - Vibrations, a cultural extravaganza that celebrated the life giving forces of the five natural elements as well as the pride in being a woman received rave reviews. The College Play, The Sunshine Boys, had the audience in splits.

The young and vivacious students are the life blood of the campus and their programmes - both academic and cultural - are always a pleasure to behold. Seminars, exhibitions and intercollegiate competitions both instructive and innovative were organised at the departmental level. WIZZIT 2000, a technical symposium by the Computer Science department, Vriksha Aushadham an exhibition of the Botany Department, Ex zoo bition-recent trends in Biology by the Zoology Department, Reactions 2000 by the Chemistry Department, Bodmas 2000 to celebrate the World Mathematical Year by the Department of Mathematics and the Fine Arts Exhibition held for the first time by the students of the department at the Lalit Kala Akademi drew participants and audiences from all over town and received wide appreciation.

The annual features such as the Dr. Sr. Helen Vincent Endowment lecture on “ Fiscal Federalism” delivered by Mr M.R. Sivaraman, Former Revenue Secretary, Government of India & Former Executive Director, IMF, the Srimathi Indira Gandhi Endowment Lecture on “History and Environment” delivered by Dr. Nanditha Krishna, Director, C P Ramaswamy Foundation and the Dr. Ms. Thangamani Endowment lecture on “Fractals” delivered by Prof. Victor Anandam, King Saud University, Riyadh, Saudi Arabia, as well as the Intercollegiate Quiz for the Sr. Juliet Irene Rolling Shield received an appreciative and enthusiastic response.

Programmes such as the NCC, NSS and Games, had enthusiastic participation and regular activities and programmes. The NCC students had participated successfully in training camps, among others the Republic Day Camp, National Level Tal Sainik Camp, National Integration Camp, New Delhi, National Advanced Leadership Camp, Pondicherry and National Camp, Pondicherry. The cadets also performed creditably in competitions at the state and national level. Among the highlights this year were the two seminars that the cadets attended at the Officers’ Training Academy on recruitment into the army and the Kargil operations. SUO Pavithra Maryann Kabir was selected as Youth Ambassador to Sri Lanka. The NSS with its 200 volunteers rendered service to over 20 projects in the city. A state level symposium “NSS in the New Millennium” was organised by the NSS Regional Centre in collaboration with the University of Madras and our college. The volunteers also participated actively in various seminars and programmes like the Aids Awareness Programme organised by the Corporation of Chennai, the National Pulse Polio Programme, the ten day camping programme organised at Srimathur Village, Padappai, the Voluntary Blood Donation Camp and the Eye Donation Awareness Programme among others.

In Games and Karate too the students participated enthusiastically and won many laurels. Our students represented the Madras University South Division in Basketball, Shuttle Badminton, Ball Badminton, Cricket, Table Tennis, Lawn Tennis and athletics. They also represented the Madras University in the All India Inter-University Tournaments in Basket Ball and Table tennis. In the inter-collegiate tournaments, our college won the Basket Ball, Table Tennis, Shuttle Badminton and Lawn tennis Championships and were runners up in Chess.

The social awareness programmes (SAP), the Indian Society for Training and Development (ISTD) and the Entrepreneurship Development Programme (EDP) activities were conducted with the usual efficiency that is the hallmark of Stella Maris. In this context it gives me pleasure to mention that the Stella Maris ISTD chapter was awarded the Best Student Cell Award for the last academic year.

The Stella Maris College Students' Union organized various culturals such as the inter-years "Aarav" and the Inter collegiate competitions "MÉLANGE" . With their motto "Stop Existing, Start Living" they strove to bring out the best in the students and create the well rounded personality that identifies a Stella Marian.

It is now my pleasant duty to express our gratitude to all those who with their support, guidance and commitment have made all our achievements possible.

I wish to warmly thank:

Sr. Mary Rose, fmm, Provincial Superior and Chairperson of the Governing Body

Dr. Sr. Helen Vincent, fmm, Secretary of the College

Dr. Sr. Colleen North, fmm, and Mrs. Bharathi Ramanan, the Vice Principals

Dr. Sr. Angel Mary, fmm, Dr. Margaret Clarence, Mrs. Lakshmi Venkatasubramanian, the Deans of Student Affairs

Dr. Kamala Aravind, Dr. Chitralekha Ramachandran, and Mrs. Raihana the Academic Deans

Dr. Bhagavathi Jayaraman, the Controller of Examinations

Mrs. Celine Rodrigues, Co-ordinator, Evening College

Sr. Florine, fmm, Sr. Ann Mathew, fmm, Mrs. Felcy and the administrative staff,

Sr. Hilda, fmm and the supportive staff

Members of the faculty and specially the bright and cheerful young ladies who fill our campus.

Special thanks to Sr. Mercy, fmm for creating an environment friendly and verdant campus.

A special word of thanks to benefactors of the college who have instituted scholarships. I am happy to announce that the number of Golden Jubilee Scholarships has risen to 70, while several other scholarships have also been instituted.

We thank all the international, national and local agencies and organisations and public utility departments and services for their continued support and timely assistance.

We also thank the University of Madras, the Directorate of Collegiate Education, the Regional Directorate and the University Grants Commission, SRO, for all their constructive advice and generous help.

Thank you dear parents, friends and benefactors for your sustained interest in all our endeavours.

I would like to leave you with a thought on our mission as teachers: 'Teachers are the catalysts who transform the environment and adapt it to the students needs.'

As Khalil Gibran has so poetically stated...

"No man can reveal to you, aught but that which already lies half asleep in the dawning of your knowledge.

The teacher who walks in the shadow of the temple, among her followers, gives not of her Wisdom but rather of her Faith and her Lovingness.

If she is indeed wise she does not bid you enter the house of her Wisdom, but rather leads you to the threshold of your own mind."

Thank you and God Bless!

COLLEGE DAY

ADDRESS OF THE CHIEF GUEST, JUSTICE PRABHA SRIDEVAN

It is commonplace to say on occasions like this, that it gives me great happiness to be here and so on and so forth...but it really gives me great happiness to be here as the Chief Guest at the College Day function...of my own college. I was really moved when Sr. Annamma Philip said that she was considering two or three persons to preside over this function, but when she heard that I had been a student of this college, she could think of no one else. Along with the invitation, Sr. Annamma sent me the Golden Jubilee Souvenir. I was excited to see so many familiar faces and childishly thrilled to see my face in a picture of the audience at the Golden Jubilee function.

A mother is filled with immense pride at her child's achievements and Stella Maris is my 'alma mater', which is Latin for 'benign mother' or 'fostering mother'. She has shown her happiness by inviting me. I thank you, in turn, my alma mater, for inculcating the right values in me. There is no doubt in my mind that all your children present and past have benefited by the years they have spent here, under the 'Star of the Sea'.

Today, I am here, not to give you a long and tiring speech, but to request you to remember to follow three signposts in your journey of life.

There is a verse in the Kamba Ramayanam, which speaks of the value of education. It seems, every citizen in the kingdom of Ayodhya was educated. The verse, freely translated, is as follows: the seed of education took root and grew into a tree, with numerous branches of excellence and strength, and it sprouted leaves of spirituality. Buds of love appeared, which blossomed into the flowers of Dharma, resulting in the fruit of happiness. So, the poet says, that if a country has to be prosperous and happy, its citizens have to be educated. This education has to be an assimilation of character-building values and not a mere study of subjects. In an American National Parent-Teacher Journal, the present education is described thus: "Education is that mysterious process whereby information passes from the lecture notes of the professor, through the fountain pen and on to the notebook of the student, without passing through the mind of either." This is not the education that you must acquire, but as I said earlier, the right kind of education is that which this institution has been giving her children for over 50 years.

A person who has the benefit of the right kind of education is really 'born again' into the world of enlightenment. That is why educational institutions are referred to as 'alma mater' in the West.

Our tradition, too, calls the process of educational initiation by the Guru, a second birth. It is therefore universally agreed, that, from a state of mere existence, we start to live only when we are educated. To the question, "Then have our women any problems at all, Swamiji?" Vivekananda replied, "Of course they have many and grave problems, but none that are not to be solved by that magic word, "education". Thus we come to the first signpost - acquisition of education.

Secondly, be aware of your rights. What do I mean by rights? A Dalit woman raised this question at a meeting held on September 3, 1990. "We were there in harvesting the fields. We were there in carrying ploughs and in snatching arms from the zamindar's goondas. We fought for our rights and actively participated in the land struggle. Why, then, when the land is distributed, do we not get our independent rights to land?" She understood that there are no duties without corresponding rights. There are many who do not realize this. With growing consumerism, the numbers of the "I want" generation are growing. "I want a car, I want this, I want that." The bottom line is, the youth today want to be supported. According to them, parents are there to give them support - no questions asked. The inescapable reality, however, is that there is another side to right, which is duty. This means that you have responsibilities in the house, at school, in society and as an Indian. You have the responsibility to blossom to the fullest, so that you give to the world the gifts that were given to you. A life of dependency or a life of passivity or even lives of self-indulgence result in your gifts becoming atrophied. The man who buried his talents had even that talent taken away from him, while the others who multiplied theirs were given more. It is a sad commentary on our social map that the women who are at the lower economic strata of society, who are engaged in strenuous physical work are not vitally involved in the making of their own lives. But, others, who are perhaps socially and economically more fortunate, lose this focus. It is one's right to be one's own self and not a parasite, a creeper, or a doll. The second signpost is thus, 'Awareness of one's rights'.

Finally, 'Acquire the quality of reverence'. As Lord Tennyson wrote, "Let knowledge grow from more to more, but more of reverence in us dwell; That mind and soul, according well / May make one music as before." Whatever we do, we must turn inward with reverence. This reverence is not synonymous with religious faith. Of course it may, as it indeed does for many of us. Sarah von Brethernach, in a wonderful book called "Simple Abundance", says: "Real life of joy we are meant to be living begins, when we restore a sense of reverence to our daily affairs. Today, search for the sacred in the ordinary, with gratitude in your heart and you will surely find it." The German philosopher Meister Eickhart extols the same idea when he says, "If the only prayer you say in your life is 'Thank you', that would be enough." When you begin your day with the thought that there is divinity in each of your actions, you will naturally give your best unto the day. We owe this to the world, our country, our society and ourselves.

It is my belief that man was born to be happy. This happiness will flow naturally if we tune our thoughts, word and deed to be in harmony with the Universal Being. We should recognize that each day is a gift that has to be lived by our being true to ourselves and giving to the world what is due to it. We can do this if we keep in mind that each of us is unique and our life is a small patchwork of design woven in the fabric of human kind. If we make a small mistake in that small design, then there is a blot in the universal pattern. We cannot allow that to happen. It is our duty to make our small patch colourful, beautiful and brilliant. Thus the third signpost is "Reverence in thought, word and deed".

I conclude with a beautiful prayer of the native Americans, which tells us how we should live:

Great Spirit of love
Come to me with the power of the North;
Make me courageous when the cold winds
Of life fall upon me;
Give me strength and endurance for
everything that is harsh,
Everything that hurts,
Everything that makes me squint.

Make me move through life ready
To take what comes from the North;
Spirit who comes out of the East
Come to me with the power of the rising Sun.
Let there be light in my word,
Let there be light on the path that I walk,
Let me remember always that you gave
The gift of the new day.

Never let me burden with sorrow by
Not starting over;
Great spirit of creation send me the warm
And soothing winds from the South;
Comfort me and cares me when I am tired and cold.
Great life giving spirit
I face the West, the direction of the Sundown;
Let me remember everyday that the moment will come
When my Sun will go down.
Never let me forget that I must fade into you.
Give me a beautiful colour,
Give me a great sky for setting,
And when it is time to meet you I come with glory.



IN MEMORIAM

SR. IRENE MATHIAS FMM (SR. JULIET IRENE)

Sr. Irene Mathias... her very presence communicated life that sparkled in her perceptive gaze. An able administrator, an intuitive personality, a visionary, Sr. Irene was a source of inspiration from the beginning of my association with her as a student.

As a teacher of Chemistry, Sr. Irene did not teach just the dynamics of Chemistry but sought to stimulate the intellectual curiosity of the students and instill a sense of wonder at every discovery, something that would stand them in good stead all through their life.

An educationist, she was committed to the cause of social justice and equality and it was under her dynamic leadership that Community Social Service and NSS at Stella Maris took flight. To her goes the credit of the Javadi Hills project.

With determination and grit she pursued any venture that would promote the growth and success of Stella Maris and spared no effort to accomplish what she had envisaged. The college library stands as a permanent testimony to her meticulous and farsighted planning. She realised the need to train the trainers and equip them with tools for the future. She was a pioneer in encouraging faculty to earn their doctoral degrees.

A woman of prayer and strong faith she overcame seemingly insurmountable odds and touched deeply all who were fortunate to have met her on life's path.

I have had the privilege of being associated with Sr. Irene for over three decades - as my teacher, a colleague in the department, as Principal and Superior and as mentor and guide - an association that I deeply value and cherish. I have always held her in high esteem and her passing away has left a void.

May her ideals and principles inspire us as we continue to journey through life.

DR. SR. ANNAMMA PHILIP FMM
Principal



Sr. Irene Mathias with Chief Guest Mr. Syed Munir Hoda IAS on NSS Day

SR. IRENE...HER LIFE AND MISSION

Born on 30 July 1930, she was the second of five children. She studied in Ladyhill High School and went on to do her intermediate in St. Agnes College, Mangalore. In search of a subject of her choice, she came to Madras in 1948 and did her B.Sc. Chemistry in Presidency College. She taught for a few years after graduation. Then in 1954, responding to God's call, she left for Ceylon to enter the novitiate of the Franciscan Missionaries of Mary. In 1958 she came to Madras to study for the M.Sc. degree, again at Presidency College. She joined the teaching faculty of Stella Maris in 1960. She was also responsible for setting up the Chemistry Laboratory in Assunta Block. In 1968, she became the first Indian Principal of Stella Maris. In 1978, she was elected as delegate of the Madras Province to the General Chapter in Rome. Here, realising her qualities of mind and heart, she was elected to the General Council as one of the six General Councillors. She served for 12 years in this office, in Rome. At the end of her term, she was assigned to research the life of the Foundress, Mary of the Passion at Chatelet in France. She worked here for five years before returning to India in 1995. At this time she suffered a setback in health, but with her characteristic determination she was back to almost normal life in a couple of years. Among other things she worked on the history of the congregation in India. She had undertaken computer courses to facilitate her work.

Her departure was sudden and totally unexpected but it was as beautiful as her life. Sr. Irene had gone to Mangalore, her home town for the summer vacation. On the morning of 24 May 2000, she had gone to the chapel at 6.30, as she usually did, for her morning worship. There, while at prayer, God called her to himself.

"I hear the talk of eternity.
They are calling me to the feast.
Oh what joy!"

I remember a gentle woman, human and always pleasant. But she was also a woman of steel, determined in everything she did, a true daughter of Mary of the Passion. She lived her life fully and passionately for God.

Flame of Fire, Presence of God,
Flame of Fire, Gift of the Spirit,
Flame of Fire, Passion for Mission
Renew the gift of God that is within me.

SR. COLLEEN NORTH FMM
Vice Principal

SR. IRENE ...A MEMORY TO CHERISH

The edifice of Stella Maris College has had many architects, many precious stones for its foundation, and a number of pillars that supported and sustained its growth.

The College, over the past half-century, has seen some stalwarts, who, as Principals, were deeply committed and dedicated to the cause of higher education in India. Beginning with Mother Lillian, we have had Mother Anne Marie Daley, the Irish nun, the Italian genius, Mother Carla Rosa, Sr. Shiela O'Neil, the Welsh literary scholar and our dear Sr. Irene Mathias, the dynamic, first Indian Principal, who were all responsible for steering the college towards many new ventures.

Sr. Irene was dynamic and dedicated, energetic and innovative, with rare qualities of heart and mind. An educationist par excellence, she was one of those rare, but strong catalysts who brought about the needed changes in higher education when the Pre-university course was dropped and the Plus Two introduced at the school level. Under the college-school inter-active programme, Stella Maris opened its labs to train teachers for Higher Secondary Science teaching and generously donated the Pre-university lab equipment to under-equipped schools. She was instrumental in laying the foundation of the B.Sc. Chemistry Department in the College. With great foresight and planning she introduced many innovative schemes that enabled the faculty to participate in a number of orientation programmes to update their methodology and teaching strategies. Sixty faculty members attended 15 days of intensive training in modern techniques for effective classroom teaching at the TTI, Madras. The NSS/CSS became a vital aspect of students' extra-curricular and co-curricular involvement as part of the thrust towards nation building. The introduction of the semester system was a great success in Stella Maris largely due to her inspirational leadership. The Public Relations Department made a big impact on society. To Sr. Irene goes the credit of building the College Library - a much-admired centre for learning, catering to the needs of thousands of students since 1975.

After her return to Stella Maris in 1995, she took value education classes, and participated in various seminars and workshops. Her presence delighted us and she was indeed a source of inspiration and edification for both young and old on campus. She loved the trees and was alive even to the blades of grass. With a smile on her face, and warm greetings from her heart, Sr. Irene reached out to all. She silently carried the burden of her pain, ever willing to help anyone who approached her.

Hers was a beautiful, holy death that marked the end of the earthly life of a great person.

With her passing, a precious star has been taken away from us, to shine on in our memories forever.

Thank you Sister Irene for all you have been...we cherish your memory.

DR. SR. HELEN VINCENT

(Close associate of Sister Irene since 1954)

SR. IRENE...A LEGEND IN HER LIFETIME

She spent her life as an able administrator, yet never once did she have to raise her voice with authority. She was an earnest academic with critical acumen, yet never once in her professional life did she lose that sense of warmth or understanding of people. She had travelled all over the world and was a 'citizen of the world', yet was a very simple and approachable person. The stuff of true legend, Sr. Irene Mathias was cosmopolitan in outlook, well read, well versed in World Civilisation, cultured in the fullest sense of the word. Hers was a powerful personality, bent on overcoming any obstacle, physical or otherwise that impeded her work.

Sr. Irene's personality can be best expressed through verses 13 and 14 of Chapter XII of the Bhagavad Gita which describes Bhakthi yoga or the path of devotion, the path traveled by Sr. Irene:

Advesta sarvabhutanam

Maitrah karuna eva ca

Nirmamo nirahamkarah

Samaduhkhasukhah ksami -XII,13

Samtustah satatam yogi

Yatatma drdhaniscayah

Mayy arpitamanobuddhir

Yo madbhaktah sa me priyah-XIV,14

"She who hates no one, is friendly and compassionate to all, free from thoughts of 'I' and 'me', equal alike in joy and sorrow, ever forgiving." XII,13.

"Ever content, self-controlled, of firm resolve - such is she, having surrendered her mind and heart to Me, this devotee is dear to Me..." XIV,14.

DR. MRS. SUNDARI KRISHNAMOORTHY

Department of Sociology

SR. IRENE...THE LAST DAYS:

An Extract from an E-mail sent by the VAZ family, Mangalore where Sr. Juliet Irene spent her last holiday in her family home with her sister Terry:

Sr. Irene was truly a child at heart as she appreciated small things that one normally takes for granted...She looked forward to meeting her cousins and her friends at a function on May 21 which she thoroughly enjoyed. On May 24 in the morning before going to church I fixed her a cup of tea for which she said a thank you with a smile. These were her last words before she passed away in the Bishop's House Chapel at 6.45 in the morning.



Sr. Irene hands over the Rolling Shield to the overall winners from Loyola College

DOWN MEMORY LANE:

“The most important thing that I recollect about Sister is that she never preached... she lived... taught us by her example. Her tolerance and understanding towards all religions taught each one of us ‘unity in diversity’. ‘Pray to any God of your choice - but pray - more things are made possible by prayer’ she said. I remember that Sister’s face would light up with that crinkly smile starting from the corner of her eyes which could melt the hearts of even hard-hearted people”

DR. MRS. CHANDRA VIJAYARAGHAVAN

*S.G. Chief Chemist, Department of Drugs Special, King Institute, Guindy
Former Student (1964-1967)*

TRIBUTES:

“She certainly has created a void in the Stella Maris family - a void that can be felt by every individual who had come into contact with dear Sister... I can never forget this dynamic Principal of Stella Maris who strove hard to lift the institution to great academic heights and successfully helped it to make a name for itself among educational institutions - a name that SMC is enjoying and will continue to enjoy.”

MS. MEENA N. SWAMY

Former Vice Principal and Head, Department of Mathematics

"I mourn for a much loved Sister whose sense of commitment and dedication was always inspiring. Her memory, like those of the 'Founding Mothers' will live on in Stella Maris."

SR. ANGELA HURLEY FMM

Provincial 1972-1979

"She was a wonderful woman in all the roles that she played in her life and I consider it a privilege to have known her and to have been a colleague for a few short years."

SR. PAULINE GRUTZNER

Former Directress, Nava Nirmana Social Work Institute

"Just now memories of our years together in Rome keep flooding in as I thank God for her life and all she meant to me personally. She was a loyal and committed companion on my journey for 12 years, and taught me much indeed."

SR. MAURA FMM

Superior General (1984-1996)

"She was such a fine person, so understanding and humble. She is surely with the Lord...You will all miss her at Stella Maris. I was glad she returned there towards the end of her life. She was happy there..."

SR. ANN MARIE DALY FMM

Former Principal

"It looks as though a light has gone from our lives. She was my personal friend and we had worked together in college and community very closely. God found her ready and took her to his abode to be with Him forever. She will help us from Heaven."

SR. SUSAN FMM

Provincial - Bombay Province

"We were given the shocking news of dear Irene's passing just as I was about to start translating for a longish morning session. That was perhaps the most difficult translation session I have ever experienced; my mind in turmoil, my voice breaking and tears rolling down my face. Even now I can hardly believe that a dear sister, friend and colleague of almost 50 years has left us."

"Irene and I had shared fmm life closely for almost 50 years...and it was she who replaced me as Principal. After our many years together in SMC, we were together in Rome

and these past two and a half years we have been closer than ever as she helped me so much by co-ordinating work in India on the History.”

SR. SHEILA O'NEILL FMM

Principal 1966-1968

“She was a great soul! Very devoted to her work and to her mission, in India, in Rome as well as in France. I always admired her enthusiastic missionary zeal, even while being Principal of SMC, having always an encouraging word for everyone...”

SR. EVELYN DELICATA FMM

Kenya

“I am eternally grateful to her for sending 13 of us for doing Ph.D studies. No other Principal of any other college had invested so much in her faculty members. She always had such a positive outlook on life.”

Dr. Mrs. MEERA PAUL

Former Vice Principal and Head, Department of Zoology

“Sr. Irene was a real daughter of Mary of the Passion and a wonderful person who was appreciated and liked by everyone in our religious family and outside...I console myself in thinking and being sure that she will continue to help us from our Heavenly Father's Heaven.”

SR. DAVID FMM

Canada



Principals from 1966....

MEMORIAL GATHERING:

At Calgary, Canada:

(An Extract from an E-mail sent by Sr. Juliet Irene's family)

On May 25, 2000 a very beautiful and moving memorial celebration was held at Rosemarie's home in Calgary. Prayerful and peaceful are the words that come to mind. There was much sharing, tears and laughter, but in all an atmosphere of thanksgiving for the life of Minna (Sr. Irene Mathias)...implicitly integrating the international culture of the FMMs with the video made while at Stella Maris.

In one of the pictures a gentleman in the foreground has a tear below his eye, though he never met Minna, he gratefully acknowledged that she touched his life having initiated prayers for him throughout the world during his 12 hour surgery.

Throughout the video, Minna spoke passionately about her life as a Franciscan Missionary of Mary and the cause that the community espouses.

We have been blessed with the gift of Sr. Irene and now we ask her to continue to intercede for us from her heavenly home.

At Stella Maris College:

“Death is not the last sleep, but the last and final awakening.”

