

## **RE 330: Goddesses and Other Powerful Women**

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Fall 2020  
WF 1:00-2:50 pm  
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**I. COURSE DESCRIPTION:** This course provides an examination of the feminine divine as it finds expression in cultures across space and time. As a comparative investigation of goddesses in selected societies, we will read myths, ethnographies and scholarly studies that explore the theological and political possibilities of female divinity. We will also explore how people in particular socio-historical contexts – scholars, people of faith, men, women and transgendered individuals - have drawn on goddess mythology, symbolism and ritual in order to challenge, or justify, established norms surrounding gender, race, religion and power.

### **II. COURSE OBJECTIVES:**

- to acquire a specialized vocabulary that will allow you to speak in a precise and informed way about feminist approaches to the study of religion, and about gods and goddesses in the religious traditions that we examine in the course: ancient Greek, Christianity, Native North and Central American religion, Haitian Vodou, Christianity and Hinduism;
- to gain a familiarity with religious hermeneutics, that is, the interpretation of received religious texts and traditions to meet the needs of a changed socio-historical situation;
- to develop an understanding of major debates among feminist scholars of religion and the confidence to enter into those debates, as well as the intellectual humility to recognize the limits of one's own understanding and knowledge;
- to develop a richly nuanced conception of religion that recognizes both the social and the personal dimensions of religious belief and practice;
- to examine, challenge and clarify one's own self-understanding, worldview and fundamental values.
- to foster oral communication skills and information, technological, and visual literacy through the completion of a research project and the presentation of your research results in several formats (long paper, short video, short oral presentation).

### **III. COURSE REQUIREMENTS**

- A. Attendance and participation
- B. Reading
- C. Writing
- D. Oral presentation and video production

**A. Attendance and Class Participation:** Regular attendance and active participation are essential to your learning experience and success in this course. Having said that, our primary concern at this time is your health and well-being. In this difficult climate, I ask that you only miss class when necessary. If you do need to miss class, please let me know in advance, or as

soon as possible, so that I can work with you to help you keep up. Such absences will not be counted against you.

As a “hybrid” class we will be meeting both in-person and on-line. The goal of all of our meetings is to foster positive, respectful intellectual community during the limited time we have together. Therefore, whether we are meeting on-line, or in-person please note:

- Plan to arrive on time and to stay in class the entire time.
- We will begin each day with a 5-minute mindfulness exercise.
- Please be sure to keep your mask on at all times.
- No eating or drinking in class (because you have to keep your mask on).
- Be sure your cell phone is off and stowed out of your sight and mine the whole class period (p.s. I have x-ray vision and can detect texting under a desktop).
- While in class, please refrain from using your laptop to shop, message with friends and family, check election forecasts, etc. Whether meeting in-person or online we will regularly need to use our laptops, tablets, etc. to communicate or look at materials together, so the temptation to veer away from our work together will be ever-present. Taking notes as you listen is one way to stay anchored.
- Zoom etiquette: keep your mic muted and plug in your device to save operating system power for the app. I would prefer you to keep your video on during our synchronous Zoom sessions, but I will not insist on it. I ask that you check in at the beginning of class with video on, and if you have to turn video off for whatever reason, that's fine.
- As necessary, we will take a break part way through the class to stretch or rest our eyes. Similarly, we may not always use our whole allotted time on line. Being refreshed will help us make the best use of our time.

Beyond these, your regular, active participation is expected. Please come to class having read the assignments so that you are prepared to offer your thoughtful questions, comments, comparisons and suggestions for further areas of exploration. This kind of participation benefits the class enormously, as does your attentive listening to the comments and questions of others. Your class participation grade will depend not only on the consistency of attendance and basic classroom etiquette (which is the bare minimum expected), but also on how well you contribute positively to the overall class dynamic through your comments, questions, attentive listening, prompt arrival, leadership and cooperation in small group work, etc. Generally speaking, when an imbalance occurs in terms of who is speaking and how frequently, those who are shy need to exercise the virtue of courage and those who are loquacious need to exercise the virtue of restraint. I reserve the prerogative to call on students in order to even out the class dynamic.

