FIGURES OF SPEECH
(ALAMKĀRA)

The figure of speech or Alamkāra means the ornament or embellishment to beautify literary speech. It is defined by the eminent rhetorician Viśvanātha Kavirāja as follows:

śabdārthayorāsthirā ye dharmāh sōbhātisāyinah
rasādinupakurvento'laṃkārāstū'ṇgadādivat

Those imconstant properties that increase the beauty of sound and sense by helping the sentiment (Rasa) are alamkāras like bracelets etc.

As the ornaments like bracelets, necklace, eardrops, etc. enhance the elegance of the human body and gear up the mood of the inner soul, so also do the figures of speech or Alamkāras that add to the literary beauty of the sentence and thereby tone up the manner of sentiment or Rasa present in that sentence as its soul.

The body of the literature consists of two elements - sound and sense. Likewise the Alamkāras are also divided into two categories viz., Sahādaṇākāra and Arthālaṃkāra.

The advocates of Alamkāra-school in Sanskrit (Bhāmaha, Udbhata, and Rudraṭa) opine that Alamkāra is the most prominent aspect of poetic composition. Bhāmaha in the first chapter of his Kāvyālaṃkāra, says; 'na kāntemapi nirbhūṣam vibhāti vanitā-mukham.

The face of a lady, though beautiful, does not shine without ornaments. But, the rhetoricians of the later times like Anandavardhana and Mānneśa etc., the exponent of Dhvani-school, do not attach importance to Alamkāra. According to them the aptitude of poets

1. Sāhityadarpana, 10/1.
2. Kāvyālaṃkāra, 1/13.
should be to create Rasa, the soul of Kāvya. If they put more emphasis on the external attire by neglecting the necessity of nourishing the soul, then there will not be any Uttama-kāvya, but in its place we will be found simply a Citrakāvya. According to Ānandavardhana, the Alamkāras are 'aprthagyatnanirvartya' (uncared growth). To a resourceful poet the Alamkāras may find their automatic flow in his composition. So, the poet should be more attentive to nourish the sentiment of Kāvya than to decorate the limbs or elements of literature or poetry.

In Śaṅkara literature we meet with the best specimen of various types of Alamkāras. To our astonishment Śrī Śaṅkara, although principally aims at writing philosophy, still in course of his writings he spontaneously makes beautiful and proper uses of Alamkāras. This very rare quality of the spontaneous use of Alamkāras in course of his compositions makes us believe that Śrī Śaṅkara, although a veteran philosopher, also possesses the qualities of a great classical poet. According to Ānandavardhana, the uses of Alamkāras are 'aprthagyatna-nirvartya', and so far Śaṅkara is concerned their uses are also easy and spontaneous. This very rare quality makes Śaṅkara all but a gifted poet.

In the following pages of this chapter we shall launch on a detailed discussion of the various types of Śaṅkara's Babdālān-
kāra and Arthālāṅkāra.

Anuprāśa or Alliteration consists in the similarity of letters, syllables or sounds. Mammāta thus defines:

'varṇaśāmyāmanuprāsa'

It is of five categories namely vṛttyanuprāsa, chekānuprāsa, śrutyanuprāsa, antyānuprāsa and lātānuprāsa.

Almost all poets are guided by an innate tendency of using the figure of word called Anuprāśa or Alliteration. Sometimes, poets strain hard to make a better use of this figure of word with the desire of adding a charming grace to their works. In the writings of Śrī Śaṅkara too, we are confronted with a number of excellent uses of this figure; but they seem to come spontaneously out of the pen of the great saint.

We may treat a few examples of vṛttyanuprāsa and chekānuprāsa used by the learned master in his works. Firstly, vṛttyanuprāsa is taken up for discussion. Vṛttyanuprāsa consists in the repetition of a single consonant once or many times, or in the repetition of many consonants once again but not in the same order, or in the repetition of many consonants more than once in the same order. c.e.

\[ \text{anekasyaśīkadhā śāmyāmasakṛdāpyāneṣkadhā} \]
\[ \text{ekasya sakṛdapyāsa vṛttyanuprāsa ucyate} \]

2. Sāhityadarpāna, 10/4.
A few instances of vrtyanuprasa are cited and discussed below:-

(1) ka tava kāntā kaste putrah
samsārō'yanatīva-viditrah /
kasya tvem vā kuta āyātastat-
stattvam cintaya tadidam bhrātah 3

In this stanza the consonant 'K' in some one case and the consonant 'T' in another case occur more than once.

(ii) aṅgām galitam palitam mundaṁ
   dantavīhinā jātām tundam /
   karadhṛtakampita-sobhitadamdun
   tadapi na muṇcatyāṁ bhandam // 4

In this verse the same consonant 'T' has been repeated many times.

(iii) tayādhāre mūle saha sanayayā lāsyaparayā
tayātmanāṁ yande nava-rasa-mahē-tāndayatanam /
   ubbhābhyaṃ stābhyaṃ ubbhayaśidhiśuddhiyā dayayā
sanāthābhyaṃ jaṁa janaśājanāṇī-majja-gadidam // 5

Here the same consonants such as 'V', 'BH', 'M', 'J', 'N' and 'S' are separately repeated many times.

5. Saundarya-lahari, 36.
(iv) 'tatraivā satī rājāni tasmin gharakale harsyaṭatalasthe
atha ha haśā nīśayām rātrau atipetuh / Ṛśayo devata
vā, rājāḥ naḍānagaṃystotāh saṁtah haṃsarūpā
bhūtvā rājāho darsanagocare atipetuh patitavantah / te
tasmin kāle teṣām patāha haṃsaṇām ekah prathatah
patan agratāh patantām tāt haṃsaṃ abhyuvāda abhyuktāvān.'

In this passage the single consonant 'T' is repeated more than once.

(v) haristvāmārdhīya praṇatajanasaubhāgyajaranāṃ,
pūra nārī bhūtvā puraripumapi kṣobhamanayat /
smarō'pi tvāṁ nātvā ratinayanalehyena vapuṣa
manināmapyantāḥ prabhavati hi mohāya mahaṭām //

Here the group of consonants namely 'P' and 'R' in one case
and also 'M' and 'N' in another are repeated once but not in the
self-same order.

(vi) natagrīva-sugrīva-sāmrājya-heterdasagrīva-
sāntanasmāraketaḥ /
dhanuryena bhagnāḥ mahaṭ kāmahantuḥ,
sa me jānakijanireṇāsi hantu //

In this sloka the groups of vowels and consonants viz.:
'gīva' are repeated more than once in the same order.

6. Chāndyogopaniṣad-bhāṣya, 4/1/2, P.374, Vol.1
7. Saundaryalaharī, 5.
Now we may cite a couple of examples of chēkanuprāsa. The figure chēkanuprāsa occurs when many consonants have been repeated once in the same order. cf.

'chēko vāyañjanasaṁghasya sakṛtsaṁyamanekadā'/

The Examples of chēkanuprāsa:

(i) S āvah śaktyā yukto yadi bhavati śaktah prabhavitum na cēdevaṁ devo na khalu kuśalah spanditumapi / atastvāmārādhyām hariharsvirīncaśyādibhirapi pranantum stotum vā kathamakṛtaphunyah prabhavati //

In the expressions 'na cēdevaṁ devo', and 'haribara', ṛṣe of this verse a number of consonants such as 'D' and 'V' in one case and in another case 'H' and 'R', repeated once in the same order.

(ii) tanucchāyābhiste tarunātaraṁīśaranibhi-
rdīvaṁ sarvānurvinūrmanimani magnāṁ smarati yah / bhavantyasya trasyadvahanahariṇaśālinanayanāṁ 

In the expressions 'rūtanātaram' and 'K 'kati kati' or this stanza there are chēkanuprāsas. In 'tarunātaram' a number of consonants namely 'T', 'R' and 'N' occur twice, as also in 'kati kati' the same consonants 'K' and 'T' are used repeatedly.

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.........................

10. Saundarya-laharī, 1.
11. Ibid. 18.
The figure Yamaka is defined in the Sāhitya-darpāna as:

śatyaṛthe prthagarthēyāḥ svaraṃjaṇasasmātathā
krameṇa tenāvānrttiyamakāṃ vinigadhyate

I.e. when more syllables than one are repeated in the same order or sequence in the same stanza, but with different meanings or totally meaningless, or some may be meaningful and some meaningless, there is Yamaka. This Yamaka is one of the four ancient figures of speech (Upemū, Rūpaka, Dīpaka and Yamaka) recognised by Bharata and it is found that among the four figures of speech, Bharata has elaborately discussed the Yamaka. He has given altogether ten varieties of Yamaka as opposed to five of Upemū. The figure Yamaka also remains conspicuous in the realm of ancient alamkāra literature including works of Bhaṭṭī, Dandin, Vāmana, Rudraṭa, Bhoja and the Agnipurāṇa. But Bhāmaha has given only five kinds of Yamaka, while Udbhata is the only ancient rhetorician who has altogether omitted the treatment of this figure of speech. Ānandavardhana and his follower Mamāta believe that this figure has virtually no aesthetic value, rather it mars the growth of rasa in the Kāvyā. However, men have a natural attraction for Anuprāsa, Yamaka, as well as Ślesavakrokti. Poets use these figures in their literature for various reasons. The figures are charming within a certain limit, but if they are pressed beyond the limit, the glamour is lost.

1. Sāhitya-darpāna, 10/3.
2. dhvanyātmabhūte śrīṇgāre yamakādinibādhanaḥ

saktavapi pramāditvam vipralambhe viṣeṣataḥ

Dhvanyāloka, 2/16.
The use of the figure Yamaka is seen even in the Adikavya Rāmāyana, but the use is quite limited. It will not be out of place here to cite some beautiful examples from the Rāmāyana.

(1) buddhipradaññān rucirabhīdhānān saṃraddadhānājajagataḥ

pradaññān

nānāvīdhānān rucirabhīdhānān dadarṣa tasyāṃ purī

yatuddhānān //

(2) nananda dṛṣṭvā ca sa tān surūpānāgaṇāṇātmagunānurūpān /

vidyotānān sa tadānurūpān dadarṣa kāmagiccapunarvīrūpān//

(3) tato varārāhā suvisuddabhāvāstasām striyastatra

mahānubhāvāḥ /

priyeyo pānasa ca sa kāthabhāvā dadarṣa tārā iva suprabhāvān //

Even Kālidāsa, who has excelled in the use of Simile, has copiously employed the Yamaka in the cantos nine and eighteen of his Raghuvamsa 6. Ghaṭakarpāra, whom tradition places among the nine jewels of the court of the king Vikramāditya, is an adept as well as maxima unrivalled in the use of this figure. He has, therefore, promised that if anybody can surpass him in the use of Yamakas, he will carry water in a broken jar for washing his feet. cf.

bhāvānurakatalalanaśurasatadvapēya -

malabhya cāmbu traśāh karakosapeyam /

jiyeyo yena kavinā yamakāh pareṇa

tasmāi vahyamudakaḥ ghaṭakarpareṇa //

4. ibid, 6/16
5. ibid, 6/17
6. See Keith, A history of Sanskrit literature, P.106.
The figure Yamaka is also used in the writings of Śāṅkara, but the instances of it are very few. Yet within the limited examples Śāṅkara has showed his skill and has proved that he can vie with any rival in this field. If we go through and scrutinise some of the instances we shall realise the truth of this statement.

(a) avinayamapanaya viṣṇo demaya manah samaya viṣṇuyumgatraham/ bhūtadayām vistaraya tāraya samsārasāgarataḥ //

O Viṣṇu! Take away my impudence, subdue my mind, pacify the mirage of the worldly pleasures, spread forth my compassion for the creatures, rescue me from the ocean of the earth.

In this stanza there is one example of the figure Yamaka, where the word 'tāraya' has been repeated twice in the same order. The first 'tāraya' has no meaning, while the other has the meaning - the meaning is 'to save'.

(b) matsyādibhiravatārāiravatāravatāvatā sadā vasudhāḥ / paramesāvara paripālyo bhavatā bhavatāpabhītoḥam //

O Supreme Lord! You being manifested in the Matsya and other forms, always protect the earth, rescue me, I am afraid of the worldly miseries.

In this verse there are two examples of Yamaka. The first consists in the repetition of the syllables 'ravatā' thrice in the same order, having no meaning; while the second consists in the repetition of 'bhavatā' twice with the first meaningful (i.e. by you), the other without meaning.

