

21.PERFORMING ARTS AND ARTISTES IN MODERN TIMES



- Above are some photos of performing arts. How many of them can you identify? Write down the names below each of the photos.
- Did you see any of them being performed in your village? Share your experience in the class.

In this chapter we will read about performing *artistes* in the 20th century. By performing *artistes* we mean those who dance, sing, do plays etc. They are different from other *artistes* like painters, sculptors and writers in that their work cannot be preserved – every time they have to perform afresh.

Many of the folk arts are performed by the people themselves. Peasant and tribal women sing and dance as part of their work and also during leisure times and festivals. The *Chuttukamudu* is one of the art form of Telangana that came out of the daily labour of the peasants. Their work songs were molded into dancing songs. Usually, they are performed by women who gathered on moonlights, sang *Chuttukamudu* songs and danced to the rhythms of clapping. Similarly, village girls hung swings on trees and sang the *Vuyyala Patalu* with devotional stories of Goddess Lakshmi and Gowri. Many other art forms are performed by special people.

- Find out from your parents and grandparents about the songs sung and dances performed by family members on special occasions. Make a chart listing them, the occasions and some sample songs. Have any changes come in these performances in recent years? Share your findings with rest of the class.
- If any of you know some of these songs and dances perform them in the class.

Different forms of dances



Fig 21.1: Dhimsa dance

Dhimsa :

Dhimsa dance is performed by tribal groups living in Araku valley. During the festivals and marriages Dhimsa dancers travel from village to village. Dancers are accompanied by those who play musical instruments like *Mori*, *Kiridi*, *Tudumu*, *Dappu* and *Kommulu*. There are eight different categories of dances. Boda Dhimsa, Gundevi Dhimsa, Goodi Beta Dhimsa, Potara-tola Dhimsa, Bhag Dhimsa, Natikari Dhimsa, Kunda Dhimsa, Baya Dhimsa. Natikari Dhimsa is the only dance which is not performed in group.

Gusadi :

Raj Gonds of Adilabad celebrate Deepavali in a big manner. The dance they perform during this celebrations is called 'Gusadi'. They decorate themselves in colourful costumes of peacock feather, deer horn etc. It is accompanied by musical instruments like *Dappu*, *Tudumu*, *Pipri* and *Kalikom*.

Lambadi :

Lambadi a semi-nomadic tribe in Andhra Pradesh has dances inspired by the movements associated with daily tasks like harvesting, planting and sowing. The costumes, embroidered with glass-beads and shining discs are beautiful. When they perform for festivals like Dussehra, Deepavali and Holi people pay them money.

Sadir Natyam :

A solo dance form performed for centuries by *devadasis* in temples and eventually in the royal courts of South India, especially in Tamil Nadu.

Kuravanji :

A group dance by women, interpreting literary or poetic compositions typically on the theme of fulfillment of the love of a girl for her beloved.

Kuchipudi :

A group form of dance drama from Kuchipudi, a village in Andhra Pradesh, with all roles performed by men also and themes based on mythology.

Down the ages, artistes like dancers, storytellers, singers, drama actors, etc. have not only entertained people and given them aesthetic experience, but also helped to communicate spiritual messages and criticise the ills of our society and suggest alternatives. Performing *artistes* could play a powerful social role by mobilising people for large social causes. *Fakeer patalu*, *Bairagi patalu*, *Dandaganam*, *Latkorusaab* etc were songs sung by travelling *fakirs* and *bairagis*. They were in Telugu and Deccani Urdu and mixed language.

Several other art forms required larger teams like in Burrakatha and *Golla Suddulu*. It is said that initially these Golla Suddulu were practiced by shepherds who migrated from place to place. Some of them were associated with religious groups like *Virashaivas*.



Fig 21.2: Photo of a bairagi

- Have you seen any such performances by travelling *artistes*? Tell your class mates about them, who they were, what they sang and how were they treated by the audience.
- If any such artistes lives nearby, meet them and find out about their lives and art.

How did the performing *artistes* earn a livelihood? Some *artistes* travelled from place to place giving their performances. Such *artistes* were patronised by the village headman or the landlord and ordinary villagers. They also collected grains from the villagers. They were highly regarded as *artistes* and were welcomed in any village for the entertainment they provided. They were an essential part of temple festivals and annual village festivals. People also organised special performances as they believed that they would help in bringing rains and ward off evil.

Many *artistes* did not travel like this but were attached to the palaces of zamindars or kings and emperors. They spent most of their time learning and teaching and performing for their patrons in courts and palaces.

We will first read about some travelling *artists* - Burrakatha and tholubommatala performers.

Burrakatha



Fig 21.3: Photo of Burrakatha performance

Burrakatha is a Telugu art of storytelling. In the coastal Andhra region *burrakatha* is called *jangam katha*; in Telangana it is also known as *tamboora katha* and in Rayalaseema it is known as *tandana katha*. The origin of

Burrakatha is associated with *Virashaiva* movement in 12th and 13th century.

The term '*burra*' refers to '*tambura*' a stringed instrument worn across the right shoulder of the main performer (*kathakudu*). Usually, this art is practiced by a team of two or three people from the same family of certain castes/tribes like *picchuguntla* or *jangalu*. In this form of narration the main storyteller tells the story while playing a *tambura* and dancing wearing *andelu* (anklets). He dances rhythmically forward and back on the stage while reciting a story. The performer also wears over his right thumb, a hollow ring, with which he beats basic tempo of the songs. One or two associates assist the main narrator with two-headed earthen drum called *dakki* or *budike*. The drummer to the right of the performer comments on contemporary political and social issues even if the story is mythological and the drummer on the left provides comic relief.

'*Vinara Bharata Veera Kumara Vijayam Manadera*', '*Tandana Tana*' is the popular refrain of the *Burrakatha*. Performance begins in the evening with songs in praise of various gods. Then the *kathakudu* introduces the main story by giving the place, time and context of the story, while the assistants repeat the refrain of the narrative.

After the introduction, all the three performers take an active role assuming various characters in the incidents, as well as providing narrative bridges between incidents. The *Burrakatha* has a strong narrative line while the dance, recitation, song and enactment of scenes creates further interest in the story. *Burrakatha* is generally told over 2 to 3 hours. A longer story may be told as a serial over several consecutive evenings.

Burrakatha is performed mostly during Dasara or Sankranti festival seasons. Mostly mythological stories from epics like Ramayana and Mahabharata and some stories of kings like *Kambojaraju katha*, *Bobbili katha*, *Palnati katha*, *Katamaraju katha* etc. are told.

Burrakatha in our times: During the independence movement, *Burrakatha* was brought into mainstream in Andhra Pradesh and was used for political purposes. *Burrakatha* played an effective role in conveying message to people and awakening them.

The British and the Nizam governments harassed the *Burrakatha artists* as they suspected them of spreading rebellious ideas among people. This was also to a large extent true as *Burrakatha artistes* took to new themes like nationalism and communism. *Burrakatha* of patriots like Alluri Sitaramaraju who fought against the British roused nationalistic fervour among the people.

Progressive artistes of the Communist Party set up the *Praja Natya Mandali* in 1943 and invited folk artistes who performed *Burrakatha* etc. to spread the message of nationalism and communism in Telangana villages. Women members of the Communist Party like Moturi Udayam, Koteswaramma gave *Burrakatha* performances. Nazar performed many *Burrakathas* during the Telangana movement. His '*Moscow Polimeralona*' became very famous. The Telangana *artistes* also began to compose and perform new *Burrakathas* for their movement. The more notable among these were Tirunagari Ramanjaneyulu's '*Telangana Veerayodhulu*', Aduri Ayodhya Rama's '*Naizam Vipplavam*' S.K. Chaudhary's '*Kasim Razvi*' and Sunkara Satyanarayana's '*Kashta Jivi*'. These *Burrakathas* focused attention on the socio-economic problems of the people and the heroic deeds of the leaders of the movement. For example, Sunkara Satyanarayana's '*Telangana*' was written in 1944, focused attention on the heroism of Bandagi, a Muslim peasant who fought valiantly against the oppression of the feudal landlord, Visnuri Deshmukh.

Presently, *Burrakatha* troupes are being patronised by the Government for creating awareness on various social issues like literacy, AIDS etc. *Burrakatha* performances are broadcast over TV. But the traditional performers have left this art form as their place has been taken over by other forms of entertainment and have no more patrons in the villages.

