

## Mahabharata Quotes In Malayalam

Light from the fire burning afar mingled with the moonlight in Kurukshetra to create a terrible twilight. Scattered corpses ... broken chariots ... sporadic death cries ... prowling scavengers ... the battlefield stretched endlessly. The victorious Pandava camps burst into deafening cheers amidst burning funeral pyres. The Great War was finally over. But soon enough, when everyone learns the truth about the hated enemy, Karna, that towering figure with the golden glow, another battle starts. Everyone stands stunned, forgetting to even cry. Torn by the guilt of fratricide, Yudhishtira becomes a recluse. Draupadi becomes restless: her tryst with reality begins. What seemed a justifiable end to an ignominious character completely overturns. Her pride for her husbands' valour erodes. Life as she had understood slowly begins to lose meaning. This Malayalam classic centres on Karna, the most criticized yet admired character of the Mahabharata, treacherously killed by his half-brother Arjuna. His life story unfolds through the eyes of Draupadi, in flashbacks and tales she hears from those around her in the aftermath of the battle of Kurukshetra.

Commentary on 'The Bhagavad Geeta' by Swami Mukundananda

The Bhagavad Gita, also called The Song of the Lord, is a 700-line section of a much longer Sanskrit war epic, the Mahabharata, about the legendary conflict between two branches of an Indian ruling family. Framed as a conversation between Krishna, an incarnation of the god Vishnu, and a general of one of the armies, the Gita is written in powerful poetic language meant to be chanted. Equally treasured as a guide to action, a devotional scripture, a philosophical text, and inspirational reading, it remains one of the world's most influential, widely read spiritual books. The Bhagavad Gita According to Gandhi is based on talks given by Gandhi between February and November 1926 at the Satyagraha Ashram in Ahmedabad, India. During this time—a period when Gandhi had withdrawn from mass political activity—he devoted much of his time and energy to translating the Gita from Sanskrit into his native Gujarati. As a result, he met with his followers almost daily, after morning prayer sessions, to discuss the Gita's contents and meaning as it unfolded before him. This book is the transcription of those daily sessions.

The Work On This Book Is Based Upon Vyasa Bharatha, The Author Has Recreated The Characters And Incidents Independently. The Author Created Of His Own A Parallel Concept Revolving Around Draupadi And In Those Imaginary Threads He Fastened The Petal Of Karna's Story. The Soliloquies Of Draupadi Are Innovated Imparting To It A New Philosophical Dimension And Giving A Tragic Depth In This Work.

An engrossing and definitive narrative account of history and myth that offers a new way of understanding one of the world's oldest major religions, The Hindus elucidates the relationship between recorded history and imaginary worlds. Hinduism does not lend itself easily to a strictly chronological account: many of its central texts cannot be reliably dated even within a century; its central tenets karma, dharma, to name just two arise at particular moments in Indian history and differ in each era, between genders, and caste to caste; and what is shared among Hindus is overwhelmingly outnumbered by the things that are unique to one group or another. Yet the greatness of Hinduism - its vitality, its earthiness, its vividness - lies precisely in many of those idiosyncratic qualities that continue to inspire debate today. Wendy Doniger is one of the foremost scholars of Hinduism in the world. With her inimitable insight and expertise Doniger illuminates those moments within the tradition that resist forces that would standardize or establish a canon. Without reversing or misrepresenting the historical hierarchies, she reveals how Sanskrit and vernacular sources are rich in knowledge of and compassion toward women and lower castes; how they debate tensions surrounding religion, violence, and tolerance; and how animals are the key to important shifts in attitudes toward different social classes. The Hindus brings a fascinating multiplicity of actors and stories to the stage to show

how brilliant and creative thinkers - many of them far removed from Brahmin authors of Sanskrit texts - have kept Hinduism alive in ways that other scholars have not fully explored. In this unique and authoritative account, debates about Hindu traditions become platforms from which to consider the ironies, and overlooked epiphanies, of history.