8. Śatpadistotram, 1.
udāgre rādāgre sa-gotraḥ gotra

sthītā tāsthūṣah ketakāgre saṅgṛhreh

tanotī śriyaṁ sa śriyaṁ nastanotu

prabhuh śrīvarahāvatāro murāriḥ //

he on the point of whose lofty tusk the earth with
mountains being placed diffusing the beauty of a
bumble-bee on ketaki flowers - let that Lord Varāṇi
in the incarnation of Varāha grant us prosperity.

In this stanza two yamakas occur - one in the repetition
of the word 'gotra' twice in a different sense i.e. the first
'gotra' means 'mountain', the other, 'earth'; while the other
yamaka is created by the repetition of 'śriyaṁ' twice in a
different meaning - the former 'śriyaṁ' means 'beauty', the
latter 'wealth'.

ghanād godhanas yena govardhanena

vyaraksī pratāpena go-vardhanena /

hatārātacakri raṅadhvastacakri,

padadhvastacakri sa naḥ pātu cakri //

Let that cakri (holder of disc), who in the 2nd form
of Gopāla (cow-boy) protected the herd of cows from
clouds by holding Govardhanahill through his
prowess, who killed the holder of disc Paundrak-
vasudeva in battle, who destroyed Aghūṣura in the
shape of serpent and who broke the chariot by
kicking, save us.

10. Daśāvatāra-stotra, 3.

11. Daśāvatāra-stotra, 8.
In this stanza there are two examples of the figure Yamaka. The first consists in the repetition of the word 'govardhana' twice in the same order in a different sense namely the first 'govardhana' means 'by Govardhana-hill', the second 'by coward' (by Krsna); while the other example of Yamaka in this stanza is created by the repetition of the word 'cakri' four times, but with different meanings. The first cakri means 'Paundrakavasudeva; the holder of disc, the second, Aghasura in the shape of serpent, the third, chariot, and the fourth or the last cakri means the holder of disc, i.e. SriKrsna, thus the Yamaka created by the word cakri with four meanings bespeaks ingenuity, clever handling, and a poetic lilt and charm.

(8)

\[
\text{dur}	ext{c}	ext{a}	ext{a} - \text{sa}	ext{m}	ext{a}	ext{r}	ext{a}	ext{r}	ext{a}	ext{m}	ext{h}	ext{a}	ext{r}	ext{a}	ext{r}	ext{a}	ext{r}	ext{a}	ext{i} \\
\text{bhavatyavacara}	ext{h} \text{k}	ext{r}	ext{p}	ext{a}	ext{g}	ext{a}	ext{p}	ext{ra}	ext{h}	ext{a}	ext{r}	ext{a} / \\
\text{m}	ext{u}	ext{r}	ext{a}	ext{r}	ext{i}	ext{r}	ext{d}	ext{d}	ext{a}	ext{k}	ext{a}	ext{r}	ext{a}	ext{d}	ext{h}	ext{a}	ext{r}	ext{a} \text{r}	ext{i} \text{h}	ext{y}	ext{s}	ext{k}	ext{a}	ext{k}	ext{l}	ext{k}	ext{i} \\
\text{karotu d}	ext{v}	ext{i}	ext{s}	ext{a}	ext{r}	ext{i}-\text{d}	ext{a}	ext{v}	ext{a}	ext{m}	ext{s}	ext{a}	ext{n}	ext{a}	ext{m} \text{v}	ext{a}	ext{n} \text{sa} \text{k}	ext{k}	ext{l}	ext{k}	ext{i} \text{12}
\]

Let ten-formed Murari in the form of that guileless Kalki, who, seated on horseback and armed with a sabre, for destroying the universe replete with rogues, vanquish your six enemies (six cardinal passions of man).

Here in this verse the word 'Kalki' has been repeated twice in the same sequence, but with a different meaning. The former Kalki means sinsa sinful, the latter, the tenth or the last avatara. The figure is, therefore, a beautiful instance of Yamaka.

12. Daśāvatārastotra, 10.
If the mind, roaming on mountain, city, fort, and impassable river and so on, does not get its objects, becomes distressed like a creature through administering poison.

In this stanza there are three beautiful cases of *yamaka*.

(i) The first example is constituted by the repetition of the word 'naga' two times in the same order having former 'naga' meaningful - means 'mountain', the latter, meaningless. (ii) The second instance of *yamaka* in this verse occurs due to the repetition of the term 'durga' twice in the same order, with the former having meaning - means 'fort', the other without it. (iii) The third or the last instance of this figure in this verse consists in the repetition of the syllables 'visaya' twice in the same order having the first with meaning - means 'object', while the latter without it.

Who never slips off, who is the congregation of *Ka* (Brahma) *Īśa* (Śiva) and *Va* (Vāyu), who is the husband of *Satyabhāmā*, who is born in the family of Madhu, who is wealthy, who is worshipped by Rādhā, and who is the abode of Lakṣmī - I unite in mind i.e. contemplate on that handsome son of Nanda and Devakī.

13. Prabodhasudhākaraḥ, 70.
The word 'mādhava' has been repeated twice in the same order in this stanza, but with the first meaningless, while the other having it - it means Kṛṣṇa. The figure is, therefore, a fine example of Yamaka.

Śaṅkara on another occasion offers a beautiful instance of Yamaka with the repetition of these syllables 'mādhava' twice having the former meaningful, the other without it. The verse, in which this figure occurs, is as follows:

\[
\begin{align*}
\text{prasannatām} & \quad \text{prayāti} \\
\text{dadatyayetnato} & \quad \text{gunākaraś} \\
\text{namāmi} & \quad \text{brahmapiuṣkaraṁ sāvaṁśavaṁ saṁkaraṁ} \\
\end{align*}
\]

Hari, Hara, and Prahmā being pleased with him, who takes bath in puṣkara being attached to Yama and other āngas, give him their respective quarters easily. I salute such a mine of merits Brahmapuṣkara with Vaiṣṇava and with Śaṅkara.

(h)

\[
\begin{align*}
kadambavanacārinī | muni | kadambakāśambinī | \\
nitambajitabhudharā | suranitambinīsevitāṁ | \\
nāvāmburuha-locanāmabhīnayāmbudasyāmālam | \\
\text{trilocana-kuṭumbiniṁ} & \quad \text{tripurasundarīśraya} \\
\end{align*}
\]

I am taking refuge of Tripura-sundari, who is always wandering in the midst of the forest of Kadamba-trees, who is like the string of clouds in the sky of hearts of the sages, whose hips have conquered the mountain,

15. Puskarāṣṭakastotra, 8.
who is worshipped by the celestial damsels' with heavy buttocks, whose eyes are very beautiful like the newly blossomed lotus, who is as dark as the summer cloud, and who is the wife of the three-eyed God.

In this verse also there are two beautiful instances of Yamaka. (1) The first instance consists in the repetition of the word 'kadamba' twice with a different meaning. The former 'kadamba' means 'Kadamba-tree', while the latter means 'a multitude'. The other example of Yamaka here occurs owing to the repetition of 'navambut' twice in the same order but with both meaningless.

(1)

uddrātana saha nagabhida

damaṇāmitra mitrasāsidrata

sata drata bhavati prabhavati

na bhavati kim bhavatiraskara

0 the Upholder of mountain, the younger brother of Indra, the enemy of the family of demons, the seer with the eye of the sun and the moon, you, when a source being realised, does not the worldly existence disappear?

In this verse there are four instances of Yamaka. (i) The first example consists of 'danuja' which is repeated twice in the same sequence. The first has no meaning, while the other has the meaning (i.e. demon). (ii) The second example of Yamaka in this verse occurs due to the repetition of the word 'mitra' twice with different meanings—namely the first 'mitra' means 'friend',

17. Satpadistotram, 4.
The next, the sun. (iii) The third example of this figure here occurs owing to the repetition of 'drāta' twice with different meanings namely the former means 'eyes', while the latter means 'seen'. The fourth or the last example of the figure Yamaka in this verse consists in the repetition of the word 'bhavati' four times having some meaningful and some meaningless.

The first 'bhavati' is with meaning - it means 'you' (bhavat locative singular), the second without meaning, the third having 'sense' - which means 'does not exist', while the last is without it.

Let that Jayanti reared up by Lakṣmi (i.e. the handsome garland named Vaijayanti) nowhere there the like or Simile of which exists, which is riveted on the shoulder (of Narayana) fickle being borne by favourable wind, which makes Vasubhadra i.e. the devotee to Lord Viṣṇu the Supreme object of auspiciousness, the flowers of which are resonant with the bees and the form of which has attained bluishness (owing to the contact of the black-bees), not cease to make us happy immediately.

In this verse there are as many as seven beautiful instances of Yamaka.1-

(i) The first example consists in the repetition of 'saṃśāna'.
twice in the same order, but the former 'samanā' having no meaning, the latter having it.

(ii) The second instance here occurs due to the repetition of 'sakam' twice. The former 'sakam' is having the sense - it means 'with', while the latter, without sense.

(iii) The third example of Yamaka in the stanza consists in the repetition of 'bhadrām' twice having different meanings. The first 'bhadrām', here, means 'disciple', the other means auspicious.

(iv) The fourth example is constituted by the repetition of 'sāram' twice in the same order having both meaningless.

(v) The fifth is in the repetition of 'kāntā' two times with the former meaningless, while the latter, with it i.e. it means 'lovely'.

(vi) The sixth case of Yamaka in this verse consists in the repetition of the word 'mālā' twice having the former meaningful - means 'garland', the other meaning without meaning.

(vii) The seventh or the last instance of the figure Yamaka in this stanza consists in the repetition of the word 'jayanti' twice in the same sequence. The first 'jayanti' has no meaning, while the second has the meaning - the meaning is 'Vaijayanti', the name of the garland of Visnu.
When similarity exists between two objects expressed in a single sentence and when there is no statement of difference between the objects, then the said similarity is called a simile. Visvanatha in his celebrated work Sāhityadarpana, defines simile in the following words:

śāmyā vācyamavādānayām vākyadikya upamā dvayoh

Upamā (simile) falls mainly under two categories - Pūrṇā and Luptā. The simile in which all the constituent elements (viz. the subject of comparison, the object of comparison, the common attribute and the word implying similarity) are present, is known as Pūrnopamā; whereas simile in which one, two or three of the constituent elements remain absent, is called Luptopamā.

Śrī Śaṅkara employs this prominent figure of speech in abundance in his writings. He deals with abstruse philosophical problems unintelligible to common understanding. But, the adorable preceptor makes the best use of the simile when he meets the formidable challenge of presenting these difficult problems in an easy form. In many cases the traditional definition of Upamā does not tally with the similes employed by the learned author. The peculiarities of his similes that we have come across, have been aptly and amply illustrated in proper places.

With an eye to the diverse fields of observation, we have divided the similes of Śrī Śaṅkara into five classes, viz. (i) similes drawn from the world of Divinity; (ii) similes drawn from the sacrificial world; (iii) similes drawn from the animal kingdom; (iv) similes culled from human world; and lastly (v)

1. Sāhityadarpana, 10/14.
Similes drawn from the world of Divinity.

The similes drawn from the world of Divinity are few and far between. But, though few, they are very significant and appropriate to the context. Here in this line two instances are taken up for discussion.

(1) Hari, who is contemplated or seen in the salagrama-stone occurs on many occasions as standard of comparison in his writings. Thus, once while stating that the Supreme Self, although present everywhere, is to be meditated upon within the heart, Śaṅkara rightly draws the simile of Hari, who is contemplated or seen in the salagrama-stone. cf.

'sa evamanyastvādvagunānapeta īśvarastatra hrdaya-puṇḍarīke nicāryo drastavya upaśīyate, yathā salagrame hariḥ' /

'hence it is instructed that the Supreme Self, possessed of the qualities like smallness and others, is to be contemplated or seen in the lotus in the form of the heart just as Hari, who is to be seen in the salagrama-stone.

2. Brahma-sūtra-bhāṣya, 1/2/7.
Here 'tathā' which should have been mentioned with the
Upameya is dropped owing to the inversion of the usual order of
the Upamāna and the Upameya.

(11) Śāṅkara, on many occasions, has drawn Viṣṇu and Śālagrāma
stone as standard of comparison for Brahman and the sky of the
cardiac region i.e. specific abode or region as in both cases
in spite of the Viṣṇu omnipresence of the Viṣṇu and Brahman,
specific locations and qualities are attributed to them for the
purposes of direct meditation. For illustration one instance is
cited and discussed below:-

'tasyaitaspa brahmano sākaśdupo labdhayarthamupāsanāna-
thaśca hṛdayākāse sthānamoyate - śālagrāma iva x
visnoh' /

For direct observation and meditation the sky of heart
is said to be the place of the Viṣṇu Brahman, just as the
image i.e. śālagrāma-stone is used for deity.