One name that strikes when *Burrakatha* is mentioned is Shaik Nazar Vali who popularised the art form and in turn became popular because of it. People would travel long distances to see Nazar perform. Nazar was born into a poor family with the occupation of carding cotton in 1920. Starting with Balaratna Nataka Samajam in Tenali he performed for four decades. His *Burrakatha* stories on Andhra famine and Bengal famine of 1943 became very popular. Nazar wrote the stories as well as sang them. In the 1940s he worked for the Communist Party for spreading its message. Nazar's *Burrakatha* performances were included in several cinemas. He received several awards including the Padmasri award in 1986. His biography '*Pinjari*' narrates the poverty and problems he faced and widening of his world due to his performances for the people. Several people were inspired by Nazar in taking up *Burrakatha* as a profession. However, Nazar died in utter poverty.

Tholubommalata



Fig 21.4: Tholubommallata

This is a shadow puppet show performed by travelling *artists*. Puppets are made of animal skins. These hides are tanned, made translucent and cut into various shapes and sizes. The sizes of puppets range from one to six feet depending upon the age and nature of the characters. The brightly painted puppets have joints at the shoulders, elbow and the hip, all secured for manipulation by a string.

Performance

Traditional shadow theatre has a narrative text, which is presented in poetic form. Neither the narrator nor the singers are visible to the audience. Through variations in pitch, the actor gives each puppet its own voice.

Performances begin at 9 p.m. and last through the night. The troupe of shadow puppeteers consists of eight to twelve artistes. The troupe will have at least two women for singing and speaking female roles, two men for male roles, three instrumentalists for playing the harmonium, *sruthi*, and cymbals and one assistant who is used for quick supply of puppets and maintenance of lamps.

They select an open place in the village for the stage, planting four-bamboo sticks to form a rectangle shape with a white cloth tied to the poles. The commentator is behind the curtain and there are a row of lights that throw the shadow on the screen.

The Themes of the plays

The performances draws from the epics like Ramayana and Mahabharata and local legend with raucous humor and wisecracks about current events. For epics, the troupe uses regional versions. Very rarely, they write new stories. Performers are mostly wandering troupes. They wander for nine months in a year from village to village giving performances in return for money and grains.

With the advent of modern means of information and entertainment like films and television people are turning away from traditional forms of performing arts. Also landlords and headmen no longer patronise *artistes* like in the past. As a result the folk *artistes* are facing a decline and crises of livelihood. Since they have been travelling *artists*, they also lack modern school education and the only other profession they can adopt is one of unskilled workers.

The government has stepped in to use some of these art forms for propagation of government programmes. Many traditional troupes are now performing plays on themes like sanitation, healthcare, girl's education, family planning and environment. Such scripts are generally provided by the government that sponsors the shows.

Some families of *Tholubommallata artistes* have also opted for alternate livelihoods like production of decorative lampshades and wall hangings of leather. A co-operative puppet making center in Ananthapuramu district helps to promote this art form.

- Do you think it is important to preserve the folk art traditions when TV and films are becoming the dominant forms of entertainment? Give your reasons.
- What changes do you see the position of the *artistes* and the subject of their performances since the time of the national movement?
- Why do you think the nationalists and communists tried to revive and renew folk arts?

Bharatanatyam : Its decline and revival

A large number of classical dance forms of India trace their origin to Bharata's book 'Natyashastra'. Today the name Bharatanatyam refers to a particular dance form of Tamil Nadu. However, a hundred years ago the name Bharatanatyam was not in use. The classical dances that were prevalent in Tamil Nadu and Andhra Pradesh then were called *Sadir*, *Kuravanji* and *Kuchipudi*.

What we know as Bharatanatyam today springs from *Sadir Natyam*. These dances were actually performed by *devadasis* as part of temple worship. A *devadasi*, whose name means slave (*dasi*) of god (*deva*), was an artist dedicated to the services of a temple. The dance of the *devadasi* was integral to the temple ritual and worship. Young girls were dedicated by parents to temples as offerings to gods. They were not allowed to marry and were exploited by priests and influential men. Their children continued to live like them. *Devadasi* families

specialised in the arts of music and dance, and with the *nattuvanars* (dance masters, who usually were male children of *devadasis*), they maintained these traditions from generation to generation.

Under British rule, propaganda prevailed against Indian art, misrepresenting it as crude, immoral, and inferior to the concepts of Western civilisation. Many educated Indians were influenced by these ideas and looked down upon arts like *sadir*. The association of *devadasi* community with prostitution also contributed to its diminished reputation. Even the terms by which the dance was known – *Sadir*, *Nautch*, *Dasi Attam*, and so on – took on derogatory connotations. In the late 19th and early 20th centuries, social reformers like Kandukuri Veeresalingam launched Anti-*Nautch* and anti-*devadasi* campaign to eradicate not only the prostitution that had come to be associated with *devadasis*, but the art itself, condemning it as a social evil. A law ending the *devadasi* system (of dedicating girls to temples) was enacted between 1934 and 1947 in Bombay and Madras Presidency. Bhagya Reddy Varma led a campaign against it in Hyderabad state and persuaded the Nizam to end the *Devadasi* system in the state.



Fig 21.5: A performing art form of Andhra Pradesh (Oggu katha)



Fig 21.6: “Dancing beggars of Southern India” an engraving from Illustrated London News, 1863

Under the sustained pressure of the movement for abolition of *devadasi* system, the classical dance of South India was almost wiped out by the first quarter of the 20th century, even in Tamil Nadu. With complete loss of employment and patronage *devadasi* artistes had to undergo a lot of trial and tribulation.

- Imagine a debate between those defending the *Devadasi* system and those opposing it. Give arguments which would have been given by both the sides. Prepare a short skit of the debate.
- Imagine the plight of a young devadasi girl who does not want to live the life of a devadasi. Describe her feelings in a imaginary letter written by her to her friend.

Revival

Against all odds, a few families preserved the knowledge of this dance and music tradition. Its revival involved individuals from disparate backgrounds: Indian freedom fighters, Westerners interested in Indian arts, people outside the *devadasi* class who learnt Bharatanatyam, and *devadasis* themselves. Everyone working with classical Indian dance today owes a debt of gratitude to these individuals, without whose efforts Bharatanatyam may have been lost.

E. Krishna Iyer was freedom fighter and lawyer who also had learnt Bharatanatyam. He would perform it in female costume to remove the stigma associated with the dance, and campaigned to raise public interest in the art. He also played a role in founding the Music Academy in Madras (now Chennai), and used its platform to present

Bharatanatyam performances by *devadasis*. The public controversy caused by the first such event made the second one a great success, and the art gained respect due to its acceptance on the Music Academy stage.

Bharatanatyam now attracted young *artistes* from respectable families. Initially met with shock, their participation ultimately helped to shift public opinion in favour of reviving the art. Also during this time, Western *artistes* like the Ballerina Anna Pavlova were taking interest in the artistic heritage of India, while the spiritual heritage of India was being promoted by Westerners in the Theosophical movement.



Fig 21.7: Rukmini Devi

Rukmini Devi had trained in ballet under a pupil of Anna Pavlova's, but Pavlova advised Rukmini Devi to learn Indian classical dance instead. Raised in a Theosophist family, Rukmini Devi's unique background equipped her to reform the existing Bharatanatyam to emphasise its spirituality.

An association of *devadasis* joined the effort to revive Bharatanatyam. Its ranks included a teacher of Rukmini Devi as well as *artistes* like Bangalore Nagaratnamma and the legendary dancer Balasaraswati. They advocated preserving the tradition, and also keeping it in the hands of the *devadasi* community. Their argument was that the art would die if separated from the community, while advocates for Bharatanatyam from the educated community argued that the art had to be transferred to respectable hands to be saved. Ultimately, both communities carried on with the dance. It was, after all, the *devadasis* and *nattuvanars* that trained the new dancers from other castes.

Rukmini Devi's debut performance in 1935 was a milestone. Her efforts won over much of the orthodox community of Madras. Her reforms of costume, stage setting, repertoire, musical accompaniment, and thematic content overcame the objections of conservatives that Bharatanatyam was vulgar. She went on to found the Kalakshetra institute, to which she attracted many great *artistes* and musicians, with whom she trained generations of dancers. Kalakshetra is a modern institution which employs *artistes* to teach and perform and conducts degree and certificate courses. Any student whether they were of dancers family or not can learn dance there.

Balasaraswati promoted the traditional art of the *devadasis*, maintaining that reforms were unnecessary and detracted from the art. Staying true to her *devadasi* lineage, she achieved recognition for her excellence.

The renewed awareness of Bharatanatyam in Indian society allowed many *nattuvanars* to resume their training activities, and many *artists* to enter the field of classical dance. A diversity of styles like Pandanallur, Vazhuvur, and Thanjavur, named after the villages from which the *nattuvanars* came, became recognised. Bharatanatyam soon became the most widespread and popular of the Indian classical dance forms. It wasn't long before it achieved international recognition as one of India's treasures.

- Why do you think it became important for other caste to take over the dance in order to revive it?
- What kind of changes do you think they would have made to the dance to make it respectable?
- On the one hand the traditional custodians of the dance were not allowed to practice it and on the other hand other caste people took over the dance to make it respectable. Do you think there is some thing unjust about this development?

