CHAPTER-III

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"Characters of Prabodhacandrodaya: An Analysis"

Kṛṣnamiśra has displayed a remarkable skill in depicting his characters of Prabodhacandrodaya. It is an allegorical drama and its characters are abstract human qualities. Bharat in his NS says- 'A drama is not actually complete till it is produced on the stage, the most important thing after the organization of the plot is building up the characters." According to NS, the characters have been broadly divided into three types according to their qualities, like as superior, middling and inferior (XXXIV, 2-3). The Hero and the Heroine are the leading characters of the drama. A more or less elaborate description of these, made it easy for the playwrights to build up the characters by putting in their mouth appropriate words which the changing dramatic situations demanded[1].

In the Prabodhacandrodaya, Kṛṣnamiśra has skillfully invested each one of even his minor characters with some special trait that distinguishes them from others. The playwright has given us characters from the Indian philosophy, from the Upaniṣads, from the ascetics, from the human sense organs, from the religious and spiritual terms and from the God and Goddess. It is a matter of fact that, there is no Vidūsaka role in this drama. As regards the language to be used in the play, the Hero and the other higher class characters speak in classical

[1] The NS of Bharata, Vol.I, see as introduction part p. XXVII

Sanskrit language, while female and other minor or low class characters speak in the different Prakrit dialects. So, our playwright portrayed all characters with his Versatile imagination and beautiful account of its very simplicity has built the entire situation so dramatic and charming which has touched the heart of even the most superficial readers and spectators. All the characters are life-like and consistent. In our present play we find there are in total 63 characters including both male and female. Among all these characters, there are 28 main characters, and all the characters in the drama got opportunity to build their character according to the situation. The principal characters of the drama are drawn from the upper-middle class. Here Puruṣa i.e. Man is the central character of the play. In this drama, Puruṣa i.e. Man who had forgotten his identity with the Supreme Being i.e. Brahma, Parameśvara i.e. supreme Lord and had fallen, into a deep slumber, is awakened by Vidyā or knowledge to realize his identity.

The characters of Kṛṣnamiśra are more romantic, emotional, symbolic, spiritual and imaginary in nature than other dramatist. King Discrimination i.e. Viveka is represented as a hero and Upaniṣad Devi are considered as a heroine of the play. First, we will deal in short with some of the central characters in Prabodhacandrodaya.

Puruṣa i.e. Man

Puruṣa is the Central character of this drama and naturally, therefore his great qualities of head and heart are vividly described by Kṛṣnamiśra. In Puruṣa, the

playwright has created a character unique in Sanskrit dramatic literature. He appears on the stage in the sixth Act. The Primary meaning of Puruṣa is Man. He is represented as a male person of the drama. But in this sense the term Puruṣa i.e. male person is presented here only for the sake of the allegory. In some situations it can actually be interpreted as referring to a male person in general, a person, however, who represents the spiritual Puruṣa at the same time. The spiritual or philosophical sense of the word, to which the allegory points, is the true self of man as understood by monistic Vedānta, taken to be identical with the Supreme Self (Paramātman), the Supreme Lord (Parameśvara), or Brahman[2]. Kṛṣnamiśra, however, depicts that the character of Puruṣa of the play is a Supreme Sovereign, guardian of the family and excelling even as the king of dignity.

The wife of Puruṣa is Māyā i.e. Illusion. His son is Manas i.e. Mind. Moha i.e. Delusion and Viveka i.e. Discrimination are the grandsons of Puruṣa, and Prabodhacandra as his great grandson.

In the sixth Act of the drama Prabodhacandrodaya, Puruṣa appears in the first and joyfully expresses his view and shows the greatness of Goddess Devotion to Viṣṇu.

"तीर्णाः क्लेशमहोर्मयः परिहृता भीमा ममत्वभ्रमाः
शान्ता मित्रकलत्रबन्धुमकरग्राहग्रहग्रन्थयः।
क्रोधौर्वाग्निरपाकृतो विधटितास्तृष्णालताविस्तराः

[2] Sita Krishna's PC see Introduction Part Ch-I, p.4

पोरेतीरमवाप्तकल्पमधुना संसारवारां निधेः॥" (PC 6/8)

"The greatness of Goddess Devotion to Viṣṇu! By whose favour I have crossed the billows of misery, avoided the whirl-pools of the feeling of "This is mine", loosened the clutches of the Sharks and crocodiles in the form of friends, wife and relatives, removed the submarine fire of anger, torn asunder the spreading creepers of desire, and have almost reached the other shore of the ocean of Saṁsāra."

The high moral qualities of Puruṣa are referred by Kṛṣnamiśra. The chief feature of his character is that he is a great devotee of the Lord Viṣṇu. By the favour of Viṣṇubhakti Puruṣa is rescued from all temptations. Puruṣa actually realized that he is almost at the other shore of the ocean of Saṁsāra. So, the philosophical thoughts and emotional feelings are reflected in the character of Puruṣa. In the representation of Puruṣa's activities and characters, he supports redundancy of devotion and deification. He shows differences between the Mother and the Goddess.

"अनुग्रहविधौ देव्या मातुश्च महदन्तरम्।
माता गाढ़ं निबध्नाति बन्धं देवी निकृन्तति॥" (PC 6/11)

"There is a great difference between the way a mother blesses and the way Upaniṣad does. The mother[3] tightens the bondage, while the Goddess cuts it asunder. Another important śloka urged by Puruṣa in favour of Dharma.

[3] PC, VI.v.11

"पुरा हि धर्माध्वनि नष्टसंज्ञा

देवास्तमर्थं तनयानपृच्छन्।

ज्ञानेन सम्यक्परिगृह्य चैतान्

हे पुत्रकाः संशुणुतेत्यवोचन्॥" (PC 6/10)

Puruṣa says to king Discrimination "Son, this formality is opposed to the (usual) order for, as you have greater knowledge you have attained my fatherhood through giving advice to me.[4] "In ancient days the gods forgot the path of Dharma and then asked their sons about it. They (the sons) having grasped them thoroughly through knowledge addressed them thus "Oh sons! Listen well"[5]. Again he expressed that "Therefore you be towards me like a father. This is the right attitude." In this way, purity, simplicity and sympathy for his son are found in the play.

The spiritual importance is described, as Puruṣa's seek for by the study of the Upaniṣads and the critical examination of the philosophies of non-Upaniṣadic schools. First, Puruṣa wants to know, who is this God or Supreme Lord? "कथमहमात्मा पुरुषः परमेश्वरः।"[6] Then Upaniṣad angrily reply to Man, "Who can give a reply to one who like a blind man does not know his own self?"[7] Thus, Puruṣa attributes to himself the nature of soul, and believing in the existence of another being, he is filled with fear, but when he is instructed in the doctrines of the Sāstras by the Upaniṣad, and beholds, by the eye of reason, that he is not soul, but the indivisible living, happy, one spirit, his fear is removed. He is relieved from pain, and enjoys supreme bliss. The Ātma or

[4] Sita Krishna's PC. VI. p.155

[5] PC, VI, v. 10

[6] Ibid, VI, p.166

[7] Sita Krishna's PC. VI, p.167

spirit, primarily signifies Being, which according to this system, is without qualities, Jiva or Soul is Being in sentient state, which feels, acts and enjoys[8].

The spiritual realization of his character is fully expressed when Upaniṣad declares-

"असौ त्वदन्यो न सनातनः पुमान्
भवान्त देवात्पुरुषोन्तमात्परः।
स एष भिन्नस्त्वदनादिमायया
द्विधेव बिम्वं सलिले विवस्वतः॥" (PC 6/25)

"The eternal Puruṣa is no other than you, and you are not different from that Lord, the Supreme Puruṣa. Through beginningless Illusion, he is separate from you, like the reflection of the Sun in water." The position of Puruṣa character as a cherished idol of Devine Being, who regarded himself as the Supreme Lord or Supreme Soul. Puruṣa has understood the view of illusionism but the monism which teaches the identity of the individual soul and supreme soul is still unintelligible to him[9]. After the long conversation of Upaniṣad, Puruṣa finds it difficult to accept that he, who is different from God, limited, and subject to old age and death, is identical with Reality, Bliss and Intelligence.

" अवच्छिन्नस्य भिन्नस्य जरामरणधर्मिणः।
मम ब्रवीति देवीयं सत्यानन्दचिदात्मताम्॥" (PC 6/26)

Here, Upaniṣad Devi attributes him as a 'सच्चिदानन्द' i.e. Being full of consciousness and felicity. Many other traits of his characters are beautifully exemplified in drama.

[8] Ātmā Bod'h or The Knowledge of Spirit by J.Taylor, p. 95 and 96
[9] Ibid, Ch-II, p. 33

This confusion arises because Puruṣa has not understood the Upaniṣadic saying "Tat tvamasi", "Thou art that", "तत्वमसि" which means the self becomes effulgent with bliss internally abounding the self-luminous, tranquil, infinite light, from which the darkness of Saṁsāra has been removed[10]. The Puruṣa is successful in his expedition and receives extraordinary honour from the king Discrimination and the Upaniṣad. Finally Puruṣa has realized his identity with Absolute existence and monism.

Puruṣa feels proud at the final stage and thus he says wonderfully from behind the certain.

"उद्दामद्युतिदामभिस्तडिदिव प्रद्योतयन्ती दिशः
प्रत्यग्रस्फुटदुत्कटास्थि मनसो निर्भिद्य वक्षःस्थलम्।
कन्येयं सहसा समं परिकरैर्मोहं ग्रसन्ती भज
त्यन्तर्धानमुपैति चैकपुरुषं श्रीमान्प्रबोधोदयः॥" (PC 6/28)

"This girl (knowledge) suddenly comes out freshly breaking the hard chest of Mind and disappear suddenly devouring Delusion along with his followers. And Rise of spiritual Awakening goes to the one Puruṣa".

The original Indian character of the play reveals itself in the demand for the conventional happy ending, which reflects every person in a condition of happiness, with the solitary exception of the evil person. So, at the end of Sixth Act Puruṣa is in happy mood. He blissfully expressed-

"मोहान्धकारमवधूय विकल्पनिद्रा
मुन्मथ्य कोऽप्यजनि बोधतुषाररश्मिः।

[10] Sita Krishna's PC. p. 169

श्रद्धाविवेकमतिशान्तियमादिकेन

विश्वात्मकः स्फुरति विष्णुरहं स एषः॥" (PC 6/30)

"After shaking off the darkness of delusion, after throwing off the sleep of error, a cool ray of Awakening has been born. I am that Viṣṇu who becomes manifest as the Universal self through faith, discrimination, reason, peace, self-restraint etc."

By all means by the grace of Devotion to Viṣṇu, Puruṣa has attained what is to be attained.

