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मीडिया और लोकतंत्र

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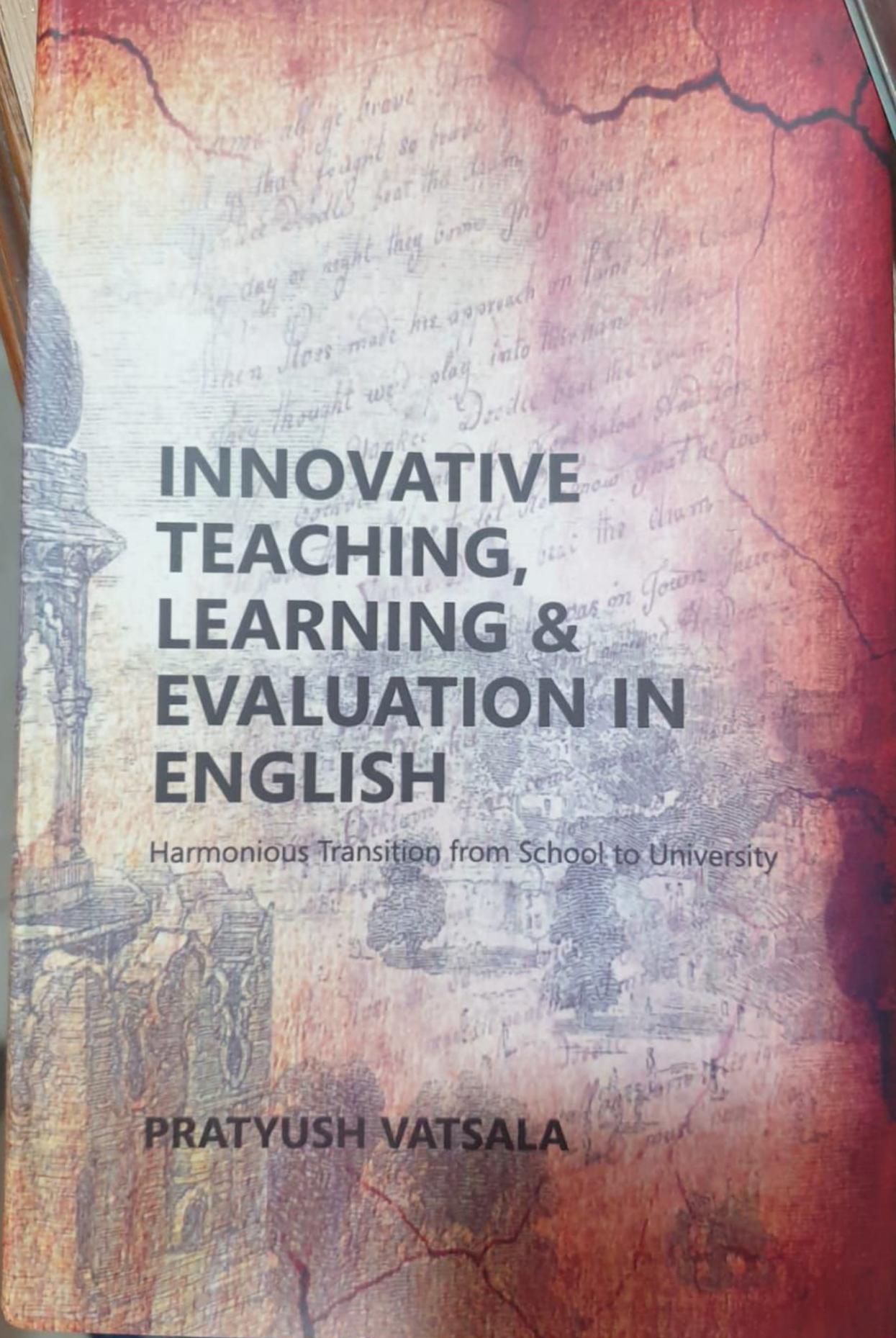
