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"The epic story of the rise and fall of the empire of cotton, its centrality in the world economy, and its making and remaking of global capitalism. Sven Beckert's rich, fascinating book tells the story of how, in a remarkably brief period, European entrepreneurs and powerful statesmen recast the world's most significant manufacturing industry combining imperial expansion and slave labor with new machines and wage workers to change the world. Here is the story of how, beginning well before the advent of machine production in 1780, these men created a potent innovation (Beckert calls it war capitalism, capitalism based on unrestrained actions of private individuals; the domination of masters over slaves, of colonial capitalists over indigenous inhabitants), and crucially affected the disparate realms of cotton that had existed for millennia. We see how this thing called war capitalism shaped the rise of cotton, and then was used as a lever to transform the world. The empire of cotton was, from the beginning, a fulcrum of constant global struggle between slaves and planters, merchants and statesmen, farmers and merchants, workers and factory owners. In this as in so many other ways, Beckert makes clear how these forces ushered in the modern world. The result is a book as unsettling and disturbing as it is enlightening: a book that brilliantly weaves together the story of cotton with how the present global world came to exist"--Résumé de l'éditeur.

This book gives us a close-up detailing of this gifted, dynamic teacher in a variety of classroom settings, along with analyses of Heathcote's remarkable improvisations with young people.

This is a volume about the life and power of ritual objects in their religious ritual settings. In this Special Issue, we see a wide range of contributions on material culture and ritual practices across religions. By focusing on the dynamic interrelations between objects, ritual, and belief, it explores how religion happens through symbolic materiality. The ritual objects presented in this volume include: masks worn in the Dogon dance; antique ecclesiastical silver objects carried around in festive processions and shown in shrines in the southern Andes; funerary photographs and films functioning as mnemonic objects for grieving children; a dented rock surface perceived to be the god's footprint in the archaic place of pilgrimage, Gaya (India); a recovered manual of rituals (from Xiapu county) for Mani, the founder of Manichaeism, juxtaposed to a Manichaeen painting from southern China; sacred stories and related sacred stones in the Alor–Pantar archipelago, Indonesia; lotus symbolism, indicating immortalizing plants in the mythic traditions of Egypt, the Levant, and Mesopotamia; lavishly illustrated variations of portrayals of Ravana, a Sinhalese god-king-demon; figurines made of cow dung sculptured by rural women in Rajasthan (India); and mythical artifacts called 'Apples of Eden' in a well-known interactive game series.

An authentic, heartfelt and compelling narrative – straight from the horse's mouth – that reveals for the first time numerous unknown aspects of the life and times of one of the greatest legends of all time who stands out as a symbol of secular India. Dilip Kumar (born as Yousuf Khan), who began as a diffident novice in Hindi cinema in the early 1940s, went on to attain the pinnacle of stardom within a short time. He came up with spellbinding performances in one hit film after another – in his almost six-decade-long career – on the basis of his innovative capability, determination, hard work and never-say-die attitude. In this unique volume, Dilip Kumar traces his journey right from his birth to the present. In the process, he candidly recounts his interactions and relationships with a wide variety of people not only from his family and the film fraternity but also from other walks of life, including politicians. While seeking to set the record straight, as he feels that a lot of what has been written about him so far is 'full of distortions and misinformation', he narrates, in graphic detail, how he got married to Saira Banu, which reads like a fairy tale! Dilip Kumar relates, matter-of-factly, the event that changed his life: his meeting with Devika Rani, the boss of Bombay Talkies, when she offered him an acting job. His first film was Jwar Bhatta (1944). He details how he had to learn everything from scratch and how he had to develop his own distinct histrionics and style, which would set him apart from his contemporaries. After that, he soon soared to great heights with movies such as Jugnu, Shaheed, Mela, Andaz, Deedar, Daag and Devdas. In these movies he played the tragedian with such intensity that his psyche was adversely affected. He consulted a British psychiatrist, who advised him to switch over to comedy. The result was spectacular performances in laugh riots such as Azaad and Kohinoor, apart from a scintillating portrayal as a gritty tonga driver in Naya Daur. After a five-year break he started his 'second innings' with Kranti (1981), after which he appeared in a series of hits such as Vidhaata, Shakti, Mashaal, Karma, Saudagar and Qila.

Traces the Islamic healing tradition's interaction with Indian society and politics as these evolved in tandem from 1600 to 1900, and demonstrates how an in-house struggle for hegemony can be as potent as external power in defining medical, social and national modernity. A pioneering work on the social and medical history of Indian Islam.

A highly original study of newspaper cartoons throughout India's history and culture, and their significance for the world today.

Exploring the lives of two remarkable women who chose to enter a field of activity which, in the middle of the nineteenth century, was seen a male domain, this book brings to light how unusual circumstances catapulted Begum Hazrat Mahal of Awadh and Rani Lakshmbai of Jhansi into the rebellion of 1857. Both of them sacrificed their lives trying to overthrow the British rule, which they considered to be alien and oppressive. Their resistance and their deaths are heroic and poignant. The book captures the different trajectories of their lives and their struggles. In different but adjacent geographies these two women , both married into royal houses, decided to uphold traditions of ruling and culture that their husbands had established. These traditions had been subverted by the policies of Lord Dalhousie who had annexed both Awadh and Jhansi. While noting these similarities, it should be highlighted that Awadh was a large and sprawling kingdom with a long history whereas Jhansi was a small principality. The rani and the begum never met, even though they were embroiled in the same struggle. It is the rebellion of 1857-58 that provides the context, which makes these two outstanding women feature in the same narrative. This book tells the story of two women in a rebellion. The alterlives of the begum and the rani took on very different hues. The rani was made a nationalist icon: a woman on horseback with a raised sword, who died in battle. The begum was a relatively forgotten figure who did not get her due place in the roll call of honour. Revisiting the revolt of 1857 from a unique perspective and looking at their alterlives, the myths, this book attempts to set the record straight. Looking at the revolt of 1857 from a different perspective, A Begum & A Rani is an act of retrieval.

Intersection 55 is the gateway to the Universe. Over the years, its builders, the Mohais, have learned to live by a strict moral code to ensure the smooth running of their ancestral responsibilities. But something is awakening... and the Snake is about to shatter the foundations of the world forever! "Superbly paced, complex yet compelling, and visually breathtaking." – Multiversity Comics "Immense in scope, meticulous in its level of detail and challenging in the breadth of the world-building." – Eye On Comics

Ian Fleming's beloved original text — newly illustrated by Joe Berger! "Crackpot" is what everybody calls the Pott family. So when they go to buy a new car and come back with a wreck, nobody is surprised. Except for the Potts themselves. First, the car has a name. And she tells them what it is. Then they find out that she can fly. And swim. . . . Chitty Chitty Bang Bang is a car on a mission to stop a criminal gang in its tracks — and she is taking the Potts with her! Jump into the world's most loved magical car for her first adventure.

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