

Available online at <http://www.ijims.com>

ISSN - (Print): 2519 – 7908 ; ISSN - (Electronic): 2348 – 0343

IF:4.335; Index Copernicus (IC) Value: 60.59; UGC Recognized -UGC Journal No.: 47192. 1st July

Allegory in Prabodhchandrodaya and it's importance in modern society

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Abstract

This paper presents allegory in Prabodhchandrodaya and it's importance in modern society.

Keywords: Allegory, Prabodhchandrodaya, importance , modern , society

Article

Characteristics of sanskrit allegorical drama

The word Allegory derives from the Greek Allos (others) and Agorein (to speak)- which means to speak other. Here one subject or matter is presented under the form of other. Outwardly it means something but it has an inner meaning which is very important and real.

In Sanskrit Literature Allegorical Drama expresses a meaning which is symbolic. When it was first used is not clear but the use of allegory in drama is being seen from the very first beginning of Sanskrit Literature. In the most cases we find that personification is very important to convey any abstract quality or subject, and it is for the sake of drama. In vedic literature we also find natural object or quality were treated as living persons. In later ages we can find in the stories of Panchatantra various beasts and animals are personified and through out them the plot of the stories developed continually. The story of Puranjana in Srimat Bhagabatgita the characteristics of allegory is seen.

According to many scholars application of allegory is first seen in the drama of Asvaghosa. In the classification of drama based on principles of presentation, the allegorical drama is one of them. Here an abstract idea is presented through a known story.

The dialogue used in it may be unclear or weak, but one can realise a world that is far better and truth in it. The language of such symbolic writings can not be easily understood by intellectualism and the reasoning of the reader, but one can realise by his inner sense or sensibilities.

In most of the allegorical dramas there is a specific story or situation. Here the outward plot, characters and other dramatic elements are not so important, important is the inner meaning.

In such types of dramas, Action is not so important. Personification is the main theme here. To reveal or realisation of the truth can be its subject matter.

It may express a deep realisation regarding spiritualism or any complex social theory. The allegorical drama may be presented to express some ethical messages or to establish some ethical doctrines . In the disguise of a story a specific religious or philosophical thought or ethical messages are conveyed in it.

The characters in such types of dramas are presented as symbolic of any quality or idea. A parallel and inward meaning runs parallelly in it.

Theme and allegory in Prabodhchandrodaya

The drama Prabodhchandrodaya is written by Krishnamishra . It has six acts. In this drama human qualities are imagined and presented through characters. Prabodhchandrodaya is not the first allegorical drama but it is undoubtedly the first remarkable drama that reflects the allegorical aspects.

The date of this drama probably in the 2nd half of 11th century. We come to know from the writing of Krishnamishra that this drama was written at the order of Gopala when king Kirtivarma defeated chediraj Karna.

In this drama we see Mind has two wives-Activity and Repose. Confusion is the son of Pravritti and Discrimination is the son of Nivritti. These two kings Moha and Viveka are always in clash and conflict and each of them always eager to increase their wealth and power that is their superiority. The assistants of Moha are Kama, Rati, Krodha, Himsa, Ahamkara, Dambha, Lobha etc. With the help of these assistants Moha tried to defeat Viveka.

On the other hand followers of Viveka are Mati, Dharma, Maitri, Santoish, Sraddha, Kshama, Bhakti, Upanisad, Vastuvichara etc. The battle field was Varanasi, By the help of Goddess Sarawati, Viveka's group easily defeated Charvak and other atheists. They were fully defeated. Also the inner foes such as Kama was also washed away by Kshama and Santosh. Last of all Viveka and Upanisad united eternally and Prabodhchandrodaya (Moonrise of true knowledge) appeared.

Krishnamishra presents the theory of Advaita Vedanta in his drama. It is an allegory based on philosophy. The dramatist is successful in his creation. There are variations of characters and incidents. But the dramaturgy is not hampered any where. He is unique and original in his thoughts of drama and its weaving. In this drama Santa Rasa (Sentiment) is mainly presented. But Hasya and other Rasas also we get here.

From an analytical study one can easily understand that through Prabodhchandrodaya Krishnamishra has created a new trend in dramaturgy of Sanskrit Literature. The blending of Vedanta and Vishnubhakti is shown beautifully. The incident of defeat of Moha by Viveka tries to evoke a conscience in human beings.

When one studies Upanishad thoroughly and involves in Vishnubhakti he can gather the knowledge. Thus one can reach the moon in form of knowledge. This is the main theme of this drama.

It is not so easy to form allegory through abstraction and personification of theory of Sastra. We can call Prabodhchandrodaya as the pioneer of Sanskrit Allegorical Drama. And undoubtedly it is the first successful Allegorical Drama in Sanskrit.

In later ages some Allegorical Dramas have been written following Prabodhchandrodaya. But most of them are comparatively little known. Even their titles, without going further, often suggest and fully explain their theme and character. Some of these are Moha-parajaya, Chaitanya-chandrodaya. Vidya-parinaya, Dharma-vijaya, Amritodaya, Samkalpa-suryodaya. Yatiraja-vijaya etc.

Importance of Prabodhchandrodaya in modern society

Prabodhchandrodaya is a remarkable drama among the allegorical dramas of Sanskrit Literature. We can easily acknowledge the dramatist's knowledge over Indian Philosophy from the subject of this drama. He also presents this in the society in an easy way. This proves his uniqueness and creativity. We did not find in such a way presentation of personification of human characteristics and the theories of philosophy.

In Panchatantra, Veda and Upanishad some beasts and birds were presented to convey some theory of philosophy or to give moral education. But the implementation of human qualities were not presented before Krishnamishra.

The conflict between two vital characters Moha and Viveka is the common conflict of human mind. In our day to day life, we are always motivated by Kama-Krodha- Lobha- Moha and reasoning can not work for them. As a result sorrow, pain and suffering of humanity become active. We can realise the invalidness of all these but we can not free ourselves from the attachment of such strong worldly attraction.

This drama gives us the path of freedom. In it Viveka with help of Shraddha, Bhakti, Karuna, Kshama, Santosh, Upanishad can hamp the six enemies one by one. And as a result we become free from bondage. So in modern society this drama clears the path of peace and freedom in front of us.

Theists and Atheists-two group sare there. Tantra, Vaishnava, Shiva, Sourya, Pashupata all are there. Theists are the best group Atheists are the selfish. The dramatist considers the Samkhya and Vedanta as the best of all theist philosophy.

From the psychological point of view this drama is important. The method in which the atheistic characters are defeated one by one is remarkable. In the 5th Act Kama is defeated by reasoning. Mercy is the winner over Anger, Hatred, such and such.

In our modern society this drama is applicable. To control the foul attitudes like conflicts, greed, theft this drama plays a vital role. Revenge may not be the solution. If the sinner is treated sympathetically he may come back to the main stream of life.

The path of peace is the path of truth. There is no place of lying. So, in Upanishad it is said-Satyameva Jayate Nanritam.

The trends which Krishnamishra created in Prabodhchandrodya, the later allegorical dramatists continued it through their dramas and have given a successful concrete form. In all cases their work could not get success like Prabodhchandrodya, but their intension and effort was praisable.

In the age of decline of Sanskrit Dramatic Literature, the great works of Krishnamishra and his followers help the masses in their entertainment and help them to overcome the suffering of their day to day life and show the path of freedom.

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