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Modern Mythopoeia V2 **Karmveer Bhaurao Patil an Egalitarian Nativist** **Index of**
Patents Issued from the United States Patent and Trademark Office Yayati Shala
Knit India Through Literature Volume 3 - The West **AKASHVANI** *Shahenshah*
Maratha Generals and Personalities *Mrityunjaya, the Death Conqueror* Accessions
List, India **Raja Ravi Varma** Beyond Ugly Accessions List, India **Bombay Teachers**
and the Cultural Role of Cities The Moral Imagination of the Mahabharata
Spirituality in Modern Literature The Sar Pass Trek **Routledge Handbook of Indian**

Cinemas GAJANAN JAGIRDAR *Official Gazette of the United States Patent and Trademark Office Proceedings of the ... Session* IN BETWEEN **Masters of Warfare Sacred Darkness** Contemporary India The Mediatization of the Artist Encyclopedia of Indian Cinema *Pandit Jitendra Abhisheki* AKASHVANI

A controversial novel based on the life of India's most celebrated painter, Raja Ravi Varma He was accused of making the gods look like humans and insulting them by portraying them in the nude. He countered that he saw divinity in both gods and humans, and that nudity was the purest form he knew. This is the story of a little boy who grew up making charcoal sketches on freshly whitewashed temple walls and went on to be titled in the court of Thiruvananthapuram as 'Raja' for his artistic prowess. His painting of a Nair woman who worked in his wife's palace brought him wrath and recognition alike. His deep involvement with Sugandha, the Maharastrian lady, who became Menaka, Damayanti and Urvashi in his most acclaimed works caught the fancy of many critics and admirers. This Collection Of Essays Is Meant To Be A Survey Of The Novel In Twelve Major Indian Languages During The Period 1950 To 1980. While Seeking To Bring Into Focus The Major Trends And Tendencies That Characterise The Growth Of The Novel In These Languages, The Book Attempts To Explore The Traditions Being Established In Indian Novel Today And The New

Directions The Novel Is Likely To Take In Our Languages. Gobinda Prasad Sarma Convincingly Shows How The Assamese Novel Reflects The Assamese Society And How Experimentation With New Techniques Has Widened The Horizons Of Assamese Novel: And K. Sivathamby, Through A Brilliant Analysis Of The Interconnection Between The Societal Factors And Development Of The Novel, Portrays The Rise Of The Tamil Novel To New Heights During The Period. While I. K. Sharma Shows How Hindi Novel Has Passed Imperceptibly From The Wonderland Of Fancy To The Hinterland Of Society And The Borderland Of Psyche , Shyamala A. Narayan Predicts A Bright Future For Indian English Novel On The Basis Of Her Assessment Of Such Writers As Mulk Raj Anand, R. K. Narayan, Raja Rao, Manohar Malgonkar, Anita Desai And Arun Joshi. Jatindra Kumar Nayak Brings Out The Tension In Post-Independent Oriya Novel Between The Idealism Of The Freedom Struggle And The Values Of A Commercial Society; K. M. Tharakan Describes The Rich Complexity Hints At The Possibility Of A Blend Of Post-Modernist And Leftist Trends: And Ila Pathak Shows How In Gujrati The Traditional Novel And The Experimental Novel Are Growing Side By Side. To Lila Ray, Who Traces The Diverse Trends In Bengali Novel, The Most Remarkable Change Is In The Political Novel; But To Prabhakar Rao, Who Describes The Wide Range Of Exploration In Telugu Novel, The Telugu Novelist