Upameya : brahman and hṛdayākāśa
Upamāna : Viṣṇu and śālagrāma
Śādharāṇa-dharma : sthānam
Upamāvācaka : iva

The Upamā contains a double Upamāna. Here śālagrāma
corresponds to hṛdayākāśa.

3. Taittirīyopaniṣad-bhāṣya, 1/6 (ābhāsabhāṣya).
The similes drawn from the sacrificial world are also comparatively small in number. However, in the following line we like to cite an instance of this class of similes.

(iii)- The rite of Agnihotra is very commonly used as a standard of comparison in his writings. Thus, once while saying that the meditations on vayu Vāyu and Prāṇa, though not separate, are to be treated as such, Śāṅkara very befittingly draws the simile of the rite of Agnihotra, although one, but treated as separate due to the difference of time of performance in the morning and in the evening. cf.

'vidyaikyopi tvadhāntāchidaivabheda pravṛttibheda bhavati - agnihotra iva sāyaṃprāṭehkālabheda dādityabhī-4 pretya pradānnavadityuktam' /

Though there is oneness of vidya i.e. meditation on Vāyu and Prāṇa there is the difference in application due to the separation of concerning self (adyātma) and presiding deity (adhyātma), even so the rite of Agnihotra, which is one, is treated as separate owing to the difference of time of performance in the morning and in the evening. Considering this 'pradānnavad etc.' i.e. as in the case of the offerings, has been stated.

The Upamā contains a double Upamana. Here sayahpratehkālabheda corresponds to adhyātmādidaivabheda.

SIMILES DRAWN FROM THE ANIMAL KINGDOM

(iv) From the animal kingdom the 'kākāśīnyāya' i.e. the maxim of the crow's eye appears as a standard of comparison on several occasions in his writings. Thus, once the crow's organ of sight i.e. eyeball moving to both the eyes alternately becomes the appropriate standard of comparison for the word 'sanyak' in respect of ubhayatrāṇusāṅgaḥ. of.

'sanyagiti kākāśīnyāyena ubhayatrāṇusāṅgaḥ kartavyaḥ'
'Samyak' etc. is to be connected with both sides like the maxim of the crow's eyeball.

Upamāya : sanyak.
Upamāna : kākāśi.
Sādhāraṇa-dharma: ubhayatrāṇusāṅga .
Upamāvacaka : nyāya.

Here the use of the Upamāvacaka namely 'nyāya' makes the Upamā Ārthī. So this is a case of Ārthī Samāsaga Upamā.

It is believed that the crow cannot see with both eyes simultaneously but one eye i.e. organ of sight and that it can move it from one side to the other alternately if occasion requires. This maxim is used generally to a word which though applied but once in a sentence may, as occasion requires, serve two purposes. Here in the present context the word namely 'samyak'

5. Ārvānaśvataropanisad-bhasya, 6/82.
though used only once serves two purposes namely explanation of
the Highest to the followers of the hermitage and which is
practised by the group of seers. So, we can say that here the
application of the simile is highly appropriate for the purpose.
Of course this simile of crow's eye is a stock-in-trade of Indian
commentators and it is difficult to say who invented it first.
(v) It is very interesting to note that Ācārya Śaṅkara once
draws 'kākadantaparīkṣā' i.e. the searching after a crow's
as teeth as the standard of comparison for the question regarding
the existence of soul after death asked by Naciketas to Yama
and thus offers a beautiful instance of Upāna. The text runs as
follows :-

'he naciketah marañañā marañañasambaddhām prasānam
pretvāsti nāstiti kākadantaparīkṣārūpam nā anuprākṣāṁ
maivān prastumārhasi'.

O Naciketas! it is not reasonable to ask more question
regarding death, i.e. regarding the existence or non-
existence of self after death, just like the searching
after a crow's teeth.

Upameya : maraññasambaddhām prasānam.
Upamāna : kākadantaparīkṣā.
Sādhāraṇa-dharma : anāvasāysaka (lupta).
Upamāyācakra : rūpa.

Here the Sādhāraṇa-dharma or the common property namely 'anāvasyaka' is dropped; hence it is Dharmalupta Upanā. The Upāsāvācaka namely 'rupa' is standing for tulya; hence the Upamā here is Samāsagā Ārthī Luptopamā.

A crow does not possess teeth. The maxim kākadantaparīkṣā means the searching after the number etc. of a crow's teeth, and which is used to denote any useless or unprofitable task. Here in this simile the use of the 'kākadantaparīkṣā' as an Upanā is very suitable to denote the useless of the question regarding death asked by Naciketas. That is, just as the enquiry into the number etc. of a crow's teeth is purposeless, so also the question regarding the existence of self after death is useless.

(vi) The kākaviṣṭāḥ i.e. the/ that of the crow occurs twice as a standard of comparison in his Sarvavedāntasiddhāntasārasātma-graha. Thus, once while discussing the cause of discrimination to the worldly objects of enjoyment, he draws very befittingly the simile of kākaviṣṭāḥ. cf.

kākasyā viśāvādasyahyabdhi-ddhirbhogyasā
tīvra-ravikrtiśyate /
viraktitīvratvanidānāmāḥurbhogyesan dasekaṇaṃ eva santah //

The strong non-attachment is attained when one turns away with disgust from all the worldly objects of desire as they are as abominable as the faeces of a crow. The scholars say that this feeling of non-attachment comes as a result of the perception of the defects that are inherent in all the worldly objects of enjoyment.

7. Sarvavedāntasiddhāntasārasātma-graha, 34.
This is a case of Śrauti Taddhitagā Upanā in keeping with the Pāṇinian Śūtra 'tatra tasyeva'. 5/1/116.

Visthāś is a vulgar word as this word creates disgust and repulsion in the mind of the Sahārya. So this kind of vulgar word should not be used in Kāvya. But, here, by the application of this vulgar word kākaviśthā, Śāṅkara has very creditably revealed the abominable nature of the worldly objects of enjoyment which leads to proper enlightenment and renunciation. So, the comparison between the objects of enjoyment and the crow-dung is highly appropriate for the purpose.

Śāṅkara also, on several occasions, has drawn similes from worms and insects of the animal world, and they are all quite apt and suitable to the context. As for instance a few cases are given here.

(vii) Thus, once, the person, who cannot give up the desire for fruits and as such the ignorant, is very befittingly compared with the 'kośakāra' i.e. silk-worm in respect of being fastened by the actions, of.

\[
\text{ato'nyasyāpi karttṛtvābhīmānābhāvah phalāsangabhāva-ācābhandhakāraṃsanyathā karmabhirbhadhyate nūdhah kośakāraṇavadityābhīpṛāyeh} //
\]

Hence to other people also the absence of the pride of authority as well as the lack of desire for fruits is the cause of non-bondage; otherwise the fool is fastened by the action like the silk-worm. It is the meaning intended here.

Upameya : muddha.
Upamāna : koṣākāra.
Sādhāraṇa-dharma : karmabhūtadvayate.
Upamāvācaka : yat.

This is an instance of Ārthī Taddhītargā Upamā in accordance with the Pāñcini Sūtra 'tana tulyām kṛyā cedvati'. I/1/115.

It is seen that the silk-worm at the larva stage is encased into its self-made cocoon. Similarly the fool, who cannot forsake the pride of authority and the desire for fruits, is fastened by his own actions. So, by comparing fool with the silk-worm, Sāṅkara has very ably expressed this idea. We can, therefore, assert that no other simile would have been more appropriate for the purpose.

(viii) The Khadyota i.e. glow-worm is also used as standard of comparison from the animal world. Thus, while describing the 'jñānajñānātmavāda' of the Bhāṭṭa school of thought, a nice simile is drawn from the glow-worm. cf.

prabhavītyabhayatmatmaṁtmanah svayameva sā /
ātmātaścijjdaatanaṁ khadyota iva sammatah //

She (śruti) herself is narrating the both sidedness of ātman or soul. Hence the ātman is approved just like the firefly which is both animate and at the same time inanimate.

- Upamasya : ātman.
- Upamāna : khadyota.
- Sādhāraṇa-dharma : cijjadatana.
- Upamāvācaka : iva.

This is a fine case of Śruti Pūrṇopama. Here the ‘jñānajñānātmavaśa’ of Bhāṭṭa school of philosophy is nicely depicted with the help of this simile of glow-worm. The glow-worm brightens up, just for a moment, and by the next moment its glow is extinguished. Hence it is regarded as both animate and inanimate. In the same manner the ātman, according to the Bhāṭṭa-philosophy, is constituted of both the characteristics of jñāna and ajñāna.

(ix) Śaṅkara also has drawn some beautiful similes from the lion. Thus, once, ‘kesārī’ i.e. lion released from the ‘piṇjara’ i.e. the case becomes a befitting standard of comparison for Śīvya i.e. disciple who has been released from the ‘jagajjāla’ i.e. worldly net. cf.

```
varṇadharmāmārāmārāṣāstrayantarēṇa yojitaḥ
nirgato'si jagajjālāt piṇjarādiva kesārī //
```

You are so long yoked to Śāstrayantra regulating the duties of the four classes, and the duties of the four stages of life. Now you have been released from the

10. Ajñānabodhiṇī, 92.
worldly net like the lion released from a cage.

Upameya : tvam (i.e. śiṣya) (lupta) and jagajjāla.

Upamāna : Kesārī and pinjara.

Sādharana-dharma : nirgāmana.

Upamāvacaka : iva.

Here the Upamā contains a double Upamāna. Here 'kesārī' is the Upamāna for tvam i.e. śiṣya which is omitted here and 'pinjara' if is for 'jagajjāla'.

Jagajjāla is a Rūpaka and here the Upamā is helped by this Rūpaka. Hence this ās is an instance of Saṅkara of Rūpaka and Upamā.

In the first half of this very verse there is one Nirāṅga-Rūpaka; and these two Saṅkara and Nirāṅga-Rūpaka stand independently. So this is a case of Saṁyastī.

(x) Saṅkara when eulogising the Devī, applies 'karikalabhakumbha' i.e. the temples of a young elephant as an Upamāna for 'stanabhara' i.e. the large full breasts and 'parinatasāracandra' i.e. autumnal full moon for the Upameya 'vadana' i.e. the face of the Devī and thus gives two beautiful examples of Upamā. The 'karikalabhakumbha' is drawn from the animal world while parinatasāracandra is from the world of nature. cf.

kvanatkānoiśāmā karikalabhakumbhastanabhara
parikṣāna madhye parinatasāracandraavadana /
dhanurbānānāppasem arnimapi dāhanā karatalaih
parastādāstām neha puramathiturāhōpurusīkā //

May the Goddess, the pride of him who shook the cities, appear before us with heavy breasts like the frontal lobes of young elephant, with her slender waist girdled with tingling bells, her face like the autumnal full moon, bearing bow, arrows, noose, and goad on the palms of her hands.

(a) Upameya : stana.
Upamāna : karikalabhakumbha.
Śādhāraṇa-dharma : bhara.
Upamāvācaka : iva (lupta).

This is an instance of Śrauti Upamā.

(b) Upameya : Vadana
Upamāna : parinataśaracakandra.
Śādhāraṇa-dharma : manchara (lupta).
Upamāvācaka : iva (lupta).

This is a lupta upamā as here the common property and the Upamāvācaka are dropped out due to the karmadhāraya compound which is in keeping with the Pāṇinian sūtra 'Upamitam vyāghrādibhiḥ sāmānyāprayoge'. (3-1-56).

Since here the two similes stand out independently like the mixture of sesame and rice, this is a case of Sāmarṣīti.

SIMILES CULLED FROM HUMAN WORLD.

Human world presents a fertile field of observation wherefrom Śrī Śaṅkara draws a number of beautiful significant similes. Thus, on one occasion, Śaṅkara, while establishing the oneness of the self in his Tattvopadesa, draws very befittingly
the simile of 'ekaparthaivadesa' i.e. monarchy. The stanza runs as follows :-

\[ \text{(xi)} \]

\[
\text{nānātmabhimatām naiva viruddhavāyantvataḥ} \\
\text{svāmyaikya tu vyavasthā syādekāparthaivadesavat} //
\]

The opinion that the self is numerous, is not valid, because, since the conception of unity and multiplicity are opposed to each other. If the master of the body i.e. the self is one, there will be discipline in the body just like discipline in a land ruled by one monarch.

Upameya : 
Upamāna : ekaparthaivadesa.
Sādhāraṇa-ḥarma : vyavasthā syē.
Upamāvācaka : vat.

