CHAPTER-IV

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'The Thoughts of Indian philosophy as reflected in Prabodhacandrodaya'

Prabodhacandrodaya of Kṛṣnamiśra is a deep philosophical allegory drama. The characters of the drama are fully philosophy based and this essence is also rare. The subject matter of the drama is based on another implicit conviction of non-dualism of Vedānta. The dramatist Kṛṣnamiśra made an attempt to synthesize Advaita Vedānta with Viṣṇubhakti.

The dramatist Kṛṣnamiśra was a great scholar of Indian philosophy. Sankaracharya, the great exponent of Advaita Vedānta was his ideal. The main objective both of Sankaracharya and Kṛṣnamiśra was to establish the Principle of Vedānta, and they brought forward the other doctrines only to expose their errors and absurdities. It has been found that are they guilty of misrepresentation. Tradition[1] says that Kṛṣnamiśra was ascetic belonging to the Haṁsa order of the Advaita School and had many disciples. One of his disciples was interested in Kāvya but not in philosophy. Kṛṣnamiśra is said to have written this drama in order to teach that disciple the Advaita doctrine[2]. Thus, Kṛṣnamiśra is not only a dramatist but also a great Scholar of Indian philosophy.

Kṛṣnamiśra has mentioned some remarkable systems of Indian philosophy in the Prabodhacandrodaya. Some of them indeed in a very

[1] Krishnamacharya- History, p. 676

[2] Sita Krishna's PC. Ch-I, p. 2

superficial manner, but so as to exhibit their leading and distinguishing features, these are Vedānta, Sāṅkhya, Nyāya, Mimāṅsa, Yoga, Vaiśesika, Cārvāka, Jaina and Buddha.

It is very important to keep in mind that the Vedānta, Nyāya, Sāṅkhya, Mimāṅsa, Yoga and Vaiśesika are philosophical and not religious systems and these belong entirely to the philosophy of the heterodox religious sects. A difference of philosophical opinion connected with the systems admits the authority of the Vedas. It is not incompatible with the worship of the same divinity and the observance of the same religious rites and practices.

These sects which have been counted may be divided into two classes, those who admit the Vedas and those who deny them. The first class includes Vedānta, Nyāya, Mimāṅsa, Vaiśesika Sāṅkhya and Yoga, all these admit the Vedas. They believed the existence of God and the supreme reality of God. On the other hand, the second class including the Jainas, Buddhas and Cārvāka rejected the Vedas. These sections do not believe the existence of God. They deny the existence of God. Like other systems of Indian Philosophy, the dramatist Kṛṣnamiśra also connected with the Kāpālika sect, the Vaiṣṇavas, Sauras and Saivas, which are mentioned in the drama. Dramatist Kṛṣnamiśra has mainly given importance to non-Vedic school of philosophy in his drama, and finally, he established the Vedic school of doctrines. So, before going to discuss the Vedic systems of Indian Philosophy, let us first discuss the non-Vedic schools of doctrine which is referred by Kṛṣnamiśra in the drama

Prabodhacandrodaya. Kṛṣnamiśra deals with the non-Vedic school at great length. According to him, Buddhism, Jainism and the Kāpālikas sects are based on the Cārvāka system of doctrines. The following are the brief discussion on these systems:-

The Cārvāka or Lokāyata System

The Cārvāka, the Buddha and the Jaina systems of thought do not believe in the Divine origin of the Vedas i.e. Apauruṣeya (अपौरूषेय) and authority of Vedic knowledge. The Cārvāka is another name for Materialistic (जड़वाद). This doctrine in India seems to be very ancient. This doctrines is found in the Vedas, the Rāmāyana, the Mahābhārata and in the early Buddhistic literature. Garbe says: "Several vestiges show that even in the pre-Buddhistic India proclaimers of purely materialistic doctrines appeared"[3]. The origin of the Word Cārvāka is spread with mystery. Some people intend that, there was one 'Ṛisi' in the ancient times and whose name was Cārvāka and he established the non-Vedic materialistic view. The word 'Cārvāka' is divided into two parts i.e. 'Cāru' and 'Vāka', where Cāru means the most attractive or charming and 'Vāka' which means speech. So it is the combination of beautiful speech. According to

[3] The Philosophy of Ancient India, p. 25

Kṛṣnamiśra, the word 'Cārvāka' means 'sweet tongued". It is also supposed to have derived from Cāru i.e., 'to eat'[4].

Bṛhaspati, a heretical teacher is regarded as the founder of the Cārvāka system. From the drama Prabodhacandrodaya, it is know that Lokāyata is the system founded by Vacaspati, also known as Bṛhaspati, who handed it over to Cārvāka and who in turn spread it in the World through his disciples[5]. The word Lokāyata means it prevails among the general man. Another synonym of Cārvāka is Lokāyata which means a commoner and therefore, by implication a man of low and unrefined taste. Nāstika-Shiromani or an 'arch-heretic' is another name for Materialist[6]. In Ramayana, they are called 'fools who think themselves to be wise and who are experts in leading people to doom and ruin.'[7]

The main sources of this school is found in the second act of the allegorical play Prabodhacandrodaya, Kṛṣnamiśra sums up the teaching of Materialism- "सर्वथा लोकायतमेव शास्त्रं यत्र प्रत्यक्षमेव प्रमाणं पृथिव्यप्तेजोवायवस्तत्त्वानि, अर्थकामो पुरुषार्थौ भृतान्येव चेतयन्ते। नास्ति परलोकः। मृत्युरेवापपर्गः। तदेतदस्मद-भिप्रायानुबन्धिना वाचस्पतिना प्रणीय चार्वाकाय समर्पितम्। तेन च शिष्यो-पशिष्यद्वारेणास्मिल्लोके बहुलीकृतं तन्त्रम्।" "By all means materialism alone is the science, in whose view, the only means of knowledge is perception. The elements are earth, water, fire and air. Wealth and pleasure are the sole aims of

[4] PC. Ch-IV, p. 44
[5] Ibid, I, p. 71
[6] A Critical Survey of Indian Phil. Ch-III, p.41
[7] Rāmāyana, Ayodyakanda, 100, 38

man. The elements move through original impulse. There is no other world. Emancipation is death. This science was composed by Vācaspati who followed our view and has given it to the Materialist. This science is popularized in the world by him through his disciples and their disciples." (PC II.P.41)

Thus, 'Lokāyata is the only Śāstra; perception is the only authority, earth, water, fire and air are the only elements, enjoyment is the only end of human existence; mind is only a product of matter. There is no other world; death means liberation.' Some of the important Sūtras of Bṛhaspati which are quoted in the various philosophical writing may be gleaned[8] as follows:-

- Earth, Water, fire and air are the elements[9].
- Bodies, senses and objects are the results of the different combinations of elements[10].
- Consciousness arises from matter like the intoxicating quality of wine arising from fermented yeast[11].
- The soul is nothing but the conscious body[12].
- Enjoyment is the only end of human life[13].
- Death alone is liberation[14].

