

PRABODHACHANDRODAYA



Notes

Prabodha Chandrodaya has an important role in the course of Sanskrit drama writing. Playwright Shri Krishna Mishra has made a serious philosophical idea on 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 in 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 writings of Prabodhchandrodaya. 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.

In this lesson, we will discuss about Prabodhachandrodaya. Why this play is important in Sanskrit theater tradition and how this play was composed by Shri Krishna Mishra will be our topic.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Shri Krishna Mishra;
- know the plot of Prabodhachandrodaya;
- know about the characters of Prabodhachandrodaya; and
- know about the dramatic technique used in Prabodhachandrodaya;

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13.1 GENERAL INTRODUCTION OF SHRI KRISHANA MISHRA

The time period of Shri Krishna Mishra is determined from the reference given to 'Gopal' in the preface of Prabodh Chandrodaya. Gopal always encouraged Shri Krishna Mishra to compose Prakrit drama and through it he wanted to indelibly commemorate the victory of his friend Raja Kirti Varma over King Karna. Karna is mentioned in an inscription dated 1042. The second inscription is found in 1092 in which Chandela king Karna is mentioned. On the basis of all these facts, it has been concluded that the time period of Shri Krishna Mishra is the second half of the eleventh century.

The residence of Shri Krishna was Magadha 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.

13.2 GENERAL INTRODUCTION OF PRABODHACHANDRODAYA

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. There is an idea of opposition between two sons of the mind and both of them are step brothers who have arisen from the inclination and retirement of the mind. Their names are Moha and Vivek. On the side of attachment are Kama, Rati, Lobha, Hinsa, and Ahankara. He also has a grandson named Sambhav who is born to Moha's son Lobha and his daughter-in-law Trishna. Mithyadrishhti is shown as a kulta. Charvaka represents the inclination towards materialistic pleasures. On the other hand, the main aspect of the second side is discretion along with which are Mati, Karuna, Shanti, Shridhha, Kashama, Santosh and Vastuvichar. Vivek feels defeated for some time, his army gets disintegrated but in the end Vivek wins. Vishnu Bhakti plays an important role in this victory. This is the main plot of the play.

Along with this, the story of shraddha and Sahanti has also been added. Shanti who has lost her mother whose name is Shraddha. Shraddha is attacked by evil tendencies but she finds 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 Shridhha 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.

13.3 MAIN CHARACTERS OF PRABODHACHANDRODAYA

At the beginning of the play we see the Sutradhar and the Nati. Sutradhaar is the master of drama and Nati is his wife. In the main story, Vivek is the main protagonist and Mati is his wife. Vastuvichara is the friend of Vivek. Santosh is his companion. Purusha is husband of Upanishad and Prabodoudya is the son of Purusha. Shraddha has been shown as a female character in the drama. It has three forms - Satvik, Rajasi and Tamasi. Shanti is Vivek's sister. Karuna is the friend of Shridha. Vishnu Bhakti is the friend of Upanishad and Saraswati is the friend of Vishnu Bhakti. Upanishad is Vedanta science. Kshama is shown as the friend of Vivek. Vairagya, Nididhyasana and Sankalpa are the three sons of the Mann. Other characters are Pariparishva, Purusha, Sarathi, Pratihari.

It is clear from the names of the characters that Shri Krishna Mishra has made Vedanta philosophy the objective of this play. Shri Krishna Mishra has shown in character form both the tendencies which help and hinder man in his Vedanta knowledge. By portraying the conflict of both the tendencies in the form of character conflict, he has made the audience aware of them.

Mahamoh is the antihero of the story. Mishra ji has shown Kama, Krodh, Lobha, Dambha, Ahamkara, as ministers of Moha. Charvaka is the friend of Moha. Kapalik is the originator of Soma theory and Mahant is a mischievous Mathapati. Mithyadrishiti is depicted as Moha's wife and Vibhramavati as his friend. Rati is the wife of Kama, Hinsha is the wife of Krodha and Trishna is the wife of Lobha. Batu, Shishya, Purusha and Dauvarik are other characters.

In this way, we can see that by showing the diverse emotions of the human mind in the form of characters, playwright Shri Krishna Mishra has used the conflict going on in them very interestingly. All the characters are in accordance with the sentiment. The fundamental nature of emotions can be easily seen in his dialogues. All the characters in the play are symbols of these emotions.

Thought is that which has factual thoughts about an object. Mati is said to be the intellect which follows Vivek. Only such mental feelings have been created as characters in this play. For the study and interpretation of the play, it is important that the reader



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or viewer has knowledge of this philosophy, otherwise the play will not be able to fulfill its purpose. They should know that they are not just watching a play; they will be able to enjoy the play only when they understand its meaning.

**INTEXT QUESTIONS 13.1**

1. In how many inscriptions is mention of King Karna found?
2. What is the time period of Shri Krishna Mishra?
3. Why is Prabodha Chandrodaya Pratik Drama?
4. Who is Vivek in Prabodha Chandrodaya?
5. Whose wife is Rati in Prabodha Chandrodaya?
6. Which story runs along with the main story in Prabodhachandrodaya?
7. Whose friend is Karuna?
8. Who is the originator of Soma theory?
9. Who represents the inclination towards materialistic pleasures?
10. Who is Vinubhakti?

13.4 PLOT OF PRABODHACHANDRODAYA

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

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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 Prabodhchandradaya 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.



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**INTEXT QUESTIONS 13.2**

1. How many acts in Prabodhchandrodaya?
2. Who is in support of Vivek?
3. In which act, Dambha entered?
4. In which act, Shridhha entered?
5. When Mann meets to Shanti?
6. What nature of the plot of this play?

13. 5 DRAMATIC STYLE AND 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.

Prabodh Chandrodaya has been termed as shadow drama, symbol drama and emotional drama by scholars. In fact, when abstract emotions are humanized and presented in a drama, such plays are known by these names. In Sanskrit drama, there is no tradition of writing such plays before Shri Krishna Mishra. Although some symbolic plays must have been written, scholars have considered this work of Shri Krishna Mishra as the first work of this category of plays. The credit for writing symbolic plays by purely humanizing abstract feelings goes to him.

Expressing any one philosophical principle in a drama is a very difficult task. The philosophical symbol stories of Puranjan in Srimad Bhagwat have indicated this. In such plays, when abstract characters are humanized, they become personified in such a way that their purpose is destroyed and they have little personality. The very life of that character becomes the emotion; most of the time they are more of a theory than a living person. Shri Krishna Mishra has accepted this challenge very well. 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.



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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.

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- 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 EXERCISE

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

13.1

1. Karna is mentioned in an inscription of 1042. The second inscription is found in 1092 in which Chandela king Karna is mentioned.
2. Around the latter half of the 11th century
3. Because the characters of the drama are symbols of emotions.
4. Hero
5. Work

6. Story of faith and peace
7. Shraddha
8. Kapalik
9. Charvaka
10. Upanishad's friend

13.2

1. Six act
2. Along with conscience are peace, along with faith and attachment are lust, greed, craving, anger and violence etc.
3. Second act
4. In the fourth act
5. Philosopher

13.3

1. Shant Rasa
2. In the sixteenth century
3. Yajapala 13th century
4. 14th century
5. Yathirajvijay



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MODULE - 5

Theatre: Techniques and Design

In this module, learners are introduced to theatre techniques and designs.

14. Theatre: Introduction and Types
15. Rangasangeeta
16. Navarasa Sadhana
17. Body Postures and Facial Enactment