This is taddhitaś ārthī Upamā in accordance with the śūtra 'tena tulyam kriyā cedvati' 5/1/115. Kavakṣa

Here the comparison between 'svāmyaikya and ekaparthaivadesa' is highly apt for clarifying the 12 idea. The idea here is that if there are numerous rulers in a state, there prevail disturbances and chaotic order everywhere. But if there is a single sovereign king in a state, there prevails peace and serenity because the subordinate petty kings obey the monarch. In the present context, too, it is stated that if there is one soul in the body, there exists discipline, because the sense organs are like so many flunkies of the self. So, we can say that by the application of this simile, Sāṅkara has clearly manifested the idea of the context.

12. Tattvopadesa, 8.
(xii) Mūka i.e. the mute also occurs as a standard of comparison in Śaṅkarācārya's writings. Thus, Śaṅkarācārya while speaking about the ineffability of Brahman, draws very aptly 'mūka' as an Upamāṇa. The verse runs thus:

\[
\text{yam varṇayitum sākṣēschrutirapi mūkeva maunamāsarati /}
\]

so'smākam manujānām kum vācām gocarā bhavati //

On narrating whom even the az Śrutī herself becomes silent behaving like a mute, (how) could he be described by our human speech?

Upameya  : śrutiḥ.
Upamāṇa  : mūka.
Sādhārana-dharma  : maunam āsarati.
Upamāvācaka  : āva.

This is a pure case of Pūrṇopamā as all the four limbs of Śūrū are present here. Here there is disagreement in respect of grammatical gender between the Upameya namely śrutiḥ which is feminine and the Upamāṇa namely mūkaḥ which is masculine. But apart from this disagreement this Upamāṇa is very appealing and highly expressive.

(xiii) On many occasions Śaṅkara calls 'tailadhārā' i.e. the unbroken line of flowing oil as a standard of comparison. Thus, when defining the dhyāna i.e. meditation, Śaṅkara draws very skilfully tailadhārā as an Upamāṇa for the Upameya namely dhyāna. The text runs thus:

'tatha dhyāyatā vai dhyāyatāt prthivi dhyāyantāt paṇc parvata ityupamopādānāt, śailadhārāvarat santato'viochinnapratyayo dhyānaṁ ......'

13. Prabodhasudākara, 2.
In the az Scriptures also the Simile of meditation is shown thus; - the zima crane meditates as it were, the earth meditates as it were, the mountains and meditate as it were; the meditation is a continuous and unbroken thought like a thread of descending flow of oil.

Upameya : chyan.
Upanāna : tailadhārā.
Sādharaṇa-dharma : santato'vichinnapratyaya.
Upanāyācaka : vat.

This is an Ārthi Taddhitaśā pūrṇopama in keeping with the Pāṇinian śūtra 'tena tyāgam kriyā ced vadi' 5/1/115.

It is stated in the az Chāndogyopanisad (7/6/1) that the earth meditates, the mountains meditate, etc. But the mountains etc. are inanimate objects and as such meditation is not possible on their part. So it is understood that since the mountain is immobile, it contemplates as it were like a yogin. Hence from this fact it is implied that the contemplation is a continuous and uninterrupted process of thought just like the unbroken stream of descending oil. That is, just as the thread of descending oil is continuous and unbroken, so the chyanā or contemplation is also continuous and uninterrupted thought. So we can assert that the application of this simile here has become highly appropriate.

(xiv) Maṅcākrosāna i.e. the sound of a gallery is also used once as a standard of comparison in his writings. Thus, while saying that the jīva in the mind (mana'upalakaśita jīva) is expressed by the term manas, Śaṅkara appropriately draws the
Simile from 'maṇcākrosāna' and thus makes a beautiful case of Upamā, cf.

'tat manmanah tat prakṛtai soḍasākalamannopacitai mano
nirddhād-ritam, tatpraviṣṭastatstathāh tadupalaksīto jīvah tammana
iti nirddisyate maṇcākrosānavat.'

15. Chaḍogyopanisāda-bhāṣya, 6/2/2.
(xv) In the Bhāgavadgītā 'a lamp in a windless place' i.e. nivātadīpā occurs as a standard of comparison. The same simile is also met with in Kumārasambhava of Kālidāsa and it is interesting enough to note that Saṅkara also on many occasions draws this simile in his works. Following is an example for our discussion:

\[
\text{cittendriyānām ciranigrhaṇena} \\
\text{svāsaprācāre samite yamindrāh} \\
\text{nivātadīpā iva niścalāṅgā} \\
\text{manomānijagnadhiyo bhavanti} \\
\]\n
when the thought and sense-organs are suppressed for ever and the respiration ceases, the great sages with their bodily organs suspended remain absorbed merging their mind within like a non-flickering flame of a light in a windless place.

\[
\text{Upameya : yamindrā,} \\
\text{Upamāna : nivātadīpā,} \\
\text{Sādhārana-dharma : niścalāṅgā,} \\
\text{Upamāvācaka : iva.}
\]

This is a Śrautī Pūrṇopamā.

16. cf. yathā dīpo nivātastho amma neṅgate so'pamā smṛtā / yogino yatacittasya yuṅgato yogam ātmanah // Gītā, 6/19.
18. Yogatārāvalī, 18.
During the Upanisadic era we meet with some peculiar ordeals recorded in the texts concerned. The guilty man is burnt and killed by grasping a heated axe while the innocent man is not affected by holding it on the palm of his hand. Śaṅkara has occasions to draw this ordeal of grasping the red-hot axe by a thief and a non-thief (innocent) as standards of comparison in his writings. Thus he compares: the person steeped in duality or not-self, i.e. a worldling is harrowed by the worldly sorrows just as a thief is detected and burnt by the ordeal of grasping the red-hot axe. The person absorbed in the Self or God-head is released from the earthly bondage just as an innocent suspect, a non-thief is not scalded and fettered.

'tathā dvaitaviśayāntābhhisandhasya bandhanām taskarasya eva taptaparasūgrahane bandhadāhabhāveḥ saṃsāradhānaprasānta-rāpticetyuktvā advaitātmasatyābhhisandhasya ataskarasya eva taptaparasūgrahane bandhadāhabhāveḥ saṃsāradhānakriyātāmokṣasāveto
tvā
der the same manner just as a thief is burnt and fettered by holding the heated axe, so also the man, who is absorbed in unsubstantial world-show, is affected by earthly sorrows. After this, just as a non-thief is not burnt and fettered by holding the same, so the man absorbed in not-self is released from earthly bondage and becomes liberated.

(a) Upamasya: dvaitaviśayāntābhhisandha and jana (Lupta)
Upamāna: taptaparasūgrahaṇa and taskara.
Sādhanā-chaṁma: bandhadāhabhāva and saṃsāradhānapraṁpta.
Upamāvācaka: iva.

19. Chāndogyopanisad ābhāṣabhaṣya, P.3, L. 3 to 5, (Durgā bddn.).
Here a double Upamāna is present in both the Upamās and
in both the Upamās the common property is mentioned twice in
two different expressions but non-different in essence. That is,
the two expressions namely 'bandhadāhabhāva' and 'samsāraduhkha-
prāpti' of the first Upamā and the expressions namely 'bandhadā-
hābhāva' and 'sāmārūd-aduhkhānivṛtti' of the second, though
different in expression, the common property of each of the two
cases is in fact the same. Hence these two Upamās are of the
type of 'vastuprativastubhāva'. The vastuprativastubhāva is that
where the words are different, but the 'sādhāraṇadharma' is
in reality the same.

Anyway, this Upamā of Śaṅkaracārya serves a double purpose;
it serves the purpose of simile and as such comes under literary
embellishment. Secondly, it gives publicity to the system of
crime and punishment, punishment of theft in particular where
the peculiar ordeal of 'taptaparasūgrahana' or catching hold of
a red-hot axe obtained in the vedic age. Hence this Upamā not
only adds a rhetorical embellishment but also adds a lustre of
Śrauta or vedic usage. The idea that worldlings are affected by
trials, tribulations whereas the god-intoxicated persons shake
themselves free from such sufferings just as the real culprit is
burnt by the hot axe whereas the innocent is fully absolved
really bespeaks poetic excellence and flight of imagination.
It is interesting to note that once Śaṅkaraśārya draws 'guru' or preceptor as a standard of comparison from human world. Thus, while describing the non-condemnable nature of anna, Śaṅkara draws very aptly 'guru' as an Upamāna in respect of non-condemnability. The text runs thus:–

'annena dvāraabhūtena brahma vijnātasya yasmāt tasmād-
gurumivāṇnam na nindyāt'

Since by the means of food (anna) the Brahman is realised, the food should not be censured just as preceptor (guru) (ought not to be censured).

Upameya : annam.
Upamāna : gurum.
Sādhāraṇa-dharma : na nindyāt
Upamāvacaka : iva.

This is a case of Śrautī Pūrṇopāma.

It is said in the Nyāgukalpi Bṛguballī of the Taittirīyopanīṣad that Bṛgu realised Brahman through the medium of food or anna. Hence, here food is like a preceptor, as by the guidance of a true preceptor Brahman can be realised. So, here the comparison between the anna and the guru is quite befitting.

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SIMILES DRAWN FROM THE WORLD OF NATURE

(xviii) Numberless are the similes drawn from the world of nature. From this world, Śaṅkara has very commonly used the ocean as a standard of comparison. Thus, on one occasion, while describing the inaccessibleness of the Supreme Truth (Paramārtha-tattva) to the ignorant, Śaṅkara has aptly drawn the simile from the vast ocean which is unfathomable and inaccessible. cf.

'sāstrasamāptau paramārtha-tatvavastutvayathām namaskūra ucyate / durdarsām dukkhena darsāman-mâyay eti durdarsām / astināstīti catuśkotivairjijitvat durbijaṃrescia-yarthā / atsava atigambhirām 21
duspravesām mahāsamudravat akṛtaptalarm-ādhi'/

At the end of the Scripture the obeisance is stated for the purpose of eulogising the sublime truth. 'durdarsā' etc. (which is seen with great distress). It (sublime truth) is incomprehensible as it is beyond the four alternatives such as existence and inexistence etc.; hence to the ignorant it is excessively deep and inaccessible like the vast ocean.

Upameya : paramārtha-tattva.
Upamāna : mahāsamudra.
Śādharaṇa-dharma : atigambhirā and duspravesā.
Upamāvāca : vat.

This is śrautī Taddhitagā Upamā in accordance with the Pāṇinian śūtra 'tatra tasyeva'. 5/1/36 116.

On a few occasions, Śaṅkara’s has drawn some beautiful similes from the current of river. The following example is worth quoting:-

'punah punareva nadīsrotavajjanamaraṇaprabandaḥaviccheda-
dena varttamanāḥ kaḥhiravastāḥbhārva tu tuo tattvatau'

as the unbroken series of birth and death flows like the stream of a river, the persons exist in varied form being born repeatedly.

Upaneya : jana-maraṇa-prabandha.
Upanāna : nadī-srotas.
Sādharaṇa-dharma : aviccheda.
Upanāvācaka : vat.

This is a Śrauti Taddhātaga Upāna in accordance with the Sūtra 'tatra tasya va'. 5/1/116.

Here it is said that the persons, who cannot uproot science, undergo repeatedly the recurring succession of birth and death. This succession of birth and death goes ceaselessly like the current of a river. That is, just as the current of a river flows ceaselessly, the succession of birth and death also flows continuously. So, here the comparison aptly befits the context.

Sometimes Śaṅkara draws the 'gahgāsrotas' i.e. the current of the Ganges as the Upāna. One such example is cited and discussed below:-

'chidyante sarve jñeyaviśayāḥ sansārayāḥ laukīkānāṁ
ā-maraṇāt gahgāsroto vā pravṛttāvicchedaṃ ayānta'
To the hearts of the common people, the doubts in worth knowing objects, which flow incessantly unto death like the stream of the Ganges, are dispelled.

\begin{align*}
\text{Upameya} & : \text{āx samāya}.
\text{Upamāna} & : \text{gangaśabotās}.
\text{sādhāraṇa-dharma} & : \text{pravrta}.
\text{Upamāvācaka} & : \text{vat}.
\end{align*}

This is a Srāvati Taddhitaṇa Upamā in accordance with the Paninian Sūtra 'tatra tasyeṣva'. 5/1/116.

Here the comparison is highly appropriate for the elucidation of the idea. That is, just as the current of the Ganges flows ceaselessly so also to the hearts of the common people, the doubts in worth knowing objects, arise in continuous succession.

