CHAPTER-I

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INTRODUCTION

The dramatist Kṛṣnamiśra's Prabodhacandrodaya played an important role in the Philosophical, spiritual, an allegorical, devotional and religious play of the Indian people. The subject matter of the drama there has grown a mass of matters which are important from the point of view of spiritual aspect, religion, culture, literature, philosophy, Dharmaśāstra, Upaniṣad and so on.

The Prabodhacandrodaya is doubtlessly the best dramatic composition of Kṛṣnamiśra. The play is a drama of six acts and main theme of the drama is suggestive. It is difficult to shift philosophical thoughts from dramatic writings but dramatist Kṛṣnamiśra was more successful than others. It is the playwright's master piece. It was this play which at once placed Kṛṣnamiśra in the very first rank of Sanskrit dramatists in allegorical field. The dramatist succeeds to a remarkable degree in giving us an ingenious picture of the spiritual struggle between virtue and vice the two forces of human mind in a dramatic form. There is lively satire too. On the devotional side there is an attempt to synthesise Advaitic Vedānta with Viṣṇubhakti. Of all the allegorical plays in Sanskrit literature this must be singled out as an attractive work of real merit. Thus this prominent Sanskrit theatre personality, Kṛṣnamiśra introduced a new trend in Medieval Sanskrit drama and infused an air of freshness in Sanskrit theatre.

In the first chapter we discuss background of the study and Kṛṣnamiśra's Life, date and works. Besides these, the first chapter deals with study conducted on Prabodhacandrodaya, brief summary of the content of Prabodhacandrodaya and purpose of the study.

(a) Background of the Study

Prabodhacandrodaya of Kṛṣnamiśra is a profound philosophical allegory, in six acts, which is the best play he wrote in his life. This great Sanskrit theatre personality based his play on the love story of Puranjana and Puranjani in the Bhagavata Purana, which dramatizes the supreme truth of Advaita Vedānta and ridicules the tenets of other schools of philosophy. In the fourth Ṣkandha of the Bhagavata Purana, chapter 25th to chapter 29th is detail discussed about the story of the Puranjana, which are the main sources of the play. It has a striking similarity with the Mahābharata. The Mahābhārata describes the battle between Kurus and Pāṇḍavas. Similarly, Prabodhacandrodaya also narrates the struggle between step brothers against Viveka and Moha. In the first Act of the drama Prabodhacandrodaya, we find

"एकामिषप्रभवमेव सहोदराणा मुज्जम्भते जगति वैरमिति प्रसिद्धम्।
पृथ्वीनिमित्तमभवत्कुरुपाण्डवानां तीव्रस्तता हि भुवनक्षयकृद्विरोघः॥" (P.C.1/18)

"It is well known in the world that enmity is seen among brothers for the sake of the same object. The vehement enmity between Kurus and Pāṇḍavas which

brought about the ruin of the world was for the sake of the earth."[1] The Mahābhārata is the great sources from which many Sanskrit authors have derived their plot. The birth incident of Prabodhacandra in Prabodhacandrodaya fully bears testimony to Kṛṣnamiśra's rich imagery and facility of expression. The unselfishness of the hero Discrimination, the simple minded heroine Upaniṣad Devi and wisdom and foresight of his ministers are highly touching. The construction of the plot would show that it has been constructed with no inconsiderable skill, the dramatist having successfully welded together a variety of exaiting incidents so as to maintain the spectator's interest right up to the end. It is important to note that Kṛṣnamiśra was an ascetic and follower of Saṇkarācharya, the great exponent of Advaita Vedānta. According to the tradition[2], dramatist Kṛṣnamiśra had many disciples but one of them was deeply interested in Kāvya, but not in philosophy. Thus, he asked this disciple to compose this philosophical play in order to teach him the Advaita doctrine. Besides these, the subject matter of the drama is taken from the Śrimad Bhagavata Gīta, Vedās, Upaniṣads, Puranas, Buddhist and Jainas philosophies and so on. Finally, the playwright Kṛṣnamiśra has composed his philosophical allegory drama Prabodhacandrodaya at a period when the religious atmosphere in India was in a chaotic condition. Buddhism and Jainism had demoralized to a great extent and various from of Hinduism were unsuccessful in inspiring

[1] PC.I v.18

[2] Krishnamacharya- History p.676.

confidence among the people. This type of drama as it seeks to establish Advaita form of Viṣṇubhakti between Vedānta and Viṣṇuism. Lastly, it has be noted that this drama is contributes in tracing the history of the development of Indian philosophy.

(b) Life, Date and Works of Kṛṣṇamiśra

Life: The Prabodhacandrodaya is unquestionably the best dramatic work of Kṛṣnamiśra. The life history of the Kṛṣnamiśra is fully imaginary. In his introduction part of the present play, he gives some account of himself and his life history in the mouth of the Stage-manager-

"गोपालो भूमिपालान्प्रसभमसिलतामात्रमित्रेण जित्वा
साम्राज्ये कीर्तिवर्मा नरपतितिलको येन भूयोऽभ्यषेचि॥" (PC 1/4)

"It is known to you that there is Gopāla whose valour like the flames of light fills in all the crevices of the three worlds, which blazes in the forest of the great armies of the enemy kings, and whose fame has spread throughout the universe, who by the aid of his sword alone defeated the kings, has again crowned Kīrtivarman the best of kings as the sovereign."[3]

In this statement, we find, Kṛṣnamiśra was the contemporary of the Kīrtivarman and the Cediking Karṇa. His birth place was probably near to the Madhusūdana temple, which is situated in the Mandāra Mountain, in Bihar, located in the East of India, and from his description of the place Madhusūdana

