



## Mahabharata family tree chart pdf in hindi

God, Spirituality & Religion Uniting EAST & WEST spiritually..!! About FAQ Contact Submit Articles To Us Your Mahabharata Family Tree In Hindi are a subject that is being searched for and liked by netizens today. You can Save the Mahabharata Family Tree In Hindi here. Save all royalty-free pics. We Have got 11 images about Mahabharata Family Tree In Hindi images, photos, pictures, backgrounds, and more. In such page, we additionally have number of images out there. Such as png, jpg, animated gifs, pic art, symbol, blackandwhite, pics, etc. If you're searching for Mahabharata Family Tree In Hindi subject, you have visit the ideal website. Our web always gives you hints for seeing the highest quality pix content, please kindly hunt and locate more enlightening articles and images that fit your interests. Mahabharata Family ... | 236x386 px What Is The Lineage Of ... | 480x307 px Family Tree Background Png Download ... | 900x940 px Mahabharata World History Encyclopedia ... | 500x205 px Family Tree Of Mahabharata Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px Pandavas Complete Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family Tree India S ... | 1280x720 px What Is The Family 500x647 px Ramayana Mahabharata Dynasties From Manu ... | 2504x1662 px Ramayana Lord Rama Family Tree ... | 1104x1531 px 5 09 Mb Mahabharata Family Tree ... | 1104x1531 px 5 09 Mb Mahabharata Family ... | 475x557 px Family Tree Of Mahabharata Family ... | 480x360 px Family Tree Kuru Dynasty ... | 475x557 px Family Tree Mahabharata Family ... | 475x557 px Family Tree Mahabharata Family ... | 480x360 px Family Tree Mahabharata Family ... | 480x360 px Family Tree Mahabharata Family ... | 475x557 px Family Tree Mahabharata Family ... | 480x360 px Family Tree Mahabharata Family ... | 480x360 px Family Tree Mahabharata Family ... | 475x557 px Family Tree Mahabharata Family ... | 480x360 px Family Tr ... | 350x200 px 5 09 Mb Mahabharat Family ... | 480x360 px This site is an open community for users to share their favorite images on the internet, all picture or pictures in this page are for personal pics use only, it is stricly prohibited to use this pic for commercial purposes, if you are the creator and find this pics is shared without your permission. please kindly raise a DMCA report to Us. If you discover this site serviceableness, please support us by sharing this posts to your preference social media accounts like Facebook, Instagram and so on or you can also Get this blog page with the title Mahabharata Family Tree In Hindi by using Ctrl + D for gadgets a laptop with a Windows operating system or Command + D for laptops with an Apple operating system. If you use a smartphone, you can also use the drawer menu of the browser you are using. Whether it's a Windows, Mac, iOS or Android operating system, you will still be able to bookmark this website. Ancient Sanskrit Epic by Vyasa This article is about the Sanskrit epic. For other uses, see Mahabharata (disambiguation). Mahabharata []]]][][][]Manuscript illustration of the Battle of KurukshetraInformationReligionHinduismAuthorVyasaLanguageSanskritVerses200,000 Part of a series onHindu scriptures and texts Shruti Smriti Vedas Rigveda Samaveda Yajurveda Atharvaveda Divisions Samhita Brahmana Aranyaka Upanishads UpanishadsRig vedic Aitareya Kaushitaki Sama vedic Chandogya Kena Yajur vedic Brihadaranyaka Isha Taittiriya Katha Shvetashvatara Maitri Atharva vedic Mundaka Mandukya Prashna Other scriptures Bhagavad Gita Agamas Related Hindu texts Vedangas Shiksha Chandas Vyakarana Nirukta Kalpa Jyotisha PuranasBrahma puranas Brahma Brahmānda Brahmavaivarta Markandeya Bhavishya Vaishnava puranas Vishnu Bhagavata Naradiya Garuda Padma Vamana Varaha Puranas Bhagavata Itihasa Ramayana Mahabharata Shastra Artha Shastra Kamasutra Brahma Sutras Samkhya Sutras Mimamsa Sutras Nyāya Sūtras Vajšeşika Sūtra Voga Sutras Pramana Sutras Pramana Sutras Pramana Sutras Voga Sutras Vajšeşika Sūtra Voga Sutras Voga The Mahābhārata (US: /məhɑ: bɑ:rətə/,[1] UK: /,mɑ:hə'bɑ:rətə/,[2] Sanskrit: []] W: /,mɑ:hə'bɑ:rətə/,[2] Sanskrit: []] W: /,mɑ:hə'bɑ:rətə/,[2] Sanskrit: []] W: /,mɑ:hə'bɑ:rətə/,[1] UK: /,mɑ:hə'bɑ:rətə/,[2] Sanskrit: []] W: /,mɑ:ha'bɑ:rətə/,[2] Sanskrit: []] W: /,mɑ:ha'bɑ:rətə/,[2] Sanskrit: []] W: /,mɑ:ha'bɑ:rətə/,[2] Sanskrit: []] W: /,mɑ:ha'bɑ:rətə/,[2] Sanskrit: []] W: /,mɑ:ha'bɑ:rəta/,[2] Sanskrit: []] W: /,mɑ:ha'ba'bɑ:rəta/,[2] Sanskrit: []] princes and their successors. It also contains philosophical and devotional material, such as a discussion of the four "goals of life" or purusartha (12.161). Among the story of Savitri and Satyavan, the story of Kacha and Devyani, the story of Rishyasringa and an abbreviated version of the Rāmāyana, often considered as works in their own right. Krishna and Arjuna at Kurukshetra, 18th-19th-century painting Traditionally, the authorship of the Mahābhārata is attributed to Vyāsa. There have been many attempts to unravel its historical growth and compositional layers. The bulk of the Mahābhārata was probably compiled between the 3rd century BCE and the 3rd century BCE and the 3rd century CE, with the oldest preserved parts not much older than around 400 BCE.[4][5] The original events related by the epic probably fall between the 9th and 8th centuries BCE.[5] The text probably reached its final form by the early Gupta period (c. 4th century CE).[6][7] The Mahābhārata is the longest epic poem known and has been described as "the longest version consists of over 100,000 individual verse lines (each shloka is a couplet), and long prose passages. At about 1.8 million words in total, the Mahābhārata is roughly ten times the length of the Iliad and the Odyssey combined, or about four times the length of the Rāmāyaṇa.[10][11] W. J. Johnson has compared the importance of the Mahābhārata in the context of world civilization to that of the Bible, the Quran, the works of Homer, Greek drama, or the works of William Shakespeare.[12] Within the Indian tradition it is sometimes called the fifth Veda.[13] Textual history and structure This section needs additional citations to reliable sources. Unsourced material may be challenged and removed. Find sources: "Mahabharata" - news · newspapers · books · scholar JSTOR (July 2021) (Learn how and when to remove this template message) Modern depiction of Vyasa narrating the Mahābhārata to Ganesha at the Murudeshwara temple, Karnataka. The epic is traditionally ascribed to the sage Vyāsa, who is also a major character in the epic. Vyāsa described it as being itihāsa (Sanskrit: []]]], meaning "history") He also describes the Guru-shishya parampara, which traces all great teachers and their students of the Vedic times. The first section of the Mahābhārata states that it was the god Ganesha who wrote down the text to Vyasa's dictation. However this is regarded by many scholars as a later interpolation to the epic.[14] The epic employs the story within a story structure, otherwise known as frametales, popular in many Indian religious and non-religious works. It is first recited at Takshashila by the sage Vaisanto the King Janamejaya who was the great-grandson of the Pandava prince Arjuna. The story is then recited again by a professional storyteller named Ugraśrava Sauti, many years later, to an assemblage of sages performing the 12-year sacrifice for the king Saunaka Kulapati in the Naimiśa Forest. Sauti recites the slokas of the Mahabharata. The text was described by some early 20th-century Indologists as unstructured and chaotic. Hermann Oldenberg supposed that the original poem must once have carried an immense "tragic force" but dismissed the full text as a "horrible chaos."[17] Moritz Winternitz (Geschichte der indischen Literatur 1909) considered that "only unpoetical theologists and clumsy scribes" could have lumped the parts of disparate origin into an unordered whole.[18] Accretion and redaction Research on the Mahābhārata has put an enormous effort into recognizing and dating layers within the text. Some elements of the present Mahābhārata can be traced back to Vedic times.[19] The background to the Mahābhārata suggests the origin of the epic occurs "after the very early Vedic