"सङ्गं न केनचिदुपेत्य किमप्यपृच्छन्

गच्छन्नतर्कितफलं विदिशं दिशं वा।

शान्तो व्यपेतभयशोककषायमोहः

स्वायंभुवो मुनिरहं भवितास्मि सद्यः॥" (PC 6/31)

"Now I shall be a sage who is in a house only at night, who is not attached to anything, who does not ask for anything, who wanders in any direction without aiming at any fruit, tranquil, free from fear, sorrow, impurities and delusion."

Devotion to Viṣṇu helps Puruṣa at the Jivanmukti stage. Puruṣa has awakened to his identity with Brahman but is not yet freed from the body[11]. Puruṣa's character is most important than any other characters of the play. A closer observation, will however, prove that the Puruṣa character of the play is designed and very carefully planned, and the structural scheme is spiritually praise worthy. In the final stage of liberation, Puruṣa says-

प्रशान्तारातिरगमद्विवेकः कृतकृत्यताम्।

नीरजस्के सदानन्दे पदे चाहं निवेशितः॥ (PC 6/32)

[11] Sita Krishna's PC. Ch-II, p.35

"Discrimination whose enemies are vanquished has done his duty, and I am placed in the (Supreme Lord) who is always Bliss and stainless"[12]. At last, Puruṣa has uttered the Bharata's sentence-

"पर्जन्योऽस्मिन जगति महतीं वृष्ठिमिष्टां विधन्तां
राजानः क्षमां गलितविविधोपप्लवाः पालयन्तु।
हत्वोन्मेषोपहतमसस्त्वत्प्रसादान्महान्तः
संसाराद्बिं विषयममतातङ्कपङ्कं तरन्तु॥" (PC 6/33)

"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)."[13]

It was not an easy task to produce philosophical thoughts of characters in the play and playwright had to display an uncommon skill in making the Puruṣa's character attractive and interesting for the spectators, readers and critics. The most prominent feature of the Puruṣa's character is to establish the Vedic schools of Indian philosophy. The special qualities of Puruṣa mentioned by Kṛṣnamiśra is a new subject, which could be understood without labour and mythological knowledge. In the end it may be said that Puruṣa character is an emotional, spiritual and devotional in nature.

Māyā (Illusion)

Māyā i.e. illusion is the second important character of the play. Māyā i.e. Illusion is introduced to us as a female character. Among other central

[12] PC. VI. v. 32
[13] Ibid, VI.v.33

characters, Māyā i.e. illusion deserve a mention here. Māyā is wife of Puruṣa i.e Man. Her son is Manas i.e. Mind. In the Philosophical sense the term Māyā means Ajñāna i.e. Illusion or ignorance. This ignorance is Brahman's. In the first Act, verse 19, of Prabodhacandrodaya, Kṛṣnamiśra clearly states the existence of Māyā.

पुंसः सङ्गसमुज्झितस्य गृहिणी मायेति तेनाप्यसा
वस्पृष्टापि मनः प्रसूय तनयं लोकानसूत क्रमात्।
तस्मादेव जनिष्यते पुनरसौ विद्येति कन्या यया
तातस्ते च सहोदराश्च जननी सर्वं च भक्ष्यं कुलम्॥ (PC 1/19)

"Man who has given up all attachments has a wife called Illusion. Untouched by him She gave birth to a son called Mind, then in succession she gave birth to the worlds. From him (Mind) alone again a daughter called knowledge will be born who will devour your father, brothers, mother and the entire family." Sita Krishna Nambiar in Prabodhacandrodaya in introduction part mentioned, "The illusionistic Vedānta explains the origin and existence of all things from an illusory association of the universal self with Māyā, the Principle of illusion, which is at the same time a sort of Primary Matter." Kṛṣnamiśra makes Māyā the consort of Puruṣa, Man, and in the philosophical system it is represented to be the product of Māyā which appears as her progeny in the play. Though untouched by Puruṣa, who is free from attachments (Saṅgasmujjhita), Māyā gives birth to Manas first and then to the world." From this play, we find character of Māyā is an important character but dramatist has not given the

direct speech to Māyā. Another point to be noted in her character is her association with Puruṣa of a peculiar kind. Let us first point out with regard to her company with Puruṣa, expressed by Kṛṣnamiśra-

"सततधृतिरप्युच्चेः शान्तोऽप्यवाप्तमहोदयो-
ऽप्यधिगतनयोऽप्यन्तःस्वच्छोऽप्युदीरितधीरपि।
त्यजति सहजं धैर्यं स्त्रीभिः प्रतारितमानसः
स्वयमपि यतो मायासङ्गात्पुमानिति विश्रुतः॥" (PC 1/25)

"A Man of unceasing fortitude who is mighty and clam, who has attained great success, who is prudent, pure within, and of well praised intelligence gives up his natural courage being deceived by women. It is well known that Man himself did so by his association with Illusion."

Although Māyā is considered as a house-wife i.e. Gṛhini of Puruṣa, but her attitude is rather like a prostitute i.e. Veśya. "अविचारसिद्धये वेश्याविलासिनीव माया असतोऽपि भावानुपदर्शयन्ती परपुरुषं वञ्चयति।"[14] "Illusion accomplished in thoughtless folly like a prostitute deceived the supreme Man by displaying spurious, unreal states of mind." So character of Māyā is treated as 'अविचारसिद्धा', avicārasiddhā, unreal (असत्) and Prostitute (वेश्या). The term 'Avicārasiddhā' is similar with the term 'Anirvacaniya', the word 'anirvacaniya' is also a philosophical term. Dramatist Kṛṣnamiśra describes character and behaviour of

[14] Ibid, I, p. 41

Māyā in double interpretation, he depicts her behaviour of a wayward woman and at the same time the qualities of the Principle of Illusion as taught by the Vedānta of Indian philosophy. Sita Krishna Nambiar in Prabodhacandrodaya, expresses his interpretation about the Māyā, "The term anirvacaniya, which means that Māyā can be described neither as real (सद) nor as unreal (असद्). In this interpretation avicārasiddha is something whose existence is firmly established (Siddha) although it cannot be accounted for or, more correctly, just by the fact that it defies logical approach and cannot be explained or demonstrated by reason, since it is the Principle of Illusion; so it is "established in its existence" (Siddha) by "absence of logical thinking" (a-vicāra). Both meaning may be combined in the translation "uncountable". Māyā is an unaccountable, wayward woman and as the Principle of Illusion, indefinable as to her state of reality. The same idea, again characterizing Māyā the prostitute as well as Māyā the Principle of Illusion, is also expressed by the sentence, spoken by the king: "Māyā acts without regard to ends (Prayojana) or reasons (Kāraṇa)." The general effect of Māyā is spread in whole universe. Māyā "makes appear" or "displays" or "affects" (Upadarśayanti) "states of mind" or "feelings" (bhāva) which she does not really experience, which are therefore "spurious" or "unreal" (aśat)[15]. In the above instances are peculiar characteristics of her as a prostitute. The term 'Vañvcayanti' indicates that

[15] Ibid, p. 41: Māyā asato'pi bhāvān upadarśāyanti……

Māyā the prostitute "deceives" her husband- just as Māyā the principle of Illusion superimposes illusory appearances on the real spirit of the self. The king's conversation with Mati i.e. Reason towards the Māyā-

"स्फटिकमणिवद्भास्वान्देव प्रगाटमनार्यया
विकृतिमनया नीतः कामप्यसंगतविक्रयः।
न खलु तदुपश्लेषादस्य व्यपैति रुचिर्मनाक
प्रभवति तथाऽप्येषा पुंसो विघातुमधीरताम्॥" (PC 1/26)

It means "Man who is immutable and effulgent like a crystal is certainly subjected to a certain change by Illusion but her embrace does not remove his radiance but creates certain unsteadiness in Him."

Here, Puruṣa is considered as immutable (avikriya) and effulgent like a crystal (spatikamanivad bhāsvān). But Māyā is seemingly subjected to changes or deformations (Vikṛti). As a matter of fact Māyā's embrace (upaśleṣa) creates certain unsteadiness (Adhirata) in Puruṣa, her radiance or beauty (ruci) does not Vanish[16].

"संमोहयन्ति मदयन्ति विडम्बयन्ति
निर्भर्त्सयन्ति रमयन्ति विषादयन्ति।
एताः प्रविश्य सदयं हृदयं नराणां
किं नाम वामनयना न समाचरन्ति॥" (PC 1/27)

Māyā always tries to enter the tender heart of Man, delude them, intoxicate them, ridicule them, rebuke them, please them, and finally make them spiritless

[16] Sita Krishna's PC. see introduction Ch-II p.16

and dejected. Thus king expresses the nature of Māyā as female evil spirit. "न खलु प्रयोजनं कारणं वा विलोक्य माया प्रवर्तते।" "Māyā does not act with any purpose or cause. So, our playwright depicts the character and nature of the Māyā as evil spirit, not in noble purpose.

In this play, Māyā's main intension is to demoralize the supreme Puruṣa. Another interesting statements given by king about the character of Māyā: "एवमनया दुराचारया विचिन्तितं यदहं तावद्गतयौवना वर्षीयसी। अयं पुराणपुरुष स्वभावादेव विषयरसविमुखः। ततः स्वतनयमेव पारमेश्वरे पदे निवेशयामीति तमेव मातुरभिप्रायमासाद्य नितान्ततत्प्रत्यासन्नतया तद्रूपतामिवा पन्नेन मनसा नवद्वाराणि पुराणि रचयित्वा।"

"This woman of bad character thought thus: My youth is gone and I am old. This ancient Man by nature is not attracted by pleasures. Therefore, I shall place His son (Mind) in His place of Supreme Lordship. Then Mind being very close to Him following the mother's wish created the towns of nine gates (bodies) as if he has attained His (Father's) form[17].

Māyā is concerned with the presentation of all events connected with a evil spirit. Although Māyā's speech is not mentioned in the drama but her existence cannot be negligible. Finally, we find Māyā, who is united with her grandson Egoism. Thus Māyā i.e. Illusion creates the world. The king's observation about the Māyā also attracts our attention. He expresses-

[17] Ibid, I, p. 23

"अयः स्वभावादचलं बलाच्चल-

त्यचेतनं चुम्बकसन्निघाविव।

तनोति विश्वेक्षितुरीक्षितेरिता

जगन्ति मायेश्वरतेयमीशितुः॥"(PC 6/16)

"As iron, though motionless by nature and non-sentient, is forced to move in the proximity of a magnet, in the same way Illusion is prompted to spread out the worlds by the (mere) looking on of the spectator of the universe. This is what constitutes the Lord's quality of being the Lord." "The argument implies that the Absolute not by its nature a creator or Lord or ruler, but it is only its association with Māyā or Cosmic Illusion which makes the Absolute appear as "the Lord" "Consequently", the Candrikā remarks, "the qualities of being the creator of the world and the lord are illusory."[18]

Māyā is absolutely dependent on Supreme Lord, i.e. Puruṣa, who is not identified with it but who carries on creative activities without its power. As a matter of fact Māyā can be destroyed through knowledge. Māyā disappears when knowledge dawns. When soul is liberated, it becomes free from Māyā's influence. Thus, Māyā's aspect cannot be expressed by description. It is existent because it is external like God. It has no existence without God. Māyā is just like a magician whose magic charms all but she herself is not affected by her non-magical charms. Thus ultimate significance of Māyā is that it is a power to reveal knowledge just as darkness helps to reveal light.

