

# Jaya Devdutt Pattanaik

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

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

• 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

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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.

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

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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. Jayareveals 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 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

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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.

Relive the fabulous story of the Ramayana through 108 illustrations to be coloured in. The Sita Colouring Book, based on Devdutt Pattanaik's bestselling retelling of the Ramayana, is a fascinating colouring journey for you to embark on. From the very beginning of the great epic, the birth of Dashratha's four sons, to the passing of Lakshman and Ram at the very end, the remarkably simple yet multilayered story of the Ramayana comes alive through Devdutt's wonderful illustrations. Rediscover some of the most dramatic moments of the great Indian epic, from Ram's breaking of the great bow

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to the abduction of Sita, from the sacking of Lanka to the building of the bridge across the sea, from the slaying of Ravana to Sita's trial by fire. Imagine the way the Dandaka forest, Kishkindha, Lanka and Ayodhya might have looked, and colour them in all their glory, along with portraits of unforgettable personages like Hanuman, Jambuvan, Jatayu, Surpanakha, Kumbhakarna and Ravana. This is a great colouring adventure that readers of all ages will thoroughly enjoy.

The The Jaya Colouring Book

An Illustrated Retelling of the Ramayana

99 Thoughts on Ganesha

Decoding Hindu Mythology

Business Sutra

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### My Gita

#### Myth = Mithya

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 in 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 plot from the Sanskrit classic as well as its many folk and regional variants, including the Pandavani of Chattisgarh, Gondhal of

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Maharashtra, Terukkuttu of Tamil Nadu, and Yakshagana of Kamataka. 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, Jamini, Aravan and Barnareek, 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 original Ramayana was written in Sanskrit by a reformed thief-turned-sage named Valmiki, possibly as long ago as 2,000 B.C. Now, with breathtaking imagination and brilliant

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storytelling, Indian writer Ashok Banker has recreated this magnificent tale for modern readers everywhere. In the ancient city of Ayodhya, a young prince has a terrifying apocalyptic vision. Shortly after, an ancient seer arrives at the city gates with an equally terrifying prophecy. Two men brought together by extraordinary events. Two men who will journey together to the ends of the world... The Ramayana has begun. Find out more about this title and others at [www.orbitbooks.co.uk](http://www.orbitbooks.co.uk)

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,

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Devdutt highlights how Krishna nudges Arjuna to understand rather than 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 nourish each other with food, love and meaning, even when we fight. So let My Gita inform your Gita.

Marriage, by mythologist Devdutt Pattanaik, brings together stories from Vedic, Puranic, Tamil, and Sanskrit literature, from regional, classical, folk and tribal lore, from oral and textual traditions, across 3000 years of history and 3 million square kilometres of geography, to reveal the diversity and fluidity of Indian customs and beliefs around marriage. 'Let all the gods and the waters anoint our two hearts.' -Rig Veda This is the first e

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book which links the Indian wedding rituals with mythological stories. The book offers a modern and inclusive, also narrative interpreting stories about LGBTQ in mythology. The book reasons out the customs and the concept of Indian marriage in a logical, spiritual and practical manner. Each story is followed by take-away points at the end, making the reading experience wholesome.

A New Retelling of Valmiki's Ancient Epic--Complete and Comprehensive

An Illustrated Retelling of the Mahabharata

Eden

The Great Golden Sacrifice of the Mahabharata

An Illustrated Retelling of the Bhagavata

Sita

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Leader

'When you can fight for the meek without hating the mighty, you follow dharma.' In the forest, the mighty eat the meek. In human society, the mighty should take care of the meek. This is dharma. A hundred princes should have looked after their five orphaned cousins. Instead, they burnt their house, abused their wife and stole their kingdom. The five fought back, not for revenge but for dharma. What came of the five's fight against the hundred? India's favourite mythologist brings to you this evocatively illustrated retelling of the Mahabharata that is sure to illuminate and enthral a new generation of

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readers.

