CHAPTER-5

UJJVALA-ṆĪLA-MAṆI:
COMPLIMENTING THE THEORY
The main purpose of composing this work *Ujjvalanīlamanī* (UNM) is this, the author has dealt with the *Bhakti-raśa* culminating in *Madhurā bhakti* in BRAS, in this work, he deals exclusively with the details of *Madhura bhakti* and presents under 17 sections, topics related this with the characters of that *Madhura-raśa* like hero, heroines, sub-types of both, their determinants, consequent, involuntary emotion, transitory moods, permanents moods etc. as well as types and sub-types of *Madhurya-bhakti-raśa* etc. And while presenting them the illustrations are taken from the Epics, *Purāṇas, Samhitā, Tantra, Nāṭya-śāstra, Rasa-sudhākāra, Daśarūpaka, Tantra, Nāṭya-śāstra, Rasa-sudhākāra, Daśarūpaka*, some poetical and dramatic works including his own. This work mainly deals with the characters of the erotic—'Śṛngāra' sentiment of poetics, under the comprehensive *Bhakti-raśa*. The general terminology and main concepts belong to its current stock-in-trade. Its rhetorical psychology is worked out from the point of view of Kṛṣṇa as an ideal hero; aspects and situations of this erotic sentiment are enumerated; the aim is really not to present a formal discourse upon the *raśa* itself, but upon the precise details of its hero and heroines their adjuncts and characteristics as well as an analysis of their several excellences and expressions of love.

The permanent mood of the *Ujjvala* or *Madhura raśa* is *Priyatā*—'the fondness' or *Madhurā rati*—'sweet feeling' the highest among all the types of
**Bhakti.** Which inspires the mutual attraction and desire among Lord Kṛṣṇa and the *Gopis.* This, when brought to a state of relish into the heart of the *Bhakta* (*svādyatāṁ hṛdi Bhaktānāṁ—ānīta*) by means of its appropriate determinants, consequents etc., becomes the erotic *Madhura rasa,* which is also called by the name of *Bhakti-rasa-rāja*—the chief among the devotion sentiments.¹

The material ground as well as the object of this *Madhura-bhakti-rasa* is Kṛṣṇa Himself and His beloveds, particularly Radhā and the *gopīs;* Kṛṣṇa is endowed with several excellences. A list of Kṛṣṇa's twenty-five excellences as a lover is given thus:

1) *Suramyāṅga*—'possessing fine symmetrical limbs',
2) *Rucira*—'good-looking',
3) *Sarva-sallakṣṇāvitaḥ*—'possessed of all the excellent characteristics',
4) *Baliyān*—'strong',
5) *Navatāruṇyāḥ*—'youthful',
6) *Vāvadūkah*—'expert in conversation',
7) *Priyāṃvadāh*—'capable of pleasant speech',
8) *Sudhiḥ*—'learned and wise',
9) *Sapraṭibbaḥ*—'possessed of genius',
10) *Dhītraḥ/sthīra*—'steadfast',
11) *Vidagdhaḥ*—'well-versed in the arts',
12) *Caturah*—'ingenious',
13) *Sukhi*—'happy',

¹ वश्यमातिक्षिन्मारेभ्यो स्वाद्यता दति। नेत्रा भक्तिरसं गोपिको मयावद्यो महर्षिविभि॥

¹ 'अस्मिन्नादानना' प्रीतम कृष्णलर्य वहँभा।॥
14) Kṛtaṁśa—'grateful',
15) Daksīṇa—'amiable and well-behaved',
16) Prema—'vasya—controllable by love',
17) Gaṇībhīrataṁbuddhiḥ—'ocean of profundity',
18) Vāriyaḥ—all are eager to meet Him',
19) Kṛtimat—'famous',
20) Nārī(gaṇa) mohanaḥ—'charmer of women folk',
21) Nitya—nūtana—'ever-new',
22) Keli/līlā—'divine sport',
23) Saundaryā & Rūpamādhuryayuktah—'sweetness and beauty of form',
24) Prestha—'most beloved',
25) Varāṁśivanaṁkitah—'spotted by the tunes of His flute'.