Artograph is a bi-monthly bilingual e-magazine published by NEWNMEDIA™, focusing on dance, music, and arts in general. This is the 2020 Sep-Oct edition of the magazine.

THE MAHABHARATA ENDURES AS THE GREAT EPIC OF INDIA. But while Jaya is the story of the Pandavas, told from the perspective of the victors of Kurukshetra; Ajaya is the narrative of the ÔunconquerableÕ Kauravas, who were decimated to the last man. At the heart of IndiaÕs most powerful empire, a revolution is brewing. Bhishma, the noble patriarch of Hastinapura, is struggling to maintain the unity of his empire. On the throne sits Dhritarashtra, the blind King, and his foreign-born Queen Ð Gandhari. In the shadow of the throne stands Kunti, the Dowager-Queen, burning with ambition to see her firstborn become the ruler, acknowledged by all. And in the wings: Parashurama, the enigmatic Guru of the powerful Southern Confederate, bides his time to take over and impose his will from mountains to ocean. Ekalavya, a young Nishada, yearns to break free of caste restrictions and become a warrior. Karna, son of a humble charioteer, travels to the South to study under the foremost Guru of the day and become the greatest archer in the land. Balarama, the charismatic leader of the Yadavas, dreams of building the perfect city by the sea and seeing his people prosperous and proud once more. Takshaka, guerilla leader of the Nagas, foments a revolution by the downtrodden as he lies in wait in the jungles of India, where survival is the only dharma. Jara, the beggar, and his blind dog Dharma, walk the dusty streets of India, witness to people and events far greater than they, as the Pandavas and the Kauravas confront their searing destinies. Amidst the chaos, Prince Suyodhana, heir of Hastinapura, stands tall, determined to claim his birthright and act according to his conscience. He is the maker of his own destiny Ð or so he believes. While in the corridors of the Hastinapura palace, a foreign Prince plots to destroy India. And the dice fallsÉ

Still, to say that it all began when Sophie Mol came to Ayemenem is only one way of looking at it . . . It could be argued that it actually began thousands of years ago. Long before the Marxists came. Before the British took Malabar, before the Dutch Ascendancy, before Vasco da Gama arrived, before the Zamorin's conquest of Calicut. Before Christianity arrived in a boat and seeped into Kerala like tea from a teabag. That it really began in the days when the Love Laws were made. The laws that lay down who should be loved, and how. And how much. First of a new epic fantasy series inspired by an ancient Sanskrit epic and Indian mythology, Upon a Burning Throne evokes the expansive world-building and complex twists of George R.R. Martin's A Song of Ice and Fire, N.K. Jemisin's Inheritance trilogy, and Ken Liu's The Dandelion Dynasty series.

The empire that was Aryavarta fades under the shadow of doom. As the bitter struggle to gain control of the divided kingdom ensues, both Krishna Dwaipayana Vyasa of the Firstborn and the Secret Keeper of the Firewrights can only watch as their own blood, their kin, savage and kill on the fields of Kurukshetra. Restraint and reason have deserted the rulers who once protected the land and they manipulate, scheme and kill with abandon - for victory is all that matters. At the heart of the storm stands Govinda Shauri, driven by fickle allies and failed kings, to the very brink of darkness. He may well be the greatest danger Aryavarta has faced yet, for he is determined to change things forever. Reforging the forsaken realm in the fire of his apocalyptic wrath, Govinda prepares to destroy everything he loves and make the ultimate sacrifice for the sake of one last hope: that humanity will rise. There will be revolution.

Includes section "Reviews and notices of books".

In this award-winning novel, Tharoor has masterfully recast the two-thousand-year-old epic, The Mahabharata, with fictional but highly recognizable events and characters from twentieth-

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century Indian politics. Nothing is sacred in this deliciously irreverent, witty, and deeply intelligent retelling of modern Indian history and the ancient Indian epic The Mahabharata. Alternately outrageous and instructive, hilarious and moving, it is a dazzling tapestry of prose and verse that satirically, but also poignantly, chronicles the struggle for Indian freedom and independence.

