CHAPTER-IV

CHAPTER-VI

'Major Findings and Concluding Observations'

The Sanskrit drama may legally be considered as the highest Indian poetry. The development of an allegorical play in Sanskrit dramatic literature is also remarkable. Among the most eminent works on Sanskrit allegorical play, Kṛṣnamiśra's Prabodhacandrodaya is the first and the oldest. The Prabodhacandrodaya belongs to the part of dramatic compositions which is technically known as Nātaka or drama. Among the known dramatic compositions of the Sanskrit, the Prabodhacandrodaya of Kṛṣnamiśra occupies a rare, real and distinguished place. The allegorical play was developed after the time of Kṛṣnamiśa. The date of Kṛṣnamiśra may be placed about the second half of the 11th Century or beginning of the 12th Century. Kṛṣnamiśra appears to have derived the plot of his drama from the Bhagavata Purāna. In the benedictory verse of the Prabodhacandrodaya, Kṛṣnamiśra begins his work with the salutation to the God Viṣṇu or Brahma or Śiva. In his drama he has dealt also with anomalous philosophical, allegorical and spiritual points very clearly. His work is indeed a commendable one. It has been seen from the story of the philosophical allegory play that, Prabodhacandrodaya aims at popularity. The construction of this play is not only methodical but scientific also.

The language in which the play has been composed can easily be understood by the common people. Its polished treatment of the subject, its spiritual and philosophical knowledge, its extra-ordinary creation and marvelous style, its vivid description of allegorical characters, all proves it to be a product of Kṛṣnamiśra's mature genius. Thus, this play is the most successful allegorical drama in the Indian literature which becomes prominent in the world.

The present play also illustrates the important doctrines of the Indian philosophy, especially Vedānta. The verse of the play is sweet, interesting, spiritual, devotional, philosophical, comical and flowing and the language is clear, easy and simple. The play Act-IV describes the Victory of king Discrimination over his enemies. In the final stage, the old prophecy has been abundantly fulfilled in the drama. The playwright of the incidence has been manipulated so easily to keep up the interest, can be observed in each Acts of the play. Thus, the writer ingeniously makes use of the heretic's characters both for the purpose of frightening the king Discrimination and allowing the spectators to enjoy comedy at his expense. Kṛṣnamiśra had the tendency of presenting or submitting all the important unimportant matters, primary and secondary elements equally before the spectators. His valuable efforts to give us something wonderful, something extra-ordinary, something uncommon, something new, led him to choose a strange story which he depicted in a remarkable

way. He does not narrate his play in a running way, and is never in a hurry to tell what occurred next but attempts slowly, in a grand and majestic manner, giving various scenes and descriptions that can find place in the story of the play. Acquisition of fame and praise are found in case of Kṛṣnamiśra who gathered massive reputation by creating an allegorical play. When the other allegorical plays and characters are compared from the literary point of view Kṛṣṇamiśra's Prabodhacandrodaya turns out to be superior to the other allegorical plays. Thus, the chief merit of his work consists in the fact that it is a very early attempt to an allegorical play in dramatic literature.

Kṛṣnamiśra was a learned man, a great philosopher and a dramatist. He has composed a philosophical allegory play and if someone cites verses from the play have never been found doubting Kṛṣṇamiśra's image as a philosopher and dramatist. The characters of the play are unique, the important characters here are Puruṣa, Māyā, Manas, Pravṛṭṭi, Nivṛṭṭi, Viveka, Moha, Prabodhacandra, Vidyā, Upaniṣad, Mati, Rati, Kāma, Sānti, Śraddhā, Sarasvati, Visṇūbhakti, Cārvāka, Digaṃbara, Bauddha Bikshu, Kāpālika, Ahaṃkāra, Daṃbha, Vastuvicāra and Vairagya. All these characters are described at great length. Not only of the important characters but also detailed picture of less important characters may be found in Kṛṣnamiśra's play, such as Karuṇā, Upakṣā, Anasūya, Tṛṣṇā, Dama, Lobha, Sankalpa, Hiṃsā, Śoka, Śama, Vihramāvati, Mada,

