

JOURNAL OF CREATIVE WRITING

VOLUME 8 ISSUE 1

2024, Pp 52-61

ISSN 2410-6259

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 [HTTPS://DOI.ORG/10.70771/JOCW.V8I1.89](https://doi.org/10.70771/JOCW.V8I1.89)



KRISHNA MISHRA'S CLASSICAL SANSKRIT DRAMA "*PRABODHA CHANDRODAYA*" PHILOSOPHICAL RESOLUTION OF MORAL BARRIERS

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ABSTRACT

This study shows the moral barriers inside our minds and the solutions to overcome these obstacles. I have tried to find out from this doubt *Prabodha Chandrodaya*, one of the dramas of Sanskrit literature. The purpose of this study is to provide a clear and coherent explanation of Advaita, an important branch of Indian philosophy, which the playwright of the play has kept behind. From this, we will present a picture of how we can overcome moral barriers and other effects of the mind that consume our cognition. I have highlighted this issue in the study through a comparative and qualitative discussion. From this we will try to understand how moral inhibitions affect our lives, how we lose the sense of good and evil of conscience, and how the Advaita philosophy hidden in the *Prabodha Chandrodaya* drama gives us a complete philosophical solution to find the guidelines of the mentioning problem. Ultimately, it can be said that the relevance of this research will influence future scholarly works and open the door to the theoretical discussions on philosophy present in Sanskrit literature.

KEYWORDS

Sanskrit Literature, Classical, Moral Barriers, Advaita Philosophy, Indian Philosophy, Conscience

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INTRODUCTION

Moral barriers are considered to be one of the few obstacles in our human life at present. There are times in our lives when we are faced with much more pressing issues in our life decisions. I think the reason for this is the internal negative instincts in our mind, which compress our thinking consciousness and take our thoughts and thoughts to an aggressive level. Because of this, the need for polite and civilized behavior in our family, society and state is destroyed. The extent to which policy strategies and practices need to be demonstrated in society or in the state is destroyed. This leads to frustration at the individual level and conflict between individuals in society. In my study, I identify moral barriers as the source or the focal point of these problems. Because all such problems come in a person's life only when he faces many moral obstacles.

In many scholarly discussions, I have found that while much of the emphasis is on moral education, moral barriers have no authentic discussion. However, Zhao, L., (2020). In one of their studies, showed the ethical barrier by observing different situations of children through experimental methods. In this kind of research, we look at the moral aspects. However, there needs to be enough qualitative research on ethical barriers.

In my research, I refer to moral barriers as the state in which the inner instincts of the mind, such as anger, greed, attachment, pride, and other sensual things, destroy thinking consciousness. Such sensual matters create a moral barrier. A simple and beautiful philosophical solution to this issue is found in the play *Prabodha Chandrodaya* written by Krishna Mishra in Sanskrit literature. In the context of this drama, he introduced the Advaita of ancient Indian philosophy as a final solution to the moral barrier. Where our minds are divided into two parts. One is the aspect of the mind's instinct which disturbs all conscience and which is the main hindrance of the mind. The other is the restraining aspect which is the state of restraining the senses of the mind. But sometimes the renunciation aspect disappears because of the inclination aspect. Renunciation cannot be awakened because of the inclination which destroys our consciousness. Such a state of affairs leads to a breakdown of principles and creates moral barriers. However, I believe that the solution of Advaita philosophy given by the dramatist in *Prabodha Chandrodaya* drama will create a field of thought and consciousness free of moral barriers and the senses can be kept in check. So in today's scholarly context, this study will become more distinct.

Prabodha Chandrodaya is an allegorical drama by Sanskrit dramatist Krishna Mishra. Although it is a Sanskrit play, Krishna Mishra composed it in the light of the ancient Indian philosophy of Atmanism or Advaita (Non-Dualism). The ancient Indian educator Guru Shankaracharya delivers the idea of Advaita philosophy. Shankaracharya (788-820 CE) was a highly influential philosopher and theologian, who are often considered the founder of the Advaita Vedanta school of Hindu Philosophy. One of the concepts of Advaita Vedanta is the concepts of Brahman, which states that Brahman and universe are one and that everything seen in the universe is the perpetuity of Brahman.