Gandhari, the blindfolded queen-mother of the Kauravas, sees through it all... Gandhari has one day left to live. As she stares death in the face, her memories travel back to the beginning of her story, to life's unfairness at every point: A fiercely intelligent princess who wilfully blindfolded herself for the sake of her peevish, visually-impaired husband; who underwent a horrible pregnancy to mother one hundred sons, each as unworthy as the other; whose stern tapasya never earned her a place in people's hearts, nor commanded the respect that Draupadi and Kunti attained; who even today is perceived either as an ingratiatingly self-sacrificing wife or a bad mother who was unable to control her sons and was, therefore, partly responsible for the great war of the Mahabharata... In this insightful and sensitive portrayal, Aditi Banerjee rescues Gandhari from being reduced to a mere symbol of her blindfold. She builds her up, as Ved Vyasa did, as an unconventional heroine of great strength and iron will – who, when crossed, embarked upon a complex relationship with Lord Krishna, and became the queen who cursed a God...

'An epic novel'—Outlook When twenty-two-year-old Chetna Grddha Mullick is appointed the first woman executioner in India, assistant and successor to her father, her life explodes under the harsh lights of television cameras. When the day of the execution arrives, will she bring herself to take a life?

Ancient tradition suggests that this world-weary lament is the work of Solomon in old age. Casting its eye over the transient nature of life, the book questions the striving for wisdom and the truth, choosing instead to espouse the value of living for the moment. The text is introduced by Doris Lessing.

The Palace of Illusions takes us back to a time that is half-history, half-myth, and wholly magical; narrated by Panchaali, the wife of the five Pandava brothers, we are -- finally -- given a woman's take on the timeless tale that is the Mahabharata Tracing Panchaali's life -- from fiery birth and lonely childhood, where her beloved brother is her only true companion; through her complicated friendship with the enigmatic Krishna; to marriage, motherhood and Panchaali's secret attraction to the mysterious man who is her husbands' most dangerous enemy -- The Palace of Illusions is a deeply human novel about a woman born into a man's world -- a world of warriors, gods and the ever manipulating hands of fate. 'A mythic tale brimming with warriors, magic and treachery' Los Angeles Times 'A radiant entree into an ancient mythology . . . Charming and remarkable' Houston Chronicle 'A woman's look at crime and punishment, loyalty, promises, love and vengeance . . . With The Palace of Illusions, Divakaruni has proven that her storytelling talents put her right up there with the best' Miami Herald

The Mahabharata, "What is found here, may be found elsewhere. What is not found here, will not be found elsewhere." The ancient story of the Mahabharata casts the reader's mind across spiritual and terrestrial vistas and battlefields. Through the experiences of divine incarnations and manifest demons, a great royal dynasty is fractured along fraternal lines, resulting in the greatest war of good and evil ever fought in ancient lands. This most venerable of epics remains profoundly timeless in its teachings of truth, righteousness and liberation. This second edition ebook of the Mahabharata is Kisari Mohan Ganguli's 1896 translation and is complete with all 18 parvas in a single ebook. It features a comprehensive table of contents, book summaries and double linked footnotes.

"THE MAHABHARATA ENDURES AS THE GREAT EPIC OF INDIA. While Jaya is the story of the Pandavas, told from the perspective of the victors of Kurukshetra, Ajaya is the tale of the

