CHAPTER-II

CHAPTER-II

'Dramatic Technicalities in Prabodhacandrodaya: An Overview'

In the realm of Sanskrit literature Kṛṣnamiśra's Prabodhacandrodaya occupies a unique place. He is one of the brightest stars in the galaxy of Sanskrit literature and Indian philosophy. He has proved his own dramatic powers and his works are called a master piece, which is not hyperbole. He was a genius playwright gifted with high command in this field. Prabodhacandrodaya is composed in accordance with the law of dramaturgy. For his Creation, he is regarded as the leading playwright in Sanskrit literature.

- The characters of his play are symbolic and it is fully philosophical in nature.
- He is unrivalled in his field.
- He was a master of appropriate style and expression.
- He is remarkably free from the convention of classical Sanskrit playwrights.
- There is no vidusaka in his play.
- His work is indeed a commendable one.

Before analyzing the dramatic technicalities in Prabodhacandrodaya, let us first discuss the Indian Sanskrit drama, its origin, types and characteristics.

Drama is the specific mode of fiction represented in performance. The term comes from a Greek word meaning 'action' (Classical Greek drama) which is derived from the verb meaning 'to do' or 'to act'. The study of the origin of Sanskrit drama is most interesting in the history of Sanskrit literature and divergent views are found amongst scholars which can hardly be reconciled. It is an undeniable fact that Bharata's NS. is the earliest known book on Sanskrit dramaturgy. The 3rd century B.C. is generally accepted date of the NS. According to a legend found in this book, Brahma created drama by taking passages for recitation from the Ṛgveda, songs from the Sāmaveda, and gestures from the Yajurveda and emotion from the Atharvaveda. Thus, drama is known as the fifth Veda. Siva and Parvati, Tandava and Lāsya dances were quite often, and Viṣṇu gave the Riti. The same book also informs us that the dramas were enacted during the Indradhavaja festival, where the sons and disciples of the same Bharata together with Gandharvas and Apasaras took part in the play. The first two plays enacted were the Amritamanthana and the Tripuradaha both written by Brahma himself. This is the orthodox view regarding the origin of Sanskrit drama.

According to some scholars, Greek influenced the actual source of Sanskrit drama. There was a time when the theory of the Greek origin of Indian drama found its adherence amongst scholars. The chief exponent was Prof. Windisch (1882) who found many striking similarities between Greek and Sanskrit dramas. Thus to him the very classification into acts, the prologues and

the epilogues, the way in which the actors made their entrance and exit, the term Yavanika, the theme and its manipulation, the variety of stage-directions, the typical character like the Vidusaka, Prati-Nayaka, all came from Greek origin. The absence of the three unities like time, space and action in a Sanskrit drama brings it nearer to an Elizabethan drama than that to a Greek drama where the three unities are essential. As for the term Yavanika, most scholars think that it was introduced later and it refers to Persian tapestries and not anything Greek.

On the other hand, there are some scholars who want to determine the origin of Sanskrit dramas in the same manner in which Western scholars seek to explain the origin of European plays. So it has been argued that as the first Sanskrit plays is stated to have been produced at the Indradhavaja festival, the origin of Sanskrit dramas is to be connected with the festivities of the spring after the passing away of the winter. But this theory is rejected as M.M. Haraprasad Sastri has pointed out that the aforesaid Indradhavaja festival comes off at the end of the rains. Again, Prof. Ridgeway has connected the origin of Indian drama with the worshipping of dead ancestors. The Krishna Worship is regarded by some scholars to be the origin of Sanskrit plays. Prof. Pischel has set forth the theory that Sanskrit drama in originally was a puppet play. Another theory on this subject states that the origin of Sanskrit drama should be sought in the Sāmaveda hymns of the Ṛgveda. These balled hymns which are nearly 20 in numbers are markedly dramatic in spirit. It has been universally found that the growth of the drama is intermediately connected with royal patronage and

India is no-exception. The existence of the ritualistic drama which marks the early beginnings of Indian plays, we can bold assert that Sanskrit drama is a product of the Indian mind which can be observed in all its various aspects and passed through many stages of development which being influenced by Jainism and Buddhism in its allegorical sphere or by any other foreign factor and yet maintaining its own peculiarity. No one theory therefore can adequately explain all its features and accordingly one should refrain from making a choice of any one of them.

According to Sanskrit rhetoricians Kāvya is divided into two parts- Dṛśyakāvya and Śravyakāva. The Dṛśyakāvya is that sort of Kāvya which is put to the stage. A Śravyakāvya is piece of composition which is merely fit to be heard. Kāvya is 'रसात्मक वाक्य', according to Hindu rhetorician, a drama is a composition that can evoke intellectual pleasure and is suitable for representation on the stage.[1] The main function of the drama is to employ dialogue to represent a harmonious action springing from circumstances of actual life before us that can be taken to be real.[2] The earliest form of dramatic literature, according to Dr. Hertel and Prof. Macdonell, can be traced to the dialogues of the Ṛgveda, such as, those of Saramā and Panis, Yama and Yami, Pururavāh and Urvasi[3]. As also to the Vedic rites which did not consist merely of the singing of songs or recitation of hymns in honour of the Gods, but

[1] दृश्यश्रव्यत्वभेदेन पुनः काव्यं व्दिधा मतम्। दृश्यं तत्राभि नेयं स्यात्। साहित्यदर्पण।

[2] A short History of Sanskrit literature- Ch-XII, Madhavadasa Chakravarti.

