

Unit 6



Reading A : The Story of Ikat

Reading B : The Earthen Goblet (Poem)

Reading C : Maestro with a Mission



Art and Culture

Look at the pictures and answer the questions that follow.



1. What do you see in these pictures? Where do you find them?
2. Are these handicrafts and dance forms a part of our culture? Give reasons to your answer.

Oral Discourse: Talk on - “Art and cultural forms of your area.”

The Story of Ikat

Bell rang for the next class. The small break before the next class was enough for the children. They moved around and started chatting. The mandatory five minutes was over and the teacher did not come. The Children started wondering. “Ramya! Do you think Janaki teacher is absent?” Ramya looking out of the classroom said, “How do I know?”. A few students were grinning. Everyone knew Ramya loved Janaki teacher who taught them Social Studies.

Suddenly they noticed the teacher carrying bundles of cloth walking towards the class. A few of them dashed to help her. They all liked her as she was fair to everyone and was never partial to one student. The brilliant red and black checked rumals, shawls with black and blue geometric patterns caught the attention of the class as the teacher handed over the material to the eager helpers.

She pinned them neatly on the soft board and the drab class suddenly looked vibrant. “Teacher! What are these fabrics? Why did you bring them?” Children pelted her with questions. She smiled and wrote on the blackboard “Textiles of India- ‘Ikat’ of Andhra Pradesh.” No one could spell “Ikat”, someone yelled “Ikat!” and a few children giggled. Janaki teacher said it is pronounced. ‘I’ as in it ‘ka’ as in Kamala and ‘t’ as ‘th’ in both. “Ikat” is an Indonesian term meaning “to bind” or “knot”. The class fell silent. Ramya asked, “Teacher! Are these fabrics from Indonesia?” Teacher shook her head and said, “Children! can anyone remember seeing designs like this?” Raghav said, “Teacher, the pattern on the rumal is similar to the one on my mother’s sari, though the colours are not the same.” Janaki was pleased.

She persisted, “Can anyone tell me the name of the place? It is close to our state capital. There! I gave you a clue.” The children started shouting names of all the towns in the State. In the midst of the babble, someone said “Nalgonda” and the teacher said “Correct! It is ‘Pochampally’ village in Nalgonda district.” Everyone immediately connected to the name. “Teacher, we forgot, we could not link. We all know Pochampally”. Teacher said, “Quiet! Let me tell you the story of Ikat, it is a story of our handlooms”. “What are handlooms?” Ahmed was the first to voice the question in everyone’s mind.

Teacher gazed around the class and said “A hand operated loom which weaves and has been weaving fabrics for centuries. In the race with the machine, we have forgotten our heritage”. She fell silent and the children recognized her pensive mood and kept silent. Someone hesitantly asked, “Teacher, you mentioned the story of Ikat....”.



Janaki began, “It is called “chitiki” in Telugu, “Patola” in Gujarati and simply “Ikat” in “Oria”. Children’s attention was divided between her words and the fabrics, as she opened a silk patola sari from Patan, Gujarat. It had a red design on a black background with rows of flowers in the border. The simple leaf design repeated across the body and the flowers in the border created a mesmerising effect.

The teacher said, “Are you thinking about the word ‘Ikat’ or ‘tie and dye’, while you are looking at the fabrics? What can be the origin of this word?” No one answered but looked expectantly as she continued, “In hand weaving, we have threads stretched lengthwise called “warp” and threads intersecting them widthwise called “weft”. Imagine the graph sheet and the X- axis and the Y-axis and how they criss-cross to form square motifs.” Ahmed was excited, “Teacher, warp is stretched along Y-axis and weft along X- axis.” The class was thrilled as a new understanding came.

Janaki said, “In ‘Ikat’ the threads are carefully sorted, warp and weft divided into bundles, then tied with locally available water proof materials like plastic sheets, rubber strips from car and bicycle tyres, then dropped into colour. Once you untie the knots, you can see white threads dotted with colour at intervals”. Ravi said, “Teacher, how do they know where to tie the knots?” Janaki smiled, “The ties indicate the design we want. We can look at a design or a motif and a tie.” Ravi looked puzzled, it did not seem simple.

