

INDIA THROUGH MAHABHARATA: A CRITICAL VIEW

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ABSTRACT:

Barack Obama, former president of the United States, had once revealed that Indian epics Mahabharata and Ramayana have a special place in his heart. He wrote in his book titled The Promised Land that "India always held a special place in my imagination. Maybe it was because I had spent a part of my childhood in Indonesia listening to the epic Hindu tales of the Ramayana and the Mahabharata..." Mahabharata is one of the incredible epics where several world administrators beget wisdom from it. This paper assesses a critical view of our nation India through Mahabharata. The paper also analyses the epic as a perfect piece of literature, picturing Indian culture's origin in Mahabharata's canvas. Sage Vaisampayana, the disciple of Vyasa, recites Mahabharata for the first time to King Janamejaya at his sarpasatra in Takshasila, modern Pakistan. Later at Naimisaranya, on the Gomti river banks near Lucknow, it was narrated by Ugrasravas, showing how the epic was stored, memorized, and transmitted orally during different historical periods. During a conclave of sages headed by Saunaka, at Naimisaranya, Ugrasrava Sauti, son of Lomaharsana, again narrates the Mahabharata.

KEYWORDS: Mahabharata, epic, India, critical view, literature, culture.

INTRODUCTION:

The two major Sanskrit epics of India are Ramayana and Mahabharata. When we take Mahabharata, it comprises one lakh shlokas and long prose passages. It is the epitome of proficiency. Ganesha first wrote Mahabharata on the dictation of Veda Vyasa muni. The origins of Mahabharata are said to be between the 8th and 9th centuries BCE. Mahabharata's most prominent feature is that it encompasses every answer to every question related to the human psyche and life. Our world is regulated by the cyclic movement of four yugas, namely, Satya-yuga, Treta-yuga, Dwapara-Yuga, and Kali-yuga. Mahabharata is the war between good and evil, and finally, at the end of the war, it marks the advent of kali-yuga. This is the yuga where our world forthwith. All the moral integrity and noble impressions have long gone neglected in our society, and humanity prevails towards utter disillusionment and moral degradation. Mahabharata exists as an oral ballad, and the central theme of Mahabharata is the quarrel between two families, Pandavas, and Kauravas, for the throne of Hastinapura. Mahabharata employs the narrative strategy in the story within the story configuration called frame tales.

Mahabharata procures a complex and colorful series of Myths that condenses difference, cohesion, commencement, transition, renovation, and discrepancy in the course of an enterprise of historical examination. Mahabharata captivates the writers and critics to employ its unusual mythical portrayals as the allegorical expressions of their cultural reactions and intense predicaments concerning haunting outbreaks with its tremendous stature and incredible magnificence of human civilization or as a valuable storehouse for the dependable historical and anthropological database. The classical epoch of used

dissertations presented an affluent of popular stage demonstrations by three distinguished dramatists who wrote their plays predominantly by numerous Mahabharata episodes. They are Bhasa, Mahakavi Kalidasa, and ultimately Bhatta Narayana. Bhasa is the founder of Sanskrit classical theatre, which encompasses various epic occurrences in his six plays: *panchakarma*, *madhyam vyayoga*, *dutavakyam*, *Dutaghatotkacham*, *Urubhanga*, and *Karnabharam*. Kalidasa of the second century designated the narrative of Sakuntala of the Mahabharata as the composition of his famous play *Abijnana Sakuntalam*. Bhatta Narayan of 8 the century AD is known for his six-act drama called Venisamhara.

During the medieval epoch, it vouched for the tradition of plays based on the Mahabharata stories. Dominant works of this period are Kulasekhara varman's *Subhadradhananjaya*, *Balabharata* by Rajsekhar, *Dhananjaya vijayavyayoga* by Kanchana Pandit. Eventually, *Sugandhikaharanavyayoga* by Vatsaraja's all these are the manifestations of illustrious specimens of the Mahabharata dabbles. The medieval playwrights do not transcend their archetypes in their level of great themes and techniques. In the colonial duration, the works based on Mahabharata subsist with patriotic vitality. Significant endeavors during this period are Rabindra Nath Tagore's *Chitra*: a play in one act, *Kichakavadh* by KP Khadilkar, *Veer Abhimanyu* by Radheshyam (Kathavachak), etc.