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

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years, first as the Harivamsa, then as the Bhagavata Purana, and finally as the passionate songs of poet-saints 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-smearing world of happy women to his ascent from the blood-soaked world of angry men.

Why do we offer Vishnu butter, but Shiva milk? Why is Krishna offered the chappanbhog—fifty-six items of food—during Annakuta? Do the goddesses not like bhog? Where does the custom of hanging a lemon and seven chillies come from? Is there a legendary male cook among

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the gods? Anna is called Brahmin, the way bhasha is called Brahmin. Food and the action of eating maintain life. And yet, traditionally the devis remind you that whenever you eat, you've killed something, sacrificed someone, even plants which come from farms, decimated forests and rivers. The devi reminds one that to build your civilization—sanskriti—you destroy your nature—prakriti. Feast your mind on intricate details behind how we offer food to the gods, and why certain foods are part of the Indian tradition, in this short, sweet read from Devlok. The Mahabharata is one of the greatest stories ever told. Though the basic plot is widely known, there is much

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more to the epic than the dispute between 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. \* The final volume ends the instructions of the Anushasana Parva. The horse sacrifice is held, and Dhritarashtra, Gandhari, Kunti, Vidura and Sanjaya leave for the forest. Krishna and Balarama die as the

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Yadavas fight among themselves. The Pandavas leave on the great journey with the famous companion—Dharmayudha, disguised as a dog. Refusing to abandon the dog, Yudhishtira goes to heaven in his physical body and so all the Kurus and the Pandavas are already there. \* Even the most conceivable human emotion figures in the Mahabharata, and that is the reason why the epic continues to hold sway over the human imagination. In this lucid, nuanced and confident translation, Bibek Debroy makes the Mahabharata marvellously accessible to contemporary readers.

The Ramayana

Saraswati's Secret River

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and Other Tales They Don't Tell You

Indian Mythology

The Man Who Was a Woman and Other Queer Tales from

Hindu Lore

Faith

Devlok

***A god transforms into a nymph and enchants another god. A king becomes pregnant. A prince discovers on his wedding night that he is not a man. Another king has children who call him both father and mother. A hero turns into a eunuch and wears female apparel. A princess has to turn into a man before she***

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*can avenge her humiliation. Widows of a king make love to conceive his child. Friends of the same sex end up marrying each other after one of them metamorphoses into a woman. These are some of the tales from Hindu lore that this unique book examines. The Man Who Was a Woman and Other Queer Tales from Hindu Lore is a compilation of traditional Hindu stories with a common thread: sexual transformation and gender metamorphosis. In addition to the thought-provoking stories in The Man Who Was a Woman and Other Queer Tales from Hindu Lore, you'll also find: an examination of the universality of queer narratives with*

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*examples from Greek lore and Irish folklore a comparison of the Hindu paradigm to the biblical paradigm a look at how Hindu society and Hindu scripture responds to queer sexuality a discussion of the Hijras, popularly believed to be the “third gender” in India--their probable origin, and how they fit into Hindu society With the telling of each of these tales, you will also learn how the author came upon each of them and how they relate to the context of dominant Hindu attitudes toward sex, gender, pleasure, fertility, and celibacy. Why are Hindus so ritualistic? Why do they*

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*worship idols? Were Hindus always casteist? Are Hindus supposed to be vegetarian? Why is a Hindu prayer different from a Muslim or Christian prayer? Did the arrival of Muslim invaders a thousand years ago destroy Hindu culture? Answering key questions on Hindu philosophy and associated Indian history in simple, lucid, engaging ways, and exploring the often curious customs and beliefs that are an intrinsic part of the Hindu faith, Devdutt Pattanaik's latest book is a treasure house of information on the complex tenets of Hinduism. For many a curious reader, Faith: 40 Insights into Hinduism will prove to be a*

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*delightful and eye-opening introduction to the intricacies of one of the world's most practiced religions.*