Appears Unable To Rise Above The Mediocre . Narinder Singh Sees Punjabi Novel At The Take -Off Stage But Gives A Word Of Caution Against The Increasing Use Of Colloquial Dialect By The Novelists; Seshagiri Rao Traces The Traditions Established In Kannada Novel By The Writers Of The Navodaya Period, Navya Period And The Progressive Movement. Finally, Balachandra Nemade, In His Inimitable Style, Anatomizes The Positive And Negative Trends In The Growth Of Marathi Novel And Gives A Passionate Call To Revolutionise Criticism And Cure Marathi Of Its Present Poverty Of Taste . This Book Is A Gateway To The Edifice Of Contemporary Indian Novel. Mukund Joshi is fourteen and newly in love. He attends the same private tuitions as his classmate, Shirodkar, just for a glimpse of her, and follows her back home every day. Sadly, she has not a clue that he is pining away for her, because in their society, boys and girls don't interact freely, much less talk about love. When he's not negotiating the tricky alleys of love, Mukund sits around the school field or loafes about town with his close friends, Surya, Chitre and Phawdya, railing against the education system, and debating ideas such as discipline and Bohemianism. Set in a small Maharashtrian town during the Emergency of 1975, Shala is a heart-warming, nuanced novel about the adolescent struggles that are as tortuous in real time as they are amusing in retrospect. Nothing provided Caves have been used in various ways

across human society but despite the persistence within popular culture of the iconic caveman, deep caves were never used primarily as habitation sites for early humans. Rather, in both ancient and contemporary contexts, caves have served primarily as ritual spaces. In *Sacred Darkness*, contributors use archaeological evidence as well as ethnographic studies of modern ritual practices to envision the cave as place of spiritual and ideological power and a potent venue for ritual practice. Covering the ritual use of caves in Europe, Asia, Australia, Africa, Mesoamerica, and the US Southwest and Eastern woodlands, this book brings together case studies by prominent scholars whose research spans from the Paleolithic period to the present day. These contributions demonstrate that cave sites are as fruitful as surface contexts in promoting the understanding of both ancient and modern religious beliefs and practices. This state-of-the-art survey of ritual cave use will be one of the most valuable resources for understanding the role of caves in studies of religion, sacred landscape, or cosmology and a must-read for any archaeologist interested in caves.

India is the largest film producing country in the world and its output has a global reach. After years of marginalisation by academics in the Western world, Indian cinemas have moved from the periphery to the centre of the world cinema in a comparatively short space of time. Bringing together contributions from leading scholars in the field, this Handbook looks

at the complex reasons for this remarkable journey. Combining a historical and thematic approach, the Handbook discusses how Indian cinemas need to be understood in their historical unfolding as well as their complex relationships to social, economic, cultural, political, ideological, aesthetic, technical and institutional discourses. The thematic section provides an up-to-date critical narrative on diverse topics such as audience, censorship, film distribution, film industry, diaspora, sexuality, film music and nationalism. The Handbook provides a comprehensive and cutting edge survey of Indian cinemas, discussing Popular, Parallel/New Wave and Regional cinemas as well as the spectacular rise of Bollywood. It is an invaluable resource for students and academics of South Asian Studies, Film Studies and Cultural Studies. This monography brings out many unknown stories of Indian cinema and while throwing light on Gajanan Jagirda's multifaceted personality. This book is about life of my Guru Pt. Jitendra Abhisheki and his outstanding work in the field of Indian Classical Music from his childhood, about how he took music lessons from different gurus of different gharana, his struggles that he came accross in achieving his goals , and also his way of teaching various raagas, bandishes, all other types of music and guru shishya parampara. This book also has opinions of some of his senior disciples and how they met guruji and took lessons from him. "Akashvani" (English) is a programme journal

of ALL INDIA RADIO, it was formerly known as The Indian Listener. It used to serve the listener as a bradshaw of broadcasting ,and give listener the useful information in an interesting manner about programmes, who writes them, take part in them and produce them along with photographs of performing artists. It also contains the information of major changes in the policy and service of the organisation. The Indian Listener (fortnightly programme journal of AIR in English) published by The Indian State Broadcasting Service, Bombay, started on 22 December, 1935 and was the successor to the Indian Radio Times in English, which was published beginning in July 16 of 1927. From 22 August ,1937 onwards, it used to published by All India Radio, New Delhi. From 1950,it was turned into a weekly journal. Later, The Indian listener became "Akashvani" (English) w.e.f. January 5, 1958. It was made fortnightly journal again w.e.f July 1,1983. NAME OF THE JOURNAL: AKASHVANI LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 11 MARCH, 1962 PERIODICITY OF THE JOURNAL: Weekly NUMBER OF PAGES: 68 VOLUME NUMBER: Vol. XXVII. No. 10 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 1-54, 59-65 ARTICLE: 1. Pluto and our Solar System 2. Beware of Pitfalls 3. The Sahara 4. Republic Day Broadcasts to the People of Goa AUTHOR: 1. Solie Petit 2. Rev. Fr. L. D. Murphy S. J. 3. M. S. Agwani

