The constitution of a discourse reveals the architectonics of conceptual constructs. A discourse gets unfolded in a syntagmatic order. This progression or order is significant because it delineates a specific presentation of a text. The human condition which is the subject of every literary discourse can be articulated or described in innumerable ways. There can be all sorts of beginnings and a variety of progressions. The progression of the text, the manifest articulation, is regulated by the immanent conceptualisation of the discourse. It is the conceptualisation of the universe of signification, its overall structure that determines how its different elements are to be juxtaposed against each other. The manifest linear progression is both syntagmatic and paradigmatic. At each step of the manifest linear progression the author reflects and with the exercise of free association of ideas images are created. These images are integrated in the metonymic chain and at the same time placed there for their correlative significance with the images which will appear later.

A discourse is a dynamic structure. Between the beginning and the end there is both a physical and psychic development. So whatever is to be developed must be introduced early. The conceptualised whole at the end must appear in some form in the beginning.

With words and sentences one constitutes a text but this constitution is conceptually controlled by the universe of signification. The text and the elements of the text derive their being from the problematics of the discourse. Words, sentences and text present the manifest structure, signifiers, propositions and discourse operate at immanent level. There is an interrelationship but what matters here is the direction of the process of structuration. In word, sentence, text linguistics we proceed from expression to content and in signifier, proposition, discourse semiotics we proceed from content to expression.
The empirical experience or the observable phenomenon must first be conceptualised as a universe of signification before it can be articulated in a discourse. The so-called process of structuration is first of all a process of conceptualisation. Each cultural group of society has its own specificity. A given discourse, be it cultural, religious or literary, is always a specific articulation of a specific perception of a specific experience. But this specificity is dialectically related to the general collectivity. A specific experience, conceptualisation and medium of articulation may be common to other members of the group, but these are the parameters of langue, referring to a common denominator, a collective norm. The creative process that is responsible for the constitution of a discourse is based on the dialectics of langue and parole, the individual variation or specificity of the same norm.

THE WASTE LAND

*The Waste Land* is divided into five signifying ensembles. Each signifying ensemble has a number of sub-ensembles and micro-ensembles. They are kernel semantemes whose propositional extensions are responsible for the syntagmatic progression of the narrative discourse:

SIGNIFYING ENSEMBLE: A'

SUB-ENSEMBLE I

Micro-Ensembles A'1-A'8

A'1 April is the cruellest month (the poem's central conflict between spiritual death, and the ambivalent agony of rebirth, enlightenment and insight is introduced).

A'2 Winter brings warmth, earth is covered in forgetful snow (landscape of the wasteland).

A'3 Shower of rain in Starnbergersee (pleasant memory, possibilities of regeneration).

A'4 The protagonist and his companion went on in sunlight, into the Hofgarten (pleasant memory as though in a surrealistic experience.)

A'5 Protestation by an unknown individual that he is not a Russian but a German and comes from Lithuania (political disintegration overtaking Europe, failure of communication.)
A'6 Archduke took Marie out on a sled. Marie got frightened and the Archduke asked her to hold on tight (presages her downfall and nemesis).

A'7 Going to the mountains to get the feeling of freedom (vacationers not questers for truth).

A'8 Reading much of the night and going south in the winter to escape cold (quest for knowledge juxtaposed with decadence and spiritual death effected by slavish materialism).

SUB-ENSEMBLE II

Micro-Ensembles A'9-A'15

A'9 Roots clutching and branches growing out of the stony rubbish (return to the waste land description, the geography of desolation sustained throughout the narrative).

A'10 Son of man cannot say or guess anything because he knows only a heap of broken images (symbolic meaninglessness is not defied, thus cannot answer questions of moment).

A'11 The dead tree gives no shelter and the cricket also does not bring relief (tree of life is denied, it is a dead source of salvation; a cricket is an ancient harbinger of rain, rain as a symbol of rebirth holds only fear, but the inhabitants are already dead and cannot die again).

A'12 The dry stone gives no sound of water (lack of water underlines absence of spiritual enlightenment).

A'13 There is shadow under the rock (Cumæan Sibyl discloses the fates under a rock, suggesting life's condemnation).

A'14 Offer to show shadow at morning and at evening (shadow representing the insubstantiality of appearance, shadow symbolizing material existence as opposed to spiritual).

A'15 Revelation of fear in a handful of dust (Cumæan Sibyl condemned to live out as many years as the number of grains in a handful of sand; fear at the clear perception of death - a starting point for spiritual rebirth).
SUB-ENSEMBLE III

Micro-Ensembles A'16-A'21

A'16 Fresh blow the wind to the homeland (happy memory of a beloved; tale of unfulfilled passionate love getting underway).

A'17 Giving of hyacinths first a year ago (failed understanding through failed love).

A'18 Coming back late from the Hyacinth garden with the girl's arms full and hair wet (hope for regeneration through flower and water).

A'19 Failure of communication because the protagonist could not speak. His eyes failed, he was neither living nor dead and knew nothing (ambiguous state in which opposites - death and fullest consciousness - meet. Situation akin to nirvana: extinction of self and individual consciousness. Moment of enlightenment, when the mind is extinguished, similar to death).

A'20 Looking into the heart of light, the silence (spiritual experience as embracing both the horrible and the sublime).

A'21 "Desolate and empty the sea" sings out the lookout posted to report any sign of Isolde's approaching ship. Isolde does arrive. Tristan dies in her arms (unfulfilled love; human tragedy in the absence of communication and understanding).

SUB-ENSEMBLE IV

Micro-Ensembles A'22-A'32

A'22 Madame Sosostris who is the famous clairvoyante is known to be the wisest woman in Europe, with a wicked pack of cards (attempt to read the design of reality; tarot pack which is fabricated with allusive associations is used for fortune-telling, quest for significance).

A'23 The first card displays the drowned Phoenician sailor [Those are pearls that were his eyes] (loss and material transformation, counterpart to spiritual transfiguration).

A'24 Here is Belladonna, the Lady of the rocks, the lady of the situations (artificial beauty and unnatural control over others).

A'25 The man on the card with three staves (symbolizes strength, enterprise, effort, trade, commerce, discovery).
A'26 The card with the Wheel (wheel of fortune, endless round of birth, death, rebirth).
A'27 The card with the one-eyed merchant (predicament of an individual plagued with financial problem and also who suffered a collapse).
A'28 The blank card which one is forbidden to see (inability to put thoughts and memories into order).
A'29 The card displaying "The Hanged Man" is missing (spiritual rebirth or enlightenment is not forthcoming, because the protagonist has not made the sacrifices for spiritual awakening).
A'30 Fear death by water (water is life-giving and leads to material or spiritual rebirth or transformation which is to be averted, the awe of rebirth entails both horror and glory and thus remains an ordeal).
A'31 The protagonist sees crowds of people, walking round in a ring (the verge of hell - either the hell of spiritual death or the hell of the terrible ordeal that leads to awakening).
A'32 The protagonist wants to carry the horoscope to Mrs Equitone by himself (pattern of experiences is so baffling and overwhelming that it forces one to make an attempt to understand the design of reality).

SUB-ENSEMBLE V
Micro-Ensembles A'33-A'40
A'33 The city is unreal, under the brown fog of a winter (city of unreal dreams and artificialities with all the symbols of urbanity).
A'34 A crowd flowed over the London Bridge who were undone by death (urban landscape of the waste land referring to its infernal aspect).
A'35 They exhaled short and infrequent sighs and fixed their eyes before their feet (alive and yet not conscious of their lack of commitment to life).
A'36 Living dead moving up and down King William Street and St. Mary Woolnoth kept the hours (spiritual loneliness amidst chaos).
A'37 The protagonist calls out Stetson who was with him in the ships at Mylae (common pursuit of business, reminding conflict between Romans and Carthegenians for supremacy in sea commerce).
A'38 Wants to know whether the corpse planted in the garden has begun sprouting (human longing for renewed life after bleakness of winter; painful memories appear to be concretized in the corpse).

A'39 The fear of the Dog (who is friend to men) digging it (buried painful memories) up again (an agent bringing unrest to the troubled mind; guilt being part of the human condition).

A'40 We are hypocrites, sharing likeness and brotherhood (human condition characterized by hypocrisy, confusions, pain, torments, incompleted ecstasies and questing urges, all touching the common soul).

**SIGNIFYING ENSEMBLE: B'**

**SUB-ENSEMBLE VI**

**Micro-Ensembles B'1-B'21**

**B'1** A lady sat in the chair which was like a burnished throne (infinite variety of the life of the woman has been staled, love simply does not exist).

**B'2** Glass held up by standard wrought with fruited vines from which a golden Cupidon peeped out (artificial ambience, suggestion of amorous exploits).

**B'3** Flames of sevenbranched Candelabra gets doubled (an air of sanctity, an imagined atmosphere in which a relationship about to be contemplated might offer some hope of salvation against the backdrop of oppressive frustration [either marital or sexual]).

**B'4** Perfumes drowned the sense in odours (atmosphere made stifling by an excess of synthetic fragrances reinforcing artificiality).

**B'5** Quick and forceful throwing of their smoke into the laquearia (love fails those who give themselves over it).

**B'6** Carvèd dolphin swam in sad light (the symbol of love and charity consumed by "green and orange" flames of lust).

**B'7** The change of Philomel by the barbarous king (brutalisation of Philomel/violation of innocence through rape and violence).

**B'8** The inviolable voice of the nightingale filled the desert, the world pursues Philomel (the world feigns worship, ready to violate it if it should be found).
B'9 Other withered stumps of time were told upon the walls (remnants of innocence after it has been subjected to the ravages of lust).

B'10 Staring forms in the rooms (claustrophobic feelings brought about by such visions, feelings of desperate loneliness from what is felt to be real in atmospheres of unreality).

B'11 Footsteps shuffled on the stair (wishful negation of the unnerving situation caused by silence).

B'12 Her hair spread out in fiery points (situation informed by fear and rage; lady assumes a fearsome aspect which has reference to protagonist's terrible ordeal [being alone with his wife]).

B'13 The nerves of the lady are bad and thus seeks companionship. She never understands what her partner thinks, and who never speaks (inquisition leading to torment, solipsism is complete and speech is to no avail).

B'14 They are in rat's alley, in the valley of death littered with bones (they continue to exist in a state of mutual death).

B'15 There is noise, which is the wind under the door and there is "nothing" (dual exposition of personal experience, all pervasive anxiety of the scene, corpse like existence, experience of appearance which is "nothing").

B'16 The lady suggests that he (protagonist) knows nothing, sees nothing and remembers nothing (silence and boredom between the partners; spiritual death for the male protagonist is once more suggested).

B'17 The eyes which got transformed into pearls are remembered (dwelling on a death motif that had vast personal significance for the poet).

B'18 The inquisition whether the protagonist is alive or dead (the sentiment of living or feeling out of infernal condemnation).

B'19 The "Shakespeherian Rag" is so "elegant" and "intelligent" (failure of love lurks in this allusion, fitting into the series of failed loves in the waste land).

B'20 Preparedness to rush out and walk the street with her hair down (culmination of the situation, as the ennui gives way to madness; the stalemate between the partners persist).

B'21 A game of chess will be played, "pressing lidless eyes and waiting for a knock upon the door" (game becomes both a paradigm of life and a diversion by which
thoughts are made to bypass the essence of the situation; human life, human consciousness comprehending not reality but appearance).

**SUB-ENSEMBLE VII**

**Micro-Ensemble B'22**

B'22 The tale of Lil and Albert (the tale enhances the theme of solipsism heightened by failed love).

**SIGNIFYING ENSEMBLE: C’**

**SUB-ENSEMBLE VIII**

**Micro-Ensembles C'1-C’12**

C'1 The dark and muddy flow of the river (suggesting absence of regeneration and awareness) where "the last fingers of leaf" "clutch and sink into the wet bank" (the convulsion of death, the last gasp of life), and the wind crosses the brown land unheard (sterility and desolation).

C'2 The nymphs have departed (absence of mythological female spirits felt deeply; within the present context the lady picnickers have left).

C'3 No testimony of summer nights (Nothing noble has been left within human kind).

C'4 The modern nymphs (lady picnickers) and their friends have departed without leaving addresses (failure to perceive awesomeness of the scene before them surrounding them with sights which in earlier times inspired men to reverence).

C'5 By the water of Leman the protagonist sat down and wept and also sang his song (the soul cannot sing but of sorrow; solipsistic notion of being each imprisoned in one's own mind).

C'6 At his back in a cold blast he hears the rattle of bones, and chuckle spread from ear to ear (the connotations are in the context of a graveyard).

C'7 A rat crept softly through the vegetation dragging its slimy belly on the bank (personification of all that death connotes).

C'8 Musing upon the "king my brother's wreck" and also on the "king my father's death before him" (theme of contemplating death through historical figures).

C'9 "White naked bodies", "bones" rattled by rat's foot, year to year (painful reminiscences of lost ones).
The sound of horns and motors brings Sweeney to Mrs. Porter (the hunt in the modern urban setting).

Children's voices, singing in the Chapel (symbolic consummation of the latent potentiality existing in even the basest moment informed by temptations of lust).

Twit twit twit, Jug... Jug, so rudely forc'd (conflation of lust and death, repetition of Philomel motif with its aviary symbolism).

### SUB-ENSEMBLE IX

Micro-Ensembles C'13-C'25

C'13 Unreal city, under the brown fog of a winter noon; the Smyrna merchant; luncheon at the Cannon Street Hotel; weekend at the Metropole (bound upon the Wheel of life, dead puppets moving through routines of an unrehearsed farce).

C'14 Human engine waiting like a throbbing taxi (reference to poet's personal experience, ruminating the journey home to meet the anxieties of a personal hell).

C'15 Throbbing between two lives, Tiresias though blind sees the proceedings of the violet hour which brings the sailor back from sea, the typist home at noon (the omniscient observer with timeless perspective reduces everything to an endless round of birth and death, and the cycles are played out against the background of sexual and emotional sterility, he is the personification of murky consciousness, his presence intensifies the solipsistic quandary in the midst of urban degeneracy).

C'16 Her drying combinations, perilously spread out of the window are touched by the last rays of the sun and on the divan are piled stockings, slippers, camisoles and stays (the expectation of the wondrous is dashed upon mundanity).

C'17 Tiresias perceived the scene and foretold the rest and awaited the expected guest (creepy sensation causing uneasiness and revulsion that permeates the proceedings).

C'18 The young man carbuncular arrives displaying self-assurance in the most questionable taste, as the nouveau riche of Bradford (he has come "In meditated fraud and malice" consciousness akin to that of Satan).

C'19 Gets into the action of physical intimacy (loveless sex, the feelings of the poet get crystallised into a suitable form).
C'20 Tiresias has foresuffered all, enacted on this same divan or bed (journey through a personal hell personified by the finite centre - Tiresias).

C'21 The young man carbuncular bestows one final patronising kiss and gropes his way finding the stairs unlit (mechanical aspect of the whole act).

C'22 She looks a moment in the glass, hardly aware of her departed lover and is glad that the act is over (defeat, surrender and near-vacuity of mind).