“Ravi, You are absolutely right” the teacher said. “It is not easy. First you count the threads, measure the distance, calculate when to repeat a pattern. Only then you can tie the knots.”

“Teacher, it seems like difficult maths,” Ramya said.

“Correct. Weavers may not be formally educated but have complex calculations at their fingertips. They draw patterns on the graphs and copy them on the threads.” Janaki continued, “Just close your eyes and imagine! Threads stretched out long with dots of different colours shining. I have seen such a sight in villages of Nalgonda.” Someone said, “Teacher, the dots are like raindrops, ‘chukka’, that is how the name ‘chitiki rumal’. This was the favourite headgear of fishermen and other labourers. It was also the towel on the shoulders of traders in Gujarat”.

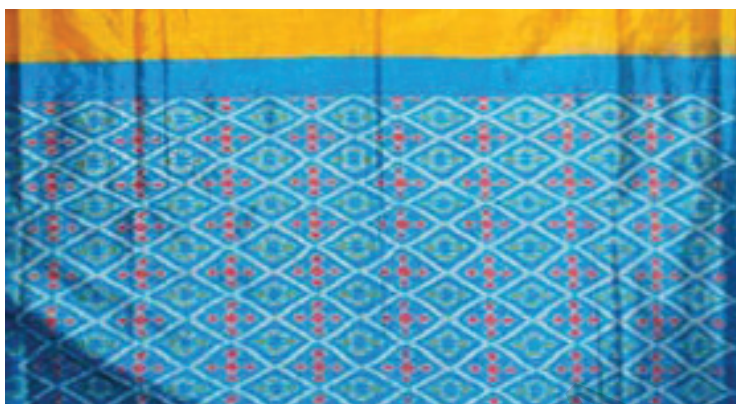


She suddenly thought of another explanation. She asked, “Children, when you have to measure a small quantity of a material you use a specific word in Telugu”. This time Ramya answered promptly, “chitikedu,” and before she completed, comprehension was written large on every child’s face. “Teacher, chitiki means small and small dots of colour which are characteristic of Ikat”, they chorused. The class was jubilant. They were able to come up with an original explanation for a historical phrase.

“When trade was vigorous with other nations in South – East Asia, “tie and dye” or chitiki, as lengths of fabric was a favourite export item, both in silk and cotton.” She said, “There are other interesting stories on Ikat. Different regions fight about its origin. Did it travel from Gujarat to the South or vice versa? Did it first originate in the coastal belt of

Andhra Pradesh and travel to Nalgonda? There is no systematic historical documentation to resolve this dispute”. The class was fully attentive now.

“For raksha bandhan, the tying of the knot was done by yellow and red Ikat dyed threads. In our tradition, tying the knot is sacred. Maybe this has a relation to tying and dyeing process. But in parts of Gujarat, Maharashtra and Deccan, designs in Ikat were very much influenced by Muslim culture.” The bell was ringing but the class was lost in a period where vibrant colours and compelling stories were woven into beautiful fabrics.



- Dr. B. Syama Sundari.



Glossary

mandatory (<i>adj</i>)	: compulsory
wonder (<i>v</i>)	: wish to know
drab (<i>adj</i>)	: dull
pelt (<i>v</i>)	: throw; shoot
giggle (<i>v</i>)	: laugh in a silly way
babble (<i>n</i>)	: a talk difficult to understand
pensive (<i>adj</i>)	: serious
hesitantly (<i>adv</i>)	: unwillingly/uncertainly
expectantly (<i>adv</i>)	: hopeful of something
intersect (<i>v</i>)	: crossing each other at a point
headgear (<i>n</i>)	: a piece of cloth worn on head
jubilant (<i>adj</i>)	: very happy
resolve (<i>v</i>)	: solve
knot (<i>n</i>)	: fastening
vibrant (<i>adj</i>)	: active
compelling (<i>adj</i>)	: extremely interesting



Comprehension

Answer the following questions.

