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PRABODHACHANDROYA



Notes

Here Shri Krishna Mishra has made a serious philosophical idea the main basis of the play in the tradition of Sanskrit drama. Writing a play with this type of plot is a challenging task as it can lead to loss of entertainment value. But Shri Krishna Mishra did the work of converting such a serious ideology into a story with great skill and cleverness. The way in which he has given place to the human being and his internal conflict in the play is indeed very creative. Shri Krishna does not even violate the rules of drama in the writing of Prabodhchandrodya. Dialogues are also used keeping the performance in mind. Fundamentally, there is a coordination of Advaita Vedanta and Vishnu Bhakti in this play, but nowhere does philosophy and preaching slow down the pace of the play.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Shri Krishna Mishra, the author of Prabodhachandrodaya;
- know about the plot of Prabodha Chandrodya;
- know about the characters of Prabodhachandrodaya and able to act of these characters; and
- know about the dramatic technique used in Prabodhachandrodaya.

6.1 GENERAL INTRODUCTION TO PRABODHCHANDRODAYA

The time of Shri Krishna Mishra, the author of Prabodhchandrodya is approximately the second half of the 11th century. The residence of Shri Krishna was Magadha

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because in his works he mentioned a pilgrimage named Mandar except Dwarka and Mathura. This Mandar is situated in Bihar. Prabodh Chandrodaya is the only creation of Shri Krishna Mishra. By its very name it indicates the story depicted in the play.

In fact, Prabodh Chandrodaya is a serious and philosophically symbolic play. Human life is depicted in 6 acts. In the play, Shri Krishna Mishra has presented a picture of two tendencies of the human heart. One instinct seems to be inclined towards self-knowledge and the other instinct seems to turn away from it. The opposition of the two sons of the mind is imagined and both of them are step-brothers who have arisen from the tendencies and retirements of the mind. Their names are Moh and Vivek. On the side of attachment are lust, lust, greed, violence and ego. He also has a grandson named 'Sambhava' who is born from Moha's son Lobh and his daughter-in-law Trishna. False vision is shown as a kulta. Charvak represents the inclination towards materialistic pleasures. On the other hand, the main aspect of the second side is discretion along with which are wisdom, compassion, peace, hard work, forgiveness, contentment and object consideration. Vivek feels defeated for some time, his army gets disintegrated but in the end Vivek wins. Vishnu devotion plays an important role in this victory. This is the main plot of the play.

Along with this, the story of labor and peace has also been added. Shanti who has lost her mother whose name is Shram. Labor is attacked by evil tendencies but it gets protection through devotion to Vishnu. Shri Krishna Mishra has very skillfully presented human tendencies in the form of characters in this story.

In the story, he skillfully shows the lack of labor in Jainism, Buddhism and Brahminism, the major religions prevalent at that time. In the play, after a long struggle, the side of truth wins which is shown as Sangram Vijay. King Mana is very sad at the separation from his son and his wife Pravritti but through true principles and knowledge of Vedas he builds patience in him and he accepts Nivritti as his wife. Ultimately, Vivek meets the Upanishads and through this Upanishad one becomes enlightened and everyone's world is freed from knowledge.

6.2 MAJOR CHARACTERS OF PRABODHA CHANDRODAYA

The list of characters of the play is as follows-

Sutradhara- Acharya of drama

Nati:- His wife

Vivek :- Protagonist

Mati: Hero's wife

Vastu Vichara:- Friend of Vivek

Santosh :- his companion

Purusha- Upanishad's husband

Prabodhodaya:- son of purusha

Shraddha:- Satviki, Rajasi, Tamasi

Shanti: Vivek's sister

Karuna:- friend of Shaddha

Vishnu Bhakti:- Friend of Upanishad

Upanishads: Vedanta scriptures

Saraswati:- Friend of Vishnu Bhakti

Kshama:- friend of Viveka

Son of Mana: Vairagya, Nididhyasan, Sankalap, Pariparshvika, Purusha, Sarathi, Pratihari

Mahamoh:- Antihero

Charvaka:- friend of Moha

Minster of Moha- Kama, Krodha, Lobha, Dambha, Ahankar

Mana: determined

Kapalik:- Founder of Soma theory

Mahant:- Mischievous Math husband

Mithyadrishti: wife of attachment

Vibhramavati:- Her friend

Rati: Wife of Kama

Hinsa:- Krodha's wife

Trishna:- wife of lobha

Other Characters-batu, Shishya, Purusha, Dauvarika



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It is clear from the names of the above mentioned characters that Shri Krishna Mishra has made Vedanta dozen the objective in this play. Shri Krishna Mishra has shown in character form both the tendencies which are helpful and hindrance in man's Vedanta knowledge. By portraying the union of both the tendencies as a worthy union, he has made the readers aware of them.