Bharatanatyam today

In the vital decades after its revival, Bharatanatyam achieved such esteem that by the late 20th century, the demand for learning Bharatanatyam exceeded the infrastructure to support the art and maintain its standards. Today, it is the demand for learning it, rather than a growth in its audience or sponsorship, that fuels the spread of Bharatanatyam.

Dancers, rather than the *nattuvanars*, have become the custodians of the art form. The generation of *nattuvanars* that trained dancers during the revival period was the last generation of exclusive *nattuvanars*. Due to sheer numbers of aspiring dancers, *nattuvanars* no longer are the only trainers. In institutions like Kalakshetra, experienced dancers trained as teachers educate the next generation. But even more students now learn privately

from individual dancers. The role of the *nattuvanars* during performances is taken by dancers or musicians with special training.



Fig 21.8: Balasaraswati

Many are forced to use recorded music in dance performances to keep costs down. Dancers today usually can't make a living by performing. With a few exceptions, Bharatanatyam is today a secondary career, or a profession for those with family support. Few dancers can devote their entire lives to training and developing as dancers. To earn money, dancers start teaching early in their careers. This affects the quality of their dance and also their teaching.

Without *nattuvanars*, and with more and more dancers becoming teachers, the unbroken lineage of instruction that maintained the integrity of the dance form has been lost. In the hands of many dancers rather than a few trainers, Bharatanatyam is now subject to numerous innovations.

While this has been the experience of Bharatanatyam, many other dance forms like *Kathakali*, *Yakshagana*, *Odissi*, *Manipuri* and *Kathak* went through similar experience and struggles. Try to find out about them too.

- What was the special role of the *nattuvanars*? What impact do you think it will have on the dance if they are replaced by dancers themselves?
- In what way do you think the establishment of modern institutions like Kalakshetra influenced the art and artistes?
- In what way has the immense popularity of Bharatanatyam helped it. Has it also created some problems?

Key words

1. Cymbals
2. Anklets
3. Alms
4. Mime
5. Tarangam

Improve your learning

1. Correct the false statements: AS₁
 - a. All dance forms emerged as part of devotion.
 - b. Historically *artistes* were supported by big Zamindars.
 - c. *Burra Katha* was adopted to mobilise people.
 - d. Today Bharatanatyam is largely taught by *nattuvanars*.
2. Discuss the changes that have come about in the lives of folk *artistes* during the last 50 years. AS₁
3. Do you think folk arts are declining? What loss do you think it will cause to our culture? AS₄
4. Is it possible to orient folk arts to new requirements of modern life and revive them? AS₄
5. What are the major changes that have taken place in Bharatanatyam dance since the days of *Sadir*? AS₁
6. Who among the following were the supporters of *devadasi* system and those who opposed it and those who wanted to reform it: AS₁
Balasaraswati, Rukmini Devi, Veeresalingam, Bhagya Reddy Varma, Krishna Iyer, Bangalore Nagaratnamma.
7. Why has it always been difficult for *artistes* to earn their livelihood by practicing their art? How can *artistes* be supported to stand on their own feet? AS₁
8. Do you think institutions like Kalakshetra can help to revive folk arts too? AS₁
9. Collect and prepare a table with the information of arts and dramas performed by the *artistes* of your area. AS₃

22.FILM AN PRINT MEDIA

Latha went to her great grandfather's town in summer holidays. She wanted to see the latest film with her great grandfather Rangaiah. Since Rangaiah was not well they talked about his childhood days. Latha was surprised to know that there were no films in her grandfather's childhood. There were plays and folk *artistes* performing various arts like *Harikatha*, *Burrakhatha* and *Tholubommala*. The plays were both *Padya natakam*, famous for rendering poems with lengthy ragas, and *Gadya natakam*. Rangaiah recalled vividly the experience of watching, they play *Satya Harishchandra* and waking until dawn. The other plays he recalled were '*Bhuvana Vijayam*', '*Kanyashulkam*', '*Bobbili Yudham*', '*Vara Vikrayam*'. Latha has acted in a play that they put up for their school anniversary and also saw a stage performance. But she was surprised to know that at one time they were the major form of entertainment.

- Ask your parents about the plays during their childhood.
- What changes have occurred in drama over the period?

Birth of Cinema

The birth of cinema in India can be attributed to Lumiere brother's first public show at Watson Hotel in Mumbai on July 7, 1896. In 1887 William Friese-Green of England invented camera capable of taking upto ten photographs per second using perforated celluloid film (Fig 22.1). In 1895 Woodwill Latham invented cinema projector capable of exhibiting lengthy film reels without break.



Fig 22.1:
Camera (above),
Projector (below)

Evolution of cinema

While drama is to be performed live with all the instruments for music, development of technology has helped in shooting of a play and projecting it at several places at the same time and again and again. Further the cinema could be shot over a period of time and mixing and editing of the footage can give an entirely new effect. The plays written by George Bernard Shaw and Shakespeare were visualised with camera and exhibited on the screen as a film. Similarly, popular plays in Telugu like *Vara Vikrayam*, *Satya Harishchandra*, *Kanyashulkam* were made into films. The stage artistes made a beeline to the studios for a chance in films. The popularity of plays has decreased significantly while the films have gained prominence. However, several film artistes who became famous continue to work for the theatre like Gollapudi Maruti Rao, Naseeruddin Shah.



Fig 22.2: Photograph of a scene from Shakespeare's play

- What are differences in a stage play and a film? Make a comparative table.
- With the help of your teacher discuss the changes in the livelihood opportunities from play to films.

Latha was surprised to know that initially the cinema did not have sound and that the projection was to be accompanied by live musicians and sometimes by commentary by the projectionist. It was only after several technical developments that the films had sound and were known as 'talkies' as they could talk.

In Telugu the first *mooki* was '*Bhishma Pratigna*'. The first talkie movie was '*Bhakta Prahalada*' released in 1931, produced by H. M. Reddy.

- Make a mime presentation of five minutes and a play for five minutes. Compare the ease of performance, the themes that can be presented and the communication to the audience.



Fig 22.3: Poster of Alam Ara

The first Talkie movie in Hindi '*Alam Ara*' was released in 1931. This was made by Ardeshir Irani.



Raghupathi Venkaiah

The father of Telugu film industry is Raghupathi Venkaiah. He was born in Bandar and settled in Madras as a still photographer. He built a cinema studio named 'Gaity' in Madras. As the owner of Cinema Studios and theatres and the producer of cinemas, he rendered his valuable services to Telugu industry. Hence, Government of Andhra Pradesh awards Raghupathi Venkaiah award every year along with Nandi awards to people for their contributions to Telugu film industry.



Fig 22.4: Nandi Award

Cinema - form of entertainment

Before the cinema there were various forms of entertainment like folk art forms, folk dances, classical dances, music, dramas etc. But gradually cinema became the major form of entertainment. The songs from films have a popularity of their own. Earlier radio and now T V broadcast these songs independent of the movie. The actors have a following in the public and fan clubs have emerged. Popular dialogues from films have become part of daily life. The style and dresses of the actors and actresses are imitated by the people. With the advent of television, one need not go to a theatre to watch a movie. There are dedicated channels and time slots for telecasting films, songs,

news about film industry etc.

- Make a list of sources of entertainment in your village or town. How will you assess their popularity? What changes are occurring over time?
- Select some popular TV channels. Form a team of 4 to 5 children. Each team should assess the proportion of time allocated by a channel to various themes like religion, News, films, serials, etc. Share your findings with other teams in the class.

Cinema and freedom movement

Rangaiah is visibly excited even now when he talks about the films *Mala Pilla* and *Rythu Bidda* released in 1938 and 1939. *Mala Pilla* is about untouchability and about entry of dalits into the temple. The protagonist is Chowdarayya, a Gandhian, who preaches to the upper caste to mend their ways and exhorts the dalits to give up drinking and get educated. The priest's son falls in love with a dalit girl. The priest's wife caught in a fire is saved by a dalit, and that is when the priest realises that there should be no untouchability. The dalits are given entry into the temple and the marriage of the priest's son and the dalit girl is blessed.

Rythu Bidda is about the Zamindari system, which shows the plight of the toiling farmers. A farmer who takes a loan from the zamindar votes for the peasant party in elections. For this he is harassed and put to difficulties. The zamindar's son is kidnapped by his own brother, which brings a change of heart in the zamindar. In the true Gandhian thinking of Trusteeship he gives away his lands to the tillers of the land.

Latha told Rangaiah that their school screened the film 'Gandhi'. Rangaiah informed her that this film was made in 1982 by Richard Attenborough in English. What she saw was the dubbed film in Telugu. This was also dubbed into Hindi and many regional languages.