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Kauravas, who were decimated to the last man. From the pen of the author who gave voice to Ravana in the national bestseller, ASURA, comes the riveting narrative which compels us to question the truth behind the Mahabharata. THE DARK AGE OF KALI IS RISING and every man and woman must choose between duty and conscience, honour and shame, life and death... o The Pandavas, banished to the forest following the disastrous games of dice, return to Hastinapura. o Draupadi has vowed not to bind her hair till she washes it in the blood of the Kauravas. o Karna must choose between loyalty and gratitude, friend and Guru. o Aswathama undertakes a perilous mission to the mountains of Gandhara, in search of the Evil One. o Kunti must decide between her firstborn and her other sons. o Guru Drona has to stand with either his favourite disciple or his beloved son. o Balarama, having failed to convince his brother about the adharma of violence, walks the streets of Bharatavarsha, spreading the message of peace. o Ekalavya is called to make the ultimate sacrifice to uphold a woman's honour. o Jara, the beggar, sings of Krishna's love while his blind dog, Dharma, follows. o Shakuni can almost see the realization of his dream to destroy India. As the Pandavas stake their claim to the Hastinapura throne, the Kaurava Crown Prince, Suyodhana, rises to challenge Krishna. As great minds debate dharma and adharma, power hungry men prepare for an apocalyptic war. The women, highborn and humble, helplessly watch the unfolding disaster with deep foreboding. And greedy merchants and unscrupulous priests lie in wait like vultures. Both sides know that beyond the agony and carnage the winner will take all. But even as gods conspire and men's destinies unfold, a far greater truth awaits. \*\*\*\*\* One of the six most remarkable writers of India. DNA An Amazing read. The WEEK Unique voice of a rebellious author telling the story from the other side, a feat a few have dared or managed so well. Bihar Times" In this sweeping saga of love, loss, revolution, and the resilience of the human spirit, Amba must find the courage to forge her own path. Amba was named after a tragic figure in Indonesian mythology, and she spends her lifetime trying to invent a story she can call her own. When she meets two suitors who fit perfectly into her namesake's myth, Amba cannot help but feel that fate is teasing her. Salwa, respectful to a fault, pledges to honor and protect Amba, no matter what. Bhisma, a sophisticated, European-trained doctor, offers her sensual pleasures and a world of ideas. But military coups and religious disputes make 1960s Indonesia a place of uncertainty, and the chaos strengthens Amba's pursuit of freedom. The more Amba does to claim her own story, the better she understands her inextricable bonds to history, myth, and love."

ABOUT THE MAHABHARATA The Mahabharata is the greatest epic of India, and arguably the greatest epic of any country. It is well known for including the Bhagavad Gita, an important scripture that has influenced great thinkers like Gandhi, Aldous Huxley, Thoreau, J. Robert Oppenheimer, Ralph Waldo Emerson, Carl Jung, and Herman Hesse. However, the Gita represents only 700 verses out of 200,000 total in this epic. In addition to its philosophical chapters, the Mahabharata is a great work of imagination and adventure. When you read it you will be transported to a world where demigods and goddesses sport with men and women. A beautiful girl can take birth from the belly of a fish. A prince might get a wife from archery competitions or kidnapping. And God Himself (Krishna) might be your best friend. There is no other book like it. ABOUT THIS EDITION Anyone who has studied the Bhagavad Gita must be interested in reading the whole book. When I was a Hare Krishna devotee I certainly wished I could do that. Several summaries of the Mahabharata exist, but it is impossible to condense eighteen books into one without omitting anything worthwhile. The only complete English translation of the book is this one, by Kisari Mohan Ganguli. These volumes are based on a text file scanned at [sacred-texts.com](http://www.sacred-texts.com). If you have a Kindle you can read this translation without cost by downloading it from <http://www.gutenberg.org/>. Amazon.com also has their own versions of these books which you may download for free from the Kindle Store. While reading these free e-books I decided that I really wanted a bound and printed version. The books have