[8] A critical survey of Indian Philosophy, Ch-III, p. 41
[9] Pṛthivyaptejovāyuriti tattvāni.
[10] Tatsamudāye Sharirendriyaviṣayasaṁjñā.
[11] Kiṇvādibhyo madashaktivad Vijñanam.
[12] Chaitan yavishiṣtaḥ kāyah Puruṣaḥ
[13] Kāma evaikaḥ puruṣārthaḥ
[14] Maraṇamevā pavargaḥ

The position of Cārvāka, the Sarva-darshana- saṅgraha, chapter-I gives the following summary-

"There is no heaven, no final liberation, nor any soul in another world; nor do the actions of the four castes, orders etc. produce any real effect. The Agnihotra, the three Vedas, the ascetic's three staves and smearing one's self with ashes, were made by Nature as the livelihood of those destitute of knowledge and manliness. If a beast Slain in the Jyotistoma rite will itself go to heaven, why then does not the sacrifice forthwith offer his own father?..... If beings in heaven are gratified by our offering the Śrāddha here, then why not give the food down below to those who are standing on the house top? While life remains let a man live happily, let him feed on ghee (Clarified butter) even though he runs in debt; when once the body becomes ashes, how can it ever return here?..... (All the ceremonies are) a means of livelihood (for) Brāhmanas. The three authors of the Vedas were buffoons, knaves and demons." The epistemological doctrine of the Cārvāka is that the only means of valid knowledge is perception (Pratyakṣa). This school admits the existence of four elements- earth, water, fire and air and he rejects the fifth, the ether, because it is not perceived but inferred. Everything which exists, including the mind, is due to a particular combination of these four elements[15]. The elements are eternal, but their combinations undergo production and dissolution. Consciousness is regarded as a mere product of matter. It is produced when the

[15] A critical survey of Indian Philosophy, Ch-II, p. 44

elements combine in a certain proportion. It is found always associated with the body and vanishes when the body distintegrates. Just as the combination of betel, areca nut and lime produces the red colour[16], or just as fermented yeast produces the intoxicating quality in the wine[17], though the ingredients separately do not possess either the red colour or the intoxicating quality, similarly a particular combination of the elements produces consciousness, though the elements separately do not possess it[18].

According to Cārvāka, knowledge consists on statecraft. The teaching of Veda is nothing but non-sense. After the death of the body no soul remains. The materialist does not believe in the caste system i.e. Varnabheda. The Cārvāka classifies the Vedantins along with the Buddhist[19].

The Vedantins opines that the World which he knows through the means of knowledge is unreal. The Buddhist again says that everything has only momentary existence, which is just a contradictory view to experience the Vedantin's opinion. All the Vedic Schools are in the play join together to defeat the Cārvāka systems.

The Jaina

The term Jainism is originated from the word 'Jina' which means 'conqueror', which means one who has conquered his passions and desires. Like Buddhism,

[16] S.D.S., p. 27
[17] Ibid, Ch-I
[18] A critical survey of Indian Philosophy, Ch-III, p. 44
[19] PC. IV, p. 44

Jainism is a religion without God. The Jainas are sometimes called 'Nastikas' or heretics. The Nastikas means one who denies the spirit, the ethical conduct and the life beyond. The Cārvāka is the only system in Indian philosophy which can be called 'Nastika'. The Word 'Nastika' therefore, is used for him who denies the authority of the Veda. In this sense, Jainism like Buddhism is 'Nastika'. Moreover, though Jainism denies the existence of God, it does not deny God head. Every liberated soul is a God. According to Jaina, the knowledge are classified into two parts, such as, immediate i.e. Aparoksa knowledge and mediate i.e. Paroksa knowledge. Perceptual knowledge is generally called immediate knowledge. Immediate knowledge is further divided into Avadhi, Manaḥparyāya and Kevala and mediate knowledge into Mati and Shruta[20]. The Jaina metaphysics is realistic and relativistic pluralism[21]. This is called Anekāntavāda or the doctrine of the manyness of reality. The epistemological and logical theory of the Jainas is called 'Syādvāda'. Anekāntavāda and Syādvāda both are the two aspects of same teaching-realistic and relativistic pluralism. As a matter of fact that both are likes the two sides of the same coin.

Jainism is divided in to two sects called Shvetāmbara or 'White-clad' and Digaṃbara or 'Skyclad' or nude. Both follow the teachings of the Jina. The differences between them do not affect the fundamental philosophical doctrines. The differences are only in some minor details of faith and practice. The

[20] A Critical Survey of Indian Philosophy, Ch-IV, p. 48
[21] Ibid, p. 50

Digambaras are more rigorous puritanic, while the shvetāmbaras are more accommodating. The rule of being white-clad or nude is that, for them it is important to remember only the highest monks and not the layman nor the inferior monks. According to the Shvetāmbaras, the highest monks should wear white robes, while according to the Digambaras, they should give up even clothes. The Digambaras maintain that the perfect Saint (Kevali) needs no food, and women cannot obtain liberation (without being born as men in next life). The original Canon of Mahāvira's teachings is lost, while the Shvetāmbaras reject these views[22].

In our present play Prabodhacandrodaya, the Jaina is called Digaṃbara and Ksapanaka. The Jainas speaks Māgadhi Prākṛt whereas the Buddhist and Kāpalika speak Sanskrit in the play. As a matter of fact Jaina is regarded to be of low class society. He is dirty to look at, the hair of his head has been plucked out[23] and he wears no clothes. He carries in his hand a peacock feather. He has no manliness about him (Nirvirya)[24].

The Jainas believe in 24 Tirthaṅkaras or 'Founders of the Faith.' Rṣabhadeva was the first and the last Vardhamāna. Another name of Vardhamāna was Mahāvira and he was the great spiritual hero. Mahāvira flourished in the Sixth century B.C. and was a contemporary of the Buddha. These Tirthaṅkaras are called ‘Jina’. According to him, Dharma and Adharma

[22] Ibid, p. 50-68

[23] The word ulluñcitacikura alludes to the practice of eradicating the hair of the head or body by way of mortification.

[24] Sita Krishna’s PC, p. 45

are used here for religious merit and sinful act of tendency. The Jainas acknowledge only two means of proof- one is perception and another is inference. Pleasure or pain cannot constitute the nature of Ātmā[25].

In the third Act of the allegorical drama Prabodhacandrodaya, Jaina is appeared on the stage first as a form of Digambar Siddhanta thus said- "ॐ नमोऽर्हदभ्यः। नवद्वारपुरीमध्ये आत्मा दीप इव ज्वलति। एष जिनवरभाषितः परमार्थोऽयं मोक्षसुखदः। अरेरे श्रावकाः शृणुध्वम्" -

"मलमयपुद्गलपिण्डे सकलजलैरपि कीदृशीं शुद्धिः।
आत्मा विमलस्वभावः ऋषिपरिचरणैज्ञतिव्यः॥" (PC 3/5)

"Prostration to Arhata. The self Shines like a lamp in the middle of the town of nine gates (the body). This is the truth uttered by the great Jina. This is the giver of happiness in the form of liberation. (walks) (in the air). Listen, oh Disciples! With all the waters how can the lump of impure matter (body) be purified? The self who is of pure nature is to be known through the service of sages."[26] (PC III.V.5)

Here, Jaina teaches- How to know the nature of self? It is possible only through the service of sages. The self-shines like a lamp in the middle of the town of nine gates of the body. Dramatist Kṛṣnamiśra has mentioned, very little of the Jaina system in the drama. The main intension of Kṛṣnamiśra in bringing Jaina on the stage is to depict this sect as an abject heresy, detestable and

[25] A short history of Sanskrit Literature, p. 138
[26] Sita Krishna's PC, III, p. 65

comical at the same time, quarrelling with the other non-Vedic sects. Jaina believes in the eternal nature of the self. According to this system, the founder of his religion was omniscient and almighty. As a matter of fact he knew and gave information of the mysteries of astronomy and astrology.

In the play, the dramatist Kṛṣnamiśra expressed the conflict with Bauddha भिक्षु and the subjection of Kāpālikas. Here it has been discussed that the three ways for the soul to attain realisation are known as 'Tri Ratna' or the 'Three Jewels', these are-

i) Right faith

ii) Right knowledge and

iii) Right character

Like the Mimaṃsa, the Jaina believe that the Supreme Being is motion, and that he is without figure, impossible, and all-pervading and like the Sāṅkhyas they believe in the eternity of the world. The Jaina conceive that the soul is only a refined species of matter, which possesses thought and understanding and which pervading the whole body illuminates it as lamp does to the apartment in which it is kept. Wherever there is blood Jaina who says there is soul. Jaina directs their worship to Tirthaṇkaras. The Great Being is omniscient, but soul possesses only finite knowledge.