INTEXT QUESTIONS 6.2

1. Who is the author of Prabodhachandrodaya?
2. What is the time period of Shri Krishna Mishra?
3. What nature of drama is Prabodha Chandrodaya?
4. How many numbers are there in Prabodhachandrodaya?
5. Who is the hero of Prabodhachandrodaya?
6. Who is the anti-hero of Prabodha Chandrodaya?
7. Who is Mati?
8. Who is Rati?
9. Who is Charvak?
10. Who is Vinubhakti?

6.3 PLOT OF PRABODHA CHANDRODAYA DRAMA

In the play Prabodha Chandrodaya, the plot is described in a total of six acts. Shri Krishna has based the play on philosophical ideas. The plot of the play is as follows-

First Act

There are two women of the mind - Pravritti and Nivritti. The attachment and conscience arising from them become opposed to each other. With discretion there is peace, labour, and with attachment there is lust, greed, craving, anger and violence etc. Kama and Rati are introduced at the beginning of the number. Rati tells Kam that conflicting conscience is a problem for Moha. Sex makes him believe that you are a woman and that is why you are afraid of it, otherwise discretion would not exist. For you ministers of conscience who are talking about Yama and Niyama, only our mental disorder is enough. These Yama rules cannot stand in front of Mada and Matsarya. Rati also asks Kam that I heard you and Vivek are from the same clan. Kama says that there is only one lineage. Why do you ask this? Only we both have the same father. Our father

mind has acquired this world on its own strength. Both of us were dear to our father. And we took control over them. This conscience wants to remove us and father from its path. Rati asks if this sin is being committed only out of jealousy and hatred. On this, Kama says that you will get scared. A demon named Vidya is going to be born in our clan. Due to this, Rati gets scared and clings to her work. Kama assures him that knowledge will not arise during his lifetime. You just be patient. Rati asks if Vivek wants the birth of this Vidya? This knowledge will make even them proud. The answer is yes. On the other hand, mind and conscience are talking to each other. Vivek tells Mati that this unfortunate act is making us look like sinners. Mati asks that man is naturally in bliss, then how did these people put him in bondage. Vivek says that even a smart man gets trapped by women. These too have been put in bondage by Maya. Mati asks the reason for his answer and Vivek says that only if we have a connection with the Upanishads, enlightenment will arise and this bondage can be freed.

Second Act

In the second act, Mohraj calls out arrogance and says that Vivek has promised enlightened rise and has sent courage towards pilgrimages. It is time for the downfall of our dynasty. Therefore caution everyone to oppose it. The place of salvation for everyone on earth is Kashi and go there and create disturbance in all the four ashrams. I have made my mark here. Sly people drink alcohol and spend the night with village brides and in the morning they pretend to be ascetics. Then arrogance comes from the south and says that all the people living here are fools yet they take pride in their erudition. Sages turn their heads and claim Vedanta. Saying this, the ego reaches the ashram of arrogance. Seeing the decorations there, he makes that place his resting place for some time. Seeing him coming, Dambh's disciple tells him to stay away. One cannot go there without washing feet. By doing this the ego is ready to go there but the pride through its efforts asks Batu to stop him. The ego is greatly surprised. When ego tells about itself, pride recognizes him and says, hey, this is my grandfather. After recognition, pride bows at the feet of ego. The ego proudly says that I had seen you as a child at the end of Dwapar Yuga. You have grown up now and because you have grown up, I could not recognize you. Is everyone in your family well? Arrogance says yes, those people are also here. Ego asks about pride and attachment and discusses about discretion. Only then does attachment arrive. Along with him, Charvak sect also comes and propagates its sect. He is very happy to hear the Charvaka theory. There is a conversation between Charvaka and Dambha. Charvaka says that there is a Yogini named Vishnubhakti. Yesterday they stopped his promotion. Still, it has a huge impact. It becomes very difficult to even look towards the dynasty where she lives. Just then a man arrives with a message from the middleman. Reading her letter, it is



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revealed that Shanti is explaining the Upanishads day and night to her mother, Shram, to introduce Vivek to the Upanishads. Attachment says that when lust is against him then what is his status. Our order to the middle class is to keep the religion intact. Only then anger and greed enter the stage, revealing their qualities. Attachment thinks of ways to control peace.