These characteristics are however mostly included in the previous list of His 64 general excellencies which are enumerated in the BRAS.4 Again among the traditional four types of Nāyaka viz, 1) Dhīrodattā—'the brave and the high-spirited', 2) Dhīrodhata—'the brave and haughty', 3) Dhīrā—lalita—'the brave and sportive', and 4) Dhīrā—prasānta—'the brave and serene'.5 Kṛṣṇa will always be the husband or a paramour.6 He is the husband of the ladies at Mathurā and Dvārakā,7 and paramour of the Vraja-gopīs whose passion overcomes all their
sense of conventional duties. This also, in a way, establishes the superiority of the erotic sentiment among all the rasas'. According to some scholars, however, such types of heros are barely allowed. RG remarks about the exception in this case and says that such remarks can be applied only to a Prākṛta Nāyaka—a common—a lay hero', and not to Kṛṣṇa, who is the essence of all incarnate the sentiments.

Further, RG asserts that as hero, He may become Pūrṇatama—'the most complete' in Vraja, Pūrṇatara—'more complete' in Mathurā and Pūrṇa—'complete' in Dvārakā. In both the types as hero, either a paramour or a pati, he is shown to be of four kinds, 1) Anukūla—'the faithful', Daksīṇa—'the gallant', Śātha—'the sly' and Dhrṣṭa—'the saucy'. In this way the 96 distinguished aspects of Kṛṣṇa are given by author. The relevant divisions are presented in a tabular form below: (See Table – I)

In the second section author deals with assistants of the Hero i.e. Kṛṣṇa. who are very clever and helpful between the love of Kṛṣṇa & Radhā. They are expert and always (very) loving to Kṛṣṇa, knower of time & place, eleven in making the enraged Gopīs calm and giving secret /mysterious counsel/ advice to two lovers etc. They fall into the categories like Cēta, Viṭa, Vidūṣaka,
*Pithamarda* and *Priyanarma*.\(^{15}\) In the present context RG presents Bhaṅgura, Bhṛṅga etc., in *Braja* as *Ceta* as well as the servants;\(^{16}\) Kaḍāra, Bhāratibandhu etc. as Viṭa,\(^{17}\) Vasanta, Kokilā, etc. as Vidūṣaka,\(^{18}\) and Śrīdāma and other *Gopa* friends as *Pithamarda* and *Priyanarma* friends (Subala, Arjuna etc) who knows the secret topics and are attached to Kṛṣṇa and Rādhā.\(^{20}\) Later in the *Haripriyā prakarana* RG refers to these assistants of the Hero and says that others should be known as female messengers.\(^{21}\)

The third chapter is called *Haripriyā*—'the beloved of Hari'—of course from the devotional points of view. RG says that these *Nāyikās* are accepted here through the concept of classical poetics. This heroine may be either *Svīyā*—'one's own' or *Parakīyā*—'of another'.\(^{22}\) The first follows the order of her husband and also the rules and regulations of the scriptures.\(^{23}\) These are the queens of Kṛṣṇa in Dvārakā—16108 in number each of whom possesses 1000 female friends and 1000 maids. The friends also are said to possess the attributes and excellences of *Svakīyā*, but have them in some lesser degree. Among the *Svīyas* the eight, viz. Rukmiṇī, Satyabhāmā, Jāmbavatī, Kālindī, Śaibyā, Bhadrā, Kauśalyā and Mādri are chief; among these eight, again, Rukmiṇī and
Satyabhāmā are superior, Rukminī the most majestic and Satyabhāmā the most favorite.\textsuperscript{24}

The other important type is that of Parakiyā. When there is a mutual surrender due to passion and when the union is not sanctified by the marriage-rites, the heroine is called Parakiyā. Parakiyā will be of two types viz. Kanyakā—‘maiden’ and Parodha—‘married to other’.\textsuperscript{25} It is the who establish the norms of the Madhurābhaktirasa. Naturally, the parodhā is classified into many categories and sub-categories as follows: (See Table—II)