Man is elevated to the state of the infinite Being by renouncing secular concerns and devoting himself to contemplation and divine worship, but like the

Mimāṅsa they conceive that holy actions are required to secure internal beatitude[27].

Therefore, the dramatist Kṛṣnamiśra wants to establish the Vaisnava Vedānta and fully extinct the Jainism doctrine in the drama Prabodhacandrodaya.

The Buddhist

Like other non-Vedic school, Buddhism is not dealt with much in detail by dramatist Kṛṣnamiśra in his drama Prabodhacandrodaya. It is generally held that Buddhism arose in the 5th century B.C. with the birth of Gautama Buddha and that it arose as a protest against the Vedic philosophy. But these are the views of the pre-Vedic thinkers and not of the Buddhist themselves. In the view of the Buddhist, their philosophy was in-existence from time immemorial and Lord Gautama Buddha was simply one of the profounder of this system. Buddha himself stated that he was born numerous times before his birth as Gautama Buddha. This means, even before Gautama Buddha, his philosophy was propounded by a number of thinkers, which further says that this philosophy arose in a dim-antiquity thousands of years ago like that of the philosophy. Thus, Buddhist philosophy gains prominence and popularity after the propagation of the same by Gautama Buddha. The Gautama Buddha's philosophy was first kept in oral tradition only, and it was interpreted in various

[27] Prabod'h Candrodo' Daya, p. 124

ways by the followers of the Buddha. In the later years, the disciples of Buddha collected all the sermons of Buddha and complied them into a voluminous word called Tripitaka, this Tripitaka was divided into three types, such as suttapitakas, Vinayapitakas and Abhidhammapitakas. These Tripitakas are written in the Pali language. Even after the completion of the Tripitaka, the sermons of Buddha begun to get interpreted in different ways by the different followers of Buddha. As a result, number of sub-schools began to grow. At the very beginning, the sub-schools were eight in numbers and gradually more other sub schools begin to grow and by the end of the 4^{th} century B.C. the sub-schools became 18 in numbers. The principal schools of them were Sthaviras, the Putgalavadins, Vibhajyavadins the Mahisasakas, the Sutrantikas and so on.

But the pre-Vedic philosopher did not accept all these sub-schools. Among the Buddhist also four sub-schools became prominent in the later year and the pre-Vedic philosopher accepted only these four principal sub-schools of Buddhism. These four sub-schools are- (i) The Mādhyamikas, (ii) The Yogācaras, (iii) The Sautrāntikas, (iv) The Vaibhāsikas. The Vaibhasikas hold that the objects of the world are real just as they are revealed to our perceptual knowledge or प्रत्यक्षज्ञान. In the other words, the external world is real just as it is perceived by us.

The sautrantikas opines that all things are not real as they are revealed to our perception. The objects are simply re-presentation of the real object lying

behind. In the other words, the real world is not presented to our perception they are to be inferred through the perception.

According to the Yogacāras the objects revealed to our perception are not real; the only reality in the universe is विज्ञान or consciousness. These विज्ञान has two aspects i.e. आलयविज्ञान and प्रवृत्तिविज्ञान।

The Madhyamikas view that even the विज्ञान propounded by the Yogacaras is not the ultimate reality. The ultimate reality according to them cannot be known by our immediate knowledge nor can it be understood or realised. The only world we may use to denote that reality is zero.

After Buddha's death his followers were divided into different schools, viz, Mahasathanik or Mahāyāna and Sthaviravadi or Hinayana and others sects. According to Mahāyāna, any persons can attain Nirvana as Buddha, but Hinayana says that few persons can do it.

As a matter of fact Hinayana is narrow, egotistic, conservative traditionalist, improgressive and aspirant for individual liberation. On the other hand, Mahāyana is liberal, altruistic, progressive and aspirant for universal emancipation. Hinayaya has never accepted Buddha ideal of worship. It is rather atheistic incarnation of ultimate truth. Hirayana believes that fruits of Karma or action are not destroyed and individuals suffer or enjoy according to Karma. It has established Karma in the place of God. According to Mahayana, the Buddha is God. He is the controller of the whole world. Buddha's concept of four noble

truths is based on the causes of human sufferings. The principles of the four noble truths are expressed below:-

1. **There is suffering (Duḥkha):** Human life is subject to sufferings and pains. Pains are invariably linked with birth, destruction, desires and enjoyment of temporal happiness. Human passions are insatiable and they result in pains. Birth, death, disease, senility, jealousy, ambitions and pleasures lead to pains and sorrow.
2. **There is a cause of suffering (Duḥkha-Samudaya):** Desire is the force that sustains the cycle of life and death. It is the prime cause of sorrow. This desires are three fold-sex desire, desires for life and desire for attachment are the causes of sorrows.
3. **There is a cessation of suffering (Duḥkha-nirodha):** Cessation means total detachment from all desires and passions. The object of it is the elimination of sorrow and extermination of ego. It will bring complete peace to mind.
4. **Path of liberation (There is a way leading to this cessation of suffering) (duḥkha-nirodha-gāmini pratipat):** The fourth noble truth means that the cessation of sorrow in the path of escape from sorrow. It will lead man to Nirvana i.e. the total freedom from the cycle of rebirths which are caused by unstated desires and evil deeds of the past life. So, according to Buddha, renunciation of temporal desires and doing good

deeds with detachment are the ways to Nirvana i.e. final deliverance from the bondage of painful rebirth.

Lord Buddha has prescribed the 8th paths as the way to the redemption from sorrow and suffering. The Noble Eight-fold Path consists of: (i) Right Vision (Samyag dṛṣṭi): It means to form a good character according to the knowledge of truth. (ii) Right determination (Saṅkalpa): It means the determination to form a good character according to the knowledge truth. (iii) Right speech (Vāka): It means the restraint against the use of vulgar words which impairs self restraint. (iv) Right action (Karmānta): It means the righteous tasks relating to non-violence, non-theft, Brahmacharya, true speech and giving up narcotic drug, (v) Right living (ājiva): It means the way of living, honest life by livelihood. (vi) Right effort (Vyāyāma): It means the mental care to avoid evil thoughts to lead a good life. (vii) Right memory (Smṛti): It means the retention of the right knowledge to apply for good life and (viii) Right contemplation (Samādhi): It means pure meditation with the help of seven other paths for mental peace which leads to Nirvana. This are the Noble Eight-fold paths contained in the Fourth Noble Truths.

According to Buddha, there is no existence of soul in the human body. It is the flow of consciousness. Buddha denies the existence of permanent and imperceptible existence of soul. Human body is constituted by five elements which are perishable, when a man dies his body along with five elements is destroyed. According to him, nothing remains except Karma. It is the

transforming process of life. Thus Buddha says, there exists a relation of cause and effect between antecedent and subsequent states of life. Soul does not transmigrate from body to body in the process of death and rebirth. Every rebirth follows the previous birth not according to the transmigration of soul but according to some renovated transformation of the pervious birth. It is just like a lamp that lights another lamp but the flames are not identical but different. In spite of the cause and effect relation between birth and rebirth these two are different.

According to Buddha, life is full of suffering. Extinction of suffering is called 'Nirvana'. The word, 'Nirvana' literally means 'Blowing out' or 'Cooling'. As a flame blown out by the violence of the wind goes out, cannot be reckoned as existing, even so a Muni delivered from mind and body, disappear and cannot be reckoned as existing. Passionlessness is the cooling of the fire. Nirvana has been held by some to mean extinction of desire, and not extinction of existence. Mind remains tranquil and unperturbed when the desires are extinct. Nirvana is a calm state where all false desires are extinct.