[18] Sita Krishna's PC. Introduction part, p. 29

Manas i.e. Mind

Manas i.e. Mind is another important male character of the play. He is the first-born son of Puruṣa and Māyā. He has two wives Pravṛṭṭi and Nivṛṭṭi, Activity and Resignation respectively. The combination of both wives are virtue and vice. Moha i.e. Delusion and Viveka i.e. Discrimination are the two sons of Manas. In the middle of the fifth Act of the play Manas appears along with his minister. He exclaimed with grief- "(सास्रम्।) हा पुत्रकाः, क्व गताः स्थ। दत्त मे प्रियदर्शनम्। भो भोः कुमारकाः रागद्वेषमदमात्सर्यादयः, परिष्वजध्वं माम्। सीदन्ति ममाङ्गानि। हा न कश्मिन्मां वृद्धमनाथं संभावयति। क्व गता असूयादयः कन्यकाः? आशातृष्णाहिंसादयो वा स्नुषाः? कथं ता अपि मन्दभाग्यस्य मे समकालमेव दैवहतकेनापहृताः?" "(Weeping) Alas, my sons! Where have you gone? Let me look at your beloved faces. Embrace me my sons, Passion, Hatred, Arrogance, spite and others. My limbs are affected. Ha! Nobody cares for me who am old and destitute! Where are my daughters-in-law Hope, Desire, Injury and others? What, have they been all slain at the same time by the wretched person because of my bad luck!"

Kṛṣnamiśra depicts this character as storm and sorrow. Manas is sometimes called citta (चित्त)[19] or Antarātman (अन्तरात्मन)[20]. The son of Manas

[19] PC, p. 45
[20] Ibid, IV. v. 5

and Pravṛṭṭi's are Ahaṃkāra i.e. Egoism, Kṛodha i.e. Anger, Kāma i.e. concupiscence, Mada i.e. Arrogance, Māna i.e. conceit and Mātsarya i.e. spite. All of them are in Moha's party. Vairāgya i.e. Dispassionateness is another son of Manas and Nivṛṭṭi. Manas heart use to weep for his family. Truly, this is the picture of love for his son, daughter and relatives. His concern and lamentation for his family has been presented in the drama with his actions struck with grief. At the beginning of the play Manas supports Moha's party. Kṛṣnamiśra depicts his character in a repenting manner. Here he expresses-

"विसर्पति विषाग्निवद्दहति सर्वमर्माविध-
स्तनोति भृशावेदनाः कषति सर्वकार्श्य वपुः।
विलुम्पति विवेकितां हृदि च मोहमुन्मलय-
त्यहो ग्रसति जीवितं प्रसभमेव शोकज्वरः॥" (PC 5/12)

"This fever of grief spreads (all over the body) like the fire of Poison, it pierces all my vital parts, causes great pain and wounds my body which is already wounded, destroys my reasoning power and produces delusion in the heart. Thus it forcibly devours my life." The love for his wife Activity is genuine, pure and deep rooted, which shows in the play. He says-

"स्वप्नेऽपि देवि रमसे न विना मया त्वं
स्वापे त्वया विरहितो मृतवद्भवामि।
दूरीकृतासि विधिदुर्ललितैस्तथापि
जीवत्यवेहि मन इत्यसवो दुरन्ताः।" (PC 5/13)

"My dear where are you? Reply to me! Well dear, you, who even in dream did not enjoy without me, without you whom in deep sleep I become like dead, you are separated from me by bad luck, yet mind continues to live. Life does not depart too easily."

When mind got the news of his wife's death, his heart which was already burning with fire of grief for his family, broke. He fell unconscious and fainted. He wants to die along with his wife. He ordered his Minister Determination to get the pyre ready so that he can put an end to the fire of grief by entering into it.

At that time, Sarasvati helped him to understand his identity and reality. Mind has a lofty sense of the duties, responsibilities devotion and spiritual sense of that exalted position. Sarasvati says to Manas- "Son, why are you so upset? It is known to you that all the beings are transitory; you have studied traditional accounts and tales. Brahmā (the Lotus born), Gods along with Indra and demons, Manu and others, sages, Earth, ocean and other crores of people having been born and having lived for hundreds of Kalpas perish. Then why is this Great Delusion causing grief to the people born sea dissolves into those five elements of which it is composed."[21] About the grief, Sarasvati again expresses-

"एकमेव सदा ब्रह्म सत्यमन्यद्विकल्पितम्।
को मोहस्तत्र कः शोक एकत्वमनुपश्यतः॥" (PC 5/15)

[21] Ibid, V. v. 14

Brahman is one, eternal and is truth. All else is imaginary. What delusion or what grief can there be for him who sees the oneness?" His emotional nature has occasionally tried to give expression to his grief but he has controlled it – with utmost effort. He is sincere well-wisher of his family and is ready to make the best sacrifice for them specially wife. His simplicitiness, sweet-behaviour and non-proud attitude touch each and every person's heart. Another important verse uttered by Manas for his family, due to attachments,-

"लालितानां स्वजातानां हृदि संचरतां चिरम्।
प्राणानामिव विच्छेदो मर्मच्छेदादरुंतुदः॥" (PC 5/19)

"To part with one's own offspring who were fondled and who remain in the heart is as painful as to give up one's own life." Then, Sarasvati explained and gave illustration about the cause of grief- "The grief caused when the domestic fowl is eaten by the cat is not the same as when the sparrow or mouse is eaten, where there is no feeling of mine." Finally, Manas agree with the Sarasvati's advice and thus says- "देवि, सर्वथा त्रातोऽस्मि भवत्या।" "Goddess, let it be so. In all respects I am saved by you." Now, after the advice of the Goddess Sarasvati Mind has realized his final goal and he supports the king Viveka and Dispassionateness, sons of Nivṛṭṭi "मनसा नवद्वाराणि रचयित्वा।" Manas in his turn constructs the 'towns with the nine doors; i.e. the body. The two eyes, the two ears, the two nostrils, the mouth, and the organs of excretion and generation are the nine doors of the body. Dr. Sita Krishna Nambiar expresses his view on

Prabodhacandrodaya- "After the creation of the bodies, the one self, Puruṣa, is made manifold and put in the bodies- similar to a king who, after being dethroned by his son who is aided by the queen, is confined in a fortress. Manas impose his actions on Puruṣa - acting like a prince who, after stealthily ousting his father, still represents his actions as his father's." According to Kṛṣnamiśra, the position of Manas in the process of cosmogony implies an identification of Mind and Iśvara, the personal God. Mind i.e. Manas activities are reflected in Puruṣa "as in a crystal"[22].

In the drama Prabodhacandodaya, we find, Manas activity is inevitably bound up with delusion; only when its activity ceases, does discrimination of true and false become possible[23]. As the matter of fact, Pravṛṭṭi or Activity and Nivṛṭṭi or Resignation or Repose is the two wives of Manas in the play. Manas supports two kind of ideas, virtue i.e. corrects and vice i.e. wrong. In the fifth Act Manas enters along with the Samkalpa i.e. Intention. All activity in Puruṣa i.e. Man is based on Manas. In general, Minds has three states of activity, such as jāgrad-avasthā i.e. Wakeful state, Svapnāvasthā i.e. dream state and Suṣpti i.e. deep sleep. In the wakeful state i.e. jāgrad- avasthā, the whole body is totally active in consequence of Manas activity. In the dream state i.e. Svapnāvasthā, the body remains inactive but Manas nature continues to be active. In the deep sleep i.e. susupti, body is fully inactive and Manas is deed.

[22] Ibid. I, v. 28

[23] Sita Krishna's PC. p. 18

But Sarasvati helps him in reaching the final goal of liberation and get rid of all roots of grief.

Thus finally Manas gets rid of grief when Sarasvati enlightes him. Sarasvati's teaching inspires Manas. After those Manas unites with Nivṛṭṭi. The teachings made Manas to understand the message of Vairāgya i.e. Dispassionateness, appears on the stage and supports Sarasvati's advice and helps Manas. In the terminology of Vedānta spirituality, Mind may practice both Saguna and Nirguna worship, it means Mind may meditate on the Supreme either as occupied of the mythological concepts of God Viṣṇu or as qualityless i.e. Nirguna spirit or Brahma. As the nature of Mind, after the loss of his wife Activity i.e. Pravṛṭṭi, he lives with Resignation i.e. Nivṛṭṭi as his spouse. Manas sons Tranquillity, self- restraint, contentment (Sama, Dama, Saṃtosa) shall serve him and Yama, Niyama are the advisors or ministers. The four sisters Friendliness, Joy, Compassion and Reason (Maitri, Priti, Karuṇā and Mati) are sent by Viṣṇubhakti to calm and please Mind. In the last verse of the Prabodhocandrodaya, Act V, Sarasvati says to Mind[24]. "It is due to the association with these that the one eternal God (i.e. Puruṣa), overwhelmed by the clouds of affection, 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 thou, my dear, remainest quiet, somehow withdrawing they extended

[24] PC., p. 196

functions, then his self will shine forth with his innate dense bliss like the Sun (reflected) in a clear mirror."[25]

Here, the character of Manas is drawn by Kṛṣnamiśra from spiritual and portrayed like real human beings with all their virtues and vices. The character of the Manas possesses several unique features rarely to be found in a Sanskrit drama. In the character of Manas, we find, attractive plot construction, love for his family, emotions of joy, curiosity, compassion and brilliant characterization made this drama a work of outstanding brilliance.

Viveka i.e. Discrimination

Viveka i.e. Discrimination is the son of Manas and Nivṛṭṭi and he is the grand-son of Puruṣa i.e. Man and Māyā i.e. Illusion. He has two wives Mati i.e. Reasoning and Upaniṣad i.e. Sacred lore.

He is the most important character of the play. He is the hero of the drama Prabodhacandrodaya. Kṛṣnamiśra in his drama depicts him as an ideal king. In the drama Prabodhacandrodaya, Viveka is represented as a (धीरप्रशान्त) Dhiroprasanta type of hero. In the drama we find, the following are the followers of Viveka-

- Upaniṣad (Sacred Lore)- his wife.
- Mati (Reason)- his another wife.

[25] Ibid, V, v. 33

- Samtoṣa (Contentment)- His friend.
- Vastuvicāra (Investigation into Truth)- his Servant.
- Viṣṇubhakti (Devotion to Viṣṇu).
- Śānti (Peace).
- Śraddhā (Faith)-Śānti's mother.
- Kṣamā (Patience).
- Maitri (Friendliness).
- Karuṇā (Pīty).