[3] PC.I. v.4

temple and Mandāra Mountain, it has been found that he was a resident of that place. Kṛṣnamiśra was a highly learned dramatist. His knowledge of Philosophy was enormous. He had studied all the Vedas, the Upaniṣad, the Puraṇas and various sāstras. Tradition describes that he was from Haṃsa community. From his play, we find,

"गौडं राष्ट्रमनुत्तमं निरुपमा तत्रापि राढापुरी
भुरिश्रेष्ठकनाम धाम परमं तत्रोत्तमो नः पिता।
तत्पुत्राश्च महाकुला न विदिताः कस्यात्र तेषामपि
प्रज्ञाशीलविवेकधैर्यविनयाचारैरहं चोत्तमः॥" (PC 2/7)

"Gauḍa is an unequalled country, there is a city called Rāḍhāpurī. There is a celebrated house called Bhūriśreṣṭhaka and our father is the worthiest there. Who has not heard of his noble sons? Among whom I am the best in intelligence, character, power of discrimination, courage, modesty and in performance of duties."[4] Having heard of the story of Prabodhacandrodaya, it clearly states that the proudy and arrogant attitude of the Gauḍa country reflects his Bengali mentality.

For instance, some critics opine that Kṛṣnamiśra belongs to Bengali community. He was a devotee of Viṣṇu and was familiar with the Bhāgavatapurāṇa. He combined Māyāvada with Viṣṇubhakti.

[4] Ibid. II. V. 7

Date: It is difficult to arrive at any exact determination of Kṛṣamiśra's date. The dramatist Kṛṣnamiśra's drama and his date can be dated with precision from the playwright's references in the prologue.

"विवेकेनेव निर्जित्य कर्णं मोहमिवोर्जितम्।

श्रीकीर्तिवर्मनृपतेर्बोधस्येवोदयः कृतः॥" (PC 1/9)

"Gopāla also having fulfilled his purposes has now attained absolute tranquility. Like Discrimination's conquest of strong Delusion bringing forth the awakening of knowledge, he has vanquished the strong Karṇa and has caused the rise of Kīrtivarman"[5] This play produced at the direction of one Gopāla in the presence of the Candella king Kīrtivarman, after overthrowing the Cedi king Karṇa. Gopāla was the friend of the king Kīrtivarman. According to the evidence of the Deogarh inscription king Kīrtivarman of Jejakabhukti is dated A.D. 1098. This acquaintances were gathered from the play, after the opening verses- "The celebrated Gopāla whose lotus-feet are illumined by the cluster of rays emanating from the Tiaras of all the tributary kings, who revealed himself in the form of Nṛsiṁha by tearing open the doors of the breasts of the group of his strong opponents, who like the Great Boar rises up the earth submerged under strong kings as under the deluge of the great ocean; he whose fame spreads in all directions like the tender leaves of the creeper adoring the ears of damsels whose fire-like valour is kindled by the strong wind caused by the flapping of the ears of all the guardian elephants of the directions, has commanded me thus:

[5] Ibid. I. v. 9

"We whose enjoyment of the Supreme Brahman was obstructed by the activities of our friend from birth, king Kīrtivarmanadeva (enaged) in conquering the world., spent the days polluted by the enjoyments of various sensual pleasures. But no we have fulfilled our purpose."[6] Now, the Mohaba inscription assumes that Kīrtivarman defeated Laksmikaṛna, i.e. the Cedi king Karṇa of Tripuri, who is mentioned in an inscription dated A.D. 1042 "In the Vikramāṅkadevacarita 1819 Kaṛna is called Kālaḥ Kalāñjaragiripateḥ, 'The Death of the (Candella) king of Kalāñjare', which corresponds to Kṛṣnamiśra statement."[7]

"नीताः क्षयं क्षितिभुजो नृपतेर्विपक्षा
रक्षावती क्षितिरभूत्प्रथितैरमात्यैः।
साम्राज्यमस्य विहितं क्षितिपालमौलि-
मालाचितं भुवि पयोनिधिमेखलायाम्॥" (PC 1/3)

"The king's enemies are destroyed, the earth is protected by well known ministers; his sovereignty which is adored by the garlands of the heads of the kings, is established on the earth encompassed by the ocean."[8] Thus, Gopāla might have been an ally through whose Valour Kīrtivarman defeated Karṇa, but the commentator Maheśvara says that he was the commander-in-chief (Senāpati) of Kīrtīvarman and was a Brāhmana.[9] Therefore, Kṛṣnamiśra most probably have flourished in the second half of the 11th century and he has

[6] Ibid. I. p. 3
[7] Sita Krishna's, PC. Ch. I, p.1
[8] PC. I. v. 3
[9] Sita Krishna's, PC. Ch. I, p.1

composed his play between 1042 and 1098 A.D. The date of Kṛṣnamiśra and his writing has been approved by some critics, they also opines that the date perhaps may be the beginning of the 12th century.

Works: Kṛṣnamiśra, in the galaxy of Sanskrit playwright, is a star of the magnitude ranking along with Kālidāsa, Bhabhabhuti, Bhasa, Sudraka, Asvaghosa and the other genius artists. The Prabodhacandrodaya is the celebrated Philosophical allegory work of Kṛṣnamiśra. It is said that the Prabodhacandrodaya is a spiritual drama. The birth of Prabodha, victory of Viveka and the reunion of Viveka and Upaniṣad Devi are the main plot of the play. There are many wonderful symbolic characters described here with relation to the philosophy in a very charming way. The play is interesting as it is the first creation of this kind by Kṛṣnamiśra.