Buddha establishes that there is nothing permanent. This theory of impermanence (Anityavada) follows from his doctrine of dependent origination. Buddha has held that, like and worldly things are transitory or impermanent (Anityā) but he has not said that they exist for one part less moment only. Buddhas doctrine of impermanent is developed by later Buddhism into the

theory of momentariness (Ksanikavāda). Buddha says that only consciousness is momentary and not things.

Buddha thus, advocates the doctrine of No-self. It is evident that the body lasts one year, a hundred years and even more. But that which is called mind, intellect and consciousness constantly perishes as one thing and springs up as another. In the drama Prabodhacandrodaya, the dramatist Kṛṣnamiśra depicts the character of Buddha as 'भिक्षु'. The Buddha has appeared in the 3rd Act of the play. Buddhist religion like that of the Jaina's is described as 'Tāmasika' i.e. an outcome of darkness[28].

In the third Act of the play Prabodhacandrodaya, Kṛṣnamiśra sums up the teachings of Buddhist philosophy, thus Buddhist says-

"सर्वे क्षणक्षयिण एव निरात्मका श्च
यत्रार्पिता वहिरिव प्रतिभान्ति भावाः।
सैवाधुना विगलिताखिलवासनत्वा
द्धीसन्ततिः स्फुरति निर्विषयोपरागा॥" (PC 3/8)

"All elements of existence are momentary and devoid of 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."

[28] Sita Krishna's PC, p. 46

The Buddhist monk is depicted as indulging in Worldly pleasures[29]. It may be pointed out that there was certain degeneration of Indian Buddhism at Kṛṣnamiśra's time but it is simply meant as a means to represent the non-Brāhminical religion of the Buddhist as abominable[30]. Lord Buddha says- "(पुस्तकं वाचयति) पश्याम्यहं दिव्येन चाक्षुषा लोकानां सुगतिं दुर्गति च।" "I see with a divine eye how people rise and fall (in transmigration)". (PC III) All conformations are momentary. There is no lasting self. Therefore when Mendicants take (your) wives you should not feel jealous[31]. Buddha says about the liberation- "अस्मत्संततिपतितः कश्चिद्विज्ञानलक्षणः समुच्छिन्न वासनो मोक्ष्यते।" "Somebody characterised by pure consciousness that has fallen into the flux of (consciousness which is) my person, will attain liberation, when he is freed from all Vāsanās."[32]

Liberation is attained by someone when he sacrifices all desires. This is called Mokṣa i.e. liberation. Everything is momentary the Man who performs religious practices and the one who attains liberation are not same[33]. According to Buddhist philosophy mind is divided into two types, these are subjective mind and objective mind. The subjective type of mind represents pure consciousness or pure sensation and objective type of mind represents the definite sensation such as feelings, ideas, volitions and other mental phenomena

[29] PC. III. v. 9
[30] Sita Krishna's PC. Ch-IV, p. 46
[31] PC. III, p.106
[32] Ibid, p. 107
[33] Sita Krishna's PC. Ch-IV, p. 49

up to the number of forty-six separate elements. According to Buddhist, this is liberation.

The Kāpālika

In the Prabodhacandrodaya the Kāpālika seet is referred to as the Somasiddhānta (सोमसिद्धान्त), Parameśvarasiddhānta (परमेश्वरसिद्धान्त) and Bhairavaśāsana (भैरभशासन). The Kāpālika sects are found in different parts of India. In the 3rd Act of the present play the Kāpālika appears on the scene. The drama Prabodhacandrodaya equips a good account of the Kāpālikas and reflects some light on their philosophy and way of life. The description of the Kāpālika in the verse no. 12, the Kāpālika himself says-

"नरास्थिमालाकृतचारुभूषणः
श्मशानवासी नृकपालभोजनः।
पश्यामि योगाञ्जनशुद्धचक्षुषा
जगन्मिथो भिन्नमभिन्नमीश्वरात्॥" (PC 3/12)

"I, who am adorned with a garland of human bones, who live in the cremation ground and who eat out of a human skull, with an eye purified by the ointment of Yoga, see the world having differences within it but being non-different from God."

The Kāpālika, is adorned with a garland of human bones. He lives in a cremation ground and eats out of a human skull. His eyes are purified by the

ointment of Yoga and he demands the world having differences from him but he is no-different from God. His philosophy is considered as a sort of Monism of the Bhedābheda type.

How Kāpālika has performed the religious practice or Dharma has been mentioned by Kāpālika in this Verse. Thus he expressed his view-

"मस्तिष्कान्त्रवसाभिपूरितमहामांसाहुतीर्जुहवतां
वह्णौ बह्माकपालकल्पितसुरापानेन नः पारणा।
सद्यः कृत्तकठोरकण्ठविगलत्कीलालधारोज्ज्वलै-
रच्यों नः पुरुषोपहारबलिभिर्देवो महाभैरबः॥" (PC 13)

"We who offer oblations into the fire in the form of human flesh, steeped, brains, entrails and marrow break our fast with alcohol kept in the Skull of a Brāhmana. God Mahābhairava has to be worshipped with human offerings, lustrous with streams of blood flowing from the stiff threat which is freshly cut."

The religious practice of the Kāpālikas are very peculiar, it consist of offering oblation into the fire in the form of human flesh steeped in brains, entrails and marrow. The word Pārānā indicates the eating or drinking after a fast. His Pārānā consists of alcohol kept in the skull of Brāhmana. He worships the God Mahābhairava i.e. the form of Lord Śiva with human offerings, lustrous with streams of blood flowing from the hard throat which is freshly cut. Bhavānipati i.e. Siva, whose dignity is that of the doctrine established in the

Vedānta, is the creator, sustainer and destroyer of the fourteen worlds[34]. Again, Kāpālikas has pointed out the greatness of this religion and superior God. He profusses-

"हरिहरसुरज्येष्ठश्रेष्ठान्सुरानहमाहरे
वियति वहतां नक्षत्राणां रुणध्मि गतोरपि।
सनगनगरीमम्भः पूर्णां विधाय महीमिमां
कलय सकल भूयस्तोयं क्षणेन पिबामि तत्॥" (PC 3/14)

"I can bring here Hari and Hara (Viṣṇu and Siva) who are the senior and superior gods (and also) the (other) Gods. I can obstruct the course of the stars moving in the sky. I can flood with water this earth with its mountains and towns; and think of this (I can) drink all that water again in a moment." Kāpālika also worships Siva's wife, Bhavāni or Mahābhairavi. Thus Kāpālika says-

"एतत्कारालकरवालनिकृत्तकष्ठ-
नालोच्चलदबहुलफेनिलबुदबुदौधैः।
सार्ध डमड्डमरुड़ांकृतिहूतभूत-
वर्गेण भर्गगृहिणीं रुधिरैधिनोमि॥" (PC 3/15)

"I shall please the wife of Bharga (Siva) with the blood springing out in thick foamy streams of bubbles from the threat which is cut with this frightful sword, along with the hosts of ghosts called by the booming sound of the Damaru."[35]

[34] PC. p. 114

[35] Ibid, III, v. 15, Damaru is a small drum which is the Kāpālika hold in his hand.

Like the Carvāka, Kāpālika also maintains that a state of liberation and nature of happiness.

"दृष्टं क्वापि सुखं विना न विषयैरानन्दबोधोज्झिता
जीवस्य स्थितिरेव मुक्तिरुपलावस्था कयं प्रार्थ्यते।
पार्वत्याः प्रतिरूपया दयितया सानन्दमालिङ्गितो
मुक्तः क्रीडति चन्द्रचूड़वपुरित्यूचे मृडानीपतिः॥" (PC 3/16)

"Now-where is happiness seen without objects of pleasure. It liberation is a stage of the self without the experience of pleasure, how can a state equal to that of a stone be desired? Mṛḍānipati (Siva) has said that the liberated one having a body (equal to that of Siva whose body is decorated) with the crest-ornament of the moon, enjoys the pleasant embrace of his beloved who is an image of Pārvati."