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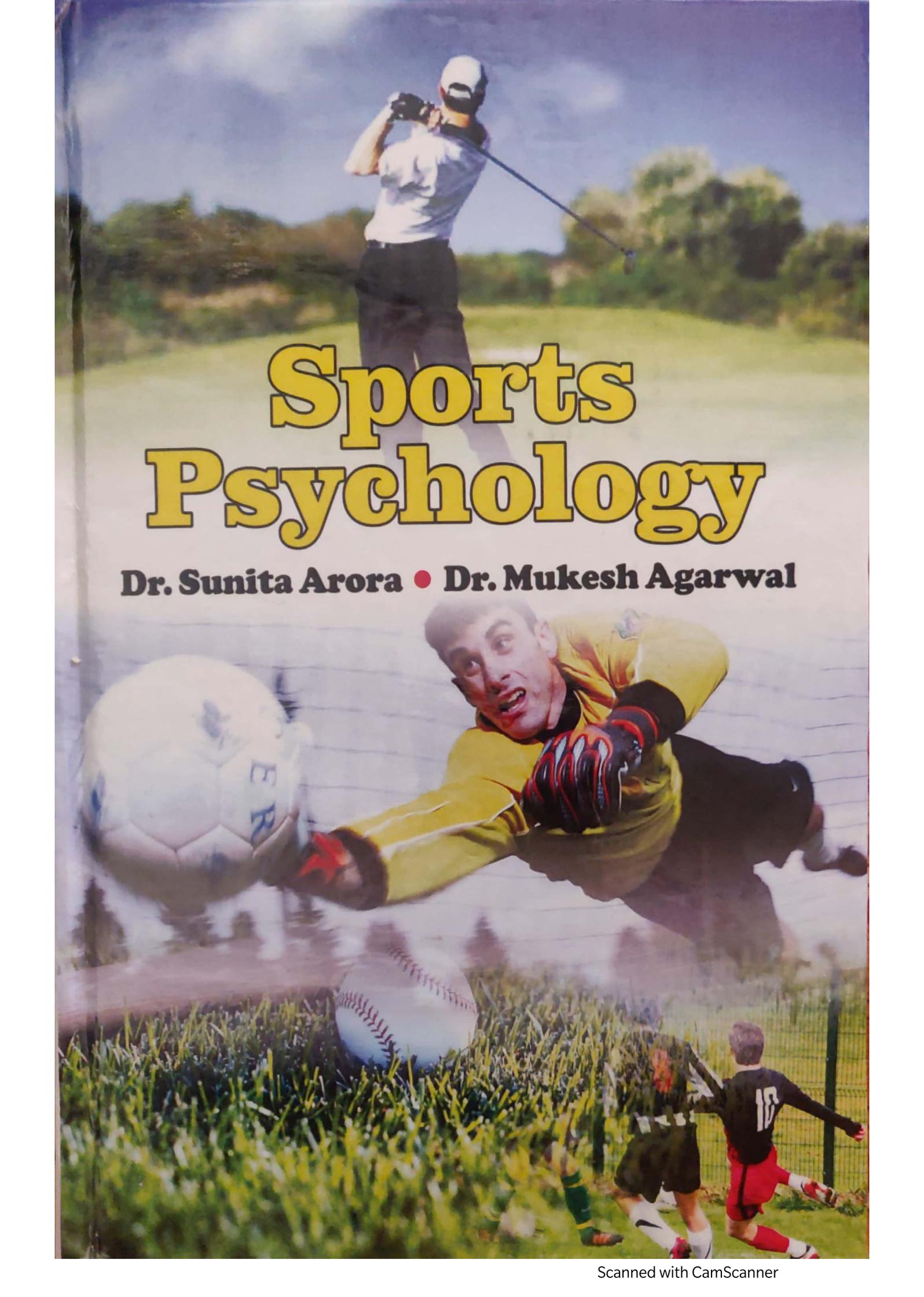
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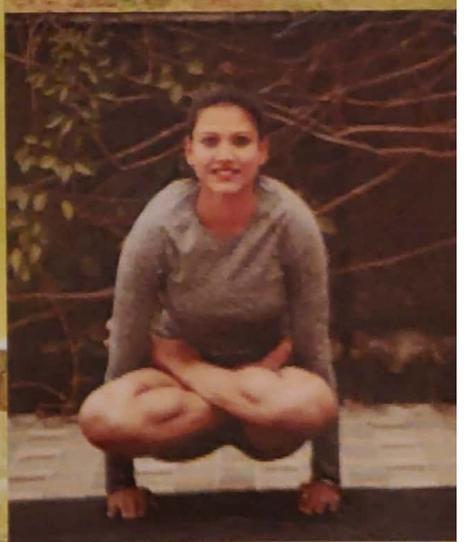
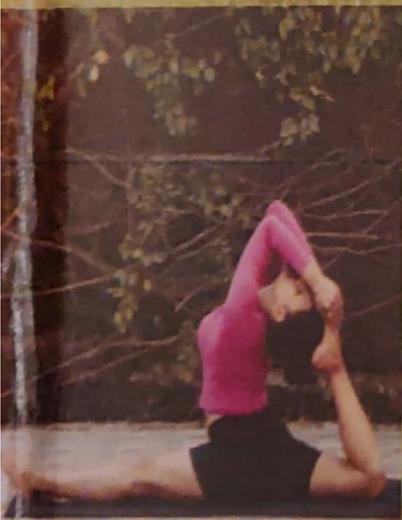