1. What is the main theme of the story?
2. How was chitiki rumal used by different people?
3. The teacher became silent when she was discussing handloom. Why?
4. Children's attention was divided between her words and the fabrics as she opened a silk patola sari. Why?
5. The writer described some designs, historical things and the weaving. Which part of the story do you like most?



Vocabulary

I. Read the following sentences.

V.V.S. Lakshman is a top class batsman.

Sruthi is in class VIII.

We have ten minutes left for the show.

The minutes of every official meeting remains an important document.

The words underlined in the above sentences have the same spelling but they differ in meaning. These words are called **Homonyms**.

Find the meaning of the following homonyms with the help of a dictionary.

1. a) fair (adj) _____
b) fair (noun) _____
2. a) mind (noun) _____
b) mind (verb) _____
3. a) quiet (adj) _____
b) quiet (noun) _____

II. Use the above homonyms in your own sentences.

1. a) _____
b) _____
2. a) _____
b) _____
3. a) _____
b) _____

III. Read the following sentences carefully.

The students have some knowledge about 'Ikat'.

This sum from chapter III is very tough.

The words underlined in the above sentences have the same pronunciation but differ in spelling and meaning. Such words are called **Homophones**.

Read the following passage carefully and replace the underlined words with correct homophones.

One day Janaki teacher said to the class, "We all no that the boy in the blew dress has one the best student price for this year." She added, "This is the write hour to felicitate him. Here is the gift for the boy but can anyone help me to untie the not of the died ribbon." One boy came forward and helped her. There was a wonderful gift inside the box!



Grammar

Read the following pair of sentences taken from the narrative "The Story of Ikat".

1. Ramya asked, "Are these fabrics from Indonesia?"
2. The teacher said, "What can be the origin of the word?"
 - a. Who are the speakers?
 - b. What are the exact words spoken by them?
 - c. If you want to report the above sentences, how will you do?

Let's analyse the sentences 1 and 2.

The first part of the sentence 'Ramya aksed' has a subject 'Ramya' and a verb 'asked'. This clause is called the reporting clause. The verb is called the reporting verb. The part within the quotation marks is called the reported clause, which gives the exact words spoken by the speaker.

Let's look at the answer to the question 'c'.

- 1. Ramya asked if / whether those fabrics were from Indonesia.
- 2. The teacher asked what the origin of the word could be.

Let's look at the changes that have taken place.

You will find the following changes.

- a. Change of the pronouns and adjectives (these - those)
- b. Change of the verb in the reported clause (are - were)
- c. Change of question to a statement by adding if / whether

All the above changes are made when the reporting verb is in Past tense.

I. Report the following conversation.

Ramya visits a weaver at Pochampally. She asks him a few questions.

Ramya : Uncle, What are you doing?
Weaver : I'm making a sari. Do you like it?
Ramya : Oh! Yes. What is the price?
Weaver : Five hundred rupees. Do you want to buy it?
Ramya : Oh! Yes. Can you pack it for me?
Weaver : Sure, here you are.

Look at the following possible changes while reporting.

Present Tense	Present simple - Past simple Present continuous - Past continuous Present perfect - Past perfect
Past Tense	Simple past - Past perfect Past continuous - Past perfect continuous Past perfect - Past perfect
Modals	can - could may - might will - would must - had to
Pronouns	I - she/he We - they You - I/she/he/they/we

II. Editing

Read the following passage. Every numbered sentence has an error. Identify and edit it.

(1)Lalitha, a ten-year old girl sowed some tomato seed in the kitchen garden. The seeds grew into little plants after a few days. (2)Lalitha plant them in the middle of the garden. (3)She pulled every weed and never allowed a insect or a worm near her pet plants. (4)When the days was hot, she poured water to the plants at night also. She planted flowers all around her plot to make it beautiful. (5)The flowers also grew but blossomed.

The Earthen Goblet

O silent goblet! Red from head to heel,
How did you feel
When you were being twirled
Upon the potter's wheel
Before the potter gave you to the world?



‘I felt a conscious impulse in my clay
To break away
From the great potter's hand that burned so warm,
I felt a vast
Feeling of sorrow to be cast
Into my present form.’