[3] Kalidasa took the last mentioned dialogue as the burden of his immortal drama Vikramorvasiyam.

involved a complex round of ceremonies in which the performers of the rite assumed for the time being personalities other than their own. Prof. Keith has described elaborately in his 'Drama' that in the Mahāvarata sacrifice there are sufficient materials for the development of Drama and that there undoubtedly were present elements of dramatic representation of various elements which enter into a drama the songs of the Sāmaveda and the use of ceremonial dances occupy the highest place[4].

The main characteristic features of Indian dramas are the mixture of tragic and comic. A Sanskrit drama should not be वियोगान्त form. All Sanskrit drama must begin with a prologue or introduction and ends with an epilogue or conclusion and it is divided into scenes and Acts. The total numbers of acts in a play are not less than five and not more than ten.

The greatest dramatist of India is Kālidāsa. Sakuntalam, Vikramorvaśiyam and Mālavikagnimitram are his works. Next to him stands Bhavabhuti who wrote Malatimādhavam, Uttararāmacaritam and Viracaritam. Besides Sūdraka's Mṛcchakatikam, Sriharsa's Ratnāvali, and Nāgānandam, Murārimiśra's Anargharāghavam, Bhaṭṭanārayana's Venisaṃhāram, Kṛṣnamiśra's Prabodhacandrodaya, Rajaśekhara's Bālarāmayaṇam and Bālabhāratam and Dāmodara Misra's Hanumān Nātaka deserve special mention.

[4] A Short History of Sanskrit literature Ch-XII, Madhavadasa Chakravorty.

Kāvya is called drama, but when it is represented in language, it is visualized on the stage[5]. Drama is divided into two types, such as Rupakas and Uparūpakas i.e. the other forms of Lāsya and Tāndava. The Rupaka is called Nātakas and Uparupaka means Upanātakas. Again, Rupakas are mainly divided into two types, these are-

A) Full of different forms of action, complete in all their aspects. (Pūrṇavṛttivṛtyangā) and

B) Some having one or two forms of action are incomplete in some of their aspects (Vṛttinyūna).

The Rūpaka stage of drama culminates and experiments on the Nātya stage. Another feature of the Rūpaka types may be development of the Uparūpakas that is compositions based on dance or music. The Rūpakas are mainly of ten verities[6], नाटकं सप्रकरणं भाणः प्रहसनं डिमः। व्यायोग-समवकरौ वीथ्यं केहामृगा इति॥ these are- i) Nātaka ii) Prakarana iii) Samavakāra iv) Ihāmrga v) Dima vi) Vyāyoga vii) Utśṛṣṭārika vii) Prahasana ix) Bhāma x) Vithi. The following are the brief discussion about the Nātaka and Prakarana.

i) Nātaka: Nātaka is considered as the highest type of dramatic composition. The three principal elements constituting a drama are वस्तु the plot, नेता the hero (with or without the heroine), and रसः the sentiment. Sanskrit Nātaka is a stage

[5] Abhinavabhārati, II, p.46

[6] The Abhijñāṅśākuntalam of Kālidāsa by M.R.Kale introduction, p.I.

representation; and Aesthetic experience is more easily possible from Nātaka that is drama than from poetry. It represents the historical events and personages. It is dramatist's imagination restrained by the well known facts and what it presents has the look of the 'Possible' or 'Probable'[7]. The subject matter of the Nātaka should be well-known story. The hero of the Nātaka should be highly celebrated person of an exalted nature and moral qualities. The principal characters of the Nātaka should belong to the royal family but not be a divine being. The story of the Nātaka become long, so it can be divided into plots, sub-plots (Patāka) and minor-plots (Prakari) and it must be contain five to ten Acts or plays. According to Bharata, there should be many Rasas in the Nātaka. Sakuntalam, Uttararāmacaritam, Venisamhāram and Prabodhacandrodaya are the examples of Nātaka.

ii) Prakarana: The definition of प्रकरण in साहित्यदर्पण of Viswanatha is -

" भवेत् प्रकरणे वृत्तं लौकिकम् कविकल्पितम्।

शृङ्गार अङ्गी नायकस्तु विप्रोऽमात्योऽथवा वणिक॥

शापायधर्मकामर्थ परो धीर प्रशान्तकः।

नायिका कुलजा वापि वेश्याक्वापि द्वयं क्वाचित्॥"

The subject-matter of Prakarana is the dramatist's imagination and it is not borrowed from history and idealized. The hero of a Prakarana is not to be a king nor a divine being but a leader of the community of businessman in the

[7] Sanskrit Nātikās by Parvati Tandon, p.2

indigenous or foreign goods (Sārthavāha), a Brāhmana, a minister, or a high official of the king. He is not to be of exalted character[8], nor is he to be presented to be enjoying luxurious life of king, how so ever rich he may be. He is to have a servant in place of the Chamberlain, vita instead of the Vidusaka, and a Śresṭhi in place of a minister, as his helpers. Accordingly informatory scenes in it have to be presented with 'ceta', servant instead of the ladies of harem, Chamberlain[9]. The heroine of the Prakarana may be a prostitute or a low-born woman or a middle class woman. Prakarana is sub-divided into twenty one types. The examples of Prakarana are Mālatimādhava, Mṛcchakatikam.

