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Philosophy of life in the theatre of the absurd and Srimad Bhagwad Gita

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Abstract

The Theatre of the Absurd is a foremost movement in English drama based on the philosophy of non-existentialism. On the other hand, Srimad Bhagwad Gita is a religious discourse given by Lord Krishna to His favourite disciple Arjuna on the battlefield of Kurukshetra around 5,000 years ago. It is a prime Hindu scripture, containing 700 Sanskrit verses that lay out the ideal code of conduct for man to live his life on Earth. The objective of this paper is to find out and underline the philosophy in the Theatre of the Absurd and Srimad Bhagwad Gita.

Keywords: The theatre of absurd and Srimad Bhagwad Gita, non-existentialism, life and death, karma

Introduction

Srimad Bhagwad Gita is the mother text of thousands of texts. It is believed that this has been delivered by Lord Krishna and mentioned by Veda Vyasa who was a sage in the ancient age. It is a scripture of Hindus and presents its views on several subjects in the universe including life, death, world, body, soul, God, love, karma, sacrifice, and several other subjects. Life has been always a main subject in the holy scriptures of Hindus. Life has been a subject for centuries and millions of views have been presented by some sages, thinkers, philosophers, poets, teachers, and many more. Life is also a mysterious subject for man, and human beings want to know their past, present, and future. Unfortunately, none among our forefathers or our kith and kin could know its facts and we always live in a state of confusion. None who died returned, to tell the truth, seen by him or her in the new place post-death.

The Theatre of the Absurd is a foremost movement in English drama. This is a very popular form of drama of the Modern Age. The Theatre of the Absurd reveals that the world is Godless, loveless and all human beings live in expectations. The world is joyless. Our expectations are never fulfilled and we finally leave this world. With the end of our life, everything becomes meaningless. We have several beliefs and we pass our lives following the same beliefs.

There are some basic similarities and differences between Srimad Bhagwad Gita and the Theatre of the Absurd. According to Srimad Bhagwad Gita, the body is perishable, the soul is immortal, all worldly objects are also perishable and only God is imperishable. According to the Theatre of the Absurd, life is meaningless, the world is Godless and joyless. The only basic difference is that Srimad Bhagwad Gita believes in the immortality of God, while the Theatre of the Absurd does not believe in God's entity.

There is a very remarkable statement by Albert Camus in *The Myth of Sisyphus* narrated by Donald Heiney and Lenthil N. Downs. It narrates the absurdity of the universe and man's position in this world of material energy. He said, "A world that can be explained by reasoning, however faulty, is familiar. But in a universe that is suddenly deprived of illusions and light, man feels like a stranger. His is an irremediable exile because he is deprived of memories of a lost land as much as he lacks the hope of a promised land to come. This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity." *Contemporary European Literature of the Western World*, by Donald Heiney & Lenthil N. Downs, Barron's Educational Series, Inc., Woodbury, New York, page 294-95.

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Samuel Becket is the foremost playwright of the Theatre of the Absurd. When the Nobel prize was announced in 1969, he was surprised. But the media reacted favorably. Some of the comments reviewed his absurdist pessimism with a critical air. Becket's titles suggest 'civilization with a terminal cancer.' He is a perverse Cartesian: I stink, therefore I am." Contemporary European Literature of the Western World, by Donald Heiney & Lenthel N. Downs, Barron's Educational Series, Inc., Woodbury, New York, page 296

En Attendant Godot (Waiting for Godot) is the masterpiece of Samuel Becket. It has been very much explained, but one can note two important things here: Godot is an apparent diminutive of God, and a more literal translation of 'En Attendant' emphasises the duration of and what is done during the interim, that is all there is. Five characters in this play are true of different nationalities: Russian, Spaniard, Italian, one Anglo-Saxon and one is unnamed and probably of French origin. Vladimir has been presented with stinking breath – Estragon with stinking feet, two tramps in bowlers, are doing nothing. Lucky and Pozzo are other characters in the play who move off to the sound of the latter's "Up! Pig! On!" Another important character is a messenger who comes and announces that Godot would not come this evening but surely tomorrow. This is also a mystery in the play. In the Second Act of the play, he repeats the same message. Thus, 'Waiting for Godot' is indeed 'Waiting for Death'. We all wait for God but God never comes and we embrace death. With death everything becomes meaningless. Thus, life is meaningless and made of material energy. It is perishable.

