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CABRERA JAYLEN

Bhartrihari's Niti Shatakam Hamsa Prakasana

The object of a translator should ever be to hold the mirror upto his author. That being so, his chief duty is to represent so far as practicable the manner in which his author's ideas have been expressed, retaining if possible at the sacrifice of idiom and taste all the peculiarities of his author's imagery and of language as well. In regard to translations from the Sanskrit, nothing is easier than to dish up Hindu ideas, so as to make them agreeable to English taste. But the endeavour of the present translator has been to give in the following pages as literal a rendering as possible of the great work of Vyasa. To the purely English reader

there is much in the following pages that will strike as ridiculous. Those unacquainted with any language but their own are generally very exclusive in matters of taste. Having no knowledge of models other than what they meet with in their own tongue, the standard they have formed of purity and taste in composition must necessarily be a narrow one. The translator, however, would ill-discharge his duty, if for the sake of avoiding ridicule, he sacrificed fidelity to the original. He must represent his author as he is, not as he should be to please the narrow taste of those entirely unacquainted with him. Mr. Pickford, in the preface to his English translation of the Mahavira Charita, ably defends a close adherence to the original even at the sacrifice of idiom and taste against the claims of what has been called 'Free Translation,' which means dressing the author in an outlandish garb to please those to whom he is introduced. In the preface to

his classical translation of Bhartrihari's Niti Satakam and Vairagya Satakam, Mr. C.H. Tawney says, "I am sensible that in the present attempt I have retained much local colouring.

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Includes entries for maps and atlases.

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Mangalampalli Balamuralikrishna, an internationally renowned Carnatic musician from the illustrious musical lineage of composer Saint Tyagaraja, wore many hats in his lifetime. Having made a stage debut at the age of seven, he was hailed as a child prodigy. From then till the time he passed away, at age eighty-six in 2016, he continued to be in the spotlight, not just for his extraordinary talent and versatility as a vocalist and multi-instrumentalist, but as a composer, playback singer and even, briefly, as a character actor. He was a primary school dropout, a teenage poet and composer, a restless mind, a polyglot, a legacy upholder, a wordsmith, an ice cream lover and a pathbreaker. This is a story of the many lives of Dr Mangalampalli Balamuralikrishna. Veejay Sai's in-depth research into his life and work led him deep into unseen archival material and across the Carnatic musical landscape of erstwhile Andhra Pradesh, Karnataka and Tamil Nadu. Fortified by interviews with his family members, disciples and peers, *The Many Lives of Mangalampalli Balamuralikrishna*, a definitive biography of the musical genius, is not only a revealing account of the personal traits and facets of an unparalleled genius, but is also a portrait of India's classical music world, a place as much of beauty as of untrammelled egos.
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the achievement of snaskrit lliterature has been called in question by various Western and indian critics for more than a century now. According to them Brahmanism and royal patronage distorted the literature to the extent that it failed to reflect ordinary human experience or to speak to its needs.

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Kisari Mohan Ganguli was a translator from South-Asia or possibly from British-India, known for being the first to provide a complete translation of the Sanskrit epic Mahabharata in English. His translation was published as *The Mahabharata of Krishna-*

Dwaipayana Vyasa Translated into English Prose between 1883 and 1896, by Pratap Chandra Roy (1842-1895), a Calcutta bookseller.

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Nitiśatakam Blue Rose Publishers

This textbook is designed for a course on Professional Ethics & Values in Management. This book is a result of the long-drawn research, visualization and extensive experimentation by the authors and their colleagues towards evolving an effective and universally acceptable methodology for introducing professional value & ethics education in the present curriculum of business management institutions. This book amply covers the updated syllabus of Professional Ethics & values. Besides the basic human values, Codes of ethics of major Indian professional societies, detailed risk analysis with illustrative examples are included. The student community of students as well as the teaching fraternity is certainly enjoy teaching with this book, it is not only important from the teaching-learning point of view, but also for their professional career and advancement in their field of choice.

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Classical didactic work.

Sanskrit Literature Rendered Into Urdu Penguin Random House India Private Limited

Bhartrihari occupies a prominent place among the ancient poets of Sanskrit literature. He belonged to the eminent tradition of Valmiki, Vyasa, and Kalidasa, the greatest poet and dramatist of Sanskrit literature. In Nitishatakam he deals with the themes of civic polity, a king's duty towards his subjects, the importance of education in society, the value philosophers, the savants, the relationship between parents and their children, between husbands and wives and between friends. Nitishatakam is a book of manners for kings and commoners alike, for the learners and the idiots, for the prosperous and the paupers and for the wise and the fool. The advice given in Nitishatakam is as relevant today as it was when the book was written.

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