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thousands of footnotes, which doesn't work well in e-book format. While this translation is still in print, every existing edition leaves something to be desired. When I was in the Hare Krishnas I owned a complete set of their books, and they were the most beautiful books you can imagine. I wanted to have an edition of the complete Mahabharata that was worthy to share the same book case as those books, so I decided to prepare a new edition using Create Space and offer it for sale at the lowest possible price. Each volume in this edition represents many hours of work. I have moved the footnotes in these volumes (again, thousands of them) from the end of the book back to the bottoms of the pages for easier reading. I have replaced archaic words like "behoveth" with "behooves", etc., where it was possible to do so without rewriting the sentences where they appear. I have also fixed hundreds of variant spellings, and replaced obscure words like "welkins" and "horripiated" with more common ones. Finally, the original work did not translate the titles of the individual books, so I have used the names found on Wikipedia. Thus Adi Parva in the original becomes The Book Of The Beginning. The illustrations are from a Hindi translation of the Mahabharata that has also fallen into the public domain. (<http://openlibrary.org/books/OL23365037M/Mahabharata>.) I have used page images provided at archive.org and have cleaned them up using The GIMP software. The results speak for themselves. When all the volumes are published there will be nearly 300 full page illustrations. In short, I have spared no effort to make this the most complete, most readable, and most attractive edition of the Mahabharata in English. While I no longer practice the Vaishnava religion I hope that these books will meet with the approval of my former godbrothers and godsisters. I do not believe that they will find anything offensive in them.

BHAKTA JIM

This limited edition pink version of "Love in my Language" will run until 12/31/14. 25% of each book sale will go to "For 3 Sisters," a BCA organization that raises awareness and improves the quality of life for men and women affected by breast cancer. "Love in my Language" is the sophomore title of self published author, Alexandra Elle. Equipped with 124 pages of self discovery, Alex shares with you some of her deepest and darkest moments that are intertwined with faith, hope and finding her light. This body of work explores Alex's journey of being a young mother with baggage and daddy issues, all the while trying to find her way and purpose in life. The pages of "Love in my Language" alternate between short writings and poetry. You will get a true look into the life of the author and she hopes that readers take away peace after reading the pages. "Love in my Language" has a 30+ page journal in the back for readers to indulge in and interactive pages.

Reflections: Handicrafts, Sustainability, and Livelihoods is a collection of the author's previously published essays on arts, crafts, traditions, and anecdotal imagery inspired by nature. The work attempts to amalgamate the author's observations from her field experiences with some of her interpretations, as those have evolved over the years. The contents of this collection have previously appeared in various fora such as Down to Earth, and the online editions of publications such as Hindustan Times, and The Indian Express. Primarily, the work attempts to showcase the potential of artisans and the self-help groups (SHGs), their human and creative capital using the principles of entrepreneurship, sustainability, and natural resource management. It provides an insight into how the rural communities are adept at creating something beautiful with minimum resources despite being constrained with factors of capital and time. From the eco-friendly crafts of the central Indian plains, beads, and jewels of Alirajpur, to the unique Chhind and Khajoor crafts, artisans not only exhibit their finesse and deftness with these beautiful spectacles but also demonstrate their entrepreneurial and ecological acumen. Additionally, the dedicated sections on local tourism, nature, and sustainability capture the ethereal beauty of the fruits of ecology around us. From the f

lower clocks and green infrastructure of Geneva; the blooming trees of Delhi; anecdotes associated with the flowers of Palash and 'Shravan Tal' in Kanha; legends associated with festivals, craft-fairs; to finally finding Mogli in the dense forests of Madhya Pradesh – the book is a modest attempt at condensing most of the author's field experiences.