The very pathetic scene occurs when at the end Didi says in response to Pozzo's cries for help: "Let us do something, while we have a chance!... To all mankind they were addressed, those cries for help still ringing in our ears! But at this place, at this moment of time, all mankind is us, whether we like it or not. Let us make the most of it before it is too late! Let us represent worthily for once the foul brood to which a cruel fate consigned Us!... It is true that when with folded arms we weigh the pros and cons we are no less a credit to our species...What are we happen to know the answer? Yes, in the immense a confusion, one thing is clear. We are waiting for Godot to come- And although they do little (announce going and don't go), Didi can still offer the justification: we are not saints, but we have kept our appointment. How many people can boast as much?" Contemporary European Literature of the Western World, by Donald Heiney & Lenthel N. Downs, Barron's Educational Series, Inc., Woodbury, New York, page 300

Eugene Ionesco is another great playwright of the Theatre of the Absurd. He has made some interesting contributions to the available literature of world literature. His 'Exit the King' is a very famous play which is the last of the Berenger plays. This play is full of the ideas of the Theatre of the Absurd. Berenger and Marguerite are pretty well-rounded characters with real existence. Some others are Marie and Juliette. In this interesting play, death is represented by the magical disappearance of others one at a time and decor at the end of the play.

"Berenger I is the king facing death, his own before the end of the play. His doctor tells him simply, You will have no breakfast tomorrow morning." Contemporary European Literature of the Western World, by Donald Heiney &

Lenthel N. Downs, Barron's Educational Series, Inc., Woodbury, New York, page 305

About Ionesco's 'Exit the King' Donald Heiney & Lenthel N. Downs write, "Marguerite, wife and mother, nurse and Death, leads Berenger to face his annihilation, to free himself from attachment to life, his sense of self." Contemporary European Literature of the Western World, by Donald Heiney & Lenthel N. Downs, Barron's Educational Series, Inc., Woodbury, New York, page 305

Jean Genet has passed his life in jails, where he has experienced the underside of life with a keen eye. He passed much of his time writing poems and novels woven out of desperate materials which are crime, sin, filth saint evil, and ecstasies. The Balcony is his famous play. It involves two basic metaphors for life – these are sex and revolution. Here, the brothel which is called the Balcony is the basic setting. Donald Heiney & Lenthel N. Downs write, "...all the world, or most of it, in the play is a brothel, which involves play-acting to give satisfaction to its clients; so all the world's is a brothel-stage. And since sex fulfilment is, as in Shakespeare, a 'little death,' the enactments here are not different from the killing of the revolution which is sweeping the city outside." Contemporary European Literature of the Western World, by Donald Heiney & Lenthel N. Downs, Barron's Educational Series, Inc., Woodbury, New York, page 308

Srimad Bhagwad Gita presents that the senses naturally experience attachment and aversion to the sense objects, but do not be controlled by them in any condition, because they are way-layers, and foes, too. The man knows that he has a material body and energy is also materialistic, and for its maintenance, man utilizes the objects of the senses. In these lines, Srimad Bhagwad Gita presents through Lord Krishna that not to stop consuming what is necessary, but to practice eradicating attachment and aversion. Our past life tendencies do have a deep-rooted influence on all living beings, but if a man practices the method taught in Srimad Bhagwad Gita, man can succeed in correcting the situation. Our senses naturally run toward the sense objects and their mutual interaction creates sensations of pleasure and pain. To fulfill, man's worldly duty, man will have to encounter all kinds of likeable and unlikeable situations. But man must practice neither to yearn for the unlikeable situations nor to avoid the unlikeable situations – and when man stops being slaves of both the likes and dislikes of the mind and senses, he will overcome our lower nature. And when we become indifferent to both pleasure and pain in the discharge of our duty, we will become truly free to act from our higher nature. Srimad Bhagwad-Gita reveals this fact in the following lines:

indriyasyendriyasyārthe rāga-dveṣhau vyavasthitau
taylor na vaśham āgachchhet tau hyasya paripanthinau