In the first Act of the play, Viveka appear on the stage with his wife Mati. Viveka is the most illustrious example of what may be called the faithfulness of the husband to his beloved wives. His love for both wives are genuine, pure and deep rooted. It is fact that he had to abandon Upaniṣad but he is ready to reunite, for the maintaining his dynasty.

As a hero of the play, he is modest, munificent, of sweet address, eloquent, of illustrious lineage, fearless and spiritual personality. His character is depicted by Kṛṣnamiśra as a noble one. He is represented in the drama as possessed of almost all the necessary qualities which form the connotation of the Dhirprasānta type of hero. Another important point to be mentioned in his character is the extreme nobility and spirituality of his mind.

In the drama Prabodhacandrodaya, we find Viveka i.e. Discrimination is the prominent Person of Nivṛṭi's family. "विवेकप्रधानपुरुषमिति". Another

important remark passed by Kāma in favour of king Discrimination in the first act of the play- "कूलश्रेष्ठ विवेक", which means Viveka is the most superior person of the family. He is clever enough to disentangle himself from an uncomfortable situation. In this drama Delusion was his prominent opponent. King Discrimination i.e. Viveka goes to Banaras with his army to fight against Delusion.

Another important point to be found in his character is the faithfulness of his beloved wife and extreme nobility of his mind. Here his subsequent speech proves that the love for his wife Reason, when he expresses the importance of the birth of the Awakening, at that moment he hangs down his head in Shame and he felt guilty in front of Reason. The Reason replies- "My Lord, those women are different who shatter the wishes of their husbands who do things out of love or who start doing things for the sake of righteousness" king Discrimination again gives reply to Reasoning- "The Goddess sacred Lore who is jealous and offended with me due to long separation will be united with me through the help of Peace etc. Thus if you keep quiet for some time giving up all the sense objects then from the separation of the states of waking, dreaming and sleep, Awakening will be born."[26]

As a hero, he must have all control. He should not consider himself to be swayed by passion, meanness, anger and he should be faithful to his promise. He should have company of good persons. Thus in the first act king

[26] Ibid, I, v. 30

Discrimination along with Reasoning discovers that the bondage of Puruṣa is due to Māyā. It is Reasoning who wants to find out the cause of Māyā deluding Puruṣa; it is Reasoning again who discerns that Māyā covers or overwhelms the Lord, i.e. Puruṣa, who is the luminous ocean of great light, like a streak of darkness which covers the thousand-rayed sun[27].

"Discrimination originates form sacred knowledge, from instruction in the Śāstras. The Śāstras here specially means the Upaniṣads. Therefore, if Puruṣa is to be freed, Discrimination has to be united with Upaniṣad personified. In order to achieve this, the help of Sānti or peace is needed. For only when one is peaceful, can one study the Upaniṣads with Discrimination. Reasoning, however, is not required at this stage. This is why Reasoning personified does not appear again on the scene after Discrimination has been united with Upaniṣad."[28] The eight constituents treated as eight ministers of the king Discrimination, these are "यमनियमासनप्राणायामप्रत्याहारध्यानघारणासमाधयस्तु" i.e. Yama means Morality, Niyama means Observance, Āsana means Bodily Posture, Prānāyāma means Breath control, Dhyāna Pratyāhāra means withdrawal of the senses, Dhyāna means contemplation, Dhāranā means Fixation of Attention and Samādhi means Absorptive Concentration.

[27] Ibid, p. 41
[28] Sita Krishna's PC., p. 53

Viṣṇubhakti is said to bless the army of Discrimination by enlivening the constituents of Yoga, Prānāyāma and the rest, at the appropriate time'[29].

At the end of the first Act of the play, we find king Discrimination was very pleased when his wife Reason agrees with his proposal. His heart is kept from breaking only by the hope of union with his legal wife Upaniṣad devi.

King Discrimination says to Reason that if you are happy then my wishes will be fulfilled-

"बद् ध्वैको बहुधा विभज्य जगतामादिः प्रभुः शाश्वतः
क्षिप्त्वा यैः पुरुषैः पुरेषु परमो मृत्योः पदं प्रापितः।
तेषां ब्रह्मभिदां विधाय विधिवत्प्राणान्तिकं विद्यया
प्रायश्चित्तमिदं मया पुनरसौ ब्रह्मैकतां नीयते॥" (PC 1/31)

"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 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."

King Viveka's manifold personalities have been distinctly delineated in this drama. He is said to have achieved conquest by his personal power and fought against the trouble-makers. He has been eulogized as a supreme god and he was the cause of encouragement of the good and destruction of the wicked.

[29] Ibid, p. 137

His harboured a soft and compassionate feeling for those who deserved it by their devotion and submission.

Dramatist Kṛṣnamiśra has represented him as gifted with all noble qualities which is required in a hero namely, generosity, self-restraint, fortitude, courage, modesty, amiability, righteousness spiritual personalities and graceful bearing.

He is always ready to remove the distressed and to protect the good against the oppressions of the wicked. From the Act-IV, we find-

"आः पाप महामोहहतक सर्वथा हतस्त्वयायं महाजनः।"

तथाहि-

"शान्तेऽनन्तमहिम्नि निर्मलचिदानन्दे तरङ्गावली-

निर्मुक्तेऽमृतसागराम्भसि मनाङ्भग्नोऽपि नाचामति।

निःसारे मृगतृतिष्णकार्णवतले श्रान्तोऽपि मूढः पिब-

त्याचामत्यवगाहतेऽभिरमते मज्जत्यथोन्मज्जति॥" (PC 4/6)

"Oh Sinner, wretched Great Delusion! You have by all means killed this great man. For- Though immersed in the immortal ocean of pure intelligence and bliss, which is quiet of endless greatness and free from rows of waves, Man does not take even a sip from it. Instead, he seeks refreshment by drinking the essence less water of the sea of a mirage, bathes in it, enjoys it, and plunges into it again and again."[30]

[30] Ibid, IV, v. 6

Here, he also speaks about the Delusion's nature and psychology which is reflected in the play. Thus Kṛṣnamiśra was successful to draw the character of the hero Discrimination. The Viveka occupies a glorious position in this drama amongst all other characters. Here is a character which is full of sincerity and spirituality. Thus he says- The Grand Delusion is the root of ignorance which is the bearer of the wheel of Saṁsāra. This ignorance can be vanished only through the knowledge of truth. Thus –

"अमुष्य संसारतोरबोधमूलस्य नोन्मूलविनाशनाय।

विश्वेश्वराराघनबीजजातान्तत्त्वावबोघादपरोऽभ्युपायः॥" (PC 4/7)

"To uproot the tree of Saṁsāra grown from ignorance, there is no other means than realization of truth, born of the seed of worship of the Lord of the Universe."[31]

Viveka is magnificently characterized, such as one in his greatness of power and nobility of spirit, spiritual and ethereal, removed from the gross things of earth.

"प्रायः सुकृतिनामर्थे देवा यान्ति सहायताम्।

अपन्थानं तु गच्छन्तं सोदरोऽपि विमुञ्चति॥"

"Usually, in regard to good people, gods are of help. But one who goes on the wrong path is abandoned even by his brother."

[31] Ibid, IV, v. 7

There is great joy, way and place of salvation and destruction of darkness i.e. ignorance, all these are expressed by king Discrimination-

सैषान्तर्दघतो तमोविधटनादानन्दमात्मप्रभं

चेतः कर्षति चन्द्रचूडवसतिर्विद्येव मुक्तेः पदम्

भूमेः कण्ठविलम्बिनीव कुटिला मुक्तावलिर्जाह्नवी

यत्रैवं हसतीव फेनपटलैर्वक्रां कलामैन्दवीम्॥ (PC 4/29)

"This city which is the abode of him who wears the moon as his crest, which is the place for (attaining) Salvation, attracts the mind like knowledge giving bliss with the light of (enlightening) the self through the destruction of darkness (ignorance); here (in this city) the Gangā river taking a bend appears to be a pearl necklace clinging round the neck of earth, and she with layers of foam appears to be laughing at the curved moon's digit."

The play is essentially religious, spiritual, devotional and philosophical. King Discrimination shows the importance of the holy place i.e. Vārānasi, which purifies the three worlds. Moreover,

‘‘एष देवः पुराविद्भिः क्षेत्रस्यात्मेति गीयते।

अत्र देहं समुत्सृज्य पुण्यभाजो विशन्ति यम्॥’’ (PC 4/30)

"This is the God who is praised by the ancient knowers to be the soul of the place (self within the body). Laying aside the body here the Virtuous people enter Him (become one with him)."

Another important word expressed by king Discrimination about the sacred place Vārānasi- "साधुरयमेवास्माकं निवासोचितो देशः।" "Well, Vārānasi is the right place where we can stay". He has given more importance to Vārānasi as a right place, where they can live peacefully. He is the hero of the play with divine character and he has great aesthetic attraction and many spiritual values. His character is concerned with the narratives that hinges on separation and reunion.

In the Sixth Act of the play, the dramatist Kṛṣnamiśra describes the union of king Viveka with Upaniṣad Devi and Vedic philosophical thoughts are mainly reflected. He is of sympathetic nature and is kind-hearted as well as he asks the Peace to protect Upaniṣad Devi from difficulties "अयि वत्से दक्ष्यति शान्तिः प्रियामुपनिषदम्।" "My dear, will peace meet my dear Upaniṣad?"

He is an ideal husband and a passionate lover. He was always awake for the welfare of his wife Upaniṣad Devi. When Upaniṣad Devi is abandoned by the king Discrimination, at that time she stays in different places and in the Company of different persons. The philosophical importance of the drama is seen distinctly in the attitude of the king Discrimination towards it. The play gives us curious details of king Discrimination capacities and personalities. He was an expert in the Vedic and non-Vedic schools of philosophy. The dramatist ascribes beautifully combining the philosophical thought and the love intrigue, which gives a special trait to the play.

The philosophical doctrines is expressed by the hero-

"अहो धूमान्धकारश्यामलितदृशो दु-ष्प्रज्ञत्वं यज्ञविद्याया येनैवं कुतर्कीपहता।"

"अयः स्वभावादचलं बलाच्चलत्यचेतनं चुम्बकसन्निधाविव।

तनोति विश्वेक्षितुरीक्षितेरिता जगन्ति मायेश्वरतेयमीशितुः॥" (PC 6/16)

Oh! How corrupt is the knowledge of Yajñavidyā whose vision is darkened by the darkness of the smoke, and hence she is deluded by heretic logic. "As iron, though motionless by nature and non-sentient, is forced to move in the proximity of a magnet, in the same way Illusion is prompted to spread out the worlds by the (mere) looking on of the spectator of the Universe. This is what constitutes the Lords quality of being the Lord."

