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The development comes a day after a near-stampede close to the pandal in which several people were injured

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The "world's tallest Durga idol" was closed for visitors at Deshapriya park in Kolkata on Monday following a mini-stampede on Sunday evening. The 88-foot idol of the goddess Durga in Deshapriya...

~~Kolkata's most hyped Durga Puja pandal closed by police ...~~

After a near-stampede, close to the puja pandal at south Kolkata's Deshapriya Park, where several people were injured. The idol of the goddess Durga is 88 feet and has been touted as the "largest" of the world in Deshapriya Park.

~~Kolkata's most hyped Durga Puja pandal closed by police ...~~

Kolkata's most-hyped Durga Puja pandal closed by police Posted on October 19, 2015 October 19, 2015 by jayanta23 The 88-foot idol of the goddess Durga in Deshapriya Park has been touted as the "largest" of the world.

~~Kolkata's most hyped Durga Puja pandal closed by police ...~~

Kolkata S Most Hyped Durga Puja Pandal Closed Other Durga puja starts on October 23. In mid-July, when Kolkata was registering less than 400 new cases every day, the forum had come up with a list of dos and don'ts for the puja organisers.

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Manicktala Chaltabagan Lohapatty Durga Puja The Pandal of Manicktala has achieved a number of honours and awards for being one of the most grand and prestigious Pandal's in Kolkata. This Pandal started during the year of 1943 and over the years it has become a focal celebration point in this capital city during the Durga puja festival.

~~Top 20 Durga Puja Pandal in Kolkata you Must Visit~~

Hyped Durga Puja Pandal Closed Other Kolkata's most hyped Durga Puja pandal closed by police - The Kolkata Police have closed access to the year's most hyped Durga Puja on Monday The development comes a day after a near stampede close to the puja pandal at south Kolkata s Deshapriya How Kolkata s Durga Puja Pandals and celebrations will be ...

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kolkata s most hyped durga puja pandal closed other, infusi e tisane i preparati a base di erbe e frutta che aiutano a stare bene 1, sap bw 4hana master guide, trittbrettfahrer der sozialen frage, the gunpowder plot history Page 6/9.

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Kolkata S Most Hyped Durga The "world's tallest Durga idol" was closed for visitors at Deshapriya park in Kolkata on Monday following a mini-stampede on Sunday evening. The 88-foot idol of the goddess Durga in Deshapriya... Kolkata's most hyped Durga Puja pandal closed by police ...

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Kolkata: The biggest puja hype this year, Deshapriya Park Durga idol boasting a height of 88 feet stands tall and lonely deprived of devotees amid a few organizers and a priest offering the deity puja. The biggest puja hype this year, Deshapriya Park Durga idol boasting a height of 88 feet stands tall and lonely deprived of devotees amid a few

~~Deity without Devotee, Deshapriya Durga Stands Lonely ...~~

The committee for one of Kolkata's most popular pandals, the Santosh Mitra Square Durga Puja, have also, reluctantly, gone digital. Sajay Ghosh, who sits on the committee, spoke nostalgically of...

~~Corona demons tower over India's Durga Puja festival ...~~

Kolkata S Most Hyped Durga Puja Pandal Closed Other In Bengal, Durga Puja is not just any festival, it is the festival par excellence. In Kolkata, the 5-day festivities will be the usual carnival of hopping from one themed pandal to

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Kolkata Kolkata's most hyped Durga Puja pandal closed by police Kolkata Veteran Bengali actor Soumitra Chatterjee tests positive for COVID-19 Kolkata Mamata Banerjee inaugurates virtual Durga Pujas

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In a bid to highlight the brave struggles of COVID-19 frontline warriors, a popular Durga Puja pandal in Kolkata has replaced the traditional idol of Mahishasura with that of 'Coronasura'. The Youth Association of Mohammad Ali Park — for its 52nd Durga Puja celebrations — has used idols of police and doctors in masks, so as to make an important statement of staying safe in the pandemic .

~~In Kolkata's Md Ali Park, Goddess Durga slays 'Coronasura' ...~~

The 126-year-old Durga Puja at the ancestral home of the Mukherjees in remote Miriti village in West Bengal's Birbhum district is being organised as usual this year too. But the puja has lost one...

~~West Bengal's Miriti village misses former president ...~~

Once again, as Kolkata gears up for its biggest festival (with adherence to Covid-19 protocols), preparation is in full swing to welcome Goddess Durga, who is treated as the daughter who comes to her maternal house every year from Kailash. READ MORE | Calcutta HC to hear plea seeking curb on Durga Puja festivities amid pandemic

On April 11, 1931, Virginia Woolf ended her entry in A Writer's Diary with the words

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"too much and not the mood." She was describing how tired she was of correcting her own writing, of the "cramming in and the cutting out" to please other readers, wondering if she had anything at all that was truly worth saying. The character of that sentiment, the attitude of it, inspired Durga Chew-Bose to write and collect her own work. The result is a lyrical and piercingly insightful collection of essays and her own brand of essay-meets-prose poetry about identity and culture. Inspired by Maggie Nelson's *Bluets*, Lydia Davis's short prose, and Vivian Gornick's exploration of interior life, Chew-Bose captures the inner restlessness that keeps her always on the brink of creative expression. *Too Much and Not the Mood* is a beautiful and surprising exploration of what it means to be a first-generation, creative young woman working today.