(xx1) The 'nalinīdalagatayala' or the water-drop on the leaf of lotus is the very famous simile drawn by Sāṅkarācārya from the world of flora. The examples of this simile are plenty in number in his works, and the following instance is worth quoting:

\begin{align*}
\text{nalinīdalagatayalamatitara} & : \text{nalinīdalagatayala}.
\text{tadvajjīvani-mati-sayacapala} & : 24
\end{align*}

\begin{align*}
(\text{Just as}) \text{the water-drop on the leaf of lotus is very transient, so also the life is exceedingly evanescent.}
\text{Upameya} & : \text{jīvanam}.
\text{Upamāna} & : \text{nalinīdalagatayala}.
\text{sādhāraṇa-dharma} & : \text{capala} \text{and} \text{tarala}.
\text{Upamāvācaka} & : \text{tadvat}.
\end{align*}

Here the Upamā is expressed with the help of two independent sentences; therefore the common property is repeated twice with two different expressions but not different in essence. Here the antecedent 'yadvat' is not used.

Our lives in this mortal world are exceedingly transitory. At every moment there is a probability of passing away just like the water-drop on the leaf of lotus may fall away or witner away at any moment. So here the comparison between the life in this world and the water-drop on the leaf of lotus is highly appropriate. We can boldly assert that no other simile would have been more appropriate for the purpose. This simile is not only appropriate and appealing but also bespeaks fine poetic imagination.

(XXII) Śaṅkarācārya many a time culls the Upamāna from the waves of water and thus offers many striking instances of Upamā. Thus, once while speaking on the transitoriness of wealth, a nice simile is drawn from the fleeting ripple. The stanza runs thus:

\[
\begin{align*}
\text{ayurnaśyati pasyatām pratidinaṁ yatī kṣayaṁ yauvanei} \\
\text{pratīyānti gataṁ punarāṇaṁ divasāṁ kālo jagatbhakṣakaṁ} \\
\text{lakṣmistotaraṁrāgaṁca gala viḍyuccalaṁ jīvitaṁ} \\
\text{tasmināṁ saraṇagataṁ saraṇada tvam rakṣa rakṣādunā} \\
\end{align*}
\]

25

\text{Ramaśya: Everyday the life is decaying at sight; youth is declining (every moment); past days are not returning; the all-devouring kāla consumes the three worlds; even this wealth is also as transitory as the waves of water; and life is momentary like a lightning lightning flash. Thus, Oh} \\
\text{protector! now I seek refuge of you. Please protect me.}

25. Śivaparaśakampanastotra, 13.
Upameya: laksmi.
Upamāna: toyatarangabhaṅga.
Sādharaṇa-dharma: capala.
Upamāvacaka: iva. (Lupta).

This is Śaṁśagā Luptopama as here in the Vighrahavākya namely 'toyatarangabhaṅgacapala' of the compound Karmadhāraya, the Upamāvacaka namely 'iva' is omitted in accordance with the Pāṇinian Sūtra 'Upamānāni śaṁśyavacanaś'. (2/1/55).

In the expression 'Vidyuccalam jīvitaś' of this very verse there is also another Upamā.

Upameya: jīvitaś.
Upamāna: Vidyut.
Sādharaṇa-dharma: calm.
Upamāvacaka: iva. (Lupta).

This is also an instance of Śaṁśagā Luptopama in keeping with the Pāṇinian Sūtra 'Upamānāni śaṁśyavacanaś'. (2/1/55).

Moreover, as these two Upamās stand out independently, this is a case of Samārṣṭi.

(xxiii) On many occasions Śaṅkara also has drawn many fine similes from the lake and each of them finely suits the context. The following example merits mention:—

'r̥tuyma evam pralohyašānapi naciketā mahāhradavada-
ksobhya kṣaṇa'

Though tempted thus by yama (r̥tvan), Naciketas, being imperturbable like the vast lake, says -

Upameya : Naciketas.
Upamāna : mahāhrada.
Sādhanā-śarman : akṣobhya.
Upamāvācaka : vat.

This is Śrauti Taddhita-gā Upamā in keeping with the Śutra 'tatra tasyeva'.

It is stated that though repeatedly tempted with the worldly enjoyment such as sons, nymphs etc. Naciketas remains undisturbed, just like the vast, deep lake remains calm and unruffled. So, comparing Naciketas with the vast, deep lake in respect of imperturbable nature, Sāṅkara has portrayed the high personality of Naciketas. Hence the Simile here has become a very apt one. The unruffled character of a vast lake is due to its vastness and profundity; likewise the unperturbable character of Naciketas is due to his wonderful self-control and equipoise. It is an embodiment of the adage - Gods love the depth and not the tumult of the soul.

(xxiv) Sāṅkara often collects the material for his Similes from the five great elements composing the universe; i.e. he takes ākāśa or space as a standard of comparison in many places of his commentaries and poems. Almost in all cases such Similes are very significant and appropriate to the context. For illustration the following instance may be cited :-

'sarvagatam vyāpaka-mākāśavat'

(The Supreme Being) is all pervading like the sky.

27. Mundaka-panisad-bhāṣya, 1/6.
Upamasya : aksara-brahman (lupta).
Upamäna : ākāsa.
Sādhāraṇa-dharma : vyāpaka.
Upamāvācaka : vat.

This is a case of Śrauti Upama in keeping with the Pāñinian Sūtra 'tatra tasyeva'. (5/1/116).

Here the comparison of the Aksara-brahman with the sky in respect of pervasiveness is highly expressive. Just as the sky pervades the whole universe so also the Aksara-brahman pervades all the things in this universe. So, the simile here has become quite apt and significant.

(xxv) Many a times Śaṅkara has rightly chosen 'gagana' i.e. sky as a standard of comparison from natural phenomena. Thus, when asserting that man is no more afflicted by sorrows and delusions if he realises the soul as pure, Śaṅkara draws very aptly the simile from the sky. The text runs as follows:-

'śokasāca mohaśca kāmākarnabījaṃjānato bhavati, na tvātaikāna visūddhe ca gaganaṃ pátyate'

Grief and delusion, the seeds of all desires and actions, appear to the ignorant only, but not to the man who perceives the ātman as pure as the sky.

Upamasya : ātman.
Upamäna : gagana.
Sādhāraṇa-dharma : visūddha.
Upamāvācaka : Upama.

Here the upamāvācaka namely 'Upama' is compounded with the Upamäna namely 'gagana' and the Upamāvācaka namely 'Upama' is tulyārtha. Hence this is a case of Ārthi Samsāga Upamä.

28. Isopanisad-bhāṣya, 7, P-21, L.4-8,(Durgā.ªda.)
Śāṅkarācārya very often draws 'agni' or fire as the Upamāna from the world of nature. Thus, while discussing the function of the particle 'not' in the prohibitory passage 'mānana hantavya' of the Veda, he aptly takes 'agni' as the standard of comparison. 'Agni' i.e. fire extinguishes itself only after consuming its fuel even so the conception of non-existence passes away of its own accord only after destroying the natural impulse prompting one to murder a Brāhmaṇa. The text runs thus :

'abhāvabuddhiscau'daśāinye kāraṇam / sā ca dagdhendhanagnīvāt svayam evopasāmyati'/

The (peculiar) function of the particle 'not' is to intimate the idea of the non-existence of that with which it is connected, and the conception of the non-existence (of something to be done) is the cause of the state of passivity; and that idea itself passes away just as fire is extinguished only after having completely consumed its fuel.

Upamēṣya : sā (i.e. abhāvabuddhi)
Upamāna : agni (dagdhendhanāgni)
Sādhārana-dharma : upasāmyati
Upamāvācaka : vat.

Here the Upamāna namely 'agni' is conditioned by a restrictive attribute dagdhendhana in order to bring it in correspondence with the Upamēṣya. Here the Upamā is pūrna as all the four limbs of Upamā are present. Moreover, it is Ārthī Taddhītāgā in keeping with the śutra 'tena tulyam kriyā cedvati'. There is disagreement in respect of gender between the Upamēṣya namely 'sā' i.e. 'abhāvabuddhi' and the Upamāna namely 'agni' i.e. the former is feminine while the latter is masculine.

The sun is a very favourite Upamāna of Śaṅkarācārya and as such he has drawn many fine Similes from the lustrous sun in his works. Thus while describing the brilliancy (i.e. tranquil state of mind) of the literated soul, a nice Simile is drawn from the sun, the refulgent orb, cf.

"- āditya iva sakṛdvibhātamsaṁadiyaṁ jyotih jyotih prakāṣa ityarthah-ah' /

Like the sun our brilliance is ever luminous.

Upameya: asmadiyaṁ jyotih.
Upamāna: āditya.
Sādhāraṇa-dharma: sakṛdvibhātām.
Upamāvācaka: iva.

This is an instance of Srautī Pūrṇopama. Here there is disagreement in gender with reference to the Upameya 'asmadiyaṁ jyotih' and the Upamāna 'āditya' i.e. for former is neuter while the latter is masculine.

(XXVIII) Śaṅkarācārya many a times very befittingly employs 'sākha-candra' i.e. the moon on the bough as standard of comparison and thus makes a good number of beautiful Upamās. An instance runs as follows :

"tānā nāmādīni prāṇāntāni krameṇa n nirdhiṣya taddvāregāpi bhūmākhyam niratiṣayaṁ tattvāṁ nirddekaśāḥtīti, sākha-candra-drāśa-navat itīmarā saptamaṁ prapāthakam arabhate' /

31. Chāndogyopaniṣad-bhāṣya, 7/1. Ābhāṣabhāṣya P.754, L-3 to 4 (Burgā,Edn.).
After pointing out gradually the various tattvas right from nāma down to prāṣas and by the medium of which (I) shall point out the final Reality named Bhūman just like the view of the moon on the bough of a tree. The seventh chapter of Chandogypa-nisad commences in this manner.

Upaneya : nāmagīni prāṇāntani and bhūmākhyā tattvam.
Upanāna : sākhā and candra.
Sāchārana-dharma : darsāna.
Upamāvācaka : vat.

There is a double Upanāna in the Upāma and the Upāma is Ārthī Taddhitagā in accordance with the Paniniān Sūtra 'tena tylyām kriyā cedvati'.

It is said here that the various preliminary tattvas right from nāma down to prāṣas are pointed out as a praśa prelude to the realisation of the Supreme Tattva i.e., the Ultimate Reality. This is explained in the manner of the maxim 'sākhācandradarsāna'. The maxim 'sākhācandradarsāna' means the moon on the bough which is used as a medium to show a child that the moon is on the bough. Though actually far distant, by this maxim the moon is spoken of as near the bough or on the bough.

The idea hinted at is that though the final Reality is infinite and cannot be described in terms of nāma etc., yet by the use of these mediums one is led to its gradual realisation. That is, as the moon though remaining at a great distance, seems to be fixed on the bough of the tree, so the Ultimate Reality, though
Infinite and abstract is pointed out by the finite and concrete mediums of nāma etc. Here the Ultimate Reality is compared with the moon, while the preliminary tattvas right from nāma down to prānas are compared with the branches of tree. Here, by the application of the simile Ācārya Śāṅkara is able to reveal clearly the idea of the context. So we can boldly assert that here the use of simile is highly appropriate and suits the context.

In passing we may note that this simile of Śāṅkacandradasananyāya was widely used in ancient India in classrooms when teachers wanted to convey some abstract idea through a concrete imagery. Bhatṛhari in his immortal work on the philosophy of grammar known as 'Vākyapādiya' records this method of teaching when he says –

\[ \text{upayapratipattyarthā balānāmupalākanā /} \\
\text{vartmāni asatye/vartmāṁ sthitvā tataḥ satyam samāhanate //} \]

For the easy understanding of simple minded people ways of instruction have been devised; the nature of Reality is instructed through non-real entity; the idea is, to realise the goal, the Ultimate Reality one has got to pass through non-real mediums of or ways. There is a variant reading for the first line, vis.–

'upayapratipattyarthā upāyāṁ parikalpitāṁ'.


Sāṅkara's adept handling of simile is noticed when he narrates Acyuta by using three similes packed in one stanza which runs thus:

\[
\begin{align*}
\text{vidyūtyudotavat-prasphurad-vāsasām} \\
\text{prārvṛdambodavat prollasad-vigrahān} \\
\text{vanyakā mālayā sōbhitorśṭhalaś} \\
\text{lohitāṅghridvayām vārijākaśam bhaje} \\
\end{align*}
\]

(I) worship that lotus-eyed (Acyuta), whose garment is as luminous as the lustre of lightning; whose body is graceful like the cloud in rainy season; whose region of chest is decorated by the wild-garland; and whose two feet are crimson (in hue).