Dharma, Dainya, Ksamā, Krodha, Ṛtaṃbharā, Saṃtosa, Saṇga, Mithyādṛṣṭi, Muditā, Maitri and Nididhyāsana, all these characters are also of significant value. The beautiful description of the holy place vāraṇasi, the temple of Madhusūdana, the Bhāgīrathi River and the Mandara Mountain has been mentioned in the play. It is found that the total number of Ślokas in all the act of the Prabodhacandrodaya is 191. The dramatis personae like Cārvāka, Moha, Viveka, Kāma, Daṃbha, Ahaṃkāra, Krodha, Lobha, Sānti, Bauddha Bikshu, Kāpālika, Śraddhā, Vastuvicāra, Saṃtosa, Visnubhakti, Manas,Saṇkalpa Sarasvati, Vairagya, Puruṣa, Upaniṣad, Kṣama and Nididhyāsana speaks Sanskrit, while the others talk in Prakrit. There are 83 different ślokas employed from the play, 36 of the ślokas are Sārdūlavikrīdita, Vasanalikaka appears 14 times, five each of Sikharini and Nidarsanā, Vaṅṣasthā and Aryā appears three times, Mālini and Śragdharā occurs two times, Harini appears four times, one each of Indravajrā, Mandākrantā and Upama and four of other type of metres are used in the play.

In the Prabodhacandrodaya, the dramatist Kṛṣnamiśra tries to establish the doctrine of Vaiṣnava Vedānta. The Mahābhārata describes the fight between the Kauravas and the Pāṇḍavas on the famous battle-field, Kurukṣetra, similarly, the Prabodhacandrodaya also describes the struggle between the step brothers i.e. Viveka and the Mohāmoha. In the first act of the play, Kāma states that- "It is well known in the world that

enmity is seen among brothers for the sake of the same object. The vehement enmity between Kurus and Pāṇḍavas which brought about the ruin of the world was for the sake of the earth." Here, it has been observed that the most important statement of Śraddhā's reflecting in the fifth act of the play. "When those who have a common origin through mutually opposed join together when attacked by a (common) enemy good comes out of that union." In the Mahābhārata, the Yudhiṣṭhira is also expressed his view regarding this topic- "वयं पञ्च वयं पञ्च वयं पञ्च शतञ्च ते । अन्यैः सह विवादे तु वयं पञ्चशतोत्तरम् इति॥"

This play is a great guidance for easy understanding of the thoughts of the Indian Philosophy. Like other Indian Philosopher, Kṛṣnamiśra also has given the clear idea and interpretation of Vedānta system of Philosophy. The play particularly creates interest not only for the students of philosophy and Puranas but also for Kāvya, though the play is composed in easy and elegant language, the subject matter being the essence of Vedānta system of Indian philosophy. Krṣṇamiśra in his allegorical play displayed his genius pedanticity indifferent branches of philosophy as well as dramatic literature. There is no doubt that Kṛṣnamiśra, who made a deep study of the Indian Philosophy, was naturally influenced by it. The ultimate aim of the play was the attainment of liberation and obstacles occurring between virtue and vice,

truth and false or right and wrong, accept and reject, and papa and Puṇya accordingly. In the last Act of the play also we have seen the graceful picture of the Puruṣa, who have attained his final liberation. Here liberation actually means complete freedom from Karma-matter and attainment of endless vision, endless knowledge, endless power, Enders bliss and infiniteness. When the Puruṣa is thus fully freed from the bondage, he realizes his own real nature characterized by the four infinite qualities, such as, infinite vision, infinite knowledge, infinite power and infinite bliss. In the liberation stage, Puruṣa has acquired the knowledge of Absolute Brahma; he dispelled the ignorance through realization of Brahma with Viṣṇu, doubts are solved, and past actions materialized. He realizes only one integral unmanifested Brahma. In the stage of such liberation in Man's evil desires is totally destroyed and only good desires persist in his habit.

The playwright Kṛṣnamiśra is greatly skilled in drawing word-pictures, command over the Sanskrit language and rich in vocabulary, which made him prominent among the playwright of Sanskrit dramatic literature. The reaction was that playwright tried to introduce some specialty in the play. The playwright had to display an uncommon skill in making the characteristic features of the characters of Kāma, Krodha, Daṃbha and Mithyadṛsti. In the prologue of the play, sūtradhāra also expresses his view with regard to the qualities of the Kāma- "Here comes

with Pleasure the handsome Concupiscence deluding the people with his lotus like eyes blurred through drunkenness, whose body is pressed by the full-swelling breasts (of pleasure) which has caused the hair to stand on his arms."