**Class participation will count for 10% of your course grade.**

**B. Reading:** Nothing is more central to a course in the humanities than the careful, thorough, critical reading of texts, and that will certainly be the case here. Required books to purchase:

- *Mama Lola: A Vodou Priestess in Brooklyn* (updated and expanded version) (Univ of California 2001; ISBN: 978-0520224759)
- *Is the Goddess a Feminist? The Politics of South Asian Goddesses* (NYU Press, 2000; ISBN: 978-0814736197)

- *Everyday Creativity: Singing Goddesses in the Himalayan Foothills* (Univ of Chicago Press, 2016; ISBN: 978-0226407562

Additional readings will be available through our course website on theSpring. You will do most of your article and essay reading on Perusall, a platform that enables you to annotate the readings in collaboration with your fellow students.

### C. Graded Assignments

- Formal essays (midterm essay, final essay and research paper)
- Daily/weekly contributions to annotations of the reading on Perusall
- Weekly self-reflection essays (100-150 words)
- Short-answer or multiple-choice-question based quizzes (2)
- Oral presentation and short video on research

**1. Formal essays:** These are called “formal” because they will be evaluated for style--grammar, spelling, punctuation--as well as content. Even the most accomplished writer may benefit from having a second pair of eyes look over their paper. I encourage you to make the most of the support provided by the Writing Center. <https://www.skidmore.edu/writingcenter/>

See Appendix A for the citation guidelines for this class.

**2. Daily/weekly responses to the reading** – Studies have shown that any written reflection on an assigned reading aids in comprehension. Digital technology now allows us to super-charge that technique by enabling us to pool our annotations, and thus complexify our knowledge and insight. I will ask you to create free accounts for two such platforms (Perusall.com and Slack.com) where you will socially annotate and respond to the readings on a daily or weekly basis.

- a) Collective annotation of readings on Perusall
- b) Contribution to Slack discussion channels for books

**3. Weekly self-reflection essays** – Another well-documented technique for enhancing learning and retention is regular self-reflection. Also, because this is going to be such a weird semester (let’s be honest!) I want to make sure we have a way to stay in touch with each other about how things are going – inside and outside the classroom. You won’t have to share more than you want to, but I will be regularly asking you things like, “Where did you get stuck this week, and what did you do to get unstuck?”

**4. Short-answer or multiple-choice question-based quizzes** - Learning the words that people use to describe their beliefs and practices is a crucial component of learning about diverse cultures and religions. Periodically we will conduct open book, on-line quizzes to test your comprehension of key-terms introduced throughout the semester. You may think that since they are open book and on-line you won’t need to study hard for these, but I’ve observed over the years that students do much better when they take this opportunity to review the reading and their notes to consolidate their learning. Quizzes will not be rescheduled unless you are able to provide a documented reason AHEAD OF TIME for why cannot take the quiz when scheduled.

**5. Research paper, presentation and short video** – The research project for this class asks you to pick a Goddess we haven’t studied and research Her origins, iconography, mythology and how the interpretation of Her meaning and power has changed over time. You will share the results

of your research in multiple formats – a 10-15 page paper, an oral presentation and a 3-5 minute video – which will hone your written, oral and visual communication skills.

**Late paper policy, borrowed from IGR:** For all written work except for the social annotation of readings, I allow a 24-hour “grace” period after the deadline during which you may turn in a paper with no penalty, because...stuff happens. After that, I will deduct 1/3 of a grade for each day a paper is not turned in (e.g. a B+ would become a B, then a B-, then a C+, for each 24 hour interval it is turned in late).

