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Found in two-thirds of the world, rabies is a devastating infectious disease with a 99.9 percent case-fatality rate and no cure once

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clinical signs appear. Rabies in the Streets tells the compelling story of the relationship between people, street animals, and rabies in India, where one-third of human rabies deaths occur. Deborah Nadal makes the case that only a One Health approach of [interspecies camaraderie] can save people and animals from the horrors of rabies and almost certain death. Grounded in multispecies ethnography, this book leads the reader through the streets and slums of Delhi and Jaipur, where people and animals, such as dogs, cows, and macaques, interact intimately and sometimes violently. Nadal explores the intricate web of factors that bring humans and animals into contact with one another within these urban spaces and create favorable pathways for the transmission of the rabies virus across species. This book shows how rabies is endemic in India for reasons that are as much social, cultural, and political as they are

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biological, ranging from inadequate sanitation to religious customs, from vaccine shortages to reliance on traditional medicine. The continuous emergence (and reemergence) of infectious diseases despite technical medical progress is a growing concern of our times and clearly questions the way we think of animal and environmental health. This original account of rabies challenges conventional approaches of separation and extermination, arguing instead that a One Health approach is our best chance at fostering mutual survival in a world increasingly overpopulated by humans, animals, and deadly pathogens.

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*Page 13/26*

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precise summary on all important facts & relevant news that happened in the month of March. Improve your GK section now with our monthly Current Affairs E-Book and ace the competitive exams!

Prior to the nineteenth century, South Asian dictionaries, glossaries, and vocabularies reflected a hierarchical vision of nature and human society. By the turn of the twentieth century, the modern dictionary had democratized and politicized language. Compiled "scientifically" through "historical principles," the modern dictionary became a concrete symbol of a nation's arrival on the world stage. Following this phenomenon from the late seventeenth century to the present, *Negotiating Languages* casts lexicographers as key figures in the political realignment of South Asia under

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British rule and in the years after independence. Their dictionaries document how a single, mutually intelligible language evolved into two competing registers—Urdu and Hindi—and became associated with contrasting religious and nationalist goals. Each chapter in this volume focuses on a key lexicographical work and its fateful political consequences. Recovering texts by overlooked and even denigrated authors, *Negotiating Languages* provides insight into the forces that turned intimate speech into a potent nationalist politics, intensifying the passions that partitioned the Indian subcontinent.

The relationship between information and the nation-state is typically portrayed as a face-off involving repressive state power and democratic flows: Twitter and the Arab Spring, Google in China, WikiLeaks and the U.S. State Department. Less attention has

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been paid to those scenarios where states have regarded information and its diffusion as productive of modernity and globalization. It is the central argument of this book that the contemporary nation-state, especially in the global South, is far from hostile to the current informational milieu and in fact makes crucial use of it in order to develop adequate modes of governance, communication and sociality in a networked world. This book focuses on India – an emerging country that has recently witnessed a "software miracle" – to highlight the critical role informatics has historically played in the national imagination and to demonstrate how the state, private capital and civic society have drawn upon and engaged the precepts and protocols of the information age to fashion an "info-nation."

Robert Stenberg once said, "There is no Recipe to be a Great



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Teacher, That's what, is unique about them. Every teacher has their own way of teaching who delicately shapes impressionable minds and molds it into a vessel that defines perceptions and ambitions that impact to the large part the society Central Teaching Eligibility Test or CTET is the national level examination that is conducted to recruit the most eligible candidates as teachers at Primary and Upper Primary Levels. It is held twice in a year in the month of July and December. The exam is divided into 2 Papers, As per the CTET 2020 Exam Pattern, Paper -1 is for the Classes 1-5 whereas Paper - 2 is meant for those who want to become a teacher of classes 6-8. To teach the students of Class 6-8 one has to appear for both the exams. The current edition of "Social Science & Pedagogy for classes VI to VIII" is the complete study guide that has been developed on the basis of the syllabus prescribed in the

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CTET & other State TETs related examination. The book is divided into 4 Sections and sub divided into chapters, giving the Chapterwise coverage to the text of the syllabus, Practice Exercise with previous years' Question asked in the exam. 5 Practice sets including 2019 Solved paper have been provided in this text book that are designed exactly based on the latest pattern of the examination that help aspirants to know the trends. Housed with more than 1500 MCQs, it gives robust study material useful for CTET, UPTET, HTET, UTET, CGTET, and all other states TETs. TABLE OF CONTENTS Solved Paper 2019 (Dec), Solved Paper 2018 (Dec), Solved Paper 2016 (Sept), Solved Paper 2016 (Feb), History: When, Where and How, The First Cities, New Ideas, The Early State and First Empire, Contacts with Distant Land and Political Development, Culture and Science, New Kings and

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Evidence, Problems of Teaching Social Science / Studies, Sources: Primary and Secondary, Project Work, Evaluation, Practice Sets (1-5).