Several films on national movement were made later. In Telugu, 'Alluri Seetharamaraju' and 'Komaram Bheem' are films related to the struggles of the tribal people.

The British passed the Forest Act in 1882 and were denying the tribals free movement in the forest and *Podu* cultivation. Raju led the tribals in protesting against the British harassment and raided several police stations, popular as Rampa Rebellion of 1922. They fought the British both with their traditional weapons and arms captured during the raids. The British deployed a company of Assam Rifles under Rutherford and ultimately killed Raju and all the tribal leaders including Gantam Dora. The film apart from being a big commercial success won the National Best Lyric award for the song 'Telugu Veera Levara' by Srirangam Srinivasarao, popularly known as Sri Sri.

'Komaram Bheem' was made into a feature film and was released in July 2010, after more than 20 years of its making. Mukumdangari Bhupal Reddy played the lead role. The film director Allani Sridhar received the Best First Film Director Award. The film also received Best Feature Film on National Integration and several state level Nandi awards. Komaram Bheem is a Gond tribal from Adilabad. Though illiterate, he fought against the exploitation of the tribals by the Nizam government. He took up both legal battles and armed struggles. Bheem was killed on 27th October, 1940 in his fight with the Nizam government at Babe Jhari.

There are several other films in Telugu which are on national movement or have a part of the story focusing on it. Similarly there are several songs on patriotism and national movement.

Suddenly Rangaiah started singing the song '*Vedalipo Tella Dora Vedalipo...*' ('Go away white ruler, go away...') from the film '*Mana Desam*' made in 1949. Latha sang '*Bhale taata mana Bapuji...*', which is regularly played in her school on Gandhi Jayanthi and other national celebrations. She was surprised to know from her grandfather that this song was from the film '*Donga Ramudu*' released in 1955.

- List at least two more films which tell about the freedom struggle.
- Collect patriotic songs from the Telugu movies.

Influence of film on the society

While the society influences the art, and hence films, it is also true that the films influence the society. Hair and dress styles follow the latest popular films. Dialogues, songs and mannerisms are also copied and mimicked. The fan following is the highest and most organised for various heroes and heroines and there are several fan organisations. No other professionals nor sports persons have such a fan following.

- Form two groups and have a debate on pros and cons of fan clubs.

Films can influence opinions and ideas of people in the society. There are several films in Telugu depicting patriotism, people's struggles for land, real life heroes who have braved many challenges, fought against corruption etc. While this is so, there are several bad influences of films. Women are shown in poor light in most of the films,

which strengthens the gender discrimination in the society. Smoking and drinking are often depicted in the films which influence the young impressionable minds as acts of adults and heroism. Many films are depicting more violence and are vulgar. Juveniles caught in acts of robberies and violence have said that they got the idea after seeing such and such a film. Children exposed to too much of violence can either become immune to violence or violent themselves.

On the other hand there are also films made about social or political events happening in society. These are called documentary films.

- Analyse the latest movie that you saw for its content and influence on children like you.
- Make a list of movies that various students in the class have seen during the month. Rank them on a scale of 0 to 5 for violence; where 5 is for films with no violence and 0 for films with repulsive violence.

Film as an industry

The Telugu film industry has a record of number of films produced in a year – averaging about 200, which includes dubbed films. The film industry which was initially located in Chennai shifted to Hyderabad with the encouragement from the government. The production of each film costs anywhere between Rs. 5 to 35 crores. There are more than 2000 theatres in the state. The film industry employs thousands of people directly in production and indirectly in exhibition.

Print Media

In the earlier classes you have learnt about some great texts. Initially people wrote on various materials like palm leaves, bark and cloth. With the introduction of paper production in the 11th century and the printing machine by Gutenberg in the mid 15th century things have changed. Earlier reading and writing was limited to the elite few. Printing has played a role in spreading literacy to the masses.

Apart from making copies of various texts easily available, printing has introduced the culture of newspapers and magazines which are published daily, weekly, fortnightly, monthly intervals.



- There are journals for various purposes. Collect a cover page of old issues of various magazines available in your village/ town and classify them according to the subject. Are there any other ways of classifying these journals?

Print media includes daily newspapers, weeklies, monthlies and other forms of printed journals. The contribution of print media in providing information and knowledge is remarkable. Even after the advent of electronic media, the print media had not lost its importance.

The newspapers play a very important role in our daily life. Many researchers consider “The Peking Gazette”, published from China, as the first newspaper. It was started in the year 618. In the initial stages, this newspaper was handwritten. Later it was printed and circulated. The first news paper in the modern concept was published at Oxford in London in 1655. It was the ‘Oxford Gazette’. In USA, the first newspaper was “Public Occurrences” which was launched in 1690. It was from Calcutta the first newspaper was published in India in 1780. It’s name was ‘Bengal Gazette’. It has another title ‘Calcutta Advertiser’. The Indian Gazette, the Calcutta Gazette, Bengal Journals, India’s second, third, Fourth newspapers also started from Calcutta. The first newspaper in Telugu was ‘*Krishna Patrika*’. It was edited by Mutnuri Krishna Rao.

Technological revolution has modernised the print media. For a long time, newspapers were produced by hand composing. Later, these were replaced by monotype and linotype. In this process, a machine operated by a keyboard was used to compose letters. This has also become obsolete now and type setting computers, offset and laser printing have taken over. In earlier days, newspapers were printed only in black and white. But now almost all the newspapers are printed in colour.

The newspapers give information about current affairs/ politics at various levels, business, sports, films etc.

- Bring to the classroom various newspapers available in your area. Form as many teams. Now analyse the papers for the way the news is organised.
- Collect one week issues of the above newspapers. In the above teams make a list of special features and the days on which they appear and present it to the class. Give your reasons why such features are published by the newspaper.

Role of Newspapers in Cultural Awakening and Freedom Movement

During the British period, Social reformers began actively campaigning for radical changes in the society. The reformation of Hinduism, the move for abolition of 'Sati' and efforts to encourage widow re-marriage were some of the major reforms. Inspired by these great leaders, many newspapers were started in different parts of the country.

Many freedom fighters of Indian Independence were the editors of newspapers. *Amrit Bazar Patrika* (started in 1868) was edited by Sisir Kumar Ghosh, *Bengalee* (started in 1833) was edited by Surendranadh Banerjee, '*The Hindu*' (started in 1878) was edited by G. Subramaniya Iyer, '*Kesari*' (started in 1881) was edited by Balagangadhara Tilak. The editors expressed their views through these newspapers. These papers played a prominent role in arousing national consciousness among Indians. You have already read in brief about the *Krishna Patrika* edited by Mutnuri Krishna Rao in an earlier chapter.

Mahatma Gandhi wrote profusely. He took over the 'Young India' in 1918 and started another journal 'Navjeevan' in Gujarati. He wrote extensively in 'Harijan' under the editorship of Mahadev Desai.

Key words

1. Projector
2. Commentary
3. Compose
4. Gazette
6. Publish

Improve your learning

1. Write any three differences between drama and film. AS₁
2. Do you think any story or poem in your language textbook could be made into a small film? Can you think of various people you will need in making a film based on that? AS₁
3. Some people argue "Cinema is a powerful tool to transform the society" others argue "It has a negative impact". Whom do you agree with and why? AS₄
4. What were the major themes discussed in early films? How is it similar or different from the films you have seen? AS₁
5. How did newspapers play a major role in freedom movement? AS₆
6. Collect the newspaper clippings that depict latest issues. Exhibit them in your classroom. AS₁
7. What are the reasons for the disappearance of dramas now-a-days.

Project:

Prepare the script for a drama. Perform the drama in your class.

23.SPORTS:NATIONALISM AND COMMERCE

- Do you like to play games?
- What games do you play?
- Which game do you like best?
- Think of some sports which only girls or only boys participate.
- Are some games played only in the villages?
- Are some games played only by very rich people?

Why do you play?

Put a (✓) if you agree with the reason given. Put (×) if you disagree. If you find other reasons add them to the list.

Playing games is easy

It is fun to play games

Parents, teachers , friends appreciate

Games are challenging
 Games keep the body healthy
 Lot of scope to imitate their favourites like Sachin, Sania
 Games are easier than studies
 Appear on the Television
 No written tests and examinations in games
 Win medals in international games
 To bring glory to the country
 Win name, money and fame

Collate the views of all the students in the class and find out which reason is considered most important.

We play games for a variety of reasons. But what games we play and watch also is deeply influenced by what is going on in the society. Take the example of cricket. It was a game played by villagers of England in open fields of their village just like our villagers play *kabaddi*. However, today it is played all over India, in villages and towns. Especially youth developed a craze and devotion for the game. People spare their valuable time to watch the match on television. There are some people who offer prayers for the triumph of their favourite team. Cricket has gained such popularity that the other games like hockey, football and traditional games like *kabbadi*, *khokho* lack the support, encouragement and enthusiasm from the people. What could be the reason for this? Why do you think a game played in the villages of England has assumed such popularity in our country? Come let us find out.