A condolence meeting for Sr. Irene Mathias was held on 30 June 2000 at Stella Maris College. The meeting pulsed with tributes, eulogies and reminiscences of this great woman of God.

Many spoke that evening - Sisters, students, friends and associates of Sr. Irene. She was remembered for her selfless service, her purposeful life, and her concern for all who needed support. Sr. Mary Rose fmm, Provincial, spoke of her deep commitment to Christ, her life as a witness to God, her ability to strike the perfect balance between her spiritual life and secular profession. Sr. Annamma Philip, Principal reminisced about her days as a student, then as a member of the faculty under Sr. Irene. “ She was a great person, who took a good deal of interest in everyone”, was a statement from the heart, with which everyone who had known Sr. Irene was in agreement. “A woman in love with Christ, who kept the fire of her spiritual life burning” was the keynote of Sr. Colleen North’s tribute to a dear friend.

‘Smritanjali’ an audio-visual tribute to Sr. Irene, excellently compiled by Dr. Sundari Krishnamoorthy traced her life’s work in missions abroad and at home.

Sr. Irene once said, “If I die, I shall be with God, If I live God shall be with me”. She is with God now. May she continue to bless us.



The Condolence Meeting
on June 30, 2000

திருமதி. ராமன்

திருமதி. ராமன்
இவர் ஓர் அமைதித் தென்றல்
நடமாடும் அறிவுச் சுரங்கம்!
நட்பின் இனிய கவிதை!

தன்! புன் சிரிப்பால் நட்புக்கு
புது மொழித் தந்தவர்!
சமஸ்கிருத மொழியின் வழி
சமாதானத்தை விரும்பும் சமத்துவப்புறா

ஆசிரியர்க்கு இனிய இலக்கணம்!
பண்புக்கு ஓர் பாசறை!
தன் நுண்ணறிவால் ! பல
நூல்களை ஆராய்ந்தவர்

தனக்கென்ற ஓர் ஆளுமையைத்
தன்னுள்ளே உருவாக்கி
தன்னடக்கமாய் வாழ்ந்த பெண்மை!
தாய் உள்ளம் இவரின் உள்ளம்!

மாணவர் உலகம் பயனுறவே! வாழ்ந்த
சிந்தனைப் புதையல்!
சமஸ்கிருத இலக்கியம் என்றால்
இவர்க்கு சுவை பாரக்கும் துவையல்!

நிமிர்ந்த நன்னடையாய்!
நேர் கொண்ட பார்வையாய்!
உலா வரும் மாணவப் புயல்களுக்கு
இவர் ஒரு அறிவு விடியல்

பார் புகழும் குறள் நடையில் தென்றல் ஓசை!
என் பாட்டரசன் கம்பனிடம் அருவிலோசை!
பாரதியின் பாட்டிலோ ஈர நதியோசை!
பாவேந்தனின் சொல்லிலோ எரிமலையின் இடி ஓசை!
பேராசிரியர் ராமன் வாய் திறந்தால் வருவதோ
சமஸ்கிருதத்தின் அழகோசை!



நட்பு தந்த வனத்தில் இனிய
புதுமலராய் மலர்ந்த மங்கை இவர் !
மண்ணில் துளித்த மாணவப் பயிர்களை
மாண்புடன் வளர்த்த விவசாயி!

அறம் செய்கின்ற சுகம் !
இவரின் சுகம்! பிறரின்
அல்லல் நீக்கும் சுகம் !
இவரின் சுகம்!

வான்மீகனையும் காளிதாசனையும்
வணங்குவேன் ! ஆனால் திருவள்ளுவன்
தான்! எனக்குத் திசை!
என்று வாழ்ந்தவர் !

பாற்கடலில் பள்ளிக்கொண்ட
பரமனின்! அவதாரமான
இராமனின் மைதிலியாய்!
நிறைவான வாழ்வும் ஆன்ற ஒழுக்கமும்
மன நிறைவாய்ப் பெற்று

பரமானவர் திருப்பதத்தை
அலங்கரிக்க சென்று விட்ட
நறுமலரே! வாழ்ந்தால்
உம்மைப் போல் வாழ வேண்டும்

மரணம் வந்தால் உனக்கு
வந்தது போல் ! அமைதியாய்
வரவேண்டும் என!
வாழ்ந்துக் காட்டிய

பெண்மையே! இனிமையும்
நட்பும் உம்மோடு
இணைந்தவை! என்பதால்
இனிமைஉடைய இறைவன் தன்

இல்லத்திற்கு உன்னை
அழைத்துக் கொண்டான்!
அன்புப் பெண்மையே!
வாழ்க நீ! எம்மான்!

இவ்வையத்து நாட்டில்
புகழ் மாலைமாய்!

Dr. ULAGANAYAKI PALANI
Department of Tamil

मिठास के पल एहसास के पल

कितना खूबसूरत सुखद एहसास होता है कुछ रिश्तों का... जिसकी मीठी तरंगें अन्दर-ही-अन्दर उठती हुई मन को भावविभोर करती रहती हैं, फिर न जाने मीठे शब्दों के कितने मनमोहन कमल खिल जाते हैं। इस मनभावन एहसास को किसी के साथ बांटना कितना मुश्किल होता है, यह मुझसे पूछो...। मैथिलीरामन जी के साथ बिताये पल, उनके एहसास के साथ डूबा रहता है। उनके साथ धनिष्टता से बिताए कितने ही वर्ष अविस्मरणीय है। उनकी मीठी-मीठी यादें अपने पल्लू से बांधे दिन उगता और ढल जाता है... किंतु मीठे पलों के क्षण न उम्र देखते हैं और न नर-नारी का भेद... बस क्रमवार शीतल बौछर की भाँति चले आते हैं। मुझे जब से यह खबर मिली है कि शान्त स्थिर सुप्तावस्था में डॉ. मैथिलीरामन जी लौकिक को तज अलौकिक हो गयी हैं तो न जाने क्यों मैं अपनी जिन्दगी का लेखाजोखा करने बैठ गयी हूँ। मेरी आँखों के सामने एक-एक दृश्य चलचित्र की भाँति चलने लगा है। स्व. मैथिलीरामन जी के व्यक्तित्व की छटा का नज़ारा सामने आ खड़ा होता है। धीर-गम्भीर शान्त-स्थिर चेहरा, उन्नत ललाट, गौर वर्ण तथा मोटी-मोटी काली आँखें जिनमें किसी प्रकार की चिन्ता, अनहोनी होने का भय नहीं। सबके प्रति स्नेह व सहानुभूति की भावना...। बस, बात छिड़ने की देर होती है, सब कुछ आँखों के सामने खड़ा हो जाता है।

दुबली-पतली छरहरे बदन वाली वैदिक ऋचाओं का उच्चारण करती हुई वैदिक माता-सी स्व. श्रीमती मैथिलीरामन जी मुझे भुलाए नहीं भूलती। उठते-बैठते, कैटीन चाय के लिए जाते संस्कृत विभाग के उज्ज्वल भविष्य और आनेवाली पीढ़ी के लिए किस प्रकार के पाठ्यक्रम की आवश्यकता है, इसको लेकर घंटों चर्चा किया करती। कॉलेज के प्रांगण में होने वाले सांस्कृतिक कार्यक्रमों में बेहद रुचि लिया करती थी।

एक दिन संत के अवधूत स्वरूप को लेकर चर्चा छिड़ गयी। उन दिनों टी.वी. पर 'अघोरी' धारावाहिक दिखाया जा रहा था। मैं हिन्दी साहित्य के संतों की वाणियों द्वारा अवधूत को परिभाषित करती जा रही थी और मैथिली जी संस्कृत के श्लोकों द्वारा। ... उनके कोकिल कंठ की ओर मेरा ध्यान गया। मैंने उनके संगीत की प्रशंसा की, लेकिन वे इन बातों में रुचि दिखाए बिना 'अघोरी' की परिभाषा देती हुई मुझे समझाती रही।

अपने विभाग में ही नहीं अपितु समस्त विभागों की समस्याओं पर ध्यान देना, समाधान करना सुझाव देना उनके व्यक्तित्व के गुण थे ।

मैं उनके बड़प्पन की थाह लेने की इच्छा से सदा उनका दीप्तिमय मुखमंडल निहारती रहती । मुझे आज भी उनकी भाव-भंगिमाएँ भुलाए नहीं भूलती हैं ... ।

मैं इतना ही कहूँगी कि स्व. डॉ. मैथिलीरामन जी विशुद्ध मानवतावादी विचारों एवं आध्यात्मिक आचरणयुक्त एक सशक्त शिक्षाविद्, शिक्षिका, मार्गदर्शिका एवं एक सच्ची मित्र थीं ।

प्रिय मैथिली जी ! याद तुम्हरी
हमको हरदम आएगी
तुम्हारे गुरु-शिष्य ज्ञान की
खुशबू जग को महकाएगी ।

डा. मधु धवन
हिन्दी विभाग

* * * * *

Dr. Mrs. MYTHILI RAMAN

Dr. Mrs. Mythili Raman, Head of the Sanskrit Department was a scholar and teacher with a calm, unassuming personality, yet exuding an air of quiet authority for which she was greatly respected. Her approachability and warmth endeared her to both students and faculty.

Mrs. Raman, who was associated with Stella Maris from 1967 till her retirement, possessed a keen and critical mind. She enjoyed teaching Sanskrit Literature just as much as students appreciated learning a subject which opened their eyes to their own ancient civilization.

She was a woman of great courage and endurance. A deeply spiritual person, it was her faith that enabled her to overcome deep personal tragedy. Her attitude to the world was positive and life affirming. She left this world in the same manner that she had lived, quietly and calmly, crossing over in her sleep.

Dr. SUNDARI KRISHNAMOORTHY
Department of Sociology

திரு. பொன்னுசாமி

“தோட்டக்காரத் தாத்தா” என்று அன்புடன் அனைவராலும் அழைக்கப்படும் திரு. பொன்னுசாமி அவர்கள், தம் கல்லூரி “கிளாய்ஸ்டர் 1” வளாகத்திற்கு மாற்றப்பட்ட வருடம் 1958 லிருந்து, அவர் இறைவனடி எய்தும் வரை உண்மையுள்ள ஒரு தோட்டக்காரராகப் பணியாற்றினார். தோட்டங்களையும், மரங்களையும் உருவாக்குவதில் மட்டுமல்ல, தோரணங்களையும், மலர் வளையங்களையும் உருவாக்குவதில் சிறந்தவர். பசுமை நிறைந்த தம் கல்லூரி வளாகத்தை உருவாக்கித் தந்த பெருமை, பண்பும், பாசமும், கடின உழைப்பும் நிறைந்த பொன்னுசாமித் தாத்தாவையேச் சாரும், அவர் ஆத்துமா சாந்தியடைய இறைவனைப் பிராத்திக்கிறோம்.

Ms. RHEVATHY JESUDOSS
Department of Zoology



TO GIVE ONE'S LIFE...

THE MARTYRS OF THE FRANCISCAN MISSIONARIES OF MARY

“...For I am certain of this: neither death nor life, nor angel, nor prince, nothing that exists, nothing still to come, not any power, or height or depth, nor any created thing, can ever come between us and the love of God made visible in Christ Jesus our Lord.” [cf. Romans 8, 35-39].

To the seven Franciscan Missionaries of Mary - Sr. Marie-Hermine of Jesus, Sr. Marie de la Paix, Sr. Maria Chiara, Sr. Marie de St. Nathalie, Sr. Marie de St. Just, Sr. Marie Adolphine, Sr. Marie Amadine, these words proved prophetic. On 9 July 1900, they became martyrs to their faith, when, at the tribunal of the Viceroy in Shanxi, China, the soldiers of the Boxer rebellion put them to death.

It was in 1898 that Monsignor Francisco Fagolla, Coadjutor Bishop of Shanxi made known his wish to have a community of religious missionaries in Shanxi, to Mary of the Passion, Superior General and Foundress of the new missionary congregation - The Franciscan Missionaries of Mary. Accepting the challenge, Mary of the Passion proposed the new mission to several of her Sisters. The seven who responded were of different nationalities - French, Dutch, Italian, Belgian - but all of them were animated with the same desire to serve God, the Church, the mission.



As detailed by the Bishop, the missionary work entailed organising a small hospital for the sick, focusing on education at the orphanage, working for the promotion of women by teaching them all that related to housekeeping, hygiene, the dignity of labour, awakening them to the faith, to prayer, to song, and above all, to bring the Good News of Salvation, of God's love revealed in and through Jesus to the Chinese people.

On that fateful day in 1900, refusing the offer of the two Bishops, Bishop Grassi and Bishop Fogolla to retreat to a place of safety, these seven courageous women reaffirmed their commitment to their mission. In the words of Sr. Hermine: "For the love of God, do not prevent us from dying with you. If our courage is too weak to resist the cruelty of the executioners, believe that God who sent us this test will also give us the strength to come out of it victorious. We fear neither death nor torture. We have come here to bear witness to God's love and to shed our blood, if necessary, for the love of Jesus Christ. Nothing, therefore, can come between us and the love of Christ even if we are troubled or worried, or being persecuted, or lacking food or clothes or being threatened or even attacked. These are the trials through which we triumph, by the power of Him who loved us."

They died with the Te Deum - the ultimate song of praise and thanks to the Creator - on their lips.

They were beatified on 24 November 1946 in Rome, by Pope Pius XII. In this Jubilee Year 2000, the Church pays them the supreme honour of canonization.

In this, the centenary of their martyrdom, what can these seven women, so distanced in time and space, offer us, 21st century citizens of the world?

It would help if we remembered that, today, as yesterday, the seed which nourishes and unites the martyrs of old with us ordinary people living in the present, is the same; the life of Jesus, witness of the Father's love, and His message of fraternity without barriers, a fraternity built on Justice and Mercy, a fraternity that brings peace. These women, witnesses of Christ's living word, challenge us to reaffirm our faith and dedication to our mission; to contribute and work towards a new world order which upholds Justice, fosters integrity and commitment to the service of all those in need - the less privileged of this world.

Sr. SUNDARI FMM
Department of Religious and Value Education

IN APPRECIATION

Dr. Mrs. Seetha Srinivasan, retires this year after a long span of 36 years as an eminent, committed, highly respected teacher of English. She has guided six Ph.D. scholars, and one of them Dr. Prema Srinivasan has the distinction of being the first Ph.D. scholar to have passed out of Stella Maris. Mrs Seetha has been Research Associate, Department of English, CIEFL, Hyderabad, and UGC Teacher Fellow, Department of English, Madras University. She is a member of the Doctoral Committee, Department of Humanities and Social Sciences, IIT, Madras. She has served on the Board of Studies of various universities and city colleges and was a Resource Person for UGC sponsored and State sponsored Refresher Courses.



Mrs. Seetha has several paper presentations and publications to her credit. Special mention must be made of her paper presentation at the International Conference on Feminist Theory, University of Glasgow, Scotland. She has also been a panelist and resource person for several seminars and workshops conducted at the University and National levels.

Mrs. Seetha has a generous disposition - she is sensitive to the needs of the students and faculty and is quick to extend a helping hand to anyone who requires assistance or guidance. She has been a firm disciplinarian in her commitment to the attainment of academic excellence. She has steered the department capably through different stages of academic transition and progress. Her striking qualities are duty consciousness, thoroughness in work and meticulous attention to administrative details. She leaves behind a legacy of excellence for her colleagues and students to emulate.



Dr. Sr. Flavia Mariapragasam has had a long association with the college. She retires after 32 years of dedicated service. During her tenure, she taught for one year at the Franklin & Marshall College, Lancaster, USA. She has several papers and articles to her credit. Dr. Sr. Flavia has held several responsible positions both in the college and in her congregation. She was Vice Principal for four years, the Vice President of the Governing Body and Superior of Stella Maris Convent for six years.

To Sister's credit goes the revival of the Alumnae Association. She has published the Stella Maris College Alumnae Directory of Life Members and has been successful in setting up the Stella Maris Alumnae Chapter in Kerala.

Sr. Flavia has been instrumental in introducing the 'Writing Centre' at Stella Maris College to benefit students deficient in writing skills. The Student Assistants are awarded certificates that are recognized even abroad. Another innovation of Sr. Flavia was a self-evaluation programme in all fmm High Schools of Chennai and Ooty Provinces.

A friendly, helpful, unassuming and approachable person, Sr. Flavia enjoyed a good rapport with both faculty and students.

Dr. Ms. Jatinder Singh has been associated with the Department of Fine Arts for almost forty years. She was a student in the early sixties and joined the faculty in 1970. Eminent art historians have acknowledged her scholarship and meticulousness to detail in research.



Ms. Jatinder has been a dedicated teacher and her aim was academic excellence and perfection. Her love for art was manifested in her approach to teaching. Love for art was just one facet of this multidimensional personality and her wide-ranging interests made it a pleasure to discuss with her any subject, be it politics, philosophy, gardening, car maintenance, fashion jewelry or even the right diet for pets.

Gentle, soft-spoken, warm and friendly, she could strike a rapport with faculty members and students alike. What is most impressive about her is her air of quiet dignity and sophistication that she always maintained.

Mr. K.S. Mani retires as Lab Assistant, Department of Zoology after 32 years of service. He began his career at Stella Maris College in 1968 as a worker in the convent, went on to help in the Botany Department and for the last 25 years has served as the Lab Assistant in the Zoology Department. Mr. Mani has been an able, cheerful, hardworking and dedicated person. To the students of the Department, he has been an ever-willing source of help. His sincere and untiring dedication to the college is highly appreciated.



GAMES REPORT

The students of Stella Maris College reported many achievements in sports and games during this academic year. Many students brought home laurels after having participated in sports with enthusiasm and vigour in a spirit of healthy competition. The general opinion is that they showed progress in all the games.

In the Inter-Collegiate tournaments, the SMC teams won in Basketball, Table Tennis, Shuttle Badminton, Lawn Tennis and were Runners-up in Chess. Many students represented Madras University South Division in the following games and Athletics.

Basketball

J.P. Femin	III B.Sc. Botany
V.K. Sharmila	III B.Com.
R. Hemavathi	II B.Com.
N.Vinaya	II BCA
Jyothsna John	I BCA
Irene Raicheal	I B.Com.
K.S. Judith Sweety	I B.Com.

Shuttle Badminton

N. Premalatha	I BA History.
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Ball Badminton

R. Althea	I B.Com.
V. Roopa	I B.Com.

Cricket

Simi Cyriac	III B.Com.
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Table Tennis

R. Radhika	III B.Com.
S. Radhika	II B.Com.
R. Pradeepa	III B.Sc. Chemistry

Lawn Tennis

Sumalya Sundaram	II MA Fine Arts
Meera	I BA English
Swathy	I B.Sc. Botany

Athletics

Sishira II BCA

Some of the students represented Madras University in the All India Inter-University Tournaments in the following games.

Basketball

J.P. Femin III B.Sc. Botany

V.K.Sharmila III B.Com.

R. Hemavathi II B.Com.

Table Tennis

R. Radhika III B.Com.

This year our Madras University Basketball Women's Team bagged the Winners' Trophy for the first time in the history of Madras University, at the All India Inter-University Tournament held at Patiala and organised by the Punjab University. The Madras University Table Tennis Team also won the All India Inter-University Tournament held at Baroda.

Cricket

Simi Cyriac III B.Com.

Rowing

Kirtana II B.Sc. Zoology

Sangamithra II B.Sc. Botany

Vinaya of II BCA was selected as an 'Indian Probable' in the Junior National Basketball Championship held at Pondicherry in May 1999. Her contribution as a "Main Ball Handler" enabled Tamil Nadu State to win the Junior National Basketball Championship.

J.P. Femin of III B.Sc. represented Tamil Nadu in the Senior Basketball Championship held at Delhi. J.P. Femin and R. Hemavathy were in the Tamil Nadu Basketball team which won the Women's Basketball Championship in the National Games conducted at Bangalore. Our Basketball and Table Tennis teams participated in the State and All India Inter-Collegiate Tournaments and brought home laurels.

We look forward to yet another year of achievements in sports and games.

NCC REPORT

The National Cadet Corps (NCC) is an established avenue for channeling the physical resources of the youth of our land. One of the most active units of the NCC is at Stella Maris College. The academic year 1999-2000 was an action packed, eventful year for the cadets of our college.

Activities began well before the commencement of the year with six cadets attending an exciting All India Trekking Expedition in Ootacamund, in which Under Officer (UO) Auxilia Jansi Rani, UO Joselyn, UO Subalatha, Sergeant (Sgt.) Devisri, Flight Cadet (F/Cdt.) Nita Susan John and F/Cdt. Maria Peters, represented our college.

The first combined Annual Training Camp was held from June 22 to July 2, in which 26 of our cadets participated. The Stella Maris NCC Company was declared the overall winner. Cadet (Cdt.) Deepa Sivadasani won the prize for the Best Stick Orderly. The cadets won the first place in Contingent Drill, Contingent Firing and Group Dance. Cdt. Lavanya and Cdt. Aradhana came second and third respectively, while Cdt. Susan stood third in First Aid and Home Nursing. Cdt. Deepa Sivadasani and Sgt. Minu Mathew won the second and third places respectively in the Firing Competition.

The new recruits were enrolled in July 1999 and were initiated into the NCC activities at the annual Inaugural Camp, organised by the Stella Maris College NCC unit. This was held at the Besant Camping Site, Theosophical Society, Besant Nagar. The camp was a two day continuous workshop, consisting of Line Area, Flag area, Treasure Hunt, Solo Dance, Group Song and Group Dance.

Twelve cadets were selected for the State level Tal Sainik inter-group competitions in First Aid and Home Nursing, Signals, Firing and Map Reading held at Triveni Academy. Eight Army Cadets and three Air Cadets, representing Madras-A and Madras-B respectively were selected for the inter-group Republic Day Camp held at Trichy. The Army Cadets were a part of the contingent that won the overall banner. Cdt. Lavanya, Cdt. Susan and Cdt. Rofia Rose were selected for the Tamil Nadu, Pondicherry and Andaman Directorate at the National level Tal Sainik Camp competitions held at Delhi, in which our Directorate won the overall banner. Cdt. Varalakshmi and Cdt. Mercy attended the National Integration Camp held in Delhi, while Cdt. Elizabeth Praveena and Cdt. Eviline attended the National Camp at Pondicherry. Cdt. Aradhana and Cdt. Jaya were selected for the National Advanced Leadership Camp at Amaravathi in which Cdt. Aradhana won the first place in Solo Dance and third place in First Aid and Home Nursing competitions.

The Inter-Company competitions between the four companies were held on 15 and 16 December 1999, to encourage the spirit of healthy competition. The various events contested by the four companies in the run for the Best Outgoing Company included Contingent Drill, Individual Drill, Cross Country, Signals, First Aid and Home Nursing, Firing, Map Reading, Best Cadet, Best Tal Sainik Camp Cadet, General Knowledge and General Service Knowledge. Bravo Company was the overall winner and walked away with the trophy for the Best Company for the year 1999-2000. Three of our cadets, Cdt. Linda Ramakrishnan, Cdt. Derin Devasia and F/Cdt. Nita Susan John qualified for the Republic Day Camp at Delhi. All three were selected to march on Rajpath on 26 January.

Four of our Air Wing cadets, F/Cdt. Maria Peters, F/Cdt. Pramila, F/Cdt. Ruby and F/Cdt. Shanthi attended the Vayusainik Camp at Bangalore. F/Cdt. Pramila and F/Cdt. Ruby stood first in the Static Model Competition. Col. Marlin Suvega Mony was selected for Power Flying after getting a Solo in Gliding. She is currently flying Cessna Aircraft. Cdt. Natalia D'Souza has been selected from I (TN) Battalion to take part in the Para Jumping courses held at Agra. As a part of the Adventure Training, 50 cadets had the opportunity of experiencing the excitement of Para Sailing on 3 and 9 February 2000.