(Literal translation, Chapter 3, Verse 34, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998 Gorakhpur, page 169)

Man in this world is compelled to live in bondage by hundreds of desires in the world of material energy. He is also driven by lust and anger as a whole in entire part of his life. He strives to accumulate all types of wealth by unjust means and in any manner, and all for the gratification of their senses, not of their spirits. But at last, everything goes

in vain and he dies leaving everything usual. In this material world, money is the means of enjoying only worldly things. This is the main reason that people, who are driven by insatiable desires, accord such priority to accumulating it in their lives. They do not even hesitate to adopt unlawful means for earning worldly objects which are perishable. Srimad Bhagwad-Gita says that double punishment awaits them for their unethical conduct. See the following verse for it:

āśhā-pāśha-śhatair baddhāḥ kāma-krodha-parāyaṇāḥ
ihante kāma-bhogārtham anyāyenārtha-saṅchayān

(Literal translation, Chapter 16, Verse 12, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 749)

In the following verse, Lord Krishna has called Himself the Divine Supreme Person who transcends over the material world, which includes both the perishable and the imperishable divine souls. Lord Krishna says that He is transcendental to the perishable world of matter, and even to the imperishable soul. Hence, He is celebrated, both in the Vedas and the Smṛitis, as the Supreme Divine Personality. It shows that His opulence is the source of all the magnificence in nature, and in creating the visible universe he does not deplete Himself.

yasmāt kṣharam atīto 'ham akṣharād api chottamaḥ
ato 'smi loke vede cha prathitaḥ puruṣhottamaḥ

(Literal translation, Chapter 15, Verse 18, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 719)

The journey toward God's realization starts with faith. Faith is indeed the sea of life. Several sincere souls develop faith in the divine knowledge of the scriptures through the sacrament of their past lives, the association of saints, or the reversals in the world. Thus, Srimad Bhagwad-Gita presents the entity of God, while the Theatre of the Absurd neglects this belief. Arjun said in the following verse about the fate of the unsuccessful yogi who begins the path with faith. Further, He said about the man who does not endeavour sufficiently due to an unsteady mind and is unable to reach the goal of Meditation (Yog) in this life.

arjuna uvācha
ayatiḥ śhraddhayopeto yogāch chalita-mānasaḥ
aprāpya yoga-sansiddhim kān gatiṁ kṛiṣhṇa gachchhati

(Literal translation, Chapter 6, Verse 37, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 351)

In the following verse, Lord Krishna says that one must understand the nature of all three types of action. They are recommended action, forbidden action, and inaction. And it is very difficult to know about this. The truth about these is profound and difficult to understand. Lord divides work into three categories. These are action, forbidden action, and inaction. According to Him, action is auspicious action recommended by the scriptures for regulating the senses and purifying the mind – forbidden action is inauspicious actions

prohibited by the scriptures since they are detrimental and result in degradation of the soul – and inaction are actions that are performed without attachment to the results, merely for the pleasure of God. They neither have any karmic reactions nor do they entangle the soul. Thus, Srimad Bhagwad Gita presents the entity of God, while the Theatre of the Absurd does not believe in it.

karmaṇo hyapi boddhavyaṁ boddhavyaṁ cha
vikarmaṇaḥ
akarmanāṣh cha boddhavyaṁ gahanā karmaṇo gatiḥ

(Literal translation, Chapter 4, Verse 17, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 230)

Srimad Bhagwad Gita very beautifully reveals the philosophy of life and presents that after enjoying celestial pleasures, a man again returns to the earth. There are two paths – bright and dark. They always exist in this world. The bright path leads to liberation and the dark path leads to rebirth. It also presents that the ignorant souls who are attached to the world remain entangled in the bodily concept of life and they entirely forget their relationship with God – and such souls depart by the path of darkness. This is the rotation of the cycle of life and death. The people who undertake some Vedic rituals, get its fruit and go to the celestial abodes. But this position is also part of the material world and thus it is also temporary. They return to earth when their merits are exhausted. All human beings born on earth, and upon death, have to pass the said two paths mentioned above. Their karmas decide which path they would take eventually.