‘Before that fatal hour
That saw me captive on the potter's wheel
And cast into his crimson goblet-sleep,
I used to feel
The fragrant friendship of a little flower
Whose root was in my bosom buried deep.’



‘The Potter has drawn out the living breath of me
And given me a form which is the death of me,
My past unshapely natural state was best
With just one flower flaming through my breast.’

- Harindranath Chattopadhyaya

Harindranath Chattopadhyay was born on 2 April 1898, in Hyderabad in a Bengali Hindu Kulin Brahmin family to Aghornath Chattopadhyay and Barada Sundari Devi. He was a multi talented personality as an Indian English poet, a dramatist, an actor, a musician and a member of the 1st Lok Sabha from Vijayawada constituency. He was the younger brother of Sarojini Naidu, the first woman President of Indian National Congress. He is famous for poems like *Noon* and *Shaper Shaped*.





Glossary

twirl (<i>v</i>)	:	turn something round and round.
fatal (<i>adj</i>)	:	causing death
captive (<i>n</i>)	:	prisoner



Comprehension

Answer the following questions.

1. Who is 'I' in the poem? Who is the speaker in the first stanza?
2. What does the phrase 'fragrant friendship' convey about the goblet's relationship with the flower?
3. The poem has the expression 'burned so warm'. Does the poet have tender feelings towards the goblet or the earth? What is your opinion?
4. The goblet has certain feelings towards its present life and past life. Which life does it like? Why?
5. What common things do you notice between the expression 'living breath' of me and 'natural state'?

Literary devices

The devices which can be used to recognize or identify the literary text are called literary devices. Literary devices are useful to interpret or analyse the literary texts.

Tone: The implied attitude towards the subject of the poem. Is it hopeful, pessimistic, dreary, worried? A poet conveys tone by combining all of the elements listed above to create a precise impression on the reader.

Genre: A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).

Satire: A literary tone used to ridicule or make fun of human vice or weakness.

Point of View - pertains to who tells the story and how it is told. The point of view of a story can sometimes indirectly establish the author's intentions.

Metaphor vs. Simile : A metaphor is direct relationship where one thing is another (e.g. "Juliet is the sun"). A simile, on the other hand, is indirect and usually only likened to be similar to something else. Similes usually use "like" or "as" (e.g. "Your eyes are like the ocean").

Maestro with a Mission

The 18 year old lad, a dropout from the school, left his house with just two rupees in order to realize a dream. It was the passionate dream he was driven by. He wanted to elevate the status of an art form he had learnt from his great gurus. He decided to dedicate his life for the enrichment of that art form.



The lad left his house for Madras, now called Chennai about 400kms away from his place. The place where he started was a village about 50kms away from Vijayawada in Krishna district. He walked all the way... On his long way, he fed himself on plantains and water. Finding the condition of the lad, a stationmaster at Venkatachalam offered him a full meal.

“Where are you going, dear?” the stationmaster asked.

No reply came.

The lad looked at the endless sky.

The lad was Vempati Chinna Satyam, who later came to be known as Dr. Vempati Chinna Satyam; and the place where he started from was Kuchipudi and the art form he was passionate about was – KUCHIPUDI.

All this story about Satyam and Kuchipudi becomes meaningless if we really don't know certain facts about Kuchipudi.

The dance form originated in the village of Kuchipudi. For a long time, the art was performed at temples at the time of annual festivals and in streets on the demand of the people. Initially, it was a male oriented dance form. Even female roles were played by men. What a surprise! Great gurus like Vedantam Lakshminarayana, Chinta Krishna Murthy enriched and transformed it and welcomed women to play different roles. They produced

many dance dramas and choreographed several solo items. Thus the transformation of dance was complete! It was different from the days when men played the female roles. Now, women play even male roles. Yet, it was not much popular and it was not recognized on par with other classical dances till 1958.