The purpose of this study is to create a sense of openness towards moral barriers by applying the ideas and influence of Advaita philosophy to human life. In this drama the dramatist shows how to overcome the spiritual and moral barriers of human life through the conception of Advaita philosophy. Similarly, Advaita philosophy takes us out of the inner illusion of our minds and brings us to a truth. That which is Brahman and the Soul is one, and whatever is sensed in the manifold world is Maya. The ultimate understanding of the mind, dispelling this illusion of the world and establishing peace, removes all moral barriers such as anger, greed, infatuation, false pride, and envy. The dramatist Krishna Mishra theoretically exhibitions a solution to Advaita philosophy in the drama *Prabodha Chandrodaya*, where the

barriers of morality seem to be removed. That is the focus of this research. This study proceeds to address the causes and solutions of moral barriers through several research questions.

Objectives

The main purposes of this study are as follows:-

1. To Explore what moral barriers are and how they can affect our thinking.
2. To explore how a philosophical solution to a moral barrier in the drama *Prabodha Chandrodaya*.
3. To understand the Advaita philosophy presented in the drama *Prabodha Chandrodaya*.

LITERATURE REVIEW AND DISCUSSION

Various research articles, books, and reports on this topic offers diverse perspectives. Pijanowski based his research on an interview in which he asked some questions about the candidates' religious decisions or dilemmas, and then they interviewed each other about their moral failings in decision-making, and here some points about moral barriers came up which is called schema theory or a moral decision-making model (Pijanowski, 2009). In another study, we see the critical reading of Richard Sennett on the erosion of character towards the end of the capitalist economy to highlight how early academics engage with the principle of balance career. There it is seen that the policy relationship is tied to the professional identity concept and the academicians' good conduct. A study of 25 Australian educators shows that their moral issues depend on the workplace culture (Cannizzo, Mauri, & Osbaliston, 2019). Rasheed Agam, in his research on the limitations of moral language, shows how moral standards of a world in which there are logical question depend on existence, thought, mind, life, and freedom. This study proposed what could be the language of ethic (Agam-Segal, 2009).

Furthermore, in Ale, D. (2024) study, the scholar describes this issue in the following way: moral reconciliation typically involves the process of resolving or harmonizing conflicting moral values, beliefs, or principles. While there may not be a specific "theory of moral reconciliation" in the sense of a precise and universally accepted framework, there are various philosophical and moral perspectives that discuss ways to address moral conflicts and promote reconciliation. This study illustrates the process of resolving moral values and principles based on certain philosophical theories. Even though morality may be complete on one side, there are conflicting tendencies associated with it. However, by integrating specific viewpoints, ways to address moral conflicts and achieve reconciliation can be better understood. Here are some of the possible outcomes of the development of morality, yet it can be criticized in many ways. From where we can understand that ethical pluralism is tied to us in some way to acknowledge the context of multiple principles or values. Again, sometimes the ethical framework can change in order to make realistic decisions in certain situations. It affects the mind and the inner workings in many ways. These are called realism, but to keep real life full of moral restraint, the opposite reaction can be observed. However, the process of solving ethical dilemmas in a practical way is somewhat in line with our research. Where justice is practiced, all must first repress their anger and be forgiving. In fact, my study at first seems to be a spiritual discussion, but gradually deepening our attention, it becomes clear that it is actually based on the action and reaction of thoughts in our mind. We are not all human beings outside of the action of the inner mind; they exist within all of us as part of the real and present body. However, they should be practiced in a proper moral development process. And if morality is hindered, then we will experience the opposite reaction to the actions of our mind.

Then, by analyzing several research articles, we get some perspective about ethics and moral barriers. However, since there is no reliable explanation of the concept of "moral

barriers" based on specificity, I will try to address the issue philosophically and theoretically in my research. A complete description of the main research topic will also be presented.