4. Mrs. Laxmi N. Menon, Deputy Minister, External Affairs, Government of India

KEYWORDS : 1. Pluto, William Herschel, Percival Lowell 2.

Walk, Telegrams, Mother, Government 3. Africa, Atlantic Coast, Mauritania 4.

India, Goa, Republic, Society Document ID : APE-1962 (M-A) Vol-II-02 Prasar Bharati

Archives has the copyright in all matters published in this “AKASHVANI” and other AIR journals. For reproduction previous permission is essential. The Encyclopaedic Dictionary Of Marathi Literature Has Been Developed With A Specific Planning To Include Not Only Men Of Letters But Also All Aspects Characterising The Growth Of Marathi Literature. It Also Presents A Clear Picture Of Development Of Marathi Literature From Early Period To The Present Day. The Contributions Of Many Poets, Writers, Playwriters, Essayist And Critics Are Given Along With Their Biographical Accounts Supported By Bibliography. It Has Successfully Converted A Long Journey Of Marathi Since Saint Dnyaneshwar To Today S New Little Magazine Movement .The Encyclopaedic Dictionary Serves The Purpose Of Research And Survey Of Marathi Literature Very Well, Bringing In Full Contributions Of Progressive Poets And Writers. It Is Bound To Be Gita For Researchers As Well As Every Common Marathi Individual As It Has Rich Reference Value. Fictional literature, when enkindled with spiritual ideas, creates an appeal that transcends time and place. This

has been the case with many literary works produced in India and other parts of the world, and this is so even in our modern times characterized by consumerist culture that hardly sees below the surface of things. A compilation from 'Prabuddha Bharata', this book presents to the readers, through a series of articles, a systematic record of some of those writers who added the spiritual dimension to their fictional works in India and the Americas. Published by Advaita Ashrama, a publication house of Ramakrishna Math, Belur Math He was born in an orphanage, was brought up in a remand home. He had no relations, no father, no mother, no caste, no religion, no culture, and no ancestry, nothing to claim him. He had no traditional markings to prove his being into existence. He was born with 'Name Not Known'. He had no name; he just had a number, just like the prisoners. His childhood was full of questions. His adolescence was spoiled, his youth was snubbed. When he grew into adulthood, his question also grew with him. These questions made him an adult. They shouldered his parenting. They taught him, they helped him to recover. Today, he is at such a stage where life unfolds beautifully in front of him. This is a story for those who have everything yet who do not stop complaining and are extremely incompetent. This book offers trans-historical and trans-national perspectives on the image of "the artist" as a public figure in the popular discourse and imagination. Since the rise of notions of

artistic autonomy and the simultaneous demise of old systems of patronage from the late eighteenth century onwards, artists have increasingly found themselves confronted with the necessity of developing a public persona. In the same period, new audiences for art discovered their fascination for the life and work of the artist. The rise of new media such as the illustrated press, photography and film meant that the needs of both parties could easily be satisfied in both words and images. Thanks to these “new” media, the artist was transformed from a simple producer of works of art into a public figure. The aim of this volume is to reflect on this transformative process, and to study the specific role of the media themselves. Which visual media were deployed, to what effect, and with what kind of audiences in mind? How did the artist, critic, photographer and filmmaker interact in the creation of these representations of the artist’s image? First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