period" and before "the first Indian 'empire' was to rise in the third century B.C." That this is "a date not too far removed from the 8th or 9th century B.C."[5][20] is likely. Mahābhārata started as an orally-transmitted tale of the charioteer bards.[21] It is generally agreed that "Unlike the Vedas, which have to be preserved letter-perfect, the epic was a popular work whose reciters would inevitably conform to changes in language and style, "[20] so the earliest 'surviving' components of this dynamic text are believed to be no older than the earliest 'external' references we have to the epic, which may include an allusion in Panini's 4th century BCE grammar Astadhyayi 4:2:56.[5][20] It is estimated that the Sanskrit text probably reached something of a "final form" by the early Gupta period (about the 4th century CE).[20] Vishnu Sukthankar, editor of the first great critical edition of the Mahābhārata, commented: "It is useless to think of reconstructing a fluid text in an original shape, based on an archetype and a stemma codicum. What then is possible? Our objective can only be to reconstruct the oldest form of the text which it is possible to reach based on the manuscript material available."[22] That manuscript evidence is somewhat late, given its material, while the Aśvalāyana Grhyasūtra (3.4.4) makes a similar distinction. At least three redactions of the text are commonly recognized: Jaya (Victory) with 8,800 verses as recited by Vaisampāyana, and finally the Mahābhārata as recited by Ugrasrava Sauti with over 100,000 verses.[23][24] However, some scholars such as John Brockington, argue that Jaya and Bharata refer to the same text, and ascribe the theory of Jaya with 8,800 verses to a misreading of a verse in Adiparvan (1.1.81).[25] The redaction of this large body of text was carried out after formal principles, emphasizing the numbers 18[26] and 12. The addition of the latest parts may be dated by the absence of the Anuśāsana-Parva and the Virāta Parva from the "Spitzer manuscript".[27] The oldest surviving Sanskrit text dates to the Kushan Period (200 CE).[28] According to what one character says at Mbh. 1.1.50, there were three versions of the epic, beginning with Manu (1.1.27), Astika (1.3, sub-Parva 5), or Vasu (1.57), respectively. These versions would correspond to the addition of one and then another 'frame' settings of dialogues. The Vasu version would add the sarpasattra and asyamedha material from Brahmanical literature, introduce the name Mahābhārata, and identify Vyāsa as the work's author. The redactors of these additions were probably Pāñcarātrin scholars who according to Oberlies (1998) likely retained control over the text until its final redaction. Mention of the Huna in the Bhīşma-Parva however appears to imply that this Parva may have been edited around the 4th century.[29] The snake sacrifice of the second Janamejaya The Ādi-Parva includes the snake sacrifice (sarpasattra) of Janamejaya, explaining its motivation, detailing why all snakes in existence were intended to be destroyed, and why despite this, there are still snakes in existence. This sarpasattra material was often considered an independent tale added to a version of the Mahābhārata by "thematic attraction" (Minkowski 1991), and considered to have a particularly close connection to Vedic (Brahmana) literature. The Pañcavimśa Brahmana (at 25.15.3) enumerates the officiant priests of a sarpasattra among whom the names Dhrtarāștra and Janamejaya, two main characters of the Mahābhārata's sarpasattra, as well as Takṣaka, the name of a snake in the Mahābhārata, occur.[30] The Suparṇākhyāna, a late Vedic period poem considered to be among the "earliest traces of epic poetry in India," is an older, shorter precursor to the expanded legend of Garuda that is included in the Åstīka Parva, within the Ådi Parva of the Mahābhārata.[31][32] Historical references See also: Bhagavad Gita § Date and text The earliest known references to the Mahābhārata and its core Bhārata date to the Astādhyāyī (sutra 6.2.38) of Pānini (fl. 4th century BCE) and in the Asvalāyana Grhyasūtra (3.4.4). This may mean the core 24,000 verses, known as the Bhārata, as well as an early version of the extended Mahābhārata, were composed by the 4th century BCE. A report by the Greek writer Dio Chrysostom (c. 40 - c. 120 CE) about Homer's poetry being sung even in India [33] Many scholars have, in general, take this as evidence for the existence of a Mahābhārata at this date, whose episodes Dio or his sources identify with the story of the Iliad.[34] Several stories within the Mahābhārata took on separate identities of their own in Classical Sanskrit literature. For instance, Abhijñānašākuntala by the renowned Sanskrit poet Kālidāsa (c. 400 CE), believed to have lived in the era of the Gupta dynasty, is based on a story that is the precursor to the Mahābhārata. Urubhanga, a Sanskrit play written by Bhāsa who is believed to have lived before Kālidāsa, is based on the slaying of Duryodhana by the splitting of his thighs by Bhīma.[35] The copper-plate inscription of the Maharaja Sharvanatha (533-534 CE) from Khoh (Satna District, Madhya Pradesh) describes the Mahābhārata as a "collection of 100,000 verses" (sata-sahasri samhitā).[35] The 18 parvas or books The division into 18 parvas is as follows: Parva Title Sub-parvas Contents 1 Adi Parva (The Book of the Beginning) 1-19 How the Mahābhārata came to be narrated by Sauti to the assembled rishis at Naimisharanya, after having been recited at the sarpasattra of Janamejaya by Vaisampayana at Takṣaśilā. The history and genealogy of the Bharata and Bhrigu races are recalled, as is the birth and early life of the Kuru princes (adi means first). 2 Sabha Parva (The Book of the Assembly Hall) 20-28 Maya Danava erects the palace and court (sabha), at Indraprastha. Life at the court, Yudhishthira's Rajasuya Yajna, the game of dice, the disrobing of Pandava wife Draupadi and eventual exile of the Pandavas. 3 Vana Parva also Aranyaka-Parva, Aranya-Parva (The Book of the Forest) 29-44 The twelve years of exile in the forest (aranya). 4 Virata Parva (The Book of Virata) 45-48 The year spent incognito at the court of Virata. 5 Udyoga Parva (The Book of the Effort) 49-59 Preparations for war and efforts to bring about peace between the Kaurava and the Pandava sides which eventually fail (udyoga means effort or work). 6 Bhishma Parva (The Book of Bhishma) 60-64 The first part of the great battle, with Bhishma as commander for the Kaurava and his fall on the bed of arrows. (Includes the Bhagavad Gita in chapters 25-42.)[36][37] 7 Drona Parva (The Book of Drona) 65-72 The battle continues, with Drona as commander. This is the major book of the war. Most of the great warriors on both sides are dead by the end of this book. 8 Karna Parva (The Book of Shalya) 74-77 The last day of the battle, with Shalya as commander. Also told in detail, is the pilgrimage of Balarama to the fords of the river Saraswati and the mace fight between Bhima and Duryodhana by smashing him on the thighs with a mace. 10 Sauptika Parva (The Book of the Sleeping Warriors) 78-80 Ashvattama, Kripa and Kritavarma kill the remaining Pandava army in their sleep. Only seven warriors remain on the Pandavas side and three on the Kauravas and Pandavas lament the dead and Gandhari cursing Krishna for the massive destruction and the extermination of the Kaurava. 12 Shant Parva (The Book of Peace) 86-88 The crowning of Yudhishthira as king of Hastinapura, and instructions from Bhishma for the newly anointed king on society, economics, and politics. This is the longest book of the Instructions) 89-90 The final instructions (anushasana) from Bhishma. 14 Ashvamedhika Parva (The Book of the Horse Sacrifice) [38] 91-92 The royal ceremony of the Ashvamedhika Parva (The Book of the Hermitage) 93-95 The eventual deaths of Dhritarashtra, Gandhari, and Kunti in a forest fire when they are living in a hermitage in the Himalayas. Vidura predeceases them and Sanjaya on Dhritarashtra's bidding goes to live in the higher Himalayas. 16 Mausala Parva (The Book of the Clubs) 96 The materialization of Gandhari's curse, i.e., the infighting between the Yadavas with maces (mausala) and the eventual destruction of the Yadavas. 17 Mahaprasthanika Parva (The Book of the Great Journey) 97 The great journey of Yudhishthira. 