Here, Alcohol is the means to attain this kind of liberation. In this way Kāpālika drinks and then offers the remaining to the Mendicant and Jaina and thus says-

"इदं पवित्रममृतं पीयतां भवभेषजम्।
पशुपाशसमुच्छेदकारणं भैरवोदितम्॥" (PC 3/20)

"Drink this pure nectar which is the medicine for worldly existence; Bharirava has said that this is the instrument to remove the bondage of the soul." A liberated person has all the eight Siddhis (perfection) and he is all-powerful: "Here (in our belief), even without giving up attachment towards the objects of (the senses), the eyes etc. the eight great Siddhis are attained by the desirous,

and their excellent results are near at hand. The primitive siddhis (Prākṛta-Siddhayah), however, like subjection, attraction, causing bewilderment subduing, exciting and causing to quit, are obstacles of Yoga for the wise."[36]

In the Prabodhacandrodaya Kāpālika's Faith is personified i.e. Kāpālinirūpadhāriṇi Śraddhā is also appears on the stage. This Śraddhā tamasika Śraddhā. She is described by compassion as "the daughter of passion". (rajasahsutā)[37]. She embraces the Jaina and Buddhist monks and provokes them to drink intoxicating liquor. This feature is of course primarily meant to mark the contrast between the abject heretics and pure Vedic schools, but it may also imply that Kṛṣnamiśra saw a certain connection or similarity between degraded forms of Buddhism and Jainism and the Kāpālika sect or even a certain influence from this sect on those schools[38].

The thoughts of Non-Vedic schools are systematically reflected in the drama. Here non-Vedic philosophical thoughts are gradually developed such as, in the second Act of the drama, master mind Kṛṣnamiśra has sum up the Cārvāka i.e. Materialist teaching and their opinion: In the third act, at the very beginning Jaina appears in the form of Digambara and then Buddhist enters in the play. Lastly Kāpālika sects and their philosophy are established in the play.

Now, we are going to analyse the Vedic schools of philosophy, which is mentioned by Kṛsnamisra in his drama. Dramatist Kṛṣnamiśra wants to establish

[36] Ibid, III, v. 22
[37] Ibid, p. 118
[38] Sita Krishna's PC., Ch-IV, p. 51

the doctrine of Vedāntic Vaiṣṇavism in his play. In the Uttara-mimāṅsa the very opening proverb "अथातो ब्रह्मजिज्ञासा", and while in the Pūrva-mimāṅsa the book begin with "अथातो घर्मजिज्ञासा". These two aphorisms are based on the philosophy and this philosophy is popularly known as Vedānta Darśana. The term Vedānta is the last part of the Veda. The term Vedānta, this signifies what is contained in the Veda. The doctrines of Vedānta are derived from the entire text of the Vedas. The fundamental principle of the Vedānta philosophy is that the universe is one simple, unextend, individual Being, who is destitute of all qualities and attributes, but who is denominated to be true, the living, the happy, to distinguish him from illusory, inanimate, visible appearances.[39]

Bādarāyana Vyāsa by Brahmasutra is based entirely upon the Upaniṣads representing the Jñānakāṇda of the Vedas. The Vedānta is divided into four chapters and each chapter contains four padas or sections. The first chapter contains the state of Brahma from Vedic texts, direct or indirect. In the second chapter 'अतद्यैवाद' has been established by refuting the fundamental doctrines of other schools of philosophy and especially those of Sāmkhya[40]. The third chapter is deals with creation and adoration of Brahma. And the fourth or last chapter concludes that Brahma is the real Entity and that perfect peace depends on its clear recognition. The great Saṅkara introduced the Māyā (माया) into the

[39] See Appendix Part, Probod'h Chandra, o. 107

[40] A short history of Sanskrit Lit. p. 133

whole body of Vedāntic arguments. The Vedāntic doctrine is rigidly monistic and dualistic.

In the sixth act of the play Prabodhacandrodaya, Upaniṣad Devi' utters the word 'सच्चिदानन्द'।

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

"This Goddess says that I am different from God, am limited and am subject to old age and death; am identical with Reality, Bliss and intelligence!"

Here, speaker is the Man and this concept is Vedāntic Vaiṣṇavism. The Vedāntic Vaiṣṇavism means that system of religious philosophy which combines within itself the philosophy of Vedānta and Vaiṣṇavism found in the Puranas and the Pañcharatra works. This philosophy is little connected with spiritual practices. On the other hand, the Purānas and Pañcharatra works are mainly connected with the physical and mental practices. According to Vedāntic Vaiṣṇavism, the Absolute or Highest reality is Nārāyana or Śrikṛṣna. He is the beautiful nature of सत्, चित् and आनन्द which means existence, consciousness and bliss. In this drama Man i.e. Puruṣa is compared with Śrikṛṣna. He has possessed all divine qualities and endowed with beautiful body.

The Vaiṣṇavas maintain "that" Viṣṇu is the first of Being, because Bramha sprang from his navel; the worshipper of Siva assert his supremacy because Viṣṇu is unable to discover his feet, and the followers of Ganesh

believe that he is the supreme Lord, because Mahadeva or Śiva before slaying the demon Purtrya, paid adoration to him who controls all events."[41] The Vaisnava, Śaivas and Sauras are mentioned only once in the fifth act of the drama Prabodhacandrodaya. The Vaisnava and his Vedānta described as a spiritualized form of Vaiṣṇavism. Viṣṇubhakti was devotion to Viṣṇu. Viṣṇubhakti helped the Man and she stays along with him even in the state of final emancipation or liberation.

The philosophical word Māyā i.e. illusion was the wife of Puruṣa. The qualities of the Māyā are the Principle of Illusion as taught by the Vedānta. In the first act of the drama Prabodhacandrodaya, Kāma says-

"पुंसः सङ्गसमुज्झितस्य गृहिणी मायेति तेनाप्यसा-
वस्पृष्टापि मनः प्रसूय तनयं लोकानसूत क्रमात्।
तस्मादेव जनिष्यते पुनरसौ विद्येति कन्या यथा
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, and 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".

In the above verse we get existence of Māyā. The existence of Māyā is described neither as real nor unreal. According to Advaita Vedānta and other

[41] PC. by J. Taylar, p. 106

Indian theistic philosophy Māyā represents as Illusion or ignorance. It is said that ignorance is the absence of knowledge. It means the want of negation of knowledge but it is a misleading concept. Māyā is both positive and negative. It is negative when it hides for concealing the truth from us. It is positive when it presents the world in manifold forms. This positive Māyā is called 'Shakti' or power and is said to be the ignorance of Iśwara. Maya is an undoubted fact of experience but the endless inquiry and pursuit to determine the cause of it are never successful. The cause of its phenomena is unattainable. It is the most evident aspect of Māyā. The thirst for this inquiry ceases when one attains the truth, the highest knowledge. Māyā or ignorance is the creative power of the world of name and form. Māyā is eternal like Brahma because it is the power of God or Iśwara who is Brahma associated with ignorance. It is eternal God who creates the universe through Māyā. It remains in the sub-forms in God even after destruction. Māyā is absolutely dependent on God who is not identified with it but who carries on creative activities with its power. Māyā generally disappears when knowledge goes downs. When soul is liberated, it becomes free from Māyās influence. Māyās aspect cannot be expressed by description. It has no existence without God. Thus the ultimate significance of Māyā is that it is a power to reveal knowledge just as darkness helps to reveal light. According to the Veda, “The God as Māyā creates the world," and in the Prabodhacandrodaya it is said that Māyā provided mind i.e. Manas. From which again proceeded all the active and moral powers of sensitive beings. But Māyā

personified is not supported to possess inherent activity, its action depends on Being, and hence it is said in the drama that God Commands Māyā by a nod, which then spreads out to the universe.