*The epic tale of victory and defeat... The story of the Ramayana had been told innumerable times. The enthralling story of Rama, the incarnation of God, who slew Ravana, the evil demon of darkness, is known to every Indian. And in the pages of history, as always, it is the version told by the victors, that lives on. The voice of the vanquished remains lost in silence. But what if Ravana and his people had a different story to tell? The story of the Ravanayana*

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*had never been told. Asura is the epic tale of the vanquished Asura people, a story that has been cherished by the oppressed outcastes of India for 3000 years. Until now, no Asura has dared to tell the tale. But perhaps the time has come for the dead and the defeated to speak. "For thousands of years, I have been vilified and my death is celebrated year after year in every corner of India. Why? Was it because I challenged the Gods for the sake of my daughter? Was it because I freed a race from the yoke of caste-based Deva rule? You have heard the victor's tale, the Ramayana. Now hear the Ravanayana, for I am Ravana, the*

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*Asura, and my story is the tale of the vanquished." "I am a non-entity-invisible, powerless and negligible. No epics will ever be written about me. I have suffered both Ravana and Rama - the hero and the villain or the villain and the hero. When the stories of great men are told, my voice maybe too feeble to be heard. Yet, spare me a moment and hear my story, for I am Bhadra, the Asura, and my life is the tale of the loser." The ancient Asura empire lay shattered into many warring petty kingdoms reeling under the heel of the Devas. In desperation, the Asuras look up to a young saviour-Ravana. Believing that a*

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*better world awaits them under Ravana, common men like Bhadra decide to follow the young leader. With a will of iron and a fiery ambition to succeed, Ravana leads his people from victory to victory and carves out a vast empire from the Devas. But even when Ravana succeeds spectacularly, the poor Asuras find that nothing much has changed for them. It is when that Ravana, by one action, changes the history of the world.*

*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*

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*stories] with the language performed rituals], and the language seen symbols]. This book also looks at the sexual metaphors.*

*The Girl Who Chose*

*Animal Tales from Hindu Mythology*

*Olympus*

*The Palace of Illusions*

*40 Insights into Hinduism*

*The Mahabharata*

*The Ramayana or the Mahabharata? (Penguin  
Petit)*

- Olympus is the home of the Greek gods, much like Amravati of the Hindu devas.
- Zeus, leader of

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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 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

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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.

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

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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.

Artha-shastra is about generating food, i.e. wealth, by creating goods and services; Kama-shastra is about indulging our hungers with this food. Dharma-shastra insists we consider the hunger of others, while Moksha-shastra is about outgrowing our hungers, in order to be detached and generous. Together, these four Hindu

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shastras provide a framework within which human action, its purposes and consequences, can be defined; together, they validate human existence and give it meaning. In Dharma Artha Kama Moksha, Devdutt Pattanaik uses his unique understanding of mythology to provide an accessible and lucid guide to the Hindu way of thinking, with short essays that are crisp expositions of important concepts.

Taking us back to a time that is half history, half myth and wholly magical, bestselling author Chitra Banerjee Divakaruni gives voice to Panchaali, the fire-born heroine of the Mahabharata, as she weaves a vibrant retelling of an ancient epic saga. Married to five royal husbands who

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have been cheated out of their father's kingdom, Panchaali aids their quest to reclaim their birthright, remaining at their side through years of exile and a terrible civil war. But she cannot deny her complicated friendship with the enigmatic Krishna—or her secret attraction to the mysterious man who is her husbands' most dangerous enemy—as she is caught up in the ever-manipulating hands of fate.