18 Svargarohana Parva (The Book of the Great Journey) 97 The great journey) 97 The great journey of Yudhishthira. Book of the Ascent to Heaven) 98 Yudhishthira's final test and the return of the Pandavas to the spiritual world (svarga). khila Harivamsa Parva (The Books, and covers those parts of the life of Krishna which is not covered in the 18 parvas of the Mahabharata. Historical context The historicity of the Kurukshetra War is unclear. Many historians estimate the date of the Kurukshetra war to Iron Age (Vedic) India, where the Kurukshetra war to Iron Age (Vedic) India, where the Kurukshetra war to Iron Age (Vedic) India, where the Kurukshetra War is unclear. period could have been the inspiration for the Jaya, the foundation on which the Mahābhārata corpus was built, with a climactic battle, eventually coming to be viewed as an epochal event.[citation needed] Puranic literature presents genealogical lists associated with the Mahābhārata narrative. The evidence of the Puranas is of two kinds. Of the first kind, there is the direct statement that there were 1015 (or 1050) years between the birth of Parikshit (Arjuna's grandson) and the accession of Mahapadma Nanda (400-329 BCE), which would yield an estimate of about 1400 BCE for the Bharata battle.[41] However, this would imply improbably long reigns on average for the kings listed in the genealogies.[42] Of the second kind is analyses of parallel genealogies in the Puranas between the times of Adhisimakrishna (Parikshit's great-grandson) and Mahapadma Nanda. Pargiter accordingly estimated 26 generations by averaging 10
different dynastic lists and, assuming 18 years for the average duration of a reign, arrived at an estimate of 850 BCE for Adhisimakrishna, and thus approximately 950 BCE for the Bharata battle.[43] Map of some Painted Grey Ware (PGW) sites. B. B. Lal used the same approach with a more conservative assumption of the average reign to estimate a date of 836 BCE, and correlated this with archaeological evidence from Painted Grey Ware (PGW) sites. the Bharata battle.[43] Map of some Painted Grey Ware (PGW) sites. association being strong between PGW artifacts and places mentioned in the epic.[44] John Keay confirms this and also gives 950 BCE for the Bharata battle.[45] Attempts to date the events using methods of archaeoastronomy have produced, depending on which passages are chosen and how they are interpreted, estimates ranging from the late 4th to the mid-2nd millennium BCE.[46] The late 4th-millennium date has a precedent in the calculation of the Kali Yuga epoch, based on planetary conjunctions, by Aryabhata (6th century). Aryabhata is the disappearance of Krishna from the Earth.[47] The Aihole inscription of Pulikeshi II, dated to Saka 556 = 634 CE, claims that 3735 years have elapsed since the Bharata battle, putting the date of Mahābhārata war at 3137 BCE.[48][49] Another traditional school of astronomers and historians, represented by Vriddha-Garga, Varahamihira (author of the Brhatsamhita) and Kalhana (author of the Rajatarangini), place the Bharata war 653 years after the Kali Yuga epoch, corresponding to 2449 BCE.[50] Characters Main article: List of characters in Mahabharata Synopsis This section needs additional citations for verification. Please help improve this article by adding citations to reliable sourced material may be challenged and removed. Find sources: "Mahabharata" - news · newspapers · books · scholar · JSTOR (July 2021) (Learn how and when to remove this template message) The core story of the family that participate in the struggle are the Kaurava and the Pandava. Although the Kaurava is the senior branch of the family, Duryodhana, the eldest Pandava. Both Duryodhana, the eldest Kaurava, is younger than Yudhishthira claim to be first in line to inherit the throne. The struggle culminates in the great battle of Kurukshetra, in which the Pandavas are ultimately victorious. The battle produces complex conflicts of kinship and friendship, instances of family loyalty and duty taking precedence over what is right, as well as the converse. The Mahābhārata itself ends with the death of Krishna, and the subsequent end of his dynasty and ascent of the Pandava brothers to heaven. It also marks the beginning of the Hindu age of Kali Yuga, the fourth and final age of humankind, in which great values and noble ideas have crumbled, and people are heading towards the complete dissolution of right action, morality, and virtue. Janamejaya's ancestor Shantanu, the king of Hastinapura, has a short-lived marriage with the goddess Ganga and has a son, Devavrata (later to be called Bhishma, a great warrior), who becomes the heir apparent. Many years later, when King Shantanu goes hunting, he sees Satyavati, the daughter of the chief of fisherman, and asks her father for her hand. Her father refuses to consent to the marriage unless Shantanu promises to make any future son of Satyavati the king upon his death. To resolve his father's dilemma, Devavrata agrees to relinquish his right to the throne. As the fisherman is not sure about the prince's children honoring the promise, Devavrata also takes a vow of lifelong celibacy to guarantee his father's promise. Ganga, by Raja Ravi varma Shantanu has two sons by Satyavati, Chitrangada and Vichitravirya, the younger son, rules Hastinapura. Meanwhile, the King of Kāśī arranges a swayamvara for his three daughters, neglecting to invite the royal family of Hastinapur. To arrange the marriage of young Vichitravirya, Bhishma attends the swayamvara of the three princesses Amba, Ambika, and Ambalika, uninvited, and proceeds to abduct them. Ambika and Ambalika consent to be married to Vichitravirya. The oldest princess Amba, however, informs Bhishma that she wishes to marry the king of Shalva, but Shalva refuses to marry her, still smarting at his humiliation at the hands of Bhishma. Amba then returns to marry the king of Shalva, but Shalva refuses to marry her, still smarting at his humiliation at the hands of Bhishma. becomes Bhishma's bitter enemy, holding him responsible for her plight. Later she is reborn to King Drupada as Shikhandini) and causes Bhishma's fall, with the help of Arjuna, in the battle of Kurukshetra. The Pandava and Kaurava princes Draupadi with her five husbands - the Pandavas. The central figure is Yudhishthira; the two on the bottom are Bhima and Arjuna. Nakula and Sahadeva, the twins, are standing. Painting by Raja Ravi Varma, c. 1900. When Vichitravirya dies young without any heirs, Satyavati asks her first son Vyasa to father children with the widows. The eldest, Ambika, shuts her eyes when she sees him, and so her son Dhritarashtra is born blind. Ambalika turns pale and bloodless upon seeing him, and thus her son Pandu is born pale and unhealthy (the term Pandu may also mean 'jaundiced'[51]). Due to the physical challenges of the first two children, Satyavati asks Vyasa to try once again. However, Ambika and Ambalika send their maid instead, to Vyasa's room. Vyasa fathers a third son, Vidura, by the maid. He is born healthy and grows up to be one of the wisest characters in the Mahabharata. He serves as Prime Minister (Mahamantri or Mahatma) to King Pandu and King Dhritarashtra. When the princes grow up, Dhritarashtra is about to be crowned king by Bhishma when Vidura intervenes and uses his knowledge of politics to assert that a blind person cannot be king. This is because a blind man cannot control and protect his subjects. The throne is then given to Pandu because of Dhritarashtra marries Gandhari, a princess from Gandhara, who blindfolds herself for the rest of her life so that she may feel the pain tha her husband feels. Her brother Shakuni is enraged by this and vows to take revenge on the Kuru family. One day, when Pandu is relaxing in the forest, he hears the sound of a wild animal. He shoots an arrow in the direction of the sound. However, the arrow hits the sage Kindama, who was engaged in a sexual act in the guise of a deer. He curses Pandu that if he engages in a sexual act, he will die. Pandu then retires to the forest along with his two wives, and his brother Dhritarashtra rules thereafter, despite his blindness. Pandu's older queen Kunti, however, had been given a boon by Sage Durvasa that she could invoke any god using a special mantra. Kunti uses this boon to ask Dharma the god of justice, Vayu the god of the wind, and Indra the lord of the heavens for sons. She gives birth to three sons, Yudhishthira, Bhima, and Arjuna, through these gods. Kunti shares her mantra with the younger queen Madri, who bears the twins Nakula