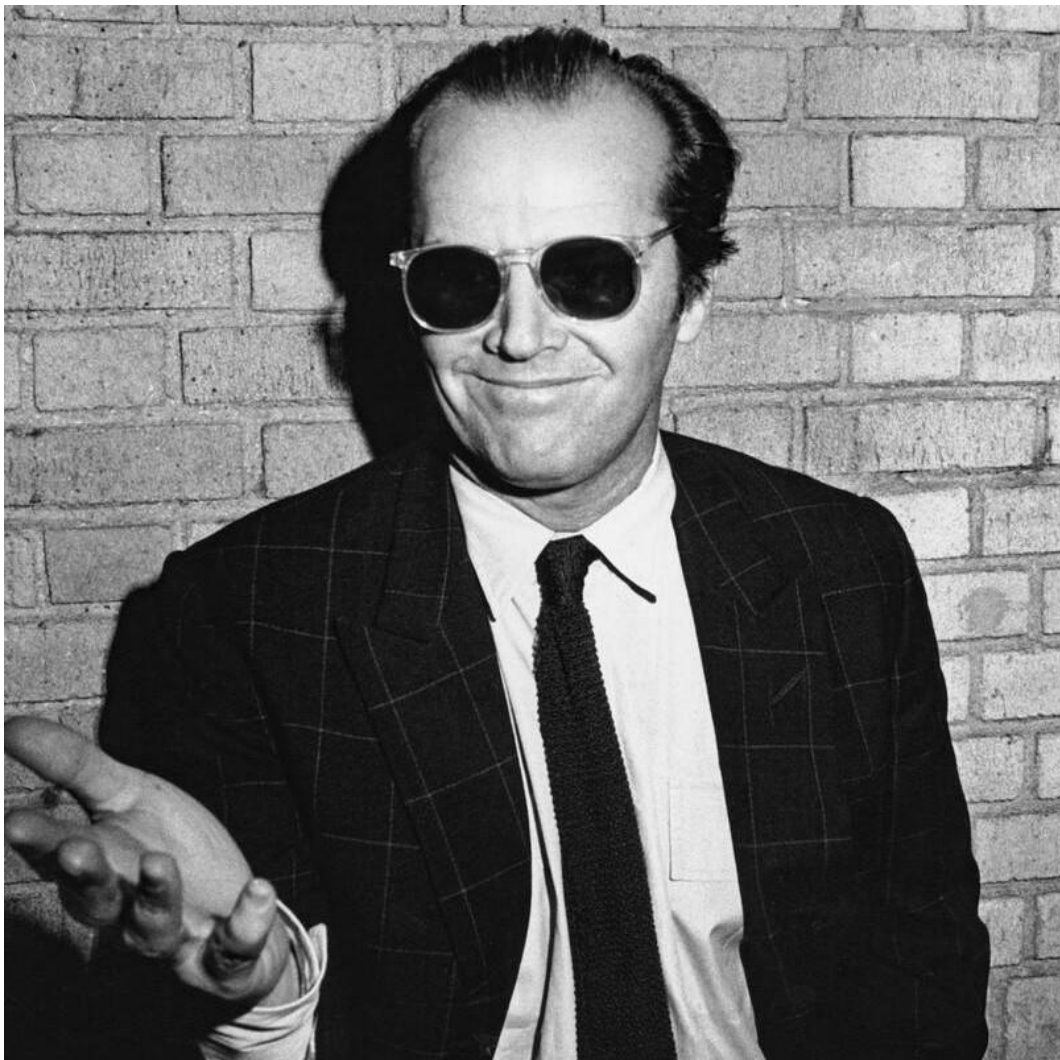


# GABBU AUR GITA

*... A Modern Epic!*



*Dedicated To All ...*

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# **BOOK I**

## **GABBU MAARO DUM !**



## 1. PROLOGUE

DIDI – “Notun bochhorer notun subheccha - Sobar mathay jeno gojay ... Ekti kore ‘Baal’!”

CHRIS – “Gourango na Gabbu ... Ke Beshi ... Mushy Mushy?”

## 2. MOVIE CONCEPT: *Gabbu Maaro Dum!*

*Chris thinks that after **Dhurandhar**, his friend **Akshaye**’s next film should be **GABBU MAARO DUM** — New Adventures of **Gabbar Singh** — a spiritual sequel to *Sholay*!*

*This time, two female vigilante crooks are after **Gabbu**’s life... hired by **Super Didi**!*

## 3. THE PREMISE

***Gabbu**, a self-styled descendant of **Gabbar Singh** the Great, kills **Jishu** to settle a personal score with the doctor.*

***Shibani Roy** avenges **Jishu**’s death by capturing **Gabbu** and putting him in jail. However, during the duel, she is seriously injured and is forced to retire from service.*

*A few years later, **Gabbu** breaks out of prison... and **Shibani** hires a couple of female street thugs to capture him once again—setting*

*the stage for an action-adventure sequel to **Sholay**, crossed over with the **Mardaani** franchise.*