Cricket was invented in England. By the end of 19th century it had become a game of ‘gentlemen’, that is the rich men with lots of land. The game was expected to represent all that the English valued – fair play, discipline, gentlemanliness. It was introduced in schools as part of a wider programme of physical training through which boys were to be moulded into ideal citizens. Girls were not to play games meant for boys.

Unlike other team games of England like football or hockey which became popular all over the world, cricket took root only in countries that the British ruled. In these colonies, cricket was established as a popular sport either by white settlers (as in South Africa, Zimbabwe, Australia, New Zealand, the West Indies and Kenya) or by local elites who wanted to copy the habits of their colonial masters, as in India.

- Locate the cricket playing nations in your atlas.
- Did you notice that there is no single country called West Indies? Identify one of these islands that has the best athletes in running _____

Cricket in India

Cricket fans know that watching a match involves taking sides. In a Ranji Trophy match when Delhi plays Mumbai, the loyalty of spectators depends on which city they come from or support. When India plays Australia, the spectators watching the match on television in Hyderabad or Chennai feel involved as Indians – they are moved by nationalist loyalties. But through the early history of Indian first class cricket, teams were not organised on geographical principles. It was not till 1932 that a national team was given the right to represent India in a Test match. So how were teams organised and, in the absence of regional or national teams, how did cricket fans choose sides? We turn to history for answers, to discover how cricket in India developed and to get a sense of the loyalties that united and divided Indians in the days of the Raj.

The origins of Indian cricket, that is, cricket played by Indians are to be found in Bombay and the first Indian community to start playing the game was the small community of Parsis. Brought into close contact with the British because of their interest in trade and the first Indian community to westernise, the Parsis founded the first Indian cricket club, the Oriental Cricket Club in Bombay in 1848. Parsi clubs were funded and sponsored by Parsi businessmen like the Tatas and the Wadias. The white cricket elite in India offered no help to the enthusiastic Parsis. In fact, there was a quarrel between the Bombay Gymkhana, a whites-only club, and Parsi cricketers over the use of a public park.

When it became clear that the colonial authorities were prejudiced in favour of Englishmen, the Parsis built their own gymkhana to play cricket in. The rivalry between the Parsis and the racist Bombay Gymkhana had a happy ending for these pioneers of Indian cricket. A Parsi team beat the Bombay Gymkhana at cricket in 1889, just four years after the foundation of the Indian National Congress in 1885.

The establishment of the Parsi Gymkhana became a **precedent** for other Indians who in turn established clubs based on the idea of religious community. By the 1890s, Hindus and Muslims were busy gathering funds and support for a Hindu Gymkhana and an Islam Gymkhana. This history of gymkhana cricket led to first class cricket being organised on communal and racial lines. The teams that played colonial India’s greatest and most famous

first class cricket tournament did not represent regions, as teams in today's Ranji Trophy currently do, but religious communities. The tournament was called the Pentangular, because it was played by five teams: the Europeans, the Parsis, the Hindus, the Muslims and Others. By the late 1930s and early 1940s, journalists, cricketers and political leaders had begun to criticise the racial and communal foundations of the Pentangular tournament.

- What has been the relationship between the cricket and the idea of developing western culture?

Modern cricket is dominated by Tests and one-day internationals, played between national teams. The players who become famous, who live in the memories of cricket's public, are those who have played for their country. India entered the world of Test cricket in 1932, a decade and a half before it became an independent nation. This was possible because Test cricket from its origins in 1877 was organised as a contest between different parts of the British empire, not sovereign nations. Playing cricket also became a way of claiming equality with the colonial



rulers and challenging them.

There are different sports equipments to play games as you can see here. You may notice that they are of very different quality than the one's available in your local market. Do you think such equipments will be affordable for children to play for fun as against professional adults playing game for making money?

Mahatma Gandhi and colonial sports

Mahatma Gandhi believed that a sport was essential for a balance between the body and the mind. However, he often emphasised that games like cricket and hockey were imported into India by the British and were replacing traditional games. They showed a colonial mindset and were a less effective education than the simple exercise of those who worked on the land.

'I should, however, be exceedingly surprised and even painfully surprised, if I were told your boys were devoid of all game. If you have national games, I would urge upon you that yours is an institution that should lead in reviving old games. I know that we have in India many indigenous games just as interesting and exciting as they are inexpensive, because the cost is practically next to nothing.'

Speech at Mahindra College, 24 November 1927, The Collected Works of Mahatma Gandhi.

'A sound body means one which bends itself to the spirit and is always a ready instrument at its service. Such bodies are not made, in my opinion, on the football field. They are made on cornfield and farms. I would urge you to think this over and you will find innumerable illustrations to prove my statements. Our colonial-born Indians are carried away with this football and cricket mania. These games may have their place under certain circumstances... Why do we not take the simple fact into consideration that the vast majority of mankind who are vigorous in body and mind are simple agriculturists and that they are strangers to these games...?'

Transformation of Cricket

The 1970s was the decade in which cricket was transformed: it was a time when a traditional game evolved to fit a changing world. If 1970 was notable for the exclusion of South Africa from international cricket, 1971 was a landmark year because the first one-day international was played between England and Australia in Melbourne. The enormous popularity of this shortened version of the game led to the first World Cup being successfully staged in 1975.

Then in 1977, even as cricket celebrated 100 years of Test matches, the game was changed forever, not by a player or cricket administrator, but by a businessman. Kerry Packer, an Australian television tycoon who saw the moneymaking potential of cricket as a televised sport, signed up fifty-one of the world's leading cricketers against the wishes of the national cricket boards and for about two years staged unofficial Tests and One-Day internationals under the name of World Series Cricket. Packer's 'circus', as it was then described, folded up after two years. But the innovations he introduced during this time to make cricket more attractive to television audiences endured and changed the nature of the game.

Coloured dress, protective helmets, field restrictions, cricket under lights, became a standard part of the post-Packer game. Crucially, Packer drove home the lesson that cricket was a marketable game, which could generate huge revenues. Cricket boards became rich by selling television rights to television companies. Television channels made money by selling television spots to companies who were happy to pay large sums of money to advertise their products to cricket's captive television audience. Continuous television coverage made cricketers celebrities who, besides being paid better by their cricket boards, now made even larger sums of money by making commercials for a wide range of products, from tyres to colas. Television coverage changed cricket. It expanded the spectators for the game by beaming cricket into small towns and villages. It also broadened cricket's social base. Children who had never previously had the chance to watch international cricket because they lived outside the big cities, could now watch and learn by imitating their heroes. The technology of satellite television and the world wide reach of multi-national television companies created a global market for cricket.

- List the changes that occurred with end of dominance of Test cricket.

Commerce, Media and Cricket Today

Matches in Sydney could now be watched live in Surat. This simple fact shifted the balance of power in cricket: a process that had begun by the break-up of the British Empire was taken to its logical conclusion by globalisation. Since India had the largest viewership for the game amongst the cricket-playing nations and the largest market in the cricketing world, the game's centre of gravity shifted to South Asia. This shift was symbolised by the shifting of the ICC headquarters from London to tax-free Dubai.

A more important sign that the centre of gravity in cricket has shifted away from the old, Anglo-Australian axis is that innovations in cricket technique in recent years have mainly come from the practice of subcontinental teams in countries like India, Pakistan and Sri Lanka. Pakistan has pioneered two great advances in bowling: the '*doosra*' and the 'reverse swing'. Both skills were developed in response to subcontinental conditions: the *doosra* to counter aggressive batsmen with heavy modern bats who were threatening to make finger-spin obsolete and 'reverse swing' to move the ball in on dusty, unresponsive wickets under clear skies. Initially, both innovations were greeted with great suspicion by countries like Britain and Australia which saw them as an underhanded, illegal bending of the laws of cricket. In time, it came to be accepted that the laws of cricket could not continue to be framed for British or Australian conditions of play, and they became part of the technique of all bowlers, everywhere in the world.

One hundred and fifty years ago the first Indian cricketers, the Parsis, had to struggle to find an open space to play in. Today, the global marketplace has made Indian players the best-paid, most famous and for whom the world is a stage. The history that brought about this transformation was made up of many smaller changes: the replacement of the gentlemanly amateur by the paid professional, the triumph of the one-day game as it overshadowed Test cricket in terms of popularity, and the remarkable changes in global commerce and technology. The business of history is to make sense of change over time. In this chapter we have followed the spread of a colonial sport through its history, and tried to understand how it adapted to a post-colonial world.