Each year, Kolkata's Durga Puja scales new heights as the most spectacular and extravagant event in the city's calendar. From the turn of the twenty-first century, the festival has taken on a particular artistic dispensation that is unique to the contemporary city, demanding a new order of attention and analysis. Based on field-research conducted between 2002 and 2012, this book unravels the anatomy of this newly-conjured 'art' event, by tracking the new production processes, the mounting trends of publicity and sponsorship as well as the practices of mass spectatorship that make for the transformed visual culture of the festival. This new visual aesthetic, it is argued, has become the most important marker of the rapidly mutating identity of today's Durga Puja in Kolkata, bringing into the fray new categories of artists and designers, new genres of public art, and new spaces for art production and reception in the city. The book's central concern lies in conceptualizing a specifically contemporary and artistic history of the urban festival. In keeping with its title, the book examines the diversity of images and practices - from the consumerist spectacle and the bonanza of awards to the efflorescence of public installations and art and craft productions - that unfurls in this season 'in the name of the goddess'. While proling the Durga Pujas as Kolkata's biggest public art event, the book also addresses the ambivalence of the designations of 'art' and 'artist' in this eld of production and viewership. One of the main aims of this study has been to lay open the claims of 'art' in this festival both as a set of insistent projections as well as a mesh of incomplete formations. The new artistic nomenclature of the festival, it is shown, is not easily secured and has to struggle to assert itself within the body of the religious event and the ephemeral mass spectacle.

When his brother's newly-wedded young wife, Tuli, falls in love with Neil, it is considered blasphemy in the conservative Bengali household. With his own emotions and sense of justice congesting him, Neil decides to run off from the cataclysm. Aimless, rootless, he is soon drawn into untoward methods of survival and self-destruction. But then he learns that Tuli is expecting his child. This is when Neil decides to turn around and take life by the throat. And then, life decides to slip out his hands and Gods decide Neil must die.

In India, Durga one of the deities, is considered most powerful one, who can save people from the clutches of evil. The creation of Durga and veneration to her is no different. Over the years, the legend of Durga has garnered several interpretations. The immensity of the mythology is so complex that the accuracy of the actual story is now left to mere existence and significance. Durga Puja, a festival spanning four

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days (once in a year in the month of October), celebrates Durga's return after killing Mahishasura. She is welcomed to the homes of thousands along with her family, Lord Ganesha, Goddess Lakshmi, Lord Karthik and Goddess Saraswati who are believed to be Durga's sons and daughters. It is one of the most widely celebrated festivals in India that brings together many skills that have survived generations. This project throws light on the talents, efforts and creativity of the kumbhars—the artisans, who craft realistic looking idols depicting the epic of Durga. The images will take you on a journey of the several stages of making the idols. Artists hard work brings life to the marathon of idol making that is invigorated by the power of mantras...majestic, mystic, and bustling!

Taking stock of the urban transport scenario in Indian cities, this is the first full-length study of the metro rail system in India. In recent times the metro rail has come up as a favoured alternative of mass transport in urban spaces faced with growing population, heightened vehicular traffic, and increased pollution. Using data, analysis, and first-hand information, this book tells the story of metro rail as proposed and undertaken across India from Kolkata in the east and Mumbai in the west to Delhi and Jaipur in the north and Chennai, Bangalore, Hyderabad, and Kochi in the south. Focusing on the complexities of project planning and contrasting the Indian experience with those of its global counterparts, this volume distils important lessons for future infrastructure projects. While the metro rail system has considerably improved inter-city connectivity, the metro story in India is an ongoing one. With a Foreword by E. Sreedharan setting the stage, this volume will appeal to anybody keen to know more about urban transport in India, as well as policymakers, management professionals, and students and researchers of economics and business studies.

Gogol is named after his father's favourite author. But growing up in an Indian family in suburban America, the boy starts to hate his name and itches to cast it off, along with the inherited values it represents. Gogol sets off on his own path only to discover that the search for identity depends on much more than a name.

Examines the interconnected events including World War II, India's struggle for independence, and a period of acute scarcity that lead to mass starvation in colonial Bengal.

The multiple Locus Award-winning annual collection of the year's best science fiction stories. In the new millennium, what secrets lay beyond the far reaches of the universe? What mysteries belie the truths we once held to be self-evident? The world of science fiction has long been a porthole into the realities of tomorrow, blurring the line between life and art. Now, in *The Year's Best Science Fiction: Thirty-Fifth Annual Collection*, the very best SF authors explore ideas of a new world. This venerable collection brings together award-winning authors and masters of the field. Featuring short stories from acclaimed authors such as Indrapramit Das, Nancy Kress, Alastair Reynolds, Eleanor Arnason, James S.A. Corey & Lavie Tidhar, an extensive recommended reading guide and a summation of the year in science fiction, this annual compilation has become the definitive must-read anthology for all science fiction fans and readers interested in breaking into the genre.

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Reaching as far back as ancient times, Ronojoy Sen pairs a novel history of India's engagement with sport and a probing analysis of its cultural and political development under monarchy and colonialism, and as an independent nation. Some sports that originated in India have fallen out of favor, while others, such as cricket, have been adopted and made wholly India's own. Sen's innovative project casts sport less as a natural expression of human competition than as an instructive practice reflecting a unique play with power, morality, aesthetics, identity, and money. Sen follows the transformation of sport from an elite, kingly pastime to a national obsession tied to colonialism, nationalism, and free market liberalization. He pays special attention to two modern phenomena: the dominance of cricket in the Indian consciousness and the chronic failure of a billion-strong nation to compete successfully in international sporting competitions, such as the Olympics. Innovatively incorporating examples from popular media and other unconventional sources, Sen not only captures the political nature of sport in India but also reveals the patterns of patronage, clientage, and institutionalization that have bound this diverse nation together for centuries.

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