Apart from the Vedānta philosophy, other Brāhminical systems are mentioned in the play. In the beginning of the fifth act of the play, the Sāmkhya, Nyāya, Vaiśesika and Mimāṅsa doctrine appeared in front of the Goddess of speech and their philosophical thoughts and doctrines are reflected in the play. Now, let us discuss the short sketch of the Nyāya philosophy:

The founder of Nyāya system is the great sage Gotama, who is called the Aristotle of India. He is popularly known as Gautama and as Akṣapāda. His philosophy is also called Akspāda Darśana. Another name of this system is called Tarka Śastra or the science of reasoning, Pramānashāstra or the science of logic and epistemology, Hetuvidya or the science of cause, Vādavidya or the science of debate and Ānviksiki or the science of critical study. The term Nyāya means argumentation and it suggests that the system is predominantly, intellectual, analytic, logical and epistemological[42].

The commentator of Gotama's Nyāya-Sūtra was Vātsyāyana and he commented upon in his Nyāya-bhāsya. The Nyāya system tries to establish the monism of the Vedānta. Nyāya system develops logic and epistemology, Nyāya and Vaiśesika agree in viewing the earthly life as full of suffering as bondage of the soul and in regarding liberation which is absolute cessation of suffering as

[42] A Critical Survey of Indian Philosophy, Ch-12, p. 119

the supreme end of life[43]. Both schools agree that bondage is due to ignorance of reality and that liberation is due to right knowledge of reality. Vaiśesika admits the exposition of reality and Nyāya takes up the exposition of right knowledge of reality. As a matter of fact, Nyāya accepts the Vaiśesika metaphysics. Nyāya recognizes sixteen categories including the seven categories of the Vaiśesika.

The Nyāya system aims at the final emancipation of soul. The existence of the universe this system establishes the existence of God. The object of knowledge or Prameya are in 12 number, namely, (i) Soul 2) body 3) senses 4) the objects of senses 5) intellect 6) mind 7) Production 8) fault 9) transmigration 10) retribution 11) Pain 12) and emancipation.

The Naiyāyika maintains that perception is of two types, one is indeterminate or nirvikalpa and other is determinate or Savikalpa. According to Nyāya-Vaiśesika the soul is one of the most important objects of valid knowledge (प्रमेय) there are two kinds of soul; one is human soul (जीवात्मन्) and the supreme soul (परमात्मन). The supreme soul is god.

God is looked upon as a special soul who is the creator, maintainer and the destroyer of the world. God has not created the world out of nothing. He creates the world along with the material object on the one hand and human souls on the other, with the help of the eternal atoms, space, time, ether, mind

[43] Ibid, Ch-XII, Part-II, p. 191

and the soul. Atoms, space, time, ether, minds and the soul are all eternal like God. They do not originate and nor they destroy. According to the Nyāya God has produced a moral world by re-arranging and organizing these eternal and permanent entities, so that the individual selves may reap the fruits of their past action.

The human soul beings suffer consciousness, according to the merits or demerits of their action. The persistence of merits and demerits are accounted for by the transcendental agency of Aḍṛsta, God in the Nyāya-Vaiśesika system is regarded as the controller and guide of the Aḍṛsta. God of the Nyāya is a personal being, possessing existence knowledge and bliss. He is omnipotent and omniscient. God is like a father to the individual soul. God treats the individual soul as father treats his children.

The dissolution of the world proceeds from the destruction of the visible forms and qualifies of things, but their material essence remains, and from it new worlds are formed by the creative energy of God; and thus the universe is dissolved and renewed in endless succession.

Kṛṣnamiśra maintains the Rational philosophy i.e. Tarkavidyā in sixth Act of the play. Here, he placed Tarkavidyā for investigation by Man. Nyāya Vaiśesika opines that the whole universe originates from Atoms. According to Vaiśesika system, all composite objects of the universe are made out of earth, water, air and fire. Thus this view of the Vaiśesika about creation is called atomism. According to Atomism, the cycle of creation and destruction of the

non-eternal substance of the universe is regulated by Atomism. God is the operator of these cycles of creation and destruction. Like Nyāya and Vaiśesika, Sāṅkhya philosophies are also placed in the same class of Tarkavidyā by Kṛṣnamiśra.

Sāṅkhya system is one of the oldest systems of Indian philosophy. The Sāṅkhya doctrine originated from the Upaniṣad, the Mahābhārata, the Gītā, the Smṛtis and the Puranas, Kapila as the founder of the Sāṅkhya philosophy. The term 'Sāṅkhya' is derived from the word 'Sānkhyā' which means right or accurate knowledge as well as number. The Srimad Bhagata Gītā uses this word in sense of knowledge. So, the Sāṅkhya maintains the philosophy of right knowledge i.e. Samyāk Khyāti or Jñana.

Sāṅkhya maintains a direct dualism between Puruṣa and Prakṛti and further maintains the plurality of the Puruṣas, and is silent on God. It is a pluralistic spiritualism and an atheistic realism and an uncompromising dualism[44].

Sāṅkhya theory of causation is based on the doctrine of Prakṛti. The effect i.e. Kārya does not pre-exist i.e. Asat in its material cause. Sāṅkhya generally believes in Satkāryavada. All material effects are the modification (Parināma) of Prakṛti. Sāṅkhya gives five arguments in support of Satkāryavada[45]:

[44] A Critical Survey of Indian Philosophy, p. 150
[45] Ibid, p. 152

- If the effect does not pre-exist in its cause, it becomes a mere nonentity like the hare's horn or the sky-flower and can never be produced (asadakaranāt).
- The effect is only a manifestation of its material cause, because it is invariably connected with it (Upādānagrahanat).
- Everything cannot be produced out of everything. This suggests that the effect, before its manifestation, is implicit in it material cause (Sarvasam bhavābhāvāt).
- Only an efficient cause can produce that for which it is potent. This again means that the effect, before its manifestation, is potentially contained in its material cause. Production is only an actualization of the potential (Shaktasyashakyakaraṇāt). Were it not so, then curd should be produced out of water, and cloth out of reeds, and oil out of sand-particles.
- The effect is the essence of its material cause and as such identical with it. When the obstructions in the way of manifestation are removed, the effect naturally flows out of its cause. The cause and the effect are the implicit and the explicit stages of the same process. The cloth is contained in the threads, the oil in the oil-seeds, the curd in the milk. The effect pre-exists in its material cause (Karaṇabhāvāt).

According to Kapila, the existence of God is incapable of being proved by processes of reasoning. The mental philosophy of Kapila was psychology i.e. the distinction between the sense, organs, the mind, the consciousness, the

intellect, the elements and the soul. According to Kapila the elements proceed from consciousness[46].

The Sāṅkhya are two classes, one is original Sāṅkhya and other is classical Sāṅkhya, the original Sāṅkhya was monistic and classical Sāṅkhya most probably under the influence of Materialism, Jainism and Early Buddhism. The original Sāṅkhya was theistic and classical Sāṅkhya was atheistic. The Sāṅkhya believes in existence of God. The logic of Sāṅkhya requires it to maintain the ultimate reality of the transcendental Puruṣa alone and to regard Prakrti as its inseparable power[47]. Therefore, Sāṅkhya philosophy is inseparable power of the Puruṣa. Nature is eternal, but it is upheld by life, the Supreme Being. When the universe disappears nature remains in an invisible seminal state, but at the desire of the supreme it assumes a visible form and becomes the creator of the world.

