Appendices:

Appendix 1. The Story of Prabodha Candrodhayam.

Prabodha Candrodhayam is a play of an allegorical plot. In this play, the conceptual entities are presented as Characters. The title Prabodha Candrodhayam means the birth of Prabodha Candra. Prabodha is awakening. Birth of Prabodha Candra refers to the birth of (the man of) awakening. Allegorically putting forth Advaita Vedanta (3.4), this play presents Moha (illusion) as the villain. Only Prabodha Candra (the moon of awakening) can kill and, in fact, kills Môna (illusion). Prabodha Candra is the son of Viveka (the wisdom) and Upansaddêvi (the lady of Upansad) (2.5, 2.8 & 3.4). Allegorically, this part of the story refers to the birth of awakening, when wisdom is amalgamated with the Upanisadic (Vedantic) knowledge. The characters in the story are divided as protagonists and antagonists. The protagonists are led by Viveka (wisdom), assisted by Vastu Vicâra (analysis of reality); Santosa (happiness); Mati (thinking), wife of Viveka; Upansaddêvi, another wife of Viveka; Sänti (peace), sister of Viveka; Karuna (compassion), friend of Sänti; Shraddhâ (faith), Viveka’s minîstress; Matri (friendly love), attendant of Shraddhâ; Visnu Bhakti (faith in Lord Visnu), attendant of Upansaddevi; Sarasvatî Devi (the goddess of learning) and Gita Devi (the book Bhagavat Gita), attendants of Visnu Bhakti and Ksama (tolerance) female servant of Viveka. Antagonists are led by Mahamoha (great illusion), who is assisted by his ministers Kama (desire/sex), Krodha (anger/passion), Lobha (greed), Dambha (hypocrisy) and Ahamkara (arrogance). There are many other characters assisting Mahamoha. The story is presented as a high level strategically run battle between the teams of Viveka and Mahamoha. In the beginning, the antagonists win and drive viveka and his associates from the kingdom. But later, the protagonists recover and attack the antagonists. Finally, they attain victory under the leadership of Prabodha Candra.

The knot of intricacy in the story lies in presenting the victory of the protagonist in the story as leading
to the regaining of empire of bliss (as a result of the attainment of Mōkṣa - liberation or Jñāna - knowledge of one’s true nature as Brahman), unlike in other stories of this type, where the individual is depicted to be attaining what he did not have in the beginning. This motif of regaining is very much in line with the concept of awakening in Advaita Vedanta.

Appendix 2. The Story of Bhārtrhari Nirvēdam.

The play begins with the amorous conversation between King Bhārtrhan and his wife. During the conversation, Bhārtrhan praises the love of a woman who volunteers to die on the pyre of her husband. The queen says that true love does not consist in volunteering to self immolation. A true beloved, in fact, instantly dies at the news of her husband’s death. The king decides to test whether his wife would really live upto her idea of ideal love. Once, during his hunting expedition, he sends a false message to his wife that he died while hunting. The queen dies instantly at hearing the news. Back home, to his utter dismay, the king finds that his wife was cremated. He gets deeply depressed with remorse for his grave mistake.

A Yōgi (sage), invited by the king’s Minister to console the king, comes in the guise of a commoner and pretends to be obstinately crying for his lost box. The king tries very hard to convince him about the futility of weeping so intensely for a petty thing like box. After a long explanation by the king, the Yōgi suddenly comes to his own and asks the king to realize that pettiness of a thing lies in the mind of the onlooker and not in the thing itself. The king gets the message right and immediately develops detachment for all worldly things. The minister gets perplexed at this development and seeks the help of the Yōgi to get back the king to his earlier self. The Yōgi revives the queen to life with the help of his supernatural powers. But this does not help to revive worldly interest in the king. The queen, amazed at the development in the king’s attitude, tries to revive passions in the king by showing him his young son. But even this method fails to make the king get interested in the family or the kingdom.
The Yogi now confirms that the attitude of the king is now irreversible and suggests the coronation of the prince. The king coronates his son and leaves the kingdom forever, to spend time in penance and spiritual practice.

Appendix 3. The story of Rama.