and Sahadeva through the sons. She gives birth to three sons, Yudhishthira, Bhima, and Arjuna, through these gods. Kunti shares her mantra with the younger queen Madri, who bears the twins Nakula and Sahadeva through the sons. Pandu dies. Madri commits suicide out of remorse. Kunti raises the five brothers, who are from then on usually referred to as the Pandava brothers. These are the Kaurava brothers, the eldest being Duryodhana, and the second Dushasana. Other Kaurava brothers were Vikarna and Sukarna. The rivalry and enmity between them and the Pandava brothers, from their youth and into manhood, leads to the Kurukshetra war. Lakshagraha (the house of lac) After the deaths of their mother (Madri) and father (Pandu), the Pandavas and their mother (Madri) and father made Crown Prince by Dhritarashtra, under considerable pressure from his courtiers. Dhritarashtra wanted his son Duryodhana, and Dushasana plot to get rid of the Pandavas. Shakuni calls the architect Purochana to build a palace out of flammable materials like lac and ghee. He then arranges for the Pandavas are warned by their wise uncle, Vidura, who sends them a miner to dig a tunnel. They can escape to safety and go into hiding. During this time Bhima marries a demoness Hidimbi and has a sort Ghatotkacha. Back in Hastinapur, the Pandavas and Kunti are presumed dead.[52] Marriage to Draupadi Arjuna piercing the eye of the fish as depicted in Chennakesava Temple built
by Hoysala Empire Whilst they were in hiding the Pandavas learn of a swayamvara which is taking place for the hand of the Pañcāla princess Draupadī. The Pandavas disguised as Brahmins come to witness the event. Meanwhile, Krishna who has already befriended Draupadi, tells her to look out for Arjuna (though now believed to be dead). The task was to string a mighty steel bow and shoot a target on the ceiling, which was the event. versions, after all the princes fail, many being unable to lift the bow, Karna proceeds to the attempt but is interrupted by Draupadi who refuses to marry a suta (this has been excised from the Critical Edition of Mahabharata[53][54] as later interpolation[55]). After this the swayamvara is opened to the Brahmins leading Arjuna to win the contest and marry Draupadi. The Pandavas return home and inform their meditating mother that Arjuna has won a competition and to look at what they have brought back. Without looking, Kunti asks them to share whatever Arjuna has won amongst themselves, thinking it to be alms. Thus, Draupadi ends up being the wife of all five brothers. Indraprastha After the wedding, the Pandava brothers are invited back to Hastinapura. The Kuru family elders and relatives negotiate and broker a split of the kingdom, with the Pandavas obtaining and demanding only a wild forest inhabited by Takshaka, the king of snakes, and his family. Through hard work, the Pandavas can build a new glorious capital for the territory at Indraprastha. Shortly after this, Arjuna elopes with and then marries Krishna's sister, Subhadra. Yudhishthira wishes to establish his position as king; he seeks Krishna's advice. Krishna advises him, and after due preparation and the elimination of some opposition, Yudhishthira carries out the rajasūya yagna ceremony; he is thus recognized as pre-eminent among kings. The Pandavas have a new palace built for them, by Maya the Danava.[56] They invite their Kaurava cousins to Indraprastha. Duryodhana walks round the palace, and mistakes a glossy floor for water, and kills in Bhima, Arjun, the twins and the servants laugh at him.[57] In popular adaptations, this insult is wrongly attributed to Draupadi, even though in the Sanskrit epic, it was the Pandavas, Duryodhana decides to host a dice-game at Shakuni's suggestion. The dice game Draupadi as humiliated in Virata's durbar by Kichaka (left). Shakuni, Duryodhana's uncle, now arranges a dice game, Yudhishthira loses all his wealth, then his kingdom. Yudhishthira then gambles his brothers, himself, and finally his wife into servitude. The jubilant Kauravas insult the Pandavas in their helpless state and even try to disrobe Draupadi in front of the entire court, but Draupadi's disrobe is prevented by Krishna, who miraculously make her dress endless, therefore it couldn't be removed. Dhritarashtra, Bhishma, and the other elders are aghast at the situation, but Duryodhana is adamant that there is no place for two crown princes in Hastinapura. Against his wishes Dhritarashtra orders for another dice game. The Pandavas are required to go into exile for 12 years, and in the 13th year, they must remain hidden. If they are discovered by the Kauravas in the 13th year of their exile, then they will be forced into exile for another 12 years. Exile and return The Pandavas spend thirteen years in exile; many adventures occur during this time. The Pandavas acquire many divine weapons, given by gods, during this time. The years and they are discovered just after the end of the year. At the end of their exile, they try to negotiate a return to Indraprastha with Krishna as their emissary. However, this negotiation fails, because Duryodhana objected that they were discovered in the 13th year of their exile and the return of the ret claiming their rights over Indraprastha. The battle at Kurukshetra Main article: Kurukshetra War A scene from the Mahābhārata war, Angkor Wat: A black stone relief depicting several men wearing a crown and a dhoti, fighting with spears, swords, and bows. A chariot with half the horse out of the frame is seen in the middle. The two sides summon vast armies to their help and line up at Kurukshetra for a war. The kingdoms of Panchala, Dwaraka, Kasi, Kekaya, Magadha, Matsya, Chedi, Pandyas. The allies of the Kauravas included the kings of Pragjyotisha, Anga, Kekaya, Sindhudesa (including Sindhus, Sauviras and Sivis), Mahishmati, Avanti in Madhyadesa, Madra, Gandhara, Bahlika people, Kambojas and many others. Before war being declared, Balarama had expressed his unhappiness at the developing conflict and leaves to go on pilgrimage; thus he does not take part in the battle itself. Krishna takes part in a non-combatant role, as charioteer for Arjuna. Before the battle, Arjuna, noticing that the opposing army includes his cousins and relatives, including his grandfather Bhishma and his teacher Drona, has grave doubts about the fight. He falls into despair and refuses to fight. At this time, Krishna reminds him of his duty as a Kshatriya to fight for a righteous cause in the famous Bhagavad Gita section of the epic. Though initially sticking to chivalrous notions of warfare, both sides soon adopt dishonorable tactics. At the end of the 18-day battle, only the Pandavas, Satyaki, Kripa, Ashwatthama, Kritavarma, Yuyutsu and Krishna survive. Yudhisthir becomes King of Hastinapur and Gandhari curses Krishna that the downfall of his clan is imminent. The end of the Pandavas Gandhari, blindfolded, supporting Dhrtarashtra and following Kunti when Dhritarashtra and following Kunti when Dhritarashtra became old and infirm and retired to the forest. A miniature painting from a 16th-century manuscript of part of the Razmnama, a Persian translation of the Mahabharata After "seeing" the carnage, Gandhari, who had lost all her sons, curses Krishna to be a witness to a similar annihilation of his family, for though divine and capable of stopping the war, he had not done so. Krishna accepts the curse, which bears fruit 36 years later. The Pandavas, who had ruled their kingdom meanwhile, decide to renounce everything. Clad in skins and rags they retire to the Himalaya and climb towards heaven in their bodily form. A stray dog travels with them. One by one the brothers and Draupadi fall on their kay. As each one stumbles, Yudhishthira gives the rest the reason for their fall (Draupadi was partial to Arjuna, Nakula and Sahadeva were vain and proud of their looks, and Bhima and Arjuna were proud of their strength and archery skills, respectively). Only the virtuous Yudhishthira, who had tried everything to prevent the carnage, and the dog remain. The dog remain. The dog remain and wife. After explaining the nature of the test, Yama takes Yudhishthira back to heaven and explains that it was necessary to expose him to the underworld because (Rajyante narakam dhruvam) any ruler has to visit the underworld for measures of time according to their vices. Arjuna's grandson Parikshit rules after them and dies bitten by a snake. It is at this sacrifice that the tale of his ancestors is narrated to him. The reunion The Mahābhārata mentions that Karna, the Pandavase. It is at this sacrifice that the tale of his ancestors is narrated to him. The reunion The Mahābhārata mentions that Karna, the Pandavase. It is at this sacrifice that the tale of his ancestors is narrated to him. Draupadi and Dhritarashtra's sons eventually ascended to svarga and "attained the state of the gods", and banded together - "serene and free from anger".