Our cadets also attended two seminars this year, one on recruitment into the Army and the other on the Kargil Operations at the Officers' Training Academy. Cadets were also taken to the Army Exchange where they were exposed to the actual operation of Signals. As a source of encouragement to the cadets, Major Haider who is in charge of four posts at the Line of Control was invited to share his experiences with the cadets. He is an ex-NCC cadet who participated in the Republic Day Camp and the Youth Exchange Programme in Canada.

Our cadets performed meritoriously at the Cadofest 2000, an inter-collegiate NCC meet organized by the NCC unit of DG Vaishnav College. Our company bagged the overall Trophy for Signals and Flag Area. We also won the overall Cultural Banner. Cdt. Srividhya was adjudged the Best Maithreyi. Cdt. Rofia won the third place in the Signals Competition and the first place in the Firing Competition. SUO Pavithra Maryann Kabir was adjudged the Best Master of Ceremonies and SUO Meera Ramanathan won the first place in Signals. Cdt. Linda Ramakrishnan was adjudged the Best Right Marker and won the third place in the Individual Drill Competition. The Stella Maris NCC Company was the Runner up in this competition. SUO Pavithra Maryann Kabir was one of the two cadets selected as Youth Ambassador to represent India in the Youth Exchange Programme in Srilanka in October-November 1999. Thirty cadets appeared for the 'B' Certificate Exam on 6 March 2000 and nine cadets appeared for the 'C' Certificate Exam on 4 and 8 March 2000.

The annual NCC Day was held on 1 March 2000. Commodore J.P. Abraham, Deputy Director General (Tamil Nadu, Pondicherry, Andaman and Nicobar Directorate) was the Chief Guest at the function and took the salute. The various programmes included Aero Modelling, 'The Band', a dance drama portraying the triumph of good over evil and a Section Attack. SUO Pavithra Maryann Kabir was adjudged the Best Outgoing Cadet and SUO Meera Ramanathan was adjudged the Best Cado Leader for the year 1999-2000.

With this, another chapter in the history of the Stella Maris NCC Company came to an end. We look forward to more challenges and achievements in the next academic year.



NSS REPORT

The National Service Scheme (NSS), trains students to become responsible citizens and effective leaders. Through individual and collective participation in various activities, the NSS also seeks to create awareness and arouse the social consciousness of the student volunteers.

Two hundred volunteers enrolled in the NSS for the academic year 1999-2000. After completion of the initial enrollment process, the new volunteers were placed in 20 projects for rendering service. The projects involved working with normal, disabled, the visually impaired, the aged, the mentally retarded and other specialized categories of people. Educational guidance, play therapy, recreational activities, scribing, social education and cultural programmes formed the main areas of service undertaken. The involvement of the NSS volunteers of Stella Maris College in a large number of programmes indicated the growing "demand" for their committed and dedicated service.

Here are a few of the highlights of the year:

An orientation programme for the new entrants of the NSS was organised at Rani Meena Muthiah College, Adyar, at the request of the concerned Programme Officer. Twenty-three NSS volunteers of Stella Maris College shared their experiences in the NSS during the session.

To celebrate Independence Day, various NGOs working at the grass-root level put up stalls to exhibit or sell products made at their manufacturing units. This was at the request of the College Union. A state level symposium, "NSS in the New Millennium" was conducted by the NSS Regional Centre in collaboration with the University of Madras at Stella Maris College. Shri. D.K. Manavalan, Secretary, Department of Youth Affairs and Sports was the

Chief Guest. The volunteers won prizes in Quiz and Essay Writing at the Inter-Collegiate Competitions organised by the Ex-NSS Volunteers Association of New College.

At the National Day celebrations of the Special Olympics conducted by MITHRA, NSS volunteers were involved with the physically handicapped and others. The Gandhi Peace Foundation at Stella Maris College organized a two-day seminar on "Gandhian Thought and Leadership" in which 40 students participated. NSS volunteers participated in a two-day workshop on "The Empowerment of Students and their Role in the New Millennium", organised by the Yuva Shakthi. Twenty-one volunteers actively participated in the Gandhi Jayanthi celebrations organized by the Directorate of Collegiate Education and their Cultural Programme was highly appreciated. The Chief Minister of Tamil Nadu, Dr. M.K. Karunanidhi presided over the function and distributed mementos to the participants.

In connection with World Aids Day, the volunteers were involved in a session conducted by the YRG Care Centre in which 50 students participated. On a request from the Corporation of Chennai, the volunteers staged a programme on Aids Awareness at the Russian Cultural Centre. The Mayor of Chennai, Shri. M.K. Stalin, was the Chief Guest. In order that self-help groups be encouraged and sustained, the NSS organized, once again, a sale of handicrafts produced by artisan groups. It was a huge success.

The National Pulse Polio Programme gave the volunteers a special opportunity to be involved with the community in different areas of Chennai. The volunteers operated from the health centres of the Corporation of Chennai. The mentally retarded children of Life Help Centre at Palavakkam witnessed a wonderful cultural programme by the NSS volunteers on the occasion of World Disabled Day. The NSS also organized a Hepatitis-B Vaccination Camp in college for the staff and students.

A special ten-day camping programme "Youth for a Healthy Society" was organised at Srimathur Village, Padappai in January in which 63 volunteers participated. Health awareness and other related activities and programmes were organised for the villagers. The Additional Collector of Kanchipuram inaugurated an exhibition-cum-demonstration of rural based self-help women's groups.

At a sports meet for the physically handicapped, organized by the Leo Club of Park Town, Chennai, 15 NSS volunteers gave their support and services. Twenty-two volunteers participated in the Aids Awareness and Eye Donation Awareness programmes conducted by the Sugam Charitable Trust, Chennai. The Cultural Programme by the students enthralled

the local residents. A Voluntary Blood Donation Camp was conducted with the help of the Madras Voluntary Blood Bank and Gosha Hospital and drew 102 donors from our campus.

NSS day was celebrated on 16 March 2000. Stalls were set up by the institutions where the NSS volunteers had rendered service. Products ranging from hand-made articles to medicinal plants were exhibited.

With determination, grit and hard work as its clarion call, the NSS unit of Stella Maris College has rendered selfless and quality service to society, while enriching and strengthening itself in the process.



THE STUDENTS' UNION REPORT

'STOP EXISTING. START LIVING'.

The Students' Union activities for the academic year 1999-2000 were designed with certain specific objectives in mind :

- To sensitise fellow students to social realities, and to accept responsibility as citizens of this country.
- To encourage maximum participation of the students in all Union activities.
- To keep open the channels of communication between the student body and the administration.

One of the first steps taken was with regard to the system of compulsory club rotation. This practice was done away with and instead, it was decided to involve the clubs in the various activities organised by the Union. The clubs played an important role in the Open-air and Special Assemblies organised to felicitate the MTC workers and administrative staff, to welcome the freshies and so on.

All through the year, several issues like the Kargil conflict and the Orissa flood situation were discussed. With the help of the clubs, fund raising activities were organised and a sizable sum collected for each fund. These activities included selling of college T-shirts and screening of movies. Apart from fund raising, efforts were made to increase social awareness through seminars and lectures.

The Tamil and English Dramatics clubs were active all through the year. The Tamil Dramatics Club, together with the Union, organised a workshop on the importance of

elections. After a long hiatus, the tradition of theatre was revived on campus with the formation of "The Stella Maris Living Theatre". Its first performance was Neil Simon's "The Sunshine Boys" on 17, 18 and 19 February. The play was thrown open to the public and was a resounding success.

In keeping with our objective of sensitising students to social realities, awareness programmes on AIDS, Abortion and Voting were conducted. Mr. Ashok Pillai, President of the Indian Network of People Living with HIV/AIDS, Mr. T.N. Seshan and Dr. Sindu addressed the students on these subjects.

It was decided to organise a series of seminars on career options for students after graduation. The seminars titled "WIG" or "When I Graduate" were well attended. The speakers included Mrs. Rashida Bhagat (Print Journalism), Mr. Kalyan Arul (TV Journalism), Mr. Hariharan (Film and Television Documentary), Mrs. Indu Balachandran (Advertising), Mr. Arup Kavan (Public Relations), Ms. Meera Jacob (Mass Communication) and Mr. Rathin Roy (Career Planning).

The Union Seminar for the year was titled "KHOJ" and the focus was entirely on Indian culture and heritage. Members of the Madras Crafts Foundation and the Koothupptrai held workshops and demonstrations on diverse fields such as weaving, shadow puppetry, Thudumbu, glass blowing, Devarattam, pottery, Kallarai, Silambattam and Thappattam.

The biggest event of the year - the Inter-year Competitions - was held in the month of September. Named "AARAV", or "Sound", the event certainly lived up to its name, with a total of 44 competitions conducted over four days. The third years were the victors.

Our very own college culturals, "Mélange", was held on 11 and 12 of February. With 26 events and 14 participating colleges, the competition was tough and the deserving winner was JBAS College.

Stella Maris continued to shine in inter-collegiate culturals throughout the year. We were the winners in

- 'Jhankar' organised by the MOP Vaishnav College
- 'Neharika' organised by the Anna Adarsh College
- 'Srishti' organised by the Ethiraj College
- 'Deepwoods' organised by the Madras Christian College.

Besides these, the western dance team was placed first at the National Choreography competitions conducted at both IIT and MCC. Our students also participated in and won several Essay Writing, Oratorical, Poster Making, Quiz and Debate contests conducted by various institutions.

The concluding event of the year's activities was the Union Day celebrations held on 26 March. Stalls were put up and certificates distributed.

The Office Bearers of the Students' Union for the year 1999-2000 were:

President	:	Maria Thomas
Vice- President	:	Anitha D'Souza
General Secretary	:	Anitha Selvarajah
Treasurer	:	Krystia Basil
Cultural Secretary (Arts)	:	Dipti Jagannath
Cultural Secretary (Sciences)	:	Treasa Mathew



PARTNERS IN DEVELOPMENT

Institutions of higher learning today are faced with newer challenges and problems in the wake of technological development, environmental deterioration, inequitable distribution of wealth, unemployment and continued strife in different parts of the world.

Just as the production of goods and services has become global, so has the production of knowledge and its dissemination. At the same time, the protection of cultural diversity and the need for social identity are powerful forces that pull in different directions. Often, while playing the dual role of agents of change and at the same time upholding old traditions, educational institutions are called upon to re-examine their responsibilities to society and understand more clearly the expectations of the different stakeholders that make up a modern civil society.

Over the past five decades of its existence, Stella Maris College has had a key mission in serving society. In its more general obligations, it has addressed the social issues of modern society in several ways and has thus contributed to the overall quality of life of citizens at home and abroad.

One of its major contributions has been its growing relationship with the slum communities in and around Royapuram and Kasimedu (North Chennai) over a period of eight years. What started as an attempt to treat and rehabilitate drug addicts has now

evolved into a partnership between Stella Maris and the slum communities through scientific intervention strategies of Social Work practice to transform their lives.

The project, called '**University and Community Development, Education and Training for Community Organisation**', is headed by Dr. Sr. Annamma Philip fmm, Principal as President of the project Dr. Mrs. Prema Bhat is the Director.

The primary focus is on an action-research study to identify variables which hinder and promote the interaction and co-operation within the community comprising various groups. Other areas of work include training leaders and other influential or powerful representatives, building support groups for the community both from within and outside the community and networking and collaborating with other like-minded organisations and associations.

A major strategy used is the Community Participation Approach based on the Community Organisation Method of Social Work. The emphasis is on "Change- inducing Community Participation" where people's involvement is seen both as an on-going process and also an end in itself. This corresponds with the view of participation as an empowering process.

The results of this endeavour have been both encouraging and rewarding. In terms of relationships, a bond has been created and a mutual trust established between the groups working together. Various groups of women have been mobilised and motivated to voice their demands and exercise their rights. Children who had been labourers have now been integrated into the mainstream of education. Young women have been equipped with skills for self-employment. Young men have been encouraged to participate in sports and other activities that help in personality development. Their energies have thus been channelised and mobilised for community development, establishing healthy relationships and also for assuming greater responsibilities within their social context. Rickshaw pullers have been mobilized into active groups working towards their own welfare. Local associations, government and non-governmental organisations are now being networked for greater impact. All this has been made possible with the total co-operation and participation of the community members and the committed efforts of a dynamic field team of trained social workers who are former students of Stella Maris College and Loyola College.

We at Stella Maris, look forward to working together with the poor in the struggle to eradicate poverty, confident that nothing will be lost or would have been in vain, and that we will succeed in this effort in direct and visible ways.

Ms. SANDRA JOSEPH
Department of Social Work

COLLEGE DAY



Chief Guest Justice Prabha Sridevan with
(L to R) Dr. Sr. Colleen North, Dr. Sr. Annamma Philip,
Dr. Sr. Helen Vincent & Mrs. Bharathi Ramanan.



A classical dance recital by our students.



A Drama Presentation by the students of the Little Flower School for the Hearing Impaired.



At the camp in Padappai, the NSS volunteers create Health Awareness.



Where the mind is without fear and the head is held High - Our NCC unit.



A Salute to Sportsmanship - Sports Day.



SPANDANAM



A Cultural Extravaganza
by the students of
Stella Maris College
Venue: Kamarajar
Arangam.

Vibrations



'Emotions' -
Nisha Fernando on the
Casio accompanied by
Divya Narendran
on the guitar.



Handing over the Cheque for the Kargil Fund to Kalaighar Dr. M. Karunanidhi Chief Minister of Tamil Nadu. Seen in the picture are Sr. Annamma Philip, Sr. Helen Vincent, Mrs. Lakshmi Venkatasubramanian and Ms. Maria Thomas (Student Union President)



Prof. R.P Kaushik handing over the NAAC Report to Dr. Sr. Annamma Philip



Cheers and smiles as Sr. Mary Rose fmm, Provincial, Madras Province inaugurates the DTP Centre.





Professor Sunney Tharappan with the participants.



Leadership & Training for the Future.



The exhibition by the students of the Fine Arts Department.



An appreciative Chief Guest, noted artist K.V. HARIDASAN with the faculty and students of the Fine Arts Department.





The Royapuram slum dwellers:
Sangamam - Partners
in Development.



The Project's Tailoring Unit.



Teaching & Learning together.



Sumana of I B.Com. takes
a Baseline Survey at
Athancherri Village
near Padappai.



CONVOCAATION DAY



The Chief Guest
Mr. M.R. Sivaraman (IAS Retd.)
former Executive Director IMF
with Dr. Sr. Annamma Philip,
Principal & Heads of Departments.

The Academic Procession



Hopes & Dreams begin here.
The proud graduates of
Stella Maris.

THE ISTD STUDENT CELL

A professional and skill development programme, the Indian Society for Training and Development (ISTD), is offered as a one credit optional at Stella Maris College.

The activities of the Student Cell commenced on 3 August 1999 with the election of the office bearers. It was inaugurated by Mr. S. Venkataraman, Chairman of the ISTD Chennai Chapter, and GM-HRD at Lucas TVS. Accompanying him was Mr. Mukundan, Secretary of the Chennai Chapter of the ISTD. The welcome address by Dr. Sr. Annamma Philip, was followed by an informative speech on 'The HR Scenario Today' by Mr. Venkataraman.

Stella Maris College was given the Best Student Cell award for the year 1998-99. The ISTD Chennai Chapter also awarded the C.D. Jose Rolling Shield to our college.

During the course of the year, several career-based seminars were held in the college. The following were the activities and lectures at the eleven sessions of the ISTD.

- 'Discovering Yourself' : Mr. S.L.V Moorthy, Chief Executive of M/s Moorthy Marketing Associates on 8 September 1999.
- 'The Various Fields in which Ashok Leyland is involved': Mr. J. S. Subramaniam, Manager Personnel Training Ashok Leyland Finance on 23 September 1999.
- 'Geo Energies': Mr. Venkatesh, Vaastu Consultant on 29 September 1999.
- Life-long Learning Skills': Ms. Anuradha Oza, former Training Manager, Ponds India on 23 November 1999.
- 'Total Quality Management': Mr. Jagannadhna Rao, Senior Training Manager at Ashok Leyland on 29 November 1999.
- 'How to Sail through Group Discussions': Mr. P.V.R. Moorthy, (Private Consultant) on 7 December 1999.
- 'Performance Appraisal': Mr. A.V. L. Narasimha Rao, Senior Manager HRD and TQM at Larsen and Toubro held on 19 December 1999.
- 'How to Build a Positive Personality': Mr. J. Shankar, Manager PR on 19 February 2000.
- Visit to the Officers' Training Academy on 22 March 2000.
- 'People Dynamics': Mr. Arun Leslie George, Manager, EID Parry's and Ms. Aarti Sanjay on 22 March 2000. The Valedictory Function followed at which participation certificates were awarded to the students.

The ISTD Student Cell looks forward to another event-filled year.

SAKTI SINGH
III B.Sc. Maths

THE WOMEN'S ENTREPRENEURSHIP DEVELOPMENT PROGRAMME – A REPORT

The Women's Entrepreneurship Development Programme has been an ongoing effort of Stella Maris College to enable students to hone their entrepreneurial skills towards becoming economically independent and self-reliant.

A ten-day professional and skill development workshop was organised from February 14 to 26. It comprised of lectures and was conducted in Stella Maris College by eminent persons from Indian Bank, IMAGE and ITCOT. The resource people included Mr. Chandrasekaran, IMAGE, Mrs. Prema Bhatt, Department of Psychology, Stella Maris College, Mr. Sreedharan, ITCOT, Mr. Devarajan, IDO, Indian Bank, Mr. Albin David, IMAGE, Mrs. Gowri Arunachalam, CM, Indian Bank, Mr. T. J. Mohan, Indian Bank, Mr. T. R. Chandrasekar, CM, Indian Bank Mr. Mohammad Iris, CM, Indian Bank and Mr. S. Sivanandan, Indian Bank. The topics ranged from Achievement Motivation and Training, to formulating a project and preparing a project report. It included information on Entrepreneurship - A Career, selection of a product, potential for industries in Tamil Nadu, financial, technical and commercial feasibility of the project, financial assistance, strategies on selling products and the green-field opportunities for entrepreneurs. The visit to Guindy Industrial Estate highlighted for the students the realities of setting up a unit. The students at the end of an enriching and informative programme submitted a project report. It was evaluated by the Indian Bank.

Mr. T. K. Subramanian, General Manager (PS), Indian Bank, gave the valedictory address and distributed the certificates to the students at the function on 20 March 2000.

Ms. SHINY JOHN VAIRAMON
Department of Chemistry



REACTIONS 2000

Long hours of study, longer hours in the lab balancing equations, working with chemicals - that is the general profile of a Chemistry student. But there is another facet to a student of Chemistry, one that reflects the joy and fun that is also an integral part of academics, and comes alive during "Reactions" - the annual Chem-fest of the Department.

"Reactions 2000" was held on 3 and 4 March 2000. Sr. Irene Mathias, Dr. Sr. Helen Vincent and our Principal Dr. Sr. Anamma Philip attended the inaugural event. The ceremony

was well represented by staff and students from the Stella Maris Chemistry Department as well as from a few other colleges.

Four events were held on the first day. The first competition was Dumb Charades, followed by Poster Making, Crossword and finally Adzap. At the end of the day, Loyola College was in the lead, trailed by WCC, Ethiraj, Meenakshi and Vivekananda colleges.

The second day began with a Debate on "Chemistry for Peaceful Purposes". A collage and then a new event - "Chemistry and the Theatre" followed this. Students with a flair for histrionics were given an opportunity to put up impromptu skits, with some chemistry skillfully woven into the story line. Meenakshi College won this event, displaying remarkable ingenuity and acting ability. The grand finale was the Quiz. The Sr. Irene Mathias Rolling Cup for the Quiz, a coveted prize, was won by Meenakshi College.

The Dr. Sr. Annamma Philip Shield was instituted this year for the overall winners. Loyola College managed to maintain their lead of the first day and took home this shield. During the Valedictory, a lucky draw sponsored by Mohan Jewellery was held. The winners received birthstones. The Principal gave away the prizes and certificates.

The visiting colleges voted the two days a grand success - a feeling shared by the organisers! All in all, a positive 'Reaction'.

NANDHINI ANANTH
II B.Sc. Chemistry



WIZZIT 2000 WHIZZING TO GLORY...!

The stage was set, the audience breathless, and expectations soared as the BCA Department of Stella Maris made its debut on the IT scene with its first ever inter-collegiate computer fest, "WIZZIT 2000". Held from 4 to 10 February, the much-awaited five-day event was a combination of seriousness and fun. The programme included seminars on the latest innovations in the IT industry, and culminated in a day of inter-collegiate competitions.

Wizzit 2000 was an event organised primarily by the students of the Department with the expert guidance of the faculty. Months of planning, organising, sponsor hunting and co-ordinating went into the event.

Conceived with the objective of initiating a tie-up between the Department and Industry, WIZZIT 2000 will probably become an annual feature. It proved to be invaluable in creating a forum through which the students gained exposure to the latest technological concepts, trends and skills.

Mr. Venkatrama Raja of Ramco Systems was the Chief Guest for the inaugural function. This was followed by four days of technical sessions on topics ranging from e-com and multimedia to software requirements and expectations of the booming industry. These seminars, conducted by pioneers including Sathyam Infoway, TVS Electronics, Sun TV, Kodak, TCS, CTS and Careers India, generated immense enthusiasm and active participation.

The final day, "Talent Torrent", had a turn-out of over 200 students from the city colleges. The day concluded with a valedictory function presided over by the Chief Election Commissioner of India, Mr. Krishnamoorthy.

Wizzit 2000 went far beyond expectations and set new paradigms for the synergy between academia and the IT industry. So, look out for Wizzit 2001!

SRIYA SANTHANAM
I BCA



SPANDANAM - A REPORT

Spandanam - Vibrations. Of sound. Of the rhythmic movements of dance to the enchanting beats of music. Of life, as music and dance are truly the vibrations of our inner soul.

On February 3 2000, Stella Maris College took the city by storm literally, as the students of the college brought various dance forms to life. The venue: Kamaraj Arangam. The time: 6.30 p.m.

"Penn", a beautifully choreographed piece by Srimathi Radhika Shurajit, that presented woman as the giver of life and the nourisher of humanity, was the powerful note on which the programme began. The grace and expressions of the dancers lent that special touch of beauty to the dance performed in classical Bharatanatyam style. Interspersed with a lamp dance, a Dandiya Ras presentation and lithe movements of the western ballet form, the piece closed with a brilliant fusion of the classical, folk and contemporary dance postures.

This was followed by a tuneful rendition of “Seven Bridges Road” by members of the Western Music Club. Nisha Fernando then played her original composition, ‘Emotions’ on the Casio, accompanied by Divya Narendran, expertly strumming the guitar.

“Rita”, or the harmony of the Universe, in which classical and contemporary dances were fused to present the five natural elements - earth, wind, water, sky, and fire, then came on stage. The ecstasy of the rains heralded by the graceful dance of the peacocks, the joy of deer and elephants, the splashing of happy adolescents and children in the water and the vibrant drum beats of the harvest dance, depicted Mother Earth. This was followed by sequences representing wind, sky and ‘Agni’- fire. Smt. Jayanthi Subramaniam had artistically choreographed the rendition.

The finale was a Western dance performance choreographed by Sri. Krishna Kumar which delineated the triumph of good over evil through riveting movements, powerfully executed by the dancers.

Last heard, the audience was still waiting for more, even after the curtains came down! It was a cultural programme that truly amalgamated the many facets of India’s varied culture, and reflected the diversity of her rich past and heritage.

SHRUTI RAVINDRAN
II BA English



APPLAUSE FOR “THE SUNSHINE BOYS”

A grouchy old vaudevillian lives alone in his apartment, subsisting on the occasional commercial endorsement secured by his niece, an agent. After a particular turn towards acute senility during a potato chip commercial audition, his niece comes to him with the best gig offered in a long time: an appearance on a special show tracing the history of comedy. The only hitch: he has to reunite with his old partner to perform their most famous routine. Each of them hides his differences, one spitting in the other’s face and prodding him with a finger, the other, changing the lines. They haven’t been on speaking terms since. What does this foreshadow? Over an hour’s worth of sitcom like scenes of childish argument, shrill histrionic drama, and stale vaudeville jokes?