Subsequently, post-independence dramatists and other poets excavated the age-old description of the country's history and lineage by exhibiting its fallacy and history in their endeavors. In that process, they conceded to the confrontation of the developing nation. Their works talk about corruption, deprivation, imbalance, illiteracy, communal discord, the partition of the province, and other crucial questions persecuting the post-independence strategy. The literature of this stint did not incarcerate its national entity by bestowing allusion to the customary threats like the cold war, nuclear skirmish, and other miscellaneous instances throughout the community where inhumane actions challenge humanistic activities. A range of contemporary Indian dabbles initially engraved and performed in the Indian phraseology and tardily translated into English acknowledged all the socio-cultural hardships by yanking on the master content of the epic Mahabharata created a narrative, theatrical convention that enthralled epic myths for ascribing various culmination of their momenta. Significant works of postmodernist and post-colonial authors subsist Adya Rangacharya, Bhisham Sahni, Girish Karnad, Buddhadev Bose, Ratan Thiyam, Saoli Mitra etc.

Nonetheless, Mahabharata is an epic that has reaped its gripping charm as a grand description of Indian culture and ethos. Mahabharata is becoming a susceptible model for legitimizing orientalist's directions to be a profound source of inspiration for those novelists who are coveting to address their existent socio-cultural and political scheme local as well as multinational in essence. Some books have put up occurrences related to the epical war from the Mahabharata and alternate them as a met phraseology by putting the old signifiers into new systems of specifications. They tend to divulge the loopholes that can exist in the epical interpretations of those narratives and then try to scrutinize those occurrences' inner workings, which are seen in the light of the contemporary trends of the modern world. Significant works that take this role to prevail the merging of all those essential circumstances and they are *The Mahabharata* by Peter Brooks, *Timeless Tales* by Saoli Mitra, *Chakra vyuha* by Ratan Thiyam, and ultimately *Andha Yug* by Dharamvir Bharati.

All these undertakings' dominant characteristics are needed to be judged as a reader at first and then needed to be perceived as a viewer. All these authors have transformed the epical subject into the form of accomplishment texts. All the works related to Mahabharata ultimately become a channel through which we can dig through the ancient epic in today's world, full of hatred, commotion, and hostilities. When we look into the sociological, philosophical, and chronological prominence of the Mahabharata's mythic tales, which have been contemplated by several well-comprehended personalities like Buddhadeva Bose and Protiva Bose, then an anthropologist named Irawati Karve.

To elucidate his thoughtful observances on a range of mythical tournaments and characters of the epic, Buddhadeva Bose in his *The Book of Yudhisthir: a study of the Mahabharat of Vyas*, acknowledges that he had tried to show the Mahabharata in a petrified account of the ancientness that is very much accompanying in the flow of the human existence. He also states that he glanced at the indispensable significances laid in the mysteries of metaphysical situations portrayed in it. When we get into Portiva Bose's observations, she had done a courageous and charming reading of this great ballad in her most well-known work *Mahabharater Maharanye*. This book has imminently tried to interpret the various happenings, well-versed characters, and miscellaneous relationships with new psychological and socio-historical standpoints. In the meantime, Karve offers an understanding and comprehensive study of the mythology of The Mahabharata inaugurated through various elements of Sociological, descriptive anthropological, archaeological examination in her book *Yuganta*.

When we get into the play *Andha Yug* by D.Bharati, which intervenes with the modern day's pertinence of the epical crusade by apprehending the consequence of the Kurukshetra combat. Furthermore, it concentrates on the catastrophes caused by the war and its effects on the confrontation victims. Also, it disseminates the after-war commotion affecting the lives of both the vanquisher and the loser. Eventually, the play disregards war as a nucleus that will never persuade any beneficial results either in society or in the sensibility of any individual prevailing in our community. When we take *Chakravyuha*, written by R.Thiyam, it is an endeavor that draws correspondences between the superiority and statutory equipment of the contemporary momentum. The correspondent was now retelling the brutal murder of the righteous Abhimanyu, which stands for the explication of the expression of helplessness and exploitation of present-day youth at the hands of the political bettors. In a more considerable expanse, this play turns out to be the symbolic representation of the power coalition among the giant nations such as the USA, Russia, and third world countries like Iraq and our province.