## IV. EVALUATION

### A. Grading Summary

Assignment	Weighting
Midterm Paper	15%
Perusall and Slack contributions	10%
Weekly reflections	5%
Quizzes (2)	10%
Final paper	15%
Research project (multiple parts)	35%
Attendance and Participation	10%

## V. OTHER COURSE POLICIES:

**A. Sensitive Content:** Some of the readings for this course contain graphic descriptions of violence, as well as references to sexual violence, murder, and suicide. Honest consideration of the lives of women and transgender people across time could not do otherwise. Please know that I don't assign them gratuitously, even though I know they may at times be difficult to get through. Please don't hesitate to reach out to me. Should you require mental health support, I encourage you to reach out to the Skidmore Counseling Center. They can be reached at 518-580-5555.

**B. Academic Honesty:** Making references to the work of others strengthens your own work by granting you greater authority and by showing that you are part of a discussion located within a community. When you make references (by quotation or paraphrase) to the work of others, it is essential to provide proper attribution and citation. Failing to do so is considered academically dishonest, as is copying or paraphrasing someone else's work. Please consult Appendix B for the citation format I recommend for your work in this class.

Any confirmed instances of plagiarism or other forms of academic dishonesty (cheating, fabrication or facilitating academic dishonesty) in this course will result in the work in question receiving a zero. Assignments that receive a zero for this reason may not be rewritten or redone. As per the Skidmore College Honor Code, documentation of the infraction will be kept on file with Dean's office and may impair eligibility for honor societies, study abroad, etc.

**C. Students with documented disabilities:** I strive to create an inclusive classroom that respects the fact that our eyes, ears, brains and bodies all work a little bit differently. If you have, or think you may have a learning disability, please work with Meg Hegener with the Office of Student Academic Services to determine what strategies and accommodations are appropriate for your situation. If together you determine that you need academic accommodation, you must formally request that from her, and provide me with the documentation from her office which verifies the existence of a disability and supports your request.

[http://cmsauthor.skidmore.edu/academic\\_services/accessibility/](http://cmsauthor.skidmore.edu/academic_services/accessibility/)

**D. Sexual and Gender-Based Misconduct Information and Resources.**

At Skidmore College, we consider sexual and gender-based misconduct to be one of the most serious violations of the values and standards of the College. Unwelcome sexual contact of any form is a violation of students' personal integrity and their right to a safe environment and therefore violates Skidmore's values. Sexual and gender-based misconduct is also prohibited by federal regulations. Skidmore College faculty are committed to supporting our students and upholding gender equity laws as outlined by Title IX. If a student chooses to confide in a member of Skidmore's faculty or staff regarding an issue of sexual or gender-based misconduct, that faculty or staff member is obligated to tell Skidmore's Title IX Coordinator or Title IX Deputy Coordinator. The Title IX Coordinator or Deputy Coordinator will assist the student in connecting with all possible resources for support and reporting both on and off campus. Identities and details will be shared only with those who need to know to support the student and to address the situation through the college's processes. If the student wishes to confide in a confidential resource, The Counseling Center Staff, Health Services, and Victim Advocates are all options available.

**Schedule of Assignments and Readings  
(subject to change as the course progresses)**

*Readings and other assignments are due by class-time on the date assigned*

**Module One: Second Wave Feminism and Religion – Beyond God the Father**

**Week One – The Prehistoric Goddesses Across Cultures**

W – August 26th - Introduction – Ladd 206

**Watch on your own before school starts:** *Wonder Woman: Rise of the Warrior* (Dir. Patty Jenkins, 2017, 2 hr 21 min).

**As you watch, give some thought to the following questions and be prepared to discuss these in class:**

- Why is the figure of Diana so appealing now, at this historical moment, and to whom?
- What longings or visions of female empowerment does she embody?
- Is Diana a goddess? Why or why not?
- How are men and masculinity portrayed in *Wonder Woman* (Steve Trevor, Sir Patrick/Ares, Dr. Lupin)?
- What do you make of the juxtaposition of Diana/Wonder Woman and Dr. Poison/Dr. Isabel Maru?