Before discussing the appropriate title of the drama Prabodhacandrodaya, let us discuss the grammatical meaning of the term Prabodhacandrodaya, Firstly, the derivative meaning of the word Prabodhacandrodaya is प्रबोध = प्र-बोध् + धञ् भाव (पुंलिङ्ग शब्द) which means, intellect, knowledge or awakening, चन्द्र= चन्द्र् + रक् वा चन्द्र + णिच् + रक् कर्तृ, which means Moon or Moon Shine, and उदय = उत्-इ + अच् भाव, which means Rise. Secondly compound of the term Prabodhacandrodaya, firstly, प्रबोघः एव चन्द्रः = प्रबोधचन्द्रः (रुपक कर्मधारय), तस्य उदयः (षष्टी तत् पुरुष), secondly, चन्द्रस्य उदयः= चन्द्रोदयः। (षष्टी तत् पुरुष) (रुपक कर्मघारय). The meanings of the two compounds are the first compound awakening is identified with the moon and the second compound with the moon-rise. So, the

[8] N.S., XX, 49-59

[9] Sanskrit Nātikās by Parvati Tandon, introduction ch. I, p.4

Prabodhacandrodaya actually mean. "The rise of the moon which is awakening", but this awakening treated in the drama is a sort of spiritual awakening or spiritual realization.

Now at the point of discussing the title of the drama Prabodhacandrodaya, Viswanatha Kaviraja in his SD. chapter six said that- 'नामः कार्यं नाटकस्य गर्हितार्थक प्रकाशकम्'[10] which means the name of a Nātaka should be given after the main topic. Now we shall discuss whether our writer Kṛṣnamiśra has thoroughly followed the above remark of the title in his drama or not.

The birth of the Pradodhacandra is the final result aimed at in the play. Even though he may not be considered the hero, it cannot be denied that he is next only to Discrimination in importance. The denouement stated above is again secured mainly through the rise of the Prabodhacandra. The acquisition of the birth of the Prabodhacandra which takes place in the first Act of the play proves to be of great importance in achievement of several things in the later act also leading Prabdhacandro finally to Purusas oneness with Viṣṇu. The rise of the Prabodhacandrodaya adds interest to the drama, as it brings about the all characters to which it belongs. Hence the choice of the title which presents a happy combination of the means helpful for the achievement of the goal aimed at and the goal itself, thus the Prabodhacandrodaya is very appropriate title for the play.

[10] SD., ch.VI

There is no doubt that Kṛṣnamiśra's Prabodhacandradaya is composed in accordance with the law of dramaturgy. This creation is the best allegorical drama in Sanskrit literature. The term 'रुपक' means allegory or symbolic sense which gives description of one thing under the guise of another. The characteristic of allegorical drama is that the characters of the drama are symbolic, which means all the characters are abstract, neither the human beings nor the God and Goddess. Kṛṣnamiśra was not the first Indian dramatist to compose an allegorical drama; there are allegorical figure of Buddhi (wisdom), Kiṛti (Fame) and Dhṛti (Firmness) as characters written by Aśvaghosa.

Kṛṣnamiśra in his drama Prabodhacandrodaya, has mostly used Sārdūlavikridita metre, Vaśāntatilakam and rhymed Prakrit stanzas. He was an expert in using Sārdūlavikridita and was also very effective in Vaśāntatilakam.

According to the C.M. of Gangadās, the definition of Sārdulavikridita and Vaśāntatilakam are as follows-

The definition of Śārdulavikrīdita is –

सूर्याश्वै	र्मसजा	स्तताःस	गुरवः	शार्दूल	विक्रीड़ि	तम्।
म	स	ज	स	त	त	ग
– – –	∪∪–	∪–∪	∪∪–	– – ∪	– – ∪	–

Here, म-स-ज-स-त-त-गनान्तरम् एकमक्षरं गुरु स्यात्। The example of Sardulavikri-dita is-

मध्याह्णा	र्कमरी	चिकास्वि	व पयः	पूरो य	दज्ञान	तः	
म	स	ज	स	त	त	ग	
– – –	∪∪–	∪ – ∪	∪ ∪–	– – ∪	– – ∪	–	(PC 1/1)

The opening verse of the play is written in Sārdulavikridita metre by Kṛṣnamiśra. The definition of Vaśāntatilakam is-

ज्ञेयं व	सन्तति	लकं त	भजाज	गौगः।
त	भ	ज	ज	ग ग
– – ∪	– ∪ ∪	∪ – ∪	∪ – ∪	– –

Here, त-भ-ज-ज-ग-ग are used in each feet, वसन्ततिलकं नाम समवृत्तं।

For example,

संमोह	यन्ति	म	दयन्ति	विडम्ब	यन्ति।
त	भ		ज	ज	ग ग
– –∪	–∪∪		∪ – ∪	∪–∪	– –

(PC 1/27)

In the drama Prabodhacandrodaya, act, I, verse-27 is the example of Vaśāntatilakam.

First it is important to discuss the importance of 'Śānta Rasa' in Prabodhacandrodaya. According to N.S., Man have as many as forty-one psychological states (bhava, lit., feeling) such as love, mirth, sorrow, anger, energy terror, disgust, astonishment, discouragement, physical weakness, apprehension, envy, intoxication, weariness, indolence, depression and anxiety. But among them the first eight only have a durable (Sthāyin) effect on the human personality, and constitute the bases of sentiments (Rasa) while the remaining thirty three have only a complementary (Vyabhicārin lit. casual) effect on it, and it is by strengthening the effects of the Durable (Sthāyin) psychological states that they play their part in the evocation of sentiments[11].

[11] NS. (A treatise on Ancient Indian Dramaturgy and Histrionics) ascribed to Bharata-Muni vol-I (Ch-I)

Bharata's NS. says that, the sentiments are of eight types which are recognized in drama. These are (i) Erotic (Śṙṅgara) (ii) Comic (Hāsya) (iii) Pathetic (Karuṇa) (iv) Furious (Raudra) (v) Heroic (Vira) (vi) Terrible (Bhayānaka), (vii) Odious (Bibhatsa) and (viii) Marvellous (Adbhuta). There is a nineth sentiment that of Śānta (Quietistic), having शम (Sham) or tranquility for its Sthayibhāva. But it is not suited to dramatic purposes and rarely occurs as a main sentiment in a drama[12].

