

A Technical Study of Deeds and Actualization in Hamlet and the Bhagavad Gita

Yeshaswani T

Koneru Lakshmaiah Educational Foundation, KLEF, Vaddeswaram, Guntur- 522302,
Andhra Pradesh, India

Abstract

Literature is not constrained by time, geography, or borders. Each country's ideology is universal. This essay concentrates on the karma concept presented in The Bhagavad Gita and later discovered in Shakespeare's play Hamlet. The need for a comparison study may not be evident for all the right reasons, but I did notice how closely these two works are related. It is more than just a result; it is a connection between two very different civilizations. Hamlet, the son of the Danish king, and Arjuna, the son of Indra, the ruler of the gods, are both princes. Even if these two individuals represent the culture of their genre, it is necessary to think of them as representing their entire society rather than just one particular figure. Both protagonists are put in positions where they must murder family members and decide whether to act out of retaliation or out of a sense of dharma. The need to kill a relative seems to be an intriguing feature since they are depicted as representations of something greater than one individual. Contrary to expectations, these characters' supporters include Lord Krishna as an avatar for Arjuna and the ghost of Hamlet's father for Hamlet. I believe that the protagonists' use of these two supernatural abilities led them to murder their family members. Not in a completely blind way, but rather as a result of self-actualization, everything transpired as they had anticipated.

Keyword: Metaphysics, the Bhagavad Gita, the spirit, liberation, Karma yoga

Introduction

Some theologians see salvation as an eternal state of happiness. They believe that salvation, once acquired by the soul, lasts forever. Vedic religion holds that after death, the soul departs from its original body and enters a new one located relatively distant from the first. A

Research paper

© 2012 IJFANS. All Rights Reserved, UGC CARE Listed (Group -I) Journal Volume 11, Issue 2, 2022

person's salvation is based on the deeds he has committed during his life. Indian spiritualism appeals to people worldwide; it may be interpreted from several angles. Indian philosophical thinking is presented in a very different way than Western philosophy, and it has historically grown in a very another way as well. However, the cosmos and the person came to be recognized according to their essential essences, the objective and the subjective. As the Bhagavadgita represents the message of human life's karma, literary symbolism reflects many ideals to be conveyed to society in the form of idealism. In each of the many systems, the holy scriptures play a particular part in the development of Indian philosophy.

Sacred writings have significantly more influence in systems referred to as adhyatma vidya, or sciences of spirituality than in logical systems. The vast epic "Mahabharata" is an example of Vedic Brahmanism's endeavor to adapt to the changing environment, as shown in the evolution of traditional Indian beliefs. Thus, this book synthesizes a variety of religious and philosophical thinking tendencies. There is a noteworthy description of the beginning of royalty and raja dharma, or the dharma (law) of the king as king, in the Shanti Parvan ("Book of Consolation," the 12th book) of the Mahabharata. The Bhagavadgita is a component of the Mahabharata but merits discussion due to its significance to Hindu religious practice and discourse. Regarding poetical works, many poets with transcendental vision have chosen historical events to illustrate eternal ideas of the human spirit battling against the harsh realities of existence. Arjuna begs Lord Krishna to educate him on the dharma so that he may comprehend life's problems.

"My head is clouded regarding Dharma, and the weakness of sympathy overtakes my heart," he moans. I beg You to explain to me what is best for me. I am Your follower. Who has sought sanctuary in You? Teach me. (2.07) Shakespeare, a virtuoso at capturing human feelings, did the same in his plays. In his plays, we witness men and women thrust into equally terrible circumstances as those in which Arjuna appears in Gita's first speech. In the same way that William Shakespeare's Hamlet transcends Hindu mythology, the Bhagavadgita to reaches its majestic zenith. The central themes of Hamlet and the Bhagavadgita explore the nature of the crisis as it is experienced in their respective societies. Character interaction depicts, analyzes, and fully resolves situations in a way that shows the radical orientation of the community that produced the literature. In the middle of a summons to action, Prince Hamlet and Arjuna, the prince whose conversation with Krishna forms the Gita, struggle with