The popular Hindi film industry is the largest in India and the most conspicuous film industry in the non-Western world. This book analyses the pivotal visual and narrative conventions employed in popular Hindi films through the combined prism of film studies and classical Indian philosophy and ritualism. The book shows the films outside Western paradigms, as visual manifestations and outcomes of the evolution of classical Hindu notions and esthetic forms.

These include notions associated with the Advaita-Vedānta philosophical school and early Buddhist thought, concepts and dynamism stemming from Hindu ritualism, rasa esthetic theories, as

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well as Brahmanic notions such as dharma (religion, law, order), and mokṣa (liberation). These are all highly abstract notions which the author defines as "the unseen": a cluster of diversified concepts denoting what subsists beyond the phenomenal, what prevails beyond the empirical world of saṃsāra and stands out of this world (alaukika), while simultaneously being embodied and transformed within visual filmic imagery, codes and semiotics that are teased out and analyzed. A culturally sensitive reading of popular Hindi films, the interpretations put forward are also applicable to the Western context. They enable a fuller understanding of religious phenomena outside the primary religious field, within the vernacular arenas of popular culture and mass communication. The book is of interest to scholars in the fields of Indology, modern Indian studies, film, media and cultural studies.

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**Devotional Sovereignty: Kingship and Religion in India** investigates the shifting conceptualization of sovereignty in the South Indian kingdom of Mysore during the reigns of Tipu Sultan (r. 1782-1799) and Krishnaraja Wodeyar III (r. 1799-1868). Tipu Sultan was a Muslim king famous for resisting British dominance until his death; Krishnaraja III was a Hindu king who succumbed to British political and administrative control. Despite their differences, the courts of both kings dealt with the changing political landscape by turning to the religious and mythical past to construct a royal identity for their kings. Caleb Simmons explores the ways in which these two kings and their courts modified and adapted pre-modern Indian notions of sovereignty and kingship in reaction to British intervention. The religious past provided an

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idiom through which the Mysore courts could articulate their rulers' claims to kingship in the region, attributing their rule to divine election and employing religious vocabulary in a variety of courtly genres and media. Through critical inquiry into the transitional early colonial period, this study sheds new light on pre-modern and modern India, with implications for our understanding of contemporary politics. It offers a revisionist history of the accepted narrative in which Tipu Sultan is viewed as a radical Muslim reformer and Krishnaraja III as a powerless British puppet. Simmons paints a picture of both rulers in which they work within and from the same understanding of kingship, utilizing devotion to Hindu gods, goddesses, and gurus to perform the duties of the king.

In the Central Himalayan region of Garhwal, the gods (devtas)

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enjoy dancing. Musicians - whether ritual specialists or musical specialists - are therefore an indispensable part of most entertainment and religious events. In shamanistic ceremonies, their incantations, songs and drumming 'make' the gods possess their mediums. In other contexts, such as dramatic theatrical renditions of stories of specific deities, actors 'dance' the role of their character having become possessed by the spirit of their character. Through the powerful sounds of their drumming, musicians cause the gods to dance. Music, and more particularly musical sound, is perceived in Garhwal as a powerful force. Andrew Alter examines music and musical practice in Garhwal from an analytical perspective that explores the nexus between musical sounds and performance events. He provides insight into performance practice, vocal techniques, notions of repertoire classification, instruments,



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ensembles, performance venues, and dance practice. However, music is not viewed simply as a system of organized sounds such as drum strokes, pitch iterations or repertoire items. Rather, in Garhwal, the music is viewed as a system of knowledge and as a system of beliefs in which meaning and spirituality become articulated through potent sound iterations. Alter makes a significant contribution to the discipline of ethnomusicology through a detailed documentation of musical practice in the context of ritual events. The book offers a traditionally thorough historical-ethnographic study of a region with the aim of integrating the local field-based case studies of musical practices within the broader Garhwali context. The work contains invaluable oral data, which has been carefully transliterated as well as translated. Alter blends a carefully detailed analysis of drumming in conjunction with the

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complex ritual and social contexts of this sophisticated and semantically rich musical practice.

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