śhukla-kṛiṣhṇe gati hyete jagataḥ śhāśhvate mate
ekayā yātyanāvṛittim anyayāvartate punaḥ

(Literal translation, Chapter 8, Verse 26, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 443)

Srimad Bhagwad-Gita reveals that the man who is deluded by the operation of the merits is attached to the results of his actions. But the wise man who understands these truths should not follow the paths of such ignorant people who know very little and who pass the dark path of life. Because people are bewildered by the material energy, so souls are distinct from the merits and their activities. As they are infatuated by the three modes of material nature, they work for the purpose to enjoy sensual and mental delights. They are unable to perform actions as a matter of duty, without desiring rewards. Thus, wise men should not disturb the minds of ignorant people. Wise men should not force their thoughts onto ignorant people. One should instruct the ignorant people to perform their respective karma, and slowly help them rise above attachment.

prakṛiter guṇa-sammūḍhāḥ sajjante guṇa-karmasu
tān akṛitsna-vido mandān kṛitsna-vin na vichālayet

(Literal translation, Chapter 3, Verse 29, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 160)

Srimad Bhagwad Gita presents that the embodied souls in this material world are Lord's eternal fragmental parts. They are bound by material nature and are struggling with the six senses including the mind. In the following verse, Lord says that those who remain in the material world are also His parts or fragmental parts. All the direct forms of God, who are His integrated parts and not different from Lord Shree Krishna are called Self-part. They are also known as the incarnations of God such as Shree Ram, Narshingh Bhagavan, Varaha, Matsya, and so on. On the other hand, all the souls of existence come under material energy, and they are not directly His parts. These take form from His material energy.

mamaivānśho jīva-loke jīva-bhūtaḥ sanātanaḥ
manaḥ-śaṣṭhānīndriyāṇi prakṛiti-sthāni karṣhati

(Literal translation, Chapter 15, Verse 7, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 697)

In the following verse, Lord compares the body with its openings to a city of nine gates and according to Him, the soul is like the king of the city. Its administration is functioned out by the ministry of the ego, intellect, mind, senses, and life energy. It continues till death. Most importantly here is to say that the enlightened yogis do not see themselves as the body nor do they consider themselves as the lord of the body. The fact is that they hold the body and all activities performed by it as belonging to God. Such enlightened souls remain happily situated in their bodies renouncing all actions through the mind.

sarva-karmāṇi manasā sannyasyāste sukhaṁ vaśhī
nava-dvāre pure dehī naiva kurvan na kārayan

(Literal translation, Chapter 5, Verse 13, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 286)

In the following verse, Srimad Bhagwad Gita mentions that according to the worldly law, the deeds of violence which occur accidentally are not considered punishable offences. It means to say that if any offences are unintentionally committed, then there is nothing to be punishable. Here, intentions play a very important role in life. If a man is free from expectations and the sense of ownership, and his mind and intellect are fully controlled, this is not a sin, even though performing actions by one's body.

nirāśhīr yata-chittātmā tyakta-sarva-parigrahaḥ
śhārīraṁ kevalaṁ karma kurvan nāpnoti kilbiṣham

(Literal translation, Chapter 4, Verse 21, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 237)

Srimad Bhagwad Gita presents in the following lines that for those who attain God, he is no more a subject of rebirth in this world. It also shows that the world is full of miseries. And only who one will be free from this rotation who attains Him – and this attainment is the highest perfection. It proves the entity of God. It also shows the reality of the world which is full of woes and sorrows – and life in the material

world from birth till death is full of suffering – is full of woes and sorrows. This struggle begins inside the womb of one's mother itself where one is hung upside down for nine months in the biological process. And after this period, one goes through a painful process of taking birth and being delivered into an unknown world full of material energy and beauty. This is the world where one has to cry for every need. The same situation remains in the entire part of his life and finally, he leads to death. The same ideas have been presented in the dramas of the Theatre of the Absurd. Here, we find a similarity between the two.

mām upetya punar janma duḥkhālayam aśhāśhvataṁ
nāpnuvanti mahātmānaḥ sansiddhiṁ paramām gatāḥ

(Literal translation, Chapter 8, Verse 15, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 160)

