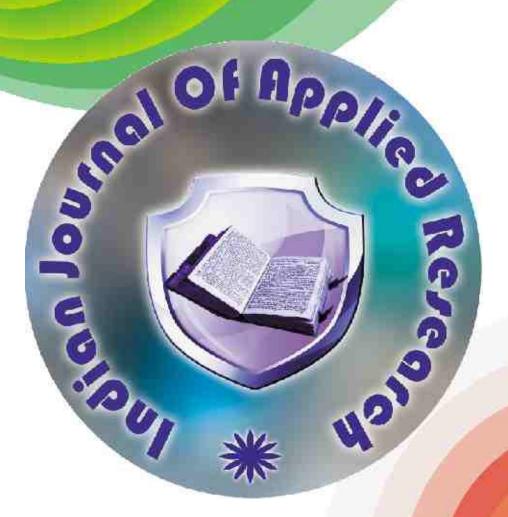
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#### Research Paper

Literature



# Fate And Human Endeavour In The Mahabharata

\* Dr Maneeta Kahlon

# \* Assistant Professor English, Shanti Devi Arya Mahila College, Dinanagar.

## Keywords: Mahabharata, Indian History

The present paper aims to show the relationship of fate and human endeavour in the Mahabharata. Mahabharata has a collection of more than 74,000 verses, divided into 18 books. This is the world's longest epic and acknowledged to be the most fascinating. The Mahabharata story is much revered in India and basically among the Hindus. The Mahabharata is a curious mixture of history and mythology, though the former aspect is the subject of grave doubts in the minds of professional historians. The Mahabharata dwells on the aspect of the important goals of a human being in his mortal life. The Great Epic Mahabharata is acknowledged as the fifth Veda because it is said to have the essence of all the four Vedas in itself.

Its greatness lies in the following words:

"yad ihasti tad anyatra yan

Nehasti na tat kvacit"

Whatever is here is elsewhere; whatever is not here is nowhere

The Mahabharata contains the celebrated Bhagavad Gita and also a number of other such texts which are by themselves independent treatises such as the Anugita. It is a shining example of the ancient Vedic Indian literature. The Mahabharata contains the Bhagawad Gita, the famous gospel of duty that was taught to the great warrior, Arjuna by Lord Krishna. All vedic essences are there in Mahabharata created by Veda Vyasa. Who is a man, what for he came here, what are the works he has to do, and what should not do etc, who was a king, the duties, dharmas etc are also projected in this great work. The Mahabharata serves as an eye-opener to both the spiritual and the material ethos of the Hindu religion.

The Mahabharata is a stirring saga of human endeavour soaring to sublime heights. It is the history of ideas concerning karma, predestination, fate, and the efficacy of human action .The relative importance of human action and such external causative forces as fate, time and divine interference is a problem of perennial interest to the Mahabharata's innumerable composers. The core argument presented in the study is that, despite the wide variety of views to be found in the Mahabharata, it is the consistent, though varying, emphasis placed by Indian thinkers upon the importance and meaningfulness of human effort that stands out. Hinduism's generally believes in fatalism. The reason for this seems to lie in the belief of karma and moksha.

We will see this great epic both in its subject and characters bear this out. Fate can be seen right at the beginning when upon the death of the king, the younger prince Pandu is made king as Dritharashtra, his elder brother, is blind. Pandu has five sons by his two wives Kunti and Madri, they are the Pandavas. Dritharashtra has a hundred sons called the Kauravas, the eldest being Duryodhana. Pandu incurs a curse and lives in the forest with his wives where he dies and Dhritrashatra rules as regent till the children grow up. The

eldest child is Yudhishtra and should rule. He is older than Duryodhana, the kingdom is given to Yudhishtra much to the anger of the Kauravas.

The first born of Dhritrashtra is called Duryodhana. Sinister omens of violence greet his arrival into the world: jackals howl, strong winds blow, fires rage through the city. Dhritarashtra worries about the meaning of these omens. Vidura tells him that his first son brings hate and destruction into the world. He will one day destroy their race. Vidura urges the king to get rid of the child, but Dhritarashtra ignores his advice. Drudhyona is upset at fate from stealing their inheritance and does not want to give the throne to the Pandavas and here starts the royal battle. Dhritarashtra is a weak ruler. He allows physical blindness to become a refusal to face reality and unwillingness to confront hard decisions, being easily led by Duryodhana in later years. He continually blames fate, excusing his own inaction: "Irrevocable were all the things that have happened. Who could have stopped them? What then can I do? Destiny is surely all-powerful" [KD 69]. But one of Dhritarashtra's advisors tells him: "O king, surely a man who meets with calamity as a result of his own acts should not blame the gods, destiny, or others. Each of us receives the just results of our actions." [KD 538].inevitably the Great War is fought for the rights of kinship and in the war too we see the clash of fate and human endeavour.

