

Sita An Illustrated Retelling Of The Ramayana Devdutt Pattanaik

In this second book of the series, you will follow Lady Sita's journey from an Adopted Child to the Prime Minister to finding her true calling. She is the warrior we need. The Goddess we await. She will defend Dharma. She will protect us. India, 3400 BCE. India is beset with divisions, resentment, and poverty. The people hate their rulers. They despise their corrupt and selfish elite. Raavan, the demon king of Lanka, grows increasingly powerful, sinking his fangs deeper into the hapless Sapt Sindhu. Two powerful tribes, the protectors of the divine land of India, decide that enough is enough. A savior is needed. They begin their search. An abandoned baby is found in a field. Protected by a vulture from a pack of murderous wolves. She is adopted by the ruler of Mithila, a powerless kingdom, ignored by all. Nobody believes this child will amount to much. But they are wrong. For she is no ordinary girl. She is Sita.

This special gift edition brings together Devdutt Pattanaik's lavishly illustrated and immensely popular retellings of India's greatest epics - the Ramayana and the Mahabharata. Jay: An Illustrated Retelling of the Mahabharata In this entralling retelling, Devdutt Pattanaik seamlessly weaves into a single narrative plots from the Sanskrit classic as well as its many folk and regional variants. Richly illustrated with over 250 line drawings by the author, the 108 chapters abound with little-known details such as the names of the hundred Kauravas, the Mahabharata version of the Ramayana, and the dating of the war based on astronomical data. Jay reveals the eternal relevance of the Mahabharata, the complex and disturbing meditation on the human condition that has shaped Indian thought for over 3000 years. Sita: An Illustrated Retelling of

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the Ramayana Devdutt Pattanaik approaches Ram by speculating on Sita: her childhood with her father, Janaka, who hosted sages mentioned in the Upanishads; her stay in the forest with her husband, who had to be celibate ascetic while she was in the prime of her youth; her interactions with the women of Lanka, recipes she exchanged, emotions they shared; her connection with the earth, her mother, and with the trees, her sisters; her role as the Goddess, the untamed Kali as well as the demure Gauri, in transforming the stoic prince of Ayodhya into God.

Did Brahma create the universe? Was it born out of the sacrifice of Prajapati? Did his wife Shatarupa create animals while being pursued by him? Or was it all a product of Manu? A Vedic poet says that for anything to be created in the universe, it must be preceded by desire. If desire is the seed, the cosmos is its fruit. A Shaiva story says that in the beginning there was a golden woman in the shape of a lotus, and when it bloomed, Brahma was in it, and he then divided into Shiva and Shakti. The Vaishnava tradition says that in the beginning, everything was asleep – and then Vishnu awoke, and the first creation was born of the fear of loneliness. The Shakta tradition says that before the earth was born, Shiva was doing tapasya and there was pralaya – everything was frozen and barren. Then Parvati emerged from the mountain and seduced and married him. The heat or energy within him was then released and the snow started to melt and the earth became fertile. Which is it? Discover all these origin myths and more in this short, sweet read from Devlok.

Both Hindu epics—Ramayana and Mahabharata—seek to establish a certain order in the world. Their heroes, Rama and Krishna, have different ideals and respond differently to seemingly similar situations. However, is there one correct way? Are Rama's ideals above Krishna's shrewdness?

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Emotions are the biggest threat to the order imposed by dharma. The conflict between the head and the heart is usually the root of all troubles that plague mankind. This conflict usually leads to either social change or cultural decay. But rules and regulations are meant to adapt and change according to time and geography. If that is the case, are we doing a good job adapting our ideals to our dharma? Read on as Devdutt Pattanaik examines the conflict between cultural demands and natural urges through two of Hinduism's biggest heroes in Rama vs Krishna.