"ततो यत्पूर्वमस्मद्गुरुभिस्तत्रभवद्भिः श्रीकृष्णमिश्रैः
प्रबोधचन्द्रोदयं नाम नाटकं निर्माय भवतः समर्पितमासीत्।"

"Therefore you have now to produce in the presence of king Srikīrtivarman the play named Prabodhacandrodaya, which was written and given to you earlier by our revered teacher Srī Kṛṣnamiśra."[10]

"तद्वयं शान्तरसप्रयोगाभिनयेनात्मानं विनोदयितुमिच्छामः।"

"Now we want to entertain ourselves by the enacting of the sentiment of peace."[11] Kṛṣnamiśra excels in depicting the sentiment of peace (शान्त) in his

[10] PC. I, p.5
[11] Ibid. p.5

play. The distinguishing qualities of Kṛṣnamiśra's style, who was a master of the Sārdulavikrīḍita, his most favourite metre and he was also an effective Vasantatilakam and so on. In his work some of the allegorical characters speak Sanskrit, and female and low class characters speak Prākrit.

Kṛṣnamiśra was not the first dramatist to compose an allegorical drama, though not much is known about the earlier literature of this class. We thus find that some allegorical characters were also written by Aśvaghoṣa. These Aśvaghoṣa's Buddhist allegorical figures are Buddhi i.e. wisdom, Kīrti i.e., Fame, and Dhṛti i.e. Firmness. This is followed by the advent of the Buddha himself, adorned with the halo which he borrowed from Greek art. We do not know whether he appeared later in actual conversation with the allegorical figures, but for this mixture of the real and the ideal we have to go beyond Kṛṣnamiśra, who represents all his characters as abstract, Viṣṇu or instance by Faith in Viṣṇu, to Kavikarṇapūra's glorification of Caitanya in the sixteenth century, in which allegorical figures are mingled with Caitanya and his followers, though they do not actually converse together. It must remain uncertain whether there was a train of tradition leading from Aṣvaghosa to Kṛṣnamiśra, or whether the latter created the type of drama afresh; the former theory is the more likely. After the Buddhist allegory, there is another allegorical play named Āgamadambara, still in manuscript written by Jayanta, the author of the Nyāyamañjari, who flourished in the 9th Century A.D. Thus after Kṛṣnamiśra's allegorical play numerous allegorical plays were composed

by various scholars. Dr. Keith says about the Prabodhacandrodaya- "It would be idle to pretend that be play has any dramatic force. Its chief merits are its effective and stately stanzar of moral and philosophical contact."

The different scholars have composed the different allegorical plays in different times. These are- Saṁkalpasūryodaya of Veñkaṭanāth of the fourteen century, Caitanyacandrodaya of Kavikarṇapūri of the seventeenth century, the two Śaiva drama are the Vidyāpariṇayana and Jīvānandana of Anandaram Mokhi of the end of the seventeenth century and beginning of the eighteenth century and so on. Among these allegorical plays, Kṛṣnamiśra's allegorical play is the best allegorical play in the field of Sanskrit dramatic literature.

The term Prabodhacandrodaya has been translated differently by different scholars. The prominent Sanskrit scholars J.Taylor translated Prabodhacandrodaya as "Rise of the Moon of Intellect" or "The Moon of Intellect", Winternitz translated it as "Erkenntnismondaufgang", Macdonell translated it as "Rise of the moon of knowledge", S.K. De translated as "The Moonrise of true knowledge" and Dr. Boissevam translated it as "Maansopgung der Ontwaking." Kṛṣnamiśra in his Prabodhacandrodaya clearly states that the Prabodhacandrodaya means that 'Prabodhacandrasya Udayah', "The rise of the Moon which is Awakening". Dr. Sita Krishna Nambiar translated it as "The Rise of the Moon of Spiritual Awakening". So many editions are acquired in this play. The Nirnayasāgar edition is less important text, another edition is the Trivandrum edition, which is the best edition. The Commentaries of the

Candrika and Prakāsa are also preferred in several places. The Commentaries of the Nātakbharana has been consulted in various places.

(c) Study Conducted on Prabodhacandrodaya

In the field of the classical Sanskrit literature of India, Sanskrit drama occupies an important part of Sanskrit literature, it has flourished from 1500 B.C. to 1100 A.D. Bharata is attributed to the earliest extant critical work on Sanskrit drama. In the 2nd century A.D. the N.S. is relatively late but could be a reworking of a much earlier version. In the 3rd century A.D. Bhasa was the earliest known Sanskrit playwright. In the 7th and 8th century A.D. Kālidāsa and Bhavabhuti were the most renowned Sanskrit Scholars. In all the Asian drama and the Sanskrit plays were performed in several places and their performances were highly stylist in terms of gesture and costume, and dance and music played a significant part of them. To the westerner, most probably Sanskrit plays would seem overloaded with religious and supernatural elements; these aspects are also firmly grounded in the real world. The great poet and dramatist Kālidāsa convey a sense of the natural world with a fine simplicity; on the other hand dramatist Bhagabhuti depicts a more pompous nature. In all Sanskrit plays, it is undoubtedly the religious influence that explains the happy ending. In the Sanskrit plays love and heroism are the most common sources of emotion, although there is a frequent infusion of a sense of wonder produced by the

supernatural elements. Some Sanskrit plays are almost fully concerned with the supernatural, such as Kālidāsa's Vikramorvasi, Kālidāsa's Malavikagnimitra treats political and historical topics and Sudraka's Mṛcchakatikam concerns ordinary people and is profused in exciting melodramatic incident. In the 11th Century, Kṛṣnamiśra's Prabodhacandrodaya developed Sanskrit drama into didactic form of religious allegory.

Kṛṣnamiśra's Prabodhacandrodaya was vastly read by European Indologists in the 19th century. As for this benefit, the Prabodhacandrodaya was translated into Various European languages. This play is still very useful and an examination text book material for the P.G. (Sanskrit) students of Kolkata and others university. In the present work, it is quite impossible to refer to all the writers, scholars and researchers who have discussed the Prabodhacandrodaya in their studies.