indecision. The most significant and worst aspects of their respective civilizations are present in these characters, who represent human ideals. They are all good people with flaws, but only Arjuna has access to the original vision that forms the basis of all civilization. As a result, he is the only one who can adequately resolve his predicament. The dramatic grip that Hamlet has on western audiences has remained tense through the centuries since Elizabethan England. With countless staging and a swamp of critical literature, few seem able to, in his own words, "you would play upon me, and you would seem to know my stops, you would pluck out the heart of my mystery." (Act III, ii, 355-356). This mystery is born of the very nature of man in crisis. It is a question of what makes people do what they do. Nature itself plays a vital role in building the role of human beings in society. If the voice of Hamlet's father is in the form of supernatural power, he acknowledges his duty as a son. I do not compare the ability of Lord Krishna to the power of Hamlet's father, but I dare to compare their message regarding the princes having to fulfill their duties; as the ghost talks, "revenge his foul and most unnatural murder." (Act I, v, 25) Hamlet and Arjuna's crises are strikingly similar, given the thousands of years and miles separating their inceptions. Both are princes who find themselves trapped in horrible circumstances who's only resolution demands the shedding of family blood. The Sanskrit word best describing the situation is dharma. Dharmic action is thus that which sustains the culture. This is not the culture of temporary trappings but the groundwork through which man lives in the world. Both the princes express their dilemma; the only difference is Arjuna has a moral supporter in the form of Krishna, but Hamlet puts it in soliloquy: "To be or not to be? That is the question— Whether 'tis nobler in mind to suffer The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles.

And by opposing end them. (Act III, I, 56-60). Arjuna is unaware of such an excellent chance. Instead, he has focused on a viewpoint that contrasts him with "dads and grandfathers, instructors, uncles, siblings, sons, grandkids, companions, fathers-in-law, and friends" (Bg-26). He is particularly saddened to see Drona and Bhishma, his dear tutors, facing off against him. His eyesight becomes blurry due to pain. The subject/object dichotomy he feels places him entirely inside a body that must wage battle against instructors and cousins he has known from birth when he should view himself as a part of a karmically established situation that he is accountable for and must act within. They are different entities that are

"out there." Arjuna internalizes this dualism and transforms into a body incapable of action. He gets so stiff that his body trembles with uncertainty. "My beloved Krishna," he continues, "I feel the limbs of my body trembling and my lips drying up when I see my friends and family there before me in such a battling attitude." (Bg I, 29-30). Activity generates circumstance, which necessitates a reaction. Arjuna is shaken to his very core by his failure to do so. It is Krishna's responsibility to transform Arjuna's body from rigid as a result of the crisis into fluid and consistent with an ontological, hypostatic vision. Krishna is the embodiment of cultural consciousness, culture, and history in the flesh, organizing and giving rise to the manifest world in the present. The whole of the Bhagavadgita represents this process, advancing from a fixed viewpoint to the capacity for perspective discrimination, from information dissemination to a first-hand encounter with the radical grounding vision, and lastly to the power for living with this vision.

Hamlet, however, lacks access to a Krishna to guide him through difficult times. He is a member of a society that is full of outdated ideas. Even while the Christian churches have significant political influence, these institutions have long been cut off from the original living vision from which they were born, except for the occasional mystic who is typically viewed as a heretic. Hamlet receives his education at the University of Wittenberg, a philosophical scholarship hub. He is a man of cerebral speculating, so much so that he cannot act when confronted with an unfortunate circumstance. His intellectualizations drag out the drama while the situation worsens and the terrible repercussions worsen. Hamlet uses his language to define who he is. He convinces himself to often oscillate between resoundingly affirming his responsibility and complex game-playing to evade it, between a raging rage and a cool dispassionateness, lunacy, and prophecy. Throughout the play, he swiftly talks himself into and out of several endeavors. He poses as having an amusing demeanor to divert attention from his "true" objective, which is to assassinate the king. Still, his interactions with Ophelia reveal that he is more than a little touched. "My lord, while I was sewing in my closet, Lord Hamlet, with his doublet all unbraced, No cap upon his head, his stockings fouled, Ungartered and down-gyved to his ankle, Pale as his shirt, his knees hitting one other,..." is how she tells her father about the revealing encounter. Act II, verse 1: 77–81 Being the best archer alive, Arjuna is entirely cut off from work at hand when his bow slips. This is not just pretending. Shakespeare often uses interior and outside to mirror one another.