**In-Class:** Introduce ourselves, orientation to the course and establishing our class norms.

F – August 28<sup>th</sup> - Prehistoric Goddesses – Zoom Room (ZR)

**Read:** Merlin Stone, “The Great Goddess: Who Was She?” and Marija Gimbutas, “Women and Culture in Goddess-Oriented Old Europe,” from *The Politics of Women’s Spirituality*, ed. by Charlene Spretnak (Garden City, NY: Anchor Books, 1982): 7-31. (Perusall).

**Read:** Ian Hodde, “Women and Men at Catal Huyuk [Turkey, aka Anatolia],” in *Scientific American* Jan. 1, 2005: 1-13. (Perusall)

**Read in Perusall:** the syllabus for the course

**Recommended:** Liane Gabora, “Introduction: What Can Archaeology Tell Us about the Mind?” in In R. A. Bentley, et al, Eds. *Handbook of Theories and Methods in Archaeology*, (Walnut Creek CA: Altamira Press, 2007). (pp. 283-296). Available at: <http://www.vub.ac.be/CLEA/liane/papers/htma-mind.htm>

**Week Two – The Politics of the Women’s Spirituality Movement**

W – Sept. 2<sup>nd</sup> - Goddess Feminists – ZR

**Read:** Carol Christ, “Why Women Need the Goddess,” from *The Great Goddess*, ed. by the Heresies Collective, Vol 2, 1 (Winter 1978), [self-published feminist zine produced in New York City]. Also skim the front matter, preface by Merlin Stone and poems. (Persuall)

**Watch:** *The Goddess Remembered* (dir. Donna Read, 1992, 57 min.)  
[https://www.youtube.com/watch?v=BRV8EiXS\\_q4](https://www.youtube.com/watch?v=BRV8EiXS_q4)

F – Sept. 4<sup>th</sup> – The Politics of Women’s Spirituality: A Debate – Ladd 206

As you read, identify and explain what you regard as the strongest, most persuasive

critique of the Women's Spirituality Movement, and the most persuasive argument of its adherents?

**Read:** Sally Binford, "Are Goddesses and Matriarchies Merely Figments of Feminist Imagination?" and all responses, no matter how long or short, in *The Politics of Women's Spirituality*, pp. 541-561. (Perusall)

**Read:** Marsha Eileen Hewitt, "Do Women Really Need a God/Goddess to Save Them?" *Method and Theory in the Study of Religion* 10, 2 (1998): 149-156. (Perusall)

**Recommended:** Cynthia Eller, *The Myth of Patriarchal Prehistory: Why an Invented Past Will Not Give Women a Future* (Boston: Beacon Press, 2000).

**In Class – debate!**

## MODULE TWO: ANCIENT GODDESSES THROUGH THE LENS OF FEMINIST HISTORIOGRAPHY, ARCHEOLOGY, AND TEXTUAL STUDIES

### Week Three: Goddesses of Ancient Greece: Demeter

W – Sept 9<sup>th</sup> – Feminist Archeology and Goddess Spirituality; Introduction to Ancient Greek Religion – ZR

**Read:** Kathryn Rountree, "The Past is a Foreigner's Country: Goddess Feminists, Archeologists and the Appropriation of Prehistory," *Journal of Contemporary Religion* 16, 1 (2001): 5-27. (Perusall)

**Read:** Jean-Pierre Vernant, "Greek Religion," in *The Encyclopedia of Religion*, ed. by Mircea Eliade and Lindsay Jones Vol 6, 2<sup>nd</sup> Edition (Detroit: Macmillan Reference USA, 2005), pp. 3659-3676 (LONG AND DENSE – BE PREPARED TO READ IN CHUNKS) (Perusall)