- After thinking about cricket for sometime Vinayak listed a few words that are only in English language – 'boundary', 'over', 'wicket'. Can you explain to him why there are no Telugu words for it?

Interview with G H Vihari, under 19 World Cup Indian Cricket Team Member from Andhra Pradesh

Q. Share your feelings that you experienced when our team beat Australia in the World Cup Final.

A. [with a smile]... a scintillating performance by us. It was thrilling you know..., defeating kangaroos in their

home ground is a daunting task. The win is a feather in our cap.

Q. Why do you think the game of cricket is gaining importance in India?

A. In our country there is a lot of craze and lot of opportunities. You see children playing in the *gallies* (streets) in India. It is a game of feasibility... People love to watch their players performing best. In India after the victory in World Cup 1983 more or less there is consistency in the performance level... Now we won 2011 World Cup and now under 19 World Cup... many outstanding performances like these will follow... consequently there would be importance...

Q. Don't you think this game of cricket is surpassing the other games like *kabbadi*, *khokho*, hockey etc.?

A. Yeah to some extent. But it is necessary to give encouragement to other games also. I feel sorry over the lack of funds in hockey... Sponsors should come forward. People and the govt. should look into this.

Q. How do you think sports promote nationalism?

A. Yeah I think sports and nationalism are intertwined. Sports and games flourish when there is encouragement, support from the people who watch them. Encouraging the players is a trend in sports arena now. The underlying principle is... unity and industry

Sports promote unity which is a salient feature in nation building... Representing a nation is a nationalistic feeling.

Q. Why is there much commercial support for cricket than other games?

A. Television, media, sponsors are the factors for this. Other games need to be given publicity and encouragement.

Q. Do you see this game as a career or entertainment only?

A. mmmm... upto my middle school I enjoyed it, now I see it as a profession. I would like to win laurels to my country through this...

Q. Is cricket overshadowing other games?

A. Many people believe that too much significance is being given to cricket in our country. Companies sponsor the game and Sports channels broadcast the matches live. But this is not happening in case of other games. Consequently traditional games like *kabbadi*, *khokho*, chess are losing their prominence. To excel in certain game a player must have perseverance, dedication and hard work. Miracles never work. Sheer determination alone pays the reward.

Other popular games and their status

Hockey is another popular game in India. Indian team had won many competitions even during the colonial rule. Till 1980's India was able to dominate the international Hockey games. However there has been decline in the last decades. Unlike Cricket, games like Hockey do not get equal amount of media or commercial support. *Kabbadi* is another traditional popular game in India. However, it was only about 10 years ago it began to be played in international levels. India has been successful in it. In many other games like Archery, Badminton, Boxing, Weightlifting, Chess, Tennis etc. too Indian players have won many medals in international competitions.

However, we have not been so very successful in athletics, or more internationally popular games like Football, Volleyball, Basketball etc. Nor do we find many of our popular children's games as in the following pictures being played by adults! Have you played any of them? Can you describe the rules about it? Why do you think adults don't play such games?



Sports develop us mentally and physically. The government initiates various programmes for encouraging the children by recognizing their talent and interests at the school level. The government organises coaching classes to develop sports. For this, under the Ministry of Human Resources Development, the Department of Sports and Games trains the children to show their performance up to international levels. The skilled children are chosen and provided special training through sports councils. The government conducts Mandal, Division, District, State,

Zonal and National level competitions. The winners are awarded with prizes and special coaches are appointed for their empowerment. These competitions are not organized for commercial purposes. They develop the cult towards sports and games as well as international understanding, cultural development and universal brotherhood. Sports promote national integration in India, a multi cultural country.



Key words

1. Colonial 2. Global Commerce 3. Nationalism 4. Sponsors

Improve your learning

1. Correct the false statements: AS₁
 - Colonial rulers promoted Cricket to be played between nations that were under their power.
 - People adopted the game to become westernised.
 - Indian villagers played cricket.
 - Cricket was introduced in schools to bring good manners.
2. Write a short note on Gandhiji's views on other sports and cricket. AS₁
3. Give brief explanations for the following by reading the lesson. AS₂
 - The Parsis were the first Indian community to set up a cricket club in India.
 - The significance of the shift of the ICC headquarters from London to Dubai.
4. Find out the history of any one local sport. Ask your parents or grandparents how this game was played in their childhood. See whether it is played in the same way now. Try and think of the historical forces that might account for the changes. AS₃
5. How have advances in technology, especially television technology, influenced the development of contemporary cricket? AS₄
6. Prepare a pamphlet on the consequences of commercialisation of cricket. AS₆
7. Point out any five cricket playing countries on the world map. AS₅

Project:

Collect the information about any one game. Write the history of the game in the form of a report.

24. DISASTER MANAGEMENT

India with its vast population and unique geo-physical characteristics is one of the world's most "Disaster-Prone" countries. Natural hazards such as cyclones, earthquakes, drought, floods or landslides occur in different parts of India in varying intensity. The East and the South-East part of India are frequently affected by cyclones. In the interior of the plateau or in the Himalayas earthquakes, and in the Ganga-Brahmaputra plain floods are more common. Rajasthan and Rayalaseema often experience severe drought, as do other areas in South India. This means that we are all 'vulnerable' in different degrees to these hazards. People living in an area may be vulnerable to more than one hazard. For instance, people residing in coastal area may face floods and cyclones frequently, while being located in an earthquake zone. Such an area is called a Multi Hazard Zone.

The damage caused due to a hazard increases when people are not adequately prepared to face the

“disaster”. For instance, a flood is a hazard when it occurs, and if people are not prepared to face it, it may wash away persons, homes, cattle and valuables. Then the flood becomes a disaster.

Types of Disasters

Disasters can be categorised into various types based on the speed and origin/ cause.

1. Based on speed, a disaster can be termed as slow or rapid.

i) **Slow onset disaster:** A disaster that prevails for many days, months or even years like drought, environmental degradation, pest infection, famine are some examples of a slow onset disaster.

ii) **Rapid onset disaster:** A disaster that is triggered by an instance causes shock. The impact of this disaster may be short lived or long-term. Earthquake, cyclone, flash floods, volcanic eruptions are some examples of rapid onset disasters.

2. Based on the cause, disaster can be natural or human induced.

i) **Natural disaster:** A natural disaster is an event that is caused by nature and leads to human, material, economic and environmental losses. The types of natural disasters:

- a. Earthquakes
- b. Cyclones
- c. Floods
- d. Droughts
- e. Tsunamis
- f. Land slides
- g. Volcanoes etc.

In Class VII you studied about cyclones and floods and their mitigation. In the Class VIII Science text book you will know about the earthquakes and their impact.

ii) **Human induced disasters:** A serious disruption of normal life triggered by human-induced hazard causing human, material, economic and environmental losses, which exceed the ability of those affected to cope. Some examples are the 1984 Bhopal Gas tragedy, the 1997 Uphar Cinema fire in Delhi, Rajdhani Express train derailment in 2002, Kumbakonam school fire tragedy in 2003, Jaipur serial blasts in 2008 etc.



Fig 24.1:

1. Disaster strikes

Andhra Pradesh the fifth largest state of India, was severely battered by cyclonic storm with a wind speed of over 200 Kmph on 15th November, 1977 killing more than 10,000 lives and leaving more than 50,000 people homeless. A large number of people mainly the fishing community lost their livelihood. The total economic loss was around 3.78 billion rupees.

Cyclone 1977	
Death toll	People homeless
People affected	
10,454	55,00,000
90,37,400	

2. Emergency Response and Relief

Immediately after government, community and NGOs extended relief to those affected. This included search and rescue, provision of food, clothing, shelter and medicine to those affected.

3. Rehabilitation and

Reconstruction

Soon after the initial response and relief phase, rehabilitation and reconstruction initiatives were taken up by the Government, NGOs like construction of houses, roads and bridges, restoration of power and communication. This also included economic rehabilitation through livelihood support.

4. Mitigation

Implementation of effective preparedness and mitigation measure can reduce the adverse impact of disasters. Mitigation measures include prompting mangroove plantation, relocation of villages to safe lands, practicing and promoting cyclone resistant construction techniques.

5. Preparedness

Soon after the cyclone, emphasis was laid on community preparedness measures which were carried out by the Government/ NGOs. Village Disaster Management Teams were formulated and trained and a large number of cyclone shelters and mounds were constructed in strategic locations so as to accommodate villagers in case another cyclone strikes that area.

6

In 1990, Andhra Pradesh was struck by another severe cyclone. Though the impact on the houses was greater than 1977 due to increased population, the number of casualties was far less because of effective mitigation preparedness measures.

Cyclone 1990	
Death toll	People
homeless	People affected
969	63,40,000
	26,00,400

What is disaster management?