Thus, Viveka does not accept the doctrine of any of the Tarkavidya systems. About the material cause of the world, he has a separate opinion. He opines that neither the atoms nor the primary matter is the cause, nor is it Brahman or the Lord directly. He expresses- "Everything which is an object of knowledge is an effect like a pot. Therefore (the ideas of) the atoms or primary matter being the material cause of the world are to be discarded[32].

The king thus said to Upaniṣad Devi, "Just as the moon seen in water, just as a city in the sky, just as dreams and magic, so also the universe is an effect, an object of knowledge, unreal, subject to origin, destruction, etc. It arises when Viṣṇu, who is self-awakening (self-luminous), is unknown, like silver in a shell

[32] PC, p. 228

and a serpent in a garland, but disappears when the knowledge of truth has arisen."[33]

So, the king Discrimination includes apt-words about the apprehension that the Supreme, Absolute or God might become mutable by being the material cause of the universe- "How can that tranquil light, which is beginningless bliss, eternally luminous, part less and stainless, be subject to changes when the universe originates? In the same way, what kind of change happens to the sky when rows of clouds shining like the petals of a blue lotus appear?"[34]

Many other major traits of his character are beautifully exemplified in the play. Here it has great philosophical attraction and many spiritual values. His philosophical, spiritual and Upaniṣadic saying can be observed in following verse:

"एषोऽस्मीति विविच्य नेतिपदतश्चिन्तेन सार्ध कृतः
तत्त्वनां विलये चिदात्मनि परिज्ञाते त्वमर्थे पुनः।
श्रुत्वा तत्त्वमसीति बाधितभवध्वान्तं तदात्मप्रभं
शान्तं ज्योतिरनन्तमन्तरुदितानन्दः समुद्द्योतते॥" (PC 6/27)

"This I am' (the idea of the pure spiritual essence of the self) is mixed up with (the idea of) the mind. When (the purely spiritual self) has been discriminated (from the mind) with the aid of (the Upaniṣadic saying) 'it is not this' when the gross elements have been dissolved (i.e. reduced to their primary, unevolved

[33] Ibid, VI, v. 22
[34] Ibid, VI, v. 23

state by thinking that they are in reality nothing but this state); when, then, the meaning of thou' (in the Upaniṣad saying 'Thou art that') is known to be the spiritual self : then, on hearing "Thou art that" (the self) becomes effulgent with bliss internally abounding : the self-luminous, tranquil, infinite light, from which the darkness of Saṁsāra has been removed[35].

Thus, Discrimination partakes of the divine purity i.e. sacred knowledge, from the instruction in the Śāstras. He had acquired by the practice of the Upaniṣads and directing the whole course of events from a tragic to a blissful end. Sānti or Peace helped him in order to achieve this final goal.

Upaniṣad i.e. Sacred Lore

The Upaniṣad i.e. sacred lore is represented as a heroine i.e. Nāyika of the present play. She deserves to be the next important character of the play, who is the life- breath of an amatory play. The foremost characteristic of her character is that she is bold enough to face any difficulties. She appears on the stage in the Sixth Act and she is the wife of the king Discrimination.

Upaniṣad, on making her appearance, complains of Discrimination, who for a long time neglected her though she is his legitimate consort, During this period of abandonment she stays in various places and in the company of various persons, who were lacking in discrimination and understanding and therefore arbitrarily misinterpreted her sayings. This means that in

[35] Ibid, VI, v. 27

Krasnamiśra's opinion the Upaniṣads are misused unless they are studied with proper use of reason and for the purpose of enlightenment[36].

She bears a very soft nature and possesses womanly qualities. The heroine Upaniṣad Devi is a Kulaja. Her extreme disappointment about his husband Discrimiantion can be observed in the verse-

"बाहणोर्भग्ना दलितमणयः श्रेणयः कङ्कणानां
चूडारत्नग्रहनिकृतिभिर्दूषितः केशपाशः।
कैः केर्नाहं हतविधिबलादीहिता दुर्विदग्धै-
र्दासीकतुं सपदि दुरितैर्दूसंस्थेऽविवेके॥" (P.C. 6/9)

"When I was being (dragged) the rows of bangles with their gems fallen had been broken, and (my) hair was disheveled by the humiliation caused by the catching hold of my head-ornament. Thus which wicked one (who was there and then) did not desire to make me his slave, such being the strength of my misfortune?"

Here, her character is drawn from all Śāstras and based on philosophy. Her character includes tragedy, wisdom, kindness and sympathy, as we find in Act-VI- "Friend, just now while coming I was told in secret by my daughter Gita that I should please my husband and Man by giving suitable answers to their questions. Then Rise of Awakening will come. But how can I be so confident in the presence of elders?"[37] The son of Upaniṣad Devi is

[36] Sita Krishna's PC introduction Part, Ch-V, p. 54
[37] Sita Krishna's PC Translate p. 153

Prabodhacandra i.e. Rise of the Moon of Intellect and daughter is the Gītā. Which means the character of Upaniṣad is not only noble one but also spiritual. The dramatist Kṛṣnamiśra has created the character of Upaniṣad as a unique one in Sanskrit dramatic literature. In the character of Upaniṣad, we find only spiritual value. She who becomes satisfied where there is a matter for satisfaction, who is grieved with a sorrowful matter, which becomes depressed and dejected, brings disappointment to the spectator. There are some other constituent of spiritual or philosophical aspects which are most essential on the part of the spectator.

Upaniṣad did not get shelter from any school of philosophy and the honour that is deserved. Having been abandoned by king Discrimination, She seeks refuge with Yajñavidyā i.e. science of sacrifice, but as she refuses to admit the principle of deliverance by ritual work, Yajñavidyā politely requests her to depart[38]. Mimāṃsa School of philosophy, to whom Upaniṣad then resorts, her view meets with a sympathetic response, but as the masters of this school want to subordinate her teaching to their purposes, she feels she cannot stay in their Company. She then meets Rationalistic Philosophy i.e. Tarkavidaya, a school in which the systems of Vaiśesika, Nyāya and sāṅkhya are united[39].

According to the Upaniṣad, Tarkavidyā has many followers. "The rationalists revile Upaniṣad for holding nihilistic doctrines. They drive her away

[38] Ibid, p. 55
[39] Ibid, p. 55

and maltreat her brutally, until she finds refuge in the home (āśrama) of her daughter (Bhagvad Gītā). Upaniṣad's account seems to imply that Gītā's āśrama is near a temple of Viṣṇu. For immediately before she seeks refuge there with her daughter, some men rush out from a temple of Viṣṇu and repel her rationalistic assailants."[40]

Thus with the help of these philosophical image the dramatic climax is reached. In this play, the sacred and holy Gītā is mentioned as Upaniṣad's daughter, which represents that the famous religious and philosophical poem was held in high respect as embodying teachings derived from the Upaniṣads. Though, Gītā does not directly appear on the stage and she does not take any direct part in the final stage of liberation of Puruṣa i.e. Man but her presence makes the character of Upaniṣads more spiritual. Upaniṣad who alone enunciates the views approved by King Discrimination and thus brought home to Man. When Man has found that he is one with the Supreme Being then Upaniṣad retires on the scene.

To sum up, Upaniṣad was the queen as well as the heroine of the play and she occupies a very high position by virtue of her affectionate relation with the hero. Kṛṣnamiśra as a strong believer of the Indian philosophy depicts all the characters in philosophical and allegorical form of his play, especially Upaniṣad which is the fruit of his entire age. Thus, her character as portrayed by

[40] Ibid, p. 55

Kṛṣnamiśra has all conceivable feminine qualities. She is ever fresh in memory as a noble example of self-abnegation, sacrifice, and of unstinted reverence to the ideal of womanhood and mother as conceived by the Hindu philosophy.

Mati (Reason)

Mati i.e. Reason is another wife of the king Discrimination. In the drama Prabodhacandrodaya Discrimination and Reason are husband and wife and both have to fight hard to get rid of the deluding power and vice. She appears on the stage with her husband king Discrimination in the first act of the play Prabodhacandrodaya. Reason is characterized by mature understanding and is very considerate and cautious and she thinks mere of the future then the present. Her sacrificing nature towards her touches each and every person heart. Reason's love for Discrimination was based on sacrifice and she happened to be the special character of the drama. As a pure wife dedicating herself completely to the cause of her husband occupies the sole attention of the reader as a splendid example of utter self-abnegation. Reasoning is remarkably free from all feeling of jealousy against Upaniṣad. She is a sincere well-wisher of her husband and is ready to make the best sacrifice for him. Her character as depicted by Kṛṣnamiśra has all feminine qualities. Her deep love for her husband is revealed in the first Act, when King Discrimination was in very difficult position. The expression of Reasoning denotes whiteness and purity. She guides not only the destinies of her husband but also the future of Upaniṣad

whom she cleverly handled to her own wishes. She sacrifices her own interest for the king's good prosperity, desire and pleasure. Finally, she herself arranges the union of king Discrimination with Upaniṣad. Thus, she bears very soft nature and possesses womanly qualities.

In the first act Discrimination along with Reasoning discovers that the bondage of Man is due to Māyā. It is Reasoning who wishes to find out the reason of delusion of Puruṣa due to Māyā. Her intense affection towards king and broad-minded attitude is revealed when she replies with great pride. "My Lord, those women are different who shatter the wishes of their husbands who do things out of love or who start doing things for the sake of righteousness[41]. She simply gives her consent to kings that he should get united with the Upaniṣad. She sometimes serves as Pratināyikā's in the drama. She blissfully states that- "Lord of the family who is strongly bound can be freed from his bondage, let my Lord be always united with Upaniṣad i.e. sacred Lore. This surely is welcome to me."[42] In good fortune or evil she is devoted to her husband and seeks his welfare. Hence, Reasoning's greatness of heart is brought to light. When Reasoning came to know that the king Discrimination and Upaniṣad wants to get united, at that time she never expresses least indication of jealousy rather she got consolation finding Upaniṣad as the beloved consort of her husband Discrimination, all these indicates her broad-mindedness indeed.

[41] PC, p. 25
[42] Ibid,I, p. 25

The character of Reasoning is mentioned only once in the play. She disappears after giving her consent on king Viveka and Upaniṣad reunion. In conclusion, without Reasoning in formation the drama would lose its dramatic interest and would become a lifeless one.

Mohamoha i.e. Grand Delusion

The next important character of the play is Moha i.e., Delusion, who is the son of the Manas and Pravṛṭṭi. He is also considered as Pratināyaka. Cārvāka i.e. Materialist is the best friend of Delusion. Error is his wife and confusion i.e. Vibhramāvati his maid. Kṛṣnamiśra depicts his character in an evil sense. He always supports the non-Vedic school of doctrines. The king Delusion is the leader of the hostile armies. The following are the followers of Delusion-

- Cārvāka (Materialist) – his Great Friend.
- Kāma (Concupiscence).
- Krodha (Anger).
- Lobha (Greed). → His Ministers
- Dambha (Deceit).
- Ahamkāra (Egoism).
- Mithyādṛṣti (Error)- his wife.
- Vibhamāvati (Confusion)- his wife's friend.
- Rati (Pleasure)- Kāma's wife.
- Hiṃsa (Violence)- the wife of Krodha.