Fate is supreme as we see in curses and forebodings of future through visionary statements, prophecies, boons and oracular pronouncements. Fate is supreme as we see in curses and forebodings of future. The Mahabharata is replete with many such instances, for example for revenge, Drupada has children by sorcery, born out of flames: son Dhrishtadyumna is fated to kill Drona; an oracle says daughter Draupadi will "bring destruction on an unrighteous ruler;" a third child Sikhandi is Amba reborn to bring about the death of Bheeshma. Vyasa's prophesies about the future of his own children and their disabilities, and also his prophesy about the future is bleak. He says,

"The times of happiness are over and a dreadful period lies ahead. Things are deteoriating by the day, and the earth is losing her youth. [I see] a period of great comfusion (maya) abounding in many vices. It will be a dreadful time when all the acts and practices of the dharma will be violated (1.119.6-7)

Similar pronouncements are heard at the birth of the Pandavs, about the glory of Yudhishtra and how the future destiny is entrusted to Arjuna and also his link with Krishna is stressed upon. There is prophecy that Kali is Durodhyana born for destruction of the world and that the curses that Karna incurred all point to his defeat and subsequent death.

The life and death of Karna is one of the best documented examples of the machinations of "the gods" (that is of daiva) in the epic. (Woods,43)

Karna is a victim of destiny working overtime. Durvasa, a great sage had spent some time in the Kuntibhoja household as a guest. Kunti had served Durvasa with great care,

devotion and patience. Pleased, Durvasa had confided in Kunti a mantra, which when recited, would bring forth in her presence any god of her choice, who would bless her with a son. Durvasa had the knowledge that Kunti was destined to get married to Pandu, who, as a result of a curse, would be unable to father any child. Out of childlike curiosity Kunti recited the mantra and invited Surya, the Sun God. Immediately, the Sun presented himself before Kunti, surprised she explained that she was merely testing the effectiveness of the boon. But the Sun insisted that the mantra could not be undone and she gave birth to Karna, a child as brilliant as the Sun himself, who would in time become a legendary hero. Karna's entire life is the working of destiny. Right from his birth to his abandonment to his being brought up by a charioteer, to be universally acknowledged as a suta putar. It was also fate that Kunti recognizing him could have revealed the circumstances of his birth instead Durodhyana befriended him and recognized his merit and crowned him the King of Anga. This one act got him the unflinching support and loyalty of Karna .The man who could have led the Pandavas with his valour, might and strength was condemned to fight on the side of Kaurvas and die on the battlefield. Two strong curses were none other than fate conspiring against him and thus at the accurate time he forgot the magic words when he most needed them and his chariot sunk into the ground.

Gambling episode is also seen as the working of daiva. Yudhishtra is forewarned that the cousin Kaurvas must have some trick up their sleeve and they should refuse to go but he does not heed his brother's advice and rather says,

"Whether good or bad, beneficial or otherwise, the friendly game of dice will go on, for it has clearly been divinely appointed. I believe that that this has occurred as a result of 'supreme destiny' (daivam param) (111.45.54)

"The dice game puts the destiny of man in the hands of daiva, that mysterious cosmic agency which decides the harmonious or chaotic march of events as a whole, and which we translate for want of a better word, by Destiny." (Woods, 34)

In the Mahabharata, faith in the power of endeavour was based on the argument that to act would be meaningless if one's efforts did not have their recompense, in which case people would look only to the unseen fate and give up effort altogether. In that event, there will be no progress and everything will perish. Those who are inferior begin nothing for fear of obstructions; the middling abandons a thing no sooner than there are obstructions; but the superior persons do not leave what they began even if they be hurt by a thousand obstacles. Even if providence and effort were linked with each other, the noble-minded always exert, only cowards talk of providence. (Chaturvedi)

Fate played games on Yudhishtira but with the grace of God embodied in Krishna and by acquiring many skills and change in attitude during his exile in the forest and after a tough battle at Kurukshetra he was able to finally win. So the scriptures teach us that with the right attitude and God's grace one can overturn one's fate. This is borne out by the Savitri episode in the Mahabharata

The story of a true woman's love not conquered by death is known to Hindu women high and low, rich and poor, in all parts of India. Hindu women celebrate a rite in honour of this woman Savitri who defeated death. Savitri got back Satyavan from death because it was fated that he would die but Savitri outwitted Lord Yama, the god of death and got her husband back. Savitri had a terrible fate and yet she managed to do the impossible, by the power of human endeavour, she brought her husband back to life and changed her fate. Savitri had the desire, the will power, and the intelligence to outwit her fate. Thus, the scriptures say that it is possible to overturn what is written in destiny by the grit of our will.