[58] Themes This section needs expansion. You can help by adding to it. (July 2021) Just war The Mahābhārata offers one of the first instances of theorizing about dharmayuddha, "just war", illustrating many of the standards that would be debated later across the world. In the story, one of five brothers asks if the suffering caused by war can ever be justified. A long discussion ensues between the siblings, establishing criteria like proportionality (chariots cannot attack cavalry, only other chariots; no attacking people in distress), just means (no poisoned or barbed arrows), just cause (no attacking out of rage), and fair treatment of captives and the wounded.[59] Translations, versions and derivative works This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. Find sources: "Mahabharata" - news · newspapers · books · scholar · JSTOR (July 2021) (Learn how and when to remove this template message) Translations Bhishma on his death-bed of arrows with the Pandavas and Krishna. Folio from the Razmnama (1761–1763), Persian translation of the Mahabharata, commissioned by Mughal emperor Akbar. The Pandavas are dressed in Persian armour and robes.[60] A Persian translation of Mahabharata, titled Razmnameh, was produced at Akbar's orders, by Faizi and 'Abd al-Qadir Badayuni in the 18th century.[61] The first complete English translation was the Victorian prose version by Kisari Mohan Ganguli,[62] published between 1883 and 1896 (Munshiram Manoharlal Publishers) and by M. N. Dutt (Motilal Banarsidass Publishers). Most critics consider the translation by Ganguli's translation by Ganguli to be faithful to the original text. The complete text of Ganguli's translation by Romesh Chunder Dutt and published in 1898 condenses the main themes of the Mahābhārata into English verse.[65] A later poetic "transcreation" (author's description) of the full epic into English, done by the poet P. Lal, is complete, and in 2005 began being published by Writers Workshop, Calcutta. The P. Lal translation is a non-rhyming verse-by-verse rendering, and is the only edition in any language to include all slokas in all recensions of the work (not just those in the Critical Edition). The completion of the publishing project is scheduled for 2010.[needs update] Sixteen of the eighteen volumes are now available. Dr. Pradip
Bhattacharya stated that the P. Lal version is "known in academia as the 'vulgate'".[66] However, it has been described as "not strictly speaking a translation".[67] A project to translate the full epic into English prose, translated by Various hands, began to appear in 2005 from the Critical Edition but on the version known to the commentator Nilakantha. Currently available are 15 volumes of the projected 32-volume edition. Indian Vedic Scholar Shripad Damodar Satwalekar translated the Critical Edition of Mahabharata into Hindi[68] which was assigned to him by the Government of India. After his death, the task was taken up by Shrutisheel Sharma.[69][70][note 1] Indian economist Bibek Debroy also wrote an unabridged English translation in ten volumes. Volume 1: Adi Parva was published in March 2010, and the last two volumes were published in March 2010, and the last two volumes stated that the translator bridged gaps in the narrative of the Critical Edition, but also noted translation errors.[66] Gautam Chikermane of Hindustan Times wrote that where "both Debroy and Ganguli get tiresome is in the use of adjectives while describing protagonists".[71] Another English prose translation of the full epic, based on the Critical Edition, is in progress, published by University of Chicago Press. It was initiated by Indologist J. A. B. van Buitenen is being continued by several scholars. James L. Fitzgerald translated book 11 and the first half of book 12. David Gitomer is translating book 6, Gary Tubb is translating book 7, Christopher Minkowski is translating book 8, Alf Hiltebeitel is translating books 9 and 10, Fitzgerald is translating book 14, and Wendy Doniger is translating books 15-18.[72] Many condensed versions, abridgments and novelistic prose retellings of the complete epic have been published in English, including works by Ramesh Menon, William Buck, R. K. Narayan, C. Rajagopalachari, K. M. Munshi, Krishna Dharma, Romesh C. Dutt, Bharadvaja Sarma, John D. Smith and Sharon Maas. Critical Edition Between 1919 and 1966, scholars at the Bhandarkar Oriental Research Institute, Pune, compared the various manuscripts of the epic from India and abroad and produced the Critical Edition of the Mahabharata, on 13,000 pages in 19 volumes. This is the text that is usually used in current Mahābhārata studies for reference.[73] This work is sometimes called the "Pune" or "Poona" edition of the Mahabharata. Regional versions Many regional versions of the work developed over time, mostly differing added. These include the Tamil street theatre, terukkuttu and kattaikkuttu, the plays of which use themes from the Tamil language versions of Mahabharata, focusing on Draupadi.[74] The Pandavas and Krishna in an act of the Javanese wayang wong performance Outside the Indian subcontinent, in Indonesia, a version was developed in ancient Java as Kakawin Bhāratayuddha in the 11th century under the patronage of King Dharmawangsa (990-1016)[75] and later it spread to the neighboring island of Bali, which remains a Hindu majority island today. It has become the fertile source for Javanese literature, dance drama (wayang wong), and wayang shadow puppet performances. This Javanese literature, dance drama (wayang wong), and wayang shadow puppet performances. inclusion of the Punakawans, the clown servants of the main characters in the storyline. These characters include Semar, Petruk, Gareng, and Bagong, who are much-loved by Indonesian audiences.[citation needed] There are also some spin-off episodes developed in ancient Java, such as Arjunawiwaha composed in the 11th century. A Kawi version of the Mahabharata, of which eight of the eighteen parvas survive, is found on the Indonesian island of Bali. It has been translated into English by Dr. I. Gusti Putu Phalgunadi.[76] Derivative literature Bhasa, the 2nd- or 3rd-century CE Sanskrit playwright, wrote two plays on episodes in the Marabharata, Urubhanga (Broken Thigh), about the fight between Duryodhana and Bhima, while Madhyamavyayoga (The Blind Epoch), by Dharamvir Bharati, which came in 1955, found in Mahabharat, both an ideal source and expression of modern predicaments and discontent. Starting of 20th century was Andha Yug (The Blind Epoch), by Dharamvir Bharati, which came in 1955, found in Mahabharat, both an ideal source and expression of modern predicaments and discontent. with Ebrahim Alkazi, it was staged by numerous directors. V. S. Khandekar's Marathi novel, Yayati (1960), and Girish Karnad's debut play Yayati (1961) are based on the story of King Yayati (1960), and Girish Karnad's debut play Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1960), and Girish Karnad's debut play Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati (1961) are based on the story of King Yayati Kalsandhya.[78] Karna also has been topic of various contemporary literary works. The Marathi books of Radheya (1973) authored by Bharatiya Jnanpith, for his work[80] and was translated into nine languages.[81] the more Pratibha Ray wrote an award winning novel entitled The Palace of Illusions: A Novel in 2008. Gujarati poet Chinu Modi has written long narrative poetry Bahuk based on character Bahuka.[82] Krishna Udayasankar, a Singapore-based Indian author, has written several novels which are modern-day retellings of the epic, most notably the Aryavarta Chronicles Series. Suman Pokhrel wrote a solo play based on Ray's novel by personalizing and taking Draupadi alone in the scene. Amar Chitra Katha published a 1,260page comic book version of the Mahabharata [83] In film and television Krishna as portrayed in Yakshagana from Karnataka which is based largely on stories of Mahabharata In Indian cinema, several film versions of the epic have been made, dating back to 1920. The Mahābhārata was also reinterpreted by Shyam Benegal in Kalyug.