In the forth section RG describes only the qualities of Rādhā. Rādhā is superior to all the Yūthesvarīs, even to the eight chief queens.\textsuperscript{26} She is known as Gandharvā (of Gopālottara tāpanī Upaniṣad) and the Hlādinī Māhāsakti in the Tantra,\textsuperscript{27} and eternal consort of Kṛṣṇa, is the foremost beloved. She adopts sixteen (16) means of beautification's and then dons the twelve (12) types of ornament, made of golds, diamonds, etc.\textsuperscript{28} RG furnishes twenty five (25) attributes,\textsuperscript{29} which are divided into four categories:

1) Āngīka—‘related to body’,
2) Vācīka—‘verbal/oral’,
3) Manasīka—‘mental’, and
4) **Parasambandhah—relation with another's**

In the end, RG describes five types of her female friends. The five types are 1) friends, 2) permanent friends, 3) bosom friends, 4) dear friends and 5) the most best friend. The names of these friends, categorically are 1) Kusumika, Vindhya etc. 2) Kasturi, Manimahari etc, 3) Sasimukhi, Vasanti, Lasika etc., (these in Vrindavana have almost attained a similarity of form to Radha), 4) Kuraṅgākṣī, Kamalā etc. and 5) the eight called Lalitā, Viśākhā, Citrā, Campakalatā, Tuṅgavidyā, Indulekhā, Rangadevi & Sudevi. Of these also the first two are more important because of their most intense love for Radha.

In the fifth section RG denotes the types of *Nāyikā—heroine*. In the first place, he begins by referring to the two basic types: *Swīyā* and *Parodhā*, and clears the case of *Sāmānyā—common heroines* like *Sairandhri* by showing that they will have to be counted among the *Parodhās*. Then he first divides the heroines into three types according to their state of love-experience as *Mugdha*, *Madhyā* and *Parodhā* (simple, advanced and bold). He points out one peculiar circumstance wherein *Kanyā—virgin* can only be a *Mugdha*. She can never be *Madhyā* or *Parodhā*. Hence the first division of the heroines will be as follows:

![Table I](#)

When the heroines have advanced into their love experience to any extent, they may according to the situation be either patient or eager or both...
patient and eager (simultaneously) as the case may be. These states are not to be looked for in the Mugdhas who do not have any experience of love. Thus, the last four of the above seven division will be again divided into three each Dhīrā, Adhīrā and Dhīradhīrā, thus leading the numbers to fifteen.

Each of these fifteen will be divided according to their eight Avasthas—states as follows.

1) Abhisārika—‘the heroine, who meets her lover is assignation’,
2) Vāsakasāja—‘the heroine in full dress expectant of her lover’,
3) Utakāṇṭhitā—‘the heroine disappointed in her assignation through misadventure or involuntary absence’,
4) Khāṇḍitā—‘the heroine outraged by the discovery of marks of unfaithfulness on the lover’,
5) Vīpralabdha—‘the heroine deceived’,
6) Kalahāntarītā—‘the heroine separated by quarrel, also called Abhisandhitā’,
7) Proṣita-bhartrkā—‘the heroine pining for the absence of her lover gone abroad’, and
8) Svādhīna-bhartrkā—‘the heroine who has the lover under absolute control’.

Thus the number of divisions will comes to 120. These agains can be divided each into three according to their intensity of love for Kṛṣṇa: Uttama,
Madhyama and Kanistha. This will lead to 360 division of the Nayikas—the beloved heroines of Kṛṣṇas.41

The sixth section deals with the types Yūthesvarīs—'leaders of the groups'. They are divided on the basis of 1) their Saubhāgya—'good fortune, luck' and 2) their Vākya—'speaking' and under both there will three types strong, middle and mild thus giving nine types as shown below42: (See Table—IV)

In addition, two more types under Adhikā are recognised: Ātyantikī and Āpeksikī43 and one more under Laghu as Ātyantika laghu.44 This give 12 types of Yūthesvarīs.45 However, it is difficult to find a purpose for these divisions. Nor do we know how to apply this analysis to the queens of Kṛṣṇa–Rādhā and the eight chief queens.

