Indian trains are the mode of transportation for the common masses in India. Trains also harbor the culture of mobility. They represent a microcosm that is representative of the common Indian population. Any episode of communal violence on a train brings back the haunting memories of the communal carnage and bloodshed that occurred during the partition of India in 1947. The communal violence in Gujarat was triggered by a Muslim mobs’ torching of two train cars carrying Hindu activists on February 27, 2002. Any episode of violence on the Indian trains becomes the harbinger of the outbreak of gory violence and brutal bloodshed evoking the memories of partition of India. The partition of India had long been forgotten as an inevitable part of the freedom struggle until the 1984 Hindu-Sikh riots following the assassination of the then prime minister Indira Gandhi by her Sikh bodyguards. This episode forced the writers, cinematographers to reassess the nuances of communal violence. With the rise of the Hindu fundamentalism in the 1980s India witnessed recurrent episodes of communal violence. Premeditated attacks on the trains carrying innocent masses have been witnessed persistently and the realistic portrayal of such mindless violence on trains as by Pamela Rooks in her film came at a relevant time when India & Pakistan need to comprehend the true socio-political dynamics of communal violence. Aesthetic texts like literature and film enable us to interrogate the narratives of cultural memory; they are the representations of everyday life that often mark the limits of historicist and social scientific accounts of such experiences. They enable us to understand the dark aspects of our communal history that have been state instigated. They also offer hope for the future generations by enabling them to understand the repercussions of such communal violence (Ref: Manju Sharma. Indian Trains & the Persistence of the Communal Holocaust as Portrayed in Films by the Indian Diaspora: An Analysis of the Film Train to Pakistan by Pamela Rooks. Indian Journal of Arts, 2014, 4(12), 22-26).
Indian Trains & the Persistence of the Communal Holocaust as Portrayed in Films by the Indian Diaspora: An Analysis of the Film *Train to Pakistan* by Pamela Rooks

Manju Sharma

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**PERSPECTIVE**

**COMMUNAL VIOLENCE**

**ANALYSIS**

**RELIGION**

Tantra teaching in Bali

Relin DE

The concept of Tantra developed in Bali come from the principles of Shiva and Shakti. Shiva is the passive aspect and Shakti is the active aspect. Shiva and Shakti are one and the same but in different aspects. This principle was later symbolized mystically. The concept of union between Shiva and Shakti is described as Ardhanareswari and in certain respects be regarded as Maithuna. The principle is then used as the foundation of worship in Tantra. The ultimate worship is centralized to Sakti, a feminine nature; although in principle Shiva and Shakti are not different. In Bali, these principles are translated into a form of ritual offerings. Banten is a symbol of the manifestation of God. The priest who led the ceremony giving mantras and mudras, so the mystical forces that are expected being materialize. Mystical power is expected to maintain the balance of nature and could have avoided all danger.