How many avatars does Vishnu actually have? Is Buddha an avatar of Vishnu? What do Bodhisattva and Vishnu have in common? What do all of his avatars symbolize? Is there a connection between Vishnu's avatars and Darwin's theory of evolution? It is believed that Vishnu always comes to earth when Devi is suffering—Parashurama for Renuka, Ram for Sita. Another belief is that every time Vishnu takes an avatar, Devi too is born. A Vishnu avatar went on a rampage destroying all Kshatriyas, but also strives to protect the weeping earth goddess who appeared before him as a cow. Which of these many personas does Vishnu represent? Find out more about the rich symbolism of his multitude of personas in this short, sweet read from Devlok.

Ram and Ravana stand at two extreme ends of the human spectrum. From god to demon, dharma to adharma, Ram and Ravana are the biggest lessons of the Ramayana. And as far as villains go, a ten-headed demon-king is an impressive opponent. The beauty of the Ramayana is that it allows you to understand the motivations and actions of both these mighty men. After all, it is because Ravana exists that Ram is born. Without Ravana, there is no Ram. Understanding Ravana is, in fact, the key to understanding the Ramayana. And in Ravana: A Worthy Opponent, Devdutt Pattanaik offers a glimpse into the hedonistic, villainous mind of one of Hindu

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mythology's greatest demons. Read on to discover Ravana like never before in this straightforward account from the master of mythology himself.

Artist and veteran Pixar animator Sanjay Patel lends a lush, whimsical illustration style and lighthearted voice to one of Hindu mythology's best-loved and most enduring tales.

Teeming with powerful deities, love-struck monsters, flying monkey gods, magic weapons, demon armies, and divine love, Ramayana tells the story of Rama, a god-turned-prince, and his quest to rescue his wife Sita after she is kidnapped by a demon king. This illustrated tale features over 100 colorful full-spread illustrations, a detailed pictorial glossary of the cast of characters who make up the epic tale, and sketches of the work in progress. From princesses in peril to gripping battles, scheming royals, and hordes of bloodthirsty demons, Ramayana is the ultimate adventure story presented with an unforgettably modern touch.

Journey into the amazing world of Hindu mythology with Devdutt Pattanaik • Why are most temples dedicated to Vishnu, Shiva or the goddess, but not to Brahma or Indra? • How are an asura, rakshasa, yaksha and pishacha different from each other? • Why did the Pandavas find themselves in naraka rather than swarga? Over several months, EPIC Channel's ground-breaking show Devlok with Devdutt Pattanaik has enthralled countless viewers. Here, finally, is the book based on the first series of the ever-popular show, which will take you on a scintillating tour through the myriad stories, symbols and rituals that form the basis of Hindu culture. Prepare to be surprised and thrilled as Devdutt narrates magical tales about larger-than-life figures—gods, goddesses, demi-gods and demons who you thought you knew well but didn't. Learn about the intricacies of Hindu thought as he explains the origin and meaning of different creation myths, and throws light on why we believe in a

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cyclical—not linear—concept of time. This book is your perfect introduction to the endlessly fascinating world of Hindu mythology.

What does the Biblical story of Nathan and David say about effective communication skills? How do you identify the Raja Bhoj, the Gangu Teli and the Shekchilli in your office? What is the corporate equivalent of an Ashwamedha yajna? Drawing from sources as diverse as the Mahabharata and the Bible, the Vikram-Betal stories, the Iliad and the Odyssey, Islamic tenets, the tales of rishis and kings, and fables from around the world, Devdutt Pattanaik, India's leading mythologist, provides a fascinating account of what leadership entails. How to choose the right leader, effectively communicate with a boss, maintain the right balance between discipline and leniency? In these and other workplace situations, Pattanaik shows what leaders of today can learn about the art of leadership from stories written thousands of years ago, things no management course can teach. Leader: 50 Insights from Mythology uses myths and legends to arrive at wisdom that is both time-worn and refreshingly new, on what makes a good leader.