The soul, or sensitive part of living beings, arises from the organization of Nature, but is formed of its more refined parts[48]. It is most probably this statement concerning the soul, which has led to the supposition that the Sāṅkhyas are Materialists. Man is delivered from passion, by the efficacy of virtuous action; Man is also united to the supreme spiritual Essence.

In the drama Prabodhacandrodaya, the dramatist Kṛṣnamiśra should closed proximity to Pūrānic Sāṅkhya view. According to Sāṅkhya philosopher,

[46] A Short History of Sanskrit Literature, p. 125
[47] A Critical Survey of Indian Philosophy, p. 164
[48] Probod'h Candro' Daya, p. 122

the difference between matter and soul after separating them are engaged in enumerating the principles Mahat, Ahamkāra, i.e. in the order of cosmogony[49]. Here they admit the existence of a supreme God. Most probably Sāṅkhya doctrine was no longer a living school at Kṛṣnamiśra's time. His mention of the Sāṅkhya system in the drama Prabodhacandrodaya may be a mere reflection of the Vedāntins habit of placing Sāṅkhya. As a matter of fact we find the Sāṅkhya philosophy as only pertaining to one and the same school with Nyāya and Vaiśesika.

In the Sixth Act of the drama Prabodhacandrodaya, Mimāṅsa school of philosophy is mentioned by Kṛṣnamiśra. Here Upaniṣad says "I meet Mimāṅsa, the friend of Karma Kānda[50]."

The Mimāṅsa-Sūtra was originally taught by Jaimini. Kumarila Bhat and Prabhakar, who are mentioned in the play Prabodhacandrodaya. Both were two of his most eminent disciples. There are main two divisions of this sect, one named Purva or former and the other named Utter or latter Mimāṅsa. According to Purva Mimāṅsa, the motion is the only being and that it has existed from eternity, and will exist for ever, producing and maintaining all the phenomena which compose the universe. There is neither creation nor dissolution; the world had existed always in the same visible from which it now exhibits. Jamini seemed to deny the existence of Paramatma or supreme soul, and to admit only

[49] PC. VI, v. 21
[50] Ibid, p. 161

that of Jivātma or vital soul, for which reason he was charged with Atheism, and in the play we find one of his pupil asking if there be any other Being besides those visible beings that we behold. This tenet however, was rejected by others of the sect, and accordingly, Kumarila in reply to the above question, says, that there is a being distinct from the universe, who is the judge of actions, and the dispenser of rewards and punishment.

In asserting that motion is the only Being, the Mimāṅsa is directly opposed to the Vedānta system and the play exhibits a controversial conversation between religion and Mimāṅsa respecting the nature of the supreme Lord, and the means of obtaining deliverance from this state of mortality, in which Mimāṅsa maintains the necessity of action, or religious performances in order to obtain heavenly happiness, because the Supreme Lord is himself an active Being[51].

In the fifth act of the play, we find, Mimāṅsa who has the three Vedas as her eyes, whose beautiful face is the moon of Dharma, appears accompanied by Sānkhya, Nyāya, Vaiśesika, Mahabhāsya and Others. According to the Mimamsā, the Soul i.e. Puruṣa is immortal and who is capable of enjoyment in the other world[52]. In the play as Upaniṣad teaches a soul (Puruṣa) is different from the body. For this reason, Mimāṅsa accepts Upaniṣad for the ritual action as means of Salvation.

[51] Prabod'h Chandro' daya, Appendix Part, p. 123
[52] PC., VI, p. 161

But another well renowned one Kumarila who is the presiding disciple deity of the heart of Mimāṅsa said: "Goddess, she does not bring a Puruṣa fit for action but a Lord who is neither a doer nor an enjoyer. The Lord cannot be used for action." Then someone else queried, 'Is there a lord who is other than the Puruṣa living in the world?' Then Kumarila smiled and said again, yes. It is thus[53]: "There is one who beholds the actions of the creatures while the other's intellect is blinded by delusion, one desire the fruits of actions while the other gives them to the seeker; one engages himself in actions while the other is a deity, the protector, as it were, of the embodied ones, how can this Puruṣa, who is not attached to actions, be considered to be an agent?" King Discrimination accepts the Kumarila's words and he says-

"द्वौ तौ सुपर्णौ सयुजौ सखायौ
समानवृक्षं परिषस्वजाते।
एकस्तयोः पिप्पलमन्ति पक्व
मन्यस्त्वनश्नन्नभिचाकशोति" (PC 6/20)

"Two birds with beautiful feathers, inseparable friends, cling to one and the same tree; one of them eats the ripe fruit while the other looks on without eating."

Here, the two birds indicate the individual soul and the supreme soul or the Lord. According to the commentators of the play Prabodhacandrodaya, the tree to which both of them cling is the body. The soul which indicates "eats the

[53] PC. VI, p. 161

fruit" i.e. enjoy the result of its previous actions, whereas the Lord remains inactive. Finally king Discrimination agree with the Kumārila's view.

In the drama Prabodhacandrodaya the dramatist Kṛṣnamiśra does not discuss the Yoga as a separate school of philosophy. But Yoga systems play very important role in the drama. The Yoga was originally taught by Patanjali. The word 'Yoga' literally means 'union' i.e. spiritual union of the individual soul with the universal soul and is used in this sense in the Vedānta. Yoga elements and doctrine agrees with the Sāṅkhya philosophy. Yoga means spiritual action and Sāṅkhya means knowledge. Sāṅkhya is theory and Yoga is practice. "यम-नियमासन-प्राणायाम-प्रत्याहार-घारणा-ध्यान-समाधयोऽष्टावङ्गानि।" (Y.S. 2/29) There are eight constituents of Yoga. These are Yama i.e. consisting in moral precepts, Niyama i.e. consisting of rules of self-control, Āsana i.e. bodily posture, Prānāyāma i.e. breath control, Pratyāhara i.e. withdrawal of senses, Dhārana i.e. fixation of attention, Dhyāna i.e. contemplation and Samadhi i.e. absorptive concentration.

Now, the point of discussion is: Yoga gives us the eightfold path of discipline (Aṣṭaṅga Yoga)

1) Yama: It means abstention and includes the five vows of Jainism. It is abstention from injury through thought, word or deed (ahimsā) from falsehood (Satya), from stealing (asteya), from passions and lust (brahmacharya), and from avarice (aparigraha).

2) Niyama: It is self-culture and includes external and internal purification (Shaucha), contentment (Santosa), austerity (tapas), study (Svādhyāya) and devotion to God (Ishvarapranidhāna).

3) Āsana: It means steady and comfortable posture. There are various kinds of postures which are a physical help to meditation. This is the discipline of the body.

4) Prānayāma: It means control of breath and deals with regulation of inhalation, retention and exhalation of breath. It is beneficial to health and is highly conducive to the concentration of the mind. But it must be performed under expert guidance otherwise it may have bad after-effects.

5) Prātyāhāra: It is control of the senses and consists in withdrawing the senses from their objects. Our senses have a natural tendency to go to outward objects. They must be checked and directed towards the internal goal. It is the process of introversion.

These five are called external aids to Yoga (bahiranga Sādhana) while the remaining three which follows are called internal aids (antaranga Sādhana).

6) Dhāranā: It is fixing the mind on the object of meditation like the tip of the nose or the mid-point of the eyebrows or the lotus of the heart or the image of the deity. The mind must be steadfast like the unflickering flame of a lamp.

7) Dhyāna: It means meditation and consists of the undisturbed flow of thought round the object of meditation (Pratyayaikatānatā). It is the steadfast contemplation without any break.