Here, Krishna fulfills his essential mission. Hamlet must act on Arjuna's behalf when Hamlet screams out, "O would this too solid body melt, Thaw and dissolve itself into a dew" (Act I, ii, 130). His duty, like any teacher's, is to liberate Arjuna from this constricting viewpoint, which fosters crisis and immobility. Krishna understands that a man cannot be yanked away from what he clings to without suffering severe consequences; slow steps and stages are required. Arjuna must first know how he became immobile. Krishna thus schematizes the method through which a person enters a crisis. This path will be familiar to anybody who has grown enraged by competing impulses and then "lost control" of themselves or the circumstance. Krishna wants Arjuna to observe this action to distinguish between an "I" tied to sense things and the eternal, which creates the moment, and an "I" detached from both. Once on the battlefield, Arjuna thinks about the opponents he must combat; immediately, an "I" emerges, bound to them by conflict in situation. In this scenario, Arjuna desires to refrain from engaging in combat with those he is committed to; desire manifests as either attraction or repulsion to the sense objects. However, he loses sight of why he became attracted to them in the first place and that a common thread connects everything. As a result, he cannot distinguish between right and wrong behavior or between dharma and adharma. In hell, a person who crisis lives have paralyzed. Man develops an attachment to sense items when he concentrates on them. Attachment gives birth to want, and from that desire comes fury.

Delusion and memory loss are two outcomes of rage. He dies due to the elimination of intellect caused by memory loss. (Bg II, 62-63)

Hamlet experiences immobility, much like Arjuna; he must kill his uncle but cannot. In contrast to Arjuna, his dilemma is unresolved and continues throughout the drama. Amazingly, he can imagine himself in and out of behaving while simultaneously observing the process. He uses words to inspire himself: "O, from now on, my thoughts be bleeding, or be nothing value!" Act IV, iv, 65. He criticizes himself for this uncontrollable procedure. Arjuna is curious about "what is it by which a man who sins is compelled, even against his will, to act in that manner by force?" Krishna mentions "evil" or "sin" without regard for theological ethics. The "good" either preserves emancipation or draws one closer to it, while the "bad" pushes one farther away. Arjuna is unable to comprehend the self-control required to control obsessive desire. The intellect is "tumultuous, powerful, and harsh. I believe exerting discipline over it would be just as challenging as managing the wind. Krishna

cheerfully reiterates what is necessary for emancipation throughout the Gita. Krishna instructs Arjuna to "let him not focus his attention on anything else" to aid Arjuna in recovering his warrior's physique. After calming the mind, it became restless and unstable. Let him bring it under his exclusive authority from wherever it goes. (VI, 24-6)

In the same context, Hamlet narrates his realization at the end of his life, claiming that everyone involved in his murder was only a passive observer. He anticipates receiving a sincere explanation of his acts and intentions. Heaven, let thee free from it, he cries. I adhere to you. If you are still alive, tell the unsatisfied truth about me and my cause. ii, 342 in Act V. Even the honorable Horatio succumbs to emotion in the last climax as he tries to die beside Hamlet. Hamlet seems to understand how to exist in the world, but he lacks the tools necessary to put this understanding into practice. According to what the Gita seems to be saying, this is impossible without a teacher, without someone who represents a continuing body of knowledge. In chapters II through, Krishna explains several facets or routes to salvation. These are just the earthly manifestations of an unfathomable, everlasting, imperishable vision. Meditation, knowledge, renunciation of acts, wisdom, and insight are all critical. Arjuna's connection to material items is loosened by Krishna, who also satisfies his need for in-depth knowledge. Arjuna had a horrifying vision of the universe of experience collapsing as his body with the words "I offer you a divine eye." "The planets quake and I quake with them." Arjuna is left in awe by this perception of the manifestation of the world. As the creator and coordinator of manifest experience—without whom nothing in the universe can be kept together—Krishna comes to him as Purushottam. As a result, Arjuna comes to the ground-shattering insight that he is only the catalyst for the world's manifestation and that the constantly shifting "I" is a referential creation.

Arjuna can't stay in this state of boundless possibilities for very long. If he doesn't have a physical body, it will be difficult for him to move. The challenge now is applying this perspective to life's action after observing how the world is created and kept together. For this to be feasible, Krishna gives Arjuna a new world model throughout the remainder of the Gita. Arjuna receives a new body, one that is flexible in its situation.

References

1. Thakur, Bimal N. Shakespeare's Sonnets and the Bhagavadgita. Northern Book Centre, 2004.
2. Talreja, K. M. Philosophy of Vedas. Talreja Publication, Bombay, 1982.
3. Desai, Mahadev. THE GITA ACCORDING TO GANDHI. Navajivan Publication House, Ahmedabad, 2007.
4. Orage, A. R. On Love & Psychological Exercises: With Some Aphorisms & Other Essays. Weiser Books, 1998.
5. Dharma, Bariya. Mahabharata. Manoj Publication, New Delhi, 2013.