Can a human being marry a god? There are a few gods who are brahmachari, bachelors—why is that? Devis are called kumaris—are they brahmachari? Why are most of our gods married? How many wives does Vishnu really have? And our gods are polygamous but our society is not . . . why? Vivaah is meant to be a metaphysical union of the body and the soul, but our gods also love and marry as we do. With compelling love stories and thoughtful interpretations of the societal movements from polygamy to monogamy, we find here a rare insight into the personal lives of the gods themselves and the concept of marriage through the ages. Join Devdutt on a lovely romp through the deeper meaning of sanskaari romance in India through the ages with this short, sweet read

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from Devlok.

He Is Eka-Vachani, A King Who Always Keeps His Word; Eka-Bani, An Archer Who Strikes His Target With The First Arrow; And Eka-Patni, A Husband Who Is Eternally And Absolutely Devoted To A Single Wife. He Is Maryada Purushottam Ram, The Supreme Upholder Of Social Values, The Scion Of The Raghu Clan, Jewel Of The Solar Dynasty, The Seventh Avatar Of Vishnu, God Who Establishes Order In Worldly Life. Hindus Believe That In Stressful And Tumultuous Times Chanting Ram's Name And Hearing His Tale, The Ramayan, Brings Stability, Hope, Peace And Prosperity. Reviled By Feminists, Appropriated By Politicians, Ram Remains Serene In His Majesty, The Only Hindu Deity To Be Worshipped As A King.

The three devis are forms of Shakti and consorts of the three gods—but aren't the Tridevi superior to the Trimurti? Did the Devi come before the Bhagvan, or after? Can it be true that without Shakti, Shiva is dead? Finding the feminism in spirituality, Devdutt shows us the intrinsic balance built into Hindu scripture and culture through our goddesses.

Annapurna shows Shiva that no matter how ascetic, even sages need food to eat, and that there is greatness in feeding the hungry. Durga showed Shiva that a monster that cannot be killed by a deva or asura might be killed by a woman instead. Saraswati and Laxmi—knowledge and wealth—are the fruit of labour, born of desire. Find out more about an ancient tradition of venerating the female in a natural equality in this short and sweet read from Devlok.

- Olympus is the home of the Greek gods, much like Amravati of the Hindu devas.
- Zeus, leader of Olympians, wields a thunderbolt like Indra, and rides an eagle like Vishnu.
- The feats of the Greek hero Heracles, known to Romans as Hercules, reminded many of Krishna, as did his name, 'Hari-kula-asha' or lord of the Hari clan.
- The Greek

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epic of a husband sailing across the sea with a thousand ships to bring his wife, Helen, back from Troy seems strikingly similar to the story of Ram rescuing Sita from Lanka. Is there a connection between Greek and Hindu mythology then? Does it have something to do with a common Indo-European root? Or maybe an exchange of ideas in the centuries that followed the arrival of Alexander the Great, when Greek emissaries travelled to the kingdoms of Mathura and Magadha? In this book, mythologist Devdutt Pattanaik turns his attention to ancient Greek tales, and explores a new world of stories. Long have Europeans and Americans retold Indic mythologies. It is time for Indians to reverse the gaze. It is significant that the only character in Hindu mythology, a king at that, to be given the title of ekam-patni-vrata, devoted to a single wife, is associated with the most unjust act of abandoning her in the forest to protect family reputation. This seems a deliberate souring of an uplifting narrative. Ram's refusal to remarry to produce a royal heir adds to the complexity. The intention seems to be to provoke thought on notions of fidelity, property and self-image. And so the mythologist and illustrator Devdutt Pattanaik retells the Ramayana, drawing attention to the many oral, visual and written retellings composed in different times, in different places, by different poets, each one trying to solve the puzzle in its own unique way. This book approaches Ram by speculating on Sita: her childhood with her father, Janaka, who hosted sages mentioned in the Upanishads; her stay in the forest with her husband, who had to be a celibate ascetic while she was in the prime of her youth; her interactions with the women of Lanka, recipes she exchanged, emotions they shared; her connection with the earth, her mother, and with the trees, her sisters; her role as the Goddess, the untamed Kali as well as the demure Gauri, in transforming the stoic prince of Ayodhya into God.