No, fortunately. The comic chemistry between Anuradha Menon and Pavithra Krishnan made the Stella Maris Living Theatre’s production, ‘The Sunshine Boys’ a wonderfully entertaining experience. In fact, the post-show comments were a tide of effusive superlatives: ‘Amazing stage presence especially Anu’. ‘Go into professional theatre, Anu!’ ‘In a class all by itself’, and ‘side splittingly funny’, are a few instances.

What was really admirable was the transformation of the two young girls into choleric men in the death embrace of senility. This was partly effected by the artistic skills of Mr. Venkateshwara Rao (of Mahalaxmi Wig Works) and perhaps more importantly through abundant acting talent. While valiantly managing to respire through the make-up, Anu and Pavi executed the transformation from young girls to old men with (somewhat disturbing) ease. As Anu Menon remarked, "To play a grumpy grouch inspires me, I didn't really have to act."

The effortless performance of the cast which comprised of Arpita, effective as the whiny concerned niece, Lekha W. as a harassed spot boy, Rohini as the hapless patient of a quack dentist, Natasha J. as the sultry nurse, and Maria as the disembodied voice of a frustrated director, belies all the toil and effort that goes into a drama production. Tackling tight schedules, co-ordinating dates, mobilizing lazy students, getting sponsors and organizing props; add to this, last minute cancellations, emergencies and frayed nerves and you have a death wish for the faint of heart.

The cast and the crew were however fortified by a high degree of determination and enthusiasm: "There was no internal fighting or edginess: we were so determined to do the play," says Purnima Sreenivas, Assistant Director. They owed a great deal to Mrs. Bhagirathy Narayanan, actor, director and member of the Madras Players who directed the play. Purnima says, "She was grace under pressure, so patient, tolerant, dignified...". "Bhagyam breezed in", Pavi says, and "her presence just raised our spirits", Anu completes, "We felt we could go far with the characters."

Other invaluable sources of help were Sr. Hilda, who kept the hall open and organised electrical work, Mrs. Mridula Jose, the Staff Co-ordinator who was extremely active and obliging and Mr. Mitran Devanesan who organised the lights and designed the spectacular New York skyline backdrop.

As all those who saw 'Dramatics' during the inter-years will know, the third year students performed a much-abridged version of the play. When they saw how effective it was, they decided to perform an uncut version. This turned out to be successful as well. The evidence? All tickets were sold out despite the fact that there was no other publicity than a single, understated notice in the barest of prose which appeared in The Hindu.

Pavi K. says, "It was a once in a life time experience three times over."

It is perhaps an infectious feeling.

SHRUTI RAVINDRAN
II BA English

EXZOOBITION

The exuberance and enthusiasm of the Zoology Department was on display during the three days of exZOObition. This was the exhibition put up by the students of the Zoology Department on various topics of current interest. It proved quite a draw, not only for the students but also for the faculty from other departments as well as some extremely interested parents.

The chosen site was the spacious Zoology Lab and adjoining classrooms. Overnight they underwent a transformation to a fairyland of brightly coloured models, displays, slides, charts. . . a plethora of knowledge communicated in a fascinating manner. The students of each year were divided into a specific number of groups with each group handling a particular topic.

The theme brought out by the first year students was, "The Invertebrates and their Relation to Man". The sub-topic, "Medical Parasitology of Helminthic Worms", was illustrated by a model distinguishing the sanitary practices in a hygienic village with one afflicted by infectious diseases. "Social Life in Insects" was well displayed in the form of numerous models imitating ants' nests and termitarium. There was also an entrancing display of the bee dance using thermacole figures stuck on magnets. An intriguing glimpse into the complex process which produces the much-coveted pearls, was also obtained at the table which dealt with various culture techniques. A 'live' display of the composting process including earthworms, generated much interest. Two more displays which drew crowds were an illuminated model of the life-cycle of the malarial parasite in mosquitos and a thermacole 'peep-show' in the form of a house, with windows explaining the diseases transmitted by various insects. Also on display was an 'aquarium', which illustrated the economic importance of numerous marine organisms.

The second years excelled when it came to creative display. The scientific approach of the group handling food microbiology, under the general theme Microbiology, was much appreciated. Their presentation, a test to determine the quality of milk, was clear-cut, concise and made for easy understanding. Industrial applications like brewery, enzyme processing, antibiotic production and so on, were well brought out by charts, models and actual products. Of special interest was the display on tissue culture which included instruments such as Autoclave and Hot Air Oven, together with a slide of Callus tissue. The thermacole model depicting layers of soil and earth and soil microbes was much admired for its intricacy. The show stealer, however, at least among the hostelites, was the

testing of the quality of the hostel drinking water. The result, for those who missed it: Don't worry folks - it is potable!

The effort of the third year students made such an impact that the models are recalled with ease. The topic of pregnancy and contraception was dealt with sensitively. The scale model showing the development of the foetus drew crowds. The handbook on contraception was of particular significance. Equally interesting was the display dealing with the working, structure and other aspects of the heart. A more serious note was struck by the sombre projections of the effect of carcinogens and the spread of cancer in the body. But it was the display on wildlife conservation, which won the popularity vote hands down. By means of screens painted with realistic forest scenes and a tape recording of animal sounds, the group virtually brought the jungle to our doorstep! And the Stella Marians went wild during the exciting quiz which followed.

Thus, all in all, the exhibition was much more than a platform for the Zoology students to display their creative talents - it was a turning point in the way people viewed this engrossing subject.

C.S.DEEPIKA
I B.Sc. Zoology



SAMAGAMA 2000

A sharing of cultures, languages, ideas and thoughts takes place only by bringing people together. That's what 'Samagama' stands for: "coming together".

Samagama was the buzzword for the students of the Sociology Department, during the Socio-Fest 2000. A splendid blend of talents was witnessed, as students from many city colleges came together to take part in events like debate, poster making, quiz, variety entertainment and the Intra-departmental fusion dance competitions. Loyola College bagged the Overall Shield for Samagama 2000.

Samagama- a day of invaluable experiences will remain a treasured memory.

VIDHYARTHI S.
ANJALI RAMACHANDRAN
III BA Sociology

THE FINE ARTS EXHIBITION

An exhibition of the students' creative output showcasing varied expressions, is an annual feature of the Department of Fine Arts. This year, the exhibition was of significance in view of its venue being the Lalit Kala Akademi, Chennai. The exhibition featured the work of outgoing undergraduate and post-graduate students. Their work was representative of the different practical courses offered by the department over the required semesters of study.

On view was a mind-boggling range of paintings in oils, watercolours, acrylics, monoprints, screenprints, terracotta, textile designs and other design extensions. Eminent artist K.V. Haridasan inaugurated the exhibition.

The show opened to a very positive and warm response from the public. The press hailed the efforts of the outgoing students to be of a high calibre and observed that the dearth of women artists in Chennai could soon be a thing of the past.

DIVYA B.

III BA Fine Arts



THE HUMAN RESOURCE DEVELOPMENT PROGRAMME: FEEL EMPLOYABLE - A REPORT

The Feel Employable Programme (Facilitating Excellence in Effective Leadership) consisted of a three-day workshop from December 5 - 7, 1999 for the third year undergraduate students. In her address, Dr. Sr. Annamma Philip, Principal, emphasized the importance of being trained in effective leadership in today's world. The Resource person, Professor Sunney Tharappan from Aim Insights, The HRD Group, Mangalore was assisted by facilitators from other departments in the college and other certified facilitators in HRD from Aim Insights.

The workshop was aimed at developing Public Speaking Skills, Communication Skills, Mind Skills, comprehending modern concepts of Leader Effectiveness and Human Resource Development, analysing the language of interpersonal communication, locating areas of personal strength and those that need to be developed and which enable them to become employable. The workshop was very interactive in nature and involved various exercises and games to build self-esteem. The methodology adopted involved 'experiential learning', which prepared them to face real life situations. The 218 students from various disciplines who participated were given certificates at the end of the workshop.

Ms. SHINY JOHN VAIRAMON

Department of Chemistry

VALEDICTORY 2000

MAKE ME A CHANNEL OF YOUR PEACE

“Reach high, for the stars lie hidden in your soul
Dream deep for every dream precedes the goal”

-Pamela Vaull Starr

April 6 2000 was a very special day for Stella Maris as it was the first Valedictory Day of the Millennium. The final year undergraduate and post-graduate students assembled in the auditorium of St. Francis Block at exactly 9 a.m. An unusual silence pervaded the entire hall. It was a solemn occasion, as they were about to bid farewell to their college, teachers and friends.

The function began with the hymn, “Make me a channel of your peace”, which reverberated not only in the hall, but also in everyone’s hearts. Readings from the Gitanjali and the Bible followed.

Three students shared their views and experiences of college life. Veena, an under graduate student said that they treasured sweet memories and had built relationships that would last a lifetime. They would cherish the experiences and interactions that had enriched them in their growth as individuals. Miriam, a post-graduate student expressed her appreciation for those, “ who have taken care to make our lives shine better”. She went on to say, “ I have no words to express my deep sense of gratitude to my teachers, who, through their perseverance, have moulded me into a useful human being. I am very proud to be a product of this institution. I will hold on to the values that I have imbibed here.

In his speech the Chief Guest, Professor Victor, Director of Collegiate Education Tamil Nadu, congratulated Stella Maris College for imparting “yeoman service to the cause of women’s education”. He urged the students to become not just better women, but better human beings.

The students then took the pledge and sang the college song.

The highlight of the day was the Tree Planting Ceremony. In her message the Principal Dr. Sr. Annamma Philip said, “The Tree Planting Ceremony is a very symbolic occasion. As you bury the sapling in the ground, you should also bury all your moments of sadness, pain and disillusionment and go back only with sweet and joyful memories of your college life.” She urged them to forever be channels of Peace and Love.

Ms. VIMALA STEPHEN
Department of History

STELLA MARIAN WOMEN OF THE MILLENNIUM

The story of the Indian woman today can be mapped along lines of success in every field of life - from a woman sarpanch of an obscure village to a woman CEO of a conglomerate in a metropolis; environmental activists, High Court Judges, Attorneys at Law, newspaper editors, doctors in the world of Medicine, heads of institutions... We at Stella Maris take great pride in identifying such women, who charted their success stories from the portals of Stella Maris as young adults. These are women who pushed themselves beyond ordinary limits, explored to the fullest possible extent every opportunity that opened to them, every aspect of their potential: women of substance, who have bridged the distance between aspiration and achievement.

The stories of the seven ex-Stella Marians featured in this year's magazine form the first installment of a series we have decided to call "Stella Marian Women of the Millennium". They have been chosen for what they have achieved despite the odds they have faced, for their dedication and commitment to their chosen professions, and their contribution to the social cause.

While cataloguing their achievements and lauding their successes, we also present glimpses into their work-a-day lives, their views on working and living in the world today, and their visions for the future.

DR. NIRMALA LAKSHMAN:

"Journalism complements my love for Literature"

From Salman Rushdie who offered her a sandwich to calm her nerves, to Frank Kermode, "one of the greatest living critics" of English Literature who conversed about billiards, Professor Edward Said of Columbia University and Gro Harlem Brundmand, the ex-Prime Minister of Norway - the list of her interviewees forms the Who's Who of international personalities.

Mrs. Nirmala Lakshman, Joint Editor of The Hindu and Director of Kasturi & Sons Ltd. says, "I always wanted to do journalism - it is part of the family tradition. And I've always felt that it would complement my love for literature." Her time at Stella Maris, "somehow was very remarkable; I just took to it instantly." It was difficult, she says, to make the transition to journalism. But her ability to use the language well, made it enormously rewarding.



Much of her work entails editing and overseeing the planning and execution of The Hindu's Sunday Magazine including the Literary Section, Young World (The Hindu's children's supplement), Tuesday Books Section, The Friday Review (cultural section), The Hindu's International Edition and The Hindu's Annual Survey of the Environment.

In addition to writing on diverse subjects such as development, women, health, children, population, education, environment, the media, socio-legal issues and literature, Mrs. Lakshman has covered several international conferences including

- The UN International Conference on Population in Mexico City in 1984.
- The UN Conference on Women and Development in Miami, USA in 1990.
- The Environment and Development Conference in Kuala Lumpur in 1991.
- The UN International Conference on Environment and Development or the Earth Summit in Rio de Janeiro in 1992.
- The Preparatory Committee meeting of the UN World Summit on Social Development in New York in 1994.

The Hindu's "specialized segment", the Literary Review, which was begun about seven years ago is part of the newspaper's attempt to give a boost to current thinking on literature, according to Mrs. Lakshman. As she says, "The Literary Review should serve as a forum for exchange of ideas and dissemination of information, not just in English but also in other languages."

She emphasizes the importance of bridging "the gap between the expert and the lay person" and in maintaining quality and integrity in their approach. In this context, she underlines the need for honesty on the part of the interviewer. "You should be honest. There are so many ways of putting across your point that you may not have thought a book was great writing. You don't have to be rude and say it directly. You can have hundreds of opinions. But you must remember, that, writers are producing works of art. You should respect that effort". She adds, "if you are honest, they will get the point without your having to say it. You don't have to hit them on the head with it. At the same time, if you gush and say it is wonderful, people can see through it. I think honesty of approach as an interviewer is very important."

If there is one regret she has, it is that she has no time to write. "Writing is something I miss and have no time for, stuck as I am in the mire of editing. However much you delegate, there is still so much planning and discussion that is needed. Maybe the next time we meet, I'll tell you I am actually writing. I look forward to that."

Ms. LATHA A. KUMARASWAMY:

“Charity begins at home”

Mrs. Latha A. Kumaraswamy, the Managing Trustee of TANKER-Tamil Nadu Kidney Research Foundation - is also an Executive Committee Member of the Bala Mandir Kamaraj Trust which runs a home for orphans and destitute children, a part-time Marketing Manager for a printing press and a successful homemaker.



Her ties with kidney research were initiated when her mother-in-law became seriously ill with kidney failure. She nursed her back to health and in the process, learnt more about the ailment and also got to meet pioneers in the field like Dr. Georgi Abraham with whom she set up the TANKER foundation.

The TANKER Foundation is a non-profit charitable trust founded on 30 June 1993, with the purpose of providing health-care facilities and financial assistance to under-privileged patients with kidney problems. The organization aims to provide health care and medical treatment to those with reversible and irreversible kidney disease, irrespective of caste, creed, religion and sex. To support research and development related to kidney disease, to conduct lectures, seminars, exhibitions and conferences, to perpetuate the knowledge of kidney disease, to raise funds by way of donations, charities and subscriptions and to encourage organ donations at the time of death, are some of its principal objectives.

The involvement of both individuals and organizations in the field is crucial. “We need people who earn the money to contribute to the cause of kidney research. We need organizations to put their faith in us so that we can promote hitherto uncommon events like multi-organ transplants, organ donations, and the like. Even in their moment of sorrow, the bereaved family could think about other people who are ailing. We need to create awareness among youngsters and spread knowledge about diseases, disorders, etc. and how to counter them effectively”, says Mrs. Latha Kumaraswamy.

She remembers her days at Stella Maris with a smile: “I had a good time in college. I really enjoyed the Psychology lectures I attended, especially that of Mrs. Prema Bhat. I tormented the Tamil lecturer though; she would applaud when I managed to pass my exams!” She credits her husband for his complete yet non-interfering support. “Just because we’re married does not mean we own each other. Each one of us is free to pursue our careers and we try to strike a fine balance.”

She took over the Bala Mandir Trust from her husband's grandmother. "She was a wonderful lady", Mrs. Kumaraswamy declares. "I really admired her as a person. She was a freedom fighter and a strict believer in the Gandhian cause." She firmly believes in the adage that 'charity begins at home'. "My children saw me taking care of their great-grand mother and they helped me by not demanding my constant attention. It is important to take care of elders. It is, after all, a labour of love."

In retrospect, she feels that monetary donations alone do not matter and compassion is the need of the hour. "A smile, a kind word, helping a person cross the road, being with a person who is alone can go a long, long way in cheering up a person. We need to make time for the elderly and the invalid. They need us more than anyone else."

She also strongly believes that housewives are not to be looked down upon but lauded. "They are outstanding achievers, multi-faceted women in whom we fail to notice the confluence of myriad skills - that of home-maker, mother, teacher, doctor, dietician et al. This 'profession' does not require degrees but common sense and lots of endurance! I applaud such women and strive to be like them."

DR. MARY ABRAHAM:

"Eye Donation should be made a Law"

For Dr. Mary Abraham, Ophthalmology was the goal "right from school".

A recipient of the Youth Excellence Award in 1980, she underwent advanced training in Ocular Ultrasonography and Cataract Surgery at the Massachusetts Eye and Ear Infirmary in Boston. On returning, she joined the Sankara Nethralaya and continued to work there until 1992. From 1990 to 1992, she was Assistant Medical Director of Sankara Nethralaya.



A member of the International Society of Diagnostic Ocular Ultrasonography, she has presented and published papers, conducted workshops and chaired seminars at both national and international conferences, including those in Malaysia, China and South America.

Her special areas of interest in Ophthalmology are Ocular Ultrasonography, Cataract Surgery and Medical Retina. She feels especially privileged that she is "able to do something to make a person see the world". As she says with justifiable pride, "even if it is a small

procedure like a cataract surgery, the moment they see, and *you* see the happiness on their faces, it is worth all the effort.”

Her Pre-university course at Stella left an indelible impression in her mind. What appealed most to her about the college was the “freedom to do so many other things It was one big experience...very interactive... whatever teacher was there for whichever subject, I still remember them so clearly, because what they taught was so clear and precise.” And if there is one decision in her life that she is pleased with, it is the one she took to join the Stella Maris Alumnae Association. The joy on her face is evident as she says, “I am so happy that I joined the Association because I have met many of my friends and acquaintances after so many years. And you won’t believe it, they all now come to me for their check-ups. So, we still keep in touch and it is really wonderful.”

If there is one thing that Dr. Abraham is convinced about, it is that eye donation must be made a law, “because you can’t imagine the number of people who will benefit by it.” Unlike in the west, eye donation is not a way of life in India. However, she does agree, that “on the whole, people are becoming more aware through eye donation campaigns” She adds: “The response is improving. But if the social stigma linked with eye donation is removed and donation becomes a law, the number of people who will benefit will increase tenfold.”

She is also convinced that getting celebrities like Aishwarya Rai to promote eye donation has made an impact. However, there is a hitch. As she points out regretfully, “these celebs are more popular with the younger generation. We are looking for eyes from the older people, because it is natural, death - and then donation.” So, even if 100 teenaged fans of Aishwarya Rai pledge their eyes, it is not going to help in the immediate future or in the case of an emergency. What is required is increased awareness and responsibility on the part of the public.

Till a few years ago, success stories in the medical field were almost always about surgeons or pediatricians or neuro-surgeons. Today, as she points out “ophthalmology is one of the most coveted seats in Specialty Medicine. In Western universities, a seat in ophthalmology is extremely difficult to obtain. You might get surgery but not ophthalmology.” Her pride in her profession is evident as she reveals that she is encouraging her younger daughter, now in Standard X to follow in her footsteps.

Dr. Abraham’s connections with Stella are strong. Not only is she a member of the Alumnae Association but her older daughter is a Stella Marian doing her second year Economics. Patients may come and go but Stella Maris will be forever a part of her!

JUSTICE PRABHA SRIDEVAN:

“Life begins at 50!”

She once received a clipping from a friend that said, “Life begins at 50”. For High Court Judge Prabha Sridevan, life did begin at 50. Despite the fact that she belonged to a family of lawyers, Prabha Sridevan never imagined that she would be one herself. After graduating in English Literature from Stella Maris, she had planned to become a journalist. But marriage and family followed and it seemed that her life had been all planned out.



But, she soon needed something more challenging to do. She decided to take up law because “I realised that when the children grew up and flew out of the nest, I would be left alone without anything to do.” And once she made up her mind, there was no looking back. She enrolled at the Madras Law College in 1980.

Law College was an experience of a lifetime. She was going back to college after nearly ten years and, she was almost 30 years older than most of her classmates! But that didn't faze her. And Law College taught her that there was a whole new world out there about which she knew nothing.

After completing her degree, she joined her husband's firm and proceeded to become thoroughly embroiled in the intricacies of the Judiciary. But just when it seemed that her life was perfect, tragedy struck. She lost her husband in 1993. She had to cope with her loss and also convince the many 'doubting Thomases' that the firm would go on. Not everyone believed her, but those who did never regretted it. She was appointed as Additional Judge of the Madras High Court in February 2000.

We asked her whether the transition from lawyer to judge was difficult. “As a lawyer, I had to worry about only one side of the issue. But as a judge, I have to weigh the pros and cons of both sides and then come to a decision. So, it is definitely more challenging.”

Life has taught Prabha Sridevan a number of lessons, but the one she values most is what law has taught her about human nature. She is convinced that knowledge of the law is a requirement for every citizen. In fact, she strongly recommends that every college includes a compulsory paper on the rudiments of Law as part of the syllabus.

Mrs. Sridevan admits that twenty years ago, she never imagined that she would be where she is today and narrates an interesting, if ironic anecdote. When she was in

school, she was asked to participate in a play and she gave “some corny excuse because I was petrified ... I never thought I could go on stage.” Now, she spends most of her working days addressing audiences in the Madras High Court.

It has been a long journey of discovery and achievement, from a shy girl who refused to act in a school play to a Judge of the Madras High Court.

Ms. SHEELA MURTHY:

Attorney Online...

A graduate in History from Stella Maris College, Ms. Sheela Murthy went on to study Law at the University Law College, Bangalore and then at Harvard Law School in 1987.

Her Law Office in Maryland represents clients from all over the United States and around the world in all aspects of US Immigration Law. It handles a wide range of clients from Fortune 500 companies to small and mid-sized companies as well as individuals undergoing the US immigration process. A member of several legal and professional associations, she is active in the American Immigration Lawyers Association (AILA) and has been on the Executive Committee of the Washington DC Chapter of AILA. She presents papers and speaks before AILA members on various complex immigration law issues at AILA Washington DC Chapter meetings and at National Conferences.



She is currently on the Board of Governors of the Harvard Club of Maryland. She is a member of the American Bar Association (ABA) and has been a Member of the Immigration Law Co-ordinating Committee of the ABA.

Ms. Murthy's Law Office is a regular sponsor of the American Immigration Law Foundation (AILF) Annual Immigrant Achievement Awards. AILF is the lobbying arm of AILA and is involved in important and strategic pro-immigration law initiatives. Her status as immigrant has made her sympathetic to the problems faced by prospective immigrants. She and her staff “of handpicked knowledgeable and sympathetic professionals” believe that the United States is a nation of immigrants and its greatness lies in the contribution of each generation of new citizens, their hard work and dedication to the fulfillment of the American dream.

This illustrious lady leaves us with this message: "I am truly honored to be selected by such a prestigious institution as Stella Maris College in their publication. Perhaps I will have an opportunity to give back to SMC (all that I received) in more ways than one."

Source: www.murthy.com

DR. PRIMULA NEWSAM:

Academician and Administrator par excellence

Out of a possible seven Gold Medals offered to the MA students that year, for Literature, she won five. Mrs. Primula Newsam Principal, Queen Mary's College, Chennai, never imagined she would ever become a Principal. "I never dreamt that this honour would come my way. The chances were next to nothing in those days. Not that I did not work hard. That, I did."



She recalls being taught in Stella Maris by Sister Sheila O'Neil and Mother Rhea , "a super lady!" She had wanted to major in Physical Education but settled for English Literature. Her Ph.D thesis on "The Biblical Imagery of T.S. Eliot" was highly commended. A dedicated academician, she has presented papers at both National and International seminars and has guided several research scholars. Her career as Principal began in 1996 and since then she has served as Principal in more than four colleges in Tamil Nadu. She has the unique distinction of starting the B.Sc. Microbiology course in a government college - The Government Arts College, Salem.