Rama, the prince of Ayodhya, voluntarily goes to exile to fulfill a promise made by his father Dasaratha to his stepmother Kaikēyī. Laksmanā, his brother, who always accompanies him, and Sīta, his wife, follow him in the exile. Ravana, the demon king of the island called Lanka, abducts Rama’s wife Sīta through deceit. Rama, after discovering the abduction, when goes in search of her, he gets the companionship of a group of Vānara-s (monkey like community) led by Sugriva. Hanumān, a close associate of Sugriva becomes closer than other Vānara-s to Rāma and becomes the most intimate confidant of him, who offers himself to Rāma as a servant. Rama ultimately secures the release of Sīta by killing the demon Rāvana. In this effort he is greatly helped by the Vānara-s, especially by Hanuman.

Thus, this story is presented with Rama as the chief protagonist and Ravana as the chief antagonist. Rama is presented as an embodiment of Dharma, who is so committed to his wife that he faces a trail of vows to regain her from Ravana’s custody. As mentioned above, Ravana is presented as a case of a Dharma violating person, who steals other man’s (here Rama’s) wife driven by his passions.

Appendix 4. The Story of Kṛṣṇa (from Bhāgavata Purāṇa, Book 10).

Devaki is the sister of Kamsa, the prince of Mathura. She is married to Vasudeva. As Kamsa takes her along with her husband in a chariot to vasudeva’s place, he hears an invisible voice saying that the eighth offspring of Devaki is going to be his ruin. Feared by the prophecy, Kamsa wants to kill Devaki and vasudeva. On their request, he reduces the punishment to imprisonment and settles for the
arrangement of Devaki offering each of her off-springs to Kamsa immediately after its birth. Devaki fulfills the arrangement and Kamsa kills each of the offsprings. After six such infanticides, with the grace of Lord Narayana of Vaikuntha, the seventh conception of Devaki, Balrama, is transferred to the womb of Rohini, another wife of Vasudeva, who was living in an asylum in the house of Nanda, the head of a cattle-rearer’s hamlet called Gokuia and a friend of Vasudeva. During the eighth conception, Lord Narayana of Vaikuntha appears in a vision to Devaki and informs that it is He who is incarnating as her eighth conception. He also suggests that He be taken as a baby to Nanda’s hamlet and put there in the place of a new born female child in that house, the female child so replaced be brought back to be shown to Kamsa as the eight offsprings of Devaki. Vasudeva follows the suggestion of Lord Narayana and Krsna is saved. Krsna grows up as the child of Nanda and Yasoda. He is pampered not only by Nanda and Yasoda, but also by the cowherd clan, as He becomes obsessingly lovable for each and every member of the clan. He turns out into a mischievous boy and His mischief, its uncontrollability and attempts to control it become enjoyable pastimes for Nanda and Yasoda and the entire hamlet. He steals butter (see Appendix 5) in the houses of the cowherds. After receiving several complaints from her neighbours, Yasoda once ties Krsna to a mortar. This turns out to lead to a miracle of liberating two divine spirits from the trees in Yasoda’s background (see Appendix 5).

Upon learning that Krsna is now growing up in Gokuia, Kamsa sends many demons such as Rūtanā and Tṛṇavarta to eliminate the child. But Krsna due to His divine power effortlessly kills them all. However, Yasoda and Nanda do not perceive Krsna as having divine power at all. Fearing His safety, they, along with the entire cow-herd clan, shift to Vrndāvan.

Kamsa relentlessly sends out more and more demons, who come disguised in many forms such as donkey (Dhāruka) and snake (Agniśura). Krsna and His brother Balarama kill them all. Apart from these miraculous adventures of killing the terrible demons, Krsna performs adventurous activities like driving away a snake Kaiśya found to be poisoning a lake of Yamuna (see Appendix 6).
When Krsna grows up, Kamsa sends His emissary Akrura to invite Krsna, Balarama and His parents to behold the glory of Mathura and to participate in a bow-sacrifice. Kamsa's intention in inviting them is to kill Krsna. All the cowherds, who come to know about Krsna's visit to Mathura, are unhappy as they can not bear His separation. The Gopi-s become very furious with Aknur and resist Krsna's visit to Mathura. However, Krsna leaves for Mathura along with His brother and parents. Krsna kills all the demons sent out by Kamsa to kill Him and His final victim is Kamsa himself. After the death of Kamsa, Krsna releases his actual parents Devaki and Vasudeva. He then takes care of the kingdom along with His brother. Later, for political reasons, the capital is shifted to Dvaraka. Krsna and Balarama get married and settle down in Dvaraka for the rest of their lives. Krsna is described as having eight of them being principle queens.