C'23 Lovely woman stoops to folly and paces about her room (fortification of the present mechanical seduction of the typist, with reference to Olivia who was seduced by an unprincipled nobleman).

C'24 The music from the gramophone drifts along the Strand, a great commercial thoroughfare of London, and "up Queen Victoria Street".

C'25 Whining of mandolin in Lower Thames Street, and a clatter and a chatter from where fishmen lounge at noon, from where the walls of St. Magnus and Martyr hold inexplicable splendour.

**SUB-ENSEMBLE X**

**Micro-Ensembles C'26-C'40**

C'26 The river sweats "oil and tar" (fate of the river resembles our fate, polluted and sterile).

C'27 The barges drift with the turning tide (atmosphere is pregnant with the sense of the story).

C'28 The barges wash drifting logs down Greenwich reach past the Isle of Dogs (two geographical entities on the lower Thames which served as venues for numerous trysts of amorous nature for the royalty).

C'29 "Weialala leia" (playful cries of joy of the Rhine Maidens before the sacred gold that they guard is stolen from them, before they are symbolically violated; their song of joy mourns first the death of the river, then the sterile lust and finally the downfall of each of the Thames daughter or Rhine Maidens).

C'30 Elizabeth and Leicester, beating oars... rippled both shores... (notorious and longstanding affair between them).

C'31 Southwest wind (brining heat, as per a biblical association, rather than rain to the sterile waste land).
C'32 Carried down stream, "the peal of bells", "white towers" (bells which may be heard downstream from the Tower of London reminding of conspiracies and incarcerations).

C'33 "Waialala Leia, Wallala Leialala" (the song of Thames-daughters mixes with the pealing of the bells, reminding of the archetypical nature of the river and the hovering of the fairy like scene between myth and reality).

C'34 "Highbury bore me. Richmond and Kew undid me" (fall through lust, of the first Thames-daughter).

C'35 "My heart under my feet" "After the event he wept and promised 'a new start'". The lady made no comment and expressed no resentment (the second Thames-daughter representing the lower class).

C'36 "On Margate sands", the protagonist (the poet himself) can connect "nothing with nothing". The broken fingernails of dirty hands (the poet's identification with the third Thames-daughter; trying to fit back together the pieces of life associated with indescribable torment of the dark night of the soul, the feeling of felt violation both of body and soul).

C'37 "la la" (the song of the Thames-daughters dies away).

C'38 "To Carthage then I came" (foundation of his problematic situation as one of involvement with things earthly, possibly even sensual pleasure; reference to Augustine's *Confessions*).

C'39 "Burning burning burning burning" (consumed with symbolic fire i.e., consumed with emotions of attachment, greed, possessiveness, lust and other attitudes that bind to appearances mistaken as reality; collocation of fragments from St. Augustine and Buddha).

C'40 "O Lord Thou pluckest me out" (faith in the saving grace of God; still felt the "burning," the inextricable involvement in which was summed a death of anxiety, torment, confusion and frustration).
SIGNIFYING ENSEMBLE: D'

SUB-ENSEMBLE XI

Micro-Ensembles D'1-D'4

D'1 Phlebas the Phoenician is dead (in his spiritual death, forgot the marine life and the pursuit of profit and loss).

D'2 A current under sea picked his bones in whispers (the unnoticed movement of his bones from nowhere to nowhere consolidates the image of absolute emptiness).

D'3 He passed the stages of life, entering the whirlpool (the vortex of life he entered into brought indescribable torment which lasted lifetime).

D'4 Consider Phlebas who was once handsome and tall as you (regretful and admonitory tone with an advice to renounce the traffic in worldly things and the lusts of the flesh which sunder men from love).

SIGNIFYING ENSEMBLE: E'

SUB-ENSEMBLE XII

Micro-Ensembles E'1-E'2

E'1 "Torchlight", "frosty silence", "agony", "shouting and crying" (reconstruction of the Passion - the sufferings of Jesus Christ after the Last Supper, including the Crucifixion; betrayal, agony and sufferings causing solipsistic isolation).

E'2 He who was living (Christ) is dead and "we who were living are now dying with a little patience" (dying slowly from the spiritual inside).

SUB-ENSEMBLE XIII

Micro-Ensembles E'3-E'8

E'3 No water but only rock (sterility and no source of life).

E'4 "Drip drop drip drop drop drop drop" but there is no water (yearning for water, life and spiritual redemption).

E'5 "Who is the third who always walks beside you? ..." (hallucinatory aspect, failure to discern significant pattern in appearance).

E'6 "Murmur of maternal lamentation", "Falling towers", "Jerusalem Athens Alexandria", "Vienna London", "Unreal" (war refugees, "decay of Western
Europe", age-old values suffer great dilution, cultural monuments disintegrate suggesting nightmarish experience of civilizations).

E'7 "Long black hair", "violet light", "tolling reminiscent bells" (absence of fertility, twilight of the civilization, unheeded church bells of London, the quester encountered the contents of his own mind and through them the real state of the world outside him).

E'8 The chapel situated in the "decayed hole" is empty and the graveyard has dry bones and only a cock stood on the rooftree (in direst plight is the chapel itself through which the quester is seeking solace, the cock which is a bird of sacrifice symbolizes the living spirit beyond the empty chapel).

SUB-ENSEMBLE XIV

Micro-Ensembles E'9-E'21

E'9 "Ganga was sunken and the limp leaves waited for rain", "while the black clouds gathered far distant, over Himavant" (the quester has failed to give, sympathize and control, thus the rain-bearing clouds are ineffective and the waters of Ganga not released from the clutches of the demon).

E'10 Then the thunder spoke "DA". Datta: "What have we given? Only the awful daring of a moment's surrender (opening of self to another has not taken place, solipsistic isolation has not been transcended symbolically or through an act of faith, there has been no acceptance of life).

E'11 DA, Dayadhvam: "We think of the key, each in his prison", "thinking of the key each confirms a prison" (the protagonist is shut in the hideous tower of loneliness, has lost sympathy through his surrender to self-imprisonment).

E'12 DA, Damyata: the boat responded... your heart would have responded... to controlling hands (failure to control).

E'13 The protagonist sat upon the shore fishing with the arid plain behind him (conclusion of the initiation in the wake of failures, the arid plain stretches behind Tiresias, now identified with Fisher King, who is still fishing and still wounded. Love and redemption remain elusive, for he is backed only by the waste land).
E'14 The protagonist wants to set his lands in order (he is entertaining premonitions of death, he has little left to set in order. The bridge connecting these lands has fallen down).

E'15 London Bridge is falling down (it carried the living dead back and forth over the Thames, as they moved mindlessly through their daily routines; falling down has nearly apocalyptic connotations).

E'16 "Then he dived back into the fire that refines them/when shall I be as the swallow" (subjection to the purgatorial fire, facilitating entry into heaven; surrender of the will; purgatorial fire of spiritual baptism offers transformation of the ravished spirit; the swallow rises in suffering).

E'17 The prince of Aquitaine at the ruined tower (construed the tower in ruin as his own fallen nobility, coherent and distinct cry of the poet for his misfortune, which is suffering and loss of inspiration engendered by his mundane engagements like entanglements of love; dread of life and insanity).

E'18 The protagonist has shored these fragments against his ruins (the condition of poet's life is akin to "ruins". The poet has not yet put together pieces or fragments or images of his poetic associations, but has been able to shore them against the apparent ruin of his life).

E'19 "Heironymo's mad againe" (the inextricable synthesis of appearance and reality, play-acting and real-life; he is an inspired mad man, a prophet, who oversees the destinies of characters, and leads inhabitants of the world "from darkness to light."

E'20 Datta Dayadhvam Damyata (the triple law of thunder proffers the summation of life; codification of the laws of human existence; internalisation of the three-fold virtues - charity, sympathy and self-control).

E'21 Shantih Shantih Shantih (formulaic ending to an Upanishad; "Shantih" in vedantic thought is the fundamental emotion from which all others spring; the meaning of the world "Shantih" is "the peace which passeth understanding".

**SHRI DURGA SAPTASHATI**

*Shri Durga Saptashati* is divided into thirteen signifying ensembles. Each signifying ensemble has a number of sub-ensembles and micro-ensembles. They are
kernel semantemes whose propositional extensions determine the metonymic progression of the narrative discourse.

**SIGNIFYING ENSEMBLE: A**

**SUB-ENSEMBLE 1**

Micro-Ensembles A1-A2

A1 Savarni (who belongs to all colours, tribes and castes) is known as the eighth Manu (Manifestation of Wisdom).

A2 The grace of Great Measurement of Consciousness made him the overlord of a day of the Infinite.

**SUB-ENSEMBLE 2**

Micro-Ensembles A3-A15

A3 Surath (the Conveyor of Good Thoughts) had authority over all the regions of the earth.

A4 Destroyers of Worship became his enemies.

A5 Engaged them in battle, got defeated.

A6 Returned to his own city, mighty enemies pursued and attacked.

A7 His strength severely depleted. Authority usurped by unscrupulous ministers.

A8 On the pretext of hunting went off to the dense forest.

A9 Came upon the hermitage of Medha.

A12 Reflections on his kingdom, subjects, ancestors.

A13 Reflections on possible treatment being meted out to his dear ones.

A14 His subjects and sycophants making compliance with other kings.

A15 Extravagance of spendthrifts; continuous pondering over matters related to kingdom.

**SUB-ENSEMBLE 3**

Micro-Ensembles A16-A27

A16 Met Vaisya (member of the merchant caste).

A17 The king asked him the reason for his grief.

A18 He replied.
A19 Banished by his wicked wife and sons because of their greed for wealth.
A20 Vaisya has come to woods in grief, abandoned by his trusted kinsmen.
A21 Ponders over the well-being of his sons, wife and kinsfolk.
A22 Are they observing good conduct or are they behaving with evil and wickedness.
    The king asks him why his mind is bound in love for them.
A23 His mind is not inclined towards hardness.
A24 Cannot understand why his mind and heart drawn in affection.
A25 They both fail to understand.
A26 Despite dejection and despair cannot harden for those who are devoid of love.
A27 They arrive in the presence of the Great Sage.

SUB-ENSEMBLE 4
Micro-Ensembles A28-A33
A28 Initiated the conversation after observing appropriate congenialities.
A29 The king reports that his mind has gone to grief and he seeks elucidation from the
    one who has united with the Infinite Self.
A30 He narrated to the sage that he was greatly attached to all parts of his kingdom
    which had gone from him and still felt pain for it in the manner of one who was
    ignorant.
A31 The king narrated how even Vaisya, cheated and deceived by wife and children
    and employees maintained the greatest affection for them. Both of them felt pain.
A32 Their minds were drawn into affectionate attachment to a matter, even though its
    faults were seen.
A33 Delusion even in the presence of their understanding.

SUB-ENSEMBLE 5
Micro-Ensembles A34-A44
A34 Every creature has knowledge in the domain of sense-objects. But the objects of
    the senses are perceived differently by all beings.
A35 Different creatures have different capacity.
A36 Humans have a capacity of understanding, but knowledge is common to all
    animals and birds.
A37 Living beings share commonalities in terms of understanding.
A38 Because of attachment birds are busy dropping food into the beaks of their young.
A39 Men are desirous of off-springs. They want their goodwill actions to be reciprocated by them in their need.
A40 Men are hurled into the whirlpool of attachment and the pit of delusion by the Great Measurement of Consciousness who upholds the cycle of life and death.
A41 Mahamaya (the Great Measurement of Consciousness) represents yogic sleep of the lord of the worlds. Vishnu (the Supreme Consciousness of the Universe) is Mahamaya, and through Her the world is being deluded.
A42 The Great Measurement of Consciousness forcibly seizes the mind even of men of knowledge and thrust them in ignorance of egotistic attachment and delusion.
A43 She creates the universe, that which moves and moves not, and bestows upon men the blessings of release.
A44 She is the Ultimate Knowledge, the cause of the liberation of consciousness, the Eternal existence.

SUB-ENSEMBLE 6
Micro-Ensembles A45-A67
A45 The king wants to know about Mahamaya.
A46 He wants to know the cause of this Goddess. Her intrinsic nature, Her origin.
A47 The world and all its individual phenomenon are pervaded by Her. She manifests Herself in many ways.
A48 She is ‘born in the world’, notwithstanding that She is Eternal and Unborn, She becomes manifest for the sake of accomplishing the work of the gods.
A49 At the end of the period for manifestation, when the universe dissolved into the primordial waters, Lord Vishnu, the Universal Consciousness entered the sleep of yoga.
A50 Two terrible thoughts Too Much and Too Little arose from the dirt of the ears of Vishnu (the Perceiving Capacity) and were ready to slay Brahma (the Creative Capacity).
A51 The Creative Capacity saw the approach of the two baleful thoughts.
A52 For the sake of awakening Vishnu (the Supreme Consciousness) he praised Yoganindra.

A53 The Creative Capacity praised the Creator of the world of phenomena, the cause of evolution and devolution, the incomparable Energy which belongs to the Supreme Consciousness.

A54 She is the offering of I am one with God. She is offerings of Union with Ancestors. She is offerings of Purity. She is the consciousness of all sound.

A55 She is the unchanging, eternal half-mantra, She is Sandhya (the Time of Prayer) and Savitri (the Bearer of the Light).

A56 She creates the universe, sustains this world and consumes it at the end of Kalpa (Imaginary Time).

A57 She is the form of creation, the form of protection and the form of destruction.

A58 She is Mahavidya (the Great Knowledge), She is Mahamaya (the Great Illusion), She is Mahamedha (the Great Intellect), She is Mahasmriti (the Great Memory), She is Mahamohrupa (the Great ignorance), She is Mahasuri (the Great Source of Strength).

A59 She is Prakriti (Nature), and the Three Guna (qualities). She manifests in the night of destruction, the great night and the night of ignorance.

A60 She is Prosperity, Humility, Modesty, Contentment, Intellect and the goal of all knowledge.

A61 She presents a frightful form with Her different weapons.

A62 She is mild and gentle and the ultimate of attractiveness and unsurpassed beauty. She is supremely superior to everything.

A63 The energy and power of everything that exists is in Her.

A64 Nobody is capable of praising Her, She who has subordinated the Creator, the Protector and the Destroyer of the perceivable world to sleep.

A65 She has made Vishnu (the Maintaining Capacity), Shiva (the Dissolving Capacity) and Brahma (the Creative Capacity) to assume bodily forms.

A66 She is requested to cause the ignorance of egotism to fall upon these two unassailable thoughts - Too Much and Too Little.

A67 She is requested to awaken the Consciousness of the Master of the World and rouse Him from the sleep of yoga so that his awareness would slay them.
**SUB-ENSEMBLE 7**

Micro-Ensembles A68-A77

A68  She is praised in this manner by the Creative Capacity.
A69  She emerged from Her dwelling and presented herself in front of Brahma.
A70  Released by Her, the Supreme Consciousness rose from His Couch on the Infinite Ocean of Being and saw the two thoughts.
A71  The two thoughts continued in their endeavour to devour the Creative Capacity.
A72  The Supreme Consciousness fought with them for five thousand years.
A73  Under the delusion of the Great Measurement of Consciousness they ask Vishnu to seek a boon from them.
A74  He asked both to be slain by Him.
A75  The two addressed the Vishnu after seeing the entire universe to comprise solely of water.
A76  They wish to be killed on a place where the earth is not inundated by water - a place which is dry.
A77  Vishnu raised the two upon his lap and cut off their heads with His Chakra (Revolutions of Time).