While we contemplated on the Brooks adaptation of the epic, we can see that they tend to dramatize the whole epic. In doing it, they have made a lot of substitutions, mainly when the various didactic portions and the alternate plots are entirely disregarded. Their transformation and modifications enlightened the epical motifs, but among them, some supplementary alliterations lead to a lot of grimaces. Brook, who daringly represented the sweeping epic in a protracted nine-hour theatrical exhibition; this gives a surge into the eclectic creations from both the Indian and the foreign detractors. Eventually, this work insinuated back to the ancient crusade, reflecting upon the constant waves of violence spread throughout the civilization. When we reflect on S. Mitra's *Timeless tales*, which is an anecdote of the entire Mahabharata, in this work, the author focuses on the various female persona such as Amba, Ambika, Ambalika, Satyavati, Gandhari, Draupadi, Subhadra, Uttara. This work was written and performed in the conventional style of katakana originated in rural Bengal. The feature of this style is that it possesses one

woman as its exceptionally ingenious storyteller. She relates the epical circumstances that lead to the demolishment of an established population. It also imitates the gesticulation and sensitivities of various personalities with the single-handed medication and the aid of music sung by the chorus.

So Mahabharata is an exceptional epic that intrinsically liberates the scope for the intention of the preponderance. It amasses considerable authors that are incremental and gives the readers space to become the interpretations and analyzers. Even though this has an incompatible effect when some of the postmodern dramatists expend the mythical puddle of the epic in their works in the configuration of a symbolic significance, because of this, we can say that the plays like *Andha Yug*, *Timeless Tales*, *Chakravyuha*, and the *Mahabharata* etc. become the works that challenge any kind of overhauled meaning of the epical meta-narratives along with the same juncture creates a unique space where the rigid identities of the fiction, fact and history jostling and merging.

When we investigate the Bollywood films that were inspired by Mahabharata is that *Kalyug* (1981) (directed by Shyam Benegal) and *Rajneeti* (2010) (directed by Prakash Jha). *Kalyug* is regarded as a modern-day adaptation of the Mahabharata, depicting an archetypal conflict between competing business houses. In 1982, it won the Filmfare Award for Best Film. How it is connected to Mahabharata's story is that it is exceedingly similar to the characterization and circumstances, but it is incompatible with their plot and script. As we know, Mahabharata is an enticing tale of an inevitable war between two households. *Rajneeti* goes corresponding to Mahabharata's main characters, such as Arjun, Krishna, Duryodhana, Bheema, and Karna. The film essentially borrowed its plots from two significant epics that are Mahabharata and Godfather. The fascination for Mahabharata captivated not only authors and directors but also people from all over civilization.

There are so many comic transformations of Mahabharata, which is popularly known as *Amar Chitra Katha*, illustrated by Dilip Kadam. Extensively its titles are based on the specific events of the epic. Many novels were intensely proficient in portraying the significant incidents of the Mahabharata by parallelly connecting the major happenings in their storyline. One such popularly adapted in the book called "*The Palace of Illusions*," written by Chitra Banerjee Divakaruni. The major feature of this novel is that it exemplifies the feminists perspective of the story that is the whole story is described from the viewpoint of Draupadi. The novel tells the story of a woman dwelling in the patriarchal world. In the novel, Draupadi is an ordinary woman. The major incidents in the books revolve around the bizarre occurrences which Draupadi is gone through, such as Karna, who embarrassed by her and decided not to marry her then. The novel also portrays the features of her palace, gardens, clothes, her relationship with Krishna, and the novelist explores the elements that can keep Draupadi away from the controlling of her spouses. But there is also a description of occurrences that showcases the fights between Draupadi and Kunti to evolve as the most powerful woman in the home. The book also gives many characteristics of Draupadi, such as her preoccupation with gardens, flowers, the palace, mirrors, and the water.