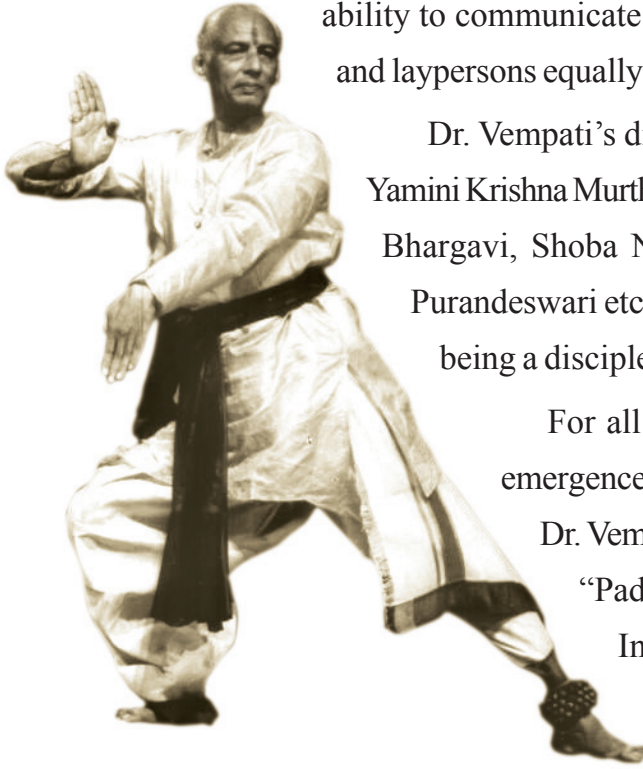
Satyam was too big in his aspiration and too small in his achievements. He faced many hardships in his childhood. He had a strong desire to learn Kuchipudi. In spite of that, he was humiliated by a teacher in his village. The teacher said, “Don’t attempt to learn Kuchipudi again. You are unfit for it”. He made this comment in the presence of his friends! Some ridiculed him. But, some others sympathized with him. And then, his father died. He had to feed four sisters and mother. Beyond this Satyam was interested in nothing but his favourite art form with some rudimentary knowledge of it. That is hardly of any use to a person with a lofty desire!

Tadepalli Peraiah Sastry and Vedantam Lakshminarayana Sastry taught him the difficult aspects of Kuchipudi style and inspired him. Satyam developed a genuine and ardent interest towards the art form. He sometimes sold his meal tickets to watch dance programmes in Chennai. He only wanted to liberate Kuchipudi from the clutches of insignificance and oblivion.

With encouragement from his cousin Vempati Pedda Satyam, Vempati Chinna Satyam tried his luck in Telugu film world. Can the Telugu film lovers forget the dance sequences in “Narthanasala”, “Devadasu”, and “Pandava Vanavasam”? Even now the film admirers become nostalgic when they recollect those sequences. Thus Dr. Vempati has carved a niche in Telugu films as well, as a dance director.

Dr. Vempati was not satisfied with his success in the tinsel world. His desire to popularize Kuchipudi grew stronger. He established Kuchipudi Art Academy for this purpose, in 1963 in Madras. As many as 180 solo items and 15 dance dramas were composed and choreographed by Dr. Vempati. Those have been performed all over the world. He composed his first dance drama ‘Sri Krishna Parijatham’ followed by ‘Ksheera Sagara Madhanam’. Both were received well by the audience all round the world and brought laurels to Vempati.

Some of the masterpieces like ‘Padmavati Srinivasa Kalyanam’ composed by Dr. Vempati are the symbols of depth of his knowledge and mastery over Kuchipudi. He had an



ability to communicate each nuance of the dance to connoisseurs and laypersons equally well.

Dr. Vempati's distinguished disciples include Shanta Rao, Yamini Krishna Murthy, Vyjayanthimala Bali, Hema Malini, Manju Bhargavi, Shoba Naidu, Bala Kondala Rao and Daggubati Purandeswari etc. Every one of these disciples takes pride in being a disciple of Dr. Vempati.

