

Hymns to the dancing Siva - a study of Man Īikkava cakars Tiruva cakam

South Asia Books - Encountering Kali: In the Margins, at the Center, in the West



Description: -

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Īikkava cakars Tiruva cakam

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For instance, a story from the Bhaṭṭa-gavata Puraṇ. As social concentration has shifted toward religious resources, local practices are being profoundly reworked. A: GIVING NEW MEANING TO A TANTRIC ICON The question then arises, how did this quite unmistakably Tantric icon of the Goddess get to be used in contemporary Oriya Hindu discourse to uphold family values, especially those encouraging and advocating female selfcontrol and restraint? As might be expected, however, the opening that Kinsley made into Kaṭi Studies has been enriched by the new interests, questions, and theoretical approaches of his followers.

Himalayan Academy Publications

Two points strike me as essential for understanding the religious attitudes of the temple priests and pilgrims. A great motif is religion or art, any great symbol, becomes all things to all men; age after age it yields to men such treasure as they find in their own hearts.

Mahimna Stotra

Thither proceeded Siva to confute them, accompanied by Vishnu disguised as a beautiful woman, and Ati-Seshan. Encountering Kaṭi Encountering Kaṭi In the Margins, at the Center, in the West EDITED BY Rachel Fell McDermott and Jeffrey J. Secondly, feminist and New Age proponents of Kaṭi have been criticized by Hindus living in the West as representative of a wave of neocolonialists; to some such critics, these Western interpreters and appropriators of the Goddess are every bit as insidious as those of the past two centuries.

Mahimna Stotra

Given certain Tantric ideological and 30 david r. See Hinduism: New Essays in the History of Religions, ed.

Mahimna Stotra

Prasūti immediately recognizes and lovingly greets her daughter. This plays both on Tantric symbolic systems and on the characteristics of the

Sanskrit script.

Encountering Kali: In the Margins, at the Center, in the West

You are my father, I am your daughter. Swami Nikhilananda New York: Ramakrishna-Vivekananda Center, 1942 , p. The saṁdhaka, with the help of a guru, undertakes to gain his goal by conquest—by using his own body and knowledge of that body to bring the fractured world of name and form, the polarized world of male and female, sacred and profane, to wholeness and unity.

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Can you tell me the story that is associated with this picture? Ś'iva challenges her to a dance contest and defeats her when she is unable or unwilling to match his energetic tāṇ.

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