With the ancient epic Mahabharat as her source, and the battle of Kurukshetra as a central motif, Mahasweta Devi weaves three stories in which we visit unexpected alleys and by-lanes of the traditional epic saga, and look at events from the eyes of women marginalized, dispossessed, dalit. Their eyes condemn the wanton waste and inhumanity of war. This Kurukshetra is not the legendary Dharmayuddha of the popular imagination but rather a cold-blooded power game sacrificing countless human lives. How do the women's quarters of the palace, a colourless place of shadowy widowhood, appear to five peasant women whose lives are no less shattered by the Kurukshetra massacre, but who are used to dealing with trauma in a more robust manner? How does their outlook on life and survival influence the young pregnant princess who is abruptly plunged into the half-life of uppercaste widowhood? How does a lower caste serving woman, who was brought in to service king Dhritarashtra when his queen was with child, view her half-royal offspring and his decision to perform the last rites for a father who never acknowledged him as a son? How does an ageing Kunti, living out her last years in the forest, come to terms with her guilt over her unacknowledged son, Karna? And, having finally voiced her shame aloud, how then does she face up to a crime she has not even remembered: the murder of a family of nishad forest dwellers? These tales, brewed in the imagination of a master story-teller, make us look at the Mahabharata with new eyes, insisting as they do on the inclusion, within the master narrative, of the fates and viewpoints of those previously unrepresented therein: women and the underclass. MAHASWETA DEVI is one of India's foremost writers. Her powerful, satiric fiction has won her recognition in the form of the Sahitya Akademi (1979), Jnanpith (1996) and Ramon Magsaysay (1996) awards, the title of Officier del Ordre Des Arts Et Des Lettres (2003) and the Nonino Prize (2005), amongst several other literary honours. She was also awarded the Padmasree in 1986, for her activist work amongst dispossessed tribal communities. ANJUM KATYAL is as an editor who has also translated several plays and short stories.

This is a verse rendering of the scripture par excellence of Hinduism, namely, The Bhagavad Gita. The verses are accompanied by detailed notes and chapter-wise comments. The book also carries introductory and explanatory essays along with a consolidation of its sayings under various heads of interest.

Interpretations of Valmiki's poem about the epic battle between Raman and his nemesis, Ravana, tend to focus on the glory and virtues of the hero. But in the Malayalam modern classic Oorukaaval - translated here as The Vigil - Sarah Joseph tells a turbulent tale: that of Angadan, who believes that Raman killed his father Vali against all principles of dharma. Unlike the celebrated central characters who are blind to or choose to ignore that which is inconvenient, Angadan is acutely aware of the silent sufferings of the weak and disempowered. Over and over, the tormented young vanara prince sees Raman act against justice and fair play, not the least of which is his consent to Sita's fire ordeal. Ultimately, though, it is the person most wronged by Raman - Sita - who provides him redemption from his searing quest for revenge. In The

Vigil, the familiar rhythm of the original poem is stirred up by Angadan's ascetic touch. Sarah Joseph provides a new spin to the grand old story, bringing in contemporary concerns such as the environment, peace and women's empowerment, and provides a new path, a fresh way of understanding it.

Good and evil, loyalty and treachery, faith and doubt, honour and ignominy—the Mahabharata has served as a primer for codes of conduct to generations of Hindus. Over time, the epic has also fascinated those who love a tale well told. In its telling, however, the story has lost much of its richness and nuance, and the characters have become one-dimensional cut-outs—either starkly good or irredeemably evil. In this reinterpretation, Meena Arora Nayak analyses how the values espoused in the Mahabharata came to be distorted into meagre archetypes, creating customary laws that injure society even today.

It Is A Transformation Of An Ancient Legend Into A Modern Novel. In This Process, It Has Gained Rational Credibility And A Human Perspective. The Main Incident, The Bharata War, Symbolic Of The Birthpangs Of A New World-Order, Depicts A Heroic But Vain Effort To Arrest The Disintegration And Continue The Prevailing Order. It Is Viewed From The Stand Points Of The Partisan Participants And Judged With Reference To The Objective Understanding Of Krishna. Narration, Dialogue, Monologue And Comment All Are Employed For Its Presentation. Shot Through With Irony, Pity And Understanding Objectivity, The Novel Ends With The True Tragic Vision Of Faith In Life And Hope For Mankind.

We cannot be happy without satisfying our fundamental desire to love. Discover all the intricacies of spiritual love, bhakti, in this devotional classic. This is a summary study of Bhakti-rasamrita-sindhu, the Vaishnava classic written by Rupa Goswami that analyzes the various stages of bhakti (devotion) as a methodical practice resulting in love of God. Rupa Goswami uses a metaphor comparing an ocean (sindhu) to a devotional relationship with God. The title of the book conveys that loving relationships are enjoyable like sweet nectar and deep like an ocean. However, devotion is truly only meant for the supreme beloved, Krishna. Srila Prabhupada has written this summary study to show the essential understanding of the practices and ideals of Krishna consciousness, and to introduce the Western world to the beauty of devotional concepts. The spiritually thirsty can develop their relationship with Krishna by drinking from the unlimited reservoir of The Nectar of Devotion. Drink deeply.