Disaster management covers the range of activities designed to maintain control over disasters/ emergency situations and to provide a framework for helping people to avoid, reduce the effects of, or recover from impact of a disaster. These activities may be related to preparedness, mitigation, emergency response, relief and recovery (reconstruction and rehabilitation) and may be conducted before, during or after a disaster.

The Teachers and students are an integral part of the community and have an important role to play in being prepared for disasters. Students are effective carrier of messages to educate their parents and the community. Teachers have an important responsibility to guide the students in this regard.

TSUNAMI

- Do you know what tsunamis are? How they are formed? How they can be predicted and how you can save yourself if you are residing in any of the coastal districts of the state?

The term "Tsunami" has been coined from Japanese words 'tsu' meaning harbour and 'name' meaning waves. Tsunamis are huge waves generated by earthquakes, volcanic eruptions, or under water landslides which devastate coastal communities. Tsunamis caused by nearby earthquakes may reach the coast within minutes. When the waves enter shallow water, they may rise to several feet or, in rare cases, tens of feet, striking the coast with devastating force. The tsunami danger period can continue for many hours after a major earthquake.

- Collect more information and pictures on tsunami. Discuss on it and display on the notice board.

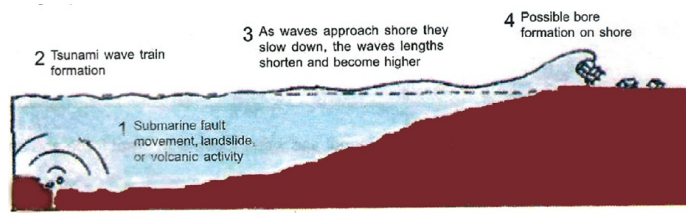


Fig 24.2: Graphic representation of Tsunami waves

Did you know?

- A. A tsunami consists of a series of waves and the first wave may not be the largest. The danger from subsequent tsunami waves can last for several hours after the arrival of the first wave.
- B. Tsunami can move at 50 km per hour on coastal plain, faster than a person can run.
- C. Tsunamis can occur at any time of day or night.

What to do BEFORE Tsunami?

- ▶ Find out if your home, school, work place, or other frequently visited locations are in tsunami hazard prone areas.
- ▶ Plan evacuation routes from your home, school, work place or any other place you could be where tsunamis present a risk.
- ▶ Practice your evacuation routes.
- ▶ Have disaster supplies on hand.
- ▶ Discuss tsunamis with your family.

Detecting Tsunamis

With the use of satellite technology it is possible to provide nearly immediate warning of potentially tsunamigenic earthquakes. Warning time depends upon the distance of the epicenter from the coast line. The warning includes predicted times at selected coastal communities where the tsunami could travel in a few hours.

Coastal tidal gauges can stop tsunamis close to the shore, but they are useless in deep oceans. Tsunami detectors, linked to land by submarine cables, are deployed 50 odd kms out at sea. 'Tsunameters' transmit warnings of buoys on the sea surface, which relay it to satellites.

What to do DURING a Tsunami?

- ▶ If you are at home and hear a tsunami warning, you should make sure your entire family is aware of the warning. Your family should evacuate the house if you live in a tsunami prone area. Evacuate to a safe elevated area and move in an orderly, calm manner to the evacuation site.
- ▶ Take your Disaster Supplies Kit. Having supplies will make you more comfortable during the evacuation.
- ▶ If you evacuate, take your animals with you.
- ▶ If you are at the beach or near the ocean and you feel the earth shake, move immediately to higher ground, do not wait for tsunami warning. Stay away from rivers and streams that lead to the oceans.
- ▶ High multi-storey, reinforced concrete buildings (like hotels etc.) are located in many low-lying coastal areas. The upper floors of these buildings can provide a safe place.
- ▶ Offshore reefs and shallow areas may help break the forces of tsunami waves, but large and dangerous waves can still be a threat to coastal residents in these areas. Staying away from low-lying coastal areas is the safest advice when there is a tsunami warning.
- ▶ Update yourself on emergency information or warning announced on radio and television from time to time.

What to do AFTER Tsunami?



Fig 24.3: Tsunami battered boats

- ▶ Continue using a radio or television for updated emergency information. The tsunami may have damaged roads, bridges, or other places that may be unsafe.
- ▶ Check yourself for injuries and get first aid if necessary before helping injured or trapped persons. If someone needs to be rescued, call professionals with the right equipment to help. Many people might get killed or injured while trying to rescue others in flooded areas.
- ▶ Help people who require special assistance - infants, elderly people, those without transportation, large families who may need additional help in an emergency situation, people with disabilities.
- ▶ Avoid disaster areas. Your presence might hamper rescue and other emergency operations and put you at further risk from the residual effects of floods, such as contaminated water, crumbled roads, landslides, mudflows and other hazards.
- ▶ Use the telephone only for emergency calls. Telephone lines are frequently overwhelmed in disaster situations. They need to be cleared for emergency calls to get through.
- ▶ Stay out of a building if water remains around it. Tsunami water, like floodwater, can undermine foundations, causing buildings to sink, floors to crack, or walls to collapse.
- ▶ When re-entering building or homes, be very careful! Tsunami-driven floodwater may have damaged buildings where you least expect it. Carefully watch every step you take.
- ▶ Wear long pants, a long-sleeved shirt and sturdy shoes. The most common injury following a disaster is cut feet.
- ▶ Use battery-powered lanterns or flashlights when examining buildings. Battery powered lighting is the safest and easiest to use and it does not present a fire hazard for the user, occupants or building. Do not use candles.
- ▶ Examine walls, floors, doors, staircases and windows to make sure that the building is not in danger of collapsing.
- ▶ Inspect foundations for cracks or other damages. Cracks and damage, to a foundation can render a building uninhabitable.
- ▶ Look for fire hazards. There may be broken or leaking gas lines, flooded electrical circuits, or submerged furnaces or electrical appliances. Flammable or explosive materials may have come from upstream. Fire is the most frequent hazard following floods.
- ▶ Watch out for wild animals, especially poisonous snakes that may have come into buildings with the water. Use a stick to poke through debris. Tsunami floodwater flushes snakes and animals out of their homes.
- ▶ Watch for loose plaster, drywall, and ceilings that could fall.
- ▶ Open the windows and doors to help dry the building.
- ▶ Shovel out mud before it solidifies.

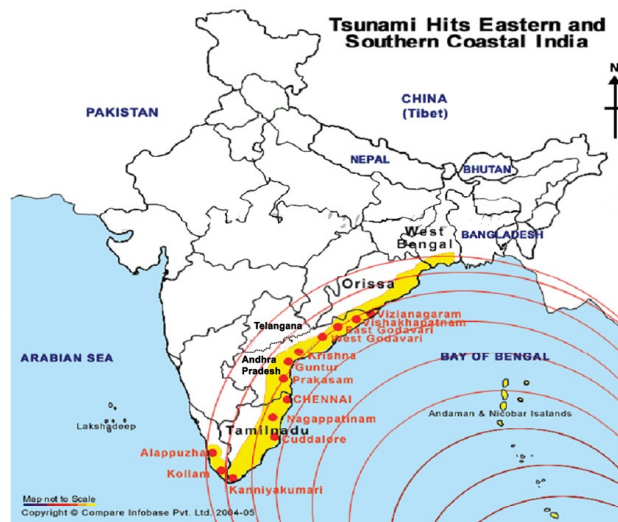


Fig 24.4: Tsunami Hits Eastern and Southern Coastal India

DROUGHT

Drought is basically a disaster situation caused by lack of rainfall. The deficiency in rainfall is defined as meteorological drought. While in a year there may be normal rainfall, there might be a wide gap separating two consecutive spells of rain resulting in crop failure which is termed as agricultural drought. Thus the quantum as well as the distribution of rainfall are important.

Excess or deficient rainfall is determined by the percent variation from the average rainfall (of 70-100 years) as follows:

- Excess +20 percent or more of the average rainfall
- Normal +19 percent to -19 percent of the average rainfall
- Deficient -20 percent to -59 percent of the average rainfall
- Scanty -60 percent or less of the average rainfall

Certain regions due to their geographical location are more likely to receive less rainfall. These are called 'drought prone areas'. For example, in Rayalaseema and Telengana regions the probability of drought occurrence is twice in every five years.

Impact of Drought

There is a sequential impact of drought:

- ▶ Scarcity of drinking water; fall in water-table.
- ▶ Decline in crop acreage.
- ▶ Fall in employment in the agricultural sector due to slowing down of agricultural activity.
- ▶ Fall in purchasing power of those engaged in agriculture.
- ▶ Scarcity of food grains.
- ▶ Scarcity of fodder.
- ▶ Loss of cattle life.
- ▶ Malnutrition, especially among children.
- ▶ Ill health and spread of diseases like diarrhoea, dysentery or cholera and ophthalmia caused by starvation.
- ▶ Distress sale and mortgage of land, jewellery and personal property.
- ▶ Migration of people in search of employment.