(a) - Upamaya : vāsas.
Upamāna : vidyūtyudotat.
Śādharaṇa-dharma : prasphurat.

(b) - Upamaya : vigrahā.
Upamāna : prārvṛdambhoda.
Śādharaṇa-dharma : prollasat.
Upamāvācaka : vat.

(c) - Upamaya : akeśī.
Upamāna : vārija.
Śādharaṇa-dharma : sundara (lupta).
Upamāvācaka : iva (lupta).

Here the similes (a) and (b) are Śrautī Taddhitagā in accordance with the Pāṇinian Sūtra 'tatra tasyeva', while the last Upamā is Samāsagā Luptopamā as the Śādharaṇa-dharma namely

33. Acyutāṅtaka, 7.
'sundara' and the Upamāvācaka namely 'iva' are dropped here due to Bahuvrhi-samāsa.

The application of the similes here is apt and charming. The complexion of Acyuta is dark and that of the monsoon cloud is also the same, hence the comparison between the body of Acyuta and the cloud of the rainy season is highly appropriate. And it is the hearsay that the lightning lightning of the monsoon cloud is yellow in colour (cf. 'pītā varṣāya vijñeyā') and it is also well-known that the colour of the garment of Acyuta is yellow. So the comparison between the lustre of the lightning with the splendour of the garment of Acyuta has become similarly apt. Moreover, by this apt application of the Upama Sāṅkara has very creditably suggested the yellow-colour of Acyuta's garment.

In passing we may refer to one verse of the Mṛechakatikām where the author imagines the dark cloud as black-complexioned Śrīkrāna; and the lightning of the cloud is fancied as Śrīkrāna's yellow garment. cf.

megho jalārdramaśiśodarabhrāṅganīlo
vidyutprabhāracitapītapatottariyāvah
abhāti saṁhatabalākaśgrhitāsāñkhaḥ
kham kesāvo'para ivākramituṁ pravṛttah //

34. Mṛechakatikām, 5/2.
Sāṅkara, on many occasions, takes parvata i.e. mountain as the standard of comparison from the world of nature and almost in all cases they are apt and happy. Anyway, an instance is cited below as illustration in point:

(jnānakarmaṇa)parvata vada kampyam yathokta

Why don't you remember what is told about the contradiction of knowledge and action is unshakable like the mountain?

Upameya : jnānakarmaṇa
Upamāna : parvata
Sādhāraṇa-dharma : kampya
Upamāvācaka : vat.

This is a case of Śrautī Taddhitāgā Purṇopama in accordance with the Pāṇinian Sūtra 'tatra tasyeva'.

Here the Upamā very aptly used as a vehicle of expressing the idea that the contradiction of jnāna and karma is firm and immobile like the 'parvata' or mountain. Just as the parvata which remains cannot be moved, even so the contradiction between knowledge and action is impossible to be shaken off.

From the world of nature Sāṅkara many a times chooses 'śaila' i.e. hill as an Upamāna. For illustration one instance is discussed below:

kadambara vanaśālayā kucāharollasaṃmālayā
cucopamitaśailayā gurukṛpalasādvelayā /
madhunakapalayā madhurāgītavācālaya
kayāpi ghanaśālayā kavacātaye nilayā//
Who has established house in the kadamba-forest, on whose pair of breasts there exists gracefully jewelled necklace, whose pair of breasts resembles the hill, whose great favour exists at all times, whose cheek is reddish with rut, who is always emitting sweet musical sound, and who is as dark as the cloud, - that sportive body of hers has become our amulet of safeguard.

Upameya : kuca.
Upamāna : gāñila.
Sādhāraṇa-dharma : visāla (lupta).
Upamāvācaka : Upamita.

This is ārthī Samāsāgā Dharma luptā Upamā. It is ārthī because the Upamāvācaka namely 'Upamita' is tulyārtha, and as the 'kuca' which is Upameya here, is compounded with 'Upamita', it is Samāsāgā. Moreover, it is Dharma luptā, because here the Sādhāraṇa Dharma or the common property namely śamālasya 'visāla' is omitted here.

In the expression 'ghananīlayā' of this verse there is also another Upamā.

Upameya : tripurāsundarī (lupta).
Upamāna : ghanā.
Sādhāraṇa-dharma : niła.
Upamāvācaka : iva.

This is a Samāsāgā luptopama. Here the Upameya namely 'Tripurāsundarī' and Upamāvācaka namely 'iva' are dropped, hence according to the Purinian Sūtra 'upamāṇāni śāmānyavacanaṁ' 2/1/55. This is Samāsāgā Dharma luptā.

These two Upamās stand out independently, hence this is an instance of āmaraśī of the two Similes.
Sāṅkara's skill in applying simile is noticed when he compares the Devī's slender waist which seems to be cracking at the navel and its abdominal creases with the Upamāna namely 'trutītattini-tīra-taru' i.e. a tree on the trembling brink of a torrent, drawn from nature. The verse runs as follows:

\[ \text{nisargakṣīnasya stanaat-ṭabharenā klamaujūno} \]
\[ \text{namamūrttternāhau valisu sânakaistraṭryata iva} \]
\[ \text{ciraṁ te madhyasya trutīta-tatīni-tīra-taruṇā} \]
\[ \text{samāvaśaṭhasthempo bhavatu kusālaṁ sailatanayē} // \]

O daughter of mountain! Your waist is slender by nature, and wearied from the burden of your overhanging breasts. Your bent from appears to be breaking slightly at the navel and the abdominal creases. Now it assumes the position like that of a tree trembling on the brink of a torrent. May there be safety for ever.

Upameya : madhya.
Upamāna : trutītattini-tīra-taru.
Sādhāraṇa-dharma : avasthātman (i.e. trutīta or patanumukha).
Upamāvacaka : sama.

Here the Upamāna namely taru is conditioned by the adjective trutīta-tatīni-tīra in order to make it suitable for the Upameya namely 'madhya' which is also cracking at the abdominal creases due to the burden of the overhanging pendulant breasts. Moreover, here the disagreement in respect of case exists between the Upameya and the Upamāna owing to the construction of the verse. Here the Upameya is in the genitive case while the Upamāna is in the instrumental.

37. Saundarya-lahari, 79.
The comparison here, between the slender waist wearied by the large and overhanging breasts with the Upamāna namely the tottering tree on the trembling rim of the torrent is quite befitting. As the tree on the trembling rim of the torrent falls due to the most violent ramming of the torrent, the slender waist of the Goddess also appears to be cracking at the abdominal creases through the weight of her swelling breasts. So, by this comparison, Śaṅkara means to suggest that the waist of the Goddess is just like the root of a tree on the broken brim of a river. We can, therefore, strongly assert that the idea of this simile, here, is highly poetical and has got an appeal of its own to the mind of the Sahrdaya. Moreover, we can boldly say that an expert in applying such similes is called a Maṭakavi.

It may be noted that Lakṣāmīdhara also in his commentary of this verse holds the same view when he says - 'maṭasyateṣyevaṁūtiprayogāḥ sahrdayāḥlādakārino mahākaviśiṃśātyāśasamāśūditah / etādṛṣṭaḥprayogānīpūṇah mahākavidityucyate' //

In the first half of this verse there is one Utpreksā. Moreover, these two Upamā and Utpreksā stand out independently; hence this is a case of Saṃrāti.

In 'traṭita-taṇṭini-tīra-tarunā' there is 'anuprāsa', and this anuprāsa is inseparably mixed up with the Upamā like the maxim of milk and water; hence this is Śaṅkara.
Sankarācārya also takes 'kalpalatā' i.e. a heavenly wish yielding creeper as an Upamāna for the Upameya namely the Ganges. The verse runs thus:

kalpalatāṁiva phaladāṁ loke, pranamati yastāṁ na patati soke 

pārāvāravihārini gange, suravanitākṛtataralapānge //

In the world you grant all desires like the paradisiacal creeper and he who bows down to you, never falls in grief. O Goddess Gāṅgā! (you) sport with seas; (hence) the celestial damsels cast their wavering glances (towards you).

Upameya : tvam (i.e. Gāṅgā).
Upāmāna : kalpalatā.
śādharana-dharma : phaladā.
Upamāvācaka : īva.

It is an instance of śrauti Pūrṇopama.

The Ganges fulfils all the desires of the devotees and hence she is like the paradisiacal creeper. The paradisiacal creeper, it is supposed, grants all the desires whosoever approaches it. So, here the comparison between the Ganges and the kalpalatā is quite appropriate and embellishing.

Sri Sankarācārya has also sometimes drawn his standard of comparison from 'kankaka' i.e. thorn. Thus, when saying that the spiritual ignorance is the root cause of this mundane existence, the thorn stuck in the enjoyer's throat is aptly drawn as an Upamāna, cf.

tasmadahah karami m svasatram bhokturgale kantakavatpratitayā
vicchidya viṣṇumahāścinā sphutam bhunkavātmasāmājyaṣubham yathēstam //

38. Gāṅgāstotra, 6.
This spiritual ignorance, the self-enemy, appears like the thorn stuck in the enjoyer's throat. So, cutting asunder with the great sword of knowledge, one enjoys the pure pleasure of the empire of the self to your heart's content.

Upameya: śaṅkāra.
Upamāna: bhokturgale kāntaka.
Sādāraṇa-dharma: an avasātru.
Upamāvācaka: vat.

This is a fine example of Śrauti Taddhita-gu Upamā in keeping with the Pādīnian Sūtra 'tatra tasyevas' here the Upamāna namely 'kāntaka' is restricted by the expression 'bhokturgale' in order to bring it in correspondence with the Upameya namely śaṅkāra.

This Śloka contains one example of Rūpaka namely 'vijñānamahāŚi'. Here the idea of the swordness alone is superimposed upon the knowledge; hence this is a Niranga Rūpaka.

Moreover, here these two figures namely Upamā and Rūpaka stand out independently; hence this is a case of Samsrati.

(XXXV) Acārya Śaṅkara also often offers java i.e. the china rose as standard of comparison drawn from the world of flora. Thus, when comparing the red lip of Viṣṇu, he rightly draws the

40. also cf. - saraccandra-bimbānanam cāruhāsaṃ
     lasatkundalākrantagandasthalāntam //
     japāragabimbādharaṃ kañjanastram
     parabhralingam bhajā pāndurangam //
     Pāndurangāstakam, 5.
same as standard of comparison and thus makes a beautiful instance of Upamā. The verse runs thus:

lasat-kundalāṁśa-gandasthalāntam
javā-rāga-corādharām cāruhāsam /
ali-vyākulāmodi-mandāramālaṁ
mahorasāvat-kaustubhodārāhāran //

(I salute Viṣṇu); the shining ear-ring is clinging to the edge of His cheek, and His lip has stolen the redness of the china rose; His smile is pleasant and in His neck the hanging garland of fragrant mandāra flowers is covered with a swarm of bees. In the large region of His chest the splendent kaustubha gem and the superb necklace are gracefully present.

Upāmēyā : adhāra.
Upamāna : javā.
Sūdhāraṇa-charmā : rāga.
Upamāvācaka : cora.

This is a Pūrṇā Ārthī Upamā as all the four limbs of Upamā are present here. This is Ārthī because the Upamāvācaka namely 'cora' here is tulyārtha.

'Corā' is a poetic word which implies resemblance. Here by the application of this Upamāvācaka 'cora' Śaṅkara has very aptly established the resemblance of the redness of the lip of Viṣṇu with the crimson tint of the china rose. Hence we can assert that the simile here has become very charming and highly poetic.

41. Śrīviṣṇubhūjāṅgaprāyatāstotram, 6.
The same feature i.e. the application of simile with the help of 'cura' as the word implying comparison, is noticed in the poems of great classical poets too. I cannot resist the temptation to cite here two instances of these kinds from the poems of great poets like Kalidasa and Bhojaraja. Thus, in the Meghadutam, when comparing the colour of the cloud with the black complexioned Visnu, Kalidasa has used 'cura', a word implying comparison. The verse runs thus -

\[ tvayyadatum jalamavanate śārīgino varnacurae \]
\[ tasyaṁ sindhoḥ prthumapi tannuṁ durabhāvatpravaham / \]
\[ prekṣisyanto gaganagatayo nūmāvarjye drsti- \]
\[ rekaṁ muktāgunamiva bhuvah sthūlamadhyendranikam // \]

Bhojaraja also has employed Upanā in the similar manner.