**Watch before class:** Mini-lecture on The Twelve Olympians

F – Sept 11<sup>th</sup> – Demeter and Kore/Persephone – Ladd 206

**Read:** Lillian Doherty, "Myth and Gender Systems," in *Gender and the Interpretation of Classical Myth*, (London: Duckworth, 2001), pp. 15-45. (Perusall)

**Read:** "Hymn to Demeter," in *The Homeric Hymns*, trans. By Diane J. Rayor (Berkeley: University of California Press, 2004), pp. 17-34. (Perusall)

### Week Four – Demeter/Kore and the Eleusinian Mysteries

W – Sept. 16<sup>th</sup> - Research Workshop and introduction to video production – ZR

**Watch:** <http://faithinthefiveboroughs.org/video/loving-the-bony-lady/>

**Write:** Write a 1-page project proposal identifying a goddess you would like to research for the research project for this class, and the question(s) surrounding Her worship, iconography, history, mythology, etc. that you would like to explore.

F – Sept. 18<sup>th</sup> – The Eleusinian Mysteries – Ladd 206

**Read:** Bruce Lincoln, "The Rape of Persephone," *Emerging from the Chrysalis: Rituals of Women's Initiation* (New York: Oxford University Press, 1991), pp. 71-90 (Perusall)

**Read:** Mircea Eliade, "The Eleusinian Mysteries," in *A History of Religious Ideas, Vol 1*, trans. by William Trask (Chicago: University of Chicago Press, 1978) (Perusall)

**Recommended:** Froma Zeitlin, “Cultic Models of the Female: Rites of Dionysus and Demeter,” *Arethusa* 15, 1 (1982): 129-57. (Perusall)

### Week Five – The Virgin Mary

W – Sept. 23<sup>rd</sup> – Mary Mother of God – A Goddess? - ZR

**Read:** David Kinsley, “Mary: Virgin, Mother and Queen” in *The Goddesses' Mirror: Visions of the Divine from East and West* (Albany: State University of New York Press, 1991), pp. 215-260 (Perusall)

**Read:** Luke 1 and 2, Genesis 1 and 2 (Perusall)

F – Sept. 25<sup>th</sup> - Mary Mother of God – A Goddess? - Ladd 206

**Read:** Selections from Warner, Marina. *Alone of All Her Sex: The Myth and Cult of the Virgin Mary*. London, 2000 (first published in 1976)

**Groupwork:** I will assign you to groups based on your research interests. Today you'll meet your group, introduce yourself, describe project, establish roles.

### Week Six - Goddesses who Rule in Ancient Mythology

W – Sept. 30<sup>th</sup> – NOTE – Meet in Ladd 206

**Read:** Beverly Moon, “Introduction,” *Goddesses Who Rule* (Oxford, 2000), pp. 3-13

**Read:** Kay Read, “More Than Earth: Cihuacoatl as Female Warrior, Male Matron and Inside Ruler,” *Goddesses Who Rule*, pp. 51-67.

F – Oct. 2<sup>nd</sup> – NOTE – Meet in Zoom Room

**Read:** Robin Wall Kimmerer, “Skywoman Falling,” in *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*, pp. TBA

**Groupwork:** Where are you with preliminary bibliographic research, problems, ideas?

## MODULE THREE: HAITIAN VODOU AND GENDERED IMAGES OF THE DIVINE

### Week Seven - Haitian Vodou and Gendered Images of the Divine

W – Oct. 7<sup>th</sup> – Feminist Ethnography - ZR

**Watch:** before starting your reading, watch short video lecture on the history of Vodou/“Voodoo”

**Read:** Karen McCarthy Brown and Claudine Michel, *Mama Lola: A Vodou Priestess in Brooklyn* (Berkeley: University of California Press, 2001), prefaces and introduction, pp. xv – xviii, 1-20.