**SIGNIFYING ENSEMBLE: B**

**SUB-ENSEMBLE 8**

Micro-Ensembles B1-B7

B1  Dreadful battle between Gods (the forces of Peace and Divinity) and Asuras (the forces of thought) that lasted a full hundred years.
B2  The army of the gods was humbled. Great Ego assumed the authority of Indra (the Rule of the Pure).
B3  The defeated gods went to the place where Shiva and Vishnu were.
B4  They narrated the exploits of the Great Ego.
B5  The authority of several gods has been usurped by the Great Ego and he wields sovereignty over them.
B6  The wicked soul has expelled the gods from heaven and now they roam on earth.
B7  Having taken refuge in them, they ask them to think of the manner of his destruction.
Having heard the words of the gods, they became enraged over the conduct of Asuras and their foreheads furrowed and faces contorted.

From the faces of Vishnu, Shiva and Brahma emanated tejas (a great fiery splendour).

From the bodies of other gods came forth a great fiery splendour and it became unified to form one light.

This mass of fiery splendour appeared like a blazing mountain.

The great fiery splendour which emanated from the bodies of all the gods coalesced into One and assumed a feminine form whose illumination pervaded throughout the three worlds.

Her face manifested from the fiery splendour of Shiva, Her tresses from Yama, Her arms from the splendour of Vishnu.

Her two breasts came from the light of Chandrama (Beauty and Devotion), Her midsection from Indra (the Rule of the Pure), Her legs and thighs from Varun (the Light of the Lord of Equilibrium) and Her buttocks and hips from the Light of Earth.

Her feet from the splendour of the Creative Capacity, Her toes from the light of Surya (Radiance), Her fingers from Vasus (the Finders of the Wealth), Her nose from Kubera (the Guardian of the Treasure).

Her teeth came from the splendour of Prajapati (the Lord of Being) and Her three eyes from the splendour of Agni (the Light of Meditation).

Her eyebrows came from the splendour of Sandhya (the Light of the Time of Worship), Her ears from the splendour of Vayu (the Desiring Excellence). All the other gods contributed their splendour to the formation of Kalyanmayi (the Energy of Infinite Goodness).

The manifestation of the Goddess brought great joy to the gods.
SUB-ENSEMBLE 10
Micro-Ensembles B19-B30

B19  Shiva gave Her a trident, Vishnu gave Her a discus of revolving time.
B20  Varuna gave Her the conch of vibrations and Agni gave a spear. And vayu gave His bow of determination and two quivers filled with arrows.
B21  Indra gave Her a thunderbolt, and a bell of incessant tone from His elephant.
B22  Yamaraj (the Lord of Death) gave her a staff of death, Varuna presented a noose, Prajapati, a rosary of letters and Brahma, the ascetic's bowl of renunciation.
B23  Surya (the Divine Being of Light) filled all the pores of her skin with His rays and Kala (the Lord of Time) gave her a sword and a brilliant shield.
B24-B26  Chhira Samudra (the ocean of milk and of Pure Thoughts) gave Her a brilliant necklace and other divine ornaments. Vishwakarma (the universal doer) gave her a flawless axe of good actions.
B27  Weapons of various forms and impenetrable armour were given to her. Garlands of unwithering lotuses were presented to her for her head and breast.
B28  Jaladhi (the sea) presented a beautiful lotus and the Himalaya gave a lion as her mount.
B29-B30  Kubera gave a drinking cup filled with intoxicating spirit. Sesa (Lord of all Serpents) gave her serpent-necklace ornamented with great jewels.

SUB-ENSEMBLE 11
Micro-Ensembles B31-B36

B31  She bellowed aloud with laughter and Her dreadful sound resounded through the entire atmosphere.
B32  The overwhelming noise quaked the worlds and raged the oceans.
B33  The earth rocked and mountains tottered. The delighted gods cried, "victory be yours!"
B34-B36  Sages praised the image of their worship with devotion. The Great Ego enquired about the commotion seen in the triple-world. Surrounded by the army of baleful thoughts he ran towards that ultimate sound and saw the Goddess illuminating the triple-world with Her radiance.
SUB-ENSEMBLE 12

Micro-Ensembles B37-B68

B37 The earth weighed down at the tread of Her feet. The twang of Her bow-string sent fear through the seven regions of hell.

B38 Then began the battle between the Goddess and the enemies of the Gods.

B39 The entire atmosphere was illuminated by many kinds of weapons in flight. Ciksura (Devoid of Clear Understanding), a very powerful general of the Great Ego engaged himself in the battle with the Goddess.

B40 Chamar (Fickleness) and Udagra (Haughtiness) joined in the fray.

B41 Mahahanu (the Great Deceiver) and Asiloman (Want of Resolution) came to the battle.

B42-B47 Baskala (Memories), Parivarita (Wandering To and Fro), Vidala (Hypocrisy) joined in the fray with their soldiers, chariots, elephants and horses. Mahisasur (the Great Ego) himself joined in the fighting. They fought with the Goddess in battle with all their energies.

B48-B52 They attacked the Goddess in order to kill Her with their swords. She Who Tears Apart Thought cut all their weapons to pieces. She hurled weapons upon the evil forces. Her lion-mount strolled through the army of Asuras like conflagration in the forest. The breaths released by Ambika (Mother of the Universe) while fighting in battle manifested there as Her army by the hundred and thousand.

B53 Her throng started annihilating the army of negative thoughts.

B54-B55 Her throng played instruments like drums, conches and cymbals. The Goddess raining energy annihilated hundreds from the army of evil thoughts.

B56 Many evil thoughts were bound by the net and dragged, many were cut into two by the sharp-edge of Her sword.

B57-B58 Many were physically incapacitated by a rain of arrows and by the impact of Her club and pike.

B59-B65 Many lost different parts of their body. Many thoughts with their heads severed rose again as headless bodies to take up potent weapons and continue to battle with the Goddess. Many headless trunks challenged Her
to battle. The earth was covered with corpses of evil thoughts and their mounts in such a manner that it became impassable. The magnitude of the encounter created great rivers of blood flowing overwhelmingly.

B66 *Jagdamba* (the Mother of the Universe) within an instant decimated that gigantic army of thoughts.

B67 The lion-mount extracted the life-force from the bodies of the enemies of the Gods.

B68 The Gods in heaven were extremely pleased and showered the earth with flowers.

**SIGNIFYING ENSEMBLE: C**

**SUB-ENSEMBLE 13**

**Micro-Ensembles C1-C19**

C1 Having seen his army of thoughts being destroyed, Ciksura (Devoid of Clear Understanding) overtaken by rage proceeded to battle with the Goddess.

C2 The evil thoughts rained a shower of arrows on the Goddess.

C3 The Goddess cut his multitude of arrows into pieces and killed his horses and his charioteer.

C4 She pierced his limbs with Her arrows.

C5 Having lost his bow, chariot, horses and charioteer, the negative thought ran towards the Goddess, armed with sword and shield.

C6 He struck the lion on the head with a sharp-edged sword and with great speed gave a blow to the Goddess in Her left arm.

C7 On reaching the arm the sword broke; that angry thought seized his pike.

C8 He hurled the pike at *Bhadra kali* (the Excellent One Beyond Time). The pike falling from the sky illuminated with dazzling lustre.

C9 The Goddess released her own pike and blew the approaching pike and him into pieces.

C10-C11 After the demise of the great general Ciksura, Chamar (Fickleness) attacked the Goddess with his energy, but the Goddess wounded him with the utterance of "Hum", and deprived of light, the energy fell to the earth.

C12 Infuriated, he threw his pike at Her, which was cut by Her arrows.
C13 The lion of the Goddess began an intensive hand-to-paw combat with that negative thought.

C14 The fighting-pair fell from the elephant to the earth. They continued the combat exchanging dreadful blows.

C15 The lion leaped into the sky and descending he severed the head of Fickleness from his body with a blow from his paws.

C16 Udgara (Haughtiness) was slain by the Goddess with rocks, trees and so forth and Karala (Disbelief) was felled by the lion's paws and biting with his teeth.

C17 The angry Goddess pulverized Uddhata (Arrogance) with blows from Her club, Bashkala (Memories) was cut by the sword, Tamra (Anxiety) and Andhaka (Blindness) by Her arrows.

C18 She slew Ugrasya (Violent Temper), Ugravirya (Passion) and Mahahanu (the Great Deceiver) with Her trident.

C19 Bidala's (Hypocrisy) head was cut by the sword and Durdhara (Irresistible Temptation) and Durmukha (Foul Mouth) were both sent to the Kingdom of Death by Her arrows.

SUB-ENSEMBLE 14

Micro-Ensembles C20-C32

C20 Seeing his army thus being destroyed, Mahisasur (the Great Ego) assumed the form of a buffalo and began to terrify the troops of the Goddess.

C21-C22 Some he slew using his snout, others with stamping of his hooves, still others torn by his horns. Wheeling about and puffing his breath in exertion, he knocked some to the ground.

C23 He ran forth to kill the lion of the Goddess. The Goddess became infuriated.

C24 The Great Ego also became very angry. He kicked the earth with his hooves, hurled mountains with his horns and roared.

C25 His rapid whirlings split the earth in fear and the ocean flailed by his tail flooded the earth from all directions.

C26 Clouds were torn into pieces, rent by his tossing horns and mountains fell from the sky, cast up by the violent speed of his breath winds.
C27 Having seen the great onrushing Asura inflated with Anger, She Who Tears Apart Thought got angry in order to slay him.

C28 She bound the Great Ego hurling Her snare. Thus bound he abandoned his form as a buffalo.

C29 He manifested in the form of a lion. And when the Goddess prepared herself to sever his head, he appeared as a man bearing a sword.

C30 He took the form of the King of Elephants when the Goddess cut him to shreds along with his sword and shield.

C31 When he dragged the great lion with his trunk and roared, She cut the trunk with Her sword.

C32 He resumed the form of a buffalo again and in the manner as before he shook the three worlds with all that moves and moves-not.

SUB-ENSEMBLE 15
Micro-Ensembles C33-C41

C33 In great anger the Goddess quaffed an excellent spirit and with red eyes began to laugh.

C34 The Great Ego, puffed up and drunk with might and power roared and with his horns hurled mountains at She Who Tears Apart Thought.

C35 She pulverized those mountains with Her volley of arrows. She spoke with Her face flushed with intoxication and Her speech stuttering.

C36 She asked him to roar as much as he liked, for after his death, only gods would roar.

C37 The Goddess leaped and mounted the great evil thought. Pressing down upon him with Her foot, She struck him in the throat with Her pike.

C38 The Great Ego struck down with Her foot, attempted to issue forth from his own mouth another manifestation of his form. He was held back from coming forth halfway.

C39 Even with the half of his body protruding, the great thought battled with the Goddess. Then the Goddess severed his head with a great sword.

C40 Shrieking and crying the remaining negative thoughts ran away and all the Gods became extremely happy.
The Gods and seers praised the Goddess, while Gandharvas (celestial chorus) and Apsaras (celestial nymphs) rejoiced.

**SIGNIFYING ENSEMBLE D**

**SUB-ENSEMBLE 16**

**Micro-Ensembles D1-D26**

**D1** After the death of the Great Ego, Indra (the Rule of the Pure) began to sing a hymn of praise to the Goddess, their bodies filled with inordinate delight and pleasurable excitement.

**D2** They bow down in devotion and seek welfare from the Goddess whose intrinsic nature is the cumulative energy of all the Gods and who pervades the entire universe with Her Energy.

**D3** They seek protection of the entire gross world and destruction of fear of evil from the Goddess whose unsurpassed greatness cannot be adequately described even by the Trinity (Brahma, Vishnu and Mahesh).

**D4** She resides in the form of Lakshmi (the Goddess of True Wealth) in the homes of virtuous souls, and in the form of penury in the abodes of sinners, She resides in the form of Intelligence, faith and modesty.

**D5** Her inconceivable form is indescribable. So is Her abundant surpassing valour which destroyed the army of evil thoughts.

**D6** She is the original cause of all perceivable existence. She embodies the three qualities of Nature: conception, activity and rest. She is beyond understanding. She is the resort of all. She is the imperceptible Primordial Being, the Supreme Nature.

**D7** She is the word Svaha (I am one with God), by whose pronunciation all Gods win contentment. She is Svadha, the cause of contentment to the ancestors through oblations of ancestral practice.

**D8** She is the Ultimate Knowledge of Realization which is the means to salvation. Her intrinsic nature, which is informed by inconceivable austerities is assiduously yearned by sages, subscribing to essence of truth.

**D9** She is the intrinsic nature of sound and the foundation of exceedingly pure Vedas. She is the destroyer of infinite pain in the entire perceivable universe.
As Durga (the Goddess Who Relieves Afflictions) She is the boat upon the
difficult ocean of life (i.e., worldly thoughts) taking aspirants across unbound by
attachment.

Her face adorned with low-intensity smile and purity, shines like the splendour
of the full moon's reflection and like lustre of the finest gold desirable as beauty
enhanced by love. Yet still after seeing that beauty the Great Ego suddenly
struck out in anger, this is a matter of great surprise.

It is even more incredulous still that the Great Ego did not abandon his life
immediately after seeing your wrathful face.

When She is pleased the entire world enjoys welfare and prosperity and when
enraged She destroys family in a trice.

Those with whom She is pleased are honoured and they receive riches and
esteem. Their Dharma does not fail. They are blessed with devoted wives and
children.

By Her grace, a virtuous soul performs everyday all the actions of spiritual
discipline and righteous conduct with the greatest of faith and devotion, and
thereby attain to heavenly perception (swarglok).

When called to mind She dispels the fear of all living beings. She bestows
supreme intelligence which brings about all-round welfare. She is the most
compassionate.

Evil thoughts are slain to bring happiness to the world. Though they deserve hell
they are assuredly killed with the thought that they might attain to the realms of
heaven.

She does not reduce her foes to ashes by giving a glance but strikes them with
weapons. This ensures their purification by the weapons for elevation to the
higher worlds.

The dazzling radiance of Her sword did not blind the eyes of the evil thoughts,
because they saw the rays of the light like the pleasant glow of moon in
perceiving Her beautiful bliss-giving face.

Her disposition is to eliminate the wrong conduct of evil doers. Thus She reveals
compassion even towards enemies.
D21 She has a form which instills fear into enemies and yet exceedingly beautiful. She has kindness in the heart and severity in battle. In all the three worlds these two can only be seen in Her.

D22 Having destroyed the enemies she has protected the entire three worlds. She has dispelled the fears arising from the frenzied evil thoughts. The Gods bow to Her in reverence.

D23 She is requested to protect the Gods with Her spear and sword and also with the sound of bell and with the twang of Her bow-string.

D24 She is requested to protect the Gods in all directions - East, West, North and South.