One example is cited here from his Campurāmayana as illustration in point -

\[ lakṣenāṁ tanotu nitarāmitaranapke - \]
\[ maṅghridvayam nigamasākhīhāpraavalam / \]
\[ hairambamaburhadembaracauryanighnam \]
\[ vigñhādribhedasātadārachurandharas nam // \]

(Revi) From nature various fruits have served as many beautiful similes for the magic pen of Sāṅkaracārya. If we consider minutely we shall never fail to see that all of them are very significant. Anyway, while describing the apparent sweetness of

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42. Meghadutam, 49.
43. Campūrāmayana, Bālakānda, 81. No.1.
the worldly objects of enjoyment, a nice simile is drawn from the udumbaraphala i.e. the fruit of udumbara-tree, which is attractive only in appearance. The verse runs as follows:

avicāritaramanya sarvaudumbaraphalopanam bhogyam / 44
ajñānāmupabhogyam natu tajjñānām yosīti vā padārthe //

The fruit of udumbara-tree may seem attractive at the first sight, but it is only so long as it is not examined closely. It is the same with all other worldly objects of enjoyment; they too seem attractive to the ignorant, though the wise know them to be worthless.

Upameya ; sarvam bhogyam.
Upamāna ; udumbaraphalam.
Sādhāraṇa-dharma ; avicāritaramanyam.
Upamāvācaka ; Upamam.

This is an instance of Ārthī Upamā, because here the Upamāvācaka namely 'Upamā' is tulyārtha. Moreover, this is Samāsagata as the Upamāna namely udumbaraphala is compounded with the Upamāvācaka namely Upamā.

The fruit of udumbara-tree is attractive only in appearance. It is attractive so long it is not tasted. In the same manner the worldly objects of enjoyment is attractive so long they are not examined as closely. They are attractive to the ignorant but worthless to the wise. So, here the simile is quite befitting to drive home the idea of the apparent attractiveness of the mundane objects of enjoyment.

44. Sarvavedāntasiddhāntasārasaṅgraha, 42.
(xxxvii) Sānkara, on many occasions, has very aptly drawn the simile from the āmalaka fruit placed on the palm. For illustration one instance is discussed below:

'punarapi tameva karatalanyastāmalakavat sāksāddarsayantadvijānādeva paramapūraśārthaprāptirnānyenasti darsayati mantradvayena - 'eko deva' iti'.

And again, just like the principle of āmalaka-fruit placed on the palm, He is directly made visible (by the Upaniṣad). Only by knowing Him one can attain salvation; there is no other path (for attaining the same). Thus by the two hymns namely 'eko deva' etc. He is described.

Upameya : deva.
Upamāna : karatalanyastāmalaka.
Sādharana-dharma : sāksāddarsāna.
Upamāvacaka : vat.

The Upamā is Ārthī Taddhitagā in keeping with the Pāṇinian Śūtra 'tena tulyaṁ kriyā cedvati'.

Here the application of the Simile is quite appropriate to clarify the idea of the context. The idea contained here is that just as the āmalaka-fruit is made distinctly visible by placing it on the palm of hand, so the Deva also is directly made visible by the Upaniṣad. Thus the use of Simile, here, is very apt and illuminating.

45. Svetāsvataraopanisad-bhāṣya, 6/11.
Elsewhere, while eulogising Harihara, the right half of whose body is that of Śiva whilst the left half is that of Viṣṇu, Śaṅkara presents two similes drawn from the world of nature. The stanza runs thus -

prabālapravāhāprabhāsārojanadṛṣṭam
maruttvanmanisirīmabhāyāmanarddham /
guṇasyūtamekāṁ vapuṣcāikamantah
smarāmi smarāpattisampattihetum //

(I) meditate on the one principle, which is destroyer and at the same time creator of lust, and which is constituted in one form by the qualities of both the halves; - the one half of the body is as red as the brightness of sprigs and the other half is as beautiful as well as brilliant as the emerald.

46. The description of the deity Harihara is given in the Śrīmanapurāṇa, chapter-59 cited in the Viśvakosa (Bengali) Vol.XXII, P.619) - as -

sārddham trinetram kamalāhikundalam jatāmahābhārasārojanadītam /
harin harāncaiva nagendrabhūsanam pītājinaśchannahatipradosāram //
okrāsīhastam dhanaḥsārāpāṇīṁ pīnakasulajagavānvitaṁca /
kandrapakhatāṅgakapālaghantātāsānkhacakrāvajādharāṁ mahārāṁ /
drāstāva deva harīsāṅkarām tam namo'stu te sarvagātīvyayeti //

47. The complexion of Śiva in the form of Candaśvara is mentioned as red in the Tantrasāra 'Candaśvara raktatanum trinetram' cited in the Viśvakosa (Bengali), Vol.VI, P.99.

48. There is also another reading as 'tusārālapravāhāprabhāsārojanadṛṣṭam'.

49. Śiva-bhujangaprayātastotram, 5.
(a) Upameya : (dakṣiṇa) ardhā.
Upamāṇa : prabālapravāhāprabhā.
Sādhārana-dharma : sōna.
Upamāvacaka : iva (Lupta).

(b) Upameya : (Vāma) ardhā.
Upamāṇa : maruttvanmaṇī.
Sādhārana-dharma : śrimahahsyaḥva.
Upamāvacaka : iva (Lupta).

Here in both the 2 Upamās the Upamāvacaka namely 'iva' is omitted due to Samāsa; hence these two Upamās are lupta Samāsagā. These two Upamās stand out independently; hence this is Samśrati.

Here by comparing the right half of the body of Harihara with the glow of the young offshoots or foliage in respect of redness and the left half of the body with the beryl in respect of blackness, Saṅkara has very nicely depicted the picture of Harihara and as such his application of these two Similes here is undoubtedly appropriate and highly poetical. Here it will not be out of place to point out that these two standards of comparison are met with in the writings of the great classical poets like Kālidāsa, Kāgha etc. Thus, while Kālidāsa depicting the red lip of Śakuntalā applies the tender foliage as a standard of comparison, Kāgha also has an occasion to draw the emerald technically known as ceylon grown emerald as standard of comparison when narrating the black-complexioned Śrīkṛṣṇa in the Śisupālavadham. 51

50. cf. 'aḥaḥ kisalayaragah'- etc. Sakuntalam, 1/19.
51. cf. 'mahāmahānilasālārucaḥ puro nisedivān kamsakṛṣṇa sa viṣātre / 1/16 - Śisupālavadham.
In the last line of this verse Sāṅkara has very skilfully employed one Virodābhāsa. Since it is said Harihara is the great destroyer of cupid and at the same time creator of cupid as well, there is contradiction. But this contradiction is only apparent and can be solved by the fact that Mahādeva has destroyed cupid and Viṣṇu in the form of Pradyumna has given birth to Kāmādeva.

In the last line of this verse also there is a repetition of words such as 'śmarā' and 'śmarā' exactly in the same order. So this is a Yamaka.

Here the Yamaka is inseparably mixed up with the Virodābhāsa like the maxim of milk and water; hence this is an instance of Sāṅkara.

(xxxix) It is very interesting to note that even the uses of 'Kyāyi charmatūpā Upanā' are also found in the writings of the great Sāṅkara cārya. Thus, when eulogising Sāṁba, Sāṅkara has used six beautiful Kyāyi charmatūpā Upanās in one verse drawing the Upanāsas from the world of nature. The verse runs as follows:-

\[ \text{akāśāsaikūrāyate dasādasībhogo dukūlāyate} \\
\text{śītāsāh prasāvāyate sthiratarānanandā svarūpāyate} \\
\text{vedānto nilayāyate suvinayo yasya svabhuvāyate} \\
\text{tasminne hṛdayeṇa sukhenā ramatāmi sāmbe parabrahmanी} \]

Let my thought dwell agreeably in Sāṁba in the form of Parabrahman. The sky behaves like a mass of His hair; the ten quarters behave as His silk-garment; the moon is just as His floral ornament; the ever blissfulness or eternal bliss or beatitude is just like His very nature; the Vedānta is like His abode; and the politeness is like His very nature.

52. Dasāślokistutih, 6.
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<tr>
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<th>Upameya</th>
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<td>(b)</td>
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<td>Upamāṇa</td>
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<td>Sādhāraṇa-dharma</td>
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<td>Upameya</td>
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<td>ānandatanmaya (lupta).</td>
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<td>Upamāvacaka</td>
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<td>(e)</td>
<td>Upameya</td>
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<td>(f)</td>
<td>Upameya</td>
<td>suvinaya.</td>
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<td></td>
<td>Upamāṇa</td>
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<td></td>
<td>Sādhāraṇa-dharma</td>
<td>aṣṭakaṣṭarañā samyama (lupta).</td>
</tr>
<tr>
<td></td>
<td>Upamāvacaka</td>
<td>kyaṁ.</td>
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</tbody>
</table>
Here in all the cases of Upamā, the affix Kyan are applied to nouns in the nominative case and express the sense of 'behaving like', e.g. (a) cikurāyate (cikurāmiva ācarati), (b) dukūlāyate (dukūlāmiva ācarati), (c) prasaṇāyate (prasaṇa iva ācarati), (d) svarūpāyate (svarūpamiva ācarati), (e) nīlayāyate (nīlayāmiva ācarati), (f) svabhāvāyate (svabhāva iva ācarati). Here cikura etc. are nouns in the nominative case and are Upamānas. Here in all the cases the affix kyan makes the denominative verbs atmenepadi. In all the six Upamās here also, the affix kyan are Upamāpratipādaśa like Kalpa. Moreover, in all the cases of Upamā here, the common properties namely

53. Visvanātha in the Sāhityadarpana after a good deal of argument has established the fact that the affix Kyan is Upamāpratipādaśa like the affix Kalpa. Cf. 'kyānaḍerapi tadarthavihitatvenaupamyaṇapratipādaśakatvāt /'

Sāhitya-darpana, P. 661.

P.V. Kane also holds the same view when he says "as Kalpa is an affix (and not an independent word), so is Kyan also. So what holds good of Kalpa must hold good of Kyan also. If Kalpa is vacaka (of aupamya), then so is Kyan also."

Sāhitya-darpana, by P.V. Kane, P. 98.
54. According to Visvanātha these sorts of Upamā are dharmaluptā and not the cases of Vācaka-luptā. As the Kyan etc. are sādṛṣya-vācaka and hence, when they are employed, there cannot be vācakaluptā. But when they are employed, the common property ‘similar behaviour’ is not directly expressed and hence they are cases of dharmaluptā. But Kamaṭa holds the just reverse view. According to him these Upamās based upon Kyan etc. are the instances of ‘Vādiluptā’ cf. ‘vāderlope samāse sā karmādhārakyaicalkyanī / karnakartronamulī’ / Kāvyaprakāśa, 10/130.

Panditarāja Jagannātha observes in his magnum opus Rasagāṅgādāhara that the karmakayac and ādhārakṣac and kyan (but not namul) as instances of both vācakaluptā and dharmaluptā. cf.

We are concluding this section of Upamā here by citing another remarkable verse where Sāṅkarācārya has very efficiently used four superb instances of Upamā for the delineation of the state of a jīvanmukta. The stanza runs as follows:

ākāśāvallepadūrāga-agoḥamādyavadbhāsyavilaksanat\ḥam
ahāryavanimityaviniscaloḥhamambhodhivatprāvivartitoḥham

Like sky I go further than thought; like the sun I am different from what is made visible by it; like a mountain I am ever immovable; and like the ocean I am shoreless.

(a) Upameya
   Upamāna : aham (jīvanmukta).
   Sādhāraṇa-dharma : akāśā.
   Upamāvācaka : vat.

(b) Upameya
   Upamāna : āditya.
   Sādhāraṇa-dharma : bhāsyavilaksana.
   Upamāvācaka : vat.

(c) Upameya
   Upamāna : aham (jīvanmukta).
   Sādhāraṇa-dharma : nityaviniscala.
   Upamāvācaka : vat.

(d) Upameya
   Upamāna : aham (jīvanmukta).
   Sādhāraṇa-dharma : pāravivarjita.
   Upamāvācaka : vat.

55. Vivekacūḍāmaṇi, 500.
All the four Upamās here are śrauti Taddhitaga Purnopamā in accordance with the Pāñinian Sūtra 'tatra tasyeva'.

Here these four Upamās stand out independently; hence this is a fine case of an āamarati of four Upamās.