MAHARASHTRA, THE STATE IN WESTERN INDIA, HAD BEEN UNDER THE RULE OF THE MUSLIMS SINCE THE THIRTEENTH CENTURY. FOR ABOUT FOUR HUNDRED YEARS IT HAD TYRANNICAL AND INTOLERANT KINGS FROM OUTSIDE WHO NEVER ALLOWED THE LOCAL POPULATION TO LIVE IN PEACE. LOOT, EXPLOITATION IN THE NAME OF RELIGION, RAPE AND VIOLENCE WERE RAMPANT UNTIL

CHHATRAPATI SHIVAJI MAHARAJ CHALLENGED THE RULERS AND SET UP A MARATHA EMPIRE IN THE SEVENTEENTH CENTURY. HIS MISSION WAS NOT A CAKEWALK: HE HAD ENEMIES FROM WITHIN, OUTSIDE THE STATE AS WELL AS THOSE FROM OTHER COUNTRIES (THE PORTUGUESE AND THE BRITISH HAD MADE THEIR PRESENT FELT BY THEN.) LOYALTY OF HIS FOLLOWERS WAS ONE MAJOR FACTOR THAT HELPED CHHATRAPATI SHIVAJI MAHARAJ BUILD AN EMPIRE WHICH WAS HELD IN AWE. PAVANKHIND IS A HISTORICAL NOVEL THAT COVERS THE EVENTS LEADING TO THE WAR OF PAVANKHIND. (PAVANKHIND IS A PASS NEAR KOLHAPUR.) THE KING SUCCESSFULLY MADE HIS WAY THROUGH A SIEGE OF THE PASS; THANKS TO BAJI PRABHU DESHPANDE WHO MADE THE BREAK THROUGH POSSIBLE. The Mahabharata, one of the most popular epics, has had a remarkable impact on literary and cultural thought in India through the centuries. It is also of immense religious and philosophical importance and is considered itihasa, literally 'that which happened', or sacred history. Though the setting of the Mahabharata is distant in time, something of its indefatigable, insistent formulation of the pivotal dilemmas of our shared human moral imagination remains insistent and inextinguishable even today. The Moral Imagination of the

Mahabharata closely reads the conceptual and narrative intricacies of the epic through the four foundational terms of dharma (law), artha (worldliness), kama (desire) and moksha (freedom), offering riveting insights on the moral psychology of Indic civilization. Drawing from scholarly forays in philology, history, religious studies and pre-modern Asian traditions, this critical attention by a literary scholar to the Mahabharata's narrative impulses and the internal vigour of select episodes brings to fore the gripping dilemmas that animate the epic. The book travels through an atmospheric and exuberant pre-modern milieu to provoke prescient metaphysical and ethical questions that are only accumulating in relevance in the contemporary world.

Historical novel on Shivaji Raja, 1627-1680, Maratha ruler. This book can serve as a ready reference to all the key personalities in Maratha kingdom . There were several historical events like from foundation of Maratha Kingdom , Battle of Panipat till 3 Anglo Maratha wars . There are several great leaders in Maratha clan which lead from the front and sacrificed themselves for the survival of this Hindavi Swarajya. History student or a general reader is clue less about the background of the great people fighting from Maratha side .I have complied this book to give you a summary of all the personalities with mention of their contribution to key events in the History . This book can be read individually or can be used as a ready reference guide book . I do not wish

to charge for this book as it is a social cause of making people aware of patriotic History that motivates me . It was my intention to publish this third volume of the 'Knit India through Literature' project, compiling works from Konkani, Marathi, Gujarati and Sindhi languages which are spoken in Western India, in the year 2002. There are three primary reasons why this did not happen. The first reason was that I was actively involved in serialising my novels on Madras Doordarshan and Sun TV, which were received very well by the public and even won the Best Serial awards. With a view to adding to the glory of the Tamil language, I went about the task of compiling the best short stories of sixty senior Tamil writers, the unique feature of which was that the short stories were selected as their best by the respective writers themselves, and publishing them in two volumes. This is the second reason. There is yet another reason, which I shall come to later. Although both the earlier mentioned tasks were accomplished in a most satisfactory manner, I was really unhappy because my attention was diverted and that resulted in the progress of the 'Knit India through Literature' project being delayed. Anyway, the last two years events have proved to me that my decision not to write fiction, which would certainly divert and occupy my time, for the past ten years, ever since I started work on the 'Knit India through Literature' project, is indeed right. However, at this juncture when this volume compiling the Western

