

The Mahabharata A Modern Rendering Kindle Edition Ramesh Menon

Even after he has composed the awesome Mahabharata, the Maharishi Vyasa finds no peace. Narada Muni says to him, Ordinary men will be delighted by your work, but what about the Sages of heaven and earth? You have described the human life, its strife and its ends, but you have not yet described the Lord himself. You must turn your great gift to that task; only then will you find peace. Veda Vyasa composes the Bhagavata Purana, in eighteen thousand slokas and twelve kandas. He teaches it to his illumined son Suka, who narrates the Secret Purana to Yudhishtira's heir, King Parikshit, on the banks of the Ganga. The Bhagavata Purana is a living embodiment of the Lord Narayana and claims to bestow moksha merely by being heard. Just before Krishna, the Avatara, leaves the world, Uddhava says to him, leave us a tangible form, Lord, in which we can find you, touch you, and be near you. Krishna enters the Bhagavata Purana with all of his being. This book is a full literary rendering of the Bhagavata Purana, bringing all the wonder, wisdom and grace of the Book of God to the modern reader.

Management insights culled from the Mahabharata The Mahabharata, one of the greatest books of all time, is not simply the story of a fratricidal war or a fount of wisdom for philosophers; it is also a comprehensive manual on strategy. From this storehouse of knowledge, Meera Uberoi selects the most pertinent shlokas to reveal the secrets of leadership and the path to success. She shows that the Mahabharata is equal, if not superior, to other management bibles such as The Art of War, The Prince and Go Rin No Sho The Book of Five Rings. The aphorisms in Leadership Secrets from the Mahabharata have been selected from the Santi Parva, the Bhagavad Gita Parva and the Adi Parva. As Bhishma lies dying on the battlefield of Kurukshetra, Krishna realizes that with Bhishma's death, the world will lose 'all knowledge'. To prevent this, Krishna asks him to impart to Yudhishtira all he knows. These teachings, coming as they do from Bhishma, the wisest of them all, contained in the Santi Parva, form the core of Uberoi's book. Apart from detailing how to apply the craft of kingship to modern business practices, the book also explores the analogy between kingship and leadership. Pithy and insightful, Meera Uberoi's selection is a practical guide to leadership in any field of life. The aphorisms, grouped under heads like Duty, War, Espionage and Conduct, deal with eternal values and truths that are as relevant today as they were 3,000 years ago.

3,00,000 km. 5,200 events. 10 million volunteers. 814 million voters. 282 seats. The 2014 elections will be remembered for a campaign that captured the public imagination as never before. At its heart was Narendra Modi, 63, the feisty chief minister of Gujarat for thirteen years, bidding to be prime minister. By the end of the campaign, there was scarcely anyone who had not--on television, radio, social media or at one of his rallies--heard his message. He too seemed to have grown from a regional satrap to a leader with a national stature. Long before the results were out, the outcome seemed a foregone conclusion. Behind the ascent to prime minister, though, is a story of tough politics and hard strategy. In spite of his achievements, minorities are wary of his Hindu nationalist background, and bureaucrats and party colleagues are jittery about his reputation as an autocrat. Most of all, he has never fully been able to exorcise the ghosts of the riots that took place on his watch in Gujarat in 2002, leading to doubts among his critics about how India's social fabric will fare during his term. As he gets down to write a fresh chapter in the country's history, Modi Demystified: The Making of a Prime Minister takes a close-up look at his rollercoaster ride to power. In the process, senior journalist Ramesh Menon reveals a man of many dimensions who will lead this diverse nation.

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. Bhishma, 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."