When we think about the issue of moral barriers, several aspects come to mind. Morals are the values that define our behavior. That is the activity by which our personality will be accepted in public and a good mind will be developed. One discussion found that morality comes from the Latin *moralis*, which means, in terms of customs or etiquette, ethics, which is a part of the values adopted by a society or a culture that registers attention and whether an action conforms to those values or violates them in some way (Bailey, Jones, & Clayton, 2023). Consequent to one study, the early remains of ancient soil do not appear to be moral teachings but rather are reminiscent of the Hammurabi code, the Hindu Vedas, Egyptian instruction, and the Hebrew Bible. Or consider that the long, odd voyage of the human exodus from Eden, as told in the Bible, began with a moral transgression, which led to the knowledge of good and evil (Haidt, 2008). Morality has persisted throughout the history of Western philosophy. Plato's *Republic* and Aristotle's *Nicomachean Ethics*, two of the greatest books of ancient Greek philosophy, conduct lengthy inquiry into the nature and origin of decent persons and civilizations (Haidt, 2008). The study elucidates what morality is and its impact on human life. Its purpose to inculcate moral values in light of philosophical and ancient texts and to explore the nature of good individuals and a prosperous society. However, sometimes, as a result of forgetting our values, certain negative tendencies—such as anger, greed, infatuation, pride, envy, and immature philosophical arguments—consume our conscience, like a black cloud in the sky. Consequently, we lose our values, which, in the language of rational philosophy, can be called 'moral barriers.' Focusing on this study, we turn our attention to the play "*Prabodha Chandradaya*" by Krishna Mishra, where the instincts that corrupt the conscience (anger, greed, infatuation, pride, envy) are considered moral barriers.

Now let us explore the second objective of our research, or the main idea and vision of this study. To understand how the drama *Prabodha Chandradaya* resolves our moral barriers philosophically, we must first examine the characters of the drama. In the context of a simple drama, we typically see a hero, heroine, supporting characters, and sometimes animal characters. However, the greatest distinction of "*Prabodha Chandradaya*" lies in its characterization. Departing from the ordinary, the dramatist has used all the invisible feelings centered in the mind and heart as characters in a figurative sense. Therefore, Taylor has stated in his translation of this drama that the metaphorical representation of the mind and emotions cannot be considered original to the author. In the Vedas, the Mahabharata, and the Puranas, all emotions are personified. However, the dramatist has arranged them so effectively that, in the first part of his plan, he creates a clear understanding in the reader's mind of their ability to do good or evil, so that a person may surrender to their influence (Taylor, 1886). The dramatist has carefully crafted the play's characters, guided by the highest thoughts, and provided the final explanation of philosophical thought. Some of the most important branches of ancient Indian philosophy are represented as characters in this drama. The beautiful portrayal of these philosophical characters and their constructive criticism within the drama gives the impression that it is the work of a wise writer. On one hand, the author shows how the instincts of the spirit and the mind corrupt our conscience and become the greatest barriers to our morality. On the other hand, the origin of Advaita philosophy is depicted, demonstrating how with the help of the Upanishads—an invaluable storehouse of knowledge—we can overcome our moral barriers and attain the perfection of conscience. Through various setbacks and self-destruction, this drama offers a final solution for the self-realization of our lives. Life can be made beautiful by exercising morality by keeping the senses under control. If we look at the play from time to time, we will have a complete idea about it.

Table 1: The main characters in drama

| Male character | Female character | Relation |
|------------------------------|------------------------|---|
| Soul | - | The grandfather of conscience. |
| Mind | - | The son of the soul. |
| Kama Deva ² | - | The son of the inclination side of the mind, follower of Mahamoho (Great Delusion). |
| Ahamkara (Egoism) | - | The son of the inclination side of the mind, follower of Mahamoha (Great Delusion). |
| Anger | - | The son of the inclination side of the mind, follower of Mahamoha (Great Delusion). |
| Viveka (conscience) | - | The son of the renunciation side of the mind, the king of the renunciation side. |
| Vairagya ³ | - | The second son of the renunciation side of the mind. |
| Lobha (Greed) | - | The son of Ahamkara (Egoism). |
| Mohamoho (Fascination) | - | The son and king of the inclination side of the mind. |
| Dambha (Arrogance) | - | The son of Lobha (Greed). |
| - | Rati ⁴ | The wife of Kama (Desire). |
| - | Mati (Intellect) | The wife of Viveka (Conscience). |
| - | Upanishad ⁵ | The second wife of Viveka (Conscience). |
| - | Thirst | The wife of Greed. |
| - | Envy | The wife of anger. |
| Prabodhachandra ⁶ | - | The son of Viveka (Conscience). |