Another famous book, *The Difficulty of being good: on the subtle art of Dharma*, written by Gurucharan Das, explores the epic through clear and comprehensive interrogation of the underlying story and its essential incidents. It exposes that every character in the epic encompasses moral delinquency, and conscientious each one of them represents the good and bad side of the human mentality. The major feature of this work is that the author has done a great deal of analyzing Mahabharata from numerous

standpoints. It further challenges the exemplary circumlocution of modern humanity. The following important work is Trisha's as famous endeavor *Mahabharata Reimagined*, which confides Mahabharata's story from a different perspective. Mahabharata and the Indian independence movement's fusion occurs in the novel "*The Great Indian Novel*" jotted down by Shashi Tharoor. It can also be considered as a mockery over the great American narrative they approximately translated Mahabharata. He gives much vehemence towards the older generation by throwing light on some of the prominent old-aged characters in the Mahabharata. At the same time, Mahabharata talks about the dynastic skirmish between two prominent families, Kauravas and Pandavas, over the throne of Hastinapur. In this novel, we can examine how Tharoor swivels the story by exploring Indian democracy by displaying the struggle of two families by closely relating it with the battle based on their political and personal histories. When we examine every chapter of the narrative, it is evident that it explores the chapters indicated in Mahabharata by exactly mirroring its organization. Such as the novel carries 18 books like that of Mahabharata, which also comprises 18 books.

Many studies have been conducted on Mahabharata. The epic is perpetually compared with many kinds of literature, exceptionally Indian and Greek literature. In Greek literature, Mahabharata is consistently compared with the Trojan War because both epitomize sustenance and survival. In Greek literature, Mahabharata is also compared with the Iliad due to the specifications of flawed characters of the princes and kings. In both cases, sovereignty begins a war out of its own needs. They also share similar principles they go through similar values such as the glorification of war, possession of women and wealth, powerful gods, etc. when we compare the two epics Mahabharata and Ramayana, we can denote some fundamental differences, but even though the war, characters, other complexities they deal with the eccentricities of existence are pretty similar. So Mahabharata, one of the two major Sanskrit ballads of ancient India, which is an essential conception of the development of Hinduism between 400 BCE and 200 CE, is often referred to as the Hindu mythology as the text of Dharma. It is a comprehensive study of the complexities that prevailed in human beings and showcased how obsession for money and power leads to the complete downfall of an entire family. It encompasses both the didactic and mythological paraphernalia arranged in a manner where the central theme of the epic is the struggle for power between two groups of cousins: Kauravas, the sons of Dhritarashtra and between the sons of Pandu called Pandavas.

We can comprehend that this is a great epic consists of approximately 100,000 couplets which is seven times more than the length of Odyssey and Iliad is combined. The Mahabharata is principally divided into 18 segments and an additional title Harivamsha which comprises genealogy towards the Lord Vishnu. The authorship of the epic subsists traditionally towards the sage Vyasa. Also, it is said to be jotted down by Lord Ganesha while it was recited to Ganesha by Veda Vyasa, also known as the sage Vyasa. Vyasa is the grandfather of the Pandavas and Kauravas.

The most debated topic of Mahabharata is the historical circumstance and epoch of the war, popularly known as the Kurukshetra war, which is the central incident of the epic. As we analyze the epic, we can see that from the actual work; main plot, that is the story of the rivalry between the two families consisting of only a little more where the indication of this great epic is engraved within the famous legends and myths that are stories incorporating the romance of King Nala and his wife Damayanti the story is acquainted by corresponding to the pathetic condition that prevailed for Yudhishtirawho like Nala

gambles away both his Kingdom and his wife Damayanti likewise Yudhishtira gambles away his wife, Draupadi. Then it comprises another famous legend about Savitri, who once lost her husband as he suddenly dies. Still, her ultimate love and devotion for her husband make her persuade Yama, who is known as the God of death. Discovering her faith in the devotion towards her husband forces him to resurrect the life of Sathyavan, the husband of Savitri.

In Mahabharata, we can also find so many explanations about many places of expeditions. Moreover, along with numerous accounts of myths, it also demonstrates the development of Hinduism and examines the relationship of Hinduism with other major religions. The era in which Mahabharata is constructed is a period of major significance because it witnessed the transition from Veda to Hinduism. Moreover, it is a period that glimpsed time of both friendly and contentious dealing with Buddhism and Jainism. What makes Mahabharata so unique because it also becomes the establishment of exposing the code of conduct that is Dharma along with a proper acknowledgment of qualities that makes a warrior, King, and individual Mahabharata also provide a detailed account of spiritual sophistication by formulating the appropriate conduct of striving towards the attainment of moksha. Mahabharata also establishes the tricky element of violating Dharma at a certain point in the circumstance where that person becomes completely defenseless and forced to break it no matter what discretion he gives rise to.