- Tṛṣnā (Desire)- the wife of Lobha.

Delusion appears on the stage in the second Act along with his wife and family. His manifold personalities have been distinctly delineated in the play. He blissfully expresses-

"आत्मास्ति देहव्यतिरिक्तमूर्तिभोक्ता स लोकान्तरितः फलानाम्।
आशेयमाकाशातरोः प्रसूनात्प्राथोयसः स्वादुफलप्रसूतौ॥" (PC 2/16)

"(The view) that there is a soul separate from the body, which on reaching the other world enjoys rewards, is (like) the hope to get tasty fruits from the big flower of a tree in the sky."

He was the believer of non-Vedic school of philosophy i.e. Nāstika. He says- "This world is deceived by the ignorant who accept the existence of what is the mere creation of their own imagination."

"यत्रास्त्येव तदस्ति वस्त्विति मृषा जल्पद्भिरेवास्तिकै-
र्वाचालैर्बहुभिस्तु सत्यवचसो निन्द्याः कृता नास्तिकाः।
हंहो पश्यत तत्त्वतो यदि पुनश्छिन्नादितो वर्ष्मणां
दृष्टः किं परिणामरुपितचितेर्जोवः पृथक्कैरपि॥" (PC 2/17)

"Them any talkative believers (āstikas) who jabber in vain that a thing which does not exist, exists, condemn the truth-speaking non-believers (nāstikas). Oh, consider from the point of reality. When the body is destroyed, has any one seen a soul separate from it which acquired consciousness as a result of transformation (due to certain combination)."

Delusion is a suspicious king with no diplomacy to his credit. He has no judgment of his own for virtues and always led away by others. He is brave but foolish and conceited. He is thoughtless and rash in his actions. But his love for his wife is of a very high order. To protest against the views of Discrimination i.e. theist philosophy he illustrates his own views.

"तुल्यत्वे वपुषां मुखाद्यवयवैर्वर्णक्रमः कीदृशो
योषेयं वसु चापरस्य तदमुं भेद न विद्मो वयम्।
हिंसायामथवा यथेष्टगमने स्त्रीणां परस्वग्रहे
कार्याकार्यविचारणा हि यदमी निष्पौरुषाः कुर्वते॥" (PC 2/18)

"They deceive not only the world but also themselves. For if the bodies are alike in their different parts, the mouth, etc. how can there be a hierarchy of castes? We do not accept any difference between a woman and wealth belonging (to us or) to somebody else. Only those who are devoid of manliness consider whether an act should be done or not, whether it entails harm, whether to approach woman at one's pleasure and seize the wealth of others".

He has established his views that the Materialism alone is the science i.e. Śāstras. Emancipation is death, there is no other world. This means that it is due to delusion one is attracted to materialism and the materialist's words become pleasant to the ear[43]. Delusion is possessed by concupiscence, Anger, Greed, all these are said to be his friends. When Delusion is united with Error i.e. Mithyādṛṣti, whatever faith one has is destroyed. Therefore it is said in the play

[43] Ibid, p. 74

that Error alone is capable of overcoming Faith[44]. But his love for his wife is of a very order. He expresses-

"स्मर्यते सा हि वामोरु या भवेद्धृदयाद्बहिः।
मच्चित्तभित्तौ भवती शालभञ्जोव राजते॥" (PC 2/37)

"The beautiful-thighed one, only the one who is outside the mind is remembered. But your shine as the (painted) doll in the wall of my mind." Thus, Delusion cannot exist without his beloved wife who likes a painted doll on the heart-wall of his mind. Every moment he embraces his wife he gains new youth[45]. This means that whenever an error is committed new Delusion is produced. The rise of Dispassionateness does not imply the destruction of Delusion, who does not die when the battle is lost but disappears only. When knowledge appears bursting the heart of Mind is Delusion annihilated. Knowledge i.e. Vidyā devours Delusion along with his followers[46].

Viṣṇubhakti i.e. Devotion to Viṣṇu

The character of Viṣṇubhakti i.e. Devotion to Viṣṇu, the playwright has created a unique character in Sanskrit dramatic literature. In the Vth Act of the drama Prabodhacandrodaya, the character of Viṣṇubhakti appears. The pre-eminent traits of her character are nobility of mind, and she is always anxious to protect king Viveka from all obstructions or hindrances at any cost. She plays a central

[44] Ibid, p. 85
[45] Ibid, p. 90
[46] Ibid, VI, p. 28

role in the play but she appears very seldom on the scene. She has a very strong and powerful nature. Thus, Kṛṣnamiśra says that though in the Kāli era devotion to Viṣṇu is less important but still it is more powerful than other devotions. Viṣṇubhakti expresses- "In this great battle which destroys the best of warriors, I do not know what has happened to my child Discrimination who is opposed to that strong Great Delusion, on this account my heart is troubled." Her heart is full of sympathy for the king Discrimination. She personified as the enemy of Great Delusion. We shall point out, with references to the text, some of the noble traits of her character as brought out by the dramatist.

"यदप्यभ्युदयः प्रायः प्रमाणादवधार्यते।
काम तथापि सुहृदामनिष्टाशाङ्कि मानसम्॥" (PC 5/4)

"Even when usually one is certain of victory, one's mind is apprehensive of unfavourable things happening to friends." Moreover, she says-

अनादरपरो विद्वानीहमानः स्थिरां श्रियम्।
अग्नेः शेषमृणाच्छेषं शत्रोः शेषं न शैषयेत्॥ (PC 5/11)

"A wise person desiring lasting good will not be careless and leave behind remnants of fire, debt and enemy."

Viṣṇubhakti is clever enough to extricate virtue from an uncomfortable situation. In the drama, Faith and Peace join her in combating him[47]. Faith is her constant companion. Her advices Faith tell discrimination to destroy the evil affections, Anger, concupiscence. She protects Faith from Mahābhairavi, who

[47] Ibid, p. 81

had overpowered Faith. She knew that Delusion is the root cause of all the trouble of Puruṣa i.e. Man. She accompanied with Prānāyāma i.e. Breath Control blesses Discrimination's army. During the battle between Discrimination with Grand Delusion she retires to a place called sāligrāma for she is averse to see so much injury[48]. It is she who ensures Discrimination's victory and by whose blessing Peace reaches the hearts of sages[49]. When Faith narrates that after the battle, Delusion along with the obstructions of Yoga disappeared; Devotion to Viṣṇu realizes that the evil is not yet removed[50].

Viṣṇubhakti again appears on the scene in the last part of the Sixth Act. She knows that Mind has to be eradicated if Puruṣa is to attain the supreme state[51]. Mind, who is the source of Delusion as well as of Discrimination, should also be uprooted in the final state. As Faith says, this can be achieved once Devotion to Viṣṇu has determined to do so[52]. Even after Puruṣa's awakening, Viṣṇubhakti stays with him[53].

Viṣṇubhakti's character has been created for devotional purpose and allegorical with all virtues. Her character has great spiritual values. Thus, her valuable advice and blessing are moves to its final achievements. We may therefore speak in one voice with the Viṣṇubhakti thus-

"चिरेण खल्वस्माकं संपन्नाः सर्वे मनोरथा येन प्रशान्तारति भवन्तमवलोकयामि।"

[48] Sita Krishna's PC. Ch-V, p. 56
[49] PC, p. 167-168
[50] Ibid, p. 178
[51] Sita Krishna's PC. Ch-V, p. 56
[52] PC., p. 179
[53] Sita Krishna's PC. Ch-V, p. 56

"(Approaching joyfully) All my wishes have been speedily accomplished. I now behold you who have vanquished all the enemies." She had been indeed motherly in her affection to all her subordinates, such as, in the head last she says to Man "उत्तिष्ठ वत्स" "Rise up son", So, lastly for the blessing of Viṣṇubhakati, everybody become free from pain and gained eternal truth.

Peace i.e. Śānti and Faith i.e. Śraddhā

Peace i.e. Śānti and Faith i.e. Śraddhā are the two noble female and minor characters in the drama Prabodhacandrodaya by Kṛṣnamiśra. Peace i.e. Śānti is the daughter of Śraddhā i.e. Faith. In the third Act of the play, both appear on the stage. The dramatist Kṛṣnamiśra has represented the character of Śraddha or Faith as three fold: such as- Sāttviki i.e. the nature of purity; rājasi i.e. the nature of passion; and tāmasi i.e. the nature of darkness. In the play we find, Sāttviki Śraddhā is accompanied with Viṣṇubhakti, Righteousness and Peace. Rājasi Śraddha is associated with the Kāpālika, and Tāmasi Śraddhā, belongs to the non-Vedic schools. The Sāttviki Śraddhā is saved by Viṣṇubhakti from the grip of Mahābhairavi. Śraddhā has an eminent place in Vaiṣṇavism and Vedānta. In the Seventeenth chapter of the Śrimad-Bhagavad-Gītā, śloka no 3, the Lord Krishna says about the threefold Śrddhā 'Yo yacchraddaaḥ Sa eva saḥ, "What his faith is that he is" (Bh. Gī, 17.3)

"Yo Yo yām yām tanum bhaktaḥ Śraddhayā rcitum icchati,

Tasya tasyācalam Śraddhām tām eva vidadhāmyaham."

"Whatever any devotee wishes to worship any form, I make his faith steady" (Bh. Gī, 7/21)

"Yepy anyadevatābhaktā yajante Śraddhayānvitāḥ te'pi mām eva kaunteya yajanty avidhipūrvakam."

"Even the devotees of other deities, who worship them with faith, they also sacrifice to me alone, though in an unlawful manner" (Bh. Gī, 9/23)

So many valuable teachings are put in the mouth of Faith personified by dramatist. "It is also significant that, when Śānti expresses doubts as to the possibility of uniting schools and sects that are mutually contradictory in the struggle against the common enemy"[54], it is Faith who replies:

"समानान्वयजातानां परस्परविरोधिनाम्।

परैः प्रत्यभिभूतानां प्रसूते संगतिः श्रियम्॥" (PC 5/8)

"When the opposite schools, all having the same source, join together on being attacked by enemies good ensues from it."[55] Faith again states that- "those who reflect on the truth of the traditional schools (āgamānām tattvam) do not contradict each other."