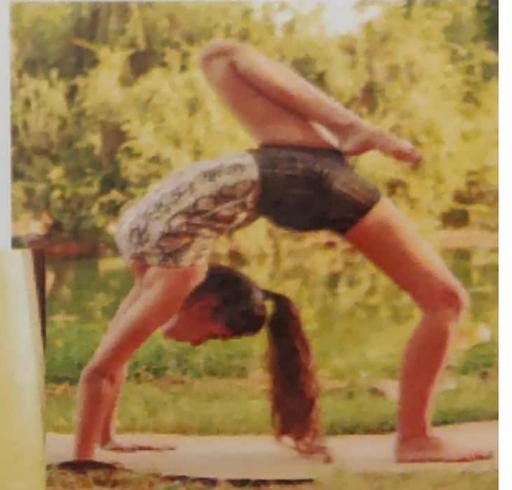
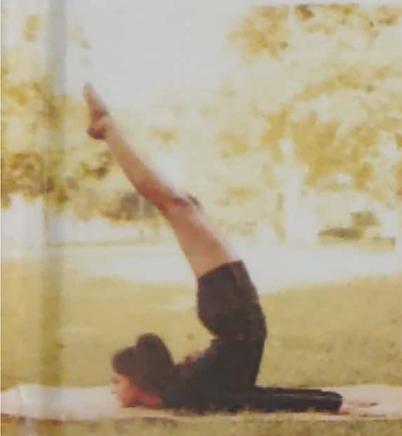
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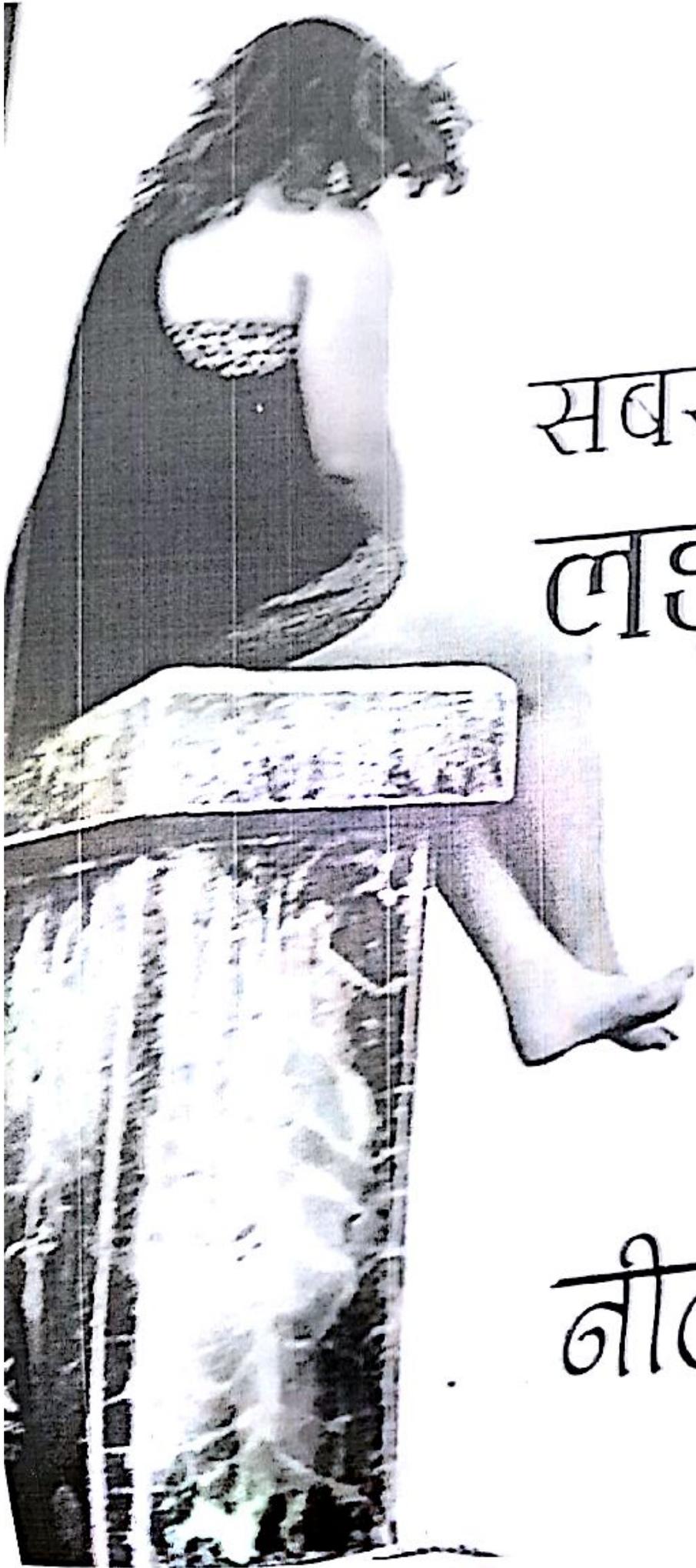