The Mahabharata is the more recent of India's two great epics, and by far the longer. First composed by the Maharishi Vyasa in verse, it has come down the centuries in the timeless oral tradition of guru and sishya, profoundly influencing the history, culture, and art of not only the Indian subcontinent but most of south-east Asia. At 100,000 couplets, it is seven times as long as the Iliad and the Odyssey combined: far and away the greatest recorded epic known to man. The Mahabharata is the very Book of Life: in its variety, majesty and, also, in its violence and tragedy. It has been said that nothing exists that cannot be found within the pages of this awesome legend. The epic describes a great war of some 5000 years ago, and the events that led to it. The war on Kurukshetra sees ten million warriors slain, brings the dwapara yuga to an end, and ushers in a new and sinister age: this present kali yuga, modern times. At the heart of the Mahabharata nestles the Bhagavad Gita, the Song of God. Senayor ubhayor madhye, between two teeming armies, Krishna expounds the eternal dharma to his warrior of light, Arjuna. At one level, all the restless action of the Mahabharata is a quest for the Gita and its sacred stillness. After the carnage, it is the Gita that survives, immortal lotus floating upon the dark waters of desolation: the final secret! With its magnificent cast of characters, human, demonic, and divine, and its riveting narrative, the Mahabharata continues to enchant readers and scholars the world over. This new rendering brings the epic to the contemporary reader in sparkling modern prose. It brings alive all the excitement, magic, and grandeur of the original--for our times. 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 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.

The Mahabharata is one of the greatest stories ever told. Though the basic plot is widely known, there is much more to the epic than the dispute between the Kouravas and Pandavas that led to the battle in Kurukshetra. It has innumerable sub-plots that accommodate fascinating meanderings and digressions, and it has rarely been translated in full, given its formidable length of 80,000 shlokas or couplets. This magnificent 10- volume unabridged translation of the epic is based on the Critical Edition compiled at the Bhandarkar Oriental Research Institute. Volume 1 consists of most of Adi Parva, in which much happens before the Kouravas and the Pandavas actually arrive on the scene. This volume covers the origins of the Kuru clan; the stories of Poushya, Poulama and Astika; the births of the Kouravas and the Pandavas; the house of lac; the slaying of Hidimba and Baka; Droupadi's marriage; and ends with the Pandavas obtaining their share of the kingdom. Every conceivable human emotion figures in the Mahabharata, the reason why the epic continues to hold sway over our imagination. In this lucid, nuanced and confident translation, Bibek Debroy makes the Mahabharata marvellously accessible to contemporary readers.

A comprehensive retelling of the heroic deeds of Prince Rama.

The Mahabharata of Veda Vyasa is the longest recorded epic in the world. With almost 100,000 verses, it is many times as long as the Iliad and the Odyssey combined and has deeply influenced every aspect of the Indian ethos for some 4,000 years. The main theme of the epic is the Great War in Kurukshetra, but there are smaller stories and other stories within these, all woven together with a genius that defies comparison. At its heart, it contains Krishna's immortal Bhagavad Gita, The Song of God. The Mahabharata embodies the ancient and sacred Indian tradition in all its earthly and spiritual immensity. As the famous saying goes, 'What is found here may be found elsewhere. What is not found here will not be found elsewhere.' Many believe this most magnificent epic to be the greatest story ever told. Yet, the only complete Indian translation of the Mahabharata into English is the one penned in the 19th century by Kisari Mohan Ganguli. More than a hundred years have passed since Ganguli accomplished his task and the language he used is now, unfortunately, archaic.

Retelling of the Mahabharata in the form of stories.

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 P?ndava 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.

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 Naïr 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.

In this epic spiritual poem, Sri Aurobindo reveals his vision of mankind's destiny within the universal evolution. He sets forth the optimistic view that life on earth has a purpose, and he places our travail within the context of this purpose: to participate in the evolution of consciousness that represents the secret thread behind life on Earth.

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"The Mahabharata Code is a personal account of the main protagonist Narayan Rao (NR), who claims to be an astronomer with NASA. NR and a few other crew members agree to take part in the NASA mission to visit this mystery planet from which they had received mysterious signals. Here, they meet a man with a long flowing white beard, and he introduces himself as Vyasa. He reveals that he has a crazy plan in mind and seeks NR and his members' help in implementing this plan. He intends to recreate the entire Mahabharata on this planet to restore the faith of the primitive simpletons here. As the Mahabharata incidents start unfolding, NR realizes that Vyasa intends to recreate them page by page here, if not paragraph by paragraph. Also NR begins to realize that his son, Krishna, who is being groomed by Vyasa as Vishnu's avatar, is nothing more than a pawn in Vyasa's scheme of things. Other incidents of Mahabharata also unfold according to the original epic. Pandavas and Kauravas grow up hating each other and finally the restaging plan culminates with both the warring sets of cousins facing each other in the battlefield of Kurukshetra. Inexplicably, like the original epic, Arjuna develops cold feet seeing his own cousins, teachers and relatives on the opposite side. He seeks Krishna's divine intervention. Is the brainwashed "alien" Krishna prepared for this intervention? "