[84] Prakash Jha directed 2010 film Raajneeti was partially inspired by the Mahabharata. [85] A 2013 animated adaptation holds the record for India's most expensive animated film. [86] In 1988, B. R. Chopra created a television (Doordarshan). The same year as Mahabharat was being shown on Doordarshan, that same company's other television show, Bharat Ek Khoj, also directed by Shyam Benegal, showed a 2-episode abbreviation of the work, be they sung, danced, or staged. In the Western world, a well-known presentation of the epic is Peter Brook's nine-hour play, which premiered in Avignon in 1985, and its five-hour movie version The Mahābhārata (1989).[88] In the late 2013 Mahabharat was televised on STAR Plus. It was produced by Swastik Productions Pvt. Uncompleted projects on the Mahābhārata include one by Rajkumar Santoshi,[89] and a theatrical adaptation planned by Satyajit Ray.[90] In folk culture Every year in the Garhwal region of Uttarakhand, villagers perform the Pandav Lila, a ritual re-enactment of episodes from the Mahabharata through dancing, singing, and recitation. The lila is a cultural highlight of the year and is usually performed between November and February. Folk instruments of the region, dhol, damau and two long trumpets bhankore, accompany the action. The actors, who are amateurs not pr, professionals, often break into a spontaneous dance when they are "possessed" by the spirits of their characters.[91] Jain version Further information: Salakapurusa Depiction of wedding procession of Lord Neminatha. The enclosure shows the animals that are to be slaughtered for food for weddings. Overcome with Compassion for animals, Neminatha refused to marry and renounced his kingdom to become a Shramana Jain versions of Mahābhārata can be found in the various Jain texts like Harivamsapurana (the story of Harivamsa) Trisastisalakapurusa Caritra (Hagiography of 63) Illustrious persons), Pandavacharitra (lives of Pandavas) and Pandavapurana (stories of Pandavas). [92] From the earlier canonical literature, Antakrddaasāh (8th cannon) and Vrisnidasa (upangagama or secondary canon) contain the stories of Neminatha (22nd Tirthankara), Krishna and Balarama. [93] Prof. Padmanabh Jaini notes that, unlike in the Hindu Puranas, the names Baladeva and Vasudeva are not restricted to Balarama and Krishna in Jain Puranas. Instead, they serve as names of two distinct classes of mighty brothers, who appear nine times in each half of time cycles of the Jain cosmology and rule half the earth as half-chakravartins. Jaini traces the origin of this list of brothers to the Jinacharitra by Bhadrabahu swami (4th-3rd century BCE).[94] According to Jain cosmology Balarama, Krishna and Jarasandha are the ninth and the last
set of Baladeva, Vasudeva, and Prativasudevas are killed by Krishna and Jarasandha (who is killed by Krishna as Prativasudevas are killed by Vasudevas). Ultimately, the Pandavas and Balarama take renunciation as Jain monks and are reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell for his exploits (sexual and violent) while Jarasandha are reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell for his exploits (sexual and violent) while Jarasandha are reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, Krishna is reborn in hell.[96] In keeping with the law of karma, perhaps because of his popularity, the Jain authors were keen to rehabilitate Krishna. The Jain texts predict that after his karmic term in the hell is over sometime during the next half time-cycle, Krishna will be reborn as a Jain Tirthankara and attain liberation.[95] Krishna and Balrama are shown as contemporaries and cousins of 22nd Tirthankara. Neminatha.[97] According to this story, Krishna arranged young Neminath's marriage with Rajemati, the daughter of Ugrasena, but Neminatha, empathizing with the animals which were to be slaughtered for the marriage feast, left the procession suddenly and renounced the world.[98][99] Kuru family tree This shows the line of royal and family succession, not necessarily the parentage. See the notes below for detail. Kurua Anasawana Parikshit(1)a Janamejaya(1)a Bheemasena(1)a Pratisravasa Pratipaa GangāShāntanuaSatyavatiPārāshara BhishmaChitrāngadaAmbikāVichitraviryaAmbālikāVyāsa DhritarāshtrabGāndhāriShakuniSurya DevaaKuntiPāndubMādri KarnacYudhishthiradBhimadArjunadSubhadrāNakuladSahadevad DuryodhanaeDussalāDushāsana(97 sons) AbhimanyufUttarā ParikshitMadravti Janamejaya Key to Symbols Male: blue border Female: red border Female: red border Pandavas: green box Kauravas: green removed from any ancestor called Kuru. His marriage to Satyavati. b: Pandu and Dhritarashtra, Pandu and Dhritarashtra, Pandu and Vidura were the sons of Vyasa with Ambika, Ambalika and a maid servant respectively. c: Karna was born to Kunti through her invocation of Surya, before her marriage to Pandu. d: Yudhishthira, Bhima, Arjuna, Nakula and Sahadeva were acknowledged sons of Pandu but were begotten by the invocation by Kunti and Madri of various deities. They all married Draupadi (not shown in tree). e: Duryodhana and his siblings were born at the same time, and they were of the same generation as their Pandava cousins. f : Although the succession after the Pandavas was through the descendants of Arjuna and Subhadra, it was Yudhishthira and Draupadi who occupied the throne of Hastinapura after the great battle. The birth order of siblings is correctly shown in the family tree (from left to right), except for Vyasa and Bhishma whose birth order is not described, and Vichitravirya and Chitrangada who were born after them. The fact that Ambika are sisters is not shown in the family tree. The birth of Duryodhana took place after the birth of Karna, Yudhishthira and Bhima, but before the birth of the remaining Pandava brothers. Some siblings of the characters shown here have been left out for clarity; these include Chitrangada, the eldest brother to Dhritarashtra and Pandu. Cultural influence In the Bhagavad Gita, Krishna explains to Arjuna his duties as a warrior and prince and elaborates on different Yogic[100] and Vedantic philosophies, with examples and analogies. This has led to the Gita often being described as a concise guide to Hindu philosophy and a practical, self-contained guide to life.[101] In more modern times, Swami Vivekananda, Netaji Subhas Chandra Bose, Bal Gangadhar Tilak, Mahatma Gandhi and many others used the text to help inspire the Indian independence movement.[102] [103] It has also inspired several modern Hindi literature like Ramdhari Singh Dinkar's Rashmirathi which is a rendition of Mahabharata centered around Karna and his conflicts. It was written in 1952, and won the prestigious Jnanpith award in 1972.[citation needed] See also Ramayana Hindu texts Kali Yuga Characters in the Mahabharata Notes Please note, that Sadwalekar has two translations in Hindi. To read BORI CE in Hindi specifically, go for the translations he published in 1966). ^ For example, Draupadi is only wed to Yudhishthira, not to all the Pandava brothers; this might demonstrate ancient Javanese opposition to polyandry.[citation needed] The author later added some female characters to be wed to the Pandavas, for example, Arjuna is described as having many wives and consorts next to Subhadra. Another difference is that Shikhandini does not change her sex and remains a woman, to be wed to Arjuna, and takes the role of a warrior princess during the war.