After having observed the above statement, the Sūtradhāra makes his exit and then enters the first Character immediately in the play. From this statement, we also know that the prior-information about the entrance of the Kāma is divulged before the spectators by dramatis personae. Similarly, Kṛṣnamiśra has given the most illustrious position of the Daṃbha, as he himself was concerned- "Once I went to the abode of the Lotus born (Brahmā), all of a sudden all the sages rose up from their sets. I was respectfully entreated by Brahmā and he immediately placed me on his things purified with cowdung water." Another vivid portrait of Krodha's speak- "I will make the world blind, 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." Here, the dramatist Kṛṣnamiśra shows his wonderful power of description, theatrical ability, poetic talent and competency of portrayug characters. Besides these, the picture of Lobha is also carefully observed by Kṛṣnamiśra- "These are my elephants whose temples are washed with ichor, and these horses are swifter than the wind." "I shall get something more," "this has be acquired," "I shall get this", thus these men who are

thinking of something more than they have already got, how can they have peace." Not only dramatist is depicted the bleṃish in characters but also he like describing reverse figures Saṃkalpa, Tṛṣna are virtuous in nature In the fourth Act of the play, we find a simple statements of Saṃtosa- "Without any trouble, in every forest, fruit of trees is available according to one's own desire, cool and sweet water of holy rivers is available here and there, abed soft touch made of tender leaves of graceful creepers (when these things are there) only people who are void of judgment suffer distress at the door of rich people." In the above statement, there is no philosophical idea rather playwright here shows great poetic Excellency. The great natural poetic spirits are acquainted in his creation. The playwright has tried his best to follow this poetic ideal in his play and has succeeded in his attempts. The playwright also clarifies the Kāma's speech- "The birth of those who are by nature tainted and crooked becomes the cause of destruction to those. Who gave them birth and themselves. Thus smoke having become the cloud after destroying the fire is itself destroyed." His poetic style can easily be understood by the ordinary people. The aforesaid statement Kṛṣnamiśra describes some characteristics of his own style. As a dramatist, Kṛṣnamiśra introduces, Nāndi verse, प्रवेशक (Praveśaka), Prelude, interlude, नेपथ्य, जनान्तिक, अपवारितक, आकाशभाषित, स्वगतम्, Hero or

Heroine, Sentiments, metres, Saṇdhis, Arthaprakritis, and Bharatavākya in his play, a style that is unique and that is of a very high standard and praiseworthy.

Kṛṣnamiśra as a poet, has command over his subject, he was a very noted playwright and poet. Kṛṣnamiśra composed his play strictly in accordance with the rules of dramaturgy. He carefully develops all incidences and subject matter related to the play. His poetic genius is reflected in his play. The very first mentionable quality of Kṛṣnamiśra is innate style. His poetic genius has brought Sanskrit dramatic literature to the highest level. All the poetic genius occur in Kṛṣṇamiśra, but his special talent rightly said to be philosophical thoughts in which he excels. In the description of passionate women and emotion of human heart are deservedly noticeable. In the first Act, Māyā is represented in the play as the wife of Purusa. The term Māyā is philosophical and which means complete illusion or ignorance. The great Śaṇkara, introduced Māyā in his Vedānta Darśana. In the first Act king Discrimination along with his wife Reasoning discovers that the bondage of Puruṣa is due to Māyā. Here, playwright shows how Māyā deceives Puruṣa-"A man of unceasing fortitude who is mighty and calm, 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 hiself did so by his association with Illusion." The power of Māyā is clearly

depicted by playwright from his philosophical knowledge. But all these actions of Māyā influence deluded by all Puruṣa. Thus we find that attachments of Man towards women are beautifully described here. Herein Kṛṣnamiśra's philosophical attitude, theatrical ability and poetic spirits are equally revealed. Again, when the spiritual knowledge arises then automatically Māyā disappeared. This deep philosophical idea or thoughts has been reflected in the play. The detailed description of prostitute has been given by Kṛṣnamiśra in his play. At the end of the illusion, Man can attain the Brahman, the Ultimate Reality or Highest self i.e. Viṣṇu. This philosophy is the only truth or hidden truth in the entire play.