D25 She is requested to protect the Gods and also the earth with Her exquisite beauty and exceedingly frightful forms wandering in the three worlds.

D26 The Mother of the Universe is requested to protest the Gods on every side with all Her weapons.

SUB-ENSEMBLE 17

Micro-Ensembles D27-D33

D27-D28 The Gods sang praise to the creator of the perceivable universe and worshipped Her with flowers and perfume and other items of the garden of delight. The Goddess spoke to them with gracious countenance.

D29 She expressed Her will to grant the fulfillment of their desire. She wanted that to be chosen.

D30 The Gods said that nothing remained undone for She had fulfilled their every desire.

D31-D32 The Gods want Her to grant them a boon that whenever they would remember Her, then and there She would give them intuitive vision and remove their greatest distress. And whatever man praised Her with these verses She may increase his knowledge, prosperity and greatness. The Gods want Her to remain pleased with them.

D33 The Goddess said, "Let it be so", and vanished from sight.
**SUB-ENSEMBLE 18**

Micro-Ensembles D34-D36

D34 The story of how in former times the Goddess who desired the well-being of the three worlds manifested and realized from the bodies of the Gods is completed.

D35-D36 The sage Medha decides to narrate the entire episode relating to the manifestation of the Goddess from the body of Gauri (the Goddess of Light) for the sake of destroying vicious thoughts Sumbha (Self-Conceit) and Nisumbha (Self-Deprecation).

**SIGNIFYING ENSEMBLE E**

**SUB-ENSEMBLE 19**

Micro-Ensembles E1-E5

E1 In olden times, the two evil thoughts, Sumbha (Self-Conceit) and Nisumbha (Self-Deprecation), with an inflated sense of their strength usurped Indra's (the Rule of the Pure) sovereignty over the three world and his shares in the sacrifice.

E2-E5 They assumed the authority of various gods and started discharging their functions. They turned the gods out of heaven thoroughly humiliated and deprived of authority. Having been thus insulted, the Gods remembered the Invincible Goddess.

**SUB-ENSEMBLE 20**

Micro-Ensembles E6-E36

E6 The Gods went to the Lord of the Mountains, Himalayas, and there began to extol the Goddess who is Vishnu-Maya (the Supreme Lord, the Great Measurement of Consciousness which Pervades All).

E7 The Gods said: We bow to the Great Goddess to the Energy of Infinite Goodness. We bow to Nature, to the Excellent One with discipline.

E8 We bow to Raudra (the Reliever of Sufferings), to Nitya (the Eternal), to Gauri (the Embodiment of Rays of Light), to Dhatri (the Creatress), to Jyotsanamayi (She Who Manifests Light), to Chandrupany (the form of Devotion) and to Happiness.
We bow to Vridhi (Growth/Change), to Siddhi (Perfection/Success), to Nairrti (Wealth which Dissolves demons), to the wealth which sustains the earth, to Sarvani (the wife of Consciousness, Shiva).

We bow to Durga (She Who Removes Difficulties), to Durgapara (She Who Conveys Beyond All Difficulties), to Sara (the Essence), to Sarvakarini (the Cause of All), to Khyai (Fame), to Krishna (the Black One/the Doer of All), to Dhumradevi (the Unknowable One with smoke around).

We bow to the exceedingly gentle as well as exceedingly fierce. We bow to the Founder of the Perceivable Universe, to the Goddess who is All Action.

We bow to the Divine Goddess in all existence who is addressed as the maya of Vishnu.

We bow to the Goddess who is designated 'consciousness' in all existence.

We bow to the Goddess who resides in all creatures in the form of Intelligence.

We bow to the Goddess who resides in all living beings in the form of Sleep.

We bow to the divine Goddess who abides in all existence in the form of Hunger.

We bow to the divine Goddess who abides in all existence in the form of Shadow (appearance/reflected image).

We bow to the Divine Goddess who abides in all existence in the form of Energy.

We bow to the Divine Goddess who abides in all existence in the form of Thirst.

We bow to the Divine Goddess who abides in all existence in the form of Patient Forgiveness.

We bow to the Divine Goddess who abides in all existence in the form of All Living Beings (Birth).

We bow to the Divine Goddess who abides in all existence in the form of Modesty.

We bow to the Divine Goddess who abides in all existence in the form of Peace.

We bow to the Divine Goddess who abides in all existence in the form of Faith.

We bow to the Divine Goddess who abides in all creatures in the form of Beauty Enhanced by Love.

We bow to the Divine Goddess who abides in all existence in the form of True Wealth.
E27 We bow to the Divine Goddess who abides in all existence in the form of Activity.

E28 We bow to the Divine Goddess who abides in all existence in the form of Memory (recollection).

E29 We bow to the Divine Goddess who abides in all existence in the form of Compassion.

E30 We bow to the Divine Goddess who abides in all existence in the form of Contentment.

E31 We bow to the Divine Goddess who abides in all existence in the form of Mother.

E32 We bow to the Divine Goddess who abides in all existence in the form of Error (Confusion).

E33 We bow to the Goddess who presides over the senses of all living beings and pervades in all existence.

E34 We bow to the Goddess who abides in all existence in the form of mind (consciousness which discerns the distinctive phenomena of the Perceivable Universe).

E35 May She, the Seer of All, the Lord of All, the source of All Good put an end to all our distress and misfortunes.

E36 The Gods seek termination of their adversity after remembering the Goddess with devotion.

SUB-ENSEMBLE 21

Micro-Ensembles E37-E41

E37 Just as the Gods were singing that hymn of praise, Parvati (the Goddess of Nature) came there to bathe in the Ganga.

E38 The Supreme Goddess with beautiful eyebrows asked the Gods, "whose praise is being sung here?" Then from within Herself an auspicious (Siva) form manifested and said:

E39 "Sumbha (Self-Conceit) and Nisumbha (Self-Deprecation), two terrible thoughts have defeated the Gods and insulted them, and so all the Gods have collected here and are singing my praise."
E40 Since Ambika (the Mother of the Universe) emerged from the body sheath (Kosa) of Parvati (the Goddess of Nature), She is known in all the worlds as ‘Kausiki’ (She who comes from within).

E41 After the manifestation of Kausiki, the body of the Goddess of Nature transformed into dark colour, and consequently became celebrated by the name of Kalika (the Remover of Darkness).

SUB-ENSEMBLE 22
Micro-Ensembles E42-E53

E42 The two servants of Self-Conceit and Self-Deprecation named Chand (Passion) and Mund (Anger) came and saw the beautiful form worn by the Mother of the Universe.

E43 Then Sumbha (Self-Conceit) was informed of this exceedingly beautiful woman whose heavenly beauty was illuminating the Himalayas.

E44 His servants request him to take possession of this beautiful woman.

E45 She is described as a jewel among women. Her every limb is excessively beautiful and the radiant splendour of Her body is brightening with light all the directions.

E46 Self-Conceit has the jewels and gems, the elephants, horses etc. that exist in all the three worlds in his house.

E47 He has Airavata (Love for All), Parijata (the Tree of Life), Ucchaisravas (the horse of Wisdom) taken from the Rule of the Pure.

E48 He has the wondrous gem of a carrier, yoked to swans, which was earlier wit: Brahma.

E49 He has taken the ‘Great Lotus’ from Kuber (the Lord of Wealth) and the Ocean has given him a garland of unwithering lotuses.

E50 He has the umbrella of Varuna (the Lord of Equilibrium) which showers down gold and also the chosen chariot which belonged to Prajapati (the Creator of Beings).

E51-E52 From Death he has taken the Energy called Utkrantida (Moving Beyond and from Agni (the Divine Fire) two garments purified by fire. Hi:
brother has taken possession of the shining net containing gems from the ocean of Samundra (the Lord of Fluctuation).

E53 Since he has amassed all valued possessions, he ought to possess the finest jewel among women, suggest Chand and Mund.

SUB-ENSEMBLE 23

Micro-Ensembles E54-E76

E54-E55 Having heard the words of Chand (Passion) and Mund (Anger), Self-Conceit sent Sugriva (He who appears to be a Friend) as his envoy to the Goddess and commanded him to speak words on his behalf, so that being pleased, She would quickly come.

E56 The envoy went to Her and spoke sweet words with honeyed voice.

E57 He introduced himself and said that Self-Conceit was the supreme lord of the three worlds.

E58 All the Gods have been defeated by him and all obey his commands. He goes on to narrate the message sent by Self-Conceit.

E59 All the three worlds are under his control and all the Gods comply with his every command. He enjoys the share of every sacrifice.

E60 He owns the finest jewels in the three worlds.

E61 The Gods have reverentially surrendered at his feet the jewel of horses, Ucchaisravas, born from the churning of the ocean.

E62 All valuable possessions which belonged to the Gods have been appropriated by him.

E63 Since he considered Her to be the jewel of all women in the world, She is asked to come to them because they are the enjoyers of all the jewels.

E64 She is asked to serve him or his brother Self-Deprecation.

E65 By taking him She would achieve supreme, unparalleled glory. She is asked to reflect with Her intelligence and become his wife.

E66 The Goddess spoke thoughtfully with a deep inner smile.

E67 She expressed agreement with the statements of the envoy which were spoken on the behalf of Self-Conceit.
E68 She said that because of her small intelligence, She had undertaken an oath to which She could not be untrue. She goes on to inform him of that.

E69 He who conquers her in battle and overcomes her pride, shall be her consort.

E70 She wants Self-Conceit and Self-Deprecation to conquer her and then take his hand in marriage.

E71 The envoy said that She was filled with arrogance. Nobody in the three-worlds could stand against Self-Conceit and Self-Deprecation.

E72 She did not have any merit as a woman who was all alone to take on the might of Self-Conceit and Self-Deprecation.

E73 All of the Gods, led by Indra could not stand up to Self-Conceit, how would a woman go into battle with them.

E74 The envoy asked her to go to Self-Conceit and Self-Deprecation and thus protect her dignity lest She should be grabbed by the hair and dragged.

E75 She expressed her reluctance to violate the oath that She had undertaken without serious contemplation.

E76 The envoy is asked to go and narrate whatever She had said to the King of Thought, so that he could choose his course of action.

SIGNIFYING ENSEMBLE F

SUB-ENSEMBLE 24

Micro-Ensembles F1-F15

F1 Having heard the words of the Goddess, the envoy returned to the King of Thoughts filled with indignation and recounted everything in detail.

F2 The King of Thought filled with rage spoke to the general of the thoughts named Dhumralochana (Sinful Eyes).

F3 He asked Sinful Eyes to go with his army and drag Her there by the hair.

F4 He ordered him to slay anyone who stood up to protect Her.

F5 Receiving the command, Sinful Eyes jaunted forth with his army.

F6-F7 He arrived in the presence of the Goddess and asked Her to come into the presence of Self-Conceit and Self-Deprecation, failing which She would be grabbed by the hair and dragged there.

F8 The Goddess asked him to take Her by force.
Sinful-Eyes rushed at Her and with the pronunciation of the sound "Hum", the Goddess reduced him to ashes.

In great anger the immense army of thoughts and the Mother of the Universe began to exchange a rain of arrows, energies and battle-axes.

The lion-mount of the Goddess in excessive rage and with a frightful roar jumped into the army of thoughts.

He killed many thoughts using his paws, claws and jaws.

He tore apart their bellies and severed their heads by cuffing them with paws.

He severed arms and heads of many thoughts. He split open the stomachs of some thoughts and sucked the blood.

The Enraged carrier of the Goddess annihilated in an instant the entire army of evil thoughts.

When the King of Thought heard about the destruction of the army along with Sinful Eyes, he became enraged and his lower lip trembled with rage. He commanded Chand (Passion) and Mund (Anger).

Chand (Passion) and Mund (Anger) are asked to bind that Mother of the Universe and return with Her quickly after killing Her and Her lion-mount.

Passion and Anger set forth with their army of thoughts, well adorned with weapons and armour.

They saw the Goddess, sitting on Her lion, on the great golden peak of the Himalayas.

The thoughts made ready to capture Her. They raised their weapons and collected around the Goddess to begin the fight.

The Mother of the Universe became very angry with those attackers. Her face turned dark with rage.
The eyebrows on her forehead contorted and from there surfaced Kali (the Remover of Darkness), with a dreadful face, holding a sword and a net in Her hands.

She appeared as a skeleton of bones and very gruesome. She carried a strange skull-topped staff and wore a leopard skin garland and a garland of human skulls. Her mouth was enormous, She looked terrifying with her lolling tongue and with sunken reddened eyes, Her roar was echoing in all directions.

The Remover of Darkness killed many great thoughts and fell upon an army of thoughts in great haste. She began to devour them all.

She picked up elephants and hurled them into Her mouth together with their protectors, the driver with goad, soldiers and bells.

She took warriors, horses, chariots with their charioteers and put them into Her mouth and hideously began to grind and crush with Her teeth.

Some thoughts She seized by the hair, others She crushed at the throat, still others She trampled by Her feet and others She killed by a blow to the breast.

The weapons and missiles that were hurled by the demons were seized with Her mouth and in fearful anger She pulverized them with Her teeth.

The Remover of Darkness trampled that entire army of wicked and mighty thoughts and devoured some of them.

Some fell by the blade of Her sword, others pounded with Her skull-topped staff (staff of consciousness) and still others were crushed to death by frontal teeth.

Seeing the annihilation of the entire army of thoughts, Passion rushed forth to attack that excessively fearsome Remover of Darkness.

Anger rained his lethal arrows and hurled discuses by the thousand against the fearful-eyed Goddess.

Those discuses entering into Her mouth resembled a multitude of suns enveloped by many clouds.

She laughed furiously and Her teeth radiantly gleaming in Her dreadful mouth assigned brilliance to Her appearance.
G19 The Goddess mounting upon Her great lion seized Passion by the hair, and with Her sword She cut off his head.

G20 Seeing the death of Passion, Anger rushed at Her. Then in terrible rage, wounding him with Her sword, She laid him to rest on the ground.

G21 On seeing the death of the greatly valiant Passion and Anger, the remaining army was overcome with fear and ran away in all directions.

SUB-ENSEMBLE 28
Micro-Ensembles G22-G25

G22 The Remover of Darkness, took the heads of Passion and Anger in Her hands and brought them to Chandika (She Who Tears Apart Thought), and spoke to Her with a great loud-laugh.

G23 "O Goddess, I present to you two great beasts, Passion and Anger. Now in the battle of sacrifice, you yourself will kill Self-Conceit and Self-Deprecation.

G24 Seeing the severed heads of Passion and Anger, the Goddess of Welfare spoke in sweet words to the Remover of Darkness.

G25 "O Goddess, since you have brought me the heads of Passion and Anger, henceforth you will be known in all the worlds as Chamunda (the Slayer of Passion and Anger)".

SIGNIFYING ENSEMBLE H

SUB-ENSEMBLE 29
Micro-Ensembles H1-H6

H1-H2 The demise of Passion and Anger filled Self-Conceit with excessive anger and he commanded the entire army of thoughts to marshal out.

H3 He commanded Plunderers of Peace and Without Restraint to assemble and go forth with all their forces.

H4 He ordered fifty heroic commanders of thoughts belonging to a royally-bred family and hundred belonging to a family of vices to proceed at his command.