Mrs. Newsam has over 35 years of teaching experience. She lauds the Autonomous College system, as it "ensures fair marking", but laments that "dedicated teachers are indeed a vanishing species." Today Mrs Newsam prefers administration to teaching "I prefer administration. I feel I am able to do greater good. Teaching seems an easier job. I love to teach though. Especially English Poetry and Drama! "

A regular on the theatre circuit, Mrs. Newsam attends play-readings at the British Council and literary activities at the USIS. She adores Shakespeare and has attended several special literary programmes at Loyola College and The Women's Christian College.

A strong believer in God, Mrs. Newsam emphasized that her childhood ambition was to seek and follow the way of Christ. "I am extremely religious and seek happiness in

prayer and hymns” she says. The teachings of Christ were deeply meaningful to her and have greatly influenced her life. It has been her faith, dedication and commitment that has brought her recognition and appreciation in the academic circles of Tamil Nadu.

DR. INDHRANI SRIDHARAN:

Teaching...her first love

Dr. Indhrani Sridharan has been at the helm of affairs as Principal and Secretary of The Ethiraj College for Women since 1994. Now in her 34th year in the teaching profession she says, “Given the option I would like to be only a teacher. You don’t know the amount of joy you derive by looking at the students, talking to them and mixing with them. Here I deal with only files whereas there I deal with human beings.” Even now despite her busy schedule, she still finds time to teach at least an hour every day. She says, “I derive from teaching the strength that sustains me for the rest of the day.”



A science student in her Pre-university course at Stella Maris, she had enrolled for Medicine but circumstances caused her to discontinue and so, she chose History and fell completely in love with the subject. She says, “To this day I have no regrets for having done History because if I am successful as both teacher and administrator, it is because the subject has helped me in understanding human beings.” According to her, subjects like Literature, History and Sociology which have as their basis the study of man and his relationship with the world around him, offer the students something which cannot be found in any professional course. “They make you a human being because if you cannot live with, accept and adjust to fellow human beings, what is your education going to help you with?”

Dr. Indhrani Sridharan is a member of several professional bodies, The American Studies Research Centre, The Indian Association of Women’s Studies and Institute of Indian and International Studies, Madras, to name a few. She has participated in many seminars and workshops at both national and international levels. She was selected to represent India at the Berkshire Conference on ‘The History of Women’ held at Vassar College, New York in 1993. She was the first non-American to be chosen by the National Endowment for Humanities, USA to participate in the workshop, ‘Women and Politics’ held

at Wellesley College, Massachusetts, USA the same year. In 1994 she was invited to present a paper at Radcliffe College, Harvard, Massachusetts at the International Conference on 'Women, Information and the Future'. She has delivered special lectures on a variety of subjects in different forums. A member of several boards of studies, she has rendered yeoman service to several universities and government bodies. She is also a research guide for M.Phil and Ph.D students and has many important research publications to her credit.

As Principal she has been instrumental in instituting several job-oriented courses like BBA, B.Sc. Biochemistry, B.Sc. Microbiology and professional courses like MBA and MCA. In 1995 she was the recipient of the Best Principal award from the Madras Educational Foundation.

Her recipe for a good and happy life is "a sprinkling of the basic values offered by our culture and a dash of the electronic future combined with a good scoop of education." She regrets the fact that 'Indianness' is slowly fading from our lives. She says, "This country is known for her philosophical and cultural heritage. Where have they gone? No doubt there are scientific advances. We are not asking you to sacrifice all the technology, but we won't compromise on the values."

Of her association with Stella Maris, she says, "I am proud to call myself a Stella Marian. I owe a lot to the institution."

Ten years down the line, she says, "you will probably see me sitting on the verandah on a Monday morning, sipping my coffee, looking forward to a day at home and leading a contented life as a housewife." She hopes that by then she would have accomplished what she had set out to do in Ethiraj - "Build healthy human relationships, which will be the foundation of the future."

...To be continued

Credits:

Anupama S. I BA English on Nirmala Lakshman, Latha Kumaraswamy and Mary Abraham

Meera V. I BA English on Prabha Sridevan, Sheela Murthy and Primula Newsam

Nitya Vasudevan I BA English on Indhrani Sridharan



VALUES AND SOCIAL PERCEPTIONS

Raja Harishchandra, the most righteous of men according to Hindu tradition, once promised a sum of money to a sage. In dire need of money and desirous of keeping his word, he sold his wife to a man who needed a servant. Ultimately, the king's travails were greatly admired and he attained fame as one of the greatest upholders of Dharma-righteousness.

In the above example, values of honesty, integrity and the importance of a 'man's word' were upheld and the act of selling one's wife did not attract disapproval as a slight on womanhood.

In a different time, Lord Rama, the incarnation of God on earth, fought a Great War in order to save his wife, Sita, from Ravana, the demon king of Lanka, who had abducted her. Although he brought her back to Ayodhya, he did not take her back as his wife as she had been in Ravana's palace for a year and her chastity might be questioned by the people of the kingdom. Sita was subjected to a "trial by fire" from which she emerged unscathed. Even so, she could no longer live as Rama's wife and therefore went into exile in the forest. There were objections raised by some at Rama's cavalier treatment of his faithful wife and his behaviour is generally taken as one of those rare lapses in his character.

In a later epic, the Mahabharata, Yudhishtira, known as a most righteous person, was a stickler for Dharma which he would uphold at all costs. Therefore, to honour his pledge in a gambling match against his cousin, he gave up his wife Draupadi. The royal court was astounded, but none of the scions of the race - Bhishma or Drona - stopped Yudhishtira. However, the hotheaded Bhima, his brother, in great fury asked Arjuna to fetch a rod of fire that he might burn the hand that staked Draupadi, who ultimately had to save herself by praying to Lord Krishna.

The question that arises in my mind, is, whether values are permanent and absolute or do they change with the flow of time and with the changing mores of society. A value that a society firmly believes as "right" today may actually not be so 'perfect' in another time and place. In the above instances there is a clear change in man's attitudes towards values like honesty, chastity and honour. While these were upheld in each of the above cases that I have taken from Hindu mythology, there is a clear difference in a man's outlook towards the position of women, in the context of 'owning' his wife. As time passed, he did face criticism for staking a woman or suspecting a chaste woman of infidelity. The truth is, that, no man ever owned his wife - but it took a society centuries

to realize that fact and to prioritise the respect for womanhood over values of honour and proving of chastity.

During the glorious reign of Queen Elizabeth in England, when the country witnessed a Renaissance of culture, the Queen sent a pious merchant on a ship called Jesus in order to commence private trading of slaves. What that whole country found acceptable would have been totally unacceptable to the people of Africa. Nevertheless it happened, and the slave trade continued for many centuries. Acceptance of black as skin colour is still not universal. What the West justified in the 16th century was abhorrent to them three hundred years later, when the Civil Rights consciousness gained momentum.

Today, we, as a society, have many customs and beliefs that we accept as absolutely right. But it is important to look at these values critically and objectively and see if they are actually fair to all concerned. We cannot wait for time to take its slow course and set right questionable beliefs. Nor can we afford to let problems reach a crisis point before we take action about them. Let us be prepared. Fifty years from now, the use of plastic might be considered as sinful as shooting a lion is today. Let us work towards creating everlasting values that transcend time and space.

RADHA KUMAR

II BA History

“FREEDOM IS MY BIRTHRIGHT AND I SHALL HAVE IT”

The floodgates of the second millennium have opened and new things are quickly ushered in to provide a better tomorrow. But this very clichéd “better tomorrow” remains an ideal for us in India, for, many issues that we take carelessly, threaten our very existence.

Our right to freedom for instance.

I love India for her diversity of culture, her vibrancy and colour. Modern India has maturely and efficiently managed her domestic and foreign affairs for the last 50 years. Today, however, she is faced with the revival of tendencies of conservatism. We suddenly find ourselves being dictated to on what's Indian and what's not, by self appointed custodians of Indian morality.

When the wings of rational thought of a dynamic country such as ours are clipped, we are dangerously close to “programmed thinking” that stifles progress. Tampering with the contents of history books in order to present half-truths to the world can never change the past. Whatever the case, we should raise our voices against those who wish to dictate to our children what they should study, thereby depriving them of a broader outlook on life.

Often, life is a game of choices both good and bad. Of course, a strong stand has to be taken against violence, vulgarity, pornography, and abuse. However, if free thought ceases to exist, then the citizens of the nation will never learn the rationale of being selective. India can be a true democracy only if a spectrum of choices is available to all her citizens. All parameters have to be repeatedly tested; boundaries have to be pushed to new frontiers of learning. New theories are born only through questioning of old ones. To me this is progress.

Our independence was hard-won and we have proved our credentials to the world in a short span of time. But our constitution can safeguard our right to freedom, only, if we, her citizens, shake off our complacency. Let us join hands to fight the brutal forces of conservatism.

And remember that together if we believe we can, we will!

MEERA KRISHNAMOORTHY
II BA History

CIRCLE OF LIFE

My father once told me about the ‘circle of life’ analogy. Giving back to life what we imbibe from it.

Polly Umrigar, the renowned cricketer had once remarked that every cricketer worth his salt should give back to the game what he gained from it. And that, the most graceful way to retire from the game after resigning from international cricket would be to play matches at the local community level, at the small ‘maidans’. To don the local colours and play with the fledgling speedsters and all-rounders. To give the little boys an opportunity to ‘overpower’ a legend of yesteryears on the cricket field.

He did not wish to resign himself to a life of complacency and gratification, but wanted to give back to the game all that he had received from it.

I believe that this concept applies to life itself. We are all part of a larger cosmic structure, of which we occupy but a miniscule niche. As we go through life, each moment, each day brings with it a lesson, a message, a thought, an experience. We mature as individuals through these life-long instructions. And when we depart, we take this knowledge with us to our graves. Believe me, there are others who would profit from the knowledge we have gained. Let them know what you have discovered about life. Leave behind *your* version of 'Life's Little Instructions' booklet.

Keep the circle in motion. For posterity's sake.

MEERA V.
I BA English



THIS IS WHAT I REALLY WANT...

We have begun the transition from one millennium to another and as I began to write this article about what I wanted from this new set of a thousand years, words like 'IT' and 'dotcom' kept popping up. But as I was writing, the lights went out. So I settled down on the floor to wait, hoping that the electricity would be turned on soon. As I waited, I thought of all the things I could have been doing had there been electricity - I could have finished the article, or done some reading, or watched TV or listened to music. I could have baked a chocolate cake or had an ice-cream milkshake. I could even have had a hot bath and then dried my hair with a hair dryer, and I wouldn't have been plagued by mosquitoes as the 'All Out Pluggy' would have turned on. The list could go on and on, but as I lay there in the darkness, I felt a vague sense of 'déjà vu...'

During the summer holidays, I spent a week in Orissa. Bhubaneshwar was like any other small Indian city, but then I went to Ersama. It is only 90 kms from the state capital, but the bus journey to Ersama took almost five hours. I stayed with Rekha, the National United Nations Volunteer there. Why Ersama? The name ought to ring a bell because eight months ago, Ersama had made headlines. It was one of the areas worst affected by the 1999 'super cyclone' that had ravaged 14 coastal districts in Orissa. About 900 rotting, decaying, putrefying and unidentifiable bodies had been washed up in Ersama alone. Only now, were people there slowly getting back to their normal routines.

Rekha lived in two small rooms in a house that was shared by two other families. This house was one of the most 'posh' in the village, not only because it was made of bricks, but because the hand-pump and bathroom were located inside the house! The water from

this hand pump had a slightly reddish tinge, and when I dropped a chlorine tablet into my bottle, I felt I was back in the chemistry lab, doing a confirmatory test for iron, because in the bottle there was a thick precipitate of ferric chloride!

One of Rekha's rooms had a light bulb and the other had a table fan. So, when there was electricity - that was for about 12 hours a day - I had to choose either the light or the fan. Most often, I would pick the fan. I would lie down for hours in the darkness, silently, not doing anything...just being. Actually, as I realized later when I went with Rekha on her field trip, I was extremely lucky to have had electricity for at least half the day. Smaller villages and hamlets nearby had no electricity at all. Places like Ambiki and Gadbishnupur barely had electricity before the cyclone, so there was no question of 'restoration' of electric supply after it. "Pay us now and we will give you electricity" was the policy of middlemen. But considering that the cyclone had destroyed last year's crops only two weeks before harvest, that the tidal wave had increased the salinity of the already saline soil by 1% and that it would take at least one monsoon to make the land cultivable again, from where would the villagers get enough money? Many men had already left for cities like Bhubaneswar and Calcutta to find work.

As our jeep bumped up and down over the narrow mud roads, I could see miles of empty land with rows of bent, broken and twisted electric poles, some completely flattened onto the ground, some doubled over. Not one electric wire was anywhere in sight, or if there were by chance a couple of wires, they would be lying in a torn and twisted messy heap at the foot of the poles. So, back in Ersama, I would lie in Rekha's room with her table fan going on and off as it pleased, thinking about all this, and just wondering, "why?"

And as I lay on the floor that night waiting for the current to come back, it hit me all over again and twice as hard this time - Why? Why is it that when the current goes off in Chennai, I grumble, even though I know that it will be restored in a few hours if not in a few minutes, while in Ersama no one knows, hence no one grumbles any more. Or why some people have different pairs of shoes for each day of the week and others go barefoot all their lives. Why some people have air-conditioning even in winter, while others have never slept under a ceiling fan? I do not think I will ever know why, or whether anyone else will.

But now, I do know what I want from this millennium. Forget the 'ITs' and the 'dotcoms'. They can come later. I want people like you and me to realize how privileged we are, even with things we take for granted, like electricity. I want us to voice our

opinions, to write to the papers, to talk to people, to reach out, to break walls and to connect with those around us, to be brave enough to stand up and shout for truth and justice until we are heard. For then, India would have truly advanced into the new millennium.

SHIKHA BHATTACHARJI
II BA History



COMMERCE-IALLY PALATABLE

Big Bucks, Bulls, Bears and Stags. Now we're talking business. Ordinarily, one might tend to connect commerce to a lot of debits and credits and boring account keeping. To all those who feel this way - well, you're suffering from a deadly disorder called 'myopia'. What we are going to do is rectify it by providing all you myopics with some serious insight into what's happening in this commercial world. What is causing this exodus from the more traditional sciences to this risk-filled world? Elementary! The sudden spurt of job opportunities, with e-commerce being the catch word and the increasing number of MNC's entering the country due to liberalisation, have paved the way for the much needed growth in the 'slumped' Indian markets.

People like Azim Premji, Narayanamoorthy and Dhirubhai Ambani have taken Indian business beyond the realms of the conventional Indianised domain into the global scenario. These success stories, even to a hard-core cynic, cannot be rated as freak accidents. In fact, it is careful and meticulous management coupled with sharp business acumen that has accompanied such achievement. As a result, the stress on management education is immense, leading to a rat race among the students and professionals to get into prestigious business schools. The amount of attention that Business Management has received of late has become more of a 'hype and hoopla' affair. But one cannot blame what is in truth the deciding factor. The sorry state of affairs in our own indigenous airlines can be attributed to sheer mismanagement and unprofessional practices, paving the way for some 'firangee' Branson (of Virgin Airlines fame) to fly right in.

The dire need to keep one's head above the water in the deep seas of competition makes it necessary for a company to re-organise itself and consider the asset that is knowledge. Ratios and financial statistics are no longer the benchmark of a company's performance, as the new measures to monitor performances are all knowledge based. Also,

technology has made it possible for FMCG's (Fast Moving Consumer Goods) to woo customers by offering a complete range of products and thus providing a paradigm shift in the delivery of services. This leads to a battle between companies to capture and retain customers. Neck-to-neck competition has led Cola companies (Coke, Pepsi and Sprite) to use advertisements that provide viewers with 'pure unadulterated fun' through their Hrithik versus Shahrukh 'coloured water splashes', mediated by a supposedly ravishing Ms. Ray in the bath tub. Equally important is the need to retain efficient employees as opportunities galore stare you right in the face in the form of ESOPs (Employee Stock Option Plans).

The reciprocity of business has also given in to the philosophies of M & A's (Mergers and Acquisitions) which is metaphorically speaking, a modern innovation of the ancient barter system and has seen leading banks and companies splice, to satisfy mutual interests.

The hands of time have turned full circle. Technology has invaded the arena of commerce and the ancient principle of 'goods for goods' has assumed a new twist with the genesis of B2B (Business to Business) and B2C (Business to Consumer) portals. This may be due to the emergence of a 'knowledge economy' where there is a chance to leapfrog to an era of equality from a situation of abject defeat. This is a global revolution that is changing business, and these new areas of businesses seem to pose a challenge to the traditional brick and mortar companies. In this era, the power to innovate and the proliferation of ideas seem to have an upper hand over 'direct capital assets procurement'. Recent developments, like the 'convergence of technologies' have helped to operate an entire business through the integration of various service providers like the Internet companies, telecommunication enterprises and retail outlets.

India may have trailed behind developed nations during the Industrial Revolution; she may have 'retired hurt' when super powers were busy launching spacecraft - but, ultimately in this knowledge economy, she has clearly emerged a leader.

Languid and quiescent business policies of the past have been replaced and revolutionized by the business barons of today. This has resulted in an attitude shift. A greater number are now willing to venture into this 'winner takes all' scenario. At a more aesthetic level, the Upanishadic dictum "Prajnanam Brahma" which means 'knowledge is God', will ultimately prevail as the accepted norm.

V. MANJUSHA
SUSAN KURIAN
II B.Com.

ARE LIBRARIES IN DANGER OF EXTINCTION?

Times are changing. So are people - and their lifestyles. What were considered leisure activities or suitable sources of entertainment a decade ago are now scorned. The reading habit often falls under this category. Today, people lead busy lives and to say that life is hectic is an understatement. In the mad race for wealth and power, there is little room for relaxing - and even less for relaxing with a book.

In such an atmosphere, it is not hard to understand why people look strangely at you when you ask them, "when was the last time you visited a library?" Paradoxically, the residents of this metropolis have always been proud of the several world-class libraries here. Yet, these very libraries today, are reporting less or no growth in membership.

All this points to the need for an investigation - how are the libraries of Chennai faring today? Old-timers in library circles admit that this seeming fall in library use is not surprising. They mostly attribute this to lack of time, lack of interest or even a simple lack of need. Information is easily available from so many sources - the Internet most of all. Why would busy people choose to go to libraries and search for books when they can get the necessary information much more easily, sitting in their rooms, they ask.

Mrs. Susheela Kumar, former Regional Librarian, The British Council Library, believes that this lack of interest in libraries is a reflection of the declining reading habits of people. It is ironic, she says, that India is a country that worships books and knowledge through Goddess Saraswathi, and yet there is so little regard for reading.

According to Mrs. Kumar, there are two reasons for visiting libraries - one is with a specific purpose and the other is just to wander around and browse through the various sections. In India today, the latter is as rare as honest politicians. Most people just come, find the book they want and leave. As Mrs. Kumar nostalgically says, they don't take time to "just enjoy the library and its atmosphere".

Chennai is home to important libraries such as The British Council Library, The USIS, The Connemera Library and the University Library. They are mainly patronised by students and professors for academic purposes.

Mr. Vishwanathan of The British Council confirms this. According to him, the literature, computer science and management sections are the most frequently used and mainly by students. He also adds that over the last couple of years, there has been virtually no growth in membership. On the positive side, there has been no decline either. He says that

the “membership rate is stagnant” for the most part. In fact, he admits that when there is an increase in membership rates, the membership often falls steeply. He expects this trend to continue when the Library’s new membership rates become effective shortly.

The majority of the people I spoke to at The British Council said that they visited a library because “they had to”. One student said that it was impossible for her to complete any assignments without secondary sources from the library and hence she was forced to go there. There were few who said they visited the library for the sheer pleasure of it.

Libraries have often had to concede to the changing tastes of the people. The book selection policy of the libraries is in response to public demand. The British Council, which was once so particular about having only British authors, gave in to the inevitable some time ago. On the other hand, the USIS has refused to bow down to public demand and has remained strictly American.

Catering to a totally different requirement but just as popular is the Easwari Lending Library on Lloyds Road. This is for pure entertainment, as they say. Nothing scholarly, just plain entertaining fiction. But even this library has had to accede to the changing demand of the public. This concession is in the form of a long rack of computer books. In spite of this, Easwari’s ‘best sellers’ remain romances and thrillers. Sidney Sheldon, John Grisham, Danielle Steele vanish as soon as they arrive.

In contrast to other libraries in the city, Easwari has registered a tremendous growth in membership over the last few years. In the city today, Easwari is synonymous with reading. And that is a good trend. The rapid growth of Easwari directly reflects the people’s continued interest in reading. This could be an indication that reading continues to be a source of entertainment and information for people.

All this bodes well for the future of Chennai’s libraries. Yet, the picture is not always pretty. An issue that concerns all libraries is the growing disrespect for books. It is not uncommon to discover that certain pages have been torn out of books. Several students angrily say that they often find that the particular chapter that they require is missing. Library officials confess to being helpless, as it is impossible for them to check if every page is intact when the book is returned.

Recently, a notice was put up on the bulletin board at the British Council. It was written by a member and was a fervent plea to stop the massacre and mutilation of books in the library. The member writes, “ This reflects badly on us, not just as members of this

great library but also as Indians. It is disgraceful and a criminal waste of the efforts of the British Council.” He adds, “To me, libraries are to be revered, worshipped and celebrated, because they introduce you to good books, good thoughts and great ideas.”

In the light of all this, it is safe to assume that libraries are NOT in danger of extinction. Yet fears remain that a few years from now, virtual libraries will replace these libraries. This seems almost inevitable in today’s world of information technology. But be it virtual libraries or public libraries, what cannot be disputed is that, to quote Mrs. Kumar, “libraries are sources of knowledge and knowledge is boundless.” By this simple logic, libraries can never become an extinct species - not as long as there is a quest for knowledge and books in the world.

ANUPAMA S.
I BA English



ART AND LIFE - THE SYMBIOSIS

Art. What does it mean ? It has so many aspects, takes so many directions, and serves so many purposes in such a variety of ways, that the question is almost as big as the biggest of all - What is Life?

The quest for one has led to the other. We may assume that art is an escape from reality, but it is through the literature we have read and the paintings we have seen, that we come to realise that art is the artist’s view of life - it may be frivolous or serious or a quest for the answer to ‘What is Life?’

Art and Life are inseparable, mutually sustaining and always have been, since the appearance of human beings on the planet. From mere form and structure, art has developed into something more, an expression, a part of life. They say art has a hundred different meanings and for an image that is formed from the application of pigments, that’s something to talk about. We view modern art as a splash of colour, something that is beyond the reality that we live in, but in effect it is not. It is true, that, over the years the way images have been portrayed has changed, but the central element has stayed the same. It has continued to be a projection of the personality of the artist, of the period he lived in.

As the world turned into the mid - 19 century, the concept of what constituted a painting changed and the basics were looked into again. A painting no longer needed to be a photographic image; rather it could be changed into the artist's perception of the image. Shadows were no longer black and grey, they could be purple or blue or green. It was no longer objective reality but rather the subjective emotions and responses that objects aroused in the artist which gained credence.



To show that the above statement holds true, I will take the example of a painting by Edvard Munch, a Norwegian who lived between 1863-1913 and who belonged to the Expressionist period. What does the word 'Expressionism' reveal? On simple analysis it can be said that it refers to a period of time when emotions and ideas were sought to be revealed through the various mediums of art. According to Munch, "nature is formed by one's state of mind". He was an artist whose works reflect the various events that took place during his life.