The story of Mahabharata is confided both in written form as well as in oral Sanskrit. It is demonstrated in the vernacular renditions. Stone sculpture of some of the incidents of Mahabharata is engraved at Angkor Thom in Cambodia, as well as much other sculptured mitigation at Angkor Wat and in Indian representation of illustrations. Mahabharata has great implications due to the intake of various religious manifestations. For Hinduism, Mahabharata is a vehicle of Dharma, and each passage and chapter in Mahabharata contains the essence of Dharma and the major predicaments asked by Dharma. The continuous essence of religious implication makes us call Mahabharata the fifth Veda. The diverse spiritual practices and beliefs proclaimed Mahabharata to take the form of a Vedic ritual on prevailing circumstances. There is a constant description of pilgrimage and the adoration of many powerful gods. Mahabharata is divided into many sections and books. Among those books, Book 3, the Book of the Forest, contains didactic paraphernalia. In this book, we are acknowledged by the teachings given by sages to the exiled warriors, in another book, titled Book of Peace, the Book 12 of Mahabharata, which excavates the religious and much other moral significance propounded by Bhishma.

In those texts, we can analyze that the mythological gods relinquished their importance and exist as the representations of folklores. There is a description of Prajapati, who is prominently personified as a divinity of creation Lord Brahma. His teachings on spiritual salvation are very distinguished, which can be considered the epitome of wisdom, representing India's prominence when it comes to creating a concrete establishment for spiritual awakenings and spiritual enlightenment. Prajapati spoke in the form of thunder. He states that three dominant faculties are needed for spiritual deliverance. They have extensively explained in *The Wasteland* by T.S Eliot, a much proficient poem of the 20th century. The three significant faculties one must follow are Datta, Dayadhvam, and Damyata. Data midpoint to give or provide that is we must dedicate ourselves to some noble purpose.

Such commitment is only conceivable in tremendous enthusiasm or when our heart reaches a thrust filled with absolute passion and excitement. In Datta, it states that the helping mentality towards another fellow

being always substances because such dedication and selflessness can exclusively make humanity reach the path of refinement. Dayadhvam talks about the magnitude of sympathy. As human beings, we must sympathize with the sufferings and sorrows of another being. We will not become a person engulfed with the negative emotions of selfishness and ego. So sympathy, empathy, selflessness is exceptionally important to achieve spiritual salvation and sophistication. Subsequent faculty is Damyata's implication of self-control: one must have self-control over oneself that is a person must train himself to be emotionally disciplined and regulated only through such tremendous capacity one can calmly overcome various trivialities of life. Everyone must practice all these faculties to cultivate a progressive and elucidating life.

Another most significant figure in Mahabharata is Sri Krishna, who is called to one of the reincarnations of Lord Vishnu. Krishna is the epitome of strategic planning and intelligence. In Mahabharata, Krishna is portrayed as a hero, administrator of his people, and community Yadavakulam. He is also a faithful and trusted companion for his friends and family. There are so many incidents where Krishna takes up the role of a Savior. He is portrayed as a man with godly faculties and power because he is said to be the reincarnation of Lord Vishnu. Mahabharata is the ultimate beginning for the early worship of Krishna.

The striking feature of Mahabharata is that even though Krishna is considered a powerful deity but in some niches, he is not at all portrayed as a God or any sort of person who holds godly leverage. But at some other places, he is a man with superhuman qualifications rather than a man with divine prominence. We can see that Krishna is not subsequently identified as Lord Vishnu but occasionally called to be the reincarnation of Lord Vishnu. In Mahabharata, Krishna is presented as a hero who is the administrator of his lineage and the closest friend of Pandavas. Krishna forms heroic accomplishments with one of most combatant Pandava, Arjuna. Generally, Krishna helps the Pandavas to survive in the harsh adversities that continue to happen in their life mainly caused by the evil doings of Kauravas. He helps Pandavas come to terms with their conditions by empowering them to settle in their province finally. Moreover, Krishna helps Draupadi when she is heinously embarrassed by Kauravas in front of enormous sabha was one of the Kauravas who tried to peel off her clothing forcefully. In all those adversities, Krishna becomes a helping hand. During this process, he deliberately emerges as a great professor who teaches the essence and revelation of Bhagavadgita.