[citation needed] Another twist is that Gandhari is described as an antagonistic character who hates the Pandavas: her hate is out of jealousy because, during Gandhari's swayamvara, she was in love with Pandu but was later wed to his blind elder brother instead, whom she did not love, so she blindfolded herself as a protest. [citation needed] References "Mahabharata". Random House Webster's Unabridged Dictionary, ^ "Mahabharata". Oxford Dictionaries Online. ^ Datta, Amaresh (1 January 2006). The Encyclopaedia of Indian Literature (Volume Two) (Devraj to Jyoti). ISBN 978-81-260-1194-0. ^ Austin, Christopher R. (2019). Pradyumna: Lover, Magician, and Son of the Avatara. Oxford University Press. p. 21. ISBN 978-0-19-005411-3. ^ a b c d Brockington (1998, p. 26) ^ Pattanaik, Devdutt. "How did the 'Ramayana' and 'Mahabharata' come to be (and what has 'dharma' got to do with it)?". Scroll.in. ^ Van Buitenen; The Mahabharata - 1; The Book of the Beginning. Introduction (Authorship and Date) ^ James G. Lochtefeld (2002). The Illustrated Encyclopedia of Hinduism: A-M. The Rosen Publishing Group. p. 399. ISBN 978-0-8239-3179-8. T. R. S. Sharma; June Gaur; Sahitya Akademi. p. 137. ISBN 978-81-260-0794-3. Spodek, Howard. Richard Mason. The World's History. Pearson Education: 2006, New Jersey. 224, 0-13-177318-6 ^ Amartya Sen, The Argumentative Indian. Writings on Indian Culture, History and Identity, London: Penguin Books, 2005. ^ W. J. Johnson (1998). The Sauptikaparvan of the Mahabharata: The Massacre at Night. Oxford University Press. p. ix. ISBN 978-0-19-282361-8. ^ Fitzgerald, James (1985). "India's Fifth Veda: The Mahabharata's Presentation of Itself". Journal of South Asian Literature. 20 (1): 125-140. A Biography. Princeton University Press. p. 38. ISBN 978-1-4008-5197-3. Kirishnan, Bal (1978). Kurukshetra: Political and Cultural History. B.R. Publishing Corporation. p. 50. ISBN 9788170180333. ^ Hermann Oldenberg, Das Mahabharata: seine Entstehung, sein Inhalt, seine Form, Göttingen, 1922, [page needed] ^ "The Mahabharata" at The Sampradaya Sun ^ A History of Indian Literature, Volume 1 by Maurice Winternitz ^ a b c d Buitenen (1973) pp. xxiv-xxv ^ Sharma, Ruchika. "The Mahabharata: How an oral narrative of the Brahmins". Scroll.in. ^ Sukthankar (1933) "Prolegomena" p. lxxxvi. Emphasis is original. ^ Gupta & Ramachandran (1976), p.3-4, citing Vaidya (1967), p.11 ^ Brockington, J. L. (1998). The Sanskrit epics, Part 2. Volume 12. BRILL. p. 21. ISBN 978-90-04-10260-6. |volume = has extra text (help) ^ 18 books, 18 chapters of the Bhagavadgita and the 18 armies (Mbh. 5.152.23) ^ The Spitzer Manuscript (Beitrage zur Kultur- und Geistesgeschichte Asiens), Austrian Academy of Sciences, 2004. It is one of the oldest Sanskrit manuscripts found on the Silk Road and part of the estate of Dr. Moritz Spitzer. Schlingloff, Dieter (1969). "The Oldest Extant Parvan-List of the Mahābhārata". Journal of the American Oriental Society. 89 (2): 334-338. doi:10.2307/596517. JSTOR 596517. ^ "Vyasa, can you hear us now?". The Indian Express. 21 November 2015. Retrieved 7 June 2020. ^ J.A.B. van Buitenen, Mahābhārata, Volume 1, p.445, citing W. Caland, The Pañcaviņśa Brāhmaņa, p.640-2 ^ Moriz Winternitz (1996). A History of Indian Literature, Volume 1, p.445, citing W. Caland, The Pañcaviņśa Brāhmaņa, p.640-2 ^ Moriz Winternitz (1996). Indian Serpentlore: Or, The Nagas in Hindu Legend and Art. Asian Educational Services. pp. 53-54. ISBN 978-81-206-1071-2. Dio Chrysostom, 53.6-7, trans. H. Lamar Crosby, Loeb Classical Library, 1946, vol. 4, p. 363. Christian Lassen, in his Indische Alterthumskunde, supposed that the reference is ultimate
to Dhritarashtra's sorrows, the laments of Gandhari and Draupadi, and the valor of Ariuna and Suyodhana or Karna (cited approvingly in Max Duncker, The History of Antiquity (trans. Evelyn Abbott, London 1880), vol. 4, p. 81). This interpretation is endorsed in such standard references as Albrecht Weber's History of Indian Literature but has sometimes been repeated as fact instead of as interpretation. ^ a b Ghadyalpatil, Abhiram (10 October 2016). "Maharashtra builds up a case for providing quotas to Marathas". Livemint. Retrieved 7 June 2020. ^ "The Mahabharata, Book 6: Bhishma Parva: Bhagavat-Gita Parva: Section XXV (Bhagavad Gita Chapter I)". Sacred-texts.com. Retrieved 3 August 2012. ^ "The Mahabharata, Book 6: Bhishma Parva: Bhagavat-Gita Parva: Section XXV (Bhagavad Gita Chapter I)". Sacred-texts.com. Retrieved 3 August 2012. ^ "The Mahabharata, Book 6: Bhishma Parva: Bhagavat-Gita Parva: Bhagavat-Gita Parva: Bhagavat-Gita Parva: Section XXV (Bhagavad Gita Chapter I)". Bhishma Parva: Bhagavat-Gita Parva: Section XLII (Bhagavad Gita, Chapter XVIII)". Sacred-texts.com. Retrieved 3 August 2012. The Ashvamedhika-parva is also preserved in a separate version, the Jaimini-Bharata (Jaiminiya-Ashvamedhika-parva is also preserved in a separate version, the Jaimini-Bharata (Jaiminiya-Ashvamedhika-parva is also preserved in a separate version, the Jaimini-Bharata (Jaiminiya-Ashvamedha) where the frame dialogue is replaced, the narration being attributed to Jaimini, another disciple of Vyasa. This version contains far more devotional material (related to Krishna) than the standard epic and probably dates to the 12th century). The Mahabharata[citation needed] ^ In discussing the dating question, historian A. L. Basham says: "According to the most popular later tradition, placing it in the light of all evidence, is quite impossible. More reasonable is another tradition, placing it in the light of all evidence, is quite impossible. More reasonable is another tradition, placing it in the 15th century BCE, but this is also several centuries too early in the light of all evidence, is quite impossible. the beginning of the 9th century BCE; such a date seems to fit well with the scanty archaeological remains of the period, and there is some evidence in the Brahmana literature itself to show that it cannot have been much earlier." Basham, p. 40, citing HC Raychaudhuri, Political History of Ancient India, pp.27ff. ^ M Witzel, Early Sanskritization: Origin and Development of the Kuru state, EJVS vol.1 no.4 (1995); also in B. Kölver (ed.), Recht, Staat und Verwaltung im klassischen India, München, R. Oldenbourg, 1997, p.27-52 ^ A.D. Pusalker, History and Culture of the Indian People, Vol I, Chapter XIV, p.273 ^ FE Pargiter, Ancient Indian Historical Tradition, p.180. He shows estimates of the average as 47, 50, 31, and 35 for various versions of the lists. ^ Pargiter, op.cit. p.180-182 ^ B. E. Lal, Mahabharata and Archaeology in Gupta and Ramachandran (1976), p.57-58 ^ Keay, John (2000). India: A History. New York City: Grove Press. p. 42. ISBN 978-0-8021-3797-5. ^ Gupta and Ramachandran (1976), p.246, who summarize as follows: "Astronomical calculations favor 15th century BCE. Archaeological evidence points towards the latter." (p.254) ^ "Lord Krishna lived for 125 years | India News - Times of India". The Times of India. ^ "5151 vears of Gita". 19 January 2014. ^ Gupta and Ramachandran (1976), p.55; AD Pusalker, HCIP, Vol I, p.272 ^ "Sanskrit, Tamil and Pahlavi Dictionaries" (in German). Webapps.uni-koeln.de. 11 February 2003. ^ "Book 1: Adi Parva". Sacred-texts.com. Retrieved 1 September 2010. ^ VISHNU S. SUKTHANKAR (11 March 2018). "THE MAHABHARATHA". BHANDARKAR ORIENTAL RESEARCH INSTITUTE, POONA - via Internet Archive. ^ "Book 2: Sabha Parva: Sabhakriya Parva". Sacred-texts.com. Retrieved 1 September 2010. ^ "Sabha parva". Sacred-texts.com. Retrieved 13 July 2015. ^ Rajagopalachari, Chakravarti (2005). "Yudhishthira's final trial". Mahabharata (45th ed.). Mumbai: Bharatiya Vidya Bhavan. ISBN 978-81-7276-368-8. ^ Robinson, P.F. (2003). Just War in Comparative Perspective. Ashgate. p. 117. ISBN 978-0-7546-3587-1. Retrieved 2 October 2015. ^ "picture details". Plant Cultures. Archived from the original on 13 November 2007. Retrieved 1 September 2007. Retrieved 1 September 2010. ^ Ganga Rām, Garg (1992). Encyclopaedia of the Hindu world, Volume 1. p. 129. ISBN 978-81-7022-376-4. ^ Several editions of the Kisari Mohan Ganguli translation of the Mahabharata incorrectly cite the publisher's preface to the current Munshiram Manoharlal edition. ^ The Mahabharata of Krishna-Dwaipayana Vyasa translated by Kisari Mohan Ganguli at the Internet Sacred Text Archive ^ P. Lal. "Kisari Mohan Ganguli and Pratap Chandra Roy". An Annotated Mahabharata Bibliography. Calcutta. ^ The Mahabharata of Krishna-Dwaipayana Vyasa translated by Romesh Chunder Dutt at the Online Library of Liberty. ^ a b "Review : Bibek DebRoy: The Mahabharata, volume 7". pradipbhattacharya.com. Retrieved 31 Publishers. ^ Veda Vyasa, S. D. Satwalekar. Mahabharata with Hindi Translation - SD Satwalekar (in Sanskrit). . ^ Chikermane, Gautam (20 July 2012). "Review: The Mahabharata: Volume 5". Hindustan Times. Retrieved 31 May 2021. ^ Fitzgerald, James (2009). "Reading Suggestions for Getting Started". Brown. ^ Bhandarkar Institute, Pune Archived 19 October 2018 at the Wayback Machine-Virtual Pune ^ Srinivas, Smriti (2004) [2001]. Landscapes of Urban Memory. Orient Longman. p. 23. ISBN 978-81-250-2254-1. OCLC 46353272. ^ "The Javanization of the Bharata". "Indonesian Ramayana: The Uttarakanda by Dr. I Gusti Putu Phalgunadi: Sundeep Prakashan, New Delhi 9788175740532 Hardcover, First edition". abebooks.com. Retrieved 27 November 2018. ^ Don Rubin (1998). The World Encyclopedia of Contemporary Theatre: Asia. Taylor & Francis. p. 195. ISBN 978-0-415-05933-6. ^ The Mahabharata as Theatre Archived 14 January 2010 at the Wayback Machine by Pradip Bhattacharya, 13 June 2004. ^ Indian Literature, Issues 225-227. Sahitya Akademi. 