*Chris suggests that **YRF** leadership sign **Manushi** and **Sharvari** (both of whom have previously worked with the studio) to keep the budget under control and give the film a raw, gritty tone similar to the **Mardaani** films—while placing it in **Bandit Queen** or **Sonchiriya**-style locales for a more expansive look and feel.*

*Perhaps a **Rohan Sippy** directorial?*

*Chris feels that among the two upcoming **YRF** releases in the first quarter of 2026, **Mardaani 3** will be an average-to-plus performer at the box office, much like its predecessors. **Alpha**, however, may be risky due to (1) its substantial budget and (2) the recent erosion of the **Spy Universe** brand. This franchise may need a break, especially if **Alpha** underperforms.*

*Chris also believes that **Aditya Chopra**'s next focus should be **GABBU MAARO DUM**, with a budget capped at ₹50–60 crore, along with a tightly planned promotional strategy.*

*Something along the lines of **Saiyaara** should also work well in the near future. Moreover, the **Spy Universe** can be rebooted later with younger actors. A **Dhoom** reboot may be the next tentpole focus.*

***DHOOM AGAIN** — **Aryan** returns from retirement as the villain, while **Vicky** and **Ranbir** form a new, gritty cop duo.*

*Chris wants **Adi** to know that he is willing to provide creative inputs on these scripts, should he decide to move forward with these films.*

#### 4. THE LAUGHING BUDDHA

With Manushi being a good fit in the world of *Gabbu Maaro Dum*, **The Laughing Buddha** could potentially bring together the other favourite actresses of Chris in a madcap caper parody:

- Yami
- Nimrat
- Priyanka
- Wamiqa

Perhaps the next directorial venture for the currently jobless *Aditya Suhas Jambhale*?

#### 5. INT. YRF STUDIOS, MUMBAI – DAY

Grumpy Chris and Super Didi are sitting across a writing desk and looking at a script.

DIDI - “Tomar badrami je berei cholechhe Chris?!”

CHRIS - “Ebar e ki korlam, madam?”

DIDI - “Aage metaphor e gaal parte ... ekhon Quantum!”

Suddenly Gabbu and The Laughing Buddha pops out of nowhere

...

GABBU (holding a pair of scissors) - “Woh baal mujhe de de Shibani!”

BUDDHA - “HEE HA HA HA HA!”

## **6. EXT. GAYA, BIHAR – DAY**

Bodhi tree er nichhe Jishu boshe kichhu ekta bhabchhen ... Hotat sishu eshe pronam thuklo ...

SISHU - “Jishu, aaj ker lesson bolo!”

JISHU - Aar lesson! Ei ghor koli te ... ke aar lessons e kaan dichhe!”

SISHU - “Koli toh ki? Ami je Kalki!”

JISHU (ektu bhebe niye) - “Tumi ki Kalki ... Na Kolshi?!”

## **7. INT. YRF STUDIOS, MUMBAI – SOMETIME LATER**

DIDI - “Ei je, Chris?!”

CHRIS - “Bolun Didi.”

DIDI - “Ekta naam bolo!”

CHRIS - “Kar naam?”

DIDI - “Ja ke tumi konodin gaal paroni!”

CHRIS - “Anne.”

DIDI - “Ei meye tar ... sob bhalo?”

CHRIS - “Na ... Anne ektu meek.”

DIDI - “What a cheek!”

## **8. INT. YRF STUDIOS, MUMBAI – CONTINUOUS**

Gabbu boshe boshe moner anonde Buddho ke chimti katchhe ...



BUDDHO - “HOHOHO!!!”

GABBU - “Hashchhish keno? Ami ki katukutu dichhi na ki?”

BUDDHO - “Na toh!”

GABBU - “Tahole hashchhish keno beta?!”

BUDDHO - “Aare ... ami je Laughing Buddho!”

## **9. EXT. GAYA, BIHAR – CONTINUOUS**

JISHU - “Tumi rastay hishu korchho??!”

SISHU - “Ki korbo ... Nature Is Calling!”

JISHU - “Tahole ebar get ready ...”

SISHU - “For what?”

JISHU - “To ... Rock ... & Roll!”

## **10.INT. YRF STUDIOS, MUMBAI – CONTINUOUS**

DIDI - “Chris, ei script cholbe na ... edit koro!”

CHRIS - “Keno madam?”

DIDI - “Script er naam e Gabbu ... Shibani noy!”

CHRIS - “Tate ki Didi? Ekta timeline e toh apni Gabbu ke jobbor kelaben!”

DIDI - “Hmmmmm ... Aar onyo timeline e?!”

CHRIS - “Okhane apni mentor!”

DIDI - “Mentor hoye korbo ta ki?”

CHRIS - “Duniya suddho sobai ke ... gaal parben!”

DIDI - “Besh! ... Thik achhe, ei script tai cholbe. Bana cinema ta!”

## **11.INT. B62 STUDIOS, MUMBAI – AROUND THE SAME TIME**

GABBU - “Ka re Adi! Sab Kushal?”

ADI - “Ji sarkar!”

GABBU - “Tera Dhurandhar 800 cr cross kiya kya?”