languages is ready for release, it heartens me that I have already finished my interviews with the Punjabi writers and begun preliminary work on the Kashmiri language as well. This gives me hope that my volume on the North Indian languages will be released as per schedule. As I sit down to write the preface for this volume, my thoughts go back to the pain of a loss - the sad and sudden demise of Sri. G.K. Moopanar - that I suffered two years ago. It was the Late G.K. Moopanar who was a great source of encouragement to me and proclaimed at the launch of the 'Knit India through Literature' project, that my victory was his own. His support was not merely verbal and in fact he supported the publishing of the first volume of 'Knit India through Literature' financially and also bought three hundred copies of the volume and distributed them to school libraries at free of cost. I wish to acknowledge his contribution at this stage and also pray that his blessings will help me bring out the fourth volume successfully too. I have already elaborated in the prefaces to the earlier volumes, the difficulties encountered in going and meeting the different language writers in their own homes, interviewing them and then transcribing the tapes. Differences in pronunciation and other problems caused a few factual errors to creep in when the volume on the eastern languages was published and this was pointed out by the concerned writers. In order to avoid this. I made it a point to send the compiled

interviews to the concerned writers requesting them to check for factual errors. Most of the writers were gracious enough to respond to the request immediately and sent back the corrected interviews at the earliest. This is the most important third reason for the delay in this volume being published. Of the writers whom I met in Western India, the affection and care displayed by the Konkani and the Gujarati writers is truly unique. Having realised that it was quite expensive to have to travel to each state atleast thrice or four times, the Konkani writers invited me to attend a literary meet organised at Goa and address the gathering. Senior Oriya writer 'Manoj Das' information filled foreword lends to the quality of this volume. I would like to express my heartfelt thanks to him and all others who have supported me and extended their co-operation in the publication of this volume. - Sivasankari CHENNAI August 2003 "Akashvani" (English) is a programme journal of ALL INDIA RADIO, it was formerly known as The Indian Listener. It used to serve the listener as a bradshaw of broadcasting ,and give listener the useful information in an interesting manner about programmes, who writes them, take part in them and produce them along with photographs of performing artists. It also contains the information of major changes in the policy and service of the organisation. The Indian Listener (fortnightly programme journal of AIR in English) published by The Indian State Broadcasting Service, Bombay, started on 22 December,

1935 and was the successor to the Indian Radio Times in English, which was published beginning in July 16 of 1927. From 22 August ,1937 onwards, it used to published by All India Radio, New Delhi. From 1950,it was turned into a weekly journal. Later, The Indian listener became "Akashvani" (English) w.e.f. January 5, 1958. It was made fortnightly journal again w.e.f July 1,1983. NAME OF THE JOURNAL: AKASHVANI LANGUAGE OF THE JOURNAL: English DATE, MONTH & YEAR OF PUBLICATION: 12 AUGUST, 1973 PERIODICITY OF THE JOURNAL: Weekly NUMBER OF PAGES: 60 VOLUME NUMBER: Vol. XXXVIII, No.33 BROADCAST PROGRAMME SCHEDULE PUBLISHED (PAGE NOS): 16-58 ARTICLE: 1.The Gandhian Epic in Contemporary Society 2. Newsprint Crisis 3. India's Foreign Policy 4. Coorg: History of Freedom Struggle 5. Feats of Glory 6.Theft of Cultural Property 7. Advertising in Moulding Public Opinion 8.The Educated Unemployed- Problem and Solution 9. Recollections and Reflections AUTHOR: 1. Justice S. Maharajan 2. J. P. Chaturvedi 3. Prof. M. S. Rajan 4. C. M. Poonacha 5. Brig. K. K. Verma 6. M . N. Deshpande 7. P. Sanyal 8. S. Maruthy 9. Interviewer : J. Rama Krishna KEYWORDS : 1.Gandhism,Non-Violent,George Bernard Shaw,Albert Einstein 2.Newsprint,Canada,American Newspapers,U. S. S. R. 3.Non-Alignment,Prime Minister Gandhi,China,India 4.Coorg,India,Mahatma Gandhi,C.