Srimad Bhagwad Gita very beautifully presents the nature of the body. It reveals that the material energy binds the divine soul to the bodily conception of life, and there are three modes of this – the mode of goodness, the mode of passion, and the mode of ignorance. The relative proportion of the three modes varies for every individual in the material. It suggests rising above the three modes mentioned above. To be free from dualities only way is to eternally fix with Truth without any concern for material gain and safety.

traī-guṇya-viśhayā vedā nistrai-guṇyo bhavārjuna
nirdvandvo nitya-sattva-stho niryoga-kṣhema ātmavān

(Literal translation, Chapter 2, Verse 45, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 78)

Srimad Bhagwad Gita also reveals the making of material energy in the following verse. It shows that earth, water, fire, air, space, mind, intellect, and ego are the six components that make the material energy of God. It means to reveal that god commands over all the material energies of the world while the Theatre of the Absurd does not believe in God.

bhūmir-āpo 'nalo vāyuḥ khaṁ mano buddhir eva cha
ahankāra itīyaṁ me bhinnā prakṛitir aśhṭadhā

(Literal translation, Chapter 7, Verse 4, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 371)

Srimad Bhagwad Gita very beautifully presents the function of material energy. It says that all these energies work under God's direction. In His direction, this material energy brings into being all animate and inanimate forms. This is the reason the material world undergoes the changes that are creation, maintenance, and dissolution. But God does not directly engage in the work of creating life forms. He has various energies which with souls appointed by Him for the purpose do it under His dominion. Brahma who is the firstborn and the material energy accomplishes the tasks of creation and manifestation of life forms in this world of material energy. All this is performed under God's sanction, so God is also referred to as the Creator of all beings.

mayādhyakṣheṇa prakṛtiḥ sūyate sa-charācharam
hetunānena kaunteya jagad viparivartate

(Literal translation, Chapter 9, Verse 10, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 457)

The following lines of Srimad Bhagwad Gita present that material nature and individual souls are beginningless. All should know this fact. One should also know that all transformations of the body and the three modes of nature are produced by the material energy. The material nature is called illusion or maya. As it is the energy of God, it has existed ever since He existed. It is eternal. Man's soul is also eternal, and here it is called the living entity, while God Himself is called the Supreme Living Entity. Our soul is also an expansion of the energy of God, while material nature is an insentient energy. It is divine and intransmutable in any condition. It remains unchanged through different lifetimes and the different stages of each lifetime.

prakṛitiṁ puruṣhaṁ chaiva viddhy anādī ubhāv api
vikārānś cha guṇānś chaiva viddhi prakṛiti-sambhavān

(Literal translation, Chapter 13, Verse 19, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 636)

Srimad Bhagwad Gita also presents that when all the gates of the body are illumined by knowledge, then it is a manifestation of the mode of goodness and when the mode of passion predominates, the symptoms of greed, exertion for worldly gain, restlessness, and craving develop to the mind and heart of man. Evil leads to greed, inordinate activity for worldly attainments, and restlessness of the mind. And devil nature of man results in a delusion of the intellect, laziness, and inclination toward intoxication and violence. These modes even influence our attitudes toward God and the spiritual path.

sarva-dvāreṣhu dehe 'smin prakāśha upajāyate
jñānaṁ yadā tadā vidyād vivṛiddhaṁ sattvam ity uta
lobhaḥ pravṛittir ārambhaḥ karmaṇām aśhamah sprīhā
rajasy etāni jāyante vivṛiddhe bhatararṣhabha
aprakāśho 'pravṛitiś cha pramādo moha eva cha
tamasy etāni jāyante vivṛiddhe kuru-nandana

(Literal translation, Chapter 14, Verse 11-13, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 662-664)

Srimad Bhagwad Gita presents that great sages have sung the truth about the field and the knower of the field in different manners – and has been stated in various Vedic hymns, and specially revealed in the Brahma Sūtra, with sound logic and conclusive evidence mentioned there. Knowledge is only appealing to the intellect when it is expressed with precision and clarity and is substantiated with sound logic. It must be accepted as infallible, it must be confirmed based on infallible authority. The reference for validating spiritual knowledge is the Vedas. The following verse shows it:

ṛiṣhibhir bahudhā gītāṁ chhandobhir vividhaiḥ pṛithak
brahma-sūtra-padaish chaiva hetumadbhir viniśchitaiḥ