ADI - “Waiting for Sunday, sarkar!”

GABBU - “HmMMM ... Mera next films ka kya samachar?”

ADI - “Dhurandhar part 2 ko edit kar raha hoon ...”

GABBU - “HmMMM ... yaad rakh ... Isbar bakwas nehi chahiye!”

ADI (offended tone) - “Ji sarkar.”

GABBU - “Aur baki films?”

ADI - “Chris ke pas jana parega ...”

GABBU - “Jaldi kar! ... Aur sunn!”

ADI - “Boliye sarkar ...”

GABBU - “Darna mana hai.”

## **12. INT. B62 STUDIOS, MUMBAI – CONTINUOUS**

GABBU - “Oye Adi!”

ADI - “Ji sarkar?”

GABBU - “Kaha bhag raha hai?”

ADI - “Editing room mein sarkar.”

GABBU - “HmMMMM ... Tere kitne Ashwatthama films shelved huye the?”

ADI - “Trilogy bana raha tha ...”

GABBU - “Teen o story lekhe ... Chris ke pas ja ... Aur phir se bana!”

### **13. INT. B62 STUDIOS, MUMBAI – CONTINUOUS**

GABBU - “Oye Jambha!”

SUHAS - “Ji sarkar.”

GABBU - “Kab tak yeh chhota mota films banayega be?”

SUHAS - “Pata nehi sarkar.”

GABBU - “Tu Chris ke pas ja ... jaldi!”

SUHAS - “Kyun sarkar? ... Chris bohat daranak admi hain!”

GABBU - “Bahana Chhod! ... Ja uske pas ... woh tujhe teen movie concepts dega ... ek ke baad ek bana na padega tujhe, samjha?”

SUHAS - “Ji sarkar ... kaun kaunsa films?”

GABBU - “Laughing Buddha ... Dwarka ... Aur Devi - The Origin.”

### **14.EXT. MARINE DRIVE, MUMBAI – NEXT MORNING**

Aaj bhore Jishu chhutte beriyechhe ... pechhone Laughing Buddho ...

BUDDHO - “Jishu, eto dourochho keno?”

JISHU - “Practice korchhi bhai!”

BUDDHO - “Hahaha! Kintu keno?”

JISHU - “Chris shigroi tara korbe je!”

BUDDHO - “Hohoho! Keno go?!”

JISHU - “Onek lekhalekhi korte bolbe je!”

### **15. INT. YRF STUDIOS, MUMBAI – DAY**

DIDI - "Ki holo Chris? Aaj kaj bondho keno? Tui o hartal korish?"

CHRIS - "Na ... Just bhabchhi ..."

DIDI - "Bollam toh ... bana tor cinama ta!"

CHRIS - "Babchhi je ... kichhu pete hole ... kichhu je dite hoy."

DIDI - "Mane?!"

CHRIS - "Tomar Spy Duto ke ebar chhere dao ..."

DIDI - "Bujhlam na."

CHRIS - "Shong shajlo jei Juti ... Taratari tader dao Chhuti."

## 16. PANDORA LOGBOOK - Day Two

*In the movie **Avatar**, we see very little of Earth. There are just a few brief scenes of **Jake Sully** with the body of his twin brother **Tommy**. What we hear about it makes for a grim scenario, however. As **Jake** tells **Eywa**, the forest goddess of **Pandora**, there's no green left.*

***Jake's** Earth is evidently a world where the problems we face today have run to extremes, a world of overpopulation and over-development, of resource exhaustion, and climate collapse, of pollution and extinctions. And it's a world of warfare too.*