An Indian Retelling of Jewish, Christian and Islamic Lore  
(Penguin Petit)

A Very Indian Approach to Management (Old Edition)

Tales, Symbols, and Rituals from the Heart of the  
Subcontinent

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The Destroyer (Penguin Petit)

Dharma Artha Kama Moksha

The Story of Ravana and His People

Patriarchy asserts men are superior to women Feminism clarifies women and men are equal Queerness questions what constitutes male and female Queerness isn ' t only modern, Western or sexual, says mythologist Devdutt Pattanaik. Take a close look at the vast written and oral traditions in Hinduism, some over two thousand years old, and you will find tales of: Shikhandi, who became a man to satisfy her wife Mahadeva, who became a woman to deliver a devotee ' s child Chudala, who became a man to enlighten her husband Samavan, who

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became the wife of his male friend and many more . . . Playful and touching—and sometimes disturbing—these stories when compared with tales of the Mesopotamian Gilgamesh, the Greek Ganymede, the biblical Sodom or the Chinese ‘ cut sleeve ’ Emperor reveal the unique Indian way of making sense of queerness. Devdutt Pattanaik ’ s new book builds on profound ideas that our ancestors shared but which we have rarely inherited. This book has content for mature audiences. Discretion advised.

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;

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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 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

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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.

Mahabharata is a unique epic because even the smallest character and his singular actions have consequences that affect generations. Shikhandi's arrival seems quite inconsequential at first but it is him that brings about

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the biggest turning point in the war between the Pandavas and the Kauravas. However, outside of the war, what were the circumstances that led to Shikhandi's actions? Was he the first instance of gender transformation in mythology? If not for Shikhandi, would the Pandavas have lost the war at Kurukshetra? Read on to find out as Devdutt Pattanaik answers these questions—and more—in *The Story of Shikhandi*.

In the game of cricket, having scored 99 runs, when a batsman stands poised on the threshold of that much coveted century, he experiences the moment that is best associated with Ganesha. Fear and uncertainty envelope him; between him and his achievement stand hurdles,

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both real and imaginary: a possible spin from the bowler can overwhelm him, his own anxiety can paralyze him, cheering fans can distract him. He needs divine intervention then. He needs to focus, get rid of all hurdles, perform, get the final run, and achieve what he so longs for. In other words, he needs to think of Ganapati. This book brings together 99 meditations to better understand the stories, symbols and rituals of that adorable elephantheaded Hindu god who removes hurdles and brings prosperity and peace. Known variously as Ganapati, Gajanana, Vinayaka or Pillayar, he can help all of us score a century in the game called life.

The Story of Shikhandi

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The Great Indian Epics

My Hanuman Chalisa

My Playful Comparison

Devlok with Devdutt Pattanaik

Shiva

Food Of The Gods (Penguin Petit)

‘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

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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 Adi-natha, the teacher of 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

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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.

In this landmark book, bestselling author, leadership coach and mythologist Devdutt Pattanaik shows how, despite its veneer of objectivity, modern management is rooted in Western beliefs and obsessed with accomplishing rigid objectives and increasing shareholder value. By contrast, the Indian way of doing business, as apparent in Indian mythology but no longer seen in practice accommodates subjectivity and diversity and offers an inclusive, more empathetic way of achieving success. Great value is placed on darshan, that is, on how we see the world and our relationship with Lakshmi, the goddess of wealth. Business Sutra uses stories, symbols and rituals drawn from Hindu, Jain and Buddhist mythology to understand a wide variety of business situations that

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range from running a successful tea stall to nurturing talent in a large multinational corporation. At the heart of the book is a compelling premise: if we believe that wealth needs to be chased, the workplace becomes a rana-bhoomi - a battleground of investors, regulators, employers, employees, vendors, competitors and customers, if we believe that wealth needs to be attracted, the workplace becomes a ranga-bhoomi - a playground where everyone is happy.

Provides a fresh understanding of the Hindu spiritual landscapes and pantheon of gods and goddesses through 99 classic myths.

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

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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.