H5 He ordered Kalak (the thoughts born of Calamity), Dauharda (thoughts born of perplexed hearts), Maurya (recurring thoughts) and Kalakeya (fears of the unknown) to gear up for war and immediately march off at his command.
Having commanded, the fearful King of Thought, Self-Conceit set forth to battle accompanied by thousands of warriors.

**SUB-ENSEMBLE 30**

**Micro-Ensembles H7-H22**

**H7**  On seeing the approach of his terrible army, She Who Tears Apart Thought made the twang of Her bow-string fill the space between the earth and the sky.

**H8**  The lion of the Goddess began to roar monstrously, and the Mother of the Universe augmented the noise still further with the sound of Her bell.

**H9**  The sounds echoed in all directions. From the enlarged mouth of the Remover of Darkness came a gruesome sound even greater than the others.

**H10**  Having heard the tumultuous din the warriors in the army of thought angrily surrounded the Goddess, the lion and the Remover of Darkness.

**H11-H12**  At that very moment, in order to destroy the thoughts and to elevate the Gods back to heaven, sprang forth energies from the bodies of Brahma, Shiva, Vishnu and also from Indra and other gods. These forms joined forces in the battle with the Goddess.

**H13**  These energies came forth to fight with the thoughts wearing the original appearance of their source Gods.

**H14**  The Energy of the Creative Capacity called Brahmani (Creative Energy) came forth seated upon an air-carrier yoked to the swans, with a rosary and a begging-cum-sacramental bowl.

**H15**  The Energy of Mahadev (the Great Seer of All) sallied forth mounted upon the bull of discipline, bearing the best trident of unity.

**H16**  The Energy of Kartikeya (the Ever Pure One), holding the weapon of energy arrived there carried by the best of peacocks.

**H17**  The Energy of the Consciousness which Pervades All arrived mounted on Garuda with conch of vibrations, discus of revolving time, club of articulation, bow of determination and sword of worship in Her hands.

**H18**  The incomparable Energy of Hari (He Who Pervades All), the Most Excellent Desire of Union also assumed the form of a sacrificial boar and presented Herself.
H19  The Energy of Narasimhi (the illustrious Man-Lion of Courageous Fortitude) took the same form and arrived.

H20  The Energy of the Rule of the Pure arrived with the thunderbolt of illumination in Her hand.

H21  Shiva (the Consciousness of Infinite Goodness) surrounded by all these energies of the Gods said to She Who Tears Apart Thought: "May the thoughts now be quickly slain by you for my satisfaction."

H22  Then from the body of the Goddess manifested the terribly fearful and extremely terrifying energy, known as She Who Tear Apart Thought who made noise in the manner of numerous jackals.

SUB-ENSEMBLE 31

Micro-Ensembles H23-H38

H23  The Invincible Goddess said to Shiva, the Great God, "Supreme Lord, please go to Self-Conceit and Self-Deprecation as my envoy."

H24  She asked Him to communicate Her message to those two excessively arrogant creatures Self-Conceit and Self-Deprecation and other thoughts who had assembled there ready to wage battle.

H25  If they wished to live then they should return to the lower worlds. Let the Rule of the Pure be the King of the three worlds and let the Gods enjoy their portion of sacrifice.

H26  If in the strength of their ill-begotten arrogance they desired battle then Her manifestations (jackals) will satiate themselves on their flesh.

H27  Since the Goddess sent Consciousness himself as Her envoy to the thoughts, She is known as Shivaduti (She for whom Consciousness is Emissary).

H28  The great thoughts, upon hearing the words of the Goddess from the mouth of the Consciousness, filled with anger went to where Katyayani (the Ever Pure One) stood.

H29  Filled with pride and anger, they rained arrows, energies, spears and other weapons upon the Goddess.

H30  She playfully cut to pieces the arrows, pikes, energy weapons and battle-axes hurled at Her with great arrows released with the twang of Her bow-string.

415
The Remover of Darkness began to rip open the thoughts with the missiles of Consciousness, She reduced them to powder on that battlefield roaming about.

Brahmani (the Creative Energy) destroyed the valour and vitality of many thoughts by sprinkling water on them from Her Bowl of Salvation.

Maheshwari (the Energy of the Great Seer) with Her trident, Vaishnavi (the Energy of the Consciousness which Pervades All) with her discus and the Energy of Kartikeya (the Ever Pure One) battled with the thoughts in fierce rage.

The Energy of the Rule of the Pure struck with Her thunderbolt, killing hundreds of Daityas (thoughts) and Danavas (Confusion), who torn open fell to the ground releasing torrents of blood.

The Energy of Varahi (the Most Excellent Desire of Union) killed others with the blows of Her snout.

The Energy of Narsimhi (the eminent Man-lion) ripped many great thoughts with Her claws and consumed them.

Many thoughts fell to the ground, struck by the furious laughter of Shivaduti.

Seeing the magnitude of destruction, the army of thoughts began to run for their lives.

SUB-ENSEMBLE 32

Micro-Ensembles H39-H59

Seeing the flight of thoughts from the battlefield Raktabija (the Seed of Desire), the great cruel thought of copious strength came forth to fight in excessive rage.

When a drop of blood from his body touched the ground another great thought equally strong would be born in that very place.

The Seed of Desire entered into a duel with the Energy of the Rule of the Pure. Then She smote the Seed of Desire with Her thunderbolt.

Wounded by the thunderbolt, blood gushed forth from his body and from it rose valiant soldiers with the very same form.

For as many drops of blood that poured forth from the wounds of the Seed of Desire, just so many warriors were born, all equally valiant, equally strong and equally mighty.
Those men born of the blood began a violent battle with the multitude of Energies.

Thousands of warriors were born from the blood that gushed forth, when he was wounded on the head by a blow from the thunderbolt.

The Energy of the Consciousness which Pervades All struck the Seed of Desire with Her discus. The Energy of the Rule of the Pure smote that general of the armies of thought with Her club.

The entire gross world was pervaded by the manifestations of the Seed of Desire.

Different energies in the battle-field wounded the Seed of Desire.

Filled with rage, the Seed of Desire struck with his club at all the energies of the Mother.

Wounded by the energies, pikes and other weapons, the blood fell in torrents to the earth and there were uncountable thoughts born from it.

In this way the thoughts born of the Seed of Desire pervaded the entire perceivable universe, and the Gods became extremely terrified.

Seeing the Gods' dejection, She Who Tears Apart Thought promptly told the Remover of Darkness, "O Chamunda! Widen your mouth further.

Consume the drops of blood produced by the blows of my weapons and all these great thoughts who are born from that blood.

Keep roaming about in the battlefield, consuming all of the great thoughts born of that blood. Thus the Seed of Desire, with his blood dried up meet his destruction.

Once all these thoughts are consumed, new thoughts will not be born. Having spoken thus to the Remover of Darkness, the Goddess Who Tears Apart Thought struck the Seed of Desire with Her pike.

The Remover of Darkness took his blood in Her mouth. Then he struck She Who Tears Apart Thought with his club.

That blow of the club did not cause Goddess even the slightest pain. But much blood flowed from the wounded body of the Seed of Desire.

Whatever blood fell was instantly taken by Chamunda in Her mouth. The Seed of Desire was wounded by that great assemblage of weapons and bereft of blood, the great thought fell to the ground. The Gods experienced boundless joy.
The multitude of the Mothers (Energies), delighted from the drink of his blood, danced vigorously with joy.

SIGNIFYING ENSEMBLE I

SUB-ENSEMBLE 33
Micro-Ensembles I1-I2
I1 The King Surath found the narrative recounted by Medha of the death of the Seed of Desire and the greatness of the Goddess wonderful.
I2 Now he wants to know how the outraged Self-Conceit and Self-Deprecation reacted following the death of the Seed of Desire.

SUB-ENSEMBLE 34
Micro-Ensembles I3-I14
I3 After the death of the Seed of Desire and other thoughts in the battle, there was no limit to the anger of Self-Conceit and Self-Deprecation.
I4 Seeing the destruction of his army, Self-Deprecation blustered with outrage and reached towards the Goddess with his foremost army of thoughts.
I5 The great thoughts surrounding him expressed their anger by biting their lips and they came to kill the Goddess.
I6 The extremely valiant Self-Conceit also came in great anger along with his army to do battle with the multitude of Mothers and to slay the Goddess.
I7 Thereupon broke out a titanic battle between Self-Conceit and Self-Deprecation and the Goddess. They released the most dreadful torrent of arrows.
I8 The Goddess cut those arrows in flight and wounded their bodies by raining upon them the multitude of other weapons.
I9 Self-Deprecation took a sharp sword and radiant shield and struck the Goddess's lion-mount upon the head.
I10 After Her carrier was wounded, the Goddess immediately cut the sword of Self-Deprecation into pieces with Her arrows, and also his shield.
I11 Self-Deprecation unleashed his energy, but the Goddess cut it also into pieces by Her discus.
I12 The Goddess pulverized his pike as it approached Her with a blow of Her fist.
Using Her trident She cut the club hurled at Her and reduced it to ashes.

Seeing Self-Deprecation approaching Her with battle-axe in his hands, She let loose a multitude of arrows, and having wounded him laid him to rest on the earth.

SUB-ENSEMBLE 35
Micro-Ensembles 115-126

Seeing his brother thus laid to rest on the earth, Self-Conceit was greatly agitated and he approached to kill the Mother of the Universe.

Mounted on his chariot, he displayed magnificent weapons in his eight mighty arms and he covered the entire sky with his wonderful brilliance.

Seeing him approaching the Goddess sounded Her conch, and made an excessively unbearable noise from the twanging of Her bow-string.

The sound of Her bell, which destroys the splendour of all thoughts, pervaded in all directions.

The lion gave a roar, hearing which even the greatest kings of elephants lost their pride, which filled the earth, the atmosphere and the ten intermediate directions.

The Remover of Darkness sprang into the atmosphere and with Her two hands, She pounded the earth. This produced such a terrible noise that the preceding sounds were drowned out.

Thereafter She for whom Consciousness is Emissary gave an inauspicious horse-laugh of severe intensity. Hearing this all the thoughts began to shudder and Self-Conceit went into a rage.

The Goddess said to Self-Conceit: "O Wicked One, stand fast!" And then the voice of the Gods rose in the atmosphere "Victory to You!"

As Self-Conceit was approaching, he released an extremely fearful luminous energy which was advancing like a mountain of fire, and the Goddess, thrusting a great flame of fire put it away.

The atmosphere of the three worlds was pervaded by the lion-like cry of Self-Conceit, but of even greater volume was the frightful clap of thunder which conquered all other sounds.
125 Self-Conceit and the Goddess cut one another's arrows in hundreds and thousands.
126 Then the incensed Goddess gored him with the pike, and wounded he fell to the ground senseless.

SUB-ENSEMBLE 36
Micro-Ensembles 127-139
127 Self-Deprecation, regaining consciousness, picked up his bow and struck the Goddess, the Remover of Darkness and the lion with arrows.
128 The King of Thought, the Son of Diti (earthly concepts) manifested ten-thousand arms and attacked She Who Tears Apart Thought blanketing Her with a stream of discuses.
129 Then Durga, the Destroyer of Troubles (adversity) and Afflictions (suffering) grew angry and cut those discuses and arrows with Her own arrows.
130 Seeing this Self-Deprecation grabbed his club, and accompanied by an army of thoughts, rushed forward to kill She Who Tears Apart Thought.
131 Seeing him approaching, She Who Tears Apart Thought cut his club with a sharp-edged sword, whereupon he seized a pike.
132 As Self-Deprecation, approached with pike in hand She Who Tears Apart Thought swiftly pierced him in the heart with Her own pike.
133 Then emerging from the heart pierced by the pike came forth a person of great strength and valour crying, "stop!"
134 With boisterous laughter, the Goddess severed his head with Her sword, and he fell to the ground.
135 The lion crushed the necks of many thoughts with his fierce teeth and ate them, while the Remover of Darkness and She for Whom Consciousness is Emissary, devoured others.
136 Many great thoughts perished, pierced by the energy of the Ever Pure One, while others were deprived of their splendour and repulsed being sprinkled by the water sanctified by the incantation of Creative Energy.
Many Thoughts were cut by the trident of the Energy of the Great Seer of All and fell, while others were ground to dust by the snout of the Most Excellent Desire of Union.

The discus of the Energy of the Consciousness Which Pervades All cut confusion into pieces and others by the thunderbolt released from the palm of the hand of the Energy of the Rule of Pure.

Some thoughts perished, others fled from the great battle while still others were devoured by the Remover of Darkness, She for Whom Consciousness is Emissary and the King of Beasts.

**SIGNIFYING ENSEMBLE J**

**SUB-ENSEMBLE 37**

**Micro-Ensembles J1-J5**

**J1** Seeing his brother killed and his strong and extensive force being annihilated, Self-Conceit spoke in anger.

**J2** "O Reliever of Difficulties, wicked and proud of your strength! Do not show your misplaced pride to me. Your sense of self-importance is a sham. You fight by relying on the strength of the others.

**J3** The Goddess said: "O Wicked One, I am the only One here in the perceivable world. No other exists beyond me. Behold these manifestations of my energy enter into myself.

**J4** All the Goddesses, led by Brahmani (the Creative Energy) merged into the Being of the Goddess, and there was only One Existence in the perceivable world - the Mother of the Universe.

**J5** The Goddess said: I was present here in myriad forms which were manifestations of my energy. That stands withdrawn by me, and now I stand alone. Be resolute to fight.

**SUB-ENSEMBLE 38**

**Micro-Ensembles J6-J23**

**J6** A dreadful combat ensued between the Goddess and Self-Conceit while the Gods and thoughts looked on.
With incredible missiles and showers of arrows and sharp weapons, the combat which engaged them appeared frightful to all the worlds.

The Mother of the Universe unleashed hundreds of divine tactical missiles which were cut by the Lord of Thought by his defensive weapons system.

The excellent missiles that he hurled were playfully cut by the Supreme Sovereign with dreadful incantation of "Hum!" and other mantras.

Then that thought enveloped the Goddess with hundreds of arrows, enraged at this, the Goddess cut his bow with Her arrows.

With his bow broken, the Lord of Thought took up his energy, but that was cut by the Goddess with Her discus, even as it rested in his hand.

Then the Lord of Thought took his luminous sword and shield inlaid with a hundred moons and rushed at the Goddess.

As he was approaching, She Who Tears Apart Thought immediately cut his luminous sword with sharp arrows from Her bow, and also his shield as bright as the rays of the sun.

Then with his horses slain, his bow broken, and his charioteer killed, that thought picked up a fierce mace, in order to kill the Mother of the Universe.

Seeing him approaching, She cut his mace with Her sharp arrows, whereupon he reached towards Her with his upraised fist.

The leader of the thoughts brought his fist down on the heart of the Goddess, while the Goddess struck him on the chest with her palm.

Struck by the blow of the palm, he fell to the ground but the King of Thought immediately got up again.

Then springing up and seizing the Goddess, he rose up into the sky and there also She Who Tears Apart Thought waged battle with him without any underlying support.