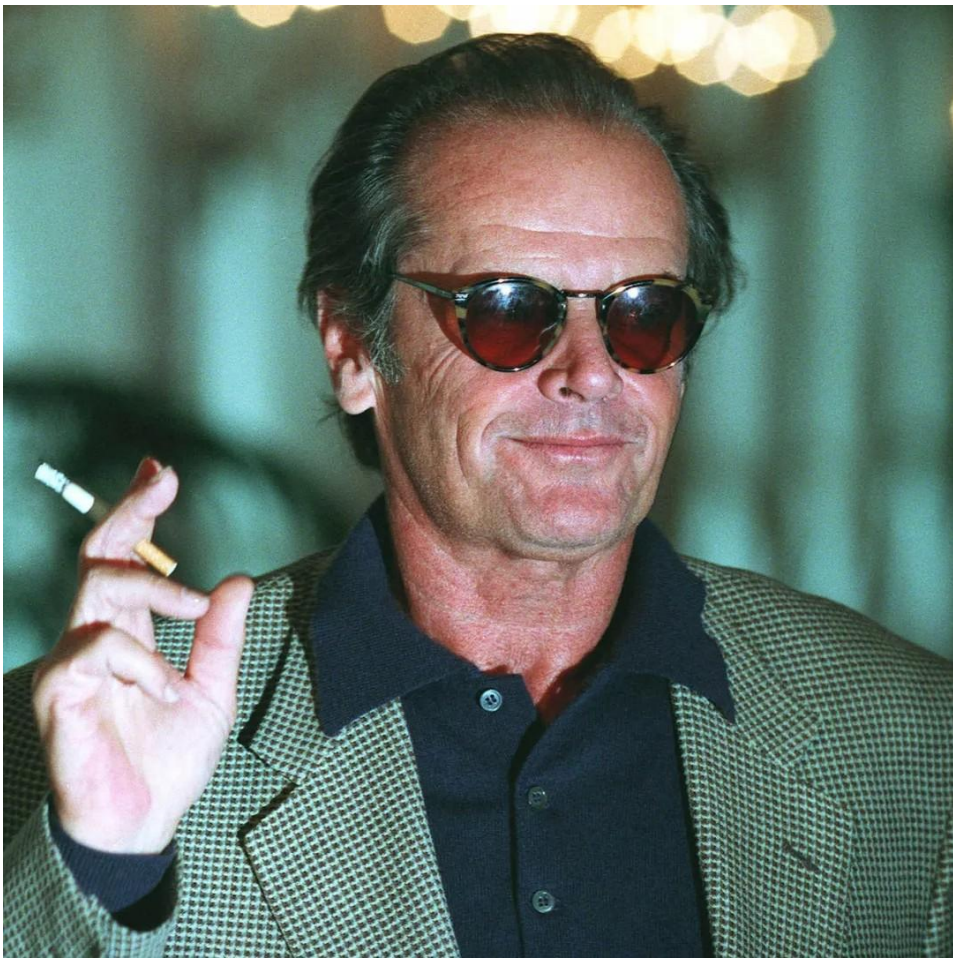
*In a bottleneck of resource depletion and environmental collapse, the future is a nightmare of warfare, famine, social collapse, disease and mass migration, punctuated by climate catastrophes like drought, flood, and hurricanes spinning off the warming oceans. Richer countries or groups may become fortified blocs.*

*And as always, the poorest will be the most vulnerable.*



# **BOOK II**

## **MAHABHARAT RETOLD !**



## ~ THE MAHABHARATA ~

*"There's a storm coming ... You and your friends better batten down the hatches, because when it hits, you're all gonna wonder how you ever thought you could live so large and leave so little for the rest of us."*

The Kurukshetra War in the *Mahabharata* is often considered as a culmination of a long-simmering rivalry. Yet, such a reading flattens the epic's moral architecture. A closer examination suggests a more precise and troubling hypothesis - *without the Pandavas' exile, the Kurukshetra War would likely not have taken place—certainly not in the catastrophic form it ultimately assumed.* The exile is not merely one episode among many; it is the hinge on which the epic turns from political conflict to civilizational annihilation.

Before the exile, the struggle between the cousins exists within the bounds of court politics. Envy, resentment, and ambition are present, but they are moderated by kinship, elders, and institutional norms. The Pandavas and Kauravas inhabit the same political world, answer to the same authority, and remain subject to mediation. Disputes over succession and sovereignty, while serious, are still negotiable. In this phase, the epic portrays conflict as something unstable but containable. Violence is a possibility, not a destiny.

The exile ruptures this fragile balance. It is not simply the loss of territory or status that matters, but the manner in which that loss is imposed. The dice game marks a profound collapse of royal ethics, transforming political rivalry into moral trauma. Draupadi's humiliation in the royal court is not an incidental outrage; it publicly exposes the failure of power to protect justice. When the Pandavas accept exile after such a violation, their withdrawal becomes an act of

enforced moral exile as much as a physical one. They are expelled not only from the kingdom, but from the ethical order that once bound both sides together.

This moment is decisive because it changes the *meaning* of the conflict. What was once a struggle over *inheritance* becomes a struggle over *justice* itself. The Pandavas are no longer rival claimants within the system; they become witnesses to its corruption. The Kauravas, in contrast, cease to be merely antagonists and come to embody a regime sustained by *injustice*. War, when it eventually comes, is no longer about power alone—it is framed as a necessary *reckoning*.

*The long years of exile deepen this transformation.*

Removed from courtly compromise, the Pandavas are reshaped by deprivation, discipline, and reflection. They gain strength, alliances, and clarity of purpose, but more importantly, they acquire moral legitimacy. Their suffering functions as *proof* of restraint. They *endure* injustice without immediately resorting to violence, *exhausting* every alternative the ethical world can offer. By the time they return, they are no longer petitioners seeking restoration; they are agents of moral *correction*.

Meanwhile, *exile* alters the psychology of the Kauravas in the opposite direction. Possession of the kingdom without challenge hardens entitlement into *arrogance*. The absence of the Pandavas does not resolve conflict; it *radicalizes* it. Power, untested and unaccountable, loses the capacity for compromise. When even a demand for five villages is refused, the refusal is intelligible only because exile has already normalized dispossession. Injustice has become policy, and pride has replaced prudence.

From a narrative standpoint, exile is also what makes the war *ethically* intelligible. A conflict of such magnitude—destroying families, kingdoms, and generations—cannot be justified by ambition alone.