This is the story of Bhima, the second son, always second in line -- a story never adequately told until one of India's finest writers conjured him up from the silences in Vyasa's narrative. M.T. Vasudevan Nair's Bhima is a revelation -- lonely, eager to succeed, treated with a mixture of affection and contempt by his Pandava brothers, and with scorn and hatred by his Kaurava cousins, Bhima battles incessantly with failure and disappointment. He is adept at disguising his feelings, but has an overwhelmingly intuitive understanding of everyone who crosses his path. A warrior without equal, he takes on the mighty Bakasura and Jarasandha, and ultimately Duryodhana, thus bringing the Great War to a close. However, all of Bhima's moments of triumph remain unrecognized and unrewarded. If his mother saw glory only in the skills of Arjuna and the wisdom of Yudhishtira, his beloved Draupadi cared only for the beautiful Arjuna. A dazzling and eloquent reworking of the Mahabharata, one of South Asia's best-loved epics, through nineteen peripheral voices. With daring poetic forms, Karthika Nair

breathes new life into this ancient epic. Karthika Naïr refracts the epic Mahabharata through the voices of nameless soldiers, outcast warriors and handmaidens as well as abducted princesses, tribal queens, and a gender-shifting god. As peripheral figures and silent catalysts take center stage, we get a glimpse of lives and stories buried beneath the dramas of god and nation, heroics and victory - of the lives obscured by myth and history, all too often interchangeable. Until the Lions is a kaleidoscopic, poetic tour de force. It reveals the most intimate threads of desire, greed, and sacrifice in this foundational epic.

Is the rich Aryan past a myth or history? If it is history, what happened to the rich technological heritage of the Mahabharata times? Long ago, five native tribes of Aryans, Vaishyas, Garudas, Waanars and Asuras lived together in harmony at Gondwana. Things changed when a foreign force of Khidmatgars attacked. 250 years after the invasion, Khidmatgars are now a formidable force in Gondwana. Led by Commander Bakht Khan, they have successfully tamed all the native tribes except the Aryans. Yet the Commander's desire for conquest is not satiated. During an unusual conquest of Agneyapuram, Commander accidentally lays his hands on ancient secret of the Mahabharata times - a secret so strong that it can actually help Khidmatgars claim entire Gondwana for themselves. At the same time, a genius Aryan Prince of Indraprashta has vowed to annihilate Khidmatgars from Gondwana using the same secret. What's the secret? Will the Commander be able to tame the Aryans using the secret or shall the genius Aryan prince write the history his way? Gondwana is staring at a war which has the potential to change its fate forever. Plunge into the epic story of the Vedic past with THE GENIUS OF INDRAPRASHTA. Free sample chapters available for reading on <https://harshwardhanpadole.com>

An eco-spiritual search for light and life in a world inching towards dystopia Gift in Green, written originally in Malayalam, is a tantalizingly unconventional narrative that explores, on multiple levels, the pain and poetry that eventuate from the disruption of the intimate relationship between a people and their life-world, using water (the 'water-life' of the people of Aathi) as the overarching metaphor that mirrors the degradation of the society. Between the polarities of attachment and abandonment, darkness and light, predatory progress and the sheer will to survive, unfolds the saga of a people confronted by the behemoth of progress driven by Kumaran, who seeks to abandon water-life, threatening its very existence. But such is the author's faith in the resilience of life and nature and her belief in the futility of trying to control something as fluid and eternal as water-life that what promises to be the end is also the hope of a new beginning. This is the first instance in Indian literary history of a novel in a regional language being translated and published concurrently in English.

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