The study on Prabodhacandrodaya has been conducted by various scholars. Of them, J.Taylor, M.D., the Member of the Asiatic Society, and of the Literary Society, Bombay, studied on Prabodhacandrodaya as "Prabod'h Chandro'daya", or "The Moon of Intellect an Allegorical Drama" and "Ātma Bod'h" or "The knowledge of spirit", or Rise of Moon of Intellect" in 1811, Macdonell as, "Rise of Moon of knowledge", S.K. De as, "The Moonrise of True knowledge", and Dr. Sita Krishna Nambiar as, "The Rise of the Moon of spiritual Awakening." Dr. Sita Krishna Nambiar, former Principal, Daulat Ram College, Delhi University, the introduction in this book forms a part of the

thesis submitted by the translator for Ph.D. Degree in the University of Bonn, while translating the text an attempt has been made to keep close to the original and to preserve the spirit of the text without violating the English expression. So, Dr. Nambiar has composed Prabodhacandrodaya of Kṛṣnamiśra (Sanskrit text with English translation, a critical introduction and index) in 1971. Birth of Prabodhacandra son of king Viveka and Upaniṣad Devi by Kṛṣnamiśra and translated by Tejasvini, "Rise of the Moon of intellect" A spiritual drama translated from the Sanskrit and Prakrit languages by J. Taylor M.D. and second edition of this book by TOOKARAM TATYA F.T.S., in 1803. Prabodhacandrodaya of Kṛṣnamiśra Edited with 'Kalyani Sanskrit Hindi Commentaries by Pt. Ramanatha Tripathishastri, in 1977. Kannada translation of Prabodhacandrodaya and Vasanam Tamil book are found in edition. Kṛṣnamiśra's Prabodhacandrodaya with the commentaries Candrika and Prakāśa, Nirnayasāgara Press, Bombay, 1935, Nāṭakābharana Edited by K.Sambasiva Sastri, Trivandrum Sanskrit series LXXII, Trivandrum, 1936, and Prabodhacandrodaya, edited by F.A. Brockhaus, Lipsiae, 1845 has also been mentioned. "Prabodhacandrodayam of Kṛṣnamiśra" by Anil Chandra Bose in 1979 and Sri Ashok Kumar Bandopādhya in 2010, these two books are the Bengali Edition with Bengali-Sanskrit translation, explanation and question and answers. Prof. Swapna Devi, in her books “The concept and treatment of Dream in Sanskrit Literature”, 1995, mentioned the Kṛṣnamiśra’s Prabodhacandrodaya. “The Sanskrit Drama in its origin Development theory and practice, London:

Oxford University Press, 1924 as detailed discussed about the Prabodhacandrodaya. Chandradhar Sharma in his 'A Critical Survey of Indian philosophy, 1960 also mentioned the play Prabodhacandrodaya, and Mādhavadāsa Chakravorti's book 'A Short History of Sanskrit literature' with Appendices Descriptive of the Interpretation of the Vedas and Religious Sects, 2003, mentioned the play Prabodhacandrodaya.

(d) Brief summary of the content of Prabodhacandrodaya

The playwright Kṛṣnamiśra, who flourished into second half of the 11th century or beginning of the twelfth century wrote a play to the glory of Vedānta. The main title is Prabodhacandrodaya, or 'The Rise of the Moon of True knowledge'. The playwright Kṛṣnamiśra composed this Indian Pilgrim's progress in a dramatic form. Prabodhacandrodaya = Prabodha + Candrodaya, where 'Prabodha' which means consciousness or intelligence and 'Candrodaya' means 'Moonshine', but what the playwright suggests is spiritual consciousness or awakening or "The Rise of the Moon which is Awakening." All the characters are abstract human qualities. The main theme of the drama is based on the anothers implicit conviction i.e. non-dualism of Vedānta. The evil king Moha i.e. Delusion appears as ruler of Varanasi surrounded by his faithful adherents, faults and vices, where dharma, the noble king Viveka accompanied by all virtues have been banished. A prophecy states that Viveka will revert to revelation and the fruit of the union will be true knowledge, which will destroy

the reign of Moha. The struggle for this union and consummation, followed by final triumph of good, forms the plot. The allegory offers remarkable theatrical possibilities.

Every Sanskrit drama begins with one or more benedictory stranzas. It is called Nāndi. It must contain eulogise of the authors favourite deity or deities. Nāndi Śloka should be comprised of benedictory or praising words about Gods such as Brahmā, Śiva, Viṣṇu , Brāhman or kings of the like. Besides these, other things should remain in Nāndi. "नान्दी द्वादशपदा अष्ठापदा वा भवेत्।" It comprised in eight or twelve padas, for example of eight padas Nāndi is found in the Abhijñanaśakuntalam of Kālidāsa. The purpose of Nāndi is to attract the spectators and to achieve a successful completion of the performance. In the Prabodhacandrodaya, there are two Nāndi ślokas, both of the ślokas are eulogize or praising the God 'Viṣṇu ' or 'Hari i.e. Brahman'. Generally, the prelude or prologue is of two chief kinds- one is प्ररोचना and another is आमुख, in which the stage messenger or Sūtradhāra holds conversation with the actress or his assistants bearing on the subject to be introduced. आमुख is also three types, one of which is called प्रयोगातिशय (Proyogātiśaya). Proyogātiśaya means, when the entry of a character is directly indicated by the Sūtradhāra, Sūtradhāra hints in the words when a character enters. In the Prabodhacandrodaya, Proyogātiśaya prologue has been used, where entry of a character is indicated by the Sūtradhāra. The perfect drama should end and as it began with a benediction or

prayer, it is called Bharatavākya. This Bharatavākhya mainly repeated by the central character and contains an expression for general happiness and prosperity. In the end of the present play, Purusa i.e. Man, principal personage of the drama is uttered the Bharatavākhya for prosperity and happy ending. Now, act wise detailed analysis of the story of the drama is given below-