**DUE:** Midterm paper due today on the theme of “Of Women Born: The Power of Mother Goddesses and Motherhood.” (5-6 pages)

F – Oct. 9<sup>th</sup> – Azaka - Haitian History and Experience – Ladd 206

**Read:** Brown, *Mama Lola*, chs. 1 and 2, pp. 22-78.

**Watch:** *Divine Horseman: The Living Gods of Haiti* (Dir. Maya Deren and Cherel Ito, 1985, 52 min). <https://www.youtube.com/watch?v=4Tla44ZDyZs>

### Week Eight – Haitian Voudou and Gendered Images of the Divine

W - Oct. 14<sup>th</sup> - Kouzinn – The Dance of Reciprocity – ZR and Groupwork

**Read:** Brown, *Mama Lola*, chs. 5 and 6, pp. 142 - 203

F – Oct. 16<sup>th</sup> – Two Ezilis – The Many Faces of Femininity – Ladd 206

**Read:** Brown, *Mama Lola*, chs. 7 and 8, pp. 204-257

**Watch:** Beyoncé's 2017 Grammy Performance - available at  
<https://vimeo.com/203941448>

### **Week Nine – Haitian Vodou, Cuban Lucumi, and Gendered and Raced Images of the Divine**

W – Oct. 21<sup>st</sup> – Gede – Gender play in Vodou and the politics of ethnography – ZR & Groups

**Read:** Brown, *Mama Lola*, chs 11 & 12 (can skim), & Afterword (read carefully), pp. 312-401

F – Oct. 23<sup>rd</sup> – Vodou Epistemologies of (Trans)gender – Ladd 206

**Read:** Omise'eke Natasha Tinsley, "Songs for Ezili: Vodou Epistemologies of (Trans)gender," *Feminist Studies* 37, 2 (Summer 2011): 417-436.

**Watch at Home:** *Des Hommes et des Dieux* (Of Men and Gods) (Dir. Anne Lescott and Laurence Magloire, 2002, 52 minutes).

<https://skidmore.kanopy.com/video/men-and-gods-des-hommes-et-dieux-2002>

## **MODULE FOUR – HINDU GODDESSES**

### **Week Ten – Is the Goddess a Feminist?**

W – Oct. 21<sup>st</sup> – Reflections on Feminism and Hindu Goddesses – ZR and groups

**Read:** Kathleen Erndl, "Is Shakti Empowering for Women? Reflections on Feminism and the Hindu Goddess," in *Is the Goddess a Feminist?* (NYU Press, 2000), pp. 91-103.

**Read:** Rita M. Gross, "Is the Goddess a Feminist" in *Is the Goddess a Feminist*, pp. 104-112.

**Watch:** mini-lecture on Hindu pantheon

F – Oct. 23<sup>rd</sup> – The Exaltation of the Goddess: Devi Mahatmya – Ladd 206

**Read:** Selections from the Devi Mahatmya

**Read:** Cynthia Ann Humes, "Is the Devi Mahatmya a Feminist Scripture," in *Is the Goddess a Feminist*, pp. 123-150.

### **Week Eleven – Goddesses and Indian Feminism**

W – Oct. 28<sup>th</sup> - Sri-Lakshmi and Sita – ZR and groups

**Read:** Mandrakanta Bose, "Sri-Lakshmi: Goddess of Plenitude and Ideal of Womanhood," in *The Goddess*, pp. 78-97

**Read:** Madhu Kishwar, "Yes to Sita, No to Ram! The Continuing Popularity of Sita in India," *Manushi* 98 (1997): 20-31.

F – Oct. 30<sup>th</sup> – Kali – Ladd 206

**Read:** Usha Menon and Richard A. Shweder, "Power in its Place: Is the Great Goddess of Hinduism a Feminist," in *Is the Goddess a Feminist*, pp. 151-165.