Peace i.e Śānti is considered as the daughter of Sāttviki Śraddhā she lives with Upaniṣad. She has lost her mother Śraddhā in the beginning of the third act of the play she searches her mother in the company of her friend Karuṇā. But

[54] Ibid, p. 54

[55] PC, V, v. 8

she comes across a false Śraddhā in the Digambara Jaina, Buddha and Kāpālika. Śānti cannot live without Śraddha. Śānti can get killed by Krodha and Lobha. Moha i.e. Delusion, also looks for other ways to kill Śānti. Finally due to the cleverness of Śānti, Upaniṣad is united with Viveka and she helps Man i.e. Puruṣa to get rid of the Delusion. "The Yoga view that faith and Peace pervade each other is expressed in the lines" "Without me (i.e. without Peace) Faith cannot live even for a moment", and: "Without Faith the life of Peace even for a moment is ridicule"[56]. As peace and Faith are inseparable, Peace perishes automatically when Faith is ruined. Peace is the enemy of king Delusion[57]. Faith depends on Upaniṣad. That is why Delusion, in order to defeat her, seeks the help of Error."[58]

Maitri, Karuṇā, Muditā and Upekṣā

Maitri i.e. Friendliness, Karuṇā i.e. Pīty, Mudiatā i.e. Joy and Upeksā i.e. Indifference are considered as a four sisters in the play Prabodhacandrodaya. The Act-IV begins with Maitri appearing on the stage and in the Act-III Karunā appears on the stage with Śānti i.e. Peace. Muditā and Upeksā does not appear directly on the play. Maitri is treated as a companion of Śraddha and Karuṇā is the real friend of Śānti. These four sisters are honoured by Mind i.e. Manas with the help of Viṣṇubhakti. In the fourth Act, Maitri herself expresses the

[56] Ibid, p. 96
[57] Ibid, p. 85
[58] Sita Krishna's PC. p. 53

characters of the four sisters- "By the command of Devotion to Viṣṇu, we four sisters also reside in the hearts of great men for the success of Discrimination."

"ध्यायन्निमां सुखिनि दुःखिनि चानुकम्पां
पुण्यक्रियासु मुदितां कुमतावुपेक्षाम्।
एवं प्रसादमुपयाति हि रागलोभ-
द्वेषादिदोषकलुषोऽप्ययमन्तरात्मा॥" (PC 4/5)

"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." The behaviour of the four sisters respectively; Maitri is friendly, Karuṇā's kind, Muditā is joyful and Upekasā is damncare of fickle minded people. Thus these four sister's roles are very important in the play because they tried utmost to help the Prabodhadaya and they spend their lives for the sake of Prabodhadaya's success.

Sarasvati i.e. Goddess of Learning

In Kṛṣnamiśra treatment the character of Sarasvati is revealed in a new light. Sarasvati is the cherished idol of millions of worshipping Hindus, who is regarded as the Goddess of Learning and to whom She is the embodiment of every social and domestic virtue. Her character is beautifully examplified in the

drama. In the fifth Act of the drama, Śraddhā has given description of Sarasvati to Viṣṇubhakti-

"वेदौपवेदाङ्गपुराणघर्मशास्त्रेतिहासादिभिरुच्छ्रतश्रीः

सरस्वती पद्मघरा शशाङ्कसंकाशकान्तिः सहसाविरासीत्॥" (PC 5/6)

'Suddenly appeared the lotus bearing Sarasvati, whose luster is equal to that of the moon, and whose beauty is increased by Vedās, Vedāṅgas, Purāṇas, Dharmaśastras, ltihāsa and others."

In the fifth Act of the play, Sarasvati appears on the stage to liberate the Man. The Vaisnavas, Sauras and Saivas join together with Goddess of learning. She appears in front of the army of Discrimination, when Mind wishes to destroy himself. At that moment, the Goddess of learning enters to enlighten Prabodha. She reminds him of epical and mythological stories which are known to him and which illustrates the transitoriness of all beings. She calls upon him to realize that the whole cosmos with all its Gods and other super-human beings has already perished more than ten millions of times. However the body of an individual after death dissolves into the five elements of which it is composed, it is nothing but foam on the sea, so it is great folly to grieve at its loss. Sarasvati always gives advice to Mind. She was the well-wisher of the king Viveka i.e. Discrimination. Religious and philosophical schools are acknowledged to be in harmony with the Vedās joins her in the battle.

Vidyā or Knowledge and Prabodha or Spiritual Awakening

Vidyā i.e. Knowledge is the daughter of the king Discrimination and Upaniṣad Devi. Vidyā does not directly appear on the scene but her existence is expressed by Kāma i.e. concupiscence in the first Act: "There is this teaching of Prajāpati- Alone again a daughter called knowledge will be born who will devour your father, brothers, mother and the entire family." Prabodhacandrodaya of Kṛṣnamiśra is awakened by Vidyā or knowledge to realize his identity.

Prabodha or spiritual Awakening is the central character of the play though appearing on the stage only in the last act of the play. He is the son of the king Discrimination and Upaniṣad Devi.

"तत्र च क्रूरसत्त्वा विद्या नाम कन्या त्वदुदरे वर्तते प्रबोधोदयश्च।"

"There is in your womb a daughter of cruel nature called knowledge, and also the Rise of Awakening." The, Rise of spiritual Awakening himself spoke-

"किं वाप्तं किमपोहितं किमुदितं किं वा समुत्सारितं
स्यूतं किं नु विलायितं नु किमिदं किंचिन्न वा किंचन।
र्यास्मन्नभ्युदिते वितर्कपदवीं नैवं समारोहति
त्रैलोक्यं सहजप्रकाशदलितं सोऽहं प्रबोधोदयः॥" (PC 6/29)

"I am the Rise of spiritual Awakening by whose rising the three worlds, destroyed by (my) natural splendor, 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."

Kṛṣnamiśra has represented the character of Prabodha as spiritual realization and gifted with all noble qualities. He is always pure from his very birth and this practice is eternal and universal. His character in the play is very high. Puruṣa i.e. Man can be brought back to his original nature only by the rise of Prabodha or spiritual Awakening. After the birth of Prabodha, the layers of darkness has been destroyed and Puruṣa becomes manifest as the Universal Self through Faith, Discrimination, Reason, Peace and Self-restraint. Finally, Puruṣa himself appear as a form of Viṣṇu and the rise of spiritual Awakening, Discrimination's enemies are destroyed. The holy place Vārānasi is the birth place of Vidyā and Prabodha i.e. Spiritual Awakening. The whole story of the play depends on the rise of Prabodha i.e. Spiritual Awakening.

Ahaṃkāra i.e. Egoism, Kāma i.e. Concupiscence and Krodha i.e. Anger

Ahaṃkāra or Egoism, Kāma or Concupiscence and Krodha or Anger is the son of Manas and Pravṛṭṭi. They have also played important roles in the play. Kāma i.e. Concupiscence appears on the scene only in the first Act along with his wife Rati or Pleasure. He is considered as a Minister of the king Delusion i.e. Moha Ahaṃkāra or Egoism and Krodha or Anger appears on the scene in the second Act. All of them belong to the party of king Delusion i.e. Moha. Kāma i.e.

Concupiscence is Moha's foremost warrior[59]. It is Kāma who is asked by Moha to destroy Dharma or Righteousness[60]. The main specialty of the Kāma's character is that he is the first character to appear on the scene after the Stage-Director. His main weapon is woman. When a woman is defeated, Kāma along with his friends too is conquered[61]. The main intension of Kāma is to who prevents Puruṣa from studying the Upaniṣads with Discrimination.

Ahamkara or Egoism is the first born son of Manas and he goes to embrace his grandfather[62]. He is also the minister of the Grand Delusion. In the second Act of the play, Egoism expresses his character to his student "Gauḍa is an unequalled country, there is a city called Rādhāpuri. 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."

The character of Egoism is considered as moral and good, though he is in Delusion's party. His expresses- "They have not heard of the views of Guru Prabhākara and have not known Kumāril's philosophy. They do not have the correct knowledge of the text Sārika and what to speak of Vācaspati. They have not understood the sayings of Mahadadhi and have not looked into the work of Mahāvrata. Then how do these lazy minded people examine the truth which is

[59] PC, p. 145
[60] Ibid, p. 80
[61] Ibid, p. 147
[62] Ibid, p. 45

very subtle?" He is treated as superior then his father. These are the noble traits of his character as brought out by the dramatist. He always tries to criticize Brahmanas by his nature.

The character of Krodha i.e. Anger is a minor character of the play. He was the supporter of the king Delusion. The dramatist depicts his character as an evil one. In the second act of the play, Anger says about his nature.

"अन्धोकरोमि भुवनं बधिरोकरोमि
धीरं सचेतनमचेतनतां नयामि।
कृत्य न पश्यति न येन हितं शृणोति
धीमानधीतमपि न प्रतिसंदधाति।।" (PC 2/29)

"I will make the world blind and deaf and steadily convert the animate into inanimate. So that they do not pay regard to their duties, do not listen to good advice, and the wise will not remember what he has learnt." Himsā i.e. Violence is the wife of Krodha. Krodha always tries to victory to his Lord.

Vastuvicāra i.e. Investigation into Truth, Saṃtosa i.e. Contentment, Vairāgya i.e. Dispasionateness and Saṇkalpa i.e. Determination or Intention

Vastuvicāra i.e. Investigation is the servant of the king Discrimination. In the battle, Vastuvicāra killed kāma, Kṣamā and destroys Krodha, Pārusya i.e. Harshness, Himsā, Samtoṣa Subdues Lobha, Tṛṣnā, Anṛta i.e. Falsehood,

Paiśunya i.e. Slander, Steya i.e. Theft. Vastuvicāra appears on the scene in the fourth act of the play. The nature of women are expressed by Vastuvicāra- "Pearl necklaces jingling with precious stones, golden anklets, red colour due to the saffron (which they have applied), many hued fragrant flower garlands, silken clothes of different types- all these are fancied on women by fools but those who examine both the exterior and interior (of things) hell is named as woman." It is through the actions of Vastuvicāra, that at last he was successful in winning over Delusion from the side of his master Discrimination.

Vairāgya or Dispassionateness appears on the stage in the fifth Act. When Kāma, Krodha, Lobha, Daṃbha and Ahaṃkāra are defeated then Vairāgya i.e. Dispassionateness will born to help the Manas. He was another son of Manas and Nivṛṭṭi. After the loss of his sons and grandsons, Mind wants to destroy himself, at that time Sarasvati enlighten the Manas and Sarasvati has to inspire Vairāgya or Dispassionateness in him.

Saṃtosa i.e. contentment is appears on the scene in the fourth act of the play. He defeats Lobha by the command of this Lord. He expresses- "I shall Speedily, using my strength, conquer and shatter the helpless Greed, like the son of Daśaratha (Rāma), shattering the king of the Rākṣasas (Rāvana) who had many faces (like Greed who acts in many ways), who was the conqueror of the three worlds and whose job was the killing and the binding of the Gods and the twice-born (Brāhmaṇas), like that of a hunter." Samtosa is the faithful follower

of the king Discrimination. He settles in Vānarasa and helped his master Discrimination.

Saṃkalpa i.e. Determination or Intention also appears on the scene in fifth act of the play. He stays for very short time in the scene. He was the minister of the Manas. When Mind is lamentating for his sons and wife at that time Determination gives news to Mind that Activity has expired. He is also repenting for his master's grief.