For all that he has done to the development and emergence of Kuchipudi to a full - fledged dance form, Dr. Vempati was rightly conferred the much coveted "Padma Bhushan" title by the Government of India. Andhra University awarded him an honorary doctorate in 1980. Sri Venkateswara University, Tirupati,

honoured him with an honorary degree, D.Litt. in 1983. Dr. Satyam was presented with the 'Golden Key' by the mayor of Miami, USA, Stephen P Clark in the year 1981. He was chosen for the Sangeet Natak Academy fellowship and the Raja – Lakshmi Foundation, Madras presented the 'Raja – Lakshmi' award. These are only a few to mention. There are so many feathers in his cap. In the year 1976, the TTD made Satyam the 'Asthana Natyacharya'.

He was born to Venkatachalamaiah and Varalakshmi on 15th Oct 1929. He led an illustrious life of 83 years and he breathed his last on 29th July 2012. He was survived by his wife Swarajya Lakshmi, two sons and three daughters.

All the Telugu speakers identify themselves with "Kuchipudi". The rest of the world looks at Kuchipudi and Dr. Vempati's stupendous work with reverent eyes. Kuchipudi has established itself on par with other classical dance forms of India like Bharathanatyam, Kathak and Kathakali. Countless people worked for Kuchipudi, but Dr. Vempati remains the source of inspiration to such people and he remains at the centre stage of Kuchipudi's surge as a classical dance form in Modern India. Hence, he can rightly be called "Maestro with a Mission".



Glossary

- passion (*n*) : strong feeling
- choreography (*n*) : art of arranging steps for a dance
- ardent (*adj*) : serious
- oblivion (*n*) : state of being unnoticed
- carve a niche (*idm*) : build reputation
- reverent (*adj*) : filled with honour
- nuance (*n*) : subtle difference
- connoisseur (*n*) : judge of an art
- coveted (*adj*) : liked by everyone to have
- stupendous (*adj*) : amazingly large



Comprehension

Answer the following questions.

1. Vempati Chinna Satyam left his house on a purpose. Do you think he was successful at the end?
2. When the station master asked Satyam “Where are you going, dear?,” he kept silent. Now choose one of the options that is not the reason for the silence.
 - a. He was determined to achieve something. []
 - b. He was determined and confident about his destiny. []
 - c. He was not determined or confident about his destiny. []
3. If the eighteen year old lad hadn’t left his village, Kuchipudi would not have gained this popularity. Do you agree / disagree? Why?
4. Is it appropriate to call him Dr. Vempati? Do you agree? Why (not)?



Writing

Based on the details of the famous singer, S.P. Balasubrahmanyam given below, write a biographical sketch of him.

Full name	: Sripathi Panditaradhyula BalaSubrahmanyam
Date of Birth	: 4th June 1946
Place of Birth	: Konetammapeta, Nellore District
State	: Andhra Pradesh
Educational qualifications	: Engineering
Entry into film field	: 1966
First Film	: Sri Sri Sri Maryada Ramanna
Entry into Bollywood	: In 1980
Total number of songs sung	: About 40,000
Other credits	: Noted dubbing artist
Actor	: Acted in a number of Telugu films
TV programmes	: Leading many TV programmes
Awards:	1. National Film Award for best male playback singer – 6 times 2. Nandi Awards from Government of Andhra Pradesh – 25 times 3. State Award from Tamil Nadu 4. State Award from Karnataka 5. Padma Shri Award 6. Padma Bhushan



Listening

Listen to the news bulletin read by your teacher and answer the following questions.

1. What are the highlights of the news bulletin?

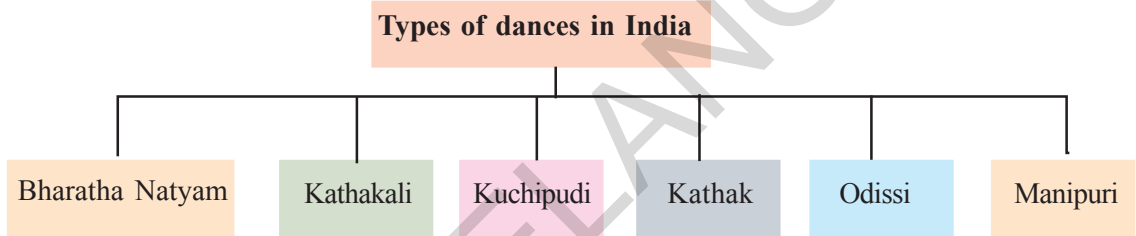
2. Where is the art and culture policy programme going to be announced? Who is going to be benefitted from this policy?
3. How will the weavers be benefitted from this policy?