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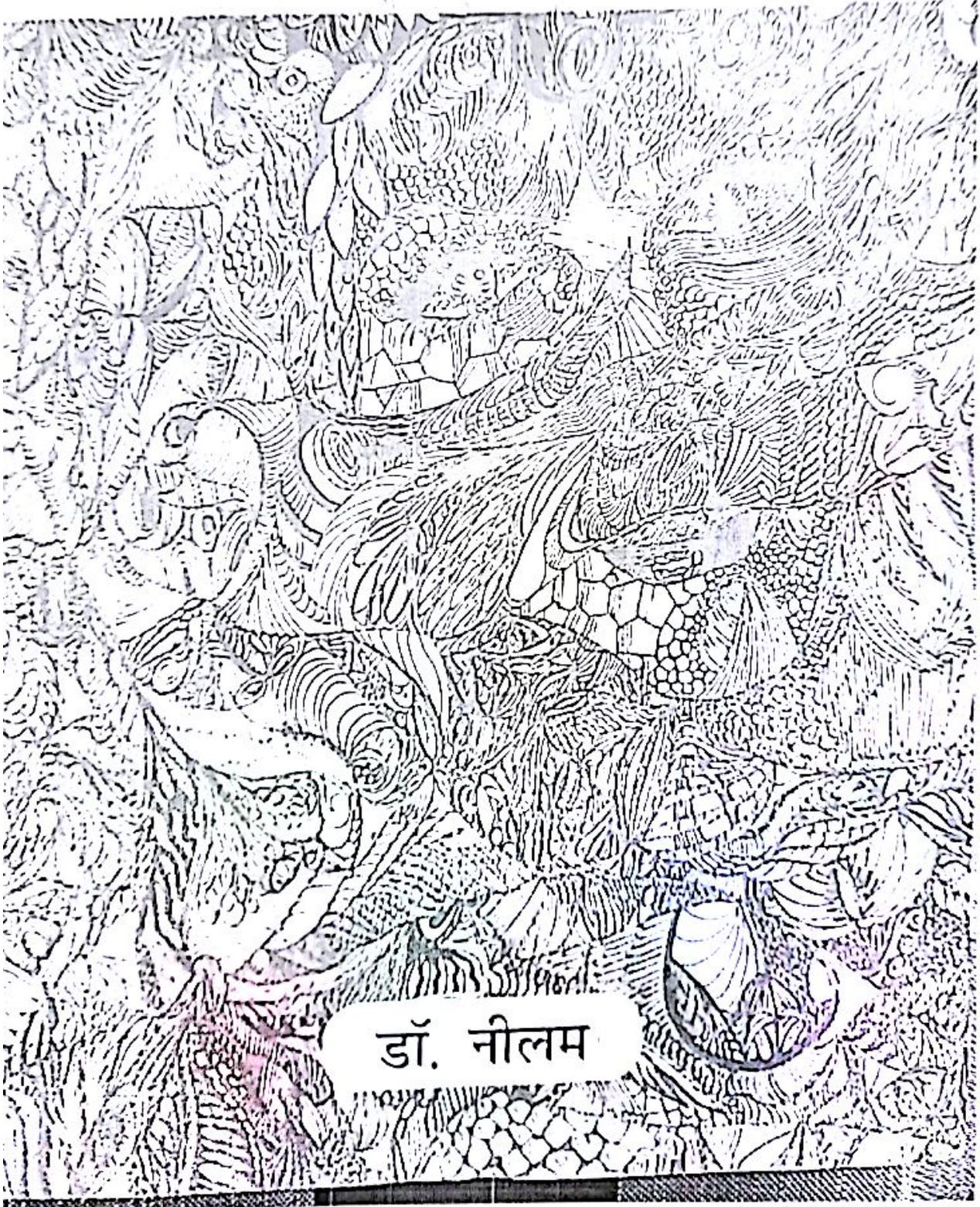
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Re-thinking Religious Pluralism