In the painting "Dance of Life", Munch is able to expand the depth of his painting to include three different time zones - past, present and future. The entire painting revolves around a girl who resembles Tulla Larsen, a woman whom he dearly loved. The painting allows us to move from past to future without much difficulty thereby allowing us to watch the girl transforming into a woman, from young and virgin-like to a tired widow.

On the left, we have the girl in white with flushed cheeks and golden hair, reflecting innocence and purity; someone waiting for love, with her hands held wide open. Behind, we see a girl standing alone, wistfully watching the sun, waiting for her knight in shining armour. Still closer to the foreground, we see the girl now surrounded by men contending for her favours. Envy has begun. Nearer to us, the chosen male partner dances with the girl; the courtship begins. From envy among the gentlemen, the predominant emotion has turned to lust, in the form of a leering man ready to ravish his partner. In the foreground are a man and a woman. The girl has now become a woman, her hair, like the rest of her, changed. If one were to look down, one would see the folds of her red gown completely encompassing him, but their faces remain aloof. Towards the right hand side we see the widow in black, signifying grief, the end of life. The sun, with its column of light, acts as the beginning as well as the end of the dance of life.

Through this painting, we understand that art is not creativity distinguished from the world of nature, but rather an enrichment of the world that already exists. Art therefore is not isolated from life, nor is it solely what life is. It gives us an insight into what life could be.

ANNA THOMAS
II B.Com.

THE BANYAN - A SHELTER FOR DESTITUTE WOMEN

Lullabies and therapeutic harmonies flow from compact discs, analyzers and scanners substitute clinical examinations... the advancements made in medical techniques pour in everyday to India, the great paradox, where slums exist quite naturally alongside five star hotels. The mentally ill and destitute in India do not even form a part of the statistics. And if they are women, it becomes a double handicap. The Banyan, a Non-governmental Organisation based in Chennai, tries to make a difference through caring, sharing and reuniting mentally ill, destitute women with their families.

Mending minds is no easy task, particularly when it is two young women who are going about it; and then it very often becomes Herculean. Outside a leading women's

college in Chennai, a destitute middle-aged woman ran back and forth, alternately weeping and laughing uproariously. As everyone watched in apathy, it was left to two idealistic youngsters, Ms. Vandana Gopikumar and Ms. Vaishnavi Jayakumar, recently initiated into the problems and miseries of the world on the other side of the fence, to do something constructive. The woman was finally admitted into a shelter, but it was discovered on a follow-up visit, that she was soon back on the streets. It is for these 'invisible' people that The Banyan exists.

Founded in 1993 by Vandana and Vaishnavi, The Banyan caters to the care and rehabilitation needs of mentally ill, destitute women in Chennai. At a time when girls of their age are setting career - oriented goals, Vandana and Vaishnavi have opted to help destitute women. They make it quite clear that their preoccupation is no passing whim. Does the world recognise you for what you are or what you are not? Should it then be different for the mentally ill? Such outspoken questions mark the essence of their attitude to life and shape the vision of the welfare trust they have founded for these unfortunate women at The Banyan.

The name is an obvious symbol for the shelter that has been provided for these rejects of society. However, unlike most other bodies, the focus here is on individualisation. Vandana proudly proclaims the belief with which The Banyan is being run - "Individualisation, not institutionalisation is the firm belief of The Banyan, a belief in the inherent dignity of the individual."

Vaishnavi, the co-founder of the organisation says, "Discarded by families or wandering further and further away from home, their real selves are lost or submerged under layers of dirt and idiosyncrasies - handicaps both primary and secondary. The mentally ill destitute comprise a largely forgotten and neglected section of society."

At The Banyan, the individual's needs and preferences are actively encouraged and respected. This is, as Vaishnavi points out, the first step in "rehumanising" them. The complete isolation and the trauma faced by them on the streets lead to, in medical terms, "disjointed aphasic communication". This is due, not just to the vagaries of illness, but also due to "lack of interaction and linguistic feedback".

While most cases at Adaikalam - the wing of The Banyan that houses mentally ill women - are identified as psychotic with a fifteen percent schizophrenic tendency due to chemical and hormonal imbalances, Vandana also attributes social misconceptions and the stigma often associated with mental illness as the root cause for the neglect and

marginalisation of these women. The ethos of The Banyan is to fill a need by catering to 'unpopular causes'.

The need to focus on women is not difficult to understand. After an action - based survey to highlight inadequacies in the social sector, the group found that government-run services catered to disturbed people with family support. Even non-governmental bodies catered to the same category. Adaikalam, on the other hand, picks up the disturbed women wandering on the streets - the group most exposed to abuse, neglect and harassment. "The notion that mental illness is incurable has to be dispelled. We want to make the people understand that it is like any other illness - curable - if attended to with proper medication, love and care", adds Vaishnavi.

At the Adaikalam, the residents are taught some skills to enable them to lead an independent life after recovery. They are accommodated in four rooms, officially referred to as the 'four blocks'. The fourth block comprises of patients for whom treatment has not yet begun. Those who are on the road to recovery are placed in the second block and the 'totally fit' comprise the first block.

Rehabilitation is based on their individual efforts to get back into the mainstream with the least possible dependence on external support. Vocational training, based on their aptitude, is imparted to them. During the course of diagnosis, individual preferences are ascertained to identify and cultivate interests.

The first patient at The Banyan was Chellamal, who arrived in October 1993. She was an introvert, totally withdrawn from society. She responded, however, to music and movies. Thereafter, medication began to take effect and she started to reminisce about Chennai and Ramnathapuram. It was pure luck that a rickshaw puller from Ramanathapuram recognised her and helped by Vandana and Vaishnavi, she was reunited with her family.

But this is not the case with every patient. There are also a few 'permanent residents' at the Adaikalam, some scarred by extreme physical and mental torture in the past. They prefer to serve the organisation. A few others are not accepted by their families, even though they wish to be reunited with them. Some families disown them because of superstitious beliefs and fear of social ostracism. Enquiries which the directors receive from all over the country and the increasing number of visitors to The Banyan, are positive indications of the growing interest among the public. It is this, which Vandana and Vaishnavi believe, can make all the difference for a more aware and sensitive society.

Vandana, however, also strongly believes that awareness sets in by itself. "Society's support is crucial for a person who is cured", she adds, with the concern of one who has seen the situation at first hand.

In the past six years, Vandana and Vaishnavi have had their share of joys and sorrows - a resident's recovery, a new donation, a letter from a rehabilitated patient, a new visitor who shows concern for the patient...

The people at The Banyan dream of an Adaikalam where freedom of expression can co-exist with discipline; where bustling activity can take place in a soothing environment; where a living area can be clean and comfortable, cosy and cheerful for their residents.

It has been a tremendous task for these two ladies, but as they declare, the pay-off has been extremely satisfying.

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THE PORTRAYAL OF WOMEN IN ANITA DESAI'S "FASTING, FEASTING"

Anita Desai's "Fasting, Feasting" is an exploration of the lives of women in two entirely different cultures and suggests that their lives are not so different after all. It is a novel about suppression - the suppression of ambition and desire, of hope and of life itself. It is a novel about the subjugation of an individual; the shattering of dreams; the loss of freedom to make one's own choices and the futility of life.

This melancholic study of women's existence is tracked by delving into the psyche of the characters. They experience a gamut of emotions and experiences - from fleeting moments of joy to the ever-present emotions of sorrow, from bitterness and anger to acceptance, from betrayal to trust.

The society that these characters are a part of is an unashamedly patriarchal one. The subjugation of women is a way of life. It is near impossible to establish one's own individual identity. In fact, throughout the novel, Uma's parents are addressed as MamaPapa - one name, one identity. The reader is never told their names; they don't exist outside that joint identity.

In such a society, each individual is assigned a definite role which has to be performed to the best of his or her ability. That is why Uma is forced to quit school and look after her brother; to marry a man she has never seen and to divorce the same man when it was discovered that he was already married. It is all part of her role as the dutiful, devoted daughter.

Interestingly, nowhere in the novel is a date mentioned. Nor does the author furnish any historical or social details, leading one to believe that this could be any time, any place, and any society; that such situations have existed for aeons and will continue to do so.

Uma's is a life full of "what might have been". Her only act of defiance comes when she is told that she has to quit school. In desperation and because "there was no alternative", she dares to do something she has never done. She runs to the school and seeks out Mother Agnes, who she is sure will understand and convince her parents to allow her to return. But even this is a failure. Mother Agnes betrays her trust; she merely sends for Uma's parents. This is Uma's first and last rebellion.

Uma craves inner harmony. She never tires of hearing the stories of Lord Krishna. She feels "that here was someone who could pierce through the dreary outer world to an inner world, tantalizing in its colour and romance. If only it could replace this". This, again, is doomed to failure. Her religious inclinations are never given a chance to develop. Her trip to a pilgrimage centre with her eccentric Mira-masi too ends abruptly when she is ordered back home.

Uma's rare moments of solitude come when she is alone in her room, reading her precious book of poetry - "she will read a poem or two, and find the pleasure they deny her". One of her favourite poems goes thus:

*"You are wasting your life in that dull, dark room
(As he fondled her silken folds);
O'er the casement lean but a little, my queen,
And see what the great world holds.
Here the wonderful blue of your matchless hue
Cheapen both sky and sea-
You are far too bright to be hidden from sight.
Come fly with me, darling - fly."*

It is not surprising that this poem appeals to Uma. It describes a life that she craves for, a life that she knows she will never have. A handsome prince is forever denied to her. She is doomed to wasting her time in “that dull dark room.”

In her essay on “Women Novelists”, R. Mala says, “The new woman views herself as the object of cultural or social oppressions and attempts to rebel against them, consciously or unconsciously, in her living space. But at the same time, she reflects the inability to reject her cultural and social background totally. She, therefore, stands at crossroads, caught between tradition and modernity.”

Uma’s predicament is similar. She has only seen women being used - to clean, to cook, to bear children, to run errands. She expects no more. But even this is denied her. The only possible escape route - marriage - is a near impossibility. She, therefore, makes no attempt to reject her background and resigns herself to a monotonous, drab life.

A significant sub-plot in the novel is the one that involves Anamika, Uma’s cousin. Anamika is endowed with everything a human being would wish for - beauty, intelligence, and compassion. She even wins a scholarship to Oxford. But, naturally, she could not be allowed to accept it, especially since she was at the marriageable age. The letter is put on display and is used to elevate her status in the marriage market.

Befittingly, Anamika is the “first fruit to be picked”. But her marriage too, is not the beginning of a fairytale romance. It is the beginning of a horror story. From the day of her marriage, Anamika sees no one except her in-laws. The reason given is that they cannot bear to be parted from her. When her misery comes to a predictable end, it is alleged that she had committed suicide. This brings one to the question - Are lives meant to be wasted like this?

In the boat, while returning from Anamika’s funeral, Uma finds her mother clasping her hands tightly. She consolingly whispers, “I told cook to make puri-alu for breakfast and have it ready”, a sharp reminder to the reader that no matter what happens, who dies, who kills, who suffers, life goes on. Uma’s life will go on... But will it change for the better?

Across the seas, the story is not very different. Uma’s life is paralleled by that of her brother Arun, who is sent to the US to study. There are two women who have a considerable impact on Arun’s life - Mrs. Patton, with whom he stays for the summer vacation, and her daughter Melanie. Mrs. Patton is an older, married version of Uma. She is probably what Uma might have been had she got married - unquestioningly obedient, harassed and oppressed. Mrs. Patton’s little idiosyncrasies are best illustrated by the ‘meat episode’. Despite being a vegetarian, she is forced to eat meat every night, because she dared not

defy her husband. It is only with the arrival of Arun that her life stands out for what it is - false. Melanie, on the other hand, is a recluse. Her relationship with her family, especially her mother, is far from normal. Mrs. Patton seems to believe in the theory that "if you don't see it, it is not there". She ignores all indications that something is seriously wrong with her daughter.

The most significant lines in Part II of the text read - "Arun sees a resemblance to something he knows: the contorted face of an enraged sister who, failing to express her outrage against neglect, against misunderstanding, merely spits and froths in ineffectual protest. How strange to encounter it here, where so much is given, where there is both license and plenty".

These lines confirm the universality of the phenomenon of the suppressed woman. Just as Mrs. Patton is an older version of what Uma might have been, Uma herself is an older version of what Melanie could be. Just as Uma took refuge in poetry, Melanie takes refuge in food. It is her only companion, her only solace.

In the final analysis, the novel suggests that the subjugated condition of women has no geographical boundaries. The cultures may be different, societies may be poles apart but sensibilities and mindsets remain the same everywhere.

"Fasting, Feasting" is an open-ended novel. Uma's story ends with Anamika's funeral, Arun's with the re-opening of his college. As readers, we can choose to believe that a better life lies ahead for both of them, even though there is little evidence to indicate this. Or we can choose to believe that life will just be the same.

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MAHESH DATTANI'S POINTERS ON PLAYWRITING

Workshopping is a lot like shopping. You go there, look for things of use to you, place those that are in your workshopping cart, ignore those that aren't of any use and in all, have a cartload of fun. Sometimes, you get more than what you bargained for. Sometimes a workshop can be a watershed. It can make you think, it can push you to give of your best and release that hidden skill in you. Yes, sometimes, it works.

For someone sceptical about the efficacy of workshops, the first and the only one I attended was to irrevocably change my relationship with theatre. From being a mere spectator, content to watch the show from the back rows in blissful anonymity, I was thrust

well into its midst. In two weeks, thirteen others and I, learnt how to bring the seed of a concept to full bloom as a play and further, see it to fruition on stage, under the patient direction of a master theatreperson, Mahesh Dattani.

The Dattani formula is simple. Drama arises from conflict. Get your conflict in place and you get your play. For instance, if you and a fellow classmate want the same book to work on an assignment that you need to submit the very next day, there will inevitably be some conflict. What if the stakes are upped? What if late submission of the assignment means you are expelled from college and the classmate who is standing between you and your future is your very best friend? This is the stuff drama is made of.

There are several kinds of conflicts:

Man vs. Destiny (as in 'Oedipus Rex'.)

Man vs. Society (much of modern drama is built on this conflict. Ibsen's 'A Doll's House', for instance.)

Man vs. Man (the 'battle' is between individuals as in 'Mahatma vs. Gandhi'.)

Man vs. himself (the conflict is internal. The most famous example is Macbeth.)

Often, plays incorporate two or more of these conflicts. The best way to start is to think of an incident that had a very powerful impact on you. Something that made you feel very angry, or sad or afraid. Write down in a paragraph all that you remember about the incident. What happened and why? Who were involved? Now, see what the conflict was about. This can probably be the seed of a very powerful drama. Powerful - because you experienced it first hand.

Drama is all about action. The word 'drama' derives from the Greek word 'dran', meaning, "to do" or "to perform". This also means that a playwright, unlike other writers, is rarely satisfied with just the publication of his/her work. He/she needs to see the script sprout arms and legs and come alive on stage. It is therefore, vital, that the playwright connects with the audience, the play with the actors. The finest moment in theatre, however brief, is when the playwright, the actors and the audience all share a moment - of happiness, of laughter, of sorrow, of anger - a moment of total empathy.

The Dattani advice - always think "incident". Think of where and when it is happening and to whom it is happening. Put yourself in someone else's shoes. How would your wimpy cousin react if he's accosted by four ruffians? Would he run away? Or would he just freeze in fright? The soul of any good writing is in deeply rooted personalised experience. The best way to start, is jotting down incidents that upset you. Did you feel that your mother favoured your younger sister over you when you had that big fight? Were you hurt,

when your best friend in school didn't talk to you for a whole month? Were you scared that ogres would eat you, when you were left alone in the house when you were five years old? Note them down. You never know when you are going to use them in your play.

Another vital ingredient in a play is character. Is there something that the main character knows, and the audience doesn't? Or, is there something the audience knows and the main character doesn't? The protagonist, or the main character is the 'doer' of the action. Something he/she does, causes the play to be. In 'King Lear', the tragedy is set in motion when he divides his kingdom between two of his daughters. The protagonist has a point of view or a 'vision', an attitude, and a 'BIG WANT'. The protagonist's 'BIG WANT', is central to the play. It is the main character's motivating goal, something that he/she would do anything for - perhaps even die for. Pitted against the protagonist is the antagonist. The antagonist can be a character, a concept or an ideology. What the two share is an UNBREAKABLE BOND. For instance, you want to see this fabulous movie on the last day of its showing and your very life depends on seeing it. There is only one ticket left and another person wants it as well. An unbreakable bond is formed between the two of you. This bond is the site of the conflict, namely the last ticket. What is at stake becomes very important. To use an example from a Bollywood blockbuster, the unbreakable bond in 'Mr. India' is the property. What is at stake here, is, the home for the orphans.

The Dattani warning: Never lose focus of the character. The best way to know your characters is to make a character profile. If one of your characters is a surgeon, and a woman, how old is she? What is her specialisation? Where is she working? Is she married? If so, does she have children? Who are her friends? What are her hobbies? What kind of upbringing did she have? What kind of person is she? Is there something she'd rather no one knew? What are her feelings, her dreams? The bigger the profile, the better you know your character. Make your characters reveal themselves through the dialogues.

Dattani gave the workshoppers an interesting exercise - to eavesdrop on a conversation and report it faithfully. A fellow workshopper came up with this:

A: I have two young sons and no male provider. So much expense that my head is reeling.

B: Why don't you ask for a raise?

A: I have, but got shelled in the bargain.

B: Well, it's just too bad.

The exercise was to give the nameless speakers, faces and a setting. Some gave the two speakers the characters of servants, chatting in a house. The most creative of the

results was this: the exiled goddess Sita in Sage Valmiki's ashram, cribbing about her fate to her *sakhi*, while plucking jasmine flowers! Now see the difference.

Sita: [*plucking jasmine buds*] I have two young sons and no male provider. So much expense that my head is reeling.

Sakhi: Why don't you ask for a raise?

Sita: [*dejected*] I have, but got shelled in the bargain.

Sakhi: [*moving to the next creeper*] Well, it's just too bad.

The exercise also helps in understanding the rhythm and music of speech and the way dialogue can be used to propel the plot.

This brings us to another vital element, the plot. The action is shaped by the plot, the way you arrange incidents in the play, that gives the story a particular focus or emphasis. Plot involves more than simply 'what happens'. It involves how and why things happen. Why did Mr. X die? Was it murder or suicide? Take this incident: *A king dies and his queen dies too*. This incident becomes dramatic: *The king died. The queen died of grief*.

A dramatic incident or a plot point, is something that moves the story inexorably in the direction of the conflict. There may be several plot points in a play. For a fellow-workshopper, the first plot point in her play came when the protagonist, who has a slight limp, is made the butt of cruel jokes at a party and she happens to over-hear them. For another, plot point one came with the captain's announcement to the passengers that the ship they were in was about to be wrecked. Since action is the essence of drama, it is imperative, that, a particular situation moves quickly to the plot points.

The structure of a conventional play is usually pyramidal and the plot is divided into three essential parts. Such plays begin with a rising action, in which complication creates conflict for the protagonist. The resulting tension builds to the second major division, known as the climax, when the action reaches a final crisis, a turning-point, which has a powerful effect on the protagonist. The third part consists of falling action; here the tensions are diminished in the resolution of the plot's conflicts.

Always remember, that, what you are writing is meant to be performed. The Dattani dictum: SHOW, DON'T TELL. Show through action, setting, music, costume. Don't use dialogues just because the audience needs to know something. Show by action. And use stage directions to promote that action.

Here are the things you should know before you start writing:

The beginning
The end
The plot point at the end of Act I
The plot point at the end of Act II
Act I - the set up
Act II - the confrontation
Act III - the resolution
Happy playwriting!

ANUPAMA CHANDRASEKHAR
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Anupama Chandrasekhar attended the playwriting workshop, conducted by Mahesh Dattani and organised jointly by the British Council - Chennai and the Madras Players, in September-October 1999. Her play 'Closer Apart', a product of the workshop, was performed for the English Department of Stella Maris by the post-graduate students of the department. She has been sponsored by the British Council and the Charles Wallace India Trust to attend the Royal Court Theatre International Residency Programme for playwrights to be held in July-August 2000 in London.

IT'S FANTASTIC!

"What's the use of stories that aren't even true?" asks Mr. Sengupta in Salman Rushdie's Haroun and the Sea of Stories. It is a question that has been echoed by many people -critics and readers alike - and it is the question that has been largely responsible for relegating fantasy to the periphery of the literary canon.

Realism has emphasized, that, art should hold a mirror to life. Nature and fantasy with their magical swords, invisibility rings and talking animals do exactly the opposite. In fact, the most characteristic definition of the fantastic, is, its reversal of ground rules and accepted norms. Lewis Carrol's Alice experiences a plethora of such reversals in Wonderland and the World in the Looking Glass, when size and shape become fluid, cats emerge and vanish without warning, and running fast, keeps one in a static position.

Inspite of its dubious distinction as 'non serious' literature, fantasy continues to enchant us. From the animated figures in The Cartoon Network to Enid Blyton and J.R.R. Tolkien, and lately, J.K.Rowling, we still enjoy reading and watching the 'unhappenable'. We may not believe that genies emerge out of lamps or that rings can make us invincible, but we still enjoy reading about them.

Perhaps, part of the lure of fantasy is that we are not asked to relate it to the physical world as we know it, but are invited to enjoy the world presented to us in all its variety and magic. If fantasy is an escape as most people claim, it is , as J.R.R. Tolkien calls it, the escape of the prisoner - not the desertion of the soldier. The fantastic world may be

more beautiful and lucky to live in, but it is not necessarily an escape from the dangers and temptations of our world.

One can argue, in a way, that all literature is fantastic, dealing as it does with a 'secondary' (fictional) world, as opposed to the primary world we live in. Sometimes, however, the narrative itself moves between two fictional spaces - one resembling our own physical world and the other, the realm of magic and fantasy. In C.S. Lewis's Narnia Chronicles, for instance, the Pevensie children are magically drawn out of their ordinary school lives into the fantasyland of Narnia. At other times, magic intrudes into the primary world of the novel itself and disrupts normality - like Frodo finding the Magic ring or Haroun discovering the water genie or even Saleem Sinai discovering his secret powers.

But the question remains - what's the use of stories that aren't true? Rashid, in Haroun and the Sea of Stories, provides the answer with a story - the story of Haroun and Rashid which becomes the book. The use of stories that aren't even true is pure delight - delight in its narration, in its fabulation, in words and creation of worlds; the use is in giving us a glimpse into the possibilities of happy endings, even though we know that they may have been artificially manufactured by P2C2Es; the use, as Rushdie himself found out, to be able to write about freedom of speech, of Ayatollah Khomeini and the Fatwa and being able to escape the censors, because, Haroun and the Sea of Stories was 'mere fantasy'.

Many writers of fantasy have found it an extremely useful medium. Fantasy allows the author an amount of freedom that most other modes do not. It allows the author to become what Tolkien called a 'sub-creator', allowing the imagination free play. It is this freedom that makes fantasy a useful medium for many 'kinds' of stories.

C.S. Lewis once remarked that sometimes fairytales are the best way to say something and his own Chronicles of Narnia bear this out. The seven books re-enact Christian history, mythology and morality in the magical land of Narnia, in often heavily allegorical figures. Tolkien, who is mostly credited with making fantasy an 'honourable' genre, infuses The Lord of the Rings and The Hobbit with highly philosophical overtones, while his short stories deal largely with the respect that 'faerie' should be given.

Fairy-tales, myths and legends (both in their original and reworked forms) make ample use of fantasy for their respective purposes - to explain natural phenomena, celebrate national heroes as demi-gods, or portray the victory of good over evil.

The mere presence of fantasy in a book, for many readers, makes the book 'fit only for children'. But nobody can really claim that The Lord of the Rings for instance, with its epic proportions, is for children. Doubtless, children find it easier to make the imaginative leap necessary to enjoy and appreciate fantasies, but one is forced to agree with Tolkien

when he says, that, fantasies are relegated to nurseries, not because children like them, but because adults do not.