Rajagopalachari 5.Gallantry,Maha Vir Chakra,Soldiers,Victoria Cross 6.Chamba Temple,Chola,Nataraja,Government 7.Advertising,Marketing,Public Opinion 8.Employment Exchanges,Educated Persons,Industries,Governments Prasar Bharati Archives has the copyright in all matters published in this “AKASHVANI” and other AIR journals. For reproduction previous permission is essential. 'Who am I?' It was a question that had troubled him all his life. His whole life had seemed entangled in the answer. His dignity, his destination, his ambitions -- they all seemed linked to that entanglement. The irony was that the truth, instead of liberating him, had made him rudderless. In the Mahabharata, Karna is known to be the only warrior who could match Arjuna. Born of a god and a mother who abandons him at birth, Karna is mistreated from birth. Rejected by Drona, taunted by Draupadi, insulted by his blood brothers, misunderstood by many and manipulated even by the gods, Karna is the classic tragic hero. In his novel Radheya, Ranjit Desai, the author of Marathi classics like Shriman Yogi and Swami, gives voice to the angst and loneliness of Karna. Translated into English for the first time, the novel brings to surface the many sides to Karna's character: his compassionate nature, his hurt and hubris, the love for his wife, his allegiance to Duryodhana, and his complicated relationship with Krishna. Collection of lectures delivered during 1975-1995 by various persons on education,

socio-economics, and culture. A controversial novel based on the life of India's most celebrated painter, Raja Ravi Varma. He was accused of making the gods look like humans and insulting them by portraying them in the nude. He countered that he saw divinity in both gods and humans, and that nudity was the purest form he knew. This is the story of a little boy who grew up making charcoal sketches on freshly whitewashed temple walls and went on to be titled in the court of Thiruvananthapuram as 'Raja' for his artistic prowess. His painting of a Nair woman who worked in his wife's palace brought him wrath and recognition alike. His deep involvement with Sugandha, the Maharastrian lady, who became Menaka, Damayanti and Urvashi in his most acclaimed works caught the fancy of many critics and admirers. In *Masters of Warfare*, Eric G. L. Pinzelli presents a selection of fifty commanders whose military achievements, skill or historical impact he believes to be underrated by modern opinion. He specifically does not include the household names (the "Gods of War" as he calls them) such as Alexander, Julius Caesar, Wellington, Napoléon, Rommel or Patton that have been covered in countless biographies. Those chosen come from every period of recorded military history from the sixth century BC to the Vietnam War. The selection rectifies the European/US bias of many such surveys with Asian entries such as Bai Qi (Chinese), Attila (Hunnish), Subotai (Mongol), Ieyasu Tokugawa (Japanese)

and Võ Nguyên Giáp (Vietnamese). Naval commanders are also represented by the likes of Khayr al-Din Barbarossa, Francis Drake and Michiel de Ruyter. These 50 "Masters of War" are presented in a chronological order easy to follow, with a concise overview of their life and career. Altogether they present a fascinating survey of the developments and continuities in the art of command, but most importantly their contribution to the evolution of weaponry, tactic and strategy through the ages. Surveys the many regional literatures of 20th century India. Aurangzeb must rebel against his father, and compete with his brothers, especially Darashikoh who is Emperor Shah Jahan's favoured son, to become the shahenshah of India and sit on the Peacock Throne. In politics, after all, trust and betrayal are two edges of the same sword. Meanwhile, in his zenankhana, the begums, constantly worrying about inheritance and bloodlines, grow jittery at the arrival of Hira, a mere concubine, who seems to have all of Aurangzeb's heart. Shahenshah: The Life of Aurangzeb unravels the inner life of the formidable emperor, and the twists of fate and duty that come with a crown. An all-time favourite of Marathi literature, this is the most popular of N.S. Inamdar's sixteen hugely successful historical novels. This effortless translation tells an intricate, affecting story of a deeply misunderstood Mughal. From the Number One Bestselling author of Ugly: Despite her mother's constant physical and psychological abuse,