The Greatest Story Ever Told Dispute over land and kingdom may lie at the heart of this story of war between cousins—the Pandavas and the Kouravas—but the Mahabharata is about conflicts of dharma. These conflicts are immense and various, singular and commonplace. Throughout the epic, characters face them with no clear indications of what is right and what is wrong; there are no absolute answers. Thus every possible human emotion features in the Mahabharata, the reason the epic continues to hold sway over our imagination. In this superb and widely acclaimed translation of the complete Mahabharata, Bibek Debroy takes us on a great journey with incredible ease.

Sanskrit text with English verse translation.

'Fans of The Winds of Hastinapur, who should be legion, will delight in reconnecting with Sharath Komarraju's alternative-Mahabharata universe, where divinities and royals are both complex, capricious beings - with the former distinguished only by slightly enhanced powers, and the latter by more immediate desires and ambition. Komarraju has set himself greater challenges in this sophomore outing of his series: the plot thickens, the players multiply and the geopolitical chessboard on which this epic game unfolds is a thing of beautiful intricacy.' - Karthika Nair, author of Until the Lions For the story of the Great War is also the story of the women . . . Amba lives for revenge, but circumstances and men conspire against her. Will her daughter bring her the only salvation she seeks? Kunti stakes all to free her brother Vasudev and his wife Devaki. Yet it is the groom-choosing ceremony that will define her life. Gandhari too has come of age, and is faced with a difficult choice: she must marry the blind prince of Hastinapur if she is to save her kingdom from the certain ruin it faces due to Hastinapur's deceit. In the background, Bhishma pulls the strings, making alliances and marriages, devising new strategies, ever increasing the might of Hastinapur.

A gorgeous, lucid rendering of the majestic conclusion to the Mahabharata As an epilogue to the greatest epic of all time, the Harivamsha further elaborates on the myriad conflicts of dharma and the struggle between good and evil. Stories abound—from the cosmogony of the universe to the legends of the solar and lunar dynasties and even a foreshadowing of kali yuga in the future. At the centre of all these magnificent tales is the mercurial figure of Krishna, whose miraculous life and wondrous exploits are recounted with vivid detail. In offering a glimpse into Krishna's life—as a mischievous child, as an enchanting lover, as a discerning prince—this luminous text sheds light on many questions left unanswered in the Mahabharata. Brimming with battles and miracles, wisdom and heroics, philosophical insight and psychological acuity, Bibek Debroy's splendid translation of the Harivamsha is absolutely essential reading for all those who love the Mahabharata.

The great Indian epic rendered in modern prose India's most beloved and enduring legend, the Ramayana is widely acknowledged to be one of the world's great literary masterpieces. Still an integral part of India's cultural and religious expression, the Ramayana was originally composed by the Sanskrit poet Valmiki around 300 b.c. The epic of Prince Rama's betrayal, exile, and struggle to rescue his faithful wife, Sita, from the clutches of a demon and to reclaim his throne has profoundly affected the literature, art, and culture of South and Southeast Asia—an influence most likely unparalleled in the history of world literature, except, possibly, for the Bible. Throughout the centuries, countless versions of the epic have been produced in numerous formats and languages. But previous English versions have been either too short to capture the magnitude of the original; too secular in presenting what is, in effect, scripture; or dry, line-by-line translations. Now novelist Ramesh Menon has rendered the tale in lyrical prose that conveys all the beauty and excitement of the original, while making this spiritual and literary classic accessible to a new generation of readers.

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-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.

Essay from the year 2011 in the subject Philosophy - General Essays, Eras, grade: A-, ICFAI IBS Business School Hyderabad, course: Theory of Knowledge, language: English, abstract: Evidence is any piece of “information that supports a conclusion”. Belief on the other hand, is the root cause for our way of thinking, while faith, according to St Paul is, “the conviction of things hoped for and the assurance of things not seen”. These definitions however differ amongst people. This paper explores to what extent we need evidence to support our beliefs in different areas of knowledge. To do so, the paper cites examples from history, the natural sciences and the social sciences.