The life of Krsna during this stage is full of several political activities like eliminating certain evil kings like Sūpāśa, Dantavakra, Dantavakra, Narasura and Jarasandha (see Appendix 7). During this Stage, Krsna gets closely involved with the power struggle between the two families of his cousins, the family of Dhtarastra's Sons, known as Kauravas and the family of Pandu's sons, known as Pandavas, for the crown inherited from their ancestors. In this struggle, several principled and respected individuals like Bhisma (see Appendix 8), Kripacarya and Drānācarya are compelled to fight the battle on the side of Kaurava-s, on account of their commitments to the principles of royal loyalties, though they emotionally are with Pāndava-s. Krsna takes Side with Pāndava-s, on account Of their Dharma bound nature. After trying to avert the battle between the two families, He finally divides His army into two groups consisting of He Himself on the oneside and all His army on the other. He allocates Himself to the army of the Pandavas and the rest to the other. During the war He drives the cart of Anuṇa, one of the Pandavas and Pandavas ultimately win the war after a huge loss of lives on both sides.
Appendix 5. The stories of Butter thief and the liberation of the sons of Kubèra (from Bhāgavata Purāṇa, 10.9-10).

Kṛṣṇa grows up as a mischievous child. He would collect the cowherd boys in his neighbourhood and would visit the houses in His locality to steal butter. The women try various methods to capture Him but fail to succeed. They then complain to Yasoda, who just smiles it away. Once Kṛṣṇa goes to her with a demand for milk. She starts feeding Him, but suddenly she observes that the milk put on the oven for Kṛṣṇa was overflowing. In a haste, she leaves Kṛṣṇa away and goes to take care of the milk. Kṛṣṇa, with His anger, breaks the butter pot, eats the butter and shares it with the monkeys. When He sees Yasoda advancing towards Him, He runs away. Yasoda, after a long chase, catches Him and binds Him to a mortar.

Kṛṣṇa drags the mortar towards the two trees that stand in the front yard. The two trees were actually the sons of Kubèra (the Puranic god of wealth). Due to an indescretion and discourteousness to the sage Nārada, they were cursed by him to turn into trees. When the two songs of Kubera begged for forgiveness, Narada prophesized that, Lord Narayana, in an incarnation, would liberate them. Kṛṣṇa who was aware of Nārada’s prophecy, deliberately crawls between the trees in order to liberate the two sons of Kubèra. The mortar gets jammed between the two trees due to which the trees fall and the two heavenly beings emerge from where the trees had stood. The two sons of Kubera offer their prayers to Kṛṣṇa as an expression of their gratitude and return back to their heavenly abode.

Appendix 6. The Story of Kaiiya (from Bhāgavata Purana, 10.16).

There lives a poisonous snake Kaiiya in the river Yamuna in Vrndāvan. He poisons the water, and the thirsty cowherd boys who drink the water fall dead. Kṛṣṇa revives them with His divine power. He then jumps into the river to fight with Kaiiya. All the Gōpi-s and Gōpa-s gather at the fringe of the river
and are very anxious for Krsna's safety. Krsna fights Kâliya for a long time, tames it and sends it out of Vrndavan.

Appendix 7. The Story Of Bhima killing Jarasandha (from Bhagavata Purana, 9.22.6-8).

Jarasandha is born as a prince of Magadhâ. He is born with his body vertically apart into two parts and hence his mother throws him away. A demoness by the name Jarâ joins the two parts of his body and brings him to life. He is named as Jarasandha (Jarasandha literally means joined together by Jara).

Once Yudhâstra, the eldest of the Pandavas, performs a sacrifice called Rajasuya Yaga and makes Krsna the recipient of the honours. During the performance of sacrifice, Yudhâstra sends his brothers to conquer the different parts of the world. They conquer all but Jarasandha's kingdom. Krsna then takes Bhima and Arjuna to fight Jarasandha and they go in the guise of Brâhma-s. Though Jarasandha is aware that they are Ksatriya-s in the guise of Brâhma-s, he receives them cordially and enquires as to their wants. Krsna asks that there be a wrestling match. Jarasandha chooses Bhima to wrestle with. The bout lasts for twenty seven days. On the twenty eighth day Krsna (who knows the secret of Jarasandha's birth) makes a sign to Bhima, by taking a twig and breaking it into two parts. Bhima follows Krsna's instructions and splits Jarasandha into two halves.