There in the atmosphere, that thought and the Goddess warred with one another as never before, which caused unprecedented astonishment to adepts and sages.

Then after a long encounter, the Mother of the Universe raised him above, spun him around and hurled him to the earth.

Thus struck to the earth he hastily got up. Raising his fist he rushed forward to kill the Goddess.
J22 Seeing the approach of the Sovereign of All Thoughts, the Goddess pierced him in the chest with Her pike and knocked him to the ground.

J23 Pierced by the sharp point of the Goddess's pike, he fell dead upon the ground, shaking the entire earth with its oceans, its islands and mountains.

**SUB-ENSEMBLE 39**

**Micro-Ensembles J24-J28**

J24 When that wicked one was killed, the entire perceivable universe was pleased and regained its natural condition, all was at peace, and the sky became clear.

J25 The blazing clouds of portentous confusion became tranquil after his demise, and the rivers flowed in their natural courses.

J26 On his death the minds of the multitude of Gods became overjoyed, and the celestial minstrels sang sweet songs with gay abandon.

J27 Other celestial minstrels played their musical instruments while the heavenly maidens danced. A pure breeze began to blow and the sun shone radiantly.

J28 The sacred fires blazed brightly in Peace, and peaceful became the fearful sounds which had filled all the directions.

**SIGNIFYING ENSEMBLE K**

**SUB-ENSEMBLE 40**

**Micro-Ensembles K1-K22**

K1 When the Lord of Thought was slain by the Goddess, the Gods with the Rule of the Pure led by Agni (the Light of Meditation) praised Katyayani (the Ever Pure One). Their faces were radiant because of the fulfillment of their desire.

K2 The Goddess is the Mother of the entire Perceivable Universe. She is Remover of Sufferings. She is requested to protect the universe and be pleased.

K3 She is the underlying support of the Perceivable Material world because She exists as the intrinsic nature of the earth and water.

K4 She is the Energy of the Consciousness Which Pervades All, of infinite valour, the Seed of the Universe, that which is beyond limitation. The entire world is deluded by attachment through Her and She is the cause of liberation in this world.
All that is knowable in the entire realm of knowledge are Her sundry distinctions and all women in the world are Her images reflecting Her capacity entirely. She is beyond praise and the ultimate utterance.

She is the intrinsic nature of all existence, Bestower of Heaven and Liberation. Nothing can be sung of praise when She has been thus extolled.

She abides in the hearts of all living beings in the form of intelligence. She bestows upon Her devotees heaven and salvation. The Gods bow to Her.

In the form of divisions of Time, She is oriented to change by effecting transformation (in the state of the Perceivable Universe). The Energy which manifests at the dissolution of the Universe, Exposer of Consciousness praise be to Her.

She is the Exposer of Consciousness, the Auspicious of All Auspiciousness, the Good, the Accomplisher of all objectives, the Source of Refuge. She is the Exposer of Consciousness. The Gods bow to Her.

She is the Eternal Energy of Creation, Sustenance and Destruction in all existence. She limits and contains all qualities. She is the Exposer of Consciousness.

She gives succour to those who suffer and are downcast and who take refuge in Her and She takes away suffering of all. She is the Exposer of Consciousness. The Gods bow to Her.

Assuming the form of Creative Energy, sprinkling sanctified water, She is the Exposer of Consciousness. The Gods bow to Her.

In the form of Maheswari (the Energy of the Great Seer of All) displaying the trident of unity and the moon of devotion, She is the Exposer of Consciousness.

Assuming the form of the Ever Pure one, She is the Exposer of Consciousness. The Gods bow to Her.

In the form of the Energy of the Consciousness that Pervades All, She has taken up the best of weapons. The Gods bow to the Exposer of Consciousness.

Having the form of Varahi (the Most Excellent Desire of Union) by whom the earth was upraised with tusks, She is the Grantor of Welfare, the Exposer of Consciousness.
K17 The Goddess has waged battle with dreadful thoughts, in the form of man-lion, in conjunction with the rescue of all the three worlds. The Gods bow to the Exposer of Consciousness.

K18 Having a great thunderbolt in Her hand, the Energy of the Rule of the Pure, She is the destroyer of Vrtra’s life breath. The Gods bow to the Exposer of Consciousness.

K19 She is the slayer of the mighty army of thoughts in the form of She for whom Consciousness is Emissary. The Gods bow to the Exposer of Consciousness.

K20 She is the Slayer of Passion and Anger, whose mouth is terrifying with its teeth and the neck ornamented with a garland of skulls. The Gods bow to the Exposer of Consciousness.

K21 She manifests in the form of wealth, modesty, great knowledge, faith, prosperity, offering, firm one and also as great night and great illusion. The Gods bow to Her.

K22 She is Medha (Wisdom), Saraswati (Learning), Vara (the Choicest One), Bhuti (well-being), Babhravi (the dark-one), Niyata (the restrained one) and Isha (the Supreme Queen). The Gods bow to the Exposer of Consciousness.

SUB-ENSEMBLE 41

Micro-Ensembles K23-K34

K23 The Gods pay their reverence to She Who Removes All Afflictions and suffering, who encapsulates the very form of all. They ask Her to protect them from fear and dangers.

K24 The Ever Pure One, who has a gentle face embellished with three eyes, is requested to protect the Gods from fear. They bow to Her.

K25 The Excellent One Beyond Time is requested to protect them from dangers with the fearsome trident which annihilated multitude of thoughts without remainder. The Gods bow to Her.

K26 The Goddess is implored to protect them from evils in the manner of mother safeguarding her children against evil deeds, by using the bell which destroys the splendour of the demonic thoughts by pervading the world with its sound.
The Goddess is implored to protect the Gods with Her sword which is smeared with blood of evil thoughts. They bow to Her.

The Goddess eradicates all afflictions when delighted, but when enraged She destroys all desired yearnings. No trouble befalls on people who have taken refuge in Her and those who resort to Her themselves become capable of giving refuge to others.

She alone could have accomplished the destruction of great thoughts who stood in opposition to Dharma. She accomplished this through varied manifestations of Her intrinsic form.

She constitutes knowledges, bringing forth knowledge through illumination in the scriptures and in the primordial sayings. She causes this world to whirl around in the pit of egoism and attachment replete with pitch black darkness.

Abiding in the middle of the Ocean where forest fire rages, where there are terrible thoughts and venomous serpents, where there are enemies and army of pirates, She protects all.

She protects all, having all for Her very soul, supporting and sustaining everything in this world. Even the Consciousness of Infinite Goodness is devoted to Her. Those who bow down in devotion to Her, they become the refuge of all in this world.

The Goddess is implored to protect the Gods always from the fear of enemies just as She promptly saved them from bondage by slaying the evil thoughts. They want Her to eliminate calamities born of the ripening of portents and sins.

The Gods have taken refuge in Her. She is worthy of praise and devotion by all who dwell in the three worlds. She is implored to grant a boon to everyone.

The Goddess said that She was ready to grant them a boon and asked them to choose the boon that they craved with their mind for She would grant benefaction to the worlds.

The Gods asked Her to pacify all the miseries in the three worlds and accomplish the destruction of their enemies.
K37  The Goddess said that in the twenty-eight Yuga in the Vaivasvata Manu-interval, two great thoughts Self-Conceit and Self-Deprecation would come into existence.

K38  On getting born in the house of the Cowherd Nanda, taking birth from the womb of Yasoda, dwelling in the Vindhya mountain, She would then slay those two evil thoughts.

K40  Then again She would reincarnate on earth in a most dreadful form to kill the thoughts called Vaiprocitta.

K40  Devouring those great thoughts, Her teeth would become red like the flower of pomegranate.

K41  The gods in heaven and human beings in the world of mortals would sing of Her glory and would call Her raktdantika (Red-tooth).

K42  There would be no rain, no water, on earth for hundred years and then remembered by sages, She would come into being without being born from a womb.

K43  Since She would look at the sages with a hundred eyes, Human beings would praise Her as Sataksi (Hundred Eyes).

K44  Then She would feed and sustain the entire world with life sustaining vegetables, produced from Her own body, until the rains come.

K45  In this manner, She would attain renown under the name of Sakambhari (She who supports with vegetables). In the same incarnation She would slay the great thought Durgama (the Difficult One).

K46  Thus Her name would come to be renowned as ‘the Goddess Durga’ (She Who Removes All Afflictions and Suffering). She would devour thoughts for the sake of protecting sages in the Himalayas. Then all the sages would lower their bodies to Her in praise.

K47-K48  She would attain fame under the name of Bhimadevi (the fearsome Goddess). She would take on bee form to kill a thought named Aruna who would do a lot of killing in the three worlds.
K49  Everywhere She would be praised as Bhramari (Queen-bee). Whenever there is trouble produced by evil thoughts, then She would reincarnate to annihilate enemies.

SIGNIFYING ENSEMBLE L

SUB-ENSEMBLE 44

Micro-Ensembles L1-L25

L1  The Goddess said that he who with composed mind would always praise Her with those hymns would get freedom from misfortunes beyond any doubt.

L2  Those who would proclaim the destruction of Too Much and Too Little and the slaying of the Great Ego and likewise the demise of Self-Conceit and Self-Deprecation.

L3  Those who would recite my Supreme Mahatmya (Glory) with devotion.

L4  To them nothing bad would happen, nor any misfortunes arising from wrongdoing. For them there would be no poverty, nor any separation from loves ones.

L5  For that person there would be no danger from enemy, villain or king, nor from weapon, fire or flood at any time.

L6  The Presentation of Her Glory is to be recited and heard with devotion and singleness of mind. This is a great conduit to the highest well-being.

L7  The Presentation of Her Glory would quell all misfortunes born of all illness, and also the three kinds of natural calamity.

L8  She would never forsake the place where the narrative of Her Mahatmya is well recited, there Her presence would constantly abide.

L9  In the offering of oblation, during worship, in the fire sacrifice and at great festive occasions, the Presentation of Her Glory should be completely recited and listened to.

L10  She would happily accept with love all acts of worship, oblations and fire sacrifices, whether performed with knowledge or without understanding.

L11  Man would become liberated from all afflictions, and without doubt would be blessed with wealth, food and beautiful children when the Presentation of Her Glory is listened to with devotion and full attention.
L12 Listening to the Presentation of Her Glory of Her epiphanies (revelatory manifestations) and Her heroic valour in the battle a man becomes fearless.

L13 Enemies perish, and well-being is generated for those who listen to the narrative of Her glories and their families rejoice.

L14 The Presentation of Her Glory should be heard in the functions of Peace, upon seeing a bad dream, or to alleviate the hostile effects predicated by planetary configuration.

L15 Troubles come to an end as well as afflicting influences induced by the positions of the planets. The nightmares seen by men become good dreams.

L16 It has pacifistic influences on children afflicted by the existence of adverse planetary positions, and it is the best cause of friendship when associations of men have shattered.

L17 The Mahatmya destroys the strength of evil doers, and its recitation destroys, ghosts and ungodly spirits.

L18 The entire narration of Her glories brings people in close proximity to Her being. She receives offerings of all kinds with full contentment. Similar is Her gratification for those who with love for Her recite or listen the excellent narration but once. Hearing removes sin and gives freedom from infirmities.

L19 The proclamation of Her epiphanies grants protection from evil spirits and the narration of Her heroic acts in battle renders evil confusion without strength.

L20-L25 After listening to the narration men would lose fear of enemies. The hymns of praise made by Gods and by Seers of Divinity, and by the Creative Capacity, would bestow a mental state informed by auspicious and welfare-giving thoughts. The narration of Her Glory when remembered by beleaguered men confronting terrible afflictions and moments of distress would free them from calamity and anguish.

**SUB-ENSEMBLE 45**

**Micro-Ensembles L26-L33**

L26-L27 The Gods having attained freedom from afflictions, with their enemies slain, began to enjoy their shares of sacrifices and to exercise their divine authority as before. The remaining thoughts entered the lower worlds.
L28 The sage tells the King that the Supreme Goddess although Eternal, again and again manifests Herself for the protection of the worlds.

L29 The entire universe is deluded by Her, and it is She who creates the universe. Propitiated by prayer, She grants Wisdom and Perfection.

L30 The entire cosmos is pervaded by Her, the Great Goddess who is the intrinsic nature of the Great Remover of Darkness and the Great Destroyer (in the form of pestilence).

L31 Sometimes She is the pestilence, the Great Destroyer, sometimes She, the unborn becomes the creation; sometimes She the Eternal preserves all beings.

L32 In times of well-being, She is the Goddess of True Wealth granting prosperity. In times of privation, She exists as ill-fortune and brings about ruin.

L33 Praised and worshipped with flowers, perfumes, incense and other oblations, She bestows understanding, wealth, offspring and a beautiful mind oriented to \textit{Dharma} in the Way of Truth to Wisdom.

\textbf{SIGNIFYING ENSEMBLE M}

\textbf{SUB-ENSEMBLE 46}

\textbf{Micro-Ensembles M1-M3}

M1 The Seer said to the King: "I have narrated the excellent glory of the Goddess. She is the Goddess with such power, that sustains the world.

M2 Knowledge is conferred by Her. She is responsible for his and Vaisya's delusion. Take refuge in Her.

M3 When propitiated by worship and devotion, She bestows upon men enjoyment, heaven and ultimate release.

\textbf{SUB-ENSEMBLE 47}

\textbf{Micro-Ensembles M4-M7}

M4 Upon hearing the words of the Seer, Surath despondent over his excessive egotism and attachment to the loss of the Kingdom bowed down to him.

M5 He and the very wise businessman set forth to practice disciplined meditation (\textit{tapasya}). With the object of procuring complete intuitive vision of the Mother, they settled down on the sand bank of a river.
The King and the Vaisya in the radiant illumination of disciplined meditation continually recited the Hymn-to-the-Goddess. They prepared an earthen image of the Goddess and worshipped Her with full concentration and composure, remaining with restricted food or fasting entirely.

They made offerings sprinkled in blood from their own bodies and worshipped Her for three years with great self-abnegation and restraint to propitiate Her. Whereupon the Goddess was pleased and spoke to them in a perceivable form.

SUB-ENSEMBLE 48

Micro-Ensembles M8-M13

M8 The Goddess said that She was completely satisfied with them and wished to give them whatever they desired.

M9 The King asked for an imperishable Kingdom which would remain with him in another life, and also the return of his own kingdom which was forcibly taken from him by his mighty enemies.

M10 The wise Vaisya, whose mind was filled with despair and indifference to worldly objects asked for that knowledge which removes the attachment of egotism ("I") and possession ("Mine").

M11 The Goddess said that in just a few days Surath's kingdom would be restored and he would remain there firm and unshaken.

M12 After his death, he would take another birth from the God of Universal Light. He would be Manu (the Manifestation of Wisdom), Savarni, He Who Belongs to All Colours, Tribes and Castes, by which name he would be known on earth.

M13 The Goddess granted blessing to Vaisya which he desired of Her. She bestowed upon him the fullest attainment (the knowledge that is conducive to perfection). He would remain in the highest wisdom by which he would attain liberation (the ultimate release).