The structure of Prabodhacandrodaya is a simple one. He tries to make his play more easily, lively and extraordinary by introducing the conversation of husband and wife. Kṛṣnamiśra is obviously influenced by the Vedānta philosophy of his time but in his presentation that he has not neglected this Vedāntic thoughts in his play. The king Discrimination says to his wife Reasoning- "The one Supreme Eternal Lord who is the source of the worlds was divided into many and thrown into the cities (bodies) by men. I shall with the help of knowledge bring about the end of those who divide Brahman through proper means and shall again establish his identity with Brahman. This shall be the atonement of my sins". Kṛṣnamiśra himself was acquainted with the Brahman is evident

from his own statement. The description of the universe or Cosmos and relation with Supreme Brahma is skillfully revealed by Kṛṣnamiśra in his play. In fact, his successful attempted to experiment in the play Prabodhacandrodaya. In the description of the Vārānasi, which is very attractive and beautiful, so as to strike as interesting. "The winds dance with their arms in the form of moving creepers, are wet by the water of Gangā, strewn with white pollen dust, worship the moon-crested one (Śiva) with fallen flowers and sing his praise through the sound of bees." In the play Prabodhacandrodaya, the playwright has shown considerable skill in keeping dramatic composition and philosophical idea togetherly till to end. Thus we find, "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 Gaṅgā 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 moons digit." Thus, he clearly exhibited the philosophical elements in his play. If we analyze his plays and actions in the play we get convinced that playwright has discussed in details the doctrine of Vedic and non-Vedic systems of philosophy. He is well aware of the thoughts of the Indian philosophy. No doubt philosophical doctrines are complicated and that such complicated systems of narrating play must

have been popular in Kṛṣnamiśra age. Kṛṣnamiśra, who aimed at presenting a wonderful and highly miraculous philosophical thought based play, which is filling the spectators with great astonishment or wonder. Again, it is not an easy task for the playwright, to maintain all the philosophical doctrines to set in the form of drama, but Kṛṣnamiśra was most successful in attaining such goal, and rather he likes to compose it in a simple manner. In the Prabodhacandrodaya, Kṛṣnamiśra introduces both Vedic and non-Vedic schools of Philosophy, are Vedānta, Nyāya Vaiśeṣika, Sāṅkhya, Mimaṅsā, Yoga, Cārvāka, Buddha, Jaina, Kāpālika. The Vedānta, Nyāya Vaiśeṣika, Sāṅkhya, Mimāṃsā and Yoga are Vedic systems, Cārvaka, Jaina and Buddha are non-Vedic systems and Vaiṣṇavas, Sauras, Śaivas and Kāpālika's are sects. In the sixth Act of the play, the conversation between Sānti and the Upaṇisad, where Upaniṣad expresses her condition to her friend about her miseries and loneliness. The most pathetic condition of the Upaniṣad in Separation from her husband is described with such delicacy and tenderness as to verge almost on pathos. These conversations indicate that Upaniṣad's life is not full of happiness. Thus we find that how both females share their grief and misery to each other. Generally, one separated woman can face various troubles. The description of these matters shows the wonderful accuracy of Kṛṣnamiśra's power of imagination. The non-Vedic philosophical doctrines appeared on the scene in the 2nd and 3rd Act of the

play. The logic of non-Vedic Schools such as Cārvāka, Jaina and Buddha are defeated by Advaita Vedānta. These sorrowful incidents narrate by Upaniṣad- "I whose rows of bangles with their gems had fallen and broken etc. I was subjected to this plight. Then they who were all beaten mercilessly by some people with clubs in their hands, who came out of the temple, crossed the borders and fled away. Then with my pearl necklace shattered to pieces and the upper garment which slipped from my person taken away, and with my anklets slipping I entered the hermitage of Gītā full of terror."

With vast knowledge of philosophy, the playwright tries to establish his view at any cost. He produces the non-Vedic thoughts in his play for the benefit of his purpose. The description of Upaniṣad's condition reflects the consoling word for women heart. Kṛṣnamiśra has also established an intimate relationship between material and spiritual knowledge. The king Discrimination has to be united with Upaniṣad. The main objective of the play is also fulfilled, by rise of the spiritual knowledge or in the development of spiritual enlightment.