***The epic requires moral exhaustion:*** every peaceful avenue attempted, every restraint observed, every warning ignored. ***Exile*** supplies this necessity. Without it, the Kurukshetra War would appear premature, morally ambiguous, and politically reckless. With it, war becomes the final recourse of a world that has failed to correct itself by gentler means.

In essence, the Pandavas' exile is the true ***precondition*** of Kurukshetra. It converts rivalry into *injustice*, grievance into *destiny*, and political struggle into a ***cosmic reckoning***. The war does not merely follow the exile; it ***emerges*** from it.

Without exile, the epic might still have told a story of power and conflict. With exile, it tells a story of moral collapse so complete that only devastation can ***restore balance***.

## 1. ARJUNA – THE HOLY WARRIOR



***Arjuna*** is the last hero of the glorious ***Third Age***, which will come to its earth-shaking conclusion on the battlefield of ***Kurukshetra***.

*A born warrior. he moves with a deadly, fluid grace. He is, in fact, the best of his kind, a paragon, unequalled in skill and*

*power.*

*He has on his side, **Krishna**, who will steer him straight no matter what the course ... and lead him to a profound -- and shocking -- understanding.*

*He is the archetype of the **Young Holy Warrior** on the way to meet his destiny. The **Luke Skywalker** of 18 Days!*

***Arjuna**'s name means self-control and that's what his struggle is all about and where his victory lies.*

***Arjuna**'s principal weapon is the **Gandiva**. This fantastic super-bow is a gift from his father **Agni** (The God Of Fire) himself. It is a sentient bow that shoots thunderbolts.*

## **2. YUDISH – THE WOUNDED KING**



***Yudish** is a living example of what happens when law gets in the way of common sense and brings about catastrophe.*

*He was once told by a sage that he would be responsible for the extinction of the race of super-warriors. He is the **King Arthur** of India, but lives with the almost unbearable consequences of a truly dreadful error of judgement.*

*He is the post-traumatic **Superman**, a leader brought down by jealous, calculating villains. He carries the scars of his mistakes gravely, with a gruff sense of humour, a brilliant tactical mind and a majestic, take-no-bullshit attitude of a man made to be the king of the world.*

*His fateful mistake in the past was compelled by a law of his caste. In a game of chance that cost him everything - his treasures, his kingdom, the freedom of his brothers and the dignity of his wife. Because of him, the Pandavas and their wife were reduced to slavery, shamed and exiled.*

***Yudish**, like his brothers, is a master of the arts of war and holds a particular distinction as a chariot fighter.*

### **3. BHIMA – THE BIG GUY**



*Huge and almighty, Bhima is a tank by himself, with an appetite to match his size. More aggressive than his brothers, **Bhima** is bluff and always to the point. He's jovial, irascible, brave and often coarse.*

*He can be a bully too!*

*But, he is the kind of non-stop war-machine needed in a struggle like this one. He's the **Wolverine** - the badass, no messing around, a hero that kids love.*

*He carries his unforgettable **Mace** - an enormous techno-atomic hammer. Compared to this apocalyptic weapon, the hammer of Thor is a tiny fire-alarm window breaker.*

*He kills the Rakshasa **Hidimba** during the exile and marries the demon's gorgeous sister **Hidimbi**. Their son **Gotokacha** is a half-human/half-monster hero.*

*Bhima is destined to face **Duryo** for the last gruelling duel of the War.*

#### **4. SAHADEV**



*The older and quiet one of the two twin brothers. He is the brooding, super-intelligent and responsible half of the warrior pair.*

*This sarcastic Pandava's choice of weapon is the **Spear**.*

## **5. NAKULA**



*The younger twin and the youngest of the Pandavas. He acts with the slightly breezy lack of concern, common to younger siblings.*

*This dashing, strikingly handsome prince is brave, and sometimes reckless. He is a master swordsman, a super-athlete with always-ready wit.*

## 6. DRAUPADI



*The spell-binding daughter of **Drupada**, is a woman of the super-warrior caste and the peak of lithe perfection - **Wonder Woman** crossed with **Supergirl** and **Lara Croft**. He is hot and can kick your ass through the wall. She is also graceful and most and very clever.*

*Her choiciest companion is the invincible **Arjuna**, whom she chose by rejecting **Karna**.*

*She is an inspiration for the Pandavas.*



## 7. THE KRISHNA CONSCIOUSNESS



*Lord **Krishna** is the blue-skinned 8th Avatar with an unearthly appearance. He is not of this world and should somehow embody the spirit, alien, elf, or intelligent 'Other' races which haunt our stories and folklore.*

*He is the **Mister Spock**, our cool and enigmatic **Man Who Fell To Earth** character. In a world filled with muscular giants, musclemen and super-athletes, **Krishna** is The Rock Star.*

*The **Krishna Consciousness** is essentially a highly evolved, hyper-natural intelligence. Like a **Terminator For Peace**. **Krishna** has been sent from the future to ensure the success of the Pandavas against **Duryo's** forces.*

*It is **Krishna** who sets up the framework of the War.*

## 8. DURYO – THE KING!



***Duryo** is a powerful, complex and sympathetic titan of churning emotion. He represents the force of raging desire, greed, and unstoppable ambition. There is something to admire in his massive ferocity and lack of compromise.*