The two texts Shri Durga Saptashati and The Waste Land are quintessential representations of two different literary and philosophical traditions. In each case, the empirical experiences or observable phenomenon get conceptualised as a universe of signification (which is created consciously and intellectively, and is based on free
association of ideas) before it gets articulated into a discourse. Each discourse offers a specific articulation of a specific perception of a specific experience.

*Shri Durga Saptashati* and *The Waste Land* are two different conceptual constructs constituted in two different philosophical traditions. They are uniquely different structures with two different logical structurations. Each process of structuration is informed by an independent process of conceptualisation. The progression of each text, the manifest articulation, is regulated by the immanent conceptualisation of the discourse. It is the conceptualisation of the universe of signification, its overall structure that determines how its different elements are to be juxtaposed against each other. Though the existential realizations reveal similar concerns like pain, sufferings, afflictions, each concern is placed in a certain context or in different structural relationships. Both *Shri Durga Saptashati* and *The Waste Land* have coherence within, with respect to their structures and both the discourses follow mutually exclusive internal logic in terms of their respective unity in a discontinuous structuration.

A discourse is a conceptual construct which consists of major and minor concepts (idea or elements). Each macro and minor concept derives its significance from the structural relationship of the sub-discourse it is part of. A discourse is to be understood with reference to its specific manifestation. The specific manifestation of *Shri Durga Saptashati* is very different from the specific manifestation of *The Waste Land*. They have independent forms revealing the solidarity of their respective constituents. Their different forms lead to different immanent structures.

*Shri Durga Saptashati* and *The Waste Land* are like two different musical compositions. Each composition has independent notes (micro-ensembles) and these notes enter into sub-ensembles and ensembles. When these ensembles are integrated in syntagmatic and paradigmatic sequences they create an overall harmony of a given composition or musical discourse. These two texts share similarities and dissimilarities at the level of elements. They remain fundamentally two different discourses with divergent conceptual constructions, notwithstanding alignment with similar problematics and metaphysical concerns. The structural autonomy of each text is upheld because of its conceptual independence.

The manifest articulation in *Shri Durga Saptashati* is very different from that of *The Waste Land* because they differ in terms of their respective immanent
conceptualisations. The progression of these two texts takes place differently. *Shri Durga Saptahati* has thirteen signifying ensembles, forty-eight sub-ensembles and five hundred and sixty four micro-ensembles as opposed to five ensembles, fourteen sub-ensembles and hundred and twenty-seven micro-ensembles of *The Waste Land*. The objective of this comparative study is to reveal how one text differentiates from another in terms of their logical structurations and enunciations (ideas). It ought to be underscored at this juncture that comparing elements (ideas or concepts or enunciations) outside their structural relationship would be a futile exercise, given the fact that an idea derives its significance from its field of enunciation.

The discourse of *Shri Durga Saptashati* is a conceptual construct. A large number of concepts - both macro (major) and micro (minor) - go into the shaping of the discourse. *Shri Durga Saptashati* has thirteen major sections. Each section constitutes a major concept. There are several minor concepts or ideas informing the principal concept of that section. The logical structuration of the thirteen major ideas manifests in the linear progression of the text.

**MODERATION: THE BALANCE OF TOO MUCH AND TOO LITTLE**

Section I of *Shri Durga Saptashati* has seven micro concepts. These concepts (ideas or elements) are juxtaposed with each other and presented in a relationship. Each concept or element derives its significance from the structural relationship of the sub-discourse it is part of. The first significant concept refers to the peregrination of the protagonist from Darkness to Light or from Ignorance to Knowledge. This journey leads to existential transformation of the protagonist into a being who becomes the manifestation of wisdom. This is through the mediation of the Supreme Goddess, the Great Measurement of Consciousness. The second important concept is juxtaposed with the preceding concept. It refers to the affliction of the protagonist (Surath, the Conveyor of Good Thoughts) with attachment and egotism and his reflections upon his lost kingdom and possessions. This concept of the King’s predicament gets correlated with the third vital idea which pertains to the suffering and afflictions of Vaisya (businessman) who is subjected to deception and banishment by his wife. The concept of suffering,
sage is sought by the oppressed questers to clear the obfuscation of their mind. These concepts conflate to underscore the existential predicament stemming from attachment and egotism and their persistence notwithstanding the capacity of discrimination innate to human beings. The fifth important idea which is in structural relation to the preceding ideas refers to whirlpool of attachment, the pit of delusion, and the ignorance of egotistic attachment leading to ultimate liberation of consciousness from its bondage. The sixth idea invokes several images and perceptions of the Supreme Goddess for cosmic stability. This is to be achieved through the destruction of Too Much and Too Little, two great evil thoughts who have threatened the survival of the Creative capacity. The Great Measurement of Consciousness would effect this by ensuring the liberation of Consciousness. The conceptual opposition between consciousness and unconsciousness is the opposition between creation and destruction, light and darkness, knowledge and ignorance. The seventh idea refers to the awakening of the Consciousness and the subsequent destruction of Too Much and Too Little. This establishes the preeminence of moderation in life or existence. It also marks the movement from unconsciousness to consciousness, from destruction to creation.

THE REFUGE: PAIN AND BLISS

Section II of Shri Durga Saptashati has five micro concepts. These concepts or elements are juxtaposed with each other and organised in a structural relationship. Each element or idea derives its significance from the structural relationship of the sub-discourse it is part of. The first vital concept refers to the subordination of the forces of Peace and Divinity by the forces of the Great Ego representing ignorance, darkness and unconsciousness. It also suggests 'refuge' and the desire for the intervention of Consciousness to quell the enveloping darkness. This idea is juxtaposed with the second element which represents the emergence of a unique perception in the formation of a feminine form called Kalyanmayi (the Energy of Infinite Goodness). This perception is a reunion of several perceptions characterized by Supreme Consciousness and Bliss. The third concept refers to the reinforcement and fortification of that Unique Perception which constitutes the second element, with the attributes of the donors (various gods), which become agents of salvation and liberation. The fourth idea represents the spectrum marked by 'laughter' (i.e., contemptuous mirth with respect to ignorance) and
'illumination' as its two extremes. It symbolizes the imminent movement from darkness to illumination. Having attained Her unique form the Goddess roared with laughter which caused all the world to quake and the earth to rock, mountains to collapse and oceans to rage. The gods, the forces of Peace and Divinity, and the sages look forward to the restoration of Peace and tranquillity following proposed destruction of the Great Ego and his attendant forces. The fifth element is an extension of the comprehension of the preceding concepts wherein the actualisation of the progression from darkness to illumination or from ignorance to knowledge is to take place. The great forces of the army of thoughts act in concert to undermine illumination. Chamar who represents Fickleness, Udgara representing Haughtiness, Mahahanu who signifies Great Deception, Asiloman who is the image of Want of Resolution, Baskala representing Memories, Parivarita representing Wandering To and Fro, Vidala representing Hypocrisy and Mahisasur join forces to stamp out the Supreme Consciousness. The Supreme Goddess unleashes Her martial grandeur, and with an instant decimates the gigantic army of thoughts. Her throng and mount complement Her impact.

THE DESTRUCTION OF THE GREAT EGO: DARKNESS AND LIGHT

Section III of Shri Durga Saptashati has three micro concepts. These concepts are juxtaposed with each other and presented in a structural relationship. Each idea or element derives its significance from the structural relationship of the sub-discourse it is part of. The first concept refers to the destruction of the energies representing the army of thoughts. Negative energies like Unclear Understanding, Fickleness, Haughtiness, Disbelief, Arrogance, Memories, Anxiety, Blindness, Violent Temper, Passion, Deception, Hypocrisy, Irresistible Temptation and Foul Mouth are destroyed in the presence of illumination, knowledge and fearlessness. The second concept is correlated with the preceding one. It delineates the efforts of the Great Ego to perpetuate his Self, which manifests in large-scale destruction, subverting cosmic stability. The third concept complements the preceding concepts in this section. The destruction of the Great Ego, notwithstanding his tenacity and survival mechanism, is actualised through illumination, knowledge and fearlessness. The image of the Supreme Goddess, the Mother of the Universe, granting boon is invoked. The eternalness of Her boons is underscored.
through the triumph of knowledge over ignorance, illumination over darkness, consciousness over unconsciousness. There is a celebration of the triumph of this perception by the forces of Peace and Divinity, which signifies the restoration of cosmic stability and, by extension, existential harmony and peace.

THE ETERNAL PERCEPTION

Section IV of Shri Durga Saptashati has three micro concepts. These elements or ideas are juxtaposed with each other and presented in a structural relationship. Each element or idea derives its significance from the structural relationship of the sub-discourse it is part of. The first element in this section brings to mind the crystallised perception of Durga (She Who Removes All Difficulties). This crystallised perception represents several perceptions like Cumulative Energy, Knowledge, Imperceptible Primordial Being, Ultimate Knowledge of Realization i.e., Salvation, Embodiment of Beauty, Universal Soul, Heavenly Perception, Ruler of Death, Consciousness of Infinite Goodness, Illumination, Supreme Consciousness and Bliss. The second concept juxtaposes with the first concept. The Goddess is beseeched to grant intuitive vision to the forces of Peace and Divinity whenever remembered, to remove their greatest afflictions and distress. This Eternal Perception of the Supreme Goddess is put in the foreground to eradicate egotistical attachment, fear, penury, suffering and darkness. The third concept is correlated with the preceding concepts within this section. It refers to the solicitations of the forces of Peace and Divinity for the perpetuance of the crystallised perception of Durga (She Who Removes All Difficulties) in the second element which is answered by the Supreme Goddess with "Let it be so". The third element only corroborates this divine utterance, when the narrator Medha (the Knower of the One Self-Existent Being) goes on to recount another manifestation of that crystallised Perception from the body of the Goddess of Light to accomplish the destruction of ominous and malignant thoughts.

SELF-CONCEIT: IGNORANCE AND KNOWLEDGE

Section V of Shri Durga Saptashati has five micro concepts. These concepts or ideas are juxtaposed with each other and presented in a structural relationship. Each concept or idea derives its significance from the structural relationship of the sub-
discourse it is part of. The first concept refers to the precipitation of cosmic crisis and existential unstableness. The forces of Peace and Divinity are subordinated and made subservient to baleful thoughts represented by Self-Conceit and Self-Deprecation. In consequence of it, an intuitive vision of the Supreme Goddess is sought. The second concept refers to the Supreme Goddess represented through several perceptions like Founder of the Perceivable Universe, Consciousness, Intelligence, Sleep, Hunger, Shadow, Energy, Thirst, Patient Forgiveness, Devotion, Modesty, Peace, Faith, Beauty Enhanced by Love, Activity, Memory, Compassion, Contentment, Confusion, Creation etc. Each perception embodies a special manifestation of the Goddess. The third concept refers to the manifestation of the Goddess for the removal of darkness through illumination. She emerges from the body of the Goddess of Nature. The fourth concept puts in the foreground the inflated sense of the Self which leads to precipitation of existential crisis and total concentration of darkness and ignorance. Chand (Passion) and Mund (Anger) inform Self-Concept of the Supreme Goddess's presence who is a jewel among women and ask him to take possession of Her since he owns all the finest jewels and gems that exist in all the three worlds. The fifth concept refers to the conceptual opposition between ignorance and knowledge. The envoy of Self-Conceit comes in the presence of the Supreme Goddess to eulogize the King of Thought and convey his proposal for marriage. It suggests the imminent movement from darkness to illumination.

**SINFUL EYES: DESTRUCTION AND CONSTRUCTION**

Section VI of *Shri Durga Saptashati* has two micro concepts. These ideas or elements are juxtaposed with each other and presented in a structural relationship. Each element derives its significance from the structural relationship of the sub-discourse it is part of. The first concept refers to self-aggrandisement, acquisitiveness, anger, desperation and destruction. This is the fallout of inherent ignorance that pervades the King of Thought. Self-Conceit is possessed with the idea of having the finest jewel of all women and wants to have Her (the Supreme Goddess) at all costs. Thus he angrily commands Sinful Eyes to grab Her by the hair and drag Her in his presence who has dared to defy his will. Sinful Eyes is reduced to ashes by the Goddess when the former rushed at Her. The second concept is juxtaposed with the preceding one. It shows how
anger gives way to desperation within the larger framework of the Self and egotistical attachment. And once desperation sets in, it leads to destruction. This destruction could be a harbinger of knowledge and consciousness. Following the demise of Sinful Eyes, the King of Thought, commands Passion and Anger to accomplish the task even if it amounts to killing the Goddess. The desire to perpetuate the Self by inflicting destruction is the beginning of a movement from darkness to illumination, ignorance to knowledge, destruction to construction. This movement accounts for existential transformation or the becoming of the being.

THE ELIMINATION OF PASSION AND ANGER: DARKNESS AND ILLUMINATION

Section VII of *Shri Durga Saptashati* has three micro concepts. These elements or ideas are juxtaposed with each other and presented in a structural relationship. Each element derives its significance from the structural relationship of the sub-discourse it is part of. The first concept refers to the perception designated as the Remover of Darkness. The Remover of Darkness manifests from the contorted eyebrows on the forehead of the Goddess. She has a dreadful face with withered flesh and appears as a skeleton of bones. Her lolling tongue and reddened eyes with a leopard skin and a garland of human skulls gives her terrible grotesqueness necessary to remove the enveloping darkness. The second idea refers to large-scale destruction effected by the Remover of Darkness which signifies Her intrinsic nature. She replaces Darkness with Illumination, Ignorance with Knowledge and Unconsciousness with Consciousness. The destruction of the army of baleful thoughts is suggestive of their integration with the forces of Peace and Divinity. Their destruction or disintegration is imperative for their subsequent integration. The demise of Passion and Anger marks a movement from darkness to illumination, deconstruction to construction, death to rebirth, which is actualised through dreadfulness. Consciousness comes through pain and suffering. The Remover of darkness manifesting in a dreadful form becomes an embodiment of Consciousness and Knowledge. Pain and grotesqueness become agents of deliverance or salvation. The third concept refers to the concentration of perceptions or energies at the highest level necessary for the destruction of Self-Conceit and Self-Deprecation. The Remover of Darkness asks the Supreme Goddess to accomplish the destruction of Self-
Conceit and Self-Deprecation by herself in the battle of sacrifice. Here battle is equated with sacrifice, which entails dissolution of the Self for approximation to the Being informed by Supreme Consciousness and Bliss.