Viveka's Attachment to the Worldly Life

In the Act-I after the Nāndi verses, Sūtradhara gives brief introduction of the playwright's genealogy and literary attainments. At these stages, Sūtradhara narrates allusion to the gist of the entire plot. Thus, the Sūtradhara suggests the subject in the form of the seeds i.e. Bīja, or by a very simple beginning. The main purpose, background of the story and sources of the play is declared by Sūtradhara and Actress. They attract the spectators with sweet and valuable speech. They introduces the first character i.e. Kāma along with his wife Rati to enter on the scene.

Kāma and Rati are first to enters on the stage. Both are the followers of the king Moha, Kāma, who debars the action of the Sūtradhara professly exclaims how Sūtradhara can declare that his Lord Moha will get defeated at the hand of Viveka."Vivaka originating from the scriptures remains in the minds of learned men only until the arrow-like glances from the eyes of lotus-eyed

women, fall on them."[12] Kāma remarks to his wife that it is so good that the dominion of Vivaka is degenerating everywhere. He is only troubled with an old prophecy that there will arise knowledge i.e Prabodha and Judgment or science i.e. Vidyā from the union of king Viveka and Theology i.e. Upaniṣad, but both of them are parted since long, and their union seems unlikely. But the prophecy says that Prabodha is to be born with the spiritual contact of Viveka and Upaniṣad, and that Vedānta is destined to destroy Error.

The next actor to come forward is king Viveka with his first wife Reason. The both Kāma and Rati run away before the approach of the king Viveka who is conversing with Mati. Who is in favour of reunion of Viveka with Upaniṣad. She is willing to bring Upaniṣad for the reunion with the king Viveka. Thus the King Viveka also wants to join his wife Upaniṣad. Viveka finally expresses his desire at the end of the act- "The one supreme Eternal Lord who is the source of the worlds was divided into many and thrown into the cities (bodies) by men. I shall with the help of knowledge bring about the end of those who divide Brahman through proper means and shall again establish his identity with Brahman. This shall be the atonement of my sins."

Mahāmoha's Superiority

The Act II begins with Daṃbha i.e. Deceit appearing in the stage. The great king Moha ordered Daṃbha i.e. Deceit to capture Vāraṇasa and as an attempt to

[12] Sita Krishnas, PC. I, v. 11

produce obstacles for Sama i.e. Tranquility and Dama i.e. Self-restraint. In the play, Daṃbha i.e. Deceit, the minister of the king Moha has performed his duty and he says- "Discrimination together with his ministers has promised the birth of spiritual Awakening. Tranquility, Self-restraint etc. and others are sent to various holy places. The destruction of our family is at hand. It must be prevented by you carefully. The city named Vārānasi is the best place in the world to attain liberation. Go there and try to obstruct the path of the liberation of all the four castes." A resolution is granted unanimously that Delusion's forces will take over the holy city by storm. Then, there Daṃbha meets his grandfather Egoism. Lobha i.e. Greed is the father of Daṃbha and Lobha is the son of Egoism i.e. Ahaṃkāra. After a long Siege the king Viveka of the sacred place Vārāṇasi surrenders to the rule of the king Moha. Moha made Vārāṇasī his capital. The king accepted the Cārvāka, who typifies the Materialistic school of Hindu thought. Cārvāka reports Moha about Viṣṇubhakti. He suggests that in front of Viṣṇubhakti, Moha cannot spread his views. Materialistic Cārvāka supports king Moha. Cārvāka assured king Moha that he will help him in the battle against Viveka. Moha Commands Kāma, Krodha, Lobha, Mada and Mātsarya to protests Viṣṇubhakti Kāma is distinctly commanded to in prison Dharma i.e. Righteousness. Peace i.e. Sānti is to be defeated by Krodha and Lobha. Moha also decides of other ways to kill Sānti. In Act II we find, Vibharamāvati i.e. confusion in fear of ruin. Confusion appears on the stage in triumphant and pomp in his capital. "But there is bad news; Duty is rising in

revolt; Upaniṣad i.e. Theology meditates reunion with Discrimination; Confusion bids his minions cast Śānti, daughter of Faith (Śraddhā) in prison and orders Heresy (Mithyādṛṣṭi) to separate Upaniṣad and Faith."[13] Daughter of Śraddhā, Sānti lives with Upaniṣad . "If Śraddhā is somehow taken away from her mother in order keep her with Pāṣaṇḍas (Heretics), Śānti will die. Moha engages Mithyādṛṣṭi (False view)". Thus, Mithyādṛṣṭi says- "If this is all that my Lord wants, enough of anxiety. My Lords Slave. Faith will obey all your orders by the mere saying of them. She will give up the even path of Vedas, when I tell her that Righteousness is false, Liberation is false, the path of happiness, and false is the fruit in heaven. What to say of (giving up) sacred Lore? Moreover, I shall very soon separate Faith from the sacred Lore, pointing out to her the weak points in Liberation where there is no enjoyment of pleasure."[14]

Harassment of Heretics

In the Act-III introduces a gentle, timid girl Sānti, who is dead tired, and piteously cries for her mother Sāttviki Śraddhā. In the company of her friend Karuṇa she searches her mother Śraddhā, but she finds false Śraddhā in the company of Digaṃbara Jaina, Buddha and Kāpālikā. Buddhism, Jainism, and other heretics crowd the stage with their ambitious wives. All of these ostentatious ladies pose as Sānti. Sānti is the favourite daughter of Śraddhā.