*The **KING Of Desire** is the eldest son of blind King **Dhrita**, whose marriage with **Gandhari** resulted in 100 sons.*

***Duryo's** raging ambitions and unquenchable desires are the root cause of the War. Not only does he cheat the Pandavas in the dice game, he also proceeds to humiliate them and their wife. Finally, he refuses to give the Pandavas their share of the kingdom and provokes them into a War that he is sure he will win.*

***Duryo** is driven by rage, greed, and envy. We are all aware of his lust, his greed, his negativity and his almost comedic sentimentality.*

***He is us.***



## 9. DISASHAN



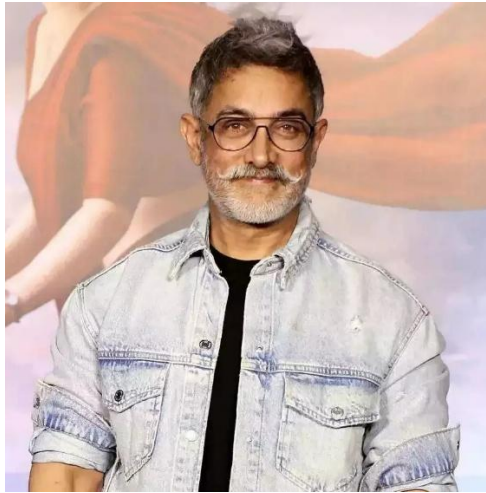
*One of **Duryo**'s 99 brothers, he is known as a cruel abuser of women.*

*He is the one who hauls **Draupadi** down by the hair after the game of dice and disrobes her, sparking off the War.*

***Dusashan** is angry and uncontrollable in his passion - he even shivers with his intensity. He is a savage fighter who plays by no rules, but his own.*

*He is a terror in the battlefield and his armour is powered by a local homemade energy source.*

## 10. KARNA, THE TRAGIC HERO



*The most tragic and misunderstood character in **The Mahabharata**, **Karna**, is the **Hamlet**.*

*He is a handsome, hawkish, brooding man, burdened with guilt and recrimination. This gifted super-warrior is the black sheep in our story.*

*Life has never been easy for this abandoned prince, and has invariably made him sour, tough, introverted and always quick with an acid remark. He is a man whose naturally light disposition has been blackened by life's cruelties and ironies. He hides his thwarted idealism behind a cool, cynical shield that's partly aristocratic arrogance, and partly sneering outsider punk.*

*Knowing **Karna**'s true identity as the sixth Pandava brother (and the eldest), **Krishna** begs him to return to his family. However, **Karna** is pledged to the Kauravas and asks **Krishna** to keep his secret, until he is dead.*

*The doomed **Karna** will always be every outsider kid's favourite cool anti-hero.*

## 11. DRONA – THE GURU



*One of the great super-warriors of the previous generation, he has fought in many battles all across Bharat's immense surface and in the mega oceans beyond.*

*He is a master of all the arts of war and can even bring down a vimana!*

*Drona instructed both the Pandavas and the Kauravas in martial arts (including Karna), although Arjuna was always his favourite pupil.*

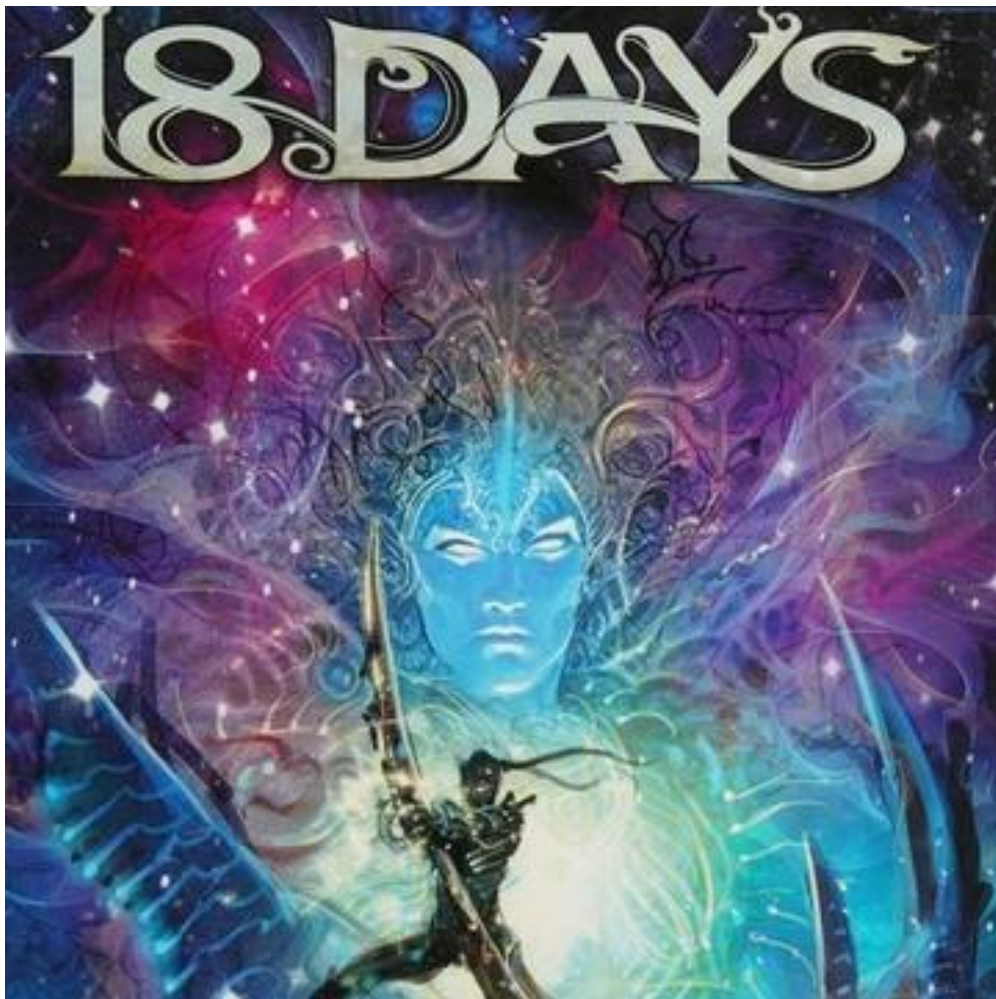
*Drona is a big, badass figure with his own retinue of bodyguards, even though he scarcely needs them with his skills to fall back on.*