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In the forest of insecurities, is it possible to discover humanity through pleasure? Can we stop seeing each other as predator, prey, rival or mate, and rediscover ourselves as lovers? Does the divine reside in sensual delight, in emotional intimacy and in aesthetic experience? Yes, yes, yes. That is the promise of the Bhagavata. The Bhagavata is the story of Krishna, known as Shyam to those who find beauty, wisdom and love in his dark complexion. It is the third great Hindu epic after the Mahabharata and the Ramayana. However, this narration was composed in fragments over thousands of years, first as the Harivamsa, then as the Bhagavata Purana, and finally as the passionate songs of poet-sages in various regional languages. This book seamlessly weaves the story from Krishna's birth to his death, or rather from his descent to the butter-smear world of happy women to his ascent from the blood-soaked world of angry men.

Many modern scholars say Shiva linga is a phallic symbol. Most devotees disagree. Who is right? To make sense of a mythological image one has to align the language heard stories] with the language performed rituals], and the language seen symbols]. This book also looks at the sexual metaphors.

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How do myths and stories influence culture? What is the difference between one culture and another, and how did these differences come to be? Are cultures fixed or do they change over time? Devdutt Pattanaik, India's leading mythologist, breaks down the complex maze of stories, symbols and rituals to examine how they shape cultures. He investigates how stories influence perception and construct truths, the cultural roots of the notion of evil and reveals the need for mythology through a telling of various Indian and Western myths. In doing so, he shows how myths reflect the culture they emerge from while simultaneously reinforcing the source. Culture is a groundbreaking work that contextualizes mythology and proposes that myths are alive, dynamic, shaped by perception and the times one lives in.

In *My Gita*, acclaimed mythologist Devdutt Pattanaik demystifies *The Bhagavad Gita* for the contemporary reader. His unique approach—thematic rather than verse by verse—makes the ancient treatise eminently accessible, combined as it is with his trademark illustrations and simple diagrams. In a world that seems spellbound by argument over dialogue, vivaad over samvaad, Devdutt highlights how Krishna nudges Arjuna to understand rather than

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judge his relationships. This becomes relevant today when we are increasingly indulging and isolating the self (selfimprovement, selfactualization, selfrealization-even selfies).We forget that we live in an ecosystem of others, where we can nourish each other with food, love and meaning, even when we fight. So let My Gita inform your Gita.

High above the sky stands Swarga, paradise, abode of the gods. Still above is Vaikuntha, heaven, abode of God. The doorkeepers of Vaikuntha are the twins, Jaya and Vijaya, both whose names mean 'victory'. One keeps you in Swarga; the other raises you into Vaikuntha. In Vaikuntha there is bliss forever, in Swarga there is pleasure for only as long as you deserve. What is the difference between Jaya and Vijaya? Solve this puzzle and you will solve the mystery of the Mahabharata. In this enthralling retelling of India's greatest epic, the Mahabharata, originally known as Jaya, Devdutt Pattanaik seamlessly weaves into a single narrative plots from the Sanskrit classic as well as its many folk and regional variants, including the Pandavani of Chattisgarh, Gondhal of Maharashtra, Terukkuttu of Tamil Nadu, and Yakshagana of Karnataka. Richly illustrated with over 250 line drawings by the author, the 108 chapters abound with little-known details such as the names of the hundred Kauravas, the worship of Draupadi as a goddess in Tamil Nadu, the stories of Astika, Madhavi, Jaimini, Aravan and