The great poet Kālidāsa also follows these eight kinds of sentiments in the drama Vikramaurvasi Kālidāsa says-

"मुनिना भरतेन यः प्रयोगो भरतौष्ठष्ठरसाश्रयो नियुक्तः।"

From this statement we have observed that Kālidāsa also used the eight rasas. Alamkarik Dandi and Bhamaha also considered the eight rasas. But Alamkarik Udbhat first recognized the rasas are of nine kinds, among the eight rasas, later he added Śānta rasa as a predominant sentiment in a drama. So, the dramatist Kṛṣnamiśra has used Śānta rasa in his drama Prabodhacandrodaya.

"एक एव भवेदङ्गी शृङ्गारो वीर एव वा"

According to this statement, any rasa either than Vira or Sṛṅgāra is not applicable to Nātaka. Śānta rasa is one among the nine sentiments of literature, but still it is not recognized as a part of Nātaka. Srṅgāra-Hashya-Karuna-Raudra-Vira-Bhayanaka-Vibhatsa are the part of Nātya.

[12] Abhijnanasakuntalam of Kālidāsa by M.R. Kale p.7 as introduction.

“न यत्र दुःखं न सुखं न चिन्ता न द्वेषरागौ न च काचिदिच्छा। रसः स शान्तः कथितो मुनीन्द्रैः सर्वेषु भावेषु समप्रमाणः॥”

It seems unsuitable, if Śānta rasa becomes the topic of an act. That is most of the scholars have declared Śānta rasa inappropriate for a drama. Now Viswanath Kaviraja in his SD chapter-3, says about the Śānta rasa-

“शान्तः शमस्थायिभाव उत्तम प्रकृतिर्मतः।
कुन्देन्दु सुन्दरच्छायः श्रीनारायण दैवतः।
अनित्यत्वादिनाऽशेषवस्तुनिःसारता तु या।
परमात्मस्वरूपं वा तस्यालम्बनमिष्यते॥
पूण्याश्रमहरिक्षेत्र तीर्थरम्यवनादयः।
महापुरुषसङ्गाद्यास्तस्योद्दीपन रुपिणः॥”
“रोमाञ्चाद्याश्चानुभवास्तथास्युव्यभिचारिणः
निर्वेदहर्षस्मरणनति भूतादयादयः॥”

Why Śānta Rasa is not appropriate for Nātaka? Without having proper discussion it is not justifiable to declare that Śānta Rasa is not suitable for Nātaka. If 'Śānta' can be a part of poetry than why it cannot be a part of Nātaka? The stable expression of Śānta rasa is sham (शम). Some people mention it as nirveda (निर्वेद) or trishnakshayasukh (तृष्णक्षयसुख) or Ātmajyana (आत्मज्ञान). All of these have the same meaning. The scene of sham (शम) of Śravya (श्रव्य) Kāvya has no difference. As stated clearly by Viswanatha Kaviraja in his SD-

"युक्तवियुक्तदशायामवस्थितो यः शमः स एव यतः।

रसतामेति तदस्मिन संचायदिः स्थितिश्च न विरुद्धा॥"

"यश्चास्मिन् सुखाथावाऽप्युक्तस्तस्य वैषयिकसुखपरत्वात्र विरोघः॥" (साहित्यदर्पण,३/२५०)

Ācharya Vedāntadeshik of Vishishtādwet darśan, also does not regard the act and explanation of 'Sham' (शम) as applicable.

"असम्यपरिपाटिकामधिकरोति शृङ्गारिता

परस्परतिरस्कृति परिचिनोति वीरायितम्।

विरुद्धगतिरद् भुतस्तदलमल्पसारैः परैः

शमस्तु परिशिष्यते शमितचिन्तखेदो रसः॥"

Therefore, new poets have successfully used Śānta rasa in Nātaka. Śānta rasa has been very successful in 'Jivananda' (जीवानन्दम्), 'Vidyaparinayanam, (विद्यापरिणयनम्), Amritodayam (अमृतोदयम्), Caitanyacandrodayam (चैतन्यचन्द्रोदयम्) etc. and it does not have a single place where it has gone wrong. Therefore, the sentence such as-

"Ewa bhawedangi Sṛṅgāra Vira ewa waa," and the expression which says Śānta rasa has no place in Nātaka is a matter of concern. Among the ten forms of 'Rupaka' 'Nātaka' is the most important form in Sanskrit literature. "एक एव भवेद्ङ्गी शृङ्गारो वीर एव वा" has already been mentioned above. Therefore, any other rasa may also be important. So, it is not justifiable to say that only Sṛngara rasa is most important in 'Prakaraṇa'. Since, 'Nātaka' is based on characters, such as the Rāmāyana is based on the character of Rāma. 'Prabodhcandrodaya' lacks this; therefore, it is better to call it as 'Prakarana' 'Prakarana' is based on

imaginary story line "भवेत्प्रकरणं वृत्तं लौकिकं कवि कल्पितम्". Prabodhacandrodaya is entirely based on poets imagination. The hero of Prakarana is always presented as a person with calm and stable mind, and a person with high moral responsibility, who in spite of his negative circumstances is always in the right path. The hero of the play Prabodracandrodaya, Viveka is a spiritual person and represents the importance of Śānta rasa. The heroine Upaniṣad Devi is regarded as 'Kulaja'.