Third Act

False vision absorbs labor and in search of peace labor goes searching for forests, mountains, rivers. On the insistence of her friend named Karuna, Shanti goes to search for labor in hypocrites. There she sees Digambar Jain monks roaming around claiming that their faith is superior. There he gets labour. But that is tamasic labour. In this connection with the search, Shanti also goes to Buddhist monks. There a Buddhist monk is also roaming around making his belief superior. There too, Shanti sees Tamasic labour. There is debate about superiority in Jainism and Buddhism. Shanti goes ahead and sees Soma Siddhanta from whom the Jain monk asks her Siddhanta Darshan. The Soma doctrine has attracted the monks due to their greed for women and alcohol. Royal Shram, dressed as Kapalika, embraces both of them and makes them drink liquor. Due to similarity of name, Shanti suspects that this is not my mother Shram. Then Karuna tells that your mother's labor is with Vishnu Bhakti, it is some other royal labor.

Fourth Act

Labor and friendship are talking to each other. Maitri says to Shram that I have heard from Mudita that Vishnu Bhakti Devi has rescued you from the clutches of Mahabhairavi. Knowing this I have come to meet you. The incident of Shram Mahabharti tells this. Maitri also tells Shram in her story that we four sisters live in the hearts of Mahatmas. She also tells that Dev Vivek sent a call for objective thinking. Vivek tells Vivekavastu that our war with attachment has begun. Lust is the main warrior on the side of attachment and we have chosen you to fight it. The objective thought says that this is not a difficult task for me. What a big deal it is to win the job. Forgiveness says that I will definitely conquer anger and after conquering anger, violence and drunkenness will themselves accept defeat. Satisfaction is called for to win profit. Santosh says that we should prepare to attack Banaras. King Vivek also orders to send his army.

Fifth Act

In the fifth act, the army of conscience attacks attachment and when attachment is destroyed by the army of conscience, then Shram comes to the conclusion that opposition from one's own people always leads to the destruction of the family. Vishnu

meets Bhakti and Shanti Shram and asks what is the news of war. Shram says that due to the protest of the goddess, what should have happened happened. The armies on both sides stood face to face. Vivek sent Nyayadarshan as a messenger to Moh. The messenger went and told Moh to leave the temple and retreat, otherwise he would be completely destroyed. Hearing this, Moh became very angry and at the same time Saraswati appeared in front of our army. A terrible battle took place and all the people on the Mohican side suffered casualties. The attachment hid somewhere. When Man heard all this news, he felt very sad due to the death of his son. The news of Pravritti's death broke him. Then Saraswati reached him and introduced the real form of the world to his mind. He inclined towards renunciation and Nivritti was appointed to the post of wife of the mind. In this way the mind finally attained peace.

Six Act

Now peace and labor were assured and they started living comfortably. Then one day Shanti asked Shram about the news about the kingdom. Shram explained to her that the man had renounced the relationship and adopted renunciation. Through hard work he also came to know that even in this situation, attachment has not given up its wickedness. He appoints Madhumati to bring happiness to the man. And Madhumati shows the imagination to the man, Maya agrees, the mind approves it and the resolution encourages him. The man also agrees but then the elements from the background expose this illusion in time and alert the man. The man expresses his desire to see Vivek and also sends an invitation to Upanishad but Upanishad remains reluctant to meet Vivek because Vivek had left him in difficult times due to which Upanishad had to suffer a lot. Explains Shanti Upanishad. Then somewhere the Upanishad meets Vivek. The Upanishad narrates its story to the man. The man asks Upanishad, how did you spend so many days? The Upanishad says that I have stayed in places like monasteries and old temples. I have seen the people living there doing mischief. And this is how the Upanishad narrates its story. At this very moment Nididhyasana appears and tells the Upanishad that two children named Vidya and Prabodhnam will be born from your womb. After getting Vidya transformed into the mind through struggle Vidya and handing over Prabodhchandra into the hands of men, you should move towards Vishnu Bhakti with discretion. This is what happens in the end. With the rise of enlightenment, the man's darkness goes away and the man gets freedom from the joy of devotion to Vishnu.