In the seventh section RG deals with the topic at Dūtī—messenger of love. These Dūtis are supposed to help both Rādhā & Kṛṣṇa in their union. They are divided into two categories : (i) Svayam dūtī—'self-appointed, voluntary, messenger, and (ii) Āptā—'never betraying, ever—faithful'. The first can carry the message in a number of ways which are mainly grouped under three categories:

(1) Vācika—'verbally': she can employ all the tricks and types of Dhvani—suggestion.46 or,
2) Āngika—‘though gestures’, She can convey her feelings for her love through various physical gestures like snapping the fingers, covering body under some pretext, searching ground with bigot’s, scratching the ears, putting mark on forehead, acting like a harlot, moving eyebrows, embracing the friend or beating her, biting lips, weaving garlands, tinkling ornaments, revealing armpits, scratching Kṛṣṇa’s name, or uniting the creaper with the tree in front of Kṛṣṇa – such and other activities would convey the sense of her love for Kṛṣṇa, or

3) Caksuṣa—‘the through eye–movements’ through the various movements of her eyes suggesting her love for Him like; smiling with eyes, half–closing them, looking aglance, seeing with left eye etc.

(1) The second (i.e. āptā) can cause the message of love in three ways. She can either act on her own or (2) when requested to do so, or (3) can carry the love–letter of the lovers to the loved ones. These messengers could be anyone like an artisan, a soothsayer, a nun, a servant, a foster–mother, a sylvan deity, a friend or any one of the type. The message of love also is divided into two as it might be explicit or implicit under some pretext. Even the mode of appointing the messenger into her task is divided into two – either by suggestion through her actions or by asking explicitly verbally.
Some of the illustrations show that even Kṛṣṇa might require to employ some messenger.

The next chapter deals with the types of Sakhīs—‘female friends’. Sakhīs are classified almost on the same basis as those of Yūthesvarīs; Only three more types of Āpeśikādhika with reference to their intensities and nine more of Laghu-prakharā on the basis of their attitude toward the hero are added. Thus, the Sakhī laghu-prakharā may be Vāmā, always ready to pick-up pride or and being even cruel to the hero are counted as subtypes of Sakhīs. Similarly Nitya-Nayikā and Nitya-Sakhīs are also defined and classified in minute details.

There also follows a small chapter on the types of the Sakhī and than again there is a chapter on Hari-vallabhas—‘the beloveds of Lord Kṛṣṇa’, who are divided into four types as Svapakṣa—‘interested in herself’, Suhṛt-pakṣa—‘interested in her friend’, Taṭastha—‘indifferent’, and Vipakṣa—‘hostile’, Strangely this chapter deals with the pratipakṣa types of ladies in detail.

The reason perhaps is that Svapakṣa and Suhṛt-pakṣa, the beloved heroines and the friends or female messengers, are already dealt with in details in the previous chapter. And the taṭastha type of ladies or women need not be elaborated upon. Therefore only the Pratipakṣa type remains to be described. And here they are described, first according to their contrary emotion like pretext, jealousy, intolerance, anger, pride, ego, mockery, intoxication,

\[\text{TTT}^2\text{SHS}^2\text{SKI}^2\text{I}^2\text{OT}^2\text{I}^2\text{OT}^2\text{I}^2\text{TTT}^2\text{SHS}^2\text{SKI}^2\text{I}^2\text{OT}^2\text{I}^2\text{OT}^2\text{I}^2\text{TTT}^2\text{SHS}^2\text{SKI}^2\text{I}^2\text{OT}^2\text{I}^2\text{OT}^2\text{I}^2\text{TTT}^2\text{SHS}^2\text{SKI}^2\text{I}^2\text{OT}^2\text{I}^2\text{OT}^2\text{I}^2\text{TTT}^2\text{SHS}^2\text{SKI}^2\text{I}^2\text{OT}^2\text{I}^2\text{OT}^2\text{I}^2\]
haughtiness etc. and then with reference to the types of their expression and utterance.\textsuperscript{57}

In the remaining portion of the text the \textit{Śṛngāra–bhakti–rasa} is described in fullest details of its \textit{excitants}, consequent, \textit{sāttvikās–}‘involuntaries’, transitory moods, permanent mood.

Lastly, in five chapters of various lengths the \textit{Śṛngāra–bhakti–rasa} is described in all its imaginable details.

The first among these five describes the \textit{Vipralambha} and its types, also called as \textit{Pūrvarāga}. It describes all the causes and effects consequences of the love in separation.

The next chapter on \textit{Māna–}‘pride’ deals with its causes and means of removing it.