"Karma is not fate, for humans act with free will creating their own destiny. According to the Vedas, if one sows goodness, one will reap goodness; if one sows evil, one will reap evil. Karma refers to the totality of our actions and their

concomitant reactions in this and previous lives, all of which determines our future. The conquest of karma lies in intelligent action and dispassionate response". (Wikipedia)

The following quote from Mahabharata in this regard is also relevant:-

"Man is the dispenser of his own destiny. The actions done in a former life are seen to produce fruits in this. The soul is born again with its accumulated load of karma. By performing only virtuous actions it attains to the state of the celestials. By a combination of good and bad actions, it acquires the state of human beings. By indulgence in sensuality and similar vices, it is born among the lower animals." (Mahabharata, III. 208.22.30)

Much has been spoken by feminists and others that Draupadi is an element of patriarchy but I would rather say that she is a pawn in the hands of fate. She is born to bring great destruction so her fate has already been written in the sacrificial fire from which she is born. Her swamayar has all the eligible kings and yet fate does not allow Karana to participate as a Suta putar and Arjuna wins her hand. She then becomes the wife to all the Pandavs .Her five husbands are explained that in a previous birth she had asked for the boon of a perfect husband five times and thus the five husbands. There is also a variation of this story that she had asked for five unique qualities in her husband and since it was not possible for one man to have all the qualities so in this birth she was married to the five of them. Her fate made her the wife and queen of all of them and yet she had to bear the insults of the K aurvas and live life in the forest. No wonder that the epithet 'Nathvati Anathvat' is used for her meaning having husbands and yet without any protection. She cannot understand why they are suffering so, if they are the righteous ones. If everything happens by the will of god, then why do the good suffer? It seems only the powerful escape harm, not the righteous. Yudhishthira corrects her: "None should ever perform virtue with a desire to gain its fruits. Such a sinful trader of virtue will never reap the results. ... Do not doubt virtue because you do not see its results. Without doubt, the fruits of virtue will be manifest in time, as will the fruits of sin. The fruits of true virtue are eternal and indestructible" (KD 245-

Destiny and Human Initiative in the Mahabharata explores this epic's ongoing polemic regarding free will in the face of destiny. While the belief that human history is governed exclusively by external forces is evident in the Mahabharata, the epic also contains the commanding message of Krishna that the lives of individuals and societies may, be changed for the better through human initiative. Woods maintains that the resolution of this conundrum emerges from the epic's view of what it is to be a human being. We may harbor ideas about our self-determination and freedom, but the epic reveals that we are not at all free but trapped in a vicious cycle of birth and death. The Mahabharata admits to a modicum of freedom in everyday life which, from a higher perspective, is nothing but destiny in disquise.

Mahabharata as an epic is to be seen on mundane, ethical and metaphysical planes. On the mundane level, it's a fratricidal war. On ethical level, it's a war between dharma and adharma. On the metaphysical, it is just a process of cosmic evolution, of time being in its flow. Sharma says that fate is "acting in a given environment and free will is represented by the doer and efforts" (Sharma ii.)

This may be why Krishna has to try and persuade Arjuna, even though it is fated, effort on the part of Arjuna is missing and so the action cannot take place. But an action cannot take place unless it is fated, and surely Arjuna's effort is an action and so surely is fated as to whether he acts or not. This argument is not clear, it has to be realized that being divine, Krishna knows the outcome of every event always.

However in spite of this, he never interferes in anything and lets events take their own course. The importance of this is in a very important chapter of the Gita where he reveals his divinity to Arjuna and says, "though I am the final and everything and I control all, yet I do not interfere, for it is the responsibility of the human being to do good deeds and enjoy its benefits."

"Lord Krishna Mahabharata said these words, which are rather significant in the context of this paper "The fate and other dependent on any human endeavor. The people who think high are great and It's only eunuchs, the fate of worship." (Mahabharata, 139 XII. 81)

The book raises more questions than the questions that it answers. These questions bring out the various ideologies and view points to a particular situation. Nonetheless, it is not necessary that they reach a conclusion. To any question of dharma, several answers are given and no answer is adjudged supreme. Everyone answers according to his dharma and the reader has to choose according to his own dharma. That is why, the Mahabharata is considered to be a text of debates

In a way that seems to be the point of the Mahabharata, that there is no easy way to engage with the world and everything that inhabits it, and that even great heroes have doubts, they often despair, and are remorseful. That is why Mahabharata continues to inspire both in fictionalized version or otherwise a lot of writing is being done based on the Mahabharata. Recent examples are Gurcharan Das book, The Difficulty of being Good: on the subtle art of Dharma and Chitra Banerjee Diwarkar Palace of illusions.

The moral ambiguities and doctrinal patterns of 'destiny' and 'human initiative' runs throughout the Mahabharata's mythical frame. Our lives, then, are a dynamic interrelationship between both fate and free will which identically lay emphasis on Purusharth or Freedom of will and exhort human beings on the path of progress through efforts of their own i.e. Purusharth

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