² ‘Kama Deva’ is the god of love, desire and attraction in Hindu mythology.

³ ‘Vairagya’ is a Sanskrit word that metaphrases to “detachment” or “renunciation.” In terms of Indian philosophy and spirituality, it means to the practice of renouncing desire and attachment to worldly things, promoting a sense of inner peace and liberation.

⁴ According to Hindu Mythology, ‘Rati’ is the goddess of love, libido, worldly desires and sexual gratification. Ratidevi, known as the daughter of Parajapati Daksha, is the wife of Kama deva, the god of worldly sexual love and lust.

⁵ The ‘Upanishads’ are fourth or last stage of Vedic literature. The literal meaning of the word Upanishad is that the knowledge has to be taken sitting near the Guru (Teacher) in silence that is esoteric knowledge. It was in the Upanishads that Indian philosophical thought first emerged. From which the philosophy of Advaita Vendanta emerges.

⁶ J. Taylor mention in his book uses the word “Intellect” for Probodha; Taylor, J. (1812). But the drama receives Prabodhachandra’s character to a deeper level. To denote the highest thought of the human mind’s consideration of good and evil, playwright exhibit to have applied it.

There are also some philosophical doctrines like Charvaka, Digambara Jaina, Bodh Bhikshu, and Kapalika Soumasiddhanta, who are some of the characters in this drama. Some philosophical communities work largely on the belief in reality, and some formalize the principle of justice. But the biggest challenge in our life is to overcome the barriers of the heart. Morality begins with thought or perception. If you think well, you will behave well, and if you feel inconsistent, your behavior will be a cause of trouble for society and for others. Where is the peace in the world? People are constantly trying to find peace. I think that several philosophical doctrines from man's desire to find peace. Therefore, the focus of our research will be on finding peace in our lives by removing moral barriers. In the drama *Prabodha Chandrodaya*, Vivek (Conscience) has been shown as the supreme character. That is, if you use your conscience properly, you can remove your potential moral obstacles. You need to grasp the proper philosophical doctrine for the proper use of conscience. To understand the moral barrier and its solution, as well as the philosophical theories, it is first necessary to understand the content of the drama. The man character, meaning the soul, is enchanted by Maya; Maya is his wife; the mind is their child. The mind has two wives: Pravritti (Inclination) and Nivritti (Renunciation). Pravritti's son is Moha (Fascination), and Nivritti's son is Viveka (Discernment). Moha's wife is Mithyadrishti (False Perception), and Viveka's two wives are Mati (Intellect) and Upanishad (True Knowledge). The daughter of Viveka and Upanishad is Vidya (Knowledge), and their son is Prabodhachandra (Moon of Enlightenment). In the drama, Moha (Fascination) is the king of the inclination side. His attendants are Kama and Rati. He wants to defeat Viveka (Discernment), the king of the renunciation side, and prevent the union of Upanishad and Viveka. So that the soul remains forever deluded, losing all discernment between right and wrong. On the other hand, since Viveka had not united with Upanishad (True Knowledge) for a long time, the mind gave birth to Kama (Desire), Ahamkara (Egoism), Krodha (Anger), and Moha (Fascination). It took refuge in various philosophical and religious doctrines, including Charvaka, Jainism, Kapalika, and others to sustain the inclination side.