The third chapter called \textit{Vipralambha–bheda} gives the causes of \textit{Vipralambha} as \textit{pravāsa–}journey and its tenfold effects leading up to death of the beloved.\textsuperscript{58} A small chapter of two \textit{slokās–}‘verses’ called \textit{sāṃyoga–viyoga–sthiti} treats of the situation of cowherdesses in which \textit{Kṛṣṇa} had left them in middle of the \textit{Rāsa}.\textsuperscript{59}

The last chapter treats of the \textit{Śāmbhoga–Śṛngāra} from the points of both the \textit{Nāyaka} and \textit{Nāyikā} and treats it from its sprouting through its various stages including \textit{svapna–}‘dream’, \textit{vartmarodhana–}‘barring the path’, \textit{Rāsa}, playful-stealing of the flute, water–sports, stealing the clothe, the flowers etc., hiding in

\textsuperscript{57} \textbf{[Commentary]}: The commentary explains the types of haughtiness and their expression and utterance.

\textsuperscript{58} \textbf{[Commentary]}: The commentary elaborates on the journey of separation and its consequences.

\textsuperscript{59} \textbf{[Commentary]}: The commentary discusses the situation of cowherdesses left without \textit{Kṛṣṇa} and their emotions and actions.
bower, drawing of clothes, kisses, embraces, nail-marks and ultimately the union of the lovers and the consequent utterances of the beloved.\textsuperscript{60}

This entire work thus seems to deals with all the practical aspect and details of the \textit{Bhakti-śṛṅgāra} and is intended to complement the other work of RG on the \textit{Bhakti-siddhānta}, the BRAS, which deals with the \textit{Bhakti-siddhānta} from a theoretical point of view.

How thorough and detailed is the analysis of the two types of \textit{Śṛṅgāra} given by RG in the last two chapters can be seen from the tabular analysis of its contents given below. (See Table – V)
TABLE - 1
Krṣṇa as Hero

\[ \begin{array}{c}
\text{Dhireddātta} \\
\text{(brave and high-spirited)}
\end{array} \quad \begin{array}{c}
\text{Dhireddhata} \\
\text{(brave and haughty)}
\end{array} \quad \begin{array}{c}
\text{Dhira-lalita} \\
\text{(brave and sportive)}
\end{array} \quad \begin{array}{c}
\text{Dhira-Prasanta} \\
\text{(brave and Mild)}
\end{array} \]

\[ \begin{array}{c}
\text{Purnatama} \\
\text{(most complete)}
\end{array} \quad \begin{array}{c}
\text{Purnatara} \\
\text{(more complete)}
\end{array} \quad \begin{array}{c}
\text{Purna} \\
\text{(complete)}
\end{array} \]

\[ \begin{array}{c}
\text{Pati} \\
\text{(Husband)}
\end{array} \quad \begin{array}{c}
\text{Upapati} \\
\text{(Paramour/lover)}
\end{array} \]

\[ \begin{array}{c}
\text{Anukula} \\
\text{(the faithful)}
\end{array} \quad \begin{array}{c}
\text{Daksiṇa} \\
\text{(the gallant)}
\end{array} \quad \begin{array}{c}
\text{Saṭha} \\
\text{(the sly)}
\end{array} \quad \begin{array}{c}
\text{Dhṛṣṭa} \\
\text{(the saucy)}
\end{array} \]

\[ \begin{array}{c}
\text{Anukula} \\
\text{(the faithful)}
\end{array} \quad \begin{array}{c}
\text{Daksiṇa} \\
\text{(the gallant)}
\end{array} \quad \begin{array}{c}
\text{Saṭha} \\
\text{(the sly)}
\end{array} \quad \begin{array}{c}
\text{Dhṛṣṭa} \\
\text{(the saucy)}
\end{array} \]

Note: 2(Dhireddhata), 3(Dhira-lalita) and 4(Dhira-prasanta) are also classified like first (Dhireddātta)
4(Anukula etc.) x 2(Pati-upapati) x 3(Purnatama etc.) x 4(Dhireddātta etc.) = 96 (types of Krṣṇa as Hero)
TABLE - II