Duryodhana: The Prince Who Would Be King ... The popular tellings of the Mahabharata are about Duryodhana's deviousness, obstinacy and greed for power that would bring about the battle of Kurukshetra between the Kauravas and the Pandavas, and his own downfall. But was there more to him? Was he all black, or was it a matter of shades of grey? What was he? True heir or pretender to the throne? Arch villain or brave prince defending his rajadharma? Ace strategist or wicked schemer? History, they say, is written by the victors. So we have never heard the side that Duryodhana presents. The epic's enigmatic villain finally has his say - on people, their motives and their machinations. For the first time we read a different meaning into episodes we may be familiar with - be it the attempted killing of Bhima, the burning of the wax house, the famous game of dice or even Draupadi's vastraharan - and get insights into the story we may not have come across before. Here is the crown prince of Hastinapura as we have never known him, adding yet another dimension to the labyrinth that is the Mahabharata.

A baby abandoned. A queen dishonoured. And a cataclysmic war to wipe out the known world. The Mahabharata - the Great Bharat -- is a grand and timeless story, the oldest and longest epic in the world. A perennial bestseller in India, it has enthralled millions throughout the centuries and is as relevant, wise, and spellbinding today as ever. Sons of Gods is a new version of this ancient Indian classic. It transports the reader into a wonderful world of the almighty spirit: where a mantra spoken flippantly can change the course of history; where a curse uttered in anger can spell doom and destruction; where a truly awesome vow can grant the power of life over death. Its heroes have survived the millennia. Bhishma, who possesses the boon of invincibility, and can choose the time, method, and agent of his death. Amba, the wronged princess who changes sex to seek revenge. Arjuna, the mightiest archer of all, and dearest friend of Krishna, God's incarnation. Arjuna's arch-enemy Karna, the invincible but doomed son of the Sun-god. The fire-born queen Draupadi, who marries all five of the famous Pandava brothers, and whose word is their command. ..".love, betrayal, lust, envy, pride, devotion, and heroism never go out of style. Sons Of Gods is a literary soap opera with a soul that spans the full horizon." --- Jamie Mason, author of Three Graves Full and Monday's Lie More on:

www.sonsofgods.blogspot.com

The Mahabharata tells a story of such violence and tragedy that many people in India refuse to keep the full text in their homes, fearing that if they do, they will invite a disastrous fate upon their house. Covering everything from creation to destruction, this ancient poem remains an indelible part of Hindu culture and a landmark in ancient literature.

Centuries of listeners and readers have been drawn to The Mahabharata, which began as disparate oral ballads and grew into a sprawling epic. The modern version is famously long, and at more than 1.8 million words—seven times the combined lengths of the Iliad and Odyssey—it can be incredibly daunting. Contemporary readers have a much more accessible entry point to this important work, thanks to R. K. Narayan's masterful translation and abridgement of the poem. Now with a new foreword by Wendy Doniger, as well as a concise character and place guide and a family tree, The Mahabharata is ready for a new generation of readers. As Wendy Doniger explains in the foreword, "Narayan tells the stories so well because they're all his stories." He grew up hearing them, internalizing their mythology, which gave him an innate ability to choose the right passages and their best translations. In this elegant translation, Narayan ably distills a tale that is both traditional and constantly changing. He draws from both scholarly analysis and creative interpretation and vividly fuses the spiritual with the secular. Through this balance he has produced a translation that is not only clear, but graceful, one that stands as its own story as much as an adaptation of a larger work.