8) Samādhi: It means concentration. This is the final step in Yoga. Here the mind is completely absorbed in the object of meditation. In dhyāna the act of meditation and the object of meditation remain separate. But here they become one. It is the highest means to realize the cessation of mental modifications which is the end. It is the ecstatic state in which the connection with the external world is broken and through which one has to pass before obtaining liberation."[54]

All these Yoga elements are treated as ministers of king Discrimination mentioned in the Act-I of the drama Prabodhacandrodaya. Viṣṇubhakti advised to the army of Discrimination to follow the Yoga elements, Prānayama and the rest in proper time. It means that Yoga is considered as an expression of devotion. Here this devotion is the force that instigates act of Yoga. Rtambharā i.e. Bearer of Truth is also found in the drama. The term Rtambharā is Yogic term. Rtaṃbharā which means a state consciousness attained in Yogic elements. Rtaṃbharā helps Puruṣa when king Discrimination unites with Upaniṣad Devi.

[54] A Critical Survey of Indian Philosophy, Ch-X, p. 172

There are four other elements practices referred by Yogasūtra, these are Maitri i.e. friendliness, Karunā i.e. compassion, Mudita i.e. Joy and Upekṣā i.e. indifference[55]. Here, Kṛṣnamiśra express in a verse, act-II

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

"In dealing with happy persons, 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."

Here, from playwright point of view, these four Yogic terms are treated as a four sisters in the play. Thus the innerself is considered as 'Mind'. In the sixth act of the play, Nididhyāsana i.e. Mediation is Co-operates Puruṣa to realizes his identity. Thus, the main object of Yoga is final emancipation.

In the sixth Act of the play, Yajñavidya, the science of sacrifice or Ritualism first examined by Man. Upaniṣad says about the Yajñavidya-

" कृष्णाजिनाग्निसमिदाज्यजुहूस्त्रुवादि-
पात्रैस्तथेष्टिपशुसोममुखैर्मखैश्च।
दृष्ठा मया पार्रवृताखिलकर्मकाण्ड-
व्यादिष्टपद्धतिरथाध्वनि यज्ञाविद्या। " (PC 6/13)

[55] Y.S., I. 33

"I came across Yajñavidya on the way, surrounded by deer skins, fire, sacrificial fuel, clarified butter, sacrificial vessels like the ladies called Juhu, Sruva etc. and with sacrifices, among which oblations, animal sacrifices and soma sacrifices, are prominent and the performance of which is described in all ritual texts."

Here, thus Upaniṣad meet the Yajñavidya and he described in all ritual texts like animal sacrifices and soma sacrifices. This school expresses the view- "How can a Paruṣa who is not an agent (as Upaniṣad teaches) be the supreme Lord? Action alone destroys Samsāra, not the knowledge of truth. Only a man destroying Samsāra by performing actions can desire to live for a hundred years with a tranquil mind." As a matter of fact that Man has understood the false argument. “Paruṣa is not an agent be the supreme Lord?” According to them Māyā creates the universe. Discrimination criticized the Yajñavidyā and he says- "How corrupt is the knowledge of Yajñavidya whose vision is darkened by the darkness of the smoke, and hence she is deluded by heretic logic."[56] Finally Yajñavidya requested to the Upaniṣad to go to another place because his disciples will be influenced by bad tendencies and they will not perform Karma. Thus, Yajñavidya did not give shelter to Upaniṣad for getting her destinations.

It is a fact that the final stage of liberation, Kṛṣnamiśra accepts the Sankara's view. Here Kṛṣnamiśra expressed the term 'सत्यानन्दचिदात्मताम्'[57] which

[56] PC. VI, p. 159
[57] Ibid, VI, v. 26

means Puruṣa is identical with reality, Bliss and intelligence, According to Sankaracharya Brahman or Ātman is the only reality and all other things except Brahman are all temporary i.e. illusion. He says "व्रहमसत्यं जगत् मिथ्या, जीव व्रहमैव नापर". According to him, the self and Brahman is the same. The self is of the nature of existence, consciousness and bliss "सच्चिदानन्द स्वरुपं व्रहमः"। The Upaniṣads point out that there is a fourth state of the soul, a pure intuitional consciousness, where there is no knowledge of objects internal or external. This is the Turiya condition (तुर्यावस्था), which brings out the positive aspect of the negative emphasized in the condition of deep sleep. In Turiya condition, there exist the self or Atman, which is of the nature of being (सद्) consciousness (चित्) and bliss (आनन्द). The self is the only reality since it is no where contradicted. The Ātman or Brahman is one and without a second (एकमेवाद्वितीयम्). There is no other reality than Brahman. Where there is any other reality, Brahman would not be one and without a second. Even in the case of the individuals and the world. If we admit them as entities included within the Brahman, they would be separate entities over and above the Brahman. Hence Sankara holds that the Brahman alone is real, and the world and empirical individuals are mere illusions. Brahman is pure identity. It is absolutely in different. Brahman is devoid of differences, homogenous and internal. Brahman is attributeless. Brahman being devoid of all differences cannot admit of difference in quality or

attributes. Brahman is 'सद्' i.e. real, meaning that it is not Asad or unreal. Brahman is 'चित्' i.e. consciousness, meaning it is not (अचित्) i.e. unconsciousness. Brahman is 'आनन्द' i.e. Bliss, meaning that it is not the nature of pain. "व्रह्मानन्दं परमसुखदं केवलंज्ञानमूर्त्तिम्" Brahman or Ātman is devoid of activity. If it were, so it would be change by its acts and be non-eternal. Brahman is unchangeable and eternal- "अजोनित्यः श्वाश्वतोऽयं पुराणो". So it cannot be the abode of its own activity or activity of any other thing. Briefly speaking Brahman or Ātman is one no-dual, indeterminate changeless, attributeless and inactive.

But still Man is has not understood the meaning of lord or Brahma. Then Discrimination thus answered- 'एषोऽस्मि' which means 'This I am'[58] and 'तत्वमसी', which means "Thou Art That'[59]. 'This I am' means the idea of the spiritual essence of the self and which is mixed up with the idea of the Mind. The meaning of Upaniṣadic term 'Thou art That', 'Thou' which means 'the Self' i.e. spiritual self. The self becomes effulgent with bliss internally abounding the self luminous, tranquil, infinite light, from which the darkness of Saṁsāra has been removed. Then gradually Man has understood the Muksa i.e. Liberation with the help of king Discrimination. In the above analysis we find the Kṛṣnamiśra combines theism with his monistic views.

[58] Ibid, VI, v. 27
[59] Ibid, VI, v. 27

Besides all philosophical schools, Kṛṣnamiśra also mentions the religious sects, like Vaiṣṇavas, Saivas, Sauras and Pāsupatas. In the fifth Act of the play these sects are mentioned only once. "बैष्णवशैवसौरादयो". In Kṛṣnamiśra's opinion, the difference of Saivism and Vaiṣṇavism are rather complex. In the play the philosophy of Vaiṣṇava acts as a spiritualized form of Vaiṣṇavism. This sect Co-operate with the Man on his path of emancipation. According to Kṛṣnamiśra Vaiṣṇavism is a liberal one. Viṣṇu is worshipped at a holy place Banaras, where the presiding deity is Śiva, which is mentioned in the play Prabodhacandrodaya. But in Kṛṣnamiśra's view, there is no difference Śiva and Viṣṇu. In the play Prabodhacandrodaya, Siva and Viṣṇu rare informations have been gathered about these sects.

Therefore, dramatist Kṛṣnamiśra has very successfully established both Vedic and non-Vedic doctrines in his play. As a philosophical drama Kṛṣnamiśra is more successful than other dramatist. He has given equal importance of both school, but finally he established Vedic Schools of philosophy. If anyone wants to know the philosophical system and doctrine then he must go through the play Prabodhacandrodaya.