**Read:** Rachel McDermott, "The Western Kali," in *Devi: Goddesses of India*, pp. 281-313.

**Week Twelve – Goddesses and Rural Life**W – Nov. 4<sup>th</sup> - Village goddesses – ZR and Groups**Read:** Lucinda Ramberg, “When the Devi is Your Husband: Sacred Marriage and Sexual Economy in South India,” *Feminist Studies* 37, 1 (Spring 2011): 28-60F – Nov. 6<sup>th</sup> – Singing the Goddess – Ladd 206**Read:** Kirin Narayan, *Everyday Creativity: Singing Goddesses in the Himalayan Foothills*, pp. TBA**Week Thirteen – Singing the Goddess**W – Nov. 11<sup>th</sup> – ZR and Groups**Read:** Kirin Narayan, *Everyday Creativity*, pp. TBAF – Nov. 13<sup>th</sup> – Ladd 206**Read:** Kirin Narayan, *Everyday Creativity*, pp. TBA**Week Fourteen – Presentations!**W – Nov. 17<sup>th</sup> - place TBA

Presentations

F – Nov. 20<sup>th</sup> – Place TBA

Presentations

**Due: Final research papers and short videos due today****Final Paper due the day of the final exam**

## Appendix A: Citation Format

For this class, please use the MLA in-text citation system for citing quotations and ideas that you have arrived at from reading other authors. See Purdue University's OWL guide to citations, for a complete discussion of this system [<https://owl.english.purdue.edu/owl/resource/747/02/>].

Briefly, in this method of citation, one introduces the source in a signal phrase that gives the author's name (first and last at first mention, last name only thereafter). Parenthetical references following the cited material supply the page number or numbers. No abbreviations like p. or pp. precede the page number, unless the absence of them would cause confusion for the reader. These parenthetical references are keyed to a list of works cited, which is placed at the end of the paper. This list is arranged alphabetically and may bear the title "Works Cited," or "Bibliography."

If you want to comment on a citation but do not want to do so in the body of the paper, you may add a footnote, which is easily done with the footnote function of your word processing software.

### CITATION EXAMPLE

In *Shamans, Mystics and Doctors*, Sudhir Kakar argues that Indian medical systems depend on a distinctive sense of "freedom." He writes, "Human freedom in the traditional Indian context, then, seems to imply an increase in the potential to experience different inner states while limiting action in the outer world" (272).<sup>1</sup> This notion of freedom inhering in mental states rather than external conditions is corroborated by the philosophy of Yoga. Barbara Stoler Miller emphasizes this by titling the fourth section of Patanjali's Yoga-Sutras, "Absolute Freedom" (74). This is not to say that India lacks this-worldly thinkers who have worked hard to win political and social freedom by changing external conditions; rather, it is to emphasize the role that ascetic other-worldly thinkers have had in defining and shaping core Indian values.

### Works Cited

Dinnage, Rosemary. Review of *Shamans, Mystics and Doctors*, by Sudhir Kakar. *The New York Review of Books* 17 February 1983, p. 15.

Heesterman, J.C. *The Inner Conflict of Tradition: Essays in Indian Ritual, Kingship and Society*. Chicago: The University of Chicago Press, 1985.

"Hinduism." Encyclopædia Britannica. 2010. Encyclopædia Britannica Online, 2010. Web. 25 Aug. 2010. <<http://www.britannica.com/EBchecked/topic/266312/Hinduism>>.

Kakar, Sudhir. *Shamans, Mystics and Doctors: A Psychological Inquiry into India and Its Healing Traditions*. Chicago: The University of Chicago Press, 1982.

\_\_\_\_\_. "Psychoanalysis and Religious Healing: Siblings or Strangers?" *Journal of the American Academy of Religion* Vol 53, 1985, pp. 841-53.

Miller, Barbara Stoler. *Yoga: Discipline of Freedom*. New York: Bantam Books, 1986.

Smart, Ninian. "Soteriology: An Overview." *Encyclopedia of Religion*, ed. by Mircea Eliade. New York: McMillan, 1987.

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<sup>1</sup> It seems odd at first, but the concluding period or other punctuation mark must go outside the final quotation mark, and *after* the closing parenthesis.