Study Skills

India is a land of culture and tradition. One aspect of culture is dance. India has six major types of dances: Bharathanatyam, Kathakali, Kuchipudi, Kathak, Odissi and Manipuri.

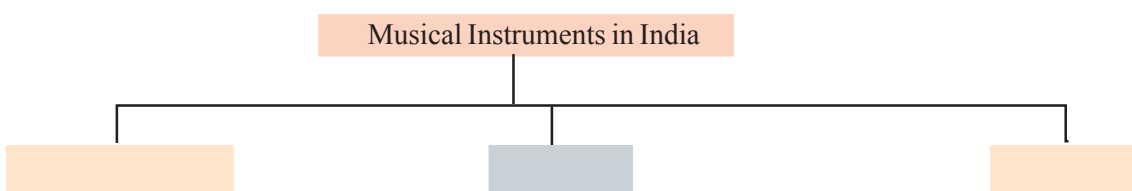
The information can be transformed into a tree diagram.



Here is some information about musical instruments in India.

In India, we have some musical instruments. The shehanai is an Indian wind instrument. This is played during auspicious functions. The harmonium is a wind instrument, having its roots in Europe. The sitar is one of the prime musical instruments of Indian music. It is a stringed instrument. The tamera is another stringed instrument. Among the stringed instruments, the veena is the most ancient stringed instrument. The tabla is a percussion instrument. The flute/ bansuri is a wind instrument. The violin is a stringed instrument played with a bow.

Now, convert the above information into a tree diagram.





Project Work

Identify a performing artist like a singer, a dancer or any other artist in your village or town. He/She might not be a famous person. Go to him/her. Collect the details about him/her.

You can take the help of the following questions for interviewing.

1. Who are your parents?
2. What is your place of birth?
3. Who taught you this art?
4. Are there any specific reasons for taking up this art?
5. Does the community around you support you?
6. Does this art make you financially independent?
7. Would you give any message to the student community?

Fill the following table based on the information you have collected

Name	:
Place of birth	:
Name of the teacher	:
Reasons for choosing the art	:
Community support	:
Financial status	:
Message	:

Prepare a brief profile and exhibit it in your classroom.

Self Assessment

How well have I understood this unit?

Read and tick (✓) in the appropriate box.



Indicators	Yes	Somewhat	No
I read and understood the text:			
A. The Story of Ikat			
B. The Earthen Goblet			
C. Maestro with a Mission			
I was able to identify and use the homonyms and homophones given under 'Vocabulary'.			
I was able to use reported speech given under 'Grammar'.			
I was able to edit the passage using homophones given under 'Vocabulary'.			
I was able to understand and draw a tree diagram given under 'Study Skills'.			
I listened to and understood “The News bulletin” and answered the questions given under 'Listening'.			
I was able to prepare a profile of an artist given under 'Project Work'.			

Writing an e-mail

Electronic mail, commonly referred to as **email** or **e-mail**, is a method of exchanging digital messages from an author to one or more recipients.

In order to send or receive e-mail messages, you need to create an account to access the service. You must need an internet connection for this purpose.

The messages you receive are stored in the mailbox created for your account. You can re-read the message anytime, delete it if you want to or even forward it to others.

- The address of the recipient is to be typed in the **‘to’** text field.
- The subject, if any, of the message is typed in the **‘subject’** field.
- The **‘message’** is to be typed in the message field.
- If you want to attach any files you can attach to the **‘attachment’** field.
- Click on **‘send’** in order to send the message.

Messages sent by e-mail normally reach a recipient’s account within seconds. Through mails you can send pictures, documents in addition to messages.

You can send anything to anywhere in the world.