Bhagavad-Gita is considered to be the most significant religious content of Hinduism. In this sacred text, he again formulates the idea of his ultimate and supreme sovereignty as the powerful God. With the advancement of Krishna's story, we can witness a tremendous proclamation in various aspects of Dharma. But we can also see multiple constrictions in the dharmic elements leading to an idyllic legend about the boyhood of Krishna. Such as the illustration of his plays with the Yadav children and cowherd girls and women. Krishna is known for his mischievous characters, making him becoming the dearest child of the Yadava community.

Mahabharata is not only the establishment that generates the combination of both Vedas and Upanishads by providing us with the most sacred scriptural proficiency. It is also a holy epic that provides a comprehensive study of the Indian Treatise. It equally becomes a platform for formulating all doctrines and empirical matters that extends from various complexities of governance to the tremendous intricacy of the statecraft. We can't conduct any discussions regarding 21st Century India without having a close and intense reading of every passage of Mahabharata.

It is not just an epic but a manifestation of Indian culture and proficiency. Mahabharata is the limitless sacred text that awaits the country's predestine embodiment of 21st-century existence. During the frequent Islamic incursion, the precious wisdom and the proficiency of the civilization of India that was resided in various temples of India are forced to systematically deported to the thresholds of India. The intended decimation of the Indian education system by the succeeding rulers and the British colonization enervated it. The material and monetary strangulation of the various knowledge of India happens because of their overpowered rule. The strangulation doesn't end there because the European Indologist generated a narrative that confiscates the Mahabharata. They also condone its content intellectually and even implied suspicious fingers towards its elements such as its origin, culture, characters, authorship, and various other characteristics. Even though undergoing all those atrociousness, Mahabharata refused to succumb because it is more powerful and sacred. Post-independence India witnessed the rejuvenation of the Mahabharata. Nowadays, through a three-pronged scholarship, we can read Mahabharata at its rightful niche by clearing out all colonial contamination partaking it, thereby bringing out India's most sacred text back to its authenticity and proficiency.

Mahabharata is not just an epic for Indians, but it is the sacred text where their blood dwells, and their bones thrive; moreover, their consciousness becomes omnipresent by residing their souls in it. By shredding all contaminations caused by various biases and other political complications, those scholastic people succeeded in bringing out a credible Mahabharata. It takes around 50 years to reshape and reclaim their original shape by carefully cleansing each verse of every chapter and the book. These doings have given rise to a unique direction where we can substantiate our ancient tethering. The magnificent hands behind this accomplishment are Vishnu Sitaram Sukthankar, the initial general correspondent. He formulated the critical edition of the Mahabharata, which was published by the Pune founded Institute called Bhandarkar Oriental Research Institute. His fellow philosophers and explorers tremendously supported him; what they did was proceeded with the work of Sukthankar's work by encompassing the use of mathematical strategies, thereby arriving at the stage of a precise format of the Mahabharata; they have done this procedure by carefully dealing with one Parva after another by parallel dealing with one passage at a time.

Furthermore, the scholars amassed 1,259 compositions over five decades by releasing the complete fundamental edition in September 1966. Multiple modifications of the text are made all over India with differing narratives and other essential attributes. Through this critical publication, Sukthankar entrenched the definitive book by making the earliest source to come to authentic bean piece by withstanding all those manuscripts that are sketched, and these copies are convened as a prototype.

The translated version of this content from Sanskrit to English obtains a comprehensive reach among the audience and helps it accomplish a critical assessment. For example, the famous author Bibek Debroy has successfully comprehended all the volumes of the critical edition and thereby makes it accessible to the populace. This was a herculean accomplishment that took four long years, and this intense task is surmised in the year 2014. By using the Critical edition as a cellar and considering the profound scholarship as a mechanism for reassessing the description such as the Mahabharata retrievals to the place where it pertains so this process is a timeless flow of the story in its ordinary, metaphysical planes that encompasses every aspect of the Indian understanding.