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Barbareek, the Mahabharata version of the Shakuntalam and the Ramayana, and the dating of the war based on astronomical data. With clarity and simplicity, the tales in this elegant volume reveal the eternal relevance of the Mahabharata, the complex and disturbing meditation on the human condition that has shaped Indian thought for over 3000 years. A powerful work of fiction from India's bestselling mythologist Devdutt Pattanaik When Mahesh agrees to meet his friend, Akshay, at midnight, in the middle of one of Mumbai's maze-like slums, he doesn't realise what he is getting himself into. Taking us through a surreal journey, Pattanaik exposes the frightening inner workings of a tantric circle that engages in human sacrifice to appease the blood-thirsty goddess, Rakta-Vilasini as she demands that the sacrifice has to be kaula, i.e. a virgin. Devdutt Pattanaik's clever, profoundly disturbing story takes a no-holds-barred look at the Mumbai underbelly. Why is Ganesha such a popular god despite being only 1500 years old? Did you know he is the god associated with the maximum number of symbols? Why is his vehicle a rat? Why does he carry an axe? Because of Ganesha, the terrifying Kali becomes the maternal Gauri, and the sanyasi Shrivastava becomes a father and householder – Ganesha is the god of domestic life. His devotees can represent him as they wish – these days his potbelly has been replaced with six-pack abs! Ganapati's own history,

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his changing roles, indicate how Indian society has changed over time – in Mumbai, Ganpati has taken on a form which didn't exist 100 years ago! Find out more about this beloved god of good luck and auspiciousness this festive season in this short, sweet read from Devlok.

'You are bound by rules, but not I. I am free to choose.' Two thousand years ago, the poet-sage Valmiki wrote the Ramayana. It is the tale of Ram, the sun-prince of Ayodhya, who is obliged to follow family rules and so makes no choices. And of Ravana, king of Lanka, who does not respect anybody's rules or other people's choices. Over the centuries, hundreds have retold the tale in different languages, adding new twists and turns. But few have noticed that the tale always depends on the five choices made by Sita. What were Sita's five choices? India's favourite mythologist brings you this charmingly illustrated retelling of the Ramayana that is sure to empower and entertain a new generation readers.

In 2015, a historic panel discussion took place at the global Festival of Theology held in Sweden. Its objective was to examine what the sacred texts of the Abrahamic faiths -- Judaism, Christianity and Islam -- had to say about human sexuality. Behold, I Make All Things New is the outcome of the effort. This is a landmark work that recasts religion -- especially Abrahamic faiths -- as an ally and not an

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adversary of queer emancipation, and thus significantly informs the secular and legal movements for LGBTQ rights around the world. It follows in the same vein as *I Am Divine, So Are You* (2017), which put forth perspectives on sexuality from the Karmic faiths of Buddhism, Jainism, Sikhism and Hinduism, and played a small but significant role in the reading down of Section 377 of the Indian Penal Code. Taken together, the two groundbreaking books expand the conversation between world religions and human sexuality to a truly global level.

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 Æ 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.

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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 or so he believes. While in the corridors of the Hastinapura palace, a foreign Prince plots to destroy India. And the dice falls

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A decoding of Hindu mythology Hindus have one God. They also have 330 million gods: male gods; female gods; personal gods; family gods; household gods; village gods; gods of space and time; gods for specific castes and particular professions; gods who reside in trees; in animals; in minerals; in geometrical patterns and in man-made objects. Then there are a whole host of demons. But no Devil. In

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this groundbreaking book Dr Devdutt Pattanaik; one of India's most popular mythologists; seeks an answer to these apparent paradoxes and unravels an inherited truth about life and death; nature and culture; perfection and possibility. He retells sacred Hindu stories and decodes Hindu symbols and rituals; using a unique style of commentary; illustrations and diagrams. We discover why the villainous Kauravas went to heaven and the virtuous Pandavas (all except Yudhishtira) were sent to hell; why Rama despite abandoning the innocent Sita remains the model king; why the blood-drinking Kali is another form of the milk-giving Gauri; and why Shiva wrenched off the fifth head of Brahma. Constructed over generations; Hindu myths serve as windows to the soul; and provide an understanding of the world around us. The aim is not to outgrow myth; but to be enriched and empowered by its ancient; potent and still relevant language. High above the sky stands Swarga, paradise, abode of the gods. Still above is Vaikuntha, heaven, abode of God. The doorkeepers of Vaikuntha are the twins, Jaya and Vijaya, both whose names mean 'victory'. One keeps you in Swarga; the other raises you into Vaikuntha. In Vaikuntha there is bliss forever, in Swarga there is pleasure for only as long as you deserve. What is the difference between Jaya and Vijaya? Solve this puzzle and you will solve the mystery of the Mahabharata. In this enthralling

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Why did she agree to be left behind in the palace, waiting for her husband for fourteen painfully long years?