[13] The Development of Sanskrit drama by A.B.Keith, p. 252
[14] PC. II, p. 61

Sānti cheers up on hearing her dear mother's name, but when she beholds the showy and ugly person who have assumed as her mother, her tears flow plentifully, she even dreamt of suicide, from which Śraddhā dissuades her. Buddhism and Jainism quarrel with each other. Kāpālika's faith is described by compassion as "the daughter of passion". Kāpālinirūpadhārini Śraddhā embraces the Jaina and Buddhist monk and makes them drunk with alcohol i.e. intoxicating liquor and pleasure. The various 'isms' console Sānti with high flown ethics and metaphysics, but their verbosity is cut short by the appearance of Cārvāka.

Sānti's mother Sāttvikī Śraddhā is saved by Viṣṇubhakti from the hand of Mahābhairavi. Kāpālika sorrowfully exclaimed- "What great danger has fallen on king Delusion. The Devotion to Viṣṇu (herself is enough cause for the achievement of the fruit. Faith, the daughter of purity, is with her. If Righteousness separated from Concupiscence is also there, then definitely I consider that Discrimination has achieved his end."[15] Finally Sānti informed to Viṣṇubhakti about the attempt of these hopeless heretics people.

Vivek's Preparatory Stage

In the Act-IV Sāttviki Śraddhā is totally free from the devour of Mahābhairavi. Viṣṇubhakti recognizes that it is conspiracy of the Moha. Thus, Viṣṇubhakti

[15] Ibid, III. v. 26

decides to uproot Moha. She tells Sāttviki Śraddhā to inform Discrimination and asking him to get ready to fight against his opponents. Therefore, Faith says to her friend Maitri-"The goddess uttered thus with firm resolve: I shall uproot this wicked and wretched Delusion who acts ignoring even me. The goddess has ordered me thus: 'Faith, go and tell Viveka, 'Make an effort to defeat concupiscence and Anger. Then Dispassionateness will appear. I shall at the appropriate time bless your Army with the help of control of Breath etc. The goddesses like Bearer of truth etc. will bring about the Rise of spiritual Awakening in the Lord who is united with goddess Sacred Lore through the skill of Peace etc.' Therefore, I am going to Discrimination now. With what activities do you spend your days? Then, Maitri replies- 'By the command of Devotion to Viṣṇu, we four sisters also reside in the hearts of great men for the success of Discrimination. For- 'In dealing with a happy person, the innerself should feel me (Friendship); in associating with an unhappy one, (feel) compassion; to good actions it should respond with joy and to bad thoughts with indifference. Thus the innerself, though still tainted by attachment, greed, spite etc. attains sedateness."[16]

Kāma (Concupiscence), Krodha (Anger) Lobha (Greed), Daṃbha (Deceit) and Ahaṃkāra (Egoism) are the followers of king Delusion. These are defeated by Sānti, then Vairāgya (Dispassionateness) will be born. Viṣṇubhakti herself will help the party with Prāṇāyāma (Breath control). Bearer of Truth

[16] Ibid. IV, p. 97 and v. 5

(Ṛtambharā), Investigation into Truth (Vastuvicāra), Contentment (Sṃtoṣa) and Determination or Intention (Saṇkalpa) are helped to bring about the rise of Prabodha, when Viveka is united with Sacred Lore, through all the activities of Śānti, she deserved a special importance in the act. Viveka and his forces gain a full victory, and march on holy place Vārāṇasi. Moha's party and himself are mortally wounded. Viveka starts the battle by the order of the Viṣṇubhakti and he troops his followers, Contemplation, Patience, Contentment and himself goes to Benares, which he describes in the act. Thus king Discrimination joyfully says- "Let us worship the Lord for the fulfillment of our desire. Victory oh Lord! The edges of your lotus-like feet are illumined by the rows of crest jewels (from the prostrated heads) of the host of Gods, your golden foot-rest is made to appear dotted by the glow-worm like bright nails (of your feet), you alone are an expert in removing the sleep of wordly existence of your devotees who are suffering from the chains of illusions caused by (the belief in) Dvaita, (the rows of mountains shone on the edge) when your tusks you raised the earth and the mountains knocked against each other; you with your (three) strides encompassed the three worlds, you made the whole world wonder by holding up the mountain Govardhana with your strong arms, and used it as an umbrella and stopped the deluge of rains coming from the thick clouds out of season sent by Indra, and saved the cowherds; Oh Lord! You the possessor of great valour are known to remove the Sindūra which shines like the rays of the sun at the dusk, from the fore-heads of the wives of the enemies of gods; the three worlds were

drowned in the ocean of blood flowing from both the hands that had rows of shining nails which were not made blunt when you broke open the breast of the frightened Daitya king (Hiraṇyakaśipu), your strong arms shine from the light coming out of your powerful Cakra (discus) which has broken the bones of the strong neck of Kaiṭabha, the enemy of the three worlds. You are the beloved of the one who wears the digit of the Moon on his head (Siva). Your chest is marked by the designs drawn on the big breasts of Lakṣmī, which was transferred (to your chest) when she embraced with her arms, Laksmī who came up from the milky ocean which was churned with the help of churning mountain by your strong arms, oh Vaikuṇṭha! Your neck shines with the luster coming from the necklace made of big pearls, I prostrate before you, give your devotee the knowledge which will dispel the ignorance of Saṁsāra."[17]

The Rise of Dispassionateness

In the fifth Act the battle is finished. Delusion and his followers are dead. Śraddhā is giving description of battlefield to Viṣṇubhakti, who was absent in the time of the battle. Then Śraddhā tells to Viṣṇubhakti that- "Listen goddess. When you came away from the abode of Ādikeśava, when sun god shed his redness a little (was rising), when the extremes of the (four) quarters were deafened by the roaring noise, like that of the lions, of the many great warriors