Eventually, Viveka (Discernment) awakened and engaged in a great battle with Moha (Fascination). The battle then ended. Materialism was defeated and other doctrines were eradicated by the power of the true religion. Buddhism finding no refuge, fled. Moha (Fascination) and his offspring perished. Thus, from the union of Viveka (Discernment) and Upanishad (True Knowledge), "Prabodhachandra" was born.

The character of Prabodhachandra in the drama represents the author's ultimate desire. He wished for all evil inclinations to be removed and for Prabodhachandra to arise within everyone's heart for a pure mind. In this way, the moral barrier must be removed through a beautiful heart. So the dramatist says at the end of the drama, in the voice of the man character, the holy spirit that everyone wants, in the verses 30 and 31 of the sixth act:-

मोहास्थकारमवधूय विकल्पनिद्रामुन्मय कोऽप्यजनि बोधतुषाररिश्मः
त्रद्वाविवेकमतिशिन्त्यमदिकेन विश्वास्तकः स्फुरति विष्णुरहं स एषः [३०]
सङ्गं न केनचिदुपेत्य किमप्यपृच्छन् गच्छन्नतर्कितफलं विदिशं दिशं वा शान्तो
व्यपेतभयशोककषायमोहः स्वार्यभुवो मुनिरहं भवितास्म सद्यः [३१]

Braking through the layer of darkness, Prabodha (Awakening) has arisen like the dawn. Dispelling the darkness of Fascination (Moha) and breaking the sleep of illusion, Prabodha

emerged like a cool ray. With the help of reverence, discernment (Viveka), intellect (Mati), peace, and self-control, a universal realization is manifesting within me- 'I am that Vishnu'⁷ (Verse 30).

By the grace of Bhagavati Vishnu's devotion, I am now fulfilled in every way- from today onwards, I have taken the vow of sage- I wish harm upon no one, nor do I need conversation with anyone; wandering in all directions without concern for outcomes, seeking shelter in a home at night! I desire nothing more- I have renounced anger, sorrow, and Fascination (Moha). (Verse 31)

From the discussion so far, it is understood that, in the drama, the mind has two aspects: inclination and renunciation. When the mind is driven towards inclination, qualities like delusion, greed, desire, and arrogance are manifested, leading to moral decline. However, by controlling the mind and acting with discernment and intellect, a pure mind can be attained and freedom from moral barriers is possible. In the drama, Prabodhachandra is presented in the context of pure Advaita philosophy. This philosophy has defeated all moral barriers and has provided a path to sacred knowledge and liberation. We, as human beings, are often filled with delusion, greed, arrogance, and desire. The drama portrays the origin of Advaita philosophy from the Upanishads behind the scenes. That philosophy has allowed beings to become egoless, freed from desire, and has assisted in the proper realization of the soul.

Now, let us try to understand how the teaching of Advaita philosophy, behind the scenes of the drama shapes a holistic pure mind. In this drama, the enchanted human is referred to as 'Man' (Purusha)-those elements described as products of illusion (Maya) in philosophy are depicted here as children of illusion (Maya). First, illusion (Maya) gives birth to her first child, the mind. In the drama, the mind is sometimes described as the 'Mind' (Chitta), sometimes as the inner self (Antaratma). The mind acts as though it is the lord of the world, as illusion (Maya) has placed it in that position while she continues to act like a great being. The mind acts under fascination (Moha); when the influence of fascination ceases, only then is the pure knowledge of truth and falsehood possible. Therefore, in the drama, two wives have been imagined for the mind-Inclination (Pravritti) and Renunciation (Nivritti); Inclination's son is Fascination (Moha), and Renunciation's son is Discernment (Viveka). In our research, we have discussed the awakened side of Renunciation or Discernment (Viveka), which can keep us free from all moral barriers by discerning good from evil. To properly awaken Discernment, to free it from the influence of Fascination, and to distinguish between good and evil, the dramatist suggests taking refuge in Advaita philosophy. Thus, there is a need to delve deeply into the essence of Advaita philosophy.