Moving Beyond Liberal Tolerance

 Springer

Indigenous Perspective on Religious Pluralism: A Tribal Response

Heni Francis Ariina

Abstract This essay examines the ideas of indigenous religion(s) and beliefs which are largely excluded from the ambit of established religious systems. In the public domain, inter-faith dialogue assumes differences in approach to the claimed “Truth,” “Real” or “Being” for a dialogue to take place among different religions. The categories interplay with cultural settings as setting the *milieu* for understanding the differences between religions. In such a complex scenario, religious pluralism confines its discourse to the mainstream religious traditions. What is intriguing is that the lesser known or neglected tribal worldviews (*weltanschauung*) have been subdued as ambiguous and obscured in conceptualising the “Real” itself. Some of the immediate questions that arise in this context are how do tribal communities live out the ideas of equanimity, harmony, peace and well-being in their social relationships?—What are the possibilities of engaging the tribal religious views in the conversations about religious pluralism? This essay attempts to answer such questions and to address the lacuna in the contemporary discourse on religious pluralism by bringing out an indigenous tribal perspective on the relationship between religions.

Keywords Eco spirituality • Religious pluralism • Inter-faith dialogue • *Makrü hrü* (makhelian race) • *Dzüliamosüal/dzüliamosüro* • *Genna-thinilmani* • *Pfope Zhi* • *Tabool/chüino* • *Dharma*

1 Introduction

Religious pluralism celebrates the diversity of religions. Plural societies are based upon acceptance of the equality of all faiths and such societies ignore sectarian claims and arguments. It is important to note that religious pluralism does not only entail accepting the existence of multiple religions but also acknowledges that each religion has something good to offer.

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Katherine Mansfield and Virginia Woolf

Ruchi Mundeja

What I admire in you so much is your transparent quality—my stuff gets muddy [...] I'm always chopping and changing from one level to another. I think what I'm at is to change the consciousness and so to break up the awful stodge. Does this convey anything to you? And you seem to me to go on so straightly and directly [...] I feel as if I didn't want just all realism anymore—only thoughts and feelings—no cups and tables.¹

Writing, Women, and Splintered Ways of “Thinking in Common”

If there is one thing that we might identify as “common” to the two writers who are the subject of this essay, it is their embrace of the transgressive and the unconventional, in life as in art. Beginning an essay on such iconoclast women writers as Katherine Mansfield and Virginia Woolf with something as innocuous as “cups and tables” might then seem counterintuitive. However, it is this leitmotif that I am bringing “to the table,” for even in such domestic concerns the two writers are combatively complementary. Woolf, with rare luminosity, saw the big in the small while Mansfield, with her unerring ironic vision, would never let us lose sight of the small in the big.