[17] Ibid. IV, p. 117

trumpeting victory, the sun was obscured incessantly by huge layers of dust raised from the earth by the chariots and the hoofs of the horses, when the ten directions were made to look like dusk by the Sindūra on the temples of the wild elephants flying when they flapped their huge ears, there in the ocean of armies whose noise was fierce with its sound like that of clouds during the deluge, when their and our armies were ready king Discrimination sent the Naiyāyika as a messenger to king Delusion with the message: You with your brothers go away from the abode of Viṣṇu, from the banks of rivers, from the holy places in the forests, and from the minds of pious people and reside among the Mlecchas (barbarians). If you do not go, the howling jackals with their faces smeared by the blood flowing from your body cut by the sword, shall roam about.'[18]

King Discrimination is practicing asceticism in the Cakratirtha, on the banks of the Gangā, in Rādha, along with Mati accompanied by Mimāmsa (Inquiry). He is with great difficulty some-how managing to live. Kāma has to be defeated by Vastuvicāra (Investigation into Truth) and Krodha by Kṣamā. Krodha's defeat involves the destruction of other forces. Samtosa (contentment) has to overcome Lobha.[19] King Viveka goes to Banaras with his followers to fight against king Grand Delusion. Here he first appoints Naiyāyikadarśana, the system of Logic, to Moha as a messenger asking him to take away from the dwelling place of Viṣṇu, river banks, and the minds of righteous people. At that

[18] Ibid. V., p. 123

[19] Sita Krishna's PC. Ch. I, p. 6

moment, Moha arranges the heretic religious and heretic logic to fight against Viveka. Learning of Goddess i.e. Sarasvati immediately enters in front of the army of Viveka, Religious and philosophical schools that are acknowledged to be in harmony with the Veda join her in the battle.[20] The both Āstikas and the Nāstikas are opposed with the view of Cārvāka and he is destroyed in the battle. After his defeat, the other non-Vedic schools are also ruined. The Saugatas or Buddhists escape to the Sindhu, Gāndhāra, Pārasika, Magadha, Āndhra, Hūna, Vaṅga and Kalinga countries. It may be assumed that those regions where Buddhism was still in existence at Kṛṣnamiśra's time. The Digaṃbaras and Kāpālikas take Shelter in Pāñcāla, Mālava and Ābhira, where they live concealed among the literature. The different non-Vedic schools are defeated by Mimāmsa accompanied by Nyāya.

After the destruction of the exterior opponents, man has to struggle against his inner enemies. Here, Kāma is destroyed by Vastuvicāra, Lobha, Tṛṣnā, Aṇrta (Falsehood), Paiśunya (Slander), Steya (Theft) are suppressed by Saṃtosa. Krodha, Paruṣya (Harshness) and Hiṃsa are defeated by Kṣamā. Anasūyā (Non-Spite) wins over Mātsarya (Spite). Parotkarṣasambhāvanā (Respect for others virtues) kills Mada (Arrogance) and Paraguṇādhikya (Excellence of others qualities) kills Māna (Conceit). At that moment Moha got invisible with the obstructive ingredients.

[20] Ibid. Ch. I, p.6

Pravṛṭṭi by works is the wife of Manas, when she learns that her dearest son Error is dead, the shock kills her. Here, Manas separated from his wife Pravṛtti tries to demolish himself due to the regret caused by the destruction of his sons and grandsons. Devotion to Viṣṇu sends Goddess of learning to enlighten Manas. Then, Sarasvati has to inspire Vairāgya or Dispassionateness, another son of Manas, to give happiness of calmness. Sarasvati explains to Manas about transitory nature of Being. Mamatāvāsana (Feeling of mineness) creates Vyāmoha (Great confusion) to him, so it has to be ruined. After that Manas becomes ready to take advice (Upadeśasahiṣṇu) of Sarasvati's teaching. The feeling of mineness (mamata-pāsa) in Manas got destroyed after the rise of the Vairāgya or Dispassionateness. The view of Vyāsa, the Vedānta, appears set free all mistakes from his mind and he determines to stay with his one wife Nirvṛṭṭi. Finally, through non-thinking (acintā) Manas gets rid of Śoka i.e. Grief. Nivṛṭṭi becomes the worthy wife of Manas. Sama, Dama and Saṃtosa are treated as his sons and Yama (Morality) and Niyama (observance) are his ministers, Lastly, Sarasvati Commands Manas- "Enjoy sovereignty now. Let these Morality, observance and others be treated by you with respect. Along with these be you the crown Prince when you recover your health (Natural state), the Jiva also will attain his natural state. For-"It is due to the association with you that the one eternal God (i.e. Puruṣa) is overwhelmed by the clouds of affection and appears in a manifested form (as if he were many) in the functions of the intellect, as the (one) Sun (appears as many) in the waves of the ocean. If

you my dear, remainest quiet, somehow withdrawing your extended functions, then his self will Shine forth with his innate intense bliss like the Sun (reflected) in a clear mirror."[21]

Liberation from Physical Bondage

In the beginning of the Sixth Act, Śraddhā and her daughter Sānti appears on the scene. Here Faith and Peace are indivisible. When Peace vanishes automatically then Faith is also perished. In this act shows us the ancestor of all Being i.e. Purusa. Viveka i.e. Discrimination is united with Upaniṣad, with the blessing of Manas. Viṣṇubhakti with the help of four sisters Maitri, Karuna, Upekṣā and Muditā is honoured by Manas. When Manas is quiet, Man i.e. Purusa can accomplish his identity. Peace of heart reunites Upaniṣad and Discrimination, Upaniṣad tells of her misfortunes with cult and Exegesis, Nyāya and Sāmkhya, and reveals to Being that he is the Supreme Lord. Discrimination and Upaniṣad together make him realize that he is no other than Parameśvara (The supreme Lord). Nididhyāsana (Meditation) enters Purusa, at the Command of Viṣṇubhakti.[22] The Contemplation says- "I have been commanded by the Goddess Devotion to Viṣṇu: "You should make Upaniṣad along with Discrimination, understand my view-point. You should remain in the man. Here is the Goddess not far from Discrimination and Man. I shall go near her.