In the above discussion, there was confusion that the Kṛṣnamiśra's Prabodhacandrodaya is a drama or Prakaraṇa. But Indian and western scholar opines that the Prabodhacandrodaya is a successful drama in Sanskrit literature. Dr. Keith says- "It would be idle to pretend that be play has any dramatic force, its chief merits are its effective and stately stanza of moral and philosophical content." Winternitz has also given beautiful remark about the drama Prabodhacandrodaya- "In case, however, one expects to find in this allegorical drama nothing but pedantic artificially of a scholar, he will be agreeable surprised. He will be simply impressed also with the real pieces of poetry in this work that does not lack in dramatically exciting handling. Here the characters are less stereotyped and move vividly sketched than in several other dramas and what should be probably most surprising, humour too comes into the play. Although there is no Vidusaka in Act III the priest of the heterodox sects are

caricatured with blunt humour" So, in the history of an allegory plays, Kṛṣnamiśra's allegory drama occupies a unique place.

Every play certain purpose and aim i.e. called Arthaprakṛti. This Arthaprakṛti has been represented through artha or main result. It has been named as the means to that main aim or purpose. The types of Arthaprakṛti are of five types-

"वीजं विन्दुः पताका च प्रकरीकार्य्यामेव च
अर्थप्रकृतयः पञ्चज्ञात्वा योज्या यथाविधि॥"

Which is used in a drama these are:

i) The seed (Bīja)
ii) The recollection of the Motive Force (Bindu)
iii) Episode (Patāka)
iv) Episodical Incident (Prakari) and
v) The Resources (Kārya)

i) The seed (Bīja): The seed of the drama is shown in the Act-I which is the cause of fruit or कार्य of the last act of the drama. The seeds and its fruits bind in the entire story from the beginning to the end. The definition of the वीजं is –

"अल्पमात्र समुद्दिष्ठं बहुधा यद् विसर्पति।
फलस्य प्रथमो हेतुवीजं तदाभिधीयते॥" (सा.द. ६/६५)

Bija is the means of determining the attitude of the audience. Unless the attitude of the audience is determined, he cannot enjoy the aesthetic experience. So first

of all the dramatist has to tell the audience what is going to be presented on the stage[13].

The seed i.e. Bija has to serve many purpose. The above mentioned step is most important and others are simply informative. The hero's life represents in the main plot. So it is important and necessary that the spectators should understand the circumstances from which the action arises.

If we analyze the introductory scene of the Prabodhacandrodaya, a Prophecy is revealed which has inspired the audience. It is clearly evident that the present event is mostly predetermined by the prophecy. Another example of the seed is the introductory scene of the Ratnavali, here double purpose of the dramatist is revealed, it inspires a fatalistic attitude in the spectators. It makes them take the presented incidents as mostly predetermined by the fate. In the first verse 'The Fate' is to understand the full value of such a remark in the very beginning of a drama and its effect on the audience, we must take into account the social status and importance from which it comes[14].

The Bija is that part of the main story, which is described very briefly at the beginning of the story, but it slowly and gradually develops as the story moves ahead. According to this, in the first act of the drama Prabodhacandrodaya. "सा खलु विवेकेननोपनिष देव्यां प्रबोधचन्द्रेण भात्रा समं जनयितव्या।"

[13] Sanskrit Nātikās by Parvti Tandon, ch-4, p.73
[14] Ibid., ch-4, p.72

It is the example of Bija, which is presented in the drama Prabodhacandrodaya in the first Act.

ii) The Recollection of the Motive Force (Bindu): Bindu unites the different stories with the main stream of the story. The definition of Bindu is "अवान्तरार्थविच्छेदे विन्दुरच्छेदकारणम्॥" Bindu achieves the main purpose of the drama Bindu brings forward a subsidiary purpose in all dramas. But the event described in subsidiary purpose connects the main action which is in the background of the play. The problem under these circumstances which the dramatist has got to face is "How to begin the presentation of main events?" In other words, how the hero recollect the desired motive in changed circumstances[15].

So, Bindu is mainly, after a break in the main story due to continuous exaggeration, the part which joins the story and leads it to the end, that point is called 'Bindu'.

Therefore in the present Nātaka, Act-II, Egoism says-

"वंत्स, मया महामोहस्य विवेकसकाशादत्याहितं श्रुतम्"

It is Bindu because this point joins the main story when it is broken by the long continuation of Egoism, and brings it slowly to the end of the story.

iii) Episode (Patākā): The Patākā is the big episode of the main story. The definition of Patākā is, "व्यापि प्रासङ्गिका वृत्तं पताकैत्यभिधीयते।" Patākā is that part

[15] Ibid,ch-4, p.73

which goes a long way and helps the hero in achieving the final goal. Here we are dealing with Patākā, because it is introduced in a play when the hero is able to achieve his final goal. When the hero is intended to be presented as independently achieving his objective, Patākā is an episode by which the progress of the plot is illustrated, furthered or hindered, so as to give additional interest to the Patākā. The Patākā is a very important part of the plot in a drama.

In the drama Prabodhacandrodaya, the presentation of 'Viṣṇubhakti' is the Patākā. Through which the main hero Viveka defeats worldliness and attain the final goal 'Prabodhadaya'.

iv) Episodical incident (Prakari): The definition of Prakari is, "प्रासङ्गिकं प्रवेशस्थं प्रकरी मता" Prakari and Patākā are introduced in a drama when the hero is unable to achieve the final goal. Prakari is also called an episodical incident of limited duration and minor importance in a play.