It may not be very easy to like fantasies because they demand a belief in things and events that cannot logically or reasonably 'be' or 'happen'. Fantasies demand Coleridge's 'willing suspension of disbelief' and an imaginative sense of innocence that does not ask, 'did this really happen?'

Fantasies - stories that aren't even true - have their uses precisely because they are not true. Yet, the Mr. Senguptas of the world persist: "What is the use of stories that aren't even true?"

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OF MADNESS AND MYTHS

Gabriel Garcia Marquez's One hundred Years of Solitude (1967) is a postmodern classic, which may be seen as the result of a search for alternative means to come to terms with reality, because the possibilities provided by traditional systems have been exhausted. The novel seems to be an attempt to understand why human communities subsist on myths, and what is likely to happen when these myths stagnate either into uselessness and sterility, or worse, into orthodoxy.

Marquez's interest in myth seems to stem from the popular image of Latin America as the proverbial wild continent, the mythological domain of dark outlaws and fabulous beasts, the land where anything is possible. Many of the fantastic incidents in the novel, for example, the ascension of Remedios the Beauty, seem to be attempts to come to terms with this identity of magical excess. Remedios the Beauty is hanging out the washing in the garden with her aunts, when she rises into the air with the sheet she is holding and floats away, never to return. The incident is based on Marquez's knowledge of a rumor spread by a Colombian woman about her daughter, because she was unable to admit that her daughter had eloped with someone disreputable. Many who heard the fantastic tale of the girl ascending into the sky, believed the story, and lit candles and said novenas. The

objective of the actualisation of the rumour in the novel seems to be the exposition of the fact, that, people want so desperately to believe in miracles, that they willingly believe in lies.

The idea that lies masquerade as the truth, and fantasy as reality, dominates Marquez's 1982 Nobel Prize Acceptance Speech. The keyword in the lecture, entitled "The Solitude of Latin America" is, "madness". Citing the chronicles of the Indies and the travelogue of Magellan's navigation as examples, Marquez points out, that, the bizarre acts performed by contemporary politicians (holding funerals for amputated legs, inventing pendulums to detect poison, draping street lamps with red paper to prevent scarlet fever) are nothing less than attempts to manipulate cultural assumptions to such an extent, that, Latin Americans have begun to perceive the fantastic as part of the real. Marquez has referred to magic realism as a 'journalistic trick' since its poker-faced narrative does not differentiate between the real and the fantastic. Consequently, the technique may act as a 'reductio ad absurdum' of some of Latin America's most cherished beliefs, exposing them for the delusions that they are.

Countering the element of fantasy in the novel, is the massacre of several hundred workers of the banana plantation, which is based on Columbia's 1928 Union Fruit strike massacre, an event which, incredibly, the government tried to deny had ever taken place. The incident gives credibility to Marquez's magic realist narrative, in its exposition of the idea, that, governments are also capable of fantasising.

The novel begins and ends with the myth of the child born with the tail of a pig. According to the myth, any child born of an incestuous union is destined to possess the tail of a pig. Although Jose Arcadio Buendia scoffs at the idea, he and Ursula are forced to leave their village after their wedding at the outset of the novel, because they are cousins and it is believed that their offspring will be cursed. This is how they come to lay the foundations of Macondo, which exists in the swamps for a century before its ultimate destruction. Macondo's annihilation is heralded by the birth of the last Buendia, who is born with a pig's tail. The child's father, Aureliano Buendia, deciphers Melquiades the gypsy's encrypted parchments, at the precise instant of Macondo's destruction and realizes too late, that, the Buendias have carried all along the key to their own salvation.

In Marquez's novel, solitude seems to be a metaphor for the estrangement from reality that has resulted from the mythical dimensions of Latin America's cultural assumptions. The novel itself seems to be an act of myth making, created for the purpose of allowing

Latin Americans to recognize themselves in the myth, and thereby averting an apocalyptic destiny.

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TRADITIONALIST WITH A MODERN SENSIBILITY-MOPURI REDDEPPA NAIDU (1932 - 1999)

Indian culture is known for its richness and variety. For centuries, the country had witnessed invasions and incursions that modified the fabric of her social and political structure. With colonial intervention, the process of change was initiated on the cultural scene. Museums set up by the British in the metropolis and its peripheries, gave an added edge to unprecedented access to cultures separated by time and space.

This worldwide cultural exposure was initially invigorating to the Indian psyche. More and more Indian artists in the 40s and 50s began travelling to Paris and New York. But ultimately they understood, that, though a western milieu could be appropriated and accommodated, an Indian artist could never be part of mainstream western modernism.

In the 60s an identity crisis initiated a process of intellectualism, whereby, the hegemony of western art had to be cast off. A new consciousness arose which directed that art had to derive from its own cultural, racial and national context. The new slogan now was no longer of confirming but confronting and adding new dimensions to national art.

This identity crisis caused artists to discriminate between the roots of the past and to counter the experiences of the present, which forms the artist's consciousness. Geeta Kapur aptly describes this process: "Post-colonial nations are overwhelmed by a polemical search for direction and values as they face their dislocated cultures. There is an underlying search for identity, an identity defined in terms of their own tradition and their aspiration for the future."

Indigenously was thus an imperative for post-colonial people to reclaim their ancient Indian past. This move allowed for a reevaluation of India's heritage in terms of contemporary experience and at the same time made it possible to reassess modern western art in the Indian context. Indigenously as an attitudinal change was predominant in the region beyond the Vindhyas. In Madras, K.C.S. Panicker, Principal of the then School of Arts and Crafts, disillusioned by the pastiche of modern styles and ideas, turned inward for a dialogue with tradition. A visionary and a theoretician, he exhorted his students to return to their indigenous sources and create art that would be Indian and contemporary. The continuing vitality of tradition thus provided new dynamism and generated the much-needed confidence to venture into self-expression.

It was amidst such upheavals, that one South Indian artist made a notable contribution to art. He was Mopuri Reddeppa Naidu. A traditionalist with a modern sensibility, he reworked tradition to make it contemporary and brought it into mainstream modernism. Keeping his roots firmly in tradition he brought about changes in artistic creation, namely a personal vision, conscious imagery and inner depths.

Reddeppa Naidu was typical of the new generation of painters who came upon the South Indian horizon in the 60s. A dedicated and intense painter, his dictum was "one has to continue to paint till the last and must find a source within oneself or one cannot continue to paint."

In the years 1955-60 he trained under stalwarts like K.C.S Panicker and S. Dhanapal at the Madras School of Arts and Crafts. He rejected the academic and the pastoral lyric, Bengali style, in search of a personalised idiom, which he found in the "perennial resilience of Indian tradition that made his work intellectually inspiring and spiritually soothing." (Anjali Sircar in *The Hindu*, 1999).

On 1962, he became a founder member of Group 1890 (the number of the house where the meeting was held) led by Swaminathan and others, at Bhavnagar. Its significance was

that it was not formed on the basis of any regional considerations but on that of ideological affinity. The emphasis of this group was on the necessity for experimentation and a questioning awareness towards all 'conceptual inhibiting of art'. In the final analysis, the movement wanted to be unique and not simply representational and interceptive.

The following year he participated in an exhibition in Delhi organised by Group 1890 and inaugurated by Jawaharlal Nehru. Reddeppa Naidu was the only participant from the South and as he said, he 'dared' to participate in a group that was all-India based. His work on the "Church Series" at the exhibition created an impact and was 'wonderfully satisfying', as he put it. The response was very refreshing. Rendered in free flowing lines that was soon to become his signature, the geometric pattern and the dynamism of space made him gravitate towards rendering architecture, especially churches, on canvas.



Fired by the ideology of Group 1890 and with persuasive suggestions from K.C.S Panicker and others and his own quest for self-expression, a sense of restlessness set in. At this juncture he was well served by a friend who said, "Look, Reddeppa, Balaji at Tirupathi draws millions of devotees each year. I'm surprised he does not mean a thing to you." This was the stepping stone of ideas that led to his rendering iconic and mythic representations of the deity in well-articulated and spontaneous draughtsmanship.



It was the beginning of the road to self-discovery. Implicated in these icons were the human form and a feeling for the figure that is integral to the culture and predisposition of such a painter. He says, " I decided to go deep into the subject and after reading the Indian epics and Puranas to which these religious forms are related, made up my mind to paint more of these while freeing them from all their earlier context and achieving a purely aesthetic expression. This was a journey that introduced me to a new kind of imagery... that lay in the iconography of our region in terms of beauty and lyricism."

He thus laid the ground rules, defining a well-calculated method and approach to art. Removing the skein of linearity from tradition, Reddeppa Naidu set about using his free flowing dynamic and expressive line in the service of creating a work of art. With his singular love of the craft of painting, he repudiated any naturalistic representation. The stage was set to unleash his concepts about drawing from tradition by transforming language to express new content. His preoccupation had always been figures rendered with loose and free design. But with cubist discipline, a firmness of approach emerged to achieve angularity. Moving in this direction he marginalised mass and space and homogenised his art.

In his 'Deity Series' of the 60s, Reddeppa Naidu moved away from problems of representation to just making pictures which would be perceived for its content and meaning. The figures in his paintings became a totality and a continued extension of the image; de-personalisation and insubstantiation reached a certain stage of accomplishment. A liberating factor for him was the Impressionist technique, where line, rather than colour provided a spirited lightness of touch and opened up possibilities of total figuration. Durga as a deity was not the traditional image but a deeply thought out conceptualization. It took the form of live inquiry into philosophy, which is the root of Indian life.

Reddeppa Naidu's Deity Series went on till the early 70s when he was commissioned to paint 18 works on each of the Mahabharatha cantos. Both the patron and the artist had a deep commitment to the project which resulted in a huge body of work that had epic dimensions and took him two years to finish.

Of this Mythic Modern Iconography, Geeta Doctor writes: "the vastness of the subject had freed the artist from the basic question of what to paint. The works appear to spill out in an effortless rhythm which the artist has sought to control through a series of symbolic representations." These symbolic representations assume a character of Reddeppa Naidu's private shorthand, like the movements of the dancer who uses the mudras to explain a story. Forming an integral part and becoming intrinsic to the pictorial rendition are the neatly scripted slokas in Sanskrit, appearing like a song that underlies the dancer's movement.

The 'Mahabharatha Series' exudes a feeling for vastness of space akin to a universe unfolding. Though the contents remain an epic narration, it is the dimension of the self, refracted with his understanding of form and content that draws it out of the traditional mould and projects it as modern.

This series was followed by the Ramayana that remained his preoccupation till the 80s and 90s. In the late 90s he came back to deities and this time it was the 'Ganesha Series', a ubiquitous icon. The final project was a series on 'Woman as Shakti'. This preoccupation with the feminine gender assumed importance in the wake of his frail health and the care that was bestowed upon him by his wife and daughters. Realizing the emotional strength of the woman, he started work on it, and had almost finished, when he left for his heavenly abode in August 1999.

Reddeppa Naidu brought alive his contemporary experience and fresh perspectives to the sum total of his mythical figures. This he achieved by "contacting the living mind of the people in the past. The 'livingness' of the past is contacted by acquiring their knowledge. It is a challenge to live in my time, with myself and that knowledge." His large body of work beginning from 1956, clearly reflects his personal vision and his ability to relate it to contemporary life. His emphasis on content with total figuration, roots his art in the socio-cultural environ and does not mystify and become purely aesthetic and formal as Clement Greenberg would have it. This ideology appreciates a painting for its pure formal values in terms of line, colour, form, etc.

Reddeppa Naidu's was an attempt to render the soul of narrative epics with a modern sensibility. However, modernist culture is altogether incompatible with the moral basis of a purposive, rational conduct of life, and Reddeppa Naidu's corpus clearly reflects an intellectual and political confrontation with the transmitters of cultural modernity.



GANESHA SERIES

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THE DRAMATURGICAL APPROACH TO TERRORISM

Terrorism has been defined as “a method of action by which the agent tends to produce terror to impose his domination on the state in order to transform it. Political terror is the planned use of violence or threat of violence against an individual or a social group in order to eradicate resistance to the aims of the terrorist.” (The Encyclopedia of Terrorism and Political Violence:58). Also defined as the “theatre of terror”, terrorism is a tragic drama for which the world is the stage. Terrorism as drama fails or succeeds according to its impact.

Terrorism is the representation of conflict between two groups. The terrorist's interests are antithetical to the state's interests. The terrorist wants everyone to know his or her grievances. The message of his or her action is conveyed to society through the media. The link between the ritualistic act and society is thus established, dramatizing the conflicting interests of the two, and putting into focus the crisis of the moral order.

Terrorist acts are spectacular, demonstrative and theatrical. A dramaturgical approach can be used to analyze the dramatic elements in terrorist acts. This perspective emphasizes the understanding of the symbolic act which dramatizes the nature of social relations.

The terrorist's act is highly structured and formal. He or she constructs the role and presents it in a social context. The terrorist is a role player in an ongoing social drama, where he or she presents the self on the basis of a definition of the situation. It is through that particular performance that he or she communicates a message to the audience. The 'front' that the terrorist puts on, confirms the stereotyped image that the audience has of a terrorist. In the terrorist's interaction with the audience, there is a limitation and regulation of contact. “Restrictions placed upon contact, the maintenance of social distance provide a way in which awe can be generated and sustained in the audience...in which the audience can be held in a state of mystification in regard to the performer.” (Goffman: 67). A parallel can be drawn between Goffman's reference to the 'front region' and the 'back region'. 'Front region' refers to the place where the performance is given and is very crucial to the terrorist. This is the region where he or she is able to establish contact with the audience. The 'back region' of the performance is equally important for the terrorist. An understanding of the script, of the cues of the vital secrets is fostered here. A social closure prevails where the 'back region' of the terrorist drama is concerned.

A terrorist act is never a solitary effort. It requires the co-operation of people in his or her group. The terrorist group, like the drama troupe is a secret society. They are held together by norms of group cohesion which are unique to each group, and totally unknown to the audience. The performance they present to the world, by virtue of which their

existence is known, is a result of strategic planning. The result of the planning is the act, carried out by a select team of performers. The teammates must display “dramaturgical loyalty”, that is, “they must act as if they have accepted certain moral obligations.” (Goffman: 212). Secondly, the teammates must possess “dramaturgical discipline”, that is a terrorist who is disciplined, dramaturgically speaking, is someone who remembers his part and doesn't commit unmeant gestures or a faux pas in performing it.

The terrorist is a performer. The better scripted the role is, the better will be the performance and the effect of the performance on the audience. The terrorist controls the emotions of the audience, and is able to affect the emotions of the public through the media. The terrorist script is a mystery to the audience. The drama is unfolded and the media scripts it for the larger audience. The terrorist and the media (consciously or unconsciously) are manipulating the people and the political establishment, through the dramatic manipulation of the images. The terrorist is an actor par excellence and the media, the script writer of the events as they occur, for the entire society which is not able to witness the act directly. Terrorism is a triadic concept, involving the aggressor, the victim and the observers (the media and the others). Both the media and the terrorist have a “dramatic sense”, an awareness of the audience before them. Any terrorist drama has a ready audience. People experience a sense of ‘shock’ when suddenly transported from one ‘world’ to another. The audience is transported from a commonsense world of everyday life to a world of heightened histrionic drama.

Besides the dramatic elements inherent in the act, terrorism dramatises issues present in the larger society. It dramatises a crisis of differences, demonstrates power relations. It highlights the relationship of domination and subordination between society and the terrorist group. Use of terror “from below”, is a weapon in the hands of the politically and socially marginalised groups. Whenever in a civilized state, a substantial section of the community has a reason to feel, on racial, social or religious grounds, that it is underprivileged or otherwise deprived of elementary political rights, its protest is likely to take the form of direct action. Therefore the only way the terrorist can interact with the dominating group is by dramatising his or her acts, through the use of violence, with a deliberate strategy to reflect the crisis of the moral order. It thus dramatizes the ‘legitimization crisis’ of the moral order and the authority system.

However, terrorist acts are against the norms of civil society. Such acts violate the rights of others. The media further exploits the situation of crisis to the fullest. If the media exercised restraint in their reporting, the dramatic effect of the terrorist act could perhaps be minimised to a great extent.

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THE MAGIC OF DISNEY...FOREVER IN OUR LIVES

'Disney'. The very word symbolises entertainment as well as fun and frolic in the hearts of kids, the world over. Walt Disney, had a special talent for turning magical, storybook characters and making full length movies that have enthralled audiences of every age. Today, one hears not only of Disney films, but also Disney books, Disney toys, and more recently, animated storybooks and activity centres, namely CD Roms. They all speak the same language - the innocent language of children.

Yet, to merely categorise Disney as children's entertainment would be a misnomer. Anyone who has watched a Disney film with an open mind, will realise, that, through all the fun and caricature, deeper values are inculcated. Disney delightfully blends the essential and the ethical with pure fun, in such a manner, that, it appeals to viewers, both young and old. A study of some of Disney's most popular films reveals that not a single moral value or familial code existing in society has been ignored in his films.

In 'Pocahontas' for example, we learn of the precious resources of the Earth and the need to understand and protect them from sabotage and vandalism:

*"You think you own whatever land you land on,
the earth is just a dead thing you can claim.
But I know every rock and tree and creature
Has a life...has a spirit, has a name.*

In the character of Grand Mother Willow, we come face to face with a Tree Spirit, symbolising the wisdom and richness of nature's bounty.

In 'Lion King', we meet Simba, who goes through various trials and tribulations as he grows and matures and finally realises, that, truth, honesty and acceptance of responsibility are the only enduring weapons that help one sail through the 'circle of life'.

In 'Lion King II', Simba as King, is portrayed as an obdurate conservatist, who refuses to accept change and clings on to prejudices, until the enemy's son rescues his daughter. Simba is thus made to realise, that, one must not pass judgements without giving someone a chance to prove himself/herself. He also realises the need to put the past behind him and move on toward new horizons.

*"I ask for nothing, I can get by,
But I know too many less lucky than I.
Please help my people, the poor and downtrodden
God help the outcastes and children of God".*

These lines sung by Esmeralda in, 'The Hunchback of Notredame', teach us the value of accepting and sympathising with people less fortunate. Quasimodo, the hunchback, despite all his deformities and isolated upbringing, seeks self confidence and becomes a hero in the eyes of all, after his attempts to save the marginalised gypsies in France.

'Jungle Book' again, focuses on survival amidst adversities in the world of the forest. The message is clear,

*"Look for the bare necessities
forget about your worries and your strife
...and the bare necessities will come back to you".*

In 'Pinocchio' the importance of honesty and integrity is portrayed through the character of Gemini Cricket, the Conscience that guides Pinocchio and rescues him from falling a victim to temptation.

A mother's love is the greatest of all, and in 'Tarzan', the unqualified acceptance of Tarzan the 'manchild' by the Gorilla mother, Karla, indicates that this emotion is not only validated through time and space, but also crosses all barriers of species;

*"Come stop your crying, it'll be all right,
Just take my hand and hold me tight.
I will protect you from all around you
I will be here, don't you cry.*

Films like 'Cinderella', 'Snow-white and the Seven Dwarfs', 'Winnie the Pooh', 'Dumbo', and 'Alice in Wonderland', spread the magic spell of a make-believe world of friendship, love and romance, sentiments that are perhaps dying out in this world of violence, jealousy and deceit. It is through such films that our children can learn to trust and be kind and sensitive.

"Let the adventure take off...to infinity and beyond", cries out Buzz Lightyear in 'Toy Story'. Let the Disney magic fill the eyes of our children with mirth and meaning and lead them towards real enlightenment.

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FOOD FOR THOUGHT!

Being health conscious is not boring, though it could be, in practice. Nor is it a choice between a short, exciting action-packed life and an unproductive, unrewarding long life. What it means, is, a life free from problems and that is quite welcome!

We breathe toxic air, drink chemically treated water, eat synthetic food, are subject to physical and emotional stress and strain and put up with unbearable noise levels which affect sleep. It doesn't stop there. The lack of exercise and activity is also detrimental to the body.

Research reveals that what you eat can help determine how alert and energetic you are. Carbohydrates, proteins and fat, as well as caffeine, may have a profound and almost immediate impact on your mood and mental energy.

To stay mentally sharp, do not load yourself with sweets, cakes, doughnuts, ice-creams, sugar, cereals and rice without protein containing foods. Instead, to maximise your alertness, eat protein rich foods either alone or along with sweet or starchy foods. Fat is a downer, making brain functioning sluggish because it takes so long to digest. Other foods like green, leafy vegetables appear to be fairly neutral, neither sustaining nor muddling the brain.

It is not that such protein-rich foods energise the brain and make you cleverer than you basically are, says Bonny Spring, a Professor at the University of Health Sciences, Chicago Medical College and a food researcher. She explains that the protein simply keeps the carbohydrates from making you fuzzy headed. Including 5% to 10% protein in a meal helps block the buildup of Serotonin, the sleep inducing neurotransmitter in the brain that many think is the reason carbohydrates can make you drowsy and fuzzyheaded. Hence, if you want to be extra alert, avoid pure carbohydrates such as sweets, chocolates, fudge and caramel.

Caffeine is an odd type of stimulant. According to researchers, caffeine works because of its funky resemblance to a brain substance called adenosine, secreted by nerve endings to put the brakes on brain cell activity. Caffeine masquerading as adenosine acts on the cells' reception sites, displacing adenosine and keeping it from dampening brain cell activity. Thus brain cells remain in a state of excitability. Further, only a little of caffeine has an effect. Hence numerous refills of coffee are needless.

Fruits and nuts are brain food because they are rich in boron, a trace mineral that appears to affect electrical activity of the brain. Deficiency in boron can subdue your mental alertness, that is, you could have difficulty in performing certain tasks.

Where specifically can we get boron?

In nuts, legumes, leafy vegetables such as broccoli and fruits like apples, peaches, grapes and pears. We could get the entire supplement of boron by eating a few apples and 100gms of peanuts every day.

If your memory is sagging and your attention lagging, you may not be getting quite enough zinc. Scientists are finding that even marginal deficiency of zinc can mildly impair mental functioning, including memory. You can get memory boosting amounts of zinc in your diet by eating seafood such as oysters and fish, legumes, cereals and whole grains.

“Your food shall be your medicine” said Hippocrates, the Father of Medicine, centuries ago. That is especially true in this day and age when healthy habits have been corroded with junk food and wrong eating. A selective diet can be the only remedy, arming mankind against debilitating disease and suffering. Isn't that really some food for thought?

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THE BRUISE

There it lay. Looking at it, you saw some of the colours of the sunset - streaks of inflamed red, and tinges of the dark blue and black of the night sky. It lay on her face, as she sat grinding the grain for the idlis she would make afterwards - a bruise nowhere as pretty as the sunset it resembled, because it revealed an ugly life. She was not obviously upset. She did not even seem to register its presence on her face which was scrubbed clean, with hair combed back to prevent loose strands from disturbing her as she worked. She finished her duties in one house, then went to the next, and the next, until the day ended and she left the last house to catch the bus home.

By the time she reached her hut, it was dark. She sat down in a corner and closed her eyes for a few minutes. Thoughts kept trying to force their way into her mind and she knew that if she let them in, her head would start to hurt. So, she kept them away for a while, achieving that blankness of mind which so many gurus preach as the ultimate state of relaxation. Relaxation? The word held no meaning for her. Slowly, images started to appear - a hand lifted in violence, a daughter in her eighth month of pregnancy, scared and with no support from her family, a son following the example of his father, a cash box perpetually empty. The weight she had thrown off for these few minutes, descended like a stone being tied to her legs and dragging her to the bottom of the sea.

Hours later, the door creaked open. He came in, swaggering a little. His eyes had the same blank look, but he hadn't induced it. He hadn't brought it there to help him forget family problems. How could he have, when he *was* one of the problems with his perpetual state of drunkenness? No work and no inclination to work. What worry did he have about his daughter-in-law? If his son beat her, it was because she hadn't listened to him. Women who didn't listen had to be beaten. It was as natural as childbirth. Money? His wife gave him that. Or, he took it from her. He had tried to take it from her employers directly, but she had told them to give it to her and no one else, especially not to him. Ha! Like that could stop him. He was a clever man. He knew there was always another alternative - beating her till she did not have the strength to refuse him. It would also teach her to understand who made the rules in the house. So he did it.