In the prologue, Sūtradhāra says about the author references- "Thus Gopāla also having fulfilled his purposes has now attained absolute tranquility. Like Discrimination's conquest of strong Delusion bringing forth the awakening of knowledge, he has vanquished the strong Karṇa and has caused the rise of Kīrtivarman."

Here, the battle between Viveka and Moha is described in the play and accordingly characters are arranged. Like other play, Bharata-Vākya is end of the play. The subject matter of the play is beautifully described by a dramatist in the Bharatvākya. "Let the raining clouds shower plenty of rain on the earth; -may the kings with all calamities over-come 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 through awakening of knowledge." The purpose of Bharatavākya is to attract the spectators and to achieve a successful completion of the performance.

This play identifies Viṣṇu with Brahman. It can also be seen that playwright's boast is expressed in the words of the Srimad-Bhagavad-Gītā i.e. an Upaniṣad.

"तातहं द्विषतः क्रूरान्संसारेषु नराधमान्॥

क्षिपाम्यजस्रमशभानासुरीष्वेव योनिषु॥" (Bh. Gī. 16/19)

"These malicious and cruel evil-doers, most-degraded of men, I hurl perpetually into the wombs of Asuras only, in these worlds." Thus, one verse in the chapter XVI of the Srīmad Bhagavat-Gīta has been quoted by Kṛṣnamiśra in his Prabodhacandrodaya. According to him, final liberation is obtained by spiritual realization or spiritual knowledge alone which is acquired by the Upaniṣadic saying "तत्त्वमसि"। (tat Tvam asi) The key-note of the old Upaniṣad is 'know thyself'. The know thyself of the

Upaniṣad means, know true self, which under lines Ego and find it and know it in the highest, the eternal self, the one without a second, which underlines the whole world. The main ideas that have been discussed in this text are the conception of the individual and the Supreme Soul (आत्मनः and व्रहमणः). 'ब्रहमसत्य जगत्-मिथ्या जीव व्रहमोव नापरः।' The realization of the fact that Ātman is identical with Brahman leads to the Salvation of the Man. The idea is expressed also in another way i.e. "That art thou" 'तत्वमसि' (Chānd.Upa.VI.viii,7) The treatises is to ascertain the mystic sense of the text of the Veda and so have been used in the play. These abstruse questions are the origin of the Universe, the nature of the deity, the Soul, the Connection of mind and matter. They contain the beginning of that metaphysical inquiry which ended in the full development of Hindu Philosophy. This play prescribes us two ways of human life, i.e. temporal bondage and spiritual liberation of Man. Man has awakened to his identity with Brahman. The dramatist accepts liberation in the embodied state i.e. Jivanmukti. Man attained highest soul i.e. Brahman or Viṣṇu, who becomes manifest as the universal self-due to the grace of Viṣṇubhakti. "The fact that in direct or instructional knowledge is by Kṛṣnamiśra distinguished from direct or instructional knowledge marks a difference of this type of Vedānta from that of the Sāṇkara School, in which meditation or nididhyāsana is not a means to

create intuition, but only to strengthen it". Dr. Sita Krishna Nambiar in his Prabodhacandrodaya says, "The great master of Vedānta, Manḍanamiśra who has taught Parsaṃkhyāna, i.e. meditation, as a means to bring about the transition from indirect to direct knowledge". But he had no learning towards Vaisnavism as Kṛṣnamiśra had, on the country, some passages in his– "Brahmasiddhi seem to suggest that he lived in a Śaiva environment." Thus Kṛṣnamiśra has been successful in synthesizing Advaita Vedānta and Visnubhakti in his play Prabodhacandrodaya. On the philosophical ground this play is treated as strict theism with Monistic views.

Kṛṣnamiśra has tried to show the importance of Prabodhacandrodaya and its place in Nātyasāhitya, by presenting it with a deep emotional expression and philosophical thoughts and with all the pros and cons of Nātyasāhitya. Although it is very difficult to present a philosophical idea in the form of a drama, but Kṛṣnamiśra's Prabodhacandrodaya is far more successful than any other allegorical drama. His realistic presentation of the clashes between the senses of the human beings into a drama clearly shows his enormous capacity. Another characteristic of his brilliance is that, in the play there are 63 characters including both man and woman. Besides having so many characters, all the characters in this play got opportunity to build their character according to the situation. Although, Viveka is the central character of the