Constance Briscoe has gained a place at Newcastle University to study law – a long-held ambition. She finances her studies by several jobs at weekends and during the holidays, including working with the terminally ill in a hospice. She also finds the money to pay for several cosmetic surgery treatments in an attempt to transform the face that her mother has convinced her is ugly, ugly, ugly. With the degree achieved, Constance takes up Michael Mansfield's invitation to become a pupil in his prestigious chambers. But she didn't find the support and encouragement she expected. The story of Yayati is perhaps one of the most intriguing and fascinating episodes of Mahabharata. Yayati was a great scholar and one of the noblest rulers of olden times. He followed the shastras and was devoted to the welfare of his subjects. Even the King of Gods, Indra, held him in high esteem. Married to seductively beautiful Devayani, in love with her maid Sharmishtha, and father of five sons from two women, yet Yayati unabashedly declares, 'My lust for pleasure is unsatisfied...' His quest for the carnal continued, sparing not even his youngest son, and exchanging his old age for his son's youth... Winner of the Jnanpith and Sahitya Akademi Awards. Human culture has always weaved myths around its pattern of existence for multiple purposes. The interplay of religion and social practices have found their own space within the sphere of mythology. It is possible to read mythical texts to probe into the greater picture of

human civilization. The contribution of myths towards the shaping of human beliefs, behavioural patterns are evident and assessing them often reveals a plethora of cultural histories unexplored and therefore unacknowledged before. The contribution of mythopoeia towards the construct of human socio-cultural identity has been largely accepted. Modern academia has thus taken a strong interest in revisionist literature to understand the hitherto unknown nuances of human civilization. In the edited anthology, *Art and Aesthetics of Modern Mythopoeia: Literatures, Myths and Revisionism (Vol-II)*, like the first volume, an attempt has been made to anthologize the works of a large number of authors who have talked about pertinent issues in the context of myth-making, the latent politics of mythopoeia and has taken into account several under-explored texts that are rich in mythical content. This volume offers a wide range of critical studies involving classical as well as modern myths around the globe. 'THE SAR PASS TREK' is the only book about an adventurous Trekking Experience in the Himalayan Range at SAR PASS (13,800 Feet) with the Youth Hostel Association of India in 2011. The First edition of this book is published in 2012 in Paperback format in Marathi by Samvedana Prakashan, Pune. Though any trek is full of adventure, the funny style will make the readers laugh for sure. You will have to feel that you are actually going on the trek with Writer, his group, and YHAI. It will tease

you, human beings, society, and the writer himself. It will also motivate you, will make you think, will make you cry at one point of the journey, and will make you laugh at further journeys at Delhi, Agra, and Mathura. His first Flight Journey is Hilarious and will recall everyone's first journey. 'The epic text of Ranjit Desai's Shriman Yogi finds new voice in Vikrant Pande's nuanced translation, an immersive narrative of the foundations of the Maratha empire and the saga of its charismatic founder.' - Namita Gokhale. Young Shivaji reaches Pune, a dying fort city, with his mother Jijabai and lights the first lamp within its ruins. While his father Shahaji Bhosle is away on deputation by the Adil Shah sultanate after having failed in a revolt against it, Shivaji learns how an empire is built from the ground up. Thus begins the life of the Great Maratha. What awaits Shivaji is nothing short of the vast scroll of history, and it takes him from Surat to Thanjavur and all the way to Aurangzeb's durbar in Agra. He dreams of freeing his land from the clutches of Mughal rule, and though he suffers many defeats and personal losses along the way he never gives up his vision of Hindavi Swaraj. Amidst political intrigue and a chain of skirmishes, Shivaji becomes a leader, a warrior and a tactician par excellence, driven by immense pride and love for his motherland.

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