• A fish saves the world. • A horse flies across the sky. • A king discovers that his beloved wife is actually a frog. Hindu mythology is full of tales in which animals play important roles. Some animals are looked upon with fear and dread, while some are worshipped along with the gods. Some shape the fate of the world, others form everlasting bonds with humans. Where did the animals come from? From Vishnu's avatars or Shiva's asanas? How was a deer responsible for the events of the Ramayana? Why is Garuda the sworn enemy of the nagas? How did a mongoose teach Yudhishtira the true meaning of sacrifice? Devdutt Pattanaik answers all these questions and more in this exquisitely illustrated book, retelling numerous animal stories from ancient texts, with his trademark charm and wit.

"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 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

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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"

Do you know you have to go through 84 lakh births before you can be born into human form? Or that Yama is trapped in Naraka because he was the first human? Not everyone goes to the same Swarga or Naraka—do these places have VIP sections that can be reserved? And why did the Kauravas go to Swarga while the Pandavas were stuck in hell? The question of what happens after death is one that has plagued humanity since the beginning of time, and it reaches its symbolic peak in the complex cyclical Hindu tradition. Devdutt deftly unpacks our traditional narratives to uncover the deeper meanings behind well-worn stories. Find out what happens after death in this short, sweet read from Devlok. Ramayana isn't a single text. It is a belief, a tradition, a subjective truth, a thought materialized, ritualized and

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celebrated through narrations, songs, dances, sculptures, plays, paintings, and puppets across hundreds of locations over hundreds of years.' But where did it all originate? It is believed that when Shakti wanted to hear a tale that had the power to comfort during turbulent times, Shiva narrated the Ramayana. It is from this brief exchange that all that came followed. With *What Shiva Told Shakti*, Devdutt Pattanaik offers a brief glimpse into the vast and historical tradition that is the Ramayana. From versions and formats to cultures and countries, explore the epic with the master himself.

Every karma is a seed and every action has a reaction – and sometimes, a boon or a curse. Can an action ever be completely bad or good? Why do rishis curse so much? Can the gods be cursed? Which is the most intelligent curse? Are there only two choices? Or can there be a point between good and bad, vardaana and shraap, punya and paap. Once a curse or boon has been offered, can it ever be taken back? Filled with stories of famous curses and amusing anecdotes, this explores the notion of being a good person, but also deciding the goodness or lack thereof in another. Find out about the many facets of karma and ethics in this short, sweet read from Devlok.

After she and Rama are banished from the kingdom, Sita is imprisoned in a garden and must prove herself to be true to Rama, in a graphic adaptation of the great Indian legend. He is Eka-vachani, a king who always keeps his word; Eka-bani, an archer who strikes his target with the first arrow; and Eka-patni, a husband who is eternally and absolutely devoted to a single wife. He is maryada purushottam Ram, the supreme upholder of social values, the scion of the Raghu clan, jewel of the solar dynasty, the seventh avatar of Vishnu, God who establishes order in worldly life. Hindus believe that in stressful and tumultuous times chanting Ram's name and hearing his tale, the Ramayan, brings stability, hope, peace

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and prosperity. Reviled by feminists, appropriated by politicians, Ram remains serene in his majesty, the only Hindu deity to be worshipped as a king.

Shiva was an ascetic and a husband, a yogi and a householder. He is named Veenapani, for playing the veena, Natraja for the elegance of his dance, but is a storyteller and a scholar. He was quick to rage in Bhairava, but has the tenderness of Ardhaneshwar, who loves his wife so much he offers her half his body so that they may always be together. He has a third eye—but is it from when he destroyed desire in Kama, or because he wanted to more fully view Parvati's loveliness? Can we ever truly know the depths of what Shiva embodies? Discover the paradoxes of Shiva woven into a short, sweet read from Devlok.