play, still none of the character has been deprived of building their characters; the story and the main theme of the play have never been confusing. The credit for the success of this play goes to his enormous talent. On the basis of the story also this play has no lapses. The story has always helped the narrator to more forward by showing the real nature characteristics of the characters. On the noble sense, this play is the creator of the spiritual, intellectual knowledge and the Supreme Brahman i.e. Viṣṇu is the all-powerful and omnipresent that pervades the entire universe and regulates universal activities of everything. Kṛṣnamiśra in his Prabodhacandrodaya gives us a clue to the philosophy specially Vedānta for the temporal and spiritual benefits. The sentiment that prevails in the play mainly is 'शान्त' Sāntā, and the other subsidiary sentiments help to play enhance the main sentiment. The hero of the play is a brave and benevolence one and धीरप्रशान्त type. In the play, every act contains reference to the end of the previous act. Another trait of Kṛṣṇamiśra's play, there is no Vidusaka role. The main purpose of the play is to spread the Vaiṣṇava Vedānta among the common people. Although Māyavāda and Advaita doctrines are in the play but it is fully devotional drama. Kṛṣnamiśra's allegorical play has praised by Dr. Keith and Winternitz and they remarks that the Prabodhacandrodaya is the best moral, Philosophical and allegorical play in Indian Sanskrit dramatic

literature. His Prabodhacandrodaya has not been compared with any other allegorical play. In the present age, most of the readers are very busy; they generally like easy and short stories for the sake of entertainment. In this sense, Kṛṣnamiśra's play has been welcomed by learned readers. The ultimate aim of the play is to unite the Jivātmā or individual soul with the Paramātmā or the Supreme Soul.

Here, we observed that Māyā with her illusion has captured all the Puruṣa of the World. Puruṣa also accepts Māyā's bondage. In this drama, Man illusioned with Māyā is called Puruṣa. Māyā's first product is Mind, then universe. Māyā Vanishes from Puruṣa when a Supreme Brahman and Upaniṣadic thought along with Viṣṇu appears. Purusa then declares- "विश्वात्मकः स्फुरति विष्णुरहं स एषः"। "I am that Viṣṇu" which means Viṣṇu manifest as the Supreme Lord in the whole universe. In the field of history of religious doctrines, this type of imagination is very rare and modern.

Kṛṣnmiśra has come out from the traditional bend of mind so far the dramatic composition is concerned in those days the female character like Upaniṣad was given importance but Kṛṣnamiśra has avoided it, he had the courage to innovate a new trends of dramatic creation from the philosophical stand point of view taking the character of the philosophical component. It has been observed that while giving importance to male-

dominated society, Kṛṣnamiśra has neglected female characters, like heroine Upaniṣad had to face harassment everywhere she went. Māyā has been presented as prostitute, without the company of Puruṣa. While describing the feminine characteristics of Mithyaḍṛsti, Kāpāliki or Tamasi Śraddhā, he has described females various sexual parts very unusually. This type of description although is abnormal, but it is very minute in present day context. The torture and harassment on Upaniṣad Devi represents the condition of women in today's society. The women harassment and torture is a matter of discussion since ancient time till today, such as Sita haran in Rāmāyana, Bastra haran of Draupadi in Mahābhārata are some of the greatest examples. Thus Kṛṣnamiśra has successfully presented the picture of the society from ancient time to the present day in a dramatic way.

The clear and easy language, Sweet emotions and deep rooted verses has culminated poetic essence in the drama, which has attracted the attention of the readers and spectators. Successful comedy and excellency in writings are the main characteristics of the drama.

Being a philosophical study, here it has been observed that, although the Vedic and non-Vedic thoughts have been efficiently established by the dramatist, but finally Vaiṣṇava Vedāntic view achieves Supremacy without any opposition.

Those who lack knowledge on Philosophy, for them it is difficult to understand the drama properly. For the Pedantic or learned people this drama is a matter of Special attraction. From Nandi verse to Bharatvākya, this devotional drama gives enough excitement and pleasure to the readers and spectators, which is unique and exceptional. In brief it has been concluded that, the main principle or moral of the drama is the rise of one party and the fall of another, i.e. the rise of truth or virtue over false or vice.

The results of the work lead us to the conclusion that this play gives inner satisfaction, mental calmness, spiritual or devotional feelings and clear idea of the philosophical thoughts of the readers.