Prakari is that part of Nātaka which is smaller than Patāka, but helps the hero to reach his goal. In the present Nātaka mention of Saraswati is Prakari, which suddenly appears before Viveka and helps him to reach Prabodhadaya by defeating Pakhandagamo, Lokayatmat, Baudhamat, Digambarsiddhanta and Kāpālikmat.

v) The Resources (Kārya): Kārya is the fruit of action of the drama at the end. The fruit is thus originated from the बीज of the first act leading to the final action of the drama. It is defined as-

"अपेक्षितन्तु यत् साध्यमारम्भो यन्निवन्धनः।

समापनन्तु यत् सिद्धै तत् कार्यमिति सम्मतम्॥"

The Kārya is called the final issue, and it is the final object of the plot which once attained the whole story is finished. The term Kārya is used in the technical sense.

Kārya is considered as that ultimate goal, because of which the hero's work starts in the story and the work finishes when he reaches that goal. The last of the five means to end, that the dramatist represents the hero to achieve[16], is the set of physical, mental and material resources, which he employs, in the realization of his goal.

In the present Nātaka the reunion of Viveka and Upaniṣad Devi create Prabodhacandodaya. This is the main Kārya of the Nātaka. The above mentioned all of these five means to an end (Artha-prakṛtis) are not necessary in every play.

Now, as regards the development of the dramatic plot there are five stages or condition called avasthās. These are- i) Beginning (Ārambha) ii) Effort (Prayatna) iii) The Height (Prāptyāśā) iv) Certainty of success (Niyatāpati) and v) Attainment of the Result (Phalagama)

i) Beginning (Ārambha): This stage of the action is merely the attainment of result. The hero of the play is not necessary in Ārambha stage. In the drama

[16] Ibid, ch-4, p.74

Prabodhacandrodaya at the beginning of the first act hero did not appear but the action has begun, not by the hero Viveka, but by the Kāma and Mati[17].

ii) Effort (Prayatna): It is exertion attained with great haste, when the result has not been obtained[18]. Here, the main character of the drama Prabodhacandrodaya i.e. king Viveka's mental condition has been placed.

iii) The Height (Prāptyāśa): In that stage of action is the struggle between the two parties, in which the success of one depends on failure of the other. In the play Prabodhacandrodaya this action of stage was the main theme.

iii) Certainty of success (Niyatāpati): In this stage of action, there is the assurance of the success as there is absence of risk, or obstacle[19]. In the drama Prabodhacandrodaya, the basic of the mental state is Śānta, which is beautifully illustrated.

iv) Attainment of the Result (Phalāgama): It is the accomplishment of the entire result[20]. In the present case, it is represented by the attainment of liberation by Man in the drama Prabodhacandrodaya.

Therefore, the five stages of actions i.e. Kāryavasthas are important in the play. There must be some links to connect them with the principal and sub-ordinate parts of the main action (the episode and incidents), these are called

[17] PC. I, p.17

[18] Daśarupaka (Chow.).I.20

[19] Ibid, I.20

[20] Ibid., 1.21 समग्रफलसंपत्तिः फलयोगो यथोदितः।

Sandhis or junctures. So, the five Sandhis i.e. the Junctures are also found in the drama.

"मुखं प्रतिमुखं गर्भो विमर्ष उपसंहृतिः।

इति पञ्चास्य भेदाः स्युः क्रमाल्लक्षणमुच्यते॥" (सा.द.अ.६)

The name of five types of Sandhis are-

a) The opening (Mukha-Sandhi)
b) The progression (Pratimukha-Sandhi)
c) The development (Garbha-Sandhi)
d) The pause (Avamarsā-Sandhi) and
e) The Conclusion (Nirvahaṇa-Sandhi)

a) The opening (Mukha-Sandhi): The definition of Mukha-Sandhi is-

"यत्र वीजसमुत्पत्तिर्नानार्थ रससम्भवा।

प्रारम्भेन समायुक्ता तन्मुखं परिकीर्तितम्॥"

The Mukhasandhi is the combination of the Bija and Ārambha. The subject matter of a drama, Bija represents the beginning of the action. Mukhasandhi is directly or indirectly connected with the action or Bija i.e. seed. The presentation of various basic mental states through action is called Mukhasandhi[21]. The first part of the drama Prabodhacandrodaya is the example of Mukhasandhi. Its combination of 'Bija' Artaprakriti and Ārambha phase makes Mukhasandhi.

[21] Ibid, I.24

b) The Progression (Pratimukha-Sandhi): The definition of Pratimukha-Sandhi is-

"फलप्रधानोपायस्य मुखसन्धि निवेशिनः।

लक्ष्यालक्ष्य इवोद्भेदो यत्र प्रतिमुखञ्च तत्॥" (सा. द. ६/७७)

According to Dhananjaya, Pratimukha-Sandhi leads to the development of the seed partly and imperceptibly. According to Abhinavagupta, it does not accept this conception and the various Sandhis represent the different states of the Bija (seed) and the visibility is the only thing to be presented in the Pratimukha-Sandhi. So, the partial visibility and partial invisibility of the seed are meant to be presented in the Mukhasandhi.

The combination of 'Bindu' Arthaprakṛiṭi and Prayatna (प्रयत्न) phase is called Pratimukha-Sandhi. Therefore, in the present Nātaka Prabodhacandrodaya, Act-II and Act-III is called Pratimukha-Sandhi for the very easy cause that in it the attempt of the dramatist is quite the opposite to that involved in the Mukha. For, while in the latter stage his attempt is to keep the seed concealed, in the former stage his efforts are concentrated on unfolding it.

iii) The Development (Garbha-Sandhi): The definition of Grabha-Sandhi is-

"फलप्रधानोपायस्य प्रागुद्भिन्नस्य किञ्चन।

गर्भो यत्र समुद्भेदो द्दसान्वेषणवान् मुहुः॥" (सा.द.६/७८)

The Garbha-Sandhi considered as a further stage in the development of the seed than the one reached in Pratimukha-Sandhi. This Sandhi consists in the

presentation of the central figure achieving the wished for and then losing it and then again getting and losing it also and so on far a number of times[22].