INTEXT QUESTIONS 6.2

1. What are the names of two worthy-minded women?

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2. Who are Vivek and Moha?
3. In which number does ego enter?
4. In which number do conscience and attachment fight?
5. When does the mind find peace?
6. Which trend is the plot of the play?

6.4 THEORETICAL APPLICATION OF PRABODHACHANDROYA

Composing a play on the theme of spirituality in the series of Sanskrit plays has been an important task and a topic of discussion. Krishna Mishra's play Prabodhchandrodaya has been discussed among scholars even after the 11th century. Probably this play is the first symbolic play in which an attempt has been made to portray the tendencies and their struggle on the stage by showing them in the form of characters. One easily remembers the play 'Bharat Plight' by Bharatendu Harishchandra in the same style, in which he presents the main factors of India's plight in character form.

In fact, Prabodhchandrodaya is a calm and romantic drama. If we look at the rasas described in Natyashastra, we get only eight rasas. Acharya Bharat has not used Shanta Rasa in drama. But in the 11th century, Shanta Rasa is established as the ninth Rasa and Shri Krishna Mishra writes Prabodhchandrodaya keeping this Rasa as his target. Seeing abstract emotions like hard work, knowledge, devotion, prudence, intelligence, anger, ego in the form of characters on stage is full of interest in itself. Only Krishna Mishra can imagine to show the monism of Vedanta in the form of a story instead of any mythological and historical events in the plot.

Krishna Mishra's dramatic work gave rise to many metaphors over time. Many playwrights have created their metaphors using it. Like Yashpal wrote a metaphor named 'Mohaparajay' in the 13th century, Venkatnath wrote a metaphor named 'Sankalpasuryodaya' in the 14th century. This tradition did not stop. In the 16th century, Gokulnath wrote a metaphor named 'Amritudaya'. Srinivas Dixit composed an allegory named 'Bhavnapurushottam' and Karanpur composed 'Chaitanya Chandrodaya'. In the late 17th century and first half of the 18th century, Vedkavi wrote symbolic forms named 'Vidyaparinay' and Varadacharya wrote 'Yatirajvijay'. To know Shri Krishna Mishra's Prabodh Chandrodaya means to know a dramatic style in the tradition of Sanskrit dramas which left the traditional story experiment and adopted a new creative story.

**INTEXT QUESTIONS 6.3**

1. Which is the main essence of Prabodhachandrodaya?
2. Which is the symbolic play written by Harishchandra?,
3. Who is the author of Mohaparajaya Rupak?
4. When was the resolution sunrise metaphor written?
5. What is meant by symbolic drama?

**WHAT HAVE YOU LEARNT**

- The author of Prabodhchandrodaya is Shri Krishna Mishra.
- The time period of Shri Krishna Mishra is 11th century.
- Shri Krishna Mishra has made the principle of monism of Vedanta the main basis of the plot of his play.
- For the first time in the tradition of Sanskrit drama, Shri Krishna Mishra composed a play by transforming a philosophical idea into a character.
- Prabodhchandrodaya is a calm drama.
- Prabodhchandrodaya is a 6 act play.
- The hero of Prabodhchandrodaya is Vivek and the anti-hero is attachment.
- Prabodh Chandrodaya is the story of the struggle between conscience and attachment. In this, along with discretion, the companions of mind, objective thoughts, contentment, labour, peace, devotion to Vishnu, Upanishads and attachment are greed, pride, anger, lust, charvak, ego, false vision etc.
- Sanskrit playwrights who have changed in the style of Prabodh Chandrodaya have created their allegories in which they have made human instincts and invisible mental disorders as characters.

**TERMINAL QUESTIONS**

1. What is the importance of Prabodha Chandrodaya in the series of Sanskrit drama writings?

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2. Tell us about the basic story of the play Prabodha Chandrodaya?
3. Tell about the naming of Prabodha Chandrodaya?
4. Tell about the application of Prabodhachandrodaya?



ANSWERS TO INTEXT QUESTIONS

6.1

1. Shri Krishna Mishra
2. Around 11th century
3. Drama of symbolic nature
4. Six points
5. Prudence
6. Attachment
7. Wife of hero Vivek
8. Kama's wife
9. Feeling of indulgence in material comforts
10. Upanishad's friend

6.2

1. Tendency and retirement
2. Hero and anti-hero
3. Second digit
4. fifth digit
5. Philosopher

6.3

1. Cool juice
2. Bharatdurdja
3. Yajapala (13th century)
4. 14th century
5. Those plays in which abstract elements are embodied in the form of characters.