Mansfield was a “colonial” from distant New Zealand. In Europe, she occupied the outer edges of metropolitan intellectual structures, and Bloomsbury was certainly one such vanguard formation. It is in these Bloomsbury circles that Mansfield and Woolf met. The relationship between them—now rivalrous and sniping, now intense and stimulating—unfolded against the backdrop of these modernist formations. Their relationship fluctuated between mutual admiration and an acute, even prickly, sense of difference. Woolf sensed a vitality in

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- Mansfield and her contemporaries—Woolf, Lawrence, and von Arnim
- Mansfield and the art—visual culture, cinema, and music

The book also includes a substantial annotated bibliography of key works of Mansfield scholarship from the last 30 years.

TODD MARTIN is Professor of English at Huntington University, USA. He was previously awarded the Lester J. Cappon Fellowship in Documentary Editing at the Newberry Library in Chicago, IL. He is the President of the Katherine Mansfield Society and serves as co-editor of the Society's book series, *Katherine Mansfield Studies*. He also edited *Katherine Mansfield and the Bloomsbury Group* (2017).

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**AIMÉE GASSTON, GERRI KIMBER
& JANET WILSON**

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In-scribing silence

Reading how the silences speak in Mansfield's stories

Ruchi Mundeja

The same peal, the same low, slow ha! ha! which [...] thrilled me.

Charlotte Brontë, *Jane Eyre*¹

Between articulating and invading silences

Writing to Richard Murry in 1921, Mansfield uses a strange word – ‘terror’ – when speaking of the writerly act of bringing an entire ‘*living mind*’ alive ‘with nothing left out’, which of course would include the mind’s recesses, its silences (emphasis in original).² For a writer so frequently associated with a fascination for inhabiting multiple selves, the word ‘terror’ seems to nevertheless bode a self-consciousness about bringing to voice the ‘unknown’, silent spaces of the other.³ Mansfield has often been discussed as endowed with the theatrical deftness to role-play and authenticate diverse lives; for example, Ali Smith unforgettably describes her as ‘merrily dextrous’.⁴ This chapter aims to redirect scholarship from an ongoing interest in Mansfield’s experiments in voice to an exploration of silences in her fiction, with a focus on the writer’s awareness – or otherwise – of crossing class borders in her ventriloquizing of characters’ silences. It will analyse those stories in which Mansfield enters into the lives and silences of underclass characters, and also those that evoke the affective intensities that inhere in (women’s) silences, while simultaneously raising questions related to the ethics of representation.

Inscribing the silences of the disempowered is a concern prominently shared by women’s writing and postcolonial literature. Read and interpreted through both theoretical frameworks, Mansfield’s work is engaged in bringing into

Katherine Mansfield: New Directions brings together leading international scholars to explore and celebrate the modernist short fiction writer, Katherine Mansfield. Reassessing Mansfield's life, work and reputation in the light of new research in literary modernism, the book maps new directions for future Mansfield studies in the twenty-first century. Drawing on current work from postcolonial studies, ecocriticism, affect studies, book, periodical and manuscript studies, and auto/biographical and critical-theoretical approaches to her life and art as well as new archival discoveries, this is an essential contribution to our deepening understanding of a central modernist figure.

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Book Description

This book explores hitherto unaddressed dimensions in federalism studies in India. It traces continuities and changes in Indian federalism since independence and especially economic liberalization. Beginning with the 1990s, due to the emergence of multi-party system, coalition governments, change in judicial temper, and the onset of privatization and globalization in the economy, there has been a trend towards greater federalization in India. However, in the context of one-party majority in a coalition government since 2014, new aspects have emerged in Indian federalism.

The volume engages with several facets of federalism: administrative federalism; environmental and resource federalism; changing dynamics of fiscal federalism; and multi-level governance. With comparative data and case studies across different states of India, it brings together a range of issues, including Article 356 and its dysfunctions; land acquisition; decentralized governance; tribal rights; the roles of central and state governments; concerns regarding Citizenship Amendment Act; recent abrogation of Article 370 and 35 A; Delhi and statehood, climate change; MGNREGA; implementation of ICDS; and the cooperative and competitive nature of Indian federalism.





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Comprehensive and topical, this book will be useful to scholars and researchers of political science, federalism, comparative federal studies, political studies, comparative politics, public administration, governance and development studies. It will also interest policymakers, bureaucrats, government organizations, NGOs, and civil society activists.