Shyam

Asura : Tale of the Vanquished

Shiva to Shankara

Ramayana Versus Mahabharata

Jaya

Sita Colouring Book

Pashu

**An unusual collection of stories from the myths by the**

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**author of Jaya: An Illustrated Retelling of the Mahabharata and Myth=Mithya which will bring the gods right into the world of children! Filled with delightful illustrations each book in this new series will introduce thoughts and aspects from our ancient treasure trove of stories for today's children. Why did River Saraswati disappear? Will the vanished river ever reappear? Can you make a river flow in your school? Mrs Sivakami; principal of Madame Mira High School; is astonished when she finds Goddess Saraswati wandering the corridors of her school. The goddess is in search of a missing river! To show her the ancient river and what happened to it; Saraswati puts Mrs. Sivakami on the back of Hansa; her**

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**goose; and off they go flying. The teacher sees some schools where students come and go as they please; and others where everyone has a parrot head! She then begins to understand why it is important to make the river flow again; and how she can bring the secret river to her very own school.**

**A stunningly lyrical work, The Great Golden Sacrifice of the Mahabharata reinterprets Vyasa's epic from Arjuna's point of view. As Arjuna relives the battle of Kurukshetra, he senses a profound change coming upon himself. He begins to understand the true meaning of surrender and sacrifice. The book comprises three parts, narrated principally by Arjuna. Part I takes us through the**

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**childhood and youth of the Pandavas and Kauravas, the game of dice, the Pandavas' exile, and ends with the armies arrayed for battle at Kurukshetra. Part II recounts the battle itself, and the teachings of the Bhagvad Gita. Part III presents a moving and brilliantly original take on the Mahabharata, as Lidchi-Grassi gives a voice to the forgotten victims of every war—the ordinary citizens who must pick themselves up, and resume the business of life. An old order has been swept away, but can the new age—the Kali Yuga—help lessen human strife and misery? Vastly ambitious in scope and epic in scale, The Great Golden Sacrifice of the Mahabharata is an astonishing read.**

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**Eden is the garden of happiness that humanity was cast out of when Adam and Eve, the first human couple, disobeyed the one true God, and ate the fruit of the forbidden tree. To this garden we shall return if we follow God's law and accept God's love, conveyed through his many messengers, the first of whom was Abraham. This is the essence of Abrahamic lore that emerged over 3000 years ago in the Near East, blossomed in the Middle East, and has since spread to every corner of the world in three forms: Judaism, that still awaits the final messenger. Christianity, that views Jesus Christ as the final messenger and the Son of God. Islam, that views Muhammad as the final messenger. In his uniquely Indian style of**

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*'You are bound by rules, but not I. I am free to choose.'*

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*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.*

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*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*

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*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*

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*world and within ourselves, every time we encounter jealousy, rage and frustration, manifesting as violation and violence, we hear, or read, the Hanuman Chalisa. Composed over four hundred years ago by Tulsidas, its simple words in Awadhi, a dialect of Hindi and its simple metre, musically and very potently evoke the mythology, history and mystery of Hanuman, the much-loved Hindu deity, through whom Vedic wisdom reached the masses. As verse follows verse, our frightened, crumpled mind begins to expand with knowledge and insight and our faith in humanity, both within and without, is restored.*

*A New Way of Narrating the Ramayana*

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*The Book of Ram*

*50 Insights from Mythology*

*Prince of Ayodhya*

*The Boys Who Fought*

**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,**

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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. It is significant that the only

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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 the narrative, made even more complex by Ram's refusal to remarry despite the pressure on royalty to produce an heir. The intention seems to be to provoke thought on notions of fidelity,

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property and self-image. And so mythologist and illustrator Devdutt Pattanaik narrates the Ramayan, drawing attention to the many oral, visual and written retellings composed in different times by different poets, each one trying to solve the puzzle in their own unique way. This book approaches Ram by speculating on Sita—her childhood with her father, Janak, who hosted sages mentioned in the Upanishads; her stay in the forest

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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; her role as the Goddess, the untamed Kali as well as the demure Gauri, in transforming the stoic prince of Ayodhya into God.

What does the Biblical story of Nathan and David say about effective

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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

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and refreshingly new, on what makes a good leader.