The Garbha-Sandhi is the mixture of 'Pataka' arthaprakriti and Pratyasha (प्रत्याशा) phase. Therefore, in the drama Prabodhacandrodaya, we find the last śloka of the Act-III.

" मूलं देवी सिद्धये विष्णुभक्ति" till sloka-of Act-V

'यद्प्यभ्युदयः प्रायः प्रमाणादवधार्यते'

Here it is used in Garbha-Sandhi

Notes: This is known that Pataka is not there in every story, because it is not essential. Therefore, the Garbha-Sandhi mainly depends on Pratyasha (प्रत्याशा). The presentation of the loss of the attained is the essential part of Garbha-Sandhi. For, if there be no less, it will is no way be different from Avamarśa where the attainment is finally freed from all shadows of doubt about it.

iv) The Pause (Vimarśa-Sandhi): The definition of Vimarśa Sandhi is-

"यत्र मुख्य फलोपाय उद्भिन्नो गर्भतोऽधिकः।

शापाद्यैः सान्तशयश्च स विमर्ष इति स्मृतः॥" (सा. द. ६/७९)

This Sandhi always creates and involves doubt. It consists in reflecting over a situation that does not seem to lead to the goal[23] on an analysis of ordinary experiences. It is found that doubt, probability and certainty follow one another.

[22] Sanskrit Nātikās by Parvati Tandon, ch.4, p.79

[23] Daśarupaka (Chow.), I.43

The subject-matter of Avaṃarśa-Sandhi is the deliberation of present climax and the climax is reached only when the situation presented brings out at its best, this is the chief characteristic of the hero. It comes out at its best only when the struggle, in which he is engaged, is the greatest that he has ever faced. Further, the best qualities are forced to come out only when, after the facts have conspired to arose a strong hope, there arises the obstacle, which dashes it to the ground and arouses grave doubts in the hero about his success. It is thus based on the fact of experience. But it has to be understood that it is not the reflection at the first sight of the object of desire, but consequent on the rise of obstacle after hope has been aroused. Viṃarsa Sandhi fits in very well with Niyatāpti in as much as it involves overcoming of the last obstacle. At the beginning of the Viṃarsa Sandhi some obstacles are put on the way of the hero so as to bring out his best qualities[24].

The main theme of the drama is love or heroism, the dramatist personae have to be systematically arranged into two opposite groups. Therefore, all drama should be present the conflict of interests at least in the beginning. It is quite natural that one of the contending parties, finding its path distracted by the other should speak ill of it, when they meet with each other there should be an exchange of hot words between them, and one of them should get killed or arrested which is primarily responsible for the obstruction. Thus, when very

[24] Sanskrit Nātikās by Parvati Tandon,ch-4, p.80

important leader of one party is killed or arrested by the leader of the opposition, there arise grave doubts in the mind of the hero about his success to achieve the objective. He, therefore, exerts himself to the utmost. This brings out his qualities[25].

So, the combination of 'Prakari' Arthaprakriti and Niyatapti (नियताप्ति) stage makes Avamarsa-Sandhi. In the present Nātaka the verse iv of the Act-V on devotion and Viṣṇubhakti till the end Avmarsa-Sandhi is present.

v) Conclusion (Nirvahana-Sandhi): The definition of Nirvhana-Sandhi is-

"वीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम्।
एकार्थमुपनीयन्तो यत्र निर्वहनं हि तत्॥" (सा.द. ६/८०)

Nirvahana Sandhi is suitable for Phalāgam stage of action. The Nirvahana or consummation stage of action is the harmonious combination of all the above parts in the final outcome of a dramatic plot. Therefore, this Sandhi shows that other Sandhis are contributive to the production of one result, the presentation of the attainment of desired object by the hero, which is the main aim of the dramatist. The portion of the drama Prabodhacandrodaya, Act-IV has found the illustration of the Nirvahana-Sandhi and till up to end of the drama.

If we analyse the introductory verse of the play, here, this verse gives the Svarūpa-laksana or definition by essential nature[26] as well as the taṭastha-

[25] Ibid, p.80
[26] Svarūpam eva laksanam Svarupalakṣanam Ved. Pari. P. 114

lakṣanā or definition per accidents[27] of Brahman. The Svarupa-lakṣana is mainly expressed in the worlds light, dense bliss, one's own self. The tatasthalakṣana consists of the statement that the three worlds originate from Brahman as the water streams that are in a mirage originating from the rays of the sun, they rest in Brahman and disappear in it, as the body of a snake that is by delusion seen in garland disappears in it once the reality is known.

Now the hero of the play or the principal character is divided into four types, these are, धीरोदात्त, धीरललित, धीरशान्त and धीरोद्धात. These types of hero mainly depends upon the heredity, social environment, professional career, fame, modest, decorous, calmly munificent, civil, of sweet address, eloquent, and sprung from a noble family.

The hero of the play Prabodhacandrodaya Viveka, is regarded as Dhirprasānta types. His character like a hero is found in the drama. The dramatist depicts the character of a hero as the central character of the drama. The behaviour of the hero is like a spiritual person with calm and stable mind, and a person with high moral responsibility, who in spite of his negative circumstances is always on the right path. The heroine of the drama is Upaniṣad Devi. The heroine Upaniṣad Devi belongs to a good family and regarded as 'Kulaja'.