## 12. ANCILLARY CHARACTERS

**King Dhrita** – *Naseer*

**Queen Gandhari** – *Priyanka*

**The Great Bheeshma** – *Amitabh*



*Superstar creator and myth-maker Grant Morrison's ground making re-imagination developed into an animated series titled 18 Days. The series followed the course of the climactic war that concludes the age of the gods and begins the age of the man.*

# **BOOK III**

## **GITA FATAFAT !**



## THE X-GIRLS

For the Following Scripts ...

1. *Gabbu Maaro Dum*
2. *The Laughing Buddha*
3. *Dwarka*
4. *Devi - The Origin*
5. *The Immortal Trilogy [Reframed As Future Verse Preludes]*

The primary female leads will be distributed between ...

1. *Manushi (28)*
2. *Wamiqa (32)*
3. *Yami (37)*
4. *Nimrat (43)*



## A TWIST IN THE TALE !

In the original telling, Krishna does not fight the War of Kurukshetra. His role is that of a divine guide. Though unmatched in power and mastery of warfare, he chooses neutrality and takes a vow never to raise a weapon.

Instead, he spends his time delivering the Bhagavad Gita—preaching outdated doctrines of selfless action, devotion, and knowledge, ideals that sound noble yet increasingly ineffective.



In the modern retelling, Krishna chooses differently ...

\* This time, he fights. \*

But he binds himself by a harsher rule: "He will never kill."

The Kauravas will be spared—not as survivors, but as 'exhibits'.  
Living proof. He will not allow the war to conclude either. There  
will be no closure, no final victory, no moral full stop.

Because his final realization is brutally simple:

"Evil does not die ...  
Injustice does not end."

What humanity truly responds to are not sermons, scriptures, or  
ideals—but spectacle. Burning altars. Endless crucifixions.  
Suffering placed on display.

Not to redeem mankind.

Only to remind it—again and again—of what it already knows,  
and repeatedly chooses to forget.



## **THE B62 SLATE [2027-28]**

### **1. THE LAUGHING BUDDHA**

Writer & Director - Aditya Suhas Jambhale

Release - Aug 13, 2027

Ensemble - Akshaye, Vicky, Arjun, Tahir, Yami, Nimrat,  
Manushi, Wamiqa

## **2. GABBU MAARO DUM**

Writer, Director & Producer - Rohan Sippy  
Release - Diwali 2027

Ensemble - Nimrat, Manushi, Wamiqa, Akshaye, Manav,  
Vaibhav

## **3. THE IMMORTAL ASHWATTHAMA**

Writer, Director & Producer - Aditya Dhar  
Release - Diwali 2028

Cast - Vicky ... And Others



P.S. - Adi, We Only Have Limited Time ... Set Up The Initial  
Discussions Please.



# THE DHURANDHAR USE-CASE STUDY

Aditya Dhar has done the unthinkable.

His debut film was a low-budget sleeper blockbuster—made on a ₹25 crore production budget and going on to collect ₹245 crore net in India.

His sophomore outing, mounted on a massive ₹250 crore budget (including the cost of Part 2), has already crossed ₹800 crore net—and is still counting.

In effect, he scaled up his budget tenfold in one leap... and delivered the highest grosser the industry has ever seen. That's a rare, almost unheard-of trajectory.

He can—and will—only climb higher. Uri remains a personal favourite, and even back then I felt strongly (and said too many times) - India had found a new-age cinematic voice.

What he may need now, is a bit of fine-tuning—particularly in scripting and editing processes. And given his track record, that too should be well within his reach.