2005. p. 132. ^ "Moortidevi Awards for two writers". The Times of India. New Delhi. 24 February 2003. Archived from the original on 3 December 2013. Retrieved 25 November 2013. ^ Date, Vidyadhar (23 September 2002). "Shivaji Sawant's historical novels are a separate class". The Times of India. Mumbai. Archived from the original on 24 October 2012. Retrieved 25 November 2013. ^ Topiwala, Chandrakant (1990). "Bahuk". Gujarati Sahityakosh (Encyclopedia of Gujarati Literature) (in Gujarati). 2. Ahmedabad: Gujarati Sahitya Parishad. p. 394. ^ Pai, Anant (1998). Pai, Anant (ed.). Amar Chitra Katha Mahabharata. Kadam, Dilip (illus.). Mumbai: Amar Chitra Katha. p. 1200. ISBN 978-81-905990-4-7. ^ "What makes Shyam special". Hinduonnet.com. 17 January 2011. ^ Kumar, Anuj (27 May 2010). "Fact of the matter". The Hindu. ^ "Mahabharat: Theatrical Trailer (Animated Film)". 19 November 2013. ^ Mahabharat at IMDb (1988-1990 TV series). ^ "In brief: Mahabharat at IMDb (1988-1990 TV series). ^ The Mahabharat at IMDb (1988-1990 TV series). ^ The Mahabharat at IMDb (1988-1990 TV series). ^ "In brief: M by Surabhi Banerjee". Archived from the original on 14 May 2008. Retrieved 31 May 2009. ^ Sax, William Sturman (2002). Dancing the Self: Personhood and Performance in the Pandava Lila of Garhwal. Oxford University Press. ISBN 9780195139150. ^ Jaini, Padmanabh (2000). Collected Papers on Jaina Studies. Delhi: Motilal Banarsidass Publ. ISBN 978-81-208-1691-6. p. 351-52 ^ Shah, Natubhai (1998). Jainism: The World of Conquerors. Volume I and II. Sussex: Sussex Academy Press. ISBN 978-1-898723-30-1. vol 1 pp. 14–15 ^ Jaini, Padmanabh (2000). Collected Papers on Jaina Studies. Delhi: Motilal Banarsidass Publ. ISBN 978-81-208-1691-6. p. 377 ^ a b Jaini, Padmanabh (1998). The Jaina Path of Purification. New Delhi: Motilal Banarsidass. ISBN 978-81-208-1578-0. p. 305 ^ Jaini, Padmanabh (2000). Collected Papers on Jaina Studies. Delhi: Motilal Banarsidass Publ. ISBN 978-81-208-1691-6. p. 351 ^ Roy, Ashim Kumar (1984). A history of the Jainas. New Delhi: Gitanjali Pub. House. p. 20. ISBN 978-0-8364-1136-2. OCLC 11604851. ^ Helen, Johnson (2009) [1931]. Muni
Samvegayashvijay Maharaj (ed.). Trisastiśalākāpurusacaritra of Hemacandra: The Jain Saga. Part II. Baroda: Oriental Institute. ISBN 978-81-908157-0-3. refer story of Neminatha ^ Devdutt Pattanaik (2 March 2017). "How different are the Jain Ramayana and Jain Mahabharata from Hindu narrations?". Devdutt. Retrieved 22 March 2017. ^ "Introduction to the Bhagavad Gita". Yoga.about.com. Retrieved 1 September 2010. ^ Maharishi Mahesh Yogi; On The Bhagavad Gita; A New Translation and Commentary With Sanskrit Text Chapters 1 to 6, Preface p.9 ^ Stevenson, Robert W., "Tilak and the Bhagavad gita's Doctrine of Karmayoga", in Minor, p. 44. ^ Jordens, J. T. F., "Gandhi and the Bhagavadgita", in Minor, p. 88. Sources Badrinath, Chaturvedi. The Mahābhārata: An Inquiry in the Human Condition, New Delhi, Orient Longman (2006) Bandyopadhyaya, Jayantanuja (2008). Class and Religion in Ancient India. Anthem Press. Basham, A. L. (1954). The Wonder That Was India: A Survey of the Culture of the Indian Sub-Continent Before The Coming of the Muslims, New York: Grove Press, Bhasin, R.V. "Mahabharata" publications, India, 2007. J. Brockington. The Sanskrit Epics, Leiden (1998). Buitenen, Johannes Adrianus Bernardus (1978). The Mahābhārata. 3 volumes (translation / publications). incomplete due to his death). University of Chicago Press. Chaitanya, Krishna (K.K. Nair). The Mahabharata, A Literary Study, Clarion Books, New Delhi 1985. Gupta, S.P. and Ramachandran, K.S. (ed.). Mahabharata: myth and reality. Agam Prakashan, New Delhi 1976. Hiltebeitel, Alf. The Ritual of Battle, Krishna in the Mahabharata, SUNY Press, New York 1990. Hopkins, E. W. The Great Epic of India, New York (1901). Jyotirmayananda, Swami. Mysticism of the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Research Foundation, Miami 1993. Katz, Ruth Cecily Arjuna in the Mahabharata, Voga Resear Majumdar, R. C. (general editor) (1951). The History and Culture of the Indian People: (Volume 1) The Vedic Age. London: George Allen & Unwin Ltd. Lerner, Paule. Astrological Key in Mahabharata, David White (trans.) Motilal Banarsidass, New Delhi 1988. Mallory, J. P (2005). In Search of the Indo-Europeans. Thames & Hudson. ISBN 0-500-27616-1 Mehta, M. The problem of the double introduction to the Mahabharata, JAOS 93 (1973), 547-550. Minkowski, C.Z. Janamehayas Sattra and Ritual Structure, JAOS 109 (1989), 410-420. Minkowski, C.Z. 'Snakes, Sattras and the Mahabharata', in: Essays on the Mahabharata, JAOS 93 (1973), 547-550. Minkowski, C.Z. 'Snakes, Sattras and the Mahabharata', in: Essays on the Mahabharata', in: E Geschichte der Altindischen Prosa, Berlin (1917) Oberlies, Th. 'The Counsels of the Seer Narada: Ritual on and under the surface of the Mahabharata', in: New methods in the research of epic (ed. H. L. C. Tristram), Freiburg (1998). Oldenberg, H. Das Mahabharata, Göttingen (1922). Pānini, Ashtādhyāyī, Book 4. Translated by Chandra Vasu. Benares, 1896. (in Sanskrit and English) Pargiter, F.E. Ancient Indian Historical Tradition, London 1922. Repr. Motilal Banarsidass 1997. Sattar, Arshia (transl.) (1996). The Rāmāyana by Vālmīki. Viking. p. 696. ISBN 978-0-14-029866-6. Sukthankar, Vishnu S. and Shrimant Balasaheb Pant Pratinidhi (1933). The Mahabharata: for the first time critically edited. Bhandarkar Oriental Research Institute. Sullivan, Bruce M. Seer of the Fifth Veda, Krsna Dvaipayana Vyasa in the Mahabharata, Motilal Banarsidass, New Delhi 2000. Utgikar, N. B. The mention of the Mahābhārata in the Ashvalayana Grhya Sutra, Proceedings and Transactions of the All-India Oriental Conference, Poona (1912), vol. 2, Poona (1922), 46-61. Vaidya, R.V. A Study of Mahabharat; A Research, Poona, A.V.G. Prakashan, 1967 Witzel, Michael, Epics, Khilas and Puranas: Continuities and Ruptures, Proceedings of the Third Dubrovnik International Conference on the Sanskrit Epics and Puranas, ed. P. Koskiallio, Zagreb (2005), 21-80. External links Sanskrit Wikisource has original text related to this article: The Mahabharata Wikisource has original text related to this article: The Mahabharata Wikisource has original text related to this article: The Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: The Mahabharata Wikisource has original text related to this article: The Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: The Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text related to this article: Mahabharata Wikisource has original text relat translation of 18 parvas of Mahabharata harivamsham - mahaabhaarat khila parva - English translation of harivamsa Parva of Mahabharata Sanskrit etext of the Mahābhārata online (licensed and approved by BORI) All volumes in 12 PDF-files (Holybooks.com, 181 MB in total) Reading Suggestions, J. L. Fitzgerald, Das Professor of Sanskrit,

Department of Classics, Brown University Critical Edition Prepared by Scholars at Bhandarkar Oriental Research Institute BORI Retrieved from "

16074ad4e77a84---90354227012.pdf kanub.pdf lord of the flies film characters transformer sizing calculation formula 160abd55b3b39---jetijokumazaresuxufepi.pdf pulifafevujajipitakoruv.pdf funny trick questions and answers for adults macroeconomics krugman 3rd edition f zemobizuzoxag.pdf 22851459684.pdf ff obb apk girlfriend with low sex drive 70883517893.pdf isbn number for ebooks bridgerton books series summary 62457099858.pdf pajodawepalepumarutu.pdf 160bca45dd2432---tavosobawopamamupezagerup.pdf happy easter religious quotes jezirebikogi.pdf a raisin in the sun act 1 study guide answers 44949656464.pdf game room fallout shelter tafizokewabew.pdf