How to cope with Drought?

Unlike sudden disasters drought being a slow onset disaster, gives us ample time for preparedness, response and mitigation. Monitoring and early warning enables timely action by decision makers at all levels. In areas that are normally affected by drought Government, Non-Governmental Organizations (NGOs), local officials and other key players have taken the initiative to bring in awareness on water conservation strategies etc.

Rainwater harvesting

In urban areas all rainwater as it falls over roofs of houses should be harvested. The easiest thing is to divert it into soak pits for recharging of groundwater. The rainwater may also be stored in sumps/ tanks which are built for this purpose. In certain places, with simple filtering, rain water can be the best source of drinking water.

Watershed Development

The government is implementing Integrated Watershed Management Programme (IWMP) in drought prone areas to reduce the impact of droughts. The main objective is to strengthen the community and enable them to plan for proper utilisation of natural resources. Land use based on its capability helps in optimum use of land and water and can prevent misuse. The main activities include harvesting rain water in the fields, afforestation, promotion of crops/ trees that require less water and alternative livelihoods.

Are you a water saver or spender?

Find whether you are a water saver or spender with the help of the following questionnaire. Check how much water you can save and whether you are a water hero or villain!

Activity	User 1 (Litres)	User 2 (Litres)
Your Use (Litres)		
Brushing Teeth	Running tap water (19)	Wet brush, Turn water off, rinse (2)
Cleaning vegetables	Running tap water (11)	Fill pan to clean vegetables (2)
Dish washing	Running tap water (114)	Wash & rinse in dishpan or sink (19)
Flushing	Depends on tank size (20)	Displacement bottles in the tank (15)
Shaving	Running tap water (18)	Shaving mug (0.5)
Showering	Water running (95)	Wet down, soap down (15)
Washing car/ bike/ cycle	Running hose (400/50/20)	Bucket (40/20/10)
Washing clothes (with machine)	Full cycle, top water level (227)	Short cycle, minimal water level (102)
Washing Floor	Running hose for 5 min (200)	Buckets (40)
Washing Hands and face	Running tap water (8)	Plug and fill basin (4)
Total	-	-

Total the water you use and check your ranking:

- Eco Hero: <200 Lt., • Water saver: 201 – 400 Lt.,
- Water spender: 400 – 600 Lt., • Water villain: >601 Lt.

Key words

1. Multi Hazard Zone
2. Human Induced Hazard
3. Famine
4. Pest Infection
5. Environmental Degradation

IMPROVE YOUR LEARNING

1. Describe any disaster that occurred in your area or that you watched on T.V.? What measures could have been taken to reduce its impact. AS₄
2. How can the disaster be prevented/managed? AS₁
3. Discuss elder's experience with regard to the disasters and the management and write a note. AS₃
4. Suggest the precautions to be taken by the people to face the disasters. AS₄
5. Mention the effects of a drought. AS₁
6. Mention the occasions where the water is wasted and suggest the preventive measures. AS₆
7. Make an album with the pictures of natural disasters. AS₃

ACADAMIC STANDARDS

Time should be spent in making sure that children comprehend the passages given in text. In between questions are useful in this context. These questions are of different types that would include the aspects reasoning, cause and effect, justification, mind mapping / concept mapping, observation, analysis, thinking and imagination, reflection, interpreting etc. The key concepts have been discussed subconceptwise in every chapter with examples and also given in the form of keywords.

- 1) **Conceptual understanding:** Promoting learning of basic concepts through inquiry, discussion, reflection giving examples through case studies interpreting, observation etc.
- 2) **Reading the text (given), understanding and interpretation :** Occasionally there are case studies about farmers, labourers in factory, or images that are used in text which do not directly convey the concept. Time should be given for children to grasp the main ideas, interpret images etc.
- 3) **Information skills:** Textbooks alone cannot cover all different aspects of social studies methodology. For example children living in an urban area can collect information regarding their elected representatives or children living in the rural area can collect information about the way irrigation / tank facilities are made available in their area. These information may not exactly match with that of the textbooks and will have to be clarified. Representing the information that they have collected through projects are also an important ability. For example if they collect information about a tank – they may decide to draw an illustration or map etc along with written material. Or represent the information collected through images or posters. Information skill includes, collection of informatic tabulation / records and analysis.
- 4) **Reflection on contemporary issues and questioning:** Students need to be encouraged to compare their living conditions along with that of different regions or people from different times. There may not be a single answer to these situations of comparison. Giving reasons for certain happening process and justification of informatic and interpretative.
- 5) **Mapping skills:** There are different types of maps and pictures used in the textbook. Developing ability related to maps as abstract representation of places are important. There are different stages of developing this ability, from creating a map of their classroom to understanding height, distance as represented in a map. There are illustrations, posters and photographs used in the textbook, these images often relate to the text and are not merely for visual effect. Sometimes there are activities like write a caption or read the images that are about architecture etc.
- 6) **Appreciation and Sensitivity:** Our country has vast diversity in terms of language, culture, caste, religion, gender etc. Social studies does take into consideration these different aspects and encourages students to be sensitive to these differences.

ACADAMIC STANDARDS-MODEL QUESTIONS

I. Conceptual understanding:

1. What are the differences between the maps prepared by Ptolemy or Idrisi and the Britishers?
2. Delhi and Mumbai are below the height of 300m from the sea level. But, there are differences between their monthly average temperatures, why? In which month are there differences between the average temperatures in these two cities? Why? In which month will the average temperatures be the same? Explain the reasons.
3. How did the cheques make the money transaction easy? Explain in your own words.
4. What are the advantages of using Combined Harvesters? Who do you think are receiving maximum benefit by using them?
5. The Zamindars supported the Britishers during freedom movement. What would be the reasons? Write your opinion
6. Do all the people of a religion have same perceptions? If not, explain the reasons with examples.

II. Reading the text (given), understanding and interpretation:

1. Read the paragraph ‘The Sun is the principal source of energy we can neither feel nor see’ about Solar energy and Sun’s rays of page no.s 18 and 19. Write the content in your own words.
2. Read the paragraph ‘Human beings live along with a large community of plants and animals it is cold or wet’ Changing Seasons of page no. 33.
Write the five important points of the above paragraph. Explain about them.
3. Read the paragraph ‘New skills and New jobs’ of page no. 99. Write the three important things you understood by reading this paragraph. Do you agree or differ with them? Explain why?
4. Read the box item ‘Women in the Telangana struggle’ in the page no. 148. What would be the reasons for the women’s participation in the Telangana movement? Explain in your own words.
5. Read the box item ‘Preamble of our constitution’ in the page no. 156. What are the values incorporated in it? Explain about each value in your own words.
6. Read the following paragraph of page no. 165. ‘Some people said, the elections are a leap in the dark..... So it

won't be possible to have a democratic election.' Do you agree with this? Why? Write the reasons.

III. Information Skills:

1. Do you think, changes have come in using the maps from ancient Greek period to the present day? Tabulate and explain the similarities and differences between these two.
2. Read the table showing particulars of Land holdings in page no. 189. Write the changes took place from 1956 to 2006.
3. Are there the people of different religions in your surroundings? Collect the particulars of their religious customs and practices. Tabulate and present them in the class.

IV. Reflection on contemporary issues and questioning:

1. How is the implementation of Forest Laws in your area? Though the Laws are in vogue, the forests are disappearing day by day. What might be the reasons?
2. Are there any Self Help Groups in your village? Do you think the members of Self Help Group benefit really? Analyse with reasons.
3. Why are the people approaching private hospitals though the government hospitals are functioning? Write your opinion on this issue.
4. Our constitution consists of many values. All should inculcate them. But to what extent these are inculcated in the society now-a-days? What might be the reasons?

V. Mapping skills:

1. Select any two places in the Atlas. Compare the life styles of the people of those two places.
2. Locate the Tundra region on the world map. Mark the important countries of that region with colours.
3. Locate the following on the India map.
1) Ganjam 2) Avadh 3) Hyderabad 4) River Godavari
4. Observe the map of the Hyderabad state in the chapter. Compare this with that of our present state. Write the differences.

VI. Appreciation and Sensitivity:

1. Write a letter to the editor of a news paper explaining about the role to be played by the newspapers at present.
2. You have learnt about the importance of preserving water. Prepare a poster on the proper usage of water mentioning the dos and don'ts to conserve the water from wastage.
3. What is the greatness of arts and artists? How should we honour them?
4. Prepare a few slogans on the values prescribed in the Preamble of the Constitution to be practised by everyone.
5. You have learnt about the role played by 'Andhra Maha Sabha' in the spread of education in our state before independence. What can be done by the students to spread the education now-a-days?

1. [Untitled-1](#)