

*The Pleasures and Anxieties of Being in the Middle: Emerging Middle-Class Identities in Urban South India**

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Abstract

[The abstract text is illegible due to heavy noise and artifacts in the image.]

call themselves

The image shows a musical score for a piece titled "call themselves". The score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a 4/4 time signature. The music is marked with a forte dynamic (*ff.*) and includes various musical notations such as eighth notes, quarter notes, and rests. There are two distinct sections labeled "A" and "B". Section "A" appears to be a 16-measure phrase, and section "B" is a 4-measure phrase. The score concludes with a double bar line and a repeat sign. The year "1985" is printed below the staff.

...
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 ...² ...
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...
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 ...³ ...
 ...⁴ ...
 ...⁵ ...
 ...⁶ ...
 ...
 ...
 ...⁷ ...
 ...
 ...
 ...
 ...⁶ ...

² ... *Contemporary India: A Sociological View* (... , 2003); ... *Contemporary India: A Sociological View*, *Critical Asian Studies* 38, 4: 495-522 (2006).

³ ... *New Jersey Dreaming: Capital, Culture, and the Class of '58* (... , 2003), ... 13-14.

⁴ ... *Critical Asian Studies* 38, 4: 323-356 (2006), ... 325.

⁵ ... *Handbook of Theory and Research for the Sociology of Education* (... , 1986); ... *New Jersey Dreaming*.

Musical score for a piece with sections A and B. The score includes dynamic markings like *ff* and *f*, and performance instructions like *acting*. The score is written in a single system with a treble clef and a key signature of one flat. The tempo is marked *Andante*. The score consists of several staves of music, with section A and section B clearly marked. The score ends with the word *acting*.

of the... (1...), (...), (...).

... (1995); ... (2002); ... (2003); ... (2007).

12

13

38, 4: 495-522 (2006); ... *Critical Asian Studies* 38, 4: 445-465 (2006); ... *Modern Asian Studies* 41, 1: 121-150 (2007).

12 ... *Poverty: Human Consciousness and the Development of Amnesia* (1995); ... *India: Development and Participation* (2002); ... *Transition and Development in India* (2003); ... *Trade Liberalization and India's Informal Economy* (2007).

13 ... *Comparative Studies of South Asia, Africa and the Middle East*, 1 & 2: 88-104 (2000); ... *New Middle Class*; ... *International Communication Gazette* 64, 4: 323-342 (2002); ... *Gender & Society* 17, 4: 544-566 (2003); ... *Cultural Dynamics* 16, 1: 93-116 (2004); ... *Hegemony: Studies in Consensus and Coercion* (2008), ... 184-200.

[Illegible text, possibly bleed-through from the reverse side of the page]

Economic liberalization and the middle class in India

[Illegible text, possibly bleed-through from the reverse side of the page]

14

1997,

15

16 A

17

Characterizing the middle class

The image shows a musical score with two systems. The first system is labeled 'A A A B' and the second system is labeled 'C'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). A measure number '23' is visible in the first system.

G... .. B...

27 C

() ()

... *middle-class* ... ³¹ ... *C* ... *A* ... ³² ... ³³ ... *A* ...

...; ... C ... B ...

... 1990 ...
*ēlai makka*³⁴ (...);
illātavarka! (...); *naṭuttaramānavarka!* (...);
naṭuttara kuṭumpam (...); *paṇakkārarka!*
 (...), *vacatīyānavarka!* (...),
periyavarka! (...).³⁵
naṭuttaramānavarka!

A page of handwritten musical notation, likely a score for a string quartet or similar ensemble. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The handwriting is in black ink on aged paper. The score is organized into systems, with some systems containing multiple staves. There are some annotations in parentheses and some markings that appear to be performance instructions or editorial notes. The overall appearance is that of a working draft or a composer's manuscript.

77.1178-402(1, 6.5179-0.1,)-1178-5.3()-3 54.4(79-1224.717)-396.517

38

Al... (Al...)

illāma iruppāṅka?

39

50

C

C

40

All

The good and the bad of being in the middle

... is a situation in which a person is caught between two conflicting values or interests. It is a position that is neither good nor bad, but one that is often difficult to navigate. In the middle, one is often forced to choose between two equally undesirable options, or to find a way to balance conflicting demands. This can be a challenging and stressful experience, but it is also an opportunity to develop resilience and problem-solving skills. Being in the middle can be a test of one's character and a chance to grow as a person.