**THE SEED OF DESIRE: SELF-DESTRUCTION AND SELF-CREATION**

Section VIII of _Shri Durga Saptashati_ has four micro concepts. The elements or ideas are juxtaposed with each other and presented in a structural relationship. Each concept derives its significance from the structural relationship of the sub-discourse it is part of. The first idea refers to the forces that are unleashed when self-destruction becomes an inevitable reality with the oversized presence of the Self (conceitedness). Having commanded Plunderers of Peace, Without Restraint, thoughts belonging to a royally-bred family and to a family of vices, thoughts born of Calamity, thoughts born of perplexed hearts and thoughts representing fears of the unknown, the fearful Lord of Thought, Self-Conceit set forth to meet self-destruction accompanied by thousands of warriors. The second idea refers to the formalisation of the ambience, with the help of sound and manifestation of multitudes of energies, for the destruction of the forces of ignorance and darkness. Respective energies assuming feminine forms emanate from the Consciousness of Infinite Goodness, the Consciousness which Pervades All, the Consciousness of Creative Capacity, Discipline, Unity, Purity, Timelessness, Most Excellent Desire of Union through sacrifice, Fortitude and Illumination, and the Cumulative energy in the form of She Who Tears Apart Thought. The destruction of the forces of darkness and ignorance would take place for the satisfaction of the Consciousness of Infinite Goodness which would herald the restoration of the forces of Peace and Divinity. The third idea is correlated with the preceding ideas in the section. It refers to the conceptual opposition between survival and destruction. The conditions of survival are laid down and their non-compliance brings about large-scale destruction. The forces of darkness and ignorance fail to respond to benign energies and thus meet their retribution at the hands of myriad manifestations of the Supreme Goddess. The fourth idea refers to the sub-discourse on Desire, more appropriately on the bursting forth of the Seed of Desire, its proliferation and hard-achieved eradication through non-fulfillment of the same.
SELF-DEPREICATION: NON-FULFILLMENT AND FULFILLMENT

Section IX of Shri Durga Saptashati has four micro concepts. These concepts or elements are juxtaposed with each other and presented in a structural relationship. Each element derives its significance from the structural relationship of the sub-discourse it is part of. The first concept refers to the peregrination of self-actualisation by Surath and Samadhi under the guidance of Medha - the knower of the One Self-Existent Being. This journey is a relentless movement from Ignorance to Knowledge. The Reality in this universe is the Supreme Consciousness which is ontologically accessible through existential experiences. The death of the Seed of Desire coincides with the cessation of desire for the questers. The second concept refers to the frustration, anger and retaliation by Self-Conceit and Self-Deprecation, when their seeds of desire do not undergo fructification, paving the way for their destruction. The third concept refers to Self-Conceit and his awful martial brilliance which eventually gets disintegrated in the presence of the Supreme Consciousness. This element also underlines Self-Conceit's inexorable movement towards self-destruction. The fourth concept refers to Self-Deprecation's nemesis following his inability to have a tryst with Consciousness and Knowledge. His consciousness is circumscribed within mundane parameters, which brings his Self in the foreground. His death is followed by the massive destruction and consumption of the army of thoughts by the manifestations of the Goddess's energies.

SELF-CONCEIT: FRUSTRATION AND REALIZATION

Section X of Shri Durga Saptashati has three micro concepts. These elements are juxtaposed with each other and presented in a structural relationship. Each element derives its significance from the structural relationship of the sub-discourse it is part of. The first concept refers to Self-Conceit's inability, owing to his imposing Self, to appreciate the true nature of the perceivable world - the Mother of the Universe. The second concept refers to Self-Conceit's struggle with the Supreme Sovereign for dominance and survival and his ultimate destruction (death) following a dreadful combat of an unprecedented order. This combat is watched by adepts and sages with excessive astonishment. The third concept pertains to the restoration of peace and harmony in the perceivable universe in the aftermath of Self-Conceit's demise. When the Self gets downgraded, all-round tranquillity pervades the atmosphere, with no clouds of portentous

440
confusion. There is celebration of life in the presence of Peace and Harmony brought about by Knowledge and Consciousness.

BENEFACTION TO THE WORLDS

Section XI of Shri Durga Saptashati has four micro concepts. These elements or ideas are juxtaposed with each other and organized in a structural relationship. Each element derives its significance from the structural relationship of the sub-discourse it is part of. The first element refers to the intrinsic nature of the Being of the Goddess - the Exposer of Consciousness, Knowledge and Illumination for ultimate liberation. The second element represents the varied manifestations of the intrinsic form of the Supreme Goddess - a specific perception of Consciousness and Knowledge - for protection, fearlessness and refuge. The third element refers to an authenticated assumption of perennial struggle between ignorance and knowledge, darkness and illumination and the Supreme Goddess's intervention through pure forms or perceptions for benefaction. The fourth element represents the would-be manifestations or incarnations of the Supreme Goddess - an embodiment of a specific perception - to induce Consciousness and Knowledge in the perceivable material world for its perfectibility.

PERCEPTUAL INTERFACE

Section XII of Shri Durga Saptashati has two micro concepts. These concepts or elements are juxtaposed with each other and presented in a structural relationship. Each concept derives its significance from the structural relationship of the sub-discourse it is part of. The first concept refers to a philosophically meditated position on the Presentation of Goddess's Glories which constitutes a great conduit to the highest well-being. Reciting and listening to the Presentation of Her Glories, with singleness of mind and devotion remove all fears, pain, sufferings and afflictions. The second concept refers to the intrinsic nature of the Supreme Goddess in relation to the entire universe. She is the creator and protector of the universe; grantor of wisdom, perfection and a beautiful mind oriented to Dharma.
SALVATION VIA NEGATIVA: UNCONSCIOUSNESS TO CONSCIOUSNESS

Section XIII of Shri Durga Saptashati has three micro concepts. These concepts are juxtaposed with each other and presented in a structural relationship. Each element derives its significance from the structural relationship of the sub-discourse it is part of. The first concept refers to the perception which engenders Knowledge in relation to the intrinsic nature of the Being and the Perceivable Material World. This Knowledge brings about enjoyment, heaven and ultimate release. The questers, Surath and Samadhi are counselled by Medha - the knower of the One Self-Existent being to seek refuge in Her to surmount the contradictions of the world of sense-objects. The second concept refers to the significance of the practice of disciplined meditation and severe austerities which result in Knowledge through Illumination. The questers in the narrative practice disciplined meditation to procure complete intuitive vision of the Supreme Goddess. The third concept refers to two paths of spiritual discipline for salvation, one proceeds along the path of Knowledge and other proceeds along the path of Action. Surath chooses the path of Action, which envisages surrender of the Self to that Supreme Perception (the Supreme Goddess) in mind, speech and body. Samadhi chooses the path of Knowledge which entails the loss of consciousness of the Self but brings in the foreground the conceptual construct informed by Being, Consciousness and Bliss - the Supreme Perception.

The discourse of The Waste Land is a conceptual construct. A large number of concepts - both macro (major) and micro (minor) - go into the shaping of the discourse. The Waste Land has five major sections. Each section constitutes a macro concept. There are several micro concepts or ideas informing the principal concept of that section. The logical structuration of the five major ideas manifests in the linear progression of the text.

FEAR OF DEATH AND FEAR OF REBIRTH

Section I of The Waste Land has five micro concepts. These concepts or elements are juxtaposed with each other and organised in a structural relationship. Each element derives its significance from the structural relationship of the sub-discourse it is part of. The first concept refers to the conflict between spiritual death and the ambivalent agony
of rebirth, enlightenment and insight. The landscape of the waste land, which is presented, is characterized by possibilities of regeneration that never actualises, failure of communication, downfall and nemesis, absence of quest for truth, decadence and spiritual death brought about by slavish materialism. The second concept refers to non-defiance of symbolic meaninglessness. The "tree of life" is denied and dry stone gives no water and relief. Absence of water signifies absence of regeneration and spiritual enlightenment, suggesting life's condemnation. The shadow in the waste land represents the insubstantiality of appearance. There is fear at the clear perception of death which is construed as a starting point for spiritual rebirth. The third concept refers to unfulfilled love. There is failed understanding through failed love. There is hope for regeneration through flower and water. There is conflations of death and fullest consciousness - the two opposites - underscoring the notion of nothingness. This correlates with the notion of nirvana which envisages extinction of Self and individual consciousness. The ambiguous fusion of dark knowledge and illuminative vision is suggestive of a possible spiritual experience. And finally there is human tragedy in the absence of communication and understanding. The fourth element refers to the quest for significance i.e., an attempt to read the design of reality through fortune-telling (both cartomancy and horoscopy). The other references are to material transformation as opposed to spiritual transfiguration, unhealthy obsession with beauty; endless round of birth, death and rebirth shorn of signification; hostility of the world, inability to put thoughts and memories into order and thus no meaningful conclusion; absence of sacrifices for spiritual awakening or rebirth, negation of the sacrificial and purificatory value of life-giving water and thus causing the fear of rebirth; the hell of spiritual death or the hell of the terrible ordeal that leads to awakening and the futile endeavour to decipher the riddle of destiny or the design of reality. The fifth concept refers to the unrealities of the world and infernalization of life. The urban landscape of the waste land is replete with dreams and artificialities, there is lack of commitment to life despite being alive; tedium of futile day, recognition of a tormented and painful reminiscence and human longing for renewed life; apprehension of possible disruption of the process of rejuvenation and the human condition informed by confusions, pain, torments, incompleted ecstasies and questing urges.
A GAME OF ESCAPE

Section II of *The Waste Land* has two micro concepts. These concepts or elements are juxtaposed with each other and presented in a structural relationship. Each element derives its significance from the structural relationship of the sub-discourse it is part of. The first element refers to non-existence of love, absence of salvation through relationship, marital frustration, stifling artificiality, failure of love (love fails who give themselves over it); flames of lust (i.e., brutal sexuality), violation of innocence through force and violence, claustrophic vision; desperate isolation, unreal city, madness and death; failure of speech; inquisition, solipsistic isolation, mutual death, morbidity and barrenness of life living of infernal condemnation, escape from the essence of the situation through a game of Chess and finally comprehension of appearance and not reality by human consciousness. The second element refers to domestic calamities, pointless marriage which is more of a trap causing tragedy, madness and inevitable spiritual death, which only underscores the infernalization of the waste land.

THE INFERNAL EXISTENCE

Section III of *The Waste Land* has three micro concepts. These concepts are juxtaposed with each other and organised in a structural relationship. Each concept derives its significance from the structural relationship of the sub-discourse it is part of. The first concept refers to convulsion of death (the last gasp of life), sterility and desolation, spiritless existence, vacuity of nobleness, mournful songs of the tormented soul, solipsistic imprisonment, personification of death, contemplation of death and hunt related to lust, symbolic consummation of the latent potentiality existing even in the basest moment, and conflation of lust and death. The second concept refers to the mechanical existence of the humankind. It is informed by ideas like wheel of life (the endless rounds of birth, death and rebirth), anxieties of personal hell, sexual and emotional sterility, mechanical or loveless sex repeated by living dead, consciousness of Satan, mechanical seduction and the intensification of solipsistic quandary. The third concept refers to pollution and sterility of infernal life. This is represented through amorous trysts informed by sterile sex, symbolic violation of Rhine Maidens, sterile history marked with meaningless actions (conspiracies and incarcerations), fall through lust, sexual escapades, physical and spiritual desecration; spiritual turmoil, confusion and
darkness, horror of judgement, indescribable torment of the dark night of the soul, sensual pleasure (foundation of problematic situation because of involvements with things earthly); consuming emotions of attachment, greed, possessiveness that bind us to appearance misconstrued as reality (struggle with reality); yearning to escape 'burning' (pain, sufferings and torment) and the eventual frustration.

**FROM NOWHERE TO NOWHERE**

Section IV of *The Waste Land* has one micro concept. This concept refers to whirlpool of life sucking into nugatory transactions with no possibility of resurrection. There is absolute emptiness in existence which is identified with spiritual death. There is also an exhortation to seek eternal death which would halt the turning of the "wheel" (wheel of life: birth, death and rebirth) for life brings indescribable torment.

**GIVE, SYMPATHIZE AND SELF-CONTROL**

Section V of *The Waste Land* has three micro concepts. These concepts or elements are juxtaposed with each other and presented in a structural relationship. Each element derives its significance from the structural relationship of the sub-discourse it is part of. The first element refers to the repudiation of signification and innocence in the symbolic death of the Christ and the consequent movement towards existential hell and absolute sterility of the waste land. The betrayal, agony and suffering causes solipsistic isolation and the spiritual death comes from within. The second element refers to all-pervasive sterility. There is no source of life. There is delusional yearning for water, life and spiritual redemption. Hallucinations suggest failure to discern significant pattern of reality in appearance and the consequent obfuscation of vision. The all-pervasive barrenness is underlined by nightmarish experience of civilizational decay and degeneration, transforming cultural centres into "unreal" entities. The twilight of civilization and the unheeded church bells consistently remind people of spiritual ascent through spiritual descent. The chapel is no solace because it is empty and situated in the "decayed hole". The third element refers to the quester's failure to give, sympathize and control and the consequent continuation of sterility. This is informed by inability to transcend solipsistic isolation - symbolically or through an act of faith, "surrender" to lust, inability to go beyond momentary surrender which gets camouflaged by the intricate
cobweb patterns of intricate rationalizings, surrender to self-imprisonment (i.e., betrayal),
feeling of terror and isolation, elusiveness of love and redemption, premonitions of death
and apocalyptic vision. The purgatorial anguish owing to sensuality, subjection to
purgatorial fire of spiritual baptism, dread of life and insanity and the apparent ruin of
life leads the quester from darkness to light which finds articulation in a coherent cry for
misfortune and suffering and the longing for charity, sympathy and self-control to effect
peace that encompasses all emotions.

The foregoing presentation of the architectonics of conceptual constructs of Shri
Durga Saptashati and The Waste Land evidently shows that they are two different
conceptual constructs or discourses. They belong to two diametrically opposed
philosophical and intellectual traditions. The discourse of Shri Durga Saptashati is
different from that of The Waste Land. Each discourse gets articulated with respect to
a specific field of enunciation. The ideological field of utterance, which is determined
culturally, leads to independent process of conceptualisation and structuration. Thus each
discourse offers a specific articulation of a specific perception of a specific experience.
In both these discourses existential realizations in the sensuous universe are different,
notwithstanding the commonness with respect to point of departures viz., pain, suffering
and afflictions. Likewise the reflections in the domain of the imaginaire and the
resolution in the universe of intellection in both the discourses are distinct from each
other. The progression of each text, the manifest articulation, is controlled by the
immanent conceptualisation of the discourse. Thus Shri Durga Saptashati and The Waste
Land are uniquely different literary structures with two different logical structurations.

As stated earlier, the objective of this comparative study is to reveal how one text
differentiates from another in terms of their logical structurations and enunciations. It
is an acknowledged theoretical fact that to compare elements (ideas, concepts or
enunciations) outside their structural relationship would be a futile exercise, given the
fact that an element or an idea derives its significance from its field of enunciation.
Attempts to compare texts from two different traditions have been made in the past but
they do not have any value because such comparisons amount to comparing ideas or
elements out of context. Comparing one element with another out of their conceptual
constructs means nothing. The similarity of elements or ideas should not be confused
with comparative study. Since elements and concepts belong to independent structures
similarity is only a deception. Every element or idea is contextualised and the significance of every element emerges from the discourse they are part of, having unique structural relationship. Comparison between *Shri Durga Saptashati* which belongs to the Indian philosophical tradition and *The Waste Land* which is a quintessential representation of the western philosophical reflections is possible only at the crystallised level of discourse as a whole. It can be said that at the highest level of abstraction or pure form they are discourses on Salvation or Knowledge or Truth. Comparison can be made only at the level of discourse, as a whole, and not at the level of elements. These two discourses, by definition, remain different because they are constituted of different elements.