Rati i.e. Pleasure, Mithyādṛṣṭi i.e. Error Hiṃsa i.e. Violence and Tṛṣṇā i.e. Desire

These are the evil female characters of the play. Mithyādṛṣṭi or Error is the wife of Delusion. Rati or Pleasure is Kāma's wife. Hiṃsa or Violence is the wife of Krodha. Tṛṣṇa or Desire is wife of Lobha. All of them belong to Delusion's party. They have played an important role in the play. They always give inspiration to their husbands. In the beginning of the first Act, Rati enters on the scene with her husband. In the second Act of the play, Mithyādṛṣṭi i.e. Error appears on the stage. The character of Mithyādṛṣṭi is of luxuriant nature. The Grand Delusion employed her to dominate Faith. In the play we find, Kāma, Krodha and Lobha cannot live a moment without her. Delusion has beautifully described the character of Error- "Here is my beloved Heresy. She comes beautifully with the bracelets making a tinkling sound when she moves her arms (while walking), fatigued by the weight of her hips, exhibiting the rows of nail

marks on her breasts when she raises her arms sport fully on the pretext of keeping in place the garland which has slightly slipped (from its place) and attracting the mind with her glances from eyes as long as a garland of blue lotuses." Mithyādṛṣti is the favourite consort of Delusion.

Tṛṣnā or Desire plays minor character in the play, which appears on the scene in the second Act of the play. Lobha explains the nature of Tṛṣna or Desire- "Oh! Goddess Desire if you are pleased and if you can nourish the bodies of those whose minds are bound by the long cord of hopes, to attain fields, villages, forest, cities, town, islands and the earth itself, and who are always eager to acquire more, then where is the question of Tranquility for the living beings even after acquiring lakhs of worlds." Her duty was to create desire amongst the opponent parties.

Digaṃbara i.e. Jaina, Vikshu i.e. Buddhist and Cārvāka i.e. Materialist

All these characters of the play are taken from non-Vedic schools of philosophy. These characters are very important in the drama.

Delusion is the great friend of Cārvāka. In the second act of the play, Cārvāka appears on the scene with his disciple. According to dramatist Kṛṣmaniśra, Lokāyata or Cārvāka system is called Mterialistic. This system is the prominent enemy of all religious and philosophical school based on the Vedas. This system is fully Nāstika. According to the Cārvāka, the only

knowledge consists of statecraft. After the death of the body no soul remains. This system denies the caste system. Cārvāka urgely expresses that the teachings of the Veda are nothing but nonsense. His respect for his master is of a very high order. He boldly stands up against Discrimination and Vedic school of doctrines.

Digaṃbara and Kṣapaṇaka are the two name of the Jaina. This character speaks Māgadhi Prākṛit. In the present play, very little of the doctrines of the Jaina character is mentioned. Digambara or Kṣapaṇaka appears on the scene in the 3rd Act of the drama. Dramatist Kṛṣnamiśra's main motive in bringing a Jaina character on the scene is to describe this sect as an object heresy, hateful and comical at the same time quarrelling with the other non-vedic schools and sects.

Buddhist enters on the stage in the form of Buddhist medicant or Vikshu with a book in his hand. He is also a spy of the Grand Delusion. He speaks Sanskrit language in our present play. According to him, "all elements of existence are momentary and devoid self. They appear as if they were outside (had objective existence, but are only) super-imposed on the flux of consciousness, which shines without any object-tinge, when all the 'perfumes' (Vāsanās) are dropped"[63]. Buddhist mendicant tries to establish that his religion is the best.

Somasiddhānta or Kāpālika

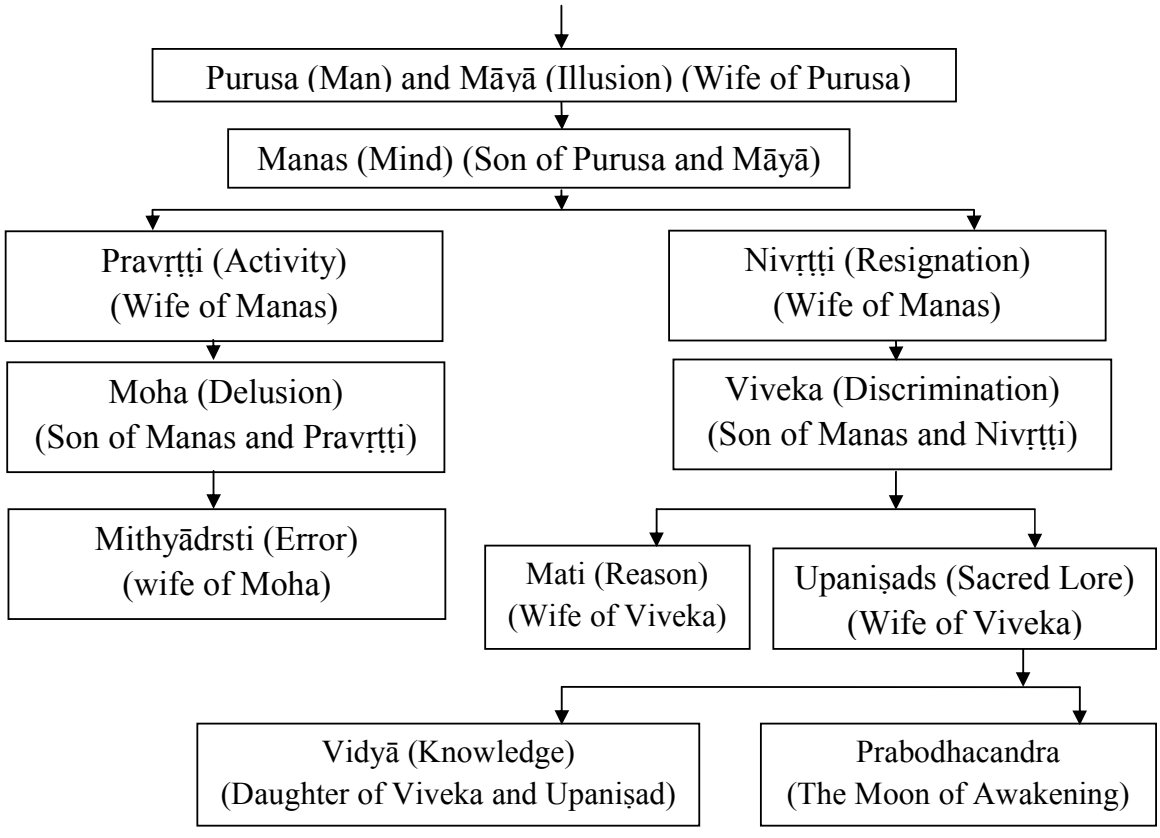
Somasiddhānta, Parameśvarasiddhānta and Bhairavaśāsana are the other names of the Kāpālika sect. Kāpālika sect appears on the scene in the third Act of the

[63] Sita Krishna's PC, p. 7

play, adorned with a garland of human bones. The Kāpālika sect is also another spy of the Grand Delusion. Kapalika sect also speaks Sanskrit. It is important to note that the Kāpālika worships Siva's wife i.e. Bhavāni or Mahābhairavi. The Digambaras and Kāpālikas take refuge in Pāñcāla, Mālaya and Ābhira, where they live hidden among the illiterates. The Logic of the anti-Vedic schools is defeated by Mimāṃsa in company of Nyāya.

Kṛṣnamiśra depicts the character of the Kāpālika only in Comical sense. In the Prabodhacandrodaya, Kāpālika's Faith also appears on the scene. She entices the Ksapanakas and Buddhist mendicant to drink intoxicating liquor, by embracing them.

Kṛṣnamiśra has explained the details of the structure of family of Puruṣa which we may present in the following Genealogical graph.



The following are list of the characters and it is arranged according to the Sanskrit alphabetically-

- Anasūyā - Nonspite.
- Anukampā - Compassion.
- Anṛta - Falsehood.
- Ahamkāra - Egoism.
- Upaniṣad - Sacred Lore.
- Upeksā - Indifference.
- Rtambharā - Bearer of Truth.
- Karunā - Pity, Compassion.
- Kāma - Concupiscence.
- Krodha - Anger.
- Ksamā - Patience.
- Cārvāka - Materialist.
- Tṛṣnā - Desire.
- Dama - Self-restraint.
- Dambha - Deceit.
- Digambara - Jaina.
- Dainya - Helplessness.
- Dharma - Righteousness.
- Nididhyāsana - Meditation.

- Niyama - Observance.
- Nivṛṭṭi - Resignation.
- Paragunādhikya - Excess of superior qualities.
- Parameśvara - Supreme Lord.
- Parotkarsaṣambhāvanā - Respect of others virtues.
- Pārusya - Harshness.
- Pāṣaṇḍa - Heretic.
- Puruṣa - Man.
- Paisunyavāk - Slander.
- Prabodha - Spiritual Awakening.
- Pravṛṭṭi - Activity.
- Prānāyāma - Control of breath.
- Mati - Reason.
- Mada - Arrogance.
- Manas - Mind.
- Mamatāvāsanā - Feeling of mineness.
- Mātsarya - Spite.
- Māna - Conceit.
- Māyā - Illusion.
- Mithyādṛṣti - False view, Error, Heresy.
- Mimāṃsa - Inquiry.

- Muditā - Joy.
- Maitri - Friendliness.
- Mokṣa - Liberation.
- Moha - Delusion.
- Yama - Morality.
- Rati - Pleasure.
- Lobha - Greed.
- Vastuvicāra - Investigation into Truth.
- Vidyā - Knowledge.
- Vibhramāvati - Confusion.
- Viveka - Discrimination.
- Viṣṇubhakti - Devotion to Viṣṇu.
- Vairāgya - Dispassionateness.
- Sama - Tranquility.
- Śoka - Grief.
- Śānti - Peace.
- Śraddhā - Faith.
- Sanga - Attachment.
- Sṇkalpa - Determination or Intention.
- Saṃtosa - Contentment.
- Sarasvati - Learning.

- Saugata - Buddhist.
- Hiṃsā - Injury or violence.

Besides these, there are so many minor characters mentioned by Kṛṣnamiśra in his play. It is not possible to discuss all the characters elaborately in the thesis. Most of the characters of the play are in a well-linked and uniform manner. He associates both the male partners on the one hand, passing through other birth and joins both the female partners on the other hand, waiting for re-union with their lovers. The whole story of the drama is presented to us in a symmetrical and finished form. Thus we find that the birth incident of the Prabodha is most important part in the whole play, making it livelier and more effective. He has invented some characters, which he required for the proper development of the expanded plot. His artistic treatment of the subject, his unrivalled ability in describing situation, the lively portrayal of his characters, his spiritual knowledge and the grandeur of his style, all have contributed in making his work a great piece of Sanskrit literature and herein lies his originality. In the end it can be said that all the characters of Kṛṣnaminamia's play are real, emotional, philosophical which is very rare in any other Sanskrit dramatic literature.