The Ganga is described as a very beautiful woman—voluptuous and fecund—carrying a water pot in her hand and travels on a Makara, a creature with the tail of a fish and the head of an elephant. Does the Ganga flow from Shiva's hair? Does she rise from Vishnu's feet? Is she the wife of Shiva or of Vishnu? As the daughter of water, can a river ever have a lord, and be controlled? Devdutt dips into the world of the Goddess Ganga, bringing to life the reasons why we revere this river and depend on her for the cycle of rebirth and freedom. Dive into the nuanced humanity of this delightful goddess in this short, sweet read from Devlok.

Sita An Illustrated Retelling of the Ramayana Penguin Global One of the world's oldest and best-loved tales, now retold and illustrated in thrilling detail for readers of all ages. Rama pulled the splendid arrow out of his quiver. It had been given to him long ago by the sage Agastya who had told him that he could use it only once and only for a great enemy. The incomparable arrow held the wind in its feathers, the sun and the moon in its shining tip, the earth in its shaft and the power of the doomsday fire in its flight. Ramayana—an unforgettable

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tale of love, adventure, flying monkeys and god acting in the world of humans—has been treasured by readers around the world for thousands of years. Now in an authoritative, gripping retelling by the renowned Ramayana scholar Arshia Sattar, readers have a new chance to explore this classic's riches. Rama is a brave young prince who is forced into exile. His brother Lakshmana and his wife, the beautiful princess Sita, loyally follow him into the depths of the mysterious forest, where they encounter strange and dangerous creatures. None is as terrifying as Ravana, the ten-headed demon king who kidnaps Sita and takes her to a fortified city in the middle of the ocean. To rescue her, Rama enlists the help of hundreds of thousands of magical monkeys and bears to fight the demon army and win her back. Even the gods gather to witness the harrowing battle. Will Rama and his friends prevail, and will Sita return to him? Only these captivating pages will tell...

'I am not sure that I am a man,' said Yuvanashva. 'I have created life outside me as men do. But I have also created life inside me, as women do. What does that make me? Will a body such as mine fetter or free me?' Among the many hundreds of characters who inhabit the Mahabharata, perhaps the world's greatest epic and certainly one of the oldest, is Yuvanashva, a childless king, who accidentally drinks a magic potion meant to make his queens pregnant and gives birth to a son. This extraordinary novel is his story. It is also the story of his mother Shilavati, who cannot be king because she is a woman; of young Somvat, who surrenders his genitals to become a wife; of Shikhandi, a daughter brought up as a son, who fathers a child with a borrowed penis; of Arjuna, the great warrior with many wives, who is forced to masquerade as a woman after being castrated by a nymph; of Ileshwara, a god on full-moon days and a goddess on new-moon nights; and of Adj-natha, the teacher of

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teachers, worshipped as a hermit by some and as an enchantress by others. Building on Hinduism's rich and complex mythology—but driven by a very contemporary sensibility—Devdutt Pattanaik creates a lush and fecund work of fiction in which the lines are continually blurred between men and women, sons and daughters, husbands and wives, fathers and mothers. Confronted with such fluidity the reader is drawn into Yuvanashva's struggle to be fair to all—those here, those there and all those in between.

Itihas means this is how it was, this is how it is, and this is how it will continue to be. It means history, but it also means timeless. The Ramayana and the Mahabharata form a rich tapestry of Indian itihas. Which came first—the Ramayana or the Mahabharata? Are they actually historical events? Which one has Krishna's raas-leela? Where is Shiva in this? What about the Devi? India's favourite mythologist Devdutt Pattanaik tells you everything you didn't know about our myths—a story born 2000 years ago teaching us the ageless tale of how to live in grace. Did you know the Laxman-rekha didn't exist in the original Ramayana? Or that Radha is never mentioned in the original Krishna story? Perfect for this festive season, find out all this and more in this short, sweet read from Devlok.

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