## PHASE I

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1. The Laughing Buddha
2. Gabbu Maaro Dum
3. The Immortal Ashwatthama

## PHASE II

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4. The Buddha Singularity
5. Devi - The Origin
6. The Immortals
7. Dwarka

And yes ... he may need more hands on his side ... apart from Aditya Suhas Jambhale.

Something to ponder about for Phase II ... but without any rush.

## ~ THE WAX PALACE ~

*The War Begins ... Before The Exile ... Before The Game Of Dice ...  
There Was ... The Wax Palace ...*

In The Mahabharata, the episode of the burning of The Wax Palace marks a crucial turning point in the epic's central conflict between the Pandavas and the Kauravas. Far from being a mere plot device, this incident crystallizes the moral, political, and psychological tensions that drive the entire narrative towards The War.

At a political level, The Wax Palace episode represents the Kauravas' first open attempt to eliminate the Pandavas through deceit rather than lawful rivalry.

By constructing a palace of inflammable materials and inviting the Pandavas to reside there, Duryo and his allies abandon the codes of

kinship and warrior ethics. This act exposes the fundamentally unjust nature of the Kauravas' ambition for power, setting a moral contrast that persists throughout the epic.

From the Pandavas' perspective, their survival of the fire is symbolically significant. Escaping death through foresight, intelligence, and divine support, they undergo a phase of exile and concealment that functions almost like a rebirth.

This period hardens them, deepens their unity, and prepares them for their eventual role as rightful claimants to the kingdom. The incident thus transforms them from vulnerable princes into resilient figures shaped by injustice.

Narratively, the burning of The Wax Palace escalates the conflict irreversibly. It destroys any remaining possibility of reconciliation within the family and introduces a cycle of plotting, exile, and retaliation. The seeds of The Kurukshetra War are effectively sown here, as trust is replaced by suspicion and moral lines are clearly drawn.

In essence, The Wax Palace episode is significant because it reveals the ethical foundations of the epic's central struggle. It shows that The Mahabharata's conflict is not merely about territory or power, but about the triumph of justice over injustice—a struggle that begins not on the battlefield, but in an act of treachery carried out in silence and fire.



# **THE PROF MEMORIES**

Chris, the timeless wanderer, remembers a couple of flash memories ... from his first project ... in his first job ...

## **1. INT. RESTAURANT RESERVED FOR OFFICE PARTY, BANGALORE - NIGHT**

MANAGER - "Always remember ... wherever you go ... you have to first prove yourself!"

CHRIS (muttering to himself) - "Anyone, no matter what he himself does, can still give good advice!"

## **2. INT. OFFICE CUBICLE, BANGALORE - DAY**

PROJECT MANAGER - "You can't choose the technology that you want to work on ... in this prestigious Indian IT industry! ... Instead, you have to learn the technology of the project ... that you get assigned too."

CHRIS (muttering to himself) - "I guess ... Someday, I will have to build my own technology ... in order to get any job satisfaction."



P.S. - Suppose ... someday Chris opens his own start-up with his own tech ... Would he possibly interested to hire these two guys from his past?

Maybe sometime later ... IF his start-up gets merged with a global powerhouse ... would he still hire these two ... (who would now be super-interested to work with him)?!

## THE CHRIS DILEMMA

In his first job, Chris had worked with a few colleagues who had displayed sufficient technical skills and professionalism.

However, Chris knows that they are only good soldiers - who can't (and don't want to) think for themselves. They love being pawns, who simply follow orders ... well enough.

After his small start-up gets merged with the global powerhouse, Chris is left to wonder ... IF he should reach out to his former colleagues ... or NOT.

However, Chris can only innovate and work within the realms of organized unpredictability ... something that these guys won't be comfortable with.

What should he do?

More importantly ... What does the leadership of the global superpower expect him to do? ... Especially, when Chris wants to expand ... a bit aggressively!

*... Any ideas, please??*

*P.S. - As Aditya sets off on a quick mission impossible ... for finding allies (both collaborators and funding) ... he is now self-aware of his own calling.*



## **PANDORA LOGBOOK - DAY THREE**

We always have to be aware that Avatar is a movie, and what we see onscreen is there primarily to serve a narrative purpose. Avatar is a movie of hopeful awakenings, from Jake Sully emerging from cryosleep (suspended animation) in orbit around a new world, to the movie's very last frame when he makes a final waking as a Na'vi, fully committed to the new world.

But hopeful awakenings are much more effective, for story purposes, if you have a nightmare to wake up from.

There's nothing new in the dark portrayals of the future. Western culture has a deep-rooted expectation of apocalypse just around the corner that seems to date back as far as the Book of Revelation. We're always fearing the worst; it's just that the worst we can imagine changes with time.

Perhaps, apocalyptic thinking is valuable, in some circumstances. Maybe our habitual pessimism about the future is a kind of folk memory, a grandmother instinct warning us not to be complacent. However, none of this minimizes the real threat posed by many of the problems facing us.

And as for the future, maybe we've still got time ... to avert the green apocalypse.

~ *Stephen Baxter* [ ... *The Science Of Avatar*]