Apart from him, Mahabharata is also interpreted by many other personalities such as Joydeep Bagchee, Vishwa Adluri through demanding observations that investigated the idea of the scientific method in human sciences moreover, the chronology of western interpretive approaches to the great epic Mahabharata and their advancement in terms of their academic persuasiveness through expending the textual criticism. Together, these two publications give us the concentrated statement about Mahabharata that jeopardize the biases of Western scholarship that have overpowered the intellectual oration around it and motivates us exceptionally towards a more profound interpretation and further examinations. So all these books contribute highly towards the revitalization of our great epic Mahabharata. With-it the different sorts of the contemporary format of Mahabharata, considerable waves of ideas and understandings that combated the intellectual Kurukshetra between the commanding western and leftist views on one perspective and the Indian traditional perspective on another side. The Indian perspective is more complicated, and the one that presides truth in it.

The 20th century saw the scholarship of Mahabharata being clenched away from India to the Western side and then stripped and discarded argue of Adluri-Bagchee criticism and philology. Through this born the theories of pestilence, ideas of reconstruction, disagreements of a single manuscript. This line of consideration had ameliorated Mahabharata to such a proliferation of Brahminism that is the basic story but nothing more than a parricidal struggle for the Kingdom. The major element is that the so-called white-skinned and handsome intruders from the north who brought civilization to a gloaming, savage, and weak those are categorized to the ones that are needed to be civilized. The content is often little more than an exemplification of numerous hands that have swiveled and molded the story of intruders and made it Indian. Politically, it rounded off the quest for superiority and colonialism. In another possibility, it may become a weapon when it is curtailed to religion and caste. Meantime, in the battle of civilizations, this weapon endeavored to split the composure of the colonized and catalysts by apprehending many imaginations. Dragging the Mahabharata out of these inscriptions can become inconceivable if these three great legends are not there. So the text, the analysis, and the interpretation give the critical publication form of equilibrium, thereby rendering its translation transnational access. It also enables us to reclaim learnings, histories, and an experience from the hands of those whose appropriate comprises proficiency is questionable. The critical edition occurs as precisely scientific and in the form of a logical text, so it will not become an amalgamation of various texts; instead, it is an accurate synthesis to arrive at textual preciseness. It also created a dharmic context for its timeless manifestations. It has shown how Mahabharata is the fifth Veda with spirituality condensed into its pages and contributing access to every integral part of its arrangement equally. It has also offered us a handbook comprised of every bit of Indian sentiment from the individual to the state, exotic policy to various strategy, rituals to Dharma, and finally, from the well-being of humanity to their taxation. It amasses a practical treatise that apprehends the significance of Indian civilization through the expression of storytelling.

Furthermore, it also gives us the platform to ride upon the literary provisions, which help us generate and explore new understandings, thereby directing India to repossess the Mahabharata by the route of mythological retelling through various outlets encompassing mass media, films, theatre, etc. This contributes to the audience with the essence of Indian knowledge, thereby helping us satisfy Indian wisdom. Restoration is done by introducing various functions of new validities and contexts, which are all part of the truths regarding the intellectual tradition of India. For doing so, we need to acknowledge the

content of the text leading to a knowledgeable exploration of the anonymous. So we can that in between the war of scholarship, the ultimate winning happens on the side of India through recovering its culture and wisdom. For instance, the policymakers must comprehend 4,512 rhymes in the Rajadharm Parva belonged to the 12th chapter of Shanti Parva.

The major feature of the verses is they must be fundamental for policy specialists in the vicinities of military studies and worldwide relations. In the case of policy discussions, they must able to quote from Mahabharata. We must keep in mind that narratives are necessary for congregations because each community comprises people and is constantly evolving and accumulating. India is continuously progressing, and it must need to take teachings from the Mahabharata and connect them with the existing questions.

The Mahabharata is the epitome of wisdom and proficiency that can serve a lot to the humanistic development of the community. Through Mahabharata, humanity can reach a new level of progression where one could devoid of the disillusionment and alienation caused by modern society. The modern world is turning into a mechanized world where human beings are turning into a mere shadow of themselves without having any purposes in their life because their life is turning into a mere showcase of illusions and frustrations and these frustrated human beings are in search of spiritual enlightenment to fill the void of deprived soul this constant search is never-ending and the humans are trapped in the never-ending cycle of disillusionment and disappointments. In this scenario, Mahabharata can throw light on the darkened life of human beings because the wisdom generated by each chapter and every book of Mahabharata can contribute a lot to the betterment of society and the consciousness of humanity.