[21] PC. V. v.33

[22] Sita Krishna's PC. Ch. I, p.7

Goddess Devotion to Viṣṇu has said that the divine beings conceive by volition. I have understood through meditation that you are pregnant. There is in your womb a daughter of cruel nature called knowledge, and also the Rise of Awakening. There through the science of Attraction transfer knowledge to Mind. Handing over Rise of Spiritual Awakening to Man come to me along with dear Discriminaton.'[23] In this time Vidyā (knowledge) comes out breaking the chest of Manas and disappears immediately devouring Delusion and his followers and Prabodha comes to Puruṣa.[24] Here, Man thus says- "This girl (Knowledge) suddenly comes out freshly breaking the hard chest of Mind and disappears suddenly devouring delusion along with his followers. And Rise of Spiritual Awakening goes to the one Puruṣa."[25] This however, is too much for her intellect, all difficulties are cleared away from Puruṣa, and supernatural child Rise of the Moon of Spiritual Awakening" is born. Prabodhacandra says- "I am the Rise of spiritual Awakening by whose rising the three worlds, destroyed by (my) natural splendour, cease to be the object of arguments such as whether they are attained or lost, born or destroyed, woven together or dissolved or whether they are something or nothing."[26] Then Man joyfully expresses- "Dawn has come destroying the layers of darkness. After shaking off the darkness of delusion, after throwing off the sleep of error, a coal ray of Awakening has been born. I am that Viṣṇu who becomes manifest as the

[23] Ibid. VI. p. 169
[24] Ibid. Ch. I, p. 7
[25] PC. VI. v. 28
[26] Ibid. VI. v. 29

universal self through faith, discrimination, reason, peace, self –restraint etc."[27] Finally, Man awakens to his oneness with Viṣṇu. Purusa's awakening is "due to the grace of Viṣṇubhakti."[28] In the final stage of liberation i.e. Jivanmukti stage Viṣṇubhakti helps Man and she stays with him. The appearances of bhakti in Viṣṇu are to applaud the final goal an ends of the drama. In the happy ending, the Supreme Purusa utters Bharatavākya- "Let the raining clouds shower plenty of rain on the earth may the kings with all calamities overcome rule the earth, may the great men cross the ocean of Saṁsāra full of the mire of mineness by your grace, after removing the darkness (of ignorance) through awakening (of knowledge)."[29]

It will be remarkable that the main supporting points in the development of the plot of the drama are- (i) Kāma is scared of the old Prophecy that there will arise Prabodha and Vidyā from the union of Discrimination and Upaniṣad. (2) The consent of Reason for the reuion of the Viveka and Upaniṣad (3) Daṃbha occupies the holy place Banaras. (4) Non-Vedic view Cārvāka supports king Moha for the battle (5) Peace has lost her real mother Śraddhā (6) Jainas and Buddhists quarrel (7) Kāpālika's Śraddhā appears (8) Anti-Vedic views warded off (9) The real Śraddhā saved from Mahābhairavi (10) Battle is over. (11) The Rise of Dispassionateness (12) Mind and its activity (13) The problem of ritualism (14) The temptalation of Yogic power (15) Non-vedantic system

[27] Ibid. VI. v. 30
[28] Ibid. p. 240
[29] Ibid. VI. v. 33

discarded (16) The realization of monism (17) The reunion of the Viveka and Upaniṣad (18) The rise of Prabodhadaya (19) Puruṣa attain liberation and awakens to his oneness with Viṣṇu.

(e) Purpose of the study

The main purpose of the present research was to examine Prabodhacandrodaya the drama of Kṛṣnamiśra in the light of the Vedic and non-Vedic philosophical schools of thought and also to find out Alamkāras and metres used in the drama, to analysis the characters of the play, and to study Prabodhacandrodaya as a symbolic drama. It is expected that this work will be found beneficial by all those who acquire a clear and accurate exposition of the development of Indian philosophical thoughts. The work is based on the original texts of the Prabodhacandrodaya of Kṛṣnamiśra. The work has been amply rewarded for awakening of a genuine interest in thoughts of the Indian Philosophy.

This drama is philosophical allegory drama and its characters are symbolic, which is very interesting for research study. The main characters are Puruṣa i.e. Man and his wife Māyā i.e. Illusion or Ignorance. Their son is Manas i.e. Mind and Manas has two wives Pravṛṭṭi i.e. Activity and Nivṛṭṭi i.e. Resignation. The Nivṛṭṭi is detachment and Pravṛṭṭi is attachment. The former is sublime spiritual conscience and latter is vice. There is a conflict between Good Virtues which win and liberate the human individual soul to be identified with

Supreme Brahma. The theme of the play is based on the anothers implicit conviction i.e. non-dualism of Vedānta. The present study is a critical study and a narrative and descriptive in nature.

It appears from the review of related literature which referred in the study conducted on Prabodhacandrodaya reveals that lot of works have been carried out on Sanskrit drama but hardly any in-depth study has been taken up on Prabodhacandrodaya. So, the present study entitled “The Prabodhacandrodaya: A philosophical study” is designed. This philosophical study work will continue to serve all the needs of the readers.