The Beloveds of Kṛṣṇa (Harivallbhā)

\[\begin{align*}
\text{Svlyā} & \quad \text{Parakīyā} \\
\text{(one's own)} & \quad \text{(another's wife)} \\
\text{Kanyakā} & \quad \text{Paroḍhā} \\
\text{(Maiden)} & \quad \text{(Married to other)} \\
\text{Sadhanapara} & \quad \text{Devi} & \quad \text{Nityapriyā} \\
\text{(Who has attained realisation through effort)} & \quad \text{(Consorts of gods born of only some part of Kṛṣṇa)} & \quad \text{(Rādhā, Candrāvalī etc.)} \\
\text{Yauthikī} & \quad \text{Ayauthikī} \\
\text{(belonging to a group)} & \quad \text{(not belonging to any groups)} \\
\text{Munigaṇa} & \quad \text{Upaniṣads} & \quad \text{Prācīnā} & \quad \text{Navīnā} \\
\text{(the sages born as gopīs)} & \quad \text{(born as gopīs)} & \quad \text{(attained sālokya with nityapriyās)} & \quad \text{(born in vraja in various categories)}
\end{align*}\]
TABLE - III
Nayika (Heroine)

Madhyā

Mugdha

Kanya

Parodha

Sviya

Dhira

Adhira

Dhiradhira

Dhiradhira

Dhirā
TABLE - IV

Yūthesvarī

Saubhāgyādhikā Saubhāgya–madhyā Saubhāgyalaghvī

Prakharā Madhyā Mrdvī Prakharā Madhyā Mrdvī
**TABLE - V**

*Aṣṭādaḥsāmanī/Saṁyoga (the highest type of erotic sentiment)*

<table>
<thead>
<tr>
<th>(A) Vipralambha</th>
<th>(B) Saṁbhoga (See Below)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(love in separation)</td>
<td>(love in union)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pūrva-rāga (the stage of courting)</th>
<th>Māna (pried)</th>
<th>Prema-vaitītya</th>
<th>Pravāsa (Journey)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praudhā</td>
<td>Samañjasā</td>
<td>Sādhāraṇī</td>
<td>Buddhipūrvaka</td>
</tr>
<tr>
<td>(Mature developed)</td>
<td>(well-proportioned)</td>
<td>(Common)</td>
<td>(deliberate)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sahetu</th>
<th>Nirhetu</th>
<th>Apla-dūragamanam</th>
<th>Bahu-dūra-gamanam</th>
</tr>
</thead>
<tbody>
<tr>
<td>(having a cause)</td>
<td>(causeless)</td>
<td>(going small distance)</td>
<td>(going very long distance)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Laghu</th>
<th>Madhya</th>
<th>Mahiṣṭha</th>
</tr>
</thead>
<tbody>
<tr>
<td>(small)</td>
<td>(middle)</td>
<td>(super)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bhaviṣya</th>
<th>Vartamāna</th>
<th>Bhuta-Kāla</th>
</tr>
</thead>
<tbody>
<tr>
<td>(future)</td>
<td>(Present)</td>
<td>(Past tense)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Divyajanita</th>
<th>Adivyajanita</th>
<th>others</th>
</tr>
</thead>
<tbody>
<tr>
<td>(divine cause)</td>
<td>(undivine cause)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ākāśajāta (heavenly),</th>
<th>Daivajāta,</th>
<th>Adrṣṭajāta (invisible),</th>
<th>Alaukika,</th>
<th>Adbhuta (marvellous)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(caused by some deity)</td>
<td>(caused by fortune)</td>
<td>(caused by supernatural elements)</td>
<td>(different from all these)</td>
<td></td>
</tr>
</tbody>
</table>
(B) **Sambhoga** (Love in union)

- **Mukhya** (direct)
  - Samkṣipta
  - Samkīrṇa
  - Sampanña
  - Samprddhimat

- **Gauraṇa** (indirect)
  - Sāmānya
  - Viṣesa

  - Āgati
    - (arrival/coming)
  - Prādurbhāva
    - (arising/appearance/origin)

  - Samkṣipta
    - (brief)
  - Samkīrṇa
    - (mixed with contrary feeling)
  - Sampanña
    - (developed)
  - Samprddhimat
    - (complete and excessive)