The Valmiki Ramayana remains a living force in the lives of the Indian people. A timeless epic, it recounts the legend of the noble prince Rama and his battle to vanquish the demon king Ravana. Even before he is crowned king of Ayodhya, Rama is exiled to the Dandaka forests where he is accompanied by his beautiful wife Sita and loyal brother Lakshmana. Deep in the jungle, Sita is abducted by Ravana and taken to his island kingdom Lanka, setting into motion a dramatic chain of events that culminates in an epoch-defining war. Filled with adventure and spectacle, the Ramayana is also the poignant story of a family caught up in the conflict between personal duty and individual desires. In Bibek Debroy's majestic new translation, the complete and unabridged text of the Critical Edition of this beloved epic can now be relished by a new generation of readers. Blue God opens on the battlefield of Kurukshetra, where the Pandava warrior, Arjuna, suffers a crisis of courage. His charioteer, Krishna, expounds the eternal dharma for him. This exposition between two armies is the Bhagavad Gita, the Hindu's Bible. BLUE GOD cuts back to Krishna's birth, and back again to the battlefield, and so on, chapter by chapter, until both narratives flow together near the book's end. Never before have Krishna's sacred Gita and his colorful personality and life been put together in the same book, certainly not in English by a modern novelist for a modern audience.

Volume One of this great epic follows Rama's life through his growing-up years and his exile in the forest to Sita's abduction and Hanuman's leap of faith. Modern scholars claim that the Ramayana was first composed around 300 BC. The epic is called the Adi Kavya, the world's first poem. Ramesh Menon's The Ramayana is a novelist's lush, imaginative rendering, rather than a scholar's translation.

The Devi Bhagavatam is said to have been composed in Bengal in the sixth century CE, in twelve Parvas and 18,000 slokas. The text is only available in Bengali, with Hindi commentaries. It is replete with references to and legends from an obviously pre-Vedic religion of the Goddess. The Devi Bhagavatam is a Shakta Purana. It is for the Shakta what the Bhagavata Purana is for the Vaishnava: his or her most sacred book. The Shaktas worship Shakti, the Eternal Feminine, in all her forms. Devi is Kali and Durga; she is Saraswati, Mahalakshmi and Parvati; she is Sati, Sita and Radha. She is the Mother of the Universe; without her animating power, Shiva becomes shava, a corpse. This book is an abridged literary rendering of the Devi Bhagavatam. It retells all the major legends of the Goddess, as well as some other, less known tales.

There are eighteen Mahapuranas, great Puranas, and the Siva Purana is one of them. Siva is a vivid retelling of the Siva Purana for today's reader. The book contains all the major legends of Siva, bringing them alive again for a new generation.

Sanskrit classical epic translated into English.

A new selection from the national epic of India Originally composed in Sanskrit sometime between 400 BC and 400 AD, The Mahabharata-with one hundred thousand stanzas of verse-is one of the longest poems in existence. At the heart of the saga is a conflict between two branches of a royal family whose feud culminates in a titanic eighteen-day battle. Exploring such timeless subjects as dharma (duty), artha (purpose), and kama (pleasure) in a mythic world of warfare, magic, and beauty, this is a magnificent and legendary Hindu text of immense importance to the culture of the Indian subcontinent. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The Pandavas and the Kauravas are returning to modern world in a different outlook but with same powers in this book "Barbarika". While the Hindu Mythology says it is because of the boon Krishna gave to the "greatest warrior of the Dwapara Yuga" – Barbarika, Science says it is because of an epigenetics experiment conducted by "Master of Epigenetics" – Vishaka. The Kurushetra War begins here between Shyam and Dr. Meghvarna to attain the power every man wants.

Jayadeva's Gitagovinda is a lyrical account of the illicit springtime love affair of Krishna and Radha, a god and goddess manifesting on earth as a cowherd and milkmaid for the sake of relishing the sweet miseries and rapturous delights of erotic love. The narrative framing their bucolic songs was composed under royal patronage in northeastern India in the twelfth century. It was to be performed for connoisseurs of poetry and the erotic arts, for aesthetes and voluptuaries who, while sensually engaged, were at the same time devoted to Krishna as Lord of the Universe. The text at once celebrates the vicissitudes of carnal love and the transports of religious devotion, merging and reconciling those realms of emotion and experience. Erotic and religious sensibilities serve, and are served by, the pleasures of poetry. In the centuries following its composition, the courtly text became a vastly popular inspirational hymnal. Jayadeva's songs continue to be sung throughout India in fervent devotional adoration of Krishna.

The Mahabharata A Modern Rendering Universe

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