[27] Ibid., Tatasthaluksanam nāma yāvallakṣgakālam anavasthitatve Sali. P. 115

Like Śānta rasa, the comic sentiment i.e. Hāsya rasa is also present in the drama Prabodhacandrodaya. Viswanath Kaviraj in his SD says about the Hāsya rasa.

"विकृताकार वाग्वेशचेष्टादेः कुहकाद्भवेत्।
हास्य हासस्थायिभावः श्वेतः प्रमथ दैवतः।
विकृताकारवाक्चेष्टं यमालोक्ये हसेज्जनः।
तदत्रालम्बनं प्राहुस्तच्चेष्टोद्दीपनं मतम्।
अनुभावोऽक्षिसंकोच वदनस्मेरतादयः।
निद्रालस्य वहित्थद्या अत्रसर्वभिचारिणः॥"

The Hāsya rasa means laughter, which is created by determinants, like shown in hilariously dressed with ornaments, impudence, greediness quarrelsome, defective limb, use of irrelevant words, mentioning of different faults, and similar other things and actions. The Hāsya rasa is to be represented on the stage by consequents like the throbbing of the lips, the nose and the cheek, opening the eyes wide or contracting them, perspiration, colour of the face, and taking hold of the sides. In the psychological state, it may occur as - indolence, dissimulation, dory, sleepy, dreaming, insomnia, envy and the like. Hāsya rasa are divided into two kinds, one is self- centered and other is centered on others. In self-centred stage, when a person himself laughs, and centred in others means when he makes other laugh. These two kinds are related to the three types of person, superior, middling and inferior[28].

[28] NS, 47-49, p.85

If we analyze the 3rd Act of the drama, we find the statements of Buddhist and Kāpālika like- भिक्षुः= "नूनं सर्वज्ञेन भगवता बुद्धेनोक्तोऽयमेव घर्मः।" Here Mendicant says- "Certainly this philosophy is given by the all-knowing Lord Buddha himself."क्षपणकः= अरे सर्वज्ञा बुद्ध इति कथंत्वया ज्ञातम्?" Then, Jainā replies- "How do you know that Buddha is all knowing?" "भिक्षुः ननु रे यदागंमैरेव प्रसिद्धो बुद्धः सर्वज्ञ इति।" Again Mendicant says- "It is well known through his teaching that Buddha is all knowing." क्षणणकः= अरे.... दास इति। Then again Jaina replies- "you who are devoid of intelligence, if you think he is all-knowing from his own sayings, then I also (say that I) know everything. You with your father and forefathers are my slaves for seven generations"-

The above statements are the great examples of Hāsya rasa. Here Stūradhara says in the very beginning of the drama Prabodhacandrodaya-

" तद्वयं शान्तरसप्रयोगाभिनयेनात्मानं विनोदयि- तुमिच्छामः।" (PC 1/1)

The meaning of statement is that "Now we want to entertain ourselves by the enacting of the sentiment of Peace." Above in this statement we came to know that the dramatist has given importance of Śānta rasa which occurs as a main sentiment in the drama. The character of Purusa i.e. Man possesses the part of Śānta rasa, Mahamoha i.e. Delusion and Viveka i.e. Discrimination represents the Raudra rasa, Rati i.e. pleasure and Kāma i.e. concupiscence depicts Sṛngāra rasa and Daṃbha i.e. Deceit, Ahaṃkāra i.e. Egoism, Kspanaka

and Vikshu are the examples of Hāsya Rasa. Lastly, in a perfect drama, all the parts of Sandhis are necessary. One of the principal characteristic of the drama is that it should reveal Vira and Sṛngara as the prevailing rasa. In Prabodhacandrodaya Śānta rasa is the predominant sentiment and includes Hāsya rasa in the end of the drama.

Thus, dramatist Kṛṣnamiśra has systematically and beautifully expressed the metres, Alaṃkāras, sentiments and all parts of Sandhis in his drama Prabodhacandrodaya. Though the main sentiment in the present play is Śānta, some other sentiments are also introduced here and there in a sub-ordinate form.

Kṛṣnamiśra's Prabodhacandrodaya drama is a popular allegorical drama in six Acts, in each Act the number of verses neither to short and nor to long. There are not less than 26 verses and not more than 38 verses in each play. The philosophical idea, war and water, love union, the devotion, the religion and the hypocrisy are discussed in proper places according to the necessity. Although it is a philosophical allegory drama but the subject matter of the drama has been arranged by the dramatist in a befitting manner.

Sanskrit drama later developed into a didactic form of religious allegory represented by the Prabodhacandrodaya of Kṛṣnamiśra (11^{th} century). The language of Sanskrit drama alternates between prose and lyric poetry. Since Sanskrit is a literary language, it is used by important characters while the inferior characters speak in the vernacular known as Prakrit.

Kṛṣnamiśra's Prabodhacandrodaya is most popular drama and very widely read in all parts of India. It is an allegorical drama and belongs to that, class of Rupakas which is known as 'Nātaka'. The dramatist Kṛṣnamiśra justify being regarded as the leading dramatist in Sanskrit literature. He is the most original gifted playwright with genius of highest order. His writing style, expression and choice of words are incomparable. Kṛṣnamiśra is equally successful in describing the forms of his male and female character. Among his descriptions of male characters, we have various types of pictures. Kings, Ministers, Brahmin, God, and philosophical terms are all successful delineated by Kṛṣnamiśra. Thus, Kṛṣnamiśra's contributions in Sanskrit literature are unique in the world's literature. He displays a complete mastery over the Sanskrit literature and Indian philosophy. People, who are fully acquainted with Indian philosophy and literature today also, take special delight in Kṛṣnamiśra's work and his vast knowledge.