The fundamental essence of Advaita Vedānta philosophy is articulated in a stanza by Shankara:

Brahma satyam jaganmityā jīvo brahmaiva nāparaḥ।

anena vedyam sacchāstramiti vedāntaḍīṇḍimah॥

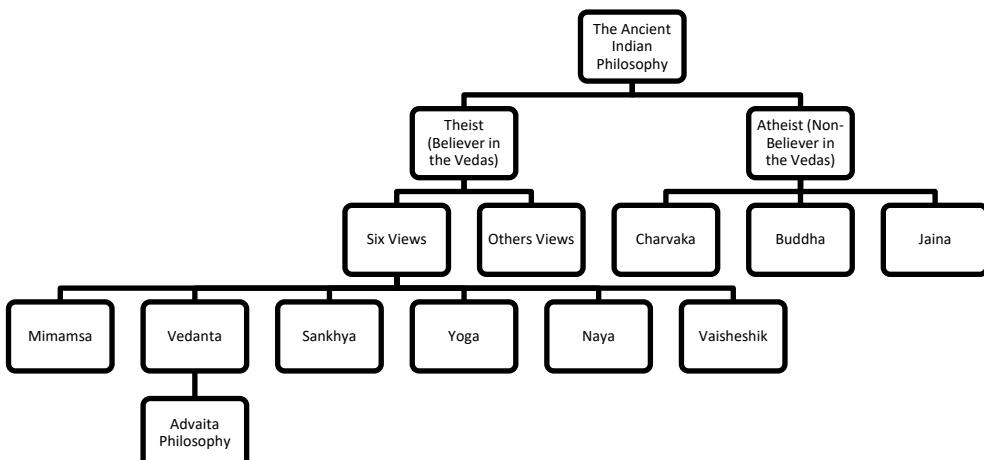
(Shankaracharya, 1981, v. 20. 198)

⁷ 'Vishnu', Bhagavan Vishnu, Bhagavan, is a Hindu deity who restores the balance of good and evil. He protects the religious or moral order as well as ethical conduct in Hindu practice. Thus, he serves as a guardian mediator, maintaining order and truth. In this drama, 'I am that Vishnu' refers to a pure soul, which is as sacred as God.

It implies that *Jivātmā* and Brahman are the only true entities and that this universe is not real. This refers to *Paramātmā*, or Brahman, who is *Jivātmā* or *Ātman*. Brahman is *Ekmebādvitīyam*, meaning that it exists in all states as One and Only One. All other things are false; Brahman is the truth. He is not manifold but remains singular. Furthermore, this concept is known as Advaitaism, the name given to Shankara's ideology, as he believed in Brahman as the ultimate truth, with life and the cosmos as one cohesive whole. Advaita asserts that the observable universe is not distinct from the unseen Brahman; Brahman is its basis, and thus the universe is Brahman (Das, R. 2023).

Advaita philosophy is part of the Vedanta school of ancient Indian philosophy, which is also called Advaita Vedanta. In the history of ancient Indian philosophy, we find that different philosophical sects of India did not emerge simultaneously, but spread their influence at the same time. Professor Arzun Bikas Chowdhury in his book Indian Philosophy has shown the philosophical communities of India beautifully. He shows what the results of philosophy are and presents a chronology of its contemporary doctrines.

However, in this study, the Advaita philosophy has been demonstrated within the Vedanta school.



In another study, Swami Bhajanananda states that there are four basic principles of Advaita philosophy: 1) Advaita of the Upanishads, 2) Advaita of Shankara, 3) Post-Shankara Advaita, and 4) The Modern Phase of Advaita. Among these four guidelines, one can understand the concept of absolute Mayavada and Advaita philosophy (Bhajanananda, S 2010). Advaita serves as a means of uniting the human mind with God, offering a reliable path by which all living beings can attain peace. If one believes that everything in the illusory world is transient, one should restrain oneself from becoming attached to it. Thus, the teaching of Advaita philosophy is to establish peace through justice and devotion by abstaining from worldly luxuries.