The bruise smarted. She winced when her hair brushed against it. Her eyes had a kind of tiredness and bitterness which seemed to say, "Who said life was beautiful? Send them over and we'll see what they say after taking a look at my life." But there was also a dangerous light in them. It would take only a little more of ugliness to push her over the edge. And then . . .

Why doesn't this woman have a name, you ask? It's because she is not just one person. She is a whole mass of people stuck in the same quicksand of a life. 'He' is a whole lot of men too. If you ever come across one of these women, lend a ear and lend a hand. The grass is not always greener on the other side.

NITYA VASUDEVAN
I BA English

POEMS

CINQUAIN

The *Cinquain* is a poem in five lines following the syllabic pattern 2-4-6-8-2. The Cinquian entitled 'Babies' speaks of my fondness for the tiny tots. 'Mother's Love' extols the love of a mother for her child. 'Roadside Flowers' describes the blooms that grow carelessly along the roadside. No gardener tends to them yet they thrive with Nature's blessings.

BABIES

Babies
no one hates. Nice
to cuddle, adorable
they are, God's finest creation
I'd say.

MOTHER'S LOVE

Gently
smiling, her eyes
look down to say, "I care
for you". Seasons change but her love
endures.

ROAD SIDE FLOWERS

They stray
from garden grounds
Bloom by dew-drops; As a
vast stretch of paradise, appear
these flow'rs.

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RIDDLE

You guess the consequences
But never see the end.
Confused, you move
About in circles
Trying hard to squeeze out.
What are you, but a mouse
Trapped by your own
Myopic gameplan.

HISTORY

Forgotten sand dunes
Change names, but
Retain the same shape -
Bosnia, Serbia, Kashmir.
Reduced scraps of memory
Anaesthetized by distance.
Or is it pain?

HAIKU

EGYPTIAN SLAVE

Dark eyes stare back in
Suspicious alleys, surprised by
Veiled thoughts of freedom.

BOLLYWOOD

Larger than life songs
Transcribe decadence onto
Wrinkled intellects.

A WEDDING IN THE FAMILY

Red silk sarees rustle
Along, delighted by new
Match-making prospects.

BEATLES

And when the yellow
Submarine emerged, John and
Gang sang 'Yesterday'.

ALONG ROUTE 66

Rootless saunterings
Via cafes of neglect on
Dusty Harley tracks.

MOUSHUMI GHOSH

II MA English

OF WORDS

I find myself groping in the abyss,
Grappling with half-formed words.
I feel the birth pangs of unborn phrases,
Each article a marathon,
Each comma dripping anguish,
Each letter draining the sap out of me!
The agony of unleashing the fettered mind
Brings me the ecstasy
Of abandoning myself in the tornado
Of words...

DHANYA

II MA English

ORANGES

Oranges in a crystal bowl
Orange against the crystal
Sunkist, Tropical, Extravagant
Remembering for you
The whisper of green green
Leaves in high branches.
Reach now for a round, orange globe
Smooth, round, round, firm.
Bright orange, Bright orange
Like the flowers splattered
On some lady's summer skirt.
A thumbnail through soft leather
Fragrant skin.
Fine mists spray the air
Eyes burn, nose tingles
Fingers have trapped a citric scent
Naked segments laced
With white strands, pick them
Off. One by one.

Seeds you don't want
Have to be removed
(Lest trees grow out of your navel)
Slippery, Elusive
Annoying.

Once you've peeled an orange -
The fun's over.

PAVITHRA KRISHNAN

III BA English

AFTERNOON GREYS

a love pillar
supports nothing
is supported by
nothing
two wild lilies
bloom below
fresh
rainwashed
pink
the grey world
recedes.

ARTIFICIAL FLOWERS

drifting, wasting, lingering
purposeful
often otherwise
a mug...
intoxication
delirious, exhilarating, rousing
gold lines, black lines
a blur - yet aureate
efflorescence
frozen in time
life enslaved, ensnared

pure metal - gold
a craving, a pining....a lust
I don't want to
 let go.

BURNING TO LIGHT

A little candle
Burnt halfway down
half burnt
or
half left to burn
- a matter of perspective

White wax, opaque
a tinge of yellow
perhaps even creamy
over flows
stalactites and stalagmites
flowing wax freezes
 mid space
 mid time
 mid life

The wick
all black with a glowing tip
embers
memories ablaze
a moment
and yet another
it's gone ...
the wick
all black now.

A blown out candle
a snuffed out life

it should not be
it cannot be...
a strike
a crackle
a moment
and yet another
warmth spreads
the warm light
from my candle
A little candle
Burning to light.

NASRA ROY
1 BA Sociology

PEACE

His tear stained cheeks,
His brimming eyes
Beseeching, imploring, begging, pleading
His silent cries
His lethargic hands
Lifted to beg for his mother
A little, just a little.

There she lies, vulnerable
On the hard tarmac,
The noon day sun beating down on her
As she tries to protect him
With the dismal strands left on her.
She lifts her eyes heavenwards
And murmurs, a little prayer
for her beloved son.

As he takes in his last
Her tears drown his thirst

She is humbly grateful for his eternal silence,
Grateful for his gift to her
Bitter, lonely peace.

ARCHANA REDDY

I BA History

ENVY

Now if I had the chance
I could tear you to pieces,
dismantle you and fit you up
again to be me-
or...you
could do that to me.
No, really.

NO REASON

The earliest lesson you need
to learn in life, maybe, is
that all things do not have
reasons, they just happen in
certain seasons, and you never
know why it happened when
it did, why not later or earlier.

The sun shines, the rain falls,
the planets revolve, you live,
Man walks, birds fly, you eat,
you sleep, you die; life goes
on, in endless repetition -
It just keeps happening.
And the earliest lesson
you need to learn in life
maybe, is that all things
do not have a reason.

PREDESTINATION

What you want is always
where you want it, or rather,
where it is expected to be,
and, if you actually delve
within your mind, maybe you will
find that you always knew it
Anyway.

The rain falls on a paved road
and you knew it would;
The sea lashes with seeming fury
only to recede,
and you knew it would, but when
it charged at you, you ran back
all the same...Why?
Maybe, because you liked the game?

ALTER - ego

Tidy hands
Doing tidy things
Seen.

Untidy hands
Destroying
Unseen.

Bowed head,
Folded hands
Upraised eyes.
Praying.

Clenched fists
Gritted teeth
Suppressed fury
Questioning.

Sweet girl
Nice child

Warm hearted, really.

A bitch
Rebellious
Indifferent.

No meeting point
Must forever flit
From Abyss to Abyss.

REMYA ABRAHAM

I BA English

JUST BEYOND MY WINDOW CURTAIN...

I sat cozy,
In that air-conditioned Shatabdi.
She was moving so fast,
After every minute that passed,
I'd find myself wondering at
What I saw last.

The long, long journey, gave me
So much to see.
I saw the coconut groves.
The bright sunlit sky
Shimmered on the waters running by.

And then-
Rocky, bold mountains,
They were just beyond my window curtain.
Undone roads looked
Long and bored.

Dusty trees, stood still
In the breeze!
Birds flew high into the blue unknown,
Hoping to see,
What they wanted to see.

Clouds hung like cotton angels
Showering gallons of dry hope,
Still relished and cherished,
By one and all,
Just beyond my window curtain.

“Trust in God” was painted on the rocks,
“Trust in God”, I whispered aloud,
hoping to soothe and reassure, all those helpless, waiting, parched eyes.

They heard me once,
Although I said it twice,
Not because I was on the other side
But because, they said,
They'd heard it all before!

SUPRITA

1 BA Sociology

THE BUS RIDE

She sits by the window
Of the overcrowded bus.
Her eyes stare blankly,
Her mind registers nothing.

The conductor is engaged
in a wordy duel
with a quarrelsome old lady.
But she hears nothing.
Huge school bags, smelly bundles,
Shrill whistles, angry shouts,
Muttered oaths...
Nothing disturbs her.

Tears seem to have dried up.
Her voice seems to have deserted her.

She is lost within her own tumultuous world,
Oblivious to the tumult without.

Is it her husband? Her child?
Maybe a lover? Or...
Maybe it's her own self.
We do not know,
We will never know.

Immersed in thought,
She watches with unseeing eyes,
As her bus stop passes her by...
What is life but a bus ride?

SWATI SAPNA
I BA English

உயிர் காக்கும் இரத்த தானம்

தானம் செய்திடுவாய் ... இரத்த

தானம் செய்திடுவாய்

பயிருக்கு நீர் போல
பார்வைக்கு ஒளி போல
உயிருக்கு உறுதியாய்
உரமுட்ட, மனிதர்க்குத்

தானம் செய்திடுவாய் - இரத்த

தானம் செய்திடுவாய்

அவசர யுகத்திலே
அடிபட்ட நிலையிலே
மரணத்தின் மடியிலே
மயங்கியே கிடப்போர்க்குத்

தானம் செய்திடுவாய் - இரத்த

தானம் செய்திடுவாய்

பொன்தானம், பொருள்தானம்
அன்னதானம், அதற்கு மேல்
என்னதானம் சிறந்ததென்று - நாம்
எண்ணித்தான் பார்த்திடுவோம் ...

கண்தானம் செய்திடலாம்
கண்முடிப் போன பின்னால்
கண்முன்னே செய்திடுவோம் - ஓர்
உயிர் காக்கும் இரத்த தானம்

பறந்து விடும் உயிர் ஒரு நாள்
பரந்தாமன் திருவாடிக்கு...
இறந்துவிட்ட பின்னாலோ...
இந்த உடல் மண்ணுக்கு

கீதையின் வாசகங்கள் உன்
காதிலே ஒலிக்கட்டும் ..
வேதமாய் அதை ஏற்று
வேண்டுமட்டும் தானம் செய்

இரத்த தானம் செய்

முல்லைக்குத் தோந்தான் வள்ளல் பாரி
மயிலுக்குப் போர்வை தந்தான் மன்னன் பேகன்
புறாவுக்காய்த் தொடை தந்து பேர்
கொண்டான் சிபி மன்னன்
கன்றுக்காய் மகனைத் தேர்க் காலிலிட்டான் சோழ மன்னன்

மன்னுயிரைத் தன்னுயிர் போல்
மதித்து நின்ற மாணிக்கமாம்
மன்னர்கள் தோன்றிய இம் மண்ணலே
பிறந்தவள் நீ - இதையறிந்தும்

ஏன் தயக்கம் ?

இரக்கமுள்ள மாண்டரே
இயன்ற வரை செய்யுங்கள்
இரத்த தானம் உயிர்காக்க
அள்ளக் குறையாத ஆழியின் நீர் போலக்
கொள்ள குறையாது - இரத்தம்
கொடுத்திடுவாய் மனமுவந்து

ஆதலால்,

அஞ்சிடத் தேவையில்லை,
ஆபத்து நேர்ந்திடும் அடனயமும் உனக்கில்லை,
இளைஞர் சமுதாயமே
எதிர்காலத்தின் வாழ்வும், சாவும் உம் கையில்
உனது, எனது என்ற
பேதத்தை ஒழித்திடுவீர்
மனம் இருந்தால் மார்க்கம் உண்டு
சுயநலம் என்கின்ற வேரைக் களைந்த
விட்டு
பொதுநலமாய்ச் சேவை செய்ய
புறப்படுவீர் இப்புதுயுகத்தில் ...

R. சுதாரிணி
PGDMKT

கனவு போதும்,விழித்து எழு, இமயம் உன் காலடியில்

தடைக்கற்களால் தடுக்கி விழுந்த மனமே
சிதறம் எண்ணங்களால் சீர்க்குலைந்த மனமே - நீ
சிந்திக்கத் தவறிவிட்டாய் அதனால்
உன் எண்ணங்கள் கற்பனைகளாய்
கரைந்தனவே

எதிர் கால வாழ்வையே அசைப்போட்ட நீ
நிகழ்காலத்தை நினைக்க மறந்தது ஏன்?

விதியினை நம்பி விதைபோடாதே,
சாதகப்பறவை வான்நீர்க்காகவே
உயிர்வாழும்,
நீ உன் உழைப்பேயே உயிர்முச்சாகக் கொள்
அதிர்ஷ்டம் உழைப்பவனுக்கே ஊற்று நீர்
சோம்பேறிக்கு அது கானல் நீர்
உன் கற்பனைகள் நிஜமாக
இக்கணமே
விழித்து எழு, இமயம் உன் காலடியில்

பு. சத்தியா
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வெடிகுண்டு

என் தாய் பிறந்த நாடு
என் தந்தை ஆண்ட நாடு
என்றார்கள் சான்றோர்கள் அன்று
ஆனால் இன்றோ?
அன்றே மும்பையில்
இன்றோ கோவையில்
அங்கு வெடித்தது. இங்கு வெடித்தது
எங்கு வெடிக்கும், எப்படி வெடிக்கும்
எத்தனை வெடிக்கும்
ஐயகோ பராபரமே
நீ இன்றி ஓர் அணுவும் அசையாது
ஆனால் அசையாதிருந்தால் வெடித்திருக்காதே
இந்து, முஸ்லிம், கிறிஸ்தவர்,
அனைவரும் ஒன்றே என்றால்

இந்திய ஆற்றல் ஒன்று திரண்டால்
வெடிகுண்டோ வெறுத்து ஒதுக்கு
அதை வைத்தவனை அடித்தே நொறுக்கு

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வெற்றிக்கொடிகட்டு

கோடைக்காலம் என்பது
நிரந்தரம் தானா?
வறட்சிக்குப்பின்
வளம் வரம் தானே!
போருக்குப் பின்
வெற்றி வரும் தானே!
இளைஞனே!
முகாரி பாடியது போதும்
பூபாளம் பாடி
புதுயுகம் படைக்க வா!
வருத்தம் வேண்டாம் இளைஞனே!
வாட்டம் வேண்டாம் வாலிபனே!
'வெற்றிக்கொடிகட்டு'
திரைப்படம் திரைக்கு மட்டுமல்ல
புயலாய்ப் புறப்படு
வாழ்க்கையிலும்
வெற்றிக்கொடி கட்ட!

டி. லாசியா ஜான்சிராணி
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வேலை

விதவைக்கு வேலைக் கிடைத்தது
பூந்தோட்டத்தில்
பூப்பறிக்கும் வேலை

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प्रेमचंद के नारी पात्र - आज के संदर्भ में

प्रेमचंद का परिचय देते हुए मैं इस लेख का आरंभ नहीं करना चाहती। इसकी जरूरत भी नहीं है। युगनिर्माता साहित्यकार वही है जिसके पात्र, जिसकी कृतियाँ समय सापेक्ष न होकर अमरत्व को प्राप्त करे। मेरे विचार से प्रेमचंद उन गिने चुने लेखकों में से हैं। जहाँ तक बात प्रेमचंद के स्त्री पात्रों की आती है, उनके स्त्री पात्र केवल उनके काल्पनिक उपज मात्र नहीं हैं, भारतीय समाज के वास्तविक जीवन को प्रदर्शित करने वाले पात्र हैं। अपने विशिष्ट विचार, आदत, अरमान, धारणा, जीवन के मूल्यांकन, आशा, निराशा और सुख दुःख लेकर वे हमारे सामने जीवन के सम्पूर्ण ऐश्वर्य के साथ मुखरित हुए हैं।

अब प्रेमचंद के उपन्यासों में स्त्री पात्रों पर एक दृष्टि डाली जाये। प्रतिज्ञा, प्रेमचंद का दूसरा उपन्यास था जो सन् 1905 के आसपास लिखा गया था। इसमें प्रेमचंद ने सुमित्रा के चरित्र को बहुत अधिक शक्तिशाली बनाने का प्रयत्न किया है। उसके विचार, कुछ हद तक व्यवहार भी, अन्य पात्रों से सर्वथा भिन्न है। सुमित्रा एक खंडित व्यक्तित्व है। उसके यौन एवं अहं (Libido and ego) दोनों ही बहुत अधिक उच्च हैं। वह एक उच्च मध्य वर्गीय स्त्री है। पिता लखपति एवं ससुर शहर के बहुत बड़े रईस। ऐसी परिस्थिति में उसका यौन असंतोष और भी अधिक भभकता है। उसका पति उसकी कोई परवाह नहीं करता। प्रेमचंद स्वयं कहते हैं, "पति के हृदय को पाने के लिये, वह नित्य नया श्रृंगार करती थी, किन्तु अभीष्ट पूरा नहीं होने से, उसके मन में ज्वाला सी धधकती रहती थी।"

सुमित्रा जैसे पात्र, प्रेमचंद के समय में शायद इतने अधिक नहीं थे, किन्तु आज ऐसे चरित्रों की संख्या बहुत बढ़ गई है। इसे प्रेमचंद की दृष्टि की परिपक्वता ही कहेंगे कि उस युग में भी उन्होंने ऐसे पात्र रचे। स्त्री स्वातंत्र्य और विवाह संबंधी जो समस्याएँ प्रेमचंद ने प्रतिज्ञा में उठाई हैं, वह उनके विशाल साहित्य में हमेशा उनके साथ रही और ज्यों ज्यों लेखनी में प्रौढ़ता आती गई, वह अधिक निखार पाती गई।

'सेवासदन' प्रेमचंद का प्रथम सुन्दर उपन्यास मान्यता लिये हिन्दी साहित्य में प्रसिद्ध है। इसमें एक ऐसे नारी की कहानी है जो पहले अपने रूप, लावण्य के अहंकार में लालसा, योग और वासना के दलदल में गिरती है किन्तु फिर उससे निकल भी आती है। नीचे गिरकर ऊपर उठने की सफल चेष्टा ने सुमन के चरित्र को 'सेवासदन' में वैशिष्ट्य प्रदान किया है। 'सेवासदन' का कार्यभार संभालने से पूर्व वह विलाप

करती है - "विलास लालसा ने मेरी यह दुर्गति की। मैं कैसी अंधी हो गई थी, केवल इन्द्रियों के सुख भोग के लिये अपनी आत्मा का नाश कर बैठी।"

किन्तु सेवासदन में सुमन के चरित्र में एक और वैशिष्ट्य देखने को मिलता है। वह है साहस और प्रखर बुद्धि। वह अपने शोषण के खिलाफ सख्त विद्रोह करती है - "मैं यह सब दुःख क्यों झेलती हूँ। एक झोपड़ी में टूटी खाट पर सोती हूँ, सूखी रोटियाँ खाती हूँ और नित्य घुडकियाँ सुनती हूँ। क्यों मर्यादा पालने के लिये। लेकिन, संसार मेरे इस मर्यादा पालन को क्या समझता है? उसकी दृष्टि में इसका क्या मूल्य है? क्या यह मुझसे छिपा है?" ऐसे प्रश्न उस समय के वास्तविक पात्र भले ही न कर सकते हो किन्तु आज की नारी में ऐसे प्रश्न कर सकने की शक्ति विद्यमान है। हो सकता है कि "सुमन" प्रेमचंद के समय, उपन्यास की मात्र एक काल्पनिक पात्र हो किन्तु आज के संदर्भ में वह पूर्णतः सजीव एवं वास्तविक है।

प्रेमचंद के उपन्यास 'प्रेमाश्रम' की गायत्री में हमें नारी का एक दूसरा रूप देखने को मिलता है। गायत्री जमीदारिन है, हिन्दू है, विधवा है तथा आकर्षक एवं सुन्दरी भी। गायत्री स्वयं एक शोषक है क्योंकि वह जमीदारिन है। हजारों किसान उसके कारण दुःखी और गरीब है, किन्तु वह स्वयं भी शोषित है क्योंकि वह स्त्री है। हालाँकि उसका पति दुराचारी था, फिर भी उसकी मृत्यु के बाद, उसकी नैतिकता उससे यह माँग करती है कि वह पति की तस्वीर को ही अपना आराध्य देव समझती रहे। इसलिये गायत्री को जब ज्ञानशंकर से प्रेम हो गया तो शोषित गायत्री के प्रेम को विकृति का रूप लेना पड़ा। आज के समाज में भी ऐसा अक्सर देखा जा सकता है। यह विकृति तथाकथित उच्च समाज में भी काफी प्रचलित है। ऐसे नारी चरित्रों का सृजन करके, प्रेमचंद ने अपनी दूरदर्शिता का परिचय दिया है।

उपरोक्त विवेचन से स्पष्ट है कि प्रेमचंद के स्त्री पात्र प्रेमचंदीय समाज विशेष के दर्पण मात्र नहीं है परन्तु विभिन्न स्त्री जाति का पूर्णरूपेण प्रतिनिधित्व करने में सक्षम है। युगदृष्टा साहित्यकार के लक्षण भी यही होते हैं। उनके स्त्री पात्र आज के संदर्भ में उतने ही वैशिष्ट्य रखते हैं जितने कि उस समय थे। अतः प्रेमचंद को अगर पिछली सदी के उत्कृष्ट साहित्यकारों में गिना जाये तो अतिशयोक्ति न होगी।

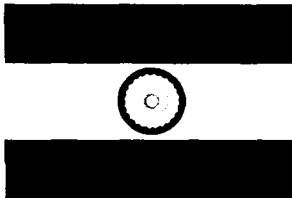
श्रावणी भट्टाचार्य
हिन्दी विभाग

हमें नहीं स्वीकार

भारत देश हमारा है,
यह अभिमान हमारा है,
बन जाए भारत जो भाल
छू न सके उसको संसार
जो भी भारत आता है
भारत का हो जाता है
जो भारत को त्यागकर जाता है
वह फिर पछताता है ।
प्यार टिका संसार में
भारत के ही नाम से
धृणा भरे संसार में
प्यार का संदेश फैलावे
बिन माली के फूल को
रहना हो स्वीकार
पर भारत त्याग रहना तो
हमें नहीं स्वीकार ।



पूजा प्रकाश
II BA History



चलो, कुछ कर दिखाएँ

सीखना है तो सीखो -
देश प्रेमियों से लड़ना,
मातृ-भूमि की रक्षा करना
और बड़ों को पूजना ।

पढ़ना है तो पढ़ो-
महापुरुषों की जीवनी,
सत्य-अहिंसा की कहानी,
जिनसे बनोगे ज्ञानी ।

बनाना है तो बनाओ-
अपना जीवन चरित्र,
अपने मन को पवित्र,
और अच्छे मित्र ।

लड़ना है तो लड़ो-
आलसपन और सुस्ती से,
अपनी बुरी आदतों से,
और सामाजिक कुप्रथाओं से ।

ऐ देश के वासियों, जागो !
करो मुश्किलों का सामना,
मत भागो ।
आई है घड़ी,
देश को हमारी,
जरूरत है पड़ी ।

तो चलो,
सीखे-सिखाएँ
पढे-पढाएँ
बने-बनवाएँ

और भारत को सफलता की चोटी पर पहुँचायें ।

- स्वाति सपना
II BA English

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI - 600 086

LIST OF OVERALL PERCENTAGE OF PASSES

APRIL - 2000

CLASS	APPEARED	PASSED	% OF PASS
B.A. History	57	33	57.89
Sociology	61	42	68.85
Economics	70	53	75.71
Fine Arts	43	42	97.67
English	60	43	71.67
B.Com. Section - A	84	70	83.33
Section - B	80	57	71.25
B.Sc. Mathematics			
Section - A	48	40	83.33
Section - B	36	28	77.78
Physics	49	44	89.80
Chemistry	36	31	86.11
Botany	33	26	78.79
Zoology	46	39	84.78
M.A. Economics	10	8	80.00
Fine Arts	15	14	93.33
English	19	17	89.47
Social Work	24	23	95.83
M.Sc. Mathematics	27	25	92.59
PG.D.C.S.	9	9	100

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