(Literal translation, Chapter 13, Verse 4, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 617)

Srimad Bhagwad Gita very beautifully reveals the contact between the senses and the sense objects in the following verse. These give rise to fleeting perceptions of happiness and distress. These are temporary, and come and go like the natural seasons – like winter and summer seasons. One should learn to tolerate them without being disturbed. This is the real picture of life which is also revealed in the philosophy of Absurdism. Our body houses five senses – the senses of sight, smell, taste, touch, and hearing. These give rise to sensations of happiness and distress in life. None of these sensations is permanent. They come and go like the changing seasons in a year. Although cool water pleasure in the summer, the same water gives distress in the winter. Both the perceptions of happiness and distress experienced in life through the senses are transitory. Srimad Bhagwad Gita mentions it in the following verse:

mātrā-sparśhās tu kaunteya śhītoṣṇa-sukha-duḥkha-dāḥ
āgamāpāyino 'nityās tans-titikṣhasva bhārata

(Literal translation, Chapter 2, Verse 14, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 51)

The following verse very beautifully presents the similarity between the Theatre of the Absurd and the Srimad Bhagwad Gita. It shows that among the snakes, Lord is Anant – among aquatics, He is Varun – among the departed ancestors, He is Aryama – and among dispensers of law, He is the lord of death. Here it is obvious that the lord is also a symbol of death. One can know how tragic is life that ends with meaninglessness – that ends with death. The Theatre of the Absurd also presents that life is for death and is entirely meaningless.

anantaśh chāsmi nāgānām varuṇo yādasām aham
pitṛiṇām aryamā chāsmi yamaḥ sanyamatām aham

(Literal translation, Chapter 10, Verse 29, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 510)

In the following verse, Lord presents the paths of liberation to be free from the cycle of life and death. Lord says that one leads to liberation and the other leads to rebirth in the material world. He says again that those who know the Supreme Brahman and who depart from this world, during the six months of the sun's northern course, the bright fortnight of the moon, and the bright part of the day, attain the supreme destination. Lord says again that the practitioners of Vedic rituals, who passed away during the six months of the sun's southern course, the dark fortnight of the moon, the time of smoke, and the night, attain the celestial abodes. After enjoying celestial pleasures, they again return to the earth. Thus, they get rebirth. Lord says that these two, bright and dark paths, always exist in this

world and the way of light leads to liberation and the way of darkness leads to rebirth.

yatra kāle tvanāvṛittim āvṛittim chaiva yoginaḥ
 prayātā yānti taṁ kālaṁ vakṣhyāmi bharatarṣhabha
 agnir jyotir ahaḥ śhuklaḥ ṣhaṇ-māsā uttarāyaṇam
 tatra prayātā gachchhanti brahma brahma-vido janāḥ
 dhūmo rātris tathā kṛiṣṇaḥ ṣhaṇ-māsā dakṣhiṇāyaṇam
 tatra chāndramasaṁ jyotir yogī prāpya nivartate
 śhukla-kṛiṣṇe gatī hyete jagataḥ śhāśhvate mate
 ekayā yātyanāvṛittim anyayāvartate punaḥ

(Literal translation, Chapter 8, Verse 23-26, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 439-443)

The following verse in Srimad Bhagwad Gita shows that the performer is considered in the mode of passion when one craves the fruits of the work, is covetous, violent-natured, impure, and moved by joy and sorrow. It indirectly shows that the workers with goodness are motivated by the desire for spiritual growth. It narrates that the evil doers are deeply ambitious for materialistic enhancement. They do not know and realize that everything here is temporary and will have to be left behind one day. Agitated with immoderate desires of the mind and senses, such people do not possess the purity of intention and they are convinced that the pleasure they seek is available in the things of the world. Thus, their lives become a mixture of delights and sorrows which IS the reality of life and one day leads to death like

rāgī karma-phala-prepsur lubdho hinsātmake ‘śhuchiḥ
 harṣha-śhokānvitaḥ kartā rājasah parikīrtitaḥ

(Literal translation, Chapter 18, Verse 27, Srimad Bhagwad Gita by Swami Ramsukhdas, Gita Prakashan, 1998, Gorakhpur, page 829)

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