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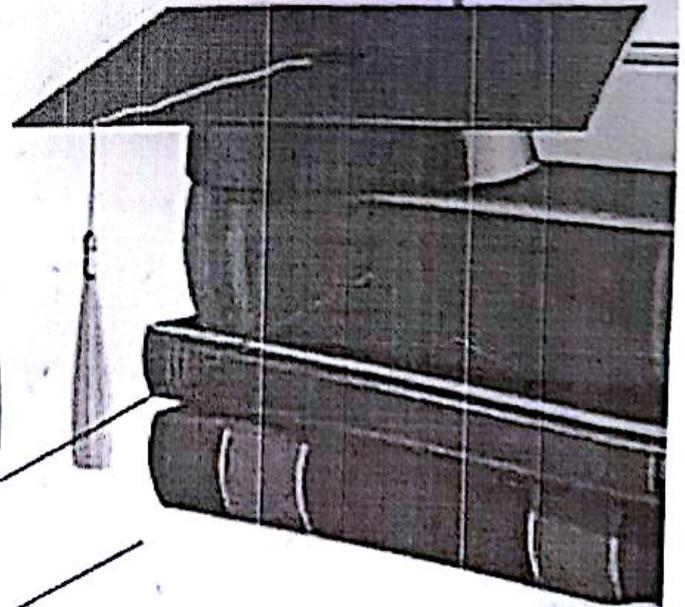
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boundaries of the minds

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Edited by :

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Silpi Maitra

Shreya Chakrabarty

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Editors: Shweta Singh, Silpi Maitra, Shreya Chakrabarty

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Response to the Reception of *Samskara*: A Critical Journey

Jaishree Kapur

Ph. D Research Fellow, GGSIPU

Abstract

First published in 1965, U. R. Ananthamurthy's *Samskara* created a furore by questioning the graded inequality sanctioned by the traditional *chaturvarna* system. While the book was critically attacked, the film was banned on a pan-national level. However, both the verbal narrative and the cinematic narrative have been able to transcend temporal and spatial boundaries over the past few decades. The objective of this paper is to highlight the critical responses made on the work by various scholars who have examined the work as a representative of two opposing worldviews and present a counter-argument to emphasize a few instances where the work defies any compartmentalisation into a strict binary category as it lends space for liminalities, in-between spaces, and fluid identities to emerge in both the verbal and the visual medium. The paper further argues that during the process of adaptation of a story from one medium to another, the subjectivity of the filmmaker lends new meaning to the discourse, which further dilutes these binaries, rendering the cinematic text as an independent work of art. The arguments shall be foregrounded by a close analysis of the texts as well as cross-references to other critical resources.

Keywords: Binaries, Liminalities, Adaptation, Fidelity, Interpretation

Kannada literature has been categorised into three major phases according to the themes, subject, writers, and its relationship with the outside world. While the first phase from the late 19th to early two decades of the 20th century called "Arunodaya" (Dawn) was preoccupied with presenting reformist tendencies in writing, the second phase, commonly called as "Navodaya" or New Dawn (1920-1960) aimed at responding and addressing the West.

U R Ananthamurthy, in an interview with Rajiv Mehrotra, explains how the third phase of Kannada writing stretching from the nineteen sixties to seventies, commonly called the "Navya" movement, was rooted in transforming the language at the level of style, form, and imagery. *Samskara* became a key work in Kannada literature. It almost became a manifesto of "Navya"

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movement despite the fact that it was subjected to a massive backlash for its supposed anti-brahmanical content. V S Naipaul's oft-quoted argument in his book, *India: A Wounded Civilization* highlighted, "Knowingly or unknowingly, Anantamurti (sic) has portrayed a barbaric civilization, where the books, the laws, are buttressed by magic, and where a too elaborate social organization is unquicken by intellect or creativity" (Naipaul 109). Ananthamurthy readily accepts his deliberate critique of Brahmanism in his words, "Hurting brahmans, for me born and brought up as a brahman, is not an issue that I like, but is inevitable. My writings like *Samskara*, *Ghatashraddha*, *Bharatipura*, have hurt Brahmans . . . What I have written are the essential truths brahmans must face" (Ananthamurthy 107).

The novella has been widely read as a work premised on the functioning of two opposing worldviews. The translator, A K Ramanujan, himself considers characters as "polar opposites" and theme as determining "complex relations between asceticism and eroticism." (Ananthamurthy 101). U R Ananthamurthy not only as a writer and intellectual but as a lover of mathematics too,