Even though the Kurukshetra war is between two families, Pandavas and Kauravas, each represents good and evil and, ultimately, the good wins. In the story, we can witness many hardships and misfortunes weathered by the Pandavas in their quest to get back to their Kingdom and dignity. But finally, after prolonged sufferings, they ultimately get back to their Kingdom and lead a very prosperous vivacity. So other than reading this epic and characters from a surface level, one must closely read and analyze it, and thereby one must acquire its full essence. In short, the Mahabharata is the tree of knowledge where each of its branches is the pathway towards spiritual sophistication, and every fruit it bears is the epitome of wisdom. No matter whatever setbacks and suffering, one must go through the perseverance and excellent faculties give them the strength to overcome any obstacles in one existence. This is one of the great lessons of life that one must embark on from the great epic the Mahabharata. Through Mahabharata, Vedas and Upanishads were brought concurrently into one comprehensive Indian treatise. It also becomes a platform for providing information about all the practical circumstances, from the intricacies of administration to statecraft. The notion of establishing and operating the bureaucracy to handle a kingdom is expertly described in the Mahabharata. Mahabharata is the perfect exemplification of strategic planning of military and state administration. The various notions, especially Dharma, Artha, Kama, and moksha, are the five major elements that kings thoroughly follow for about five millenniums. All those five elements are equally pertinent for every nation, individual, family, organization, and congregations, even for the development of today's nation.

The general idea behind the formulation of the critical edition of the Mahabharata is to collect as many manuscript copies from all over the country why they try to do that is because they want to demonstrate

as numerous regions as possible by formulating the manuscripts in Sanskrit in multiple languages such as Malayalam, Bengali, Devanagari, Sarada, Newari, etc. Through this procedure, they tried to neutralize both the older manuscripts along with the newer ones. Still, among them, the older manuscripts are always valuable and more precious than the newer ones. Among the various manuscripts of different dialects, Malayalam and Sarada share gaps and commonalities, thereby providing the columnists to make informed calls almost about the type of pattern. After this, the editor and team of every chapter involved in a more complex process started to estimate all the manuscripts collected and constantly read each stanza, word, and line of the Mahabharata. After this, the final technique is forming the ultimate manuscript, which encompasses all the verses present in large numbers in the majority of manuscripts, and those verses are considered authentic and substantial. The intermittently added verses are not all considered accurate, and they fall into the category of doubtful verses. Those stanzas that do not fit are put in a wisecrack existing at the bottom of the pane, and when a critical edition was completed, then all the scholarly work of the Western countries is started to focus on it. For example, the Chicago interpretation of the critical edition begins in the 1970s with famous personalities such as Buitenen. Later, it is preceded by his students soon after his death even though it is an incomplete one and later an Indian economist and very prominent Sanskritist Debroy. They recently finished his English interpretation, which is mainly founded on the basement of the critical publication.

The Clay Sanskrit archived deviates from this direction by interpreting the Vulgate, which is the most accepted version of the ballad. It is the most famous 17th-century commentary based on the Nilakantha. The connection with the critical edition to the Vulgate and other recession is mainly accomplished through taking two occurrences that are considered to be apodictic by the Indian audiences will not be included in the critical edition, for example, the story of Ganesha, who once appeared as ascribe and the prominent story of the humiliation of Draupadi that is a re-robing incident and she is finally recouped by the miraculous doings of Lord Krishna.

CONCLUSION

The Mahabharata can be considered a tale for modern humanity because this enormous epic is centered on the themes of corruption in politics, immoral men, and the community. Moreover, in this gloaming tale, as we go through the characters and their circumstances are continued to become unpleasant and more terrible. It will go on until the beginning of Kali Yuga. It begins at the end of the Mahabharata. It indicates the beginning of a dark world filled with anger, anxiety, disillusionment, jealousy, deprivation, disappointments, disgust, sadness, alienation, etc. According to this great epic, we dwell in this Kali Yuga that will continue to outbreak other terrible occurrences until this world ends. So in this scenario, the great epic Mahabharata is the light in the darkness. The underlying realities covered by the Mahabharata are human suffering and devastation.

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