However, in this study, the teachings of Advaita philosophy are highlighted behind the scenes of the drama '*Prabodha Chandradaya*'. When the supreme man character of the drama realizes the significance of Maya (illusion), the unity of the individual soul (*Jivātmā*) and the Supreme Soul (*Paramātmā*) remains incomprehensible to him. The supreme man character then asks the main character, Upanishad: 'How can I and the Supreme Brahman become one?

The Upanishad replies:

असौ त्वदन्यो न सनातनः पुमान् भवान् देवात्पुरुषोत्तमात्परः
स एष भिन्नस्त्वदनादिमायया दिवधेव बिम्बं सलिले विवस्वतः [२५]

The ancient Purusha is not different from you! You are not different from the Excellent Purusha, the Lord! He appears different from you because of the beginning less Maayaa, like the reflection of the Sun in the water appears as if different. [Sixth Act, Verse 25]

उद्धा मद्युतिदामभिस्ताडिदिव प्रद्योतयन्ती दिशः प्रत्यग्रस्फुटदुल्कटिस्य मनसो
निर्भिद्य वक्षःस्थलं
कन्येयं सहसा समं परिकरैर्मोऽहं ग्रसन्ती भजत्यन्तर्धानमुपैति चैकपुरुषं
श्रीमान्प्रबोधोदयः [२८]

Lighting up all the directions with unrestrained flashes of luster resembling the lightning streaks, shattering the chest of the mind with the hardened bones bursting every moment, this girl Vidyaa (Knowledge) is capturing Moha (Fascination) along with his assistants, and vanishing away. The noble Prabodhodaya is approaching Purusha (Man) [Sixth Act, Verse 28] Tejalsvini, (n.d).

In this way, a pure soul is born by taking refuge in the Upanishads and through the guidance of Advaita philosophy. Here, the dramatist has created many mysteries in his drama. On one hand, he has shown reverence for the Vaishnava doctrine, while on the other; he has criticized other philosophical branches. He aimed to promote Vaishnavism and pacifism. However, the teachings of Mayavada or Advaita are also present in it. The subject matter is that a man (Purusha), engrossed in illusion and search for truth, seeks refuge in the Upanishads and examines other non-Vedic philosophies. First, Yajnavidya, then Mimamsa, logic, Nyaya-Vaisheshika, and Sankhya—all have been analyzed and finally discarded. Afterward, the dramatist portrays Advaita philosophy as the path to human liberation and has defeated all anti-Vedic doctrines. In this way, under the light of Advaita philosophy, the illusion of the mind is dispelled, and a pure soul arises, which knows how to think righteously and is capable of overcoming all moral barriers.

CONCLUSION

In the concluding section of this study, I can state that this research has attempted to identify the causes of moral barriers by presenting them as a major issue and explaining how the drama *Prabodha Chandrodaya* addresses these obstacles. In the context of the play, I have tried to show that the playwright has thought of solving this problem based on Advaita philosophy. But this study does not aim to provide a comprehensive exposition of Advaita philosophy or include all the scholarly work on the subject. Naturally, it attempts to indicate how Advaita philosophy may serve as a viable solution for overcoming our moral limitations and barriers. However, since philosophy is something that individuals internalize emotionally and retain in the mind conditioned by prior experiences, it has not been possible to directly survey the moral state of those who have practiced Advaita philosophy before and after engaging in such practice. As Advaita Vedanta often incorporates practices like yogic discipline, it regularly emphasizes methods of sense restraint. Through such yogic practices and meditation, if one can control the senses, then tendencies like greed, attachment, pride, and desire are less likely to arise in the mind. As a result, a significant shift in moral character occurs, enabling individuals to overcome moral barriers and gravitate toward ethical processes.

In *Prabodha Chandrodaya*, the playwright explores various branches of Indian philosophy, logically refuting them and demonstrating that only the practice of Advaita

philosophy can preserve moral balance and guide us towards a life of restraint. Therefore, this study opens up the path for analyzing Advaita philosophy in the context of overcoming ethical limitations in the future. I examine the relationship between the mind's inner workings and moral constraints through the inclusion of Advaita philosophy will, I believe, continue this trajectory in future scholarly research.

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