Appendix 8. Bhîsma.

Bhîsma is the great grand father of the Pandavas. A great warrior who remains celibate throughout his long life out of a pledge made by him to help his father keep his promise. Bhîsma is considered to be one of the greatest devotees of Krsna. In fact, it is Bhîsma who advises Yudhâstra to offer the worship to Krsna as the recipient of honour during the performance of Rajasuya sacrifice performed by Yudhâstra (see Appendix 7).
Appendix 9. The Story Of Narasimha-Prahlāda (from Bhāgavata Purāṇa, 7.3-8).

The demon king Hiranya Kasipu performs penance to please Brahma. Pleased by his penance, when Brahma appears in front of him, he cleverly contrives to ask for a boon by which he thinks it would make impossible for anyone to kill him. He asks that he be killed neither by a human nor animal, neither indoors nor outdoors; neither on earth nor in the air, neither at day nor at night; and not with any weapon. Brahma grants him the boon. Hiranya Kasipu becomes very proud and conquers all the worlds. He considers Nārāyaṇa as his enemy. He wants to kill Him and searches for Him in all the worlds but he can not find Him anywhere. When he returns from his world conquering expedition, he finds a son Prahiada bom to him, who is being brought up by the divine sage Nārada who is a great devotee of Lord Nārāyaṇa. To his astonishment, he finds that the child has grown into an unstinted devotee of Lord Nārāyaṇa whom he hates from the bottom of his soul. Prahiada is always immersed in the thoughts of Nārāyaṇa and instructs his friends from demon community also to perform Bhakti to Viṣṇu. Hiranya Kasipu, who instructs all the people under his authority not to take the name of Nārāyaṇa, is angered by this. He orders his demon soldiers to kill the child. The demon soldiers try various methods to kill the child but all in vain. Hiranya Kasipu, perturbed by this, wants to know from his son who was protecting him. Prahiada replies that it is the all pervading Lord Nārāyaṇa of Vaikuntha. Hiranya Kasipu wants to test the all pervading nature of Nārāyaṇa by breaking the pillar in front of him, to see if Nārāyaṇa is there in it. From the pillar so broken, emerges Lord Nārāyaṇa in the ferocious form of half man - half lion (Narasimha - which is neither a human nor an animal), picks up the demon to the entrance of the hall (which is neither indoor nor outdoor), puts the demon on His thighs (which is neither on the earth nor in the air), tears him open with His claws (which can not be termed as a weapon) and kills him in the evening (which is neither day nor the night), thus, fulfilling all the conditions for the death of Hiranya Kasipu according to the boon granted to him by Brahma.
Appendix 10. The story of Sanaka and his brothers (from *Bhāgavata Purana, 3.15*).

Sanaka, Sanandana, Sanat Kumara and Sanatana are sages. They are the sons of Bramha, the Lord of creation and Vēka-s. They remain celibate and are freely allowed into the abodes of the greatest gods Bramha, visnu and Śva. In *Bhagavata Purāṇa*, these sages are described to be always fixed in the meditation of the Absolute. Once they go to Vaikuntha and see Lord Visnu. Upon seeing him they feel/say that Lord Visnu is the same Absolute upon whom they are meditating.

Appendix 11. The Story Of Ranti Deva (from *Bhāgavata Purana, 9.21*).

Ranti Deva is a devotee of Lord Narayana Visnu. He observes a fast without even taking water for forty eight days. On the morning of forty ninth day, when he sits down for a meal, a Brāhmaṇa calls on him Ranti Deva, who sees Lord Visnu in everyone, receives his guest and serves him a portion of his food. After the Brāhmaṇa’s departure, when he is about to begin eating, a person belonging to a lower caste (Śūdra) visits him and Ranti Dēva offers him too a portion of the food. Then comes an outcaste (Candāla) and he serves him rest of the food and in the end is left with nothing. The three visitors to him are none other than Bramha, Visnu and Śva, who pleased by his benevolence and compassion, appear before him in their true forms, and bless him Later, Ranti Dēva attain salvation as a result of his continued Bhakti for Visnu.