... *central* ... ⁴¹ ...

Visibility, counting, and citizenship

... is a concept that refers to the ability of a group or individual to be seen and counted in a society. It is a key element of citizenship and is essential for the functioning of a democratic system. Visibility allows people to voice their concerns and demands, and it ensures that their voices are heard by the government and other decision-makers. Without visibility, people's needs and interests are often ignored, and their rights are violated.

⁴¹ ... *Contemporary India*, p. 130.

... 1980,

...

ff. f. ff. f.

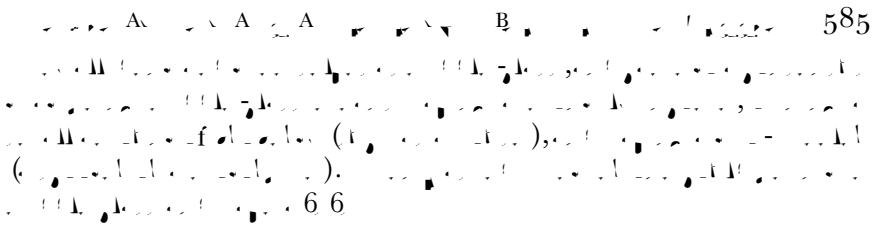
. ff. f. ff.

. ff. f. ff. types. f.

. ff. f. ff. 2005.

. ff. f. ff. 24

A A A B 585



() () 6 6

... ..

... ..

The first of the three sub-sections of the first part of the book is devoted to the study of the 'A' section of the first movement of the 'Symphony in A major' (Op. 54) by Beethoven. The author discusses the various editions of this work and the different interpretations of it by various conductors and performers. He also discusses the various editions of the 'Symphony in A major' and the different interpretations of it by various conductors and performers.

The second of the three sub-sections of the first part of the book is devoted to the study of the 'B' section of the first movement of the 'Symphony in A major' (Op. 54) by Beethoven. The author discusses the various editions of this work and the different interpretations of it by various conductors and performers. He also discusses the various editions of the 'Symphony in A major' and the different interpretations of it by various conductors and performers.

The third of the three sub-sections of the first part of the book is devoted to the study of the 'C' section of the first movement of the 'Symphony in A major' (Op. 54) by Beethoven. The author discusses the various editions of this work and the different interpretations of it by various conductors and performers. He also discusses the various editions of the 'Symphony in A major' and the different interpretations of it by various conductors and performers.

The first of the three sub-sections of the second part of the book is devoted to the study of the 'A' section of the first movement of the 'Symphony in A major' (Op. 54) by Beethoven. The author discusses the various editions of this work and the different interpretations of it by various conductors and performers.

The second of the three sub-sections of the second part of the book is devoted to the study of the 'B' section of the first movement of the 'Symphony in A major' (Op. 54) by Beethoven. The author discusses the various editions of this work and the different interpretations of it by various conductors and performers. He also discusses the various editions of the 'Symphony in A major' and the different interpretations of it by various conductors and performers.

...
...
...
...
A...
C... (...)
...
... *per se* ...
...
...
C...
...

A handwritten musical score consisting of approximately 15 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). There are also some markings that appear to be 'A' and 'B' interspersed within the staves. The handwriting is somewhat dense and characteristic of a working manuscript.

The fear of envy

The image shows a musical score for a piece titled "The fear of envy". The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The music is in a 4/4 time signature. The lyrics are written below the notes. The lyrics are: "kaññūru t kañ tiruṣṭi." The score is marked with measure numbers 63, 64, 65, and 66. The music consists of a single melodic line with some rests and accidentals.

⁶³, *Journal of South Asian Studies*, 1: 19-41 (1990); *Religion in India*

The first part of the paper discusses the importance of the... The second part discusses the importance of the... The third part discusses the importance of the...

Conclusion

Conclusion: The results of the study show that... The findings suggest that... The authors recommend that...

⁷⁰ ... A. ... 325.

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Cl...
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... process, ...

... really ...

... really ...

A page of handwritten musical notation. It features several staves of music with notes, rests, and dynamic markings. The notation is dense and appears to be a score for a piece of music. There are some annotations in the text, such as "73" and "74 A" written above the staves, and a circled "A" in the middle of the page. The handwriting is in black ink on a white background.