From our elaborate discussion of Sāṅkara's handling of simile or Upamā we find he selects Upamānas from every conceivable sphere of creation, - viz. the world of Gods, the welkin region, the world of mankind, the animal kingdom or the world of fauna consisting of the beasts, the reptiles, the moths, worm and the winged creation, the vegetable kingdom comprising the trees, creepers, flowers, fruits etc., the five elements which are the ingredients of the universe and the luminaries of the firmament. Thus we find the peerless genius of Sāṅkaraśarva and his high-sounding imagination rolling from earth to heaven and heaven to earth, stretching from a blade of grass, may, even particles of dust to the highest Divinity in search of the standars of comparison. Not only the selection of Upamānas but also their apt application bespeaking fine poetic talent deserve unstinted admiration.
The figure Rūpaka is defined in the Sāhityadarpana as
1 'rūpakām rupitāropād viṣaye nirapakhmave'. i.e. if the subject of description, which is not concealed, is represented as being identical with another well known standard, the figure Rūpaka occurs. It is mainly of three kinds; vis. paramparīta (consequential), Sāṅgā (Entire), and Mirāṅga (Deficient).

As in the use of Upamā, Śāṅkarācārya exhibits his great proficiency in using the Rūpaka also as a figure of speech in his writings. Here, in this section, an attempt is made to study his skilfulness in the application of Rūpaka. Firstly, some of the instances of paramparīta type of Rūpaka used by him in his writings, are being discussed:

(1) kavīndrānāṁ cetaḥkamalivanaśalātaparucīmbhajante ye santah katicidaruṇāmeva bhavatīm/viriṇcipreyasyāstarumatarasārdgāralahārī- gabhirābhīrvaṅgabhīrvidadhathisatāṁ raśjanamamam/2

O Goddess! those rare noble ones, who worship you, red and beauteous as the morning sun in the lotus clusters of the minds of the great poets, give delight to all men with the utterances profound with the waves of the fresh amorous passion of the beloved of Vīrīṇci (Sarasvatī).

1. Sāhityadarpana, 10/28
2. Saundaryalahari, 16.
Here in the expression, 'kavindranām cetaḥkamalavanabālātapa-rucim etc. in one case the heart of the great poets or 'kavindranām cetaḥ' is identified with cluster of lotus or 'kamalavana', and in another case the Devī (Arunā) is identified with loveliness of the morning sun or 'bālātapa-rucā'. And, here the superimposition of the loveliness of the morning sun or bālātapa-rucitva upon the Devī(Arunā) is the cause of the superimposition of the lotus clump or 'kamalavanatva' upon the heart or 'cetaḥ'. So this is a case of paramparitarūpakā, which is defined in the Sāhityadarpana as 'yatra kasyacidaropah parāropanakārotam/ tatparamparitam', i.e. when the superimposition of something upon another is the cause of another superimposition, there is paramparita. In this instance as there is a single superimposition causing another single superimposition, there is an instance of 'kevalaparamparita'. Moreover, it is 'āśliṣṭakevalaparamparita' type of Rūpakā, because it is not resting upon paronomasia or pun.

The idea contained here may be explained as follows:—just as the morning sun makes the lotus bloomforth so does the Devī causes the heart of the great poets shineforth. So the identifications in Metaphor here are highly appropriate and help to enhance the poetic excellence of the piece.

2. ālepavantām madanāṃgabhṛtyā
   śārulakṛttyā paridhānavantam /
   alokaye kačcana desikendra -
   majāṇavārākaravādavaṃ / / 4

3. Sāhityadarpana, 10/29
4. Dakṣināmūrtti, 10
I look at a certain Desikendra (chief preceptor) who is like a submarine-fire of the ocean of ignorance. The ashes of Cupid is his unguent, while the skin of tiger is his garment.

Here in the expression 'ajñānava rákara vādavāgnim' etc., two identifications are met with. In one case, the idea of the submarine-fire or 'vādavāgnitva' is superimposed upon the great preceptor or 'Desikendra', and in another case, the idea of the ocean or 'vārākaratva' is superimposed upon ignorance or 'ajñāna'. And the former superimposition is necessarily the cause of the latter superimposition; hence this is paramarita. And, as there is single superimposition without restoring to paranoia, this is an instance of 'āśliṣṭakevalaparamparitarūpaka'.

Here in this stanza, the attributions are quite right for the development of the idea of the poem; i.e. just as the submarine-fire sucks up the water of the ocean, so does the great preceptor or Desikendra destroy me-science of human beings or aspirants.

3. cetah pasūmasubhapatham pradhānavamānaṁ nirākartum / vairāgyamekamucitām galakāṣṭhāṁ nirmitāmaṁ dhātra //

In order to prevent the animal-like heart running towards wrong-path, Providence has created one proper wooden neck-band in the form of indifference to the world.

For controlling the heart or 'cetāḥ' identified with animal or 'pasū' and to prevent its swerving to the wrong-path, the Creator has created 'galakāṣṭhā' in the form of indifference to
the world termed 'Vairāgya'. Here the superimposition of the image of animal upon the heart is the cause of the attribution of the imagination of wooden neck-band or 'galakṣṭhatva' to the indifference to the world or 'vairāgya'. Hence it is a case of Kevala-paramparīta type of Rūpaka.

Just as a wooden neck-band is fastened to protect the animal from straying into a fence, so also to control the heart from its deviating to the wrong-path the non-attachment to the earth has been created i.e. instilled into the heart of men. So here by identifications the idea has been nicely depicted.

4. 'anyā ācāryopadesāprakāśāvasāditāvidyāndhakāro jahūti'6

Another unborn after destroying the darkness of ne-science through the light in the form of instruction given by preceptor, gives up.

Here ne-science or 'avidyā' identified with darkness or 'andhakāra' is said to be destroyed by light or 'prakāśa' in the form of the instruction given by preceptor or 'ācārya'. The superimposition here of darkness upon ne-science is the cause of the superimposition of the light upon the instruction given by preceptor. So it is also a case of 'asliṭakavalaparamparīta type of Rūpaka.

5. koṭironagadatnakuṇḍaladhare kodandabāṃścitē
kokākārkocadvaparilasatrālandhikāṃśeite /
śīnjannupurāpasārasaṃaniserīpādulkālaṅkṛte
maddāridryābhujangagārudekhaṃpāhi māṃbāike //7

6. Setāvataroṇiśadbhāṣyam, 4/5
7. Mīnākaśīstotram, 3.
O Mīnāmbikā! please protect me; you are adorned with crest, armlets, and jewelled ear-rings, and armed with bow and arrows; your dangling necklace is shining on the pair of your breasts shaped like a pair of cakravākas; you are decorated with the jeweled sandals, on which your lotus-like feet with jingling of anklets are placed; and you are like a female bird, born in the family of Garuḍa, for destroying my serpent-like poverty.

Here in the expression 'maddāridryabhujāṅgagārurudakhage' etc. there are two identifications; in one case the idea of serpent is superimposed upon poverty, and in another case the idea of a female bird born in the family of Garuḍa is superimposed upon Mīnāmbikā. Here the superimposition of the idea of a female bird born in the family of Garuḍa upon the Devī Mīnāmbikā is the cause of the superimposition of the idea of serpent upon poverty; hence it is a case of paramparita type of Rūpaka. Moreover, it is 'aśliṣṭa', as it is not based on any paronomasia.

Poverty is as painful and stinging as the biting of a snake. So to make it distinct the serpentness is rightly attributed to penury here; and just as Garuḍa devours kāla, the snake so does Mīnākṣi i.e. Mīnāmbikā alleviate the penury. Poetic excellence is rightly and finely set off by this metaphor.

6. jvalatkāntivahni- jaganmohananāṅgīm
bhajanmānasāmbhojasubhrāntabhāṅgīm /
nijastotrasangītantarṣyaprābhāṅgīm
bhajt sāradāmbāmajasram madambām //

Śrādagāndeśa, 7.
I always propitiate Sāradā, my mother, the mother of the Universe - whose flood of beauty is radiant; whose body charms the entire universe; who is like the female black-bee wandering about the lotus-like mind, eulogies, songs, and dances are the means of her graceful display.

Here, 'bhajamānasāmbhojasubhrāntabhṛṅgīṃ' etc. the mind or 'mānasā' is identified with lotus or 'ambhoja' and 'sāradā' is identified with the female black-bee or 'bhṛṅgī'; and the identification of the mind with lotus is based on the identification of Sāradā with the black-bee. Hence this is an instance of paramparā type of Rūpakam.

There is a proverb that just as the black-bee desires fresh flower so does a lady long for fresh dally, cf. 'bhṛṅgī puṣpaṁ puruṣaṁ stri vānhati navāṁ navāṁ'. In the present context, too, this idea has been depicted for the sake of identifications here. That is, like the black-bee's desire for fresh flowers, Sāradā, the Goddess also desires daily new votary or worshipper who propitiates her with her eulogies, songs and dances.

7. apāddā ca sīrṣādvapurīdadamanagham vaisnavaṁ yaḥ svacitte dhatte nityāṁ nirastākhalakalikalum santatāntahpramodam / juhvajjihväkṛśānau haricaritahaviḥstotramantrapāthānāi- statpādāmbhoruhābhyām satatamapi namaskurāh nirmalābhyām //</p> We always offer our salutations to a man, who having repeated this eulogy, and having offered oblation in the form of the narration of Hari to the fire in the shape of tongue, bears Visnu's pleasant form from foot to head, the stream of perennial bliss, in mind, which is pure due to the extirpation of all sins of the age of Kali.

Here in the expression 'jahvajjihvākṛṣānau haricaritahaviḥ' etc. in respect of offering oblation or 'havi' in the form of the narration of Hari or 'Haricarita' the tongue or 'jihvā' is identified with 'Kṛṣāmu' or fire. So, here there are two identifications. In one case fire or 'kṛṣāmu' is superimposed on the tongue or 'jihvā' and in the other case the oblation or 'havi' is superimposed upon the narration of Hari or 'Haricarita'. And as there is single superimposition causing another, superimposition, this is an instance of Kevalaparamparita type of Rūpaka. Moreover, as it does not resort to on 'śleṣa' or paronomasia, it is an instance of asūlistakevalaparamparita type of Rūpaka.

The flame of the fire has been identified with the tongue in the scriptures. It is also stated that whosoever makes offerings to the tongues of the fire at the proper time, goes to the world where the lord of the gods abides. In the present stanza too, it is stated, whosoever offers oblations in the form of the narrations of Hari to the fire identified with the tongue attains perfection. So the ascriptions in Metaphor here are very amenable forms the development of the inner sense as also the aesthetic beauty of the verse.

In the Scriptures, we sometimes find that tongue is compared with the lambent flame of fire. The following verse of the Mundakopanisad is an illustration in point:-

\[
\text{eteṣu yaścarate bhrājamāneṣu yathākālam ca Putayo hy ādadayya /} \\
\text{tam nayanty etās sūryasya raśmayo yatra devanām patir eko'dhivāsah} \\
\]

20. Mundakopanisad, 1/2/6
'Whosoever performs works, makes offerings when these (tongues) are shining and at the proper time, these (offerings) in the form of the rays of the sun lead him to that (world) where the one lord of the gods abides'. 11.

This Upanisad designates the seven lambent flames of fire as the seven goddesses termed काॅल्, काॅरुा, मणोज्वा, सुलोहिता, सुधुमरवर्णा, स्प्हुलङ्गिनि and विस्वरुचि. 12

0 Lord I blind am I. The mighty thieves in the form of the sense-organs, after robbing my great treasure in the shape of conscience, have thrown me into the hollow of the black-hole of delusion. O न्रसिम्ह with लक्ष्मि I give me the support of your hand.

Here in this verse there are three identifications, viz.
(i) The idea of the thieves or 'cauratva' is superimposed upon the sense-organs; (ii) the conception of great treasure is superimposed upon conscience, (iii) and the idea of the dark and deep well is superimposed upon 'moha' or delusion. And the superimposition of the 'cauratva' upon the sense-organs is the cause of the following ascriptions. So this also falls under the class of paramparitarūpakā.

XII 11. The principal Upanisads, P.676
12. Mundaka-panisad 2-8
The use of the paramparitarupaka here is highly appropriate to make the idea of the verse distinct and telling in its effect. Thus, the idea contained in the verse may be explained as follows: just as a thief robbing a person of his belongings bandages his eyes and throws him into a dark and deep well, so also the sense-organs of man distract and lure him from the path, conscience and send him into the throes of delusion.

In the forest land of object wanders a the great tiger named mind (manas); wise men desirous of salvation, do not go there.

Here the image of the great tiger or 'mahāvyāghratva' is superimposed upon the mind or 'manas' and the conception of the forest land or 'aranyabhūmitva' is superimposed upon the objects or 'viṣaya'; and the identification of the forest land with the objects is based on the identification of the great tiger with the mind. Hence it is a case of paramparitarūpaka. And as there is a single superimposition causing another/superimposition, this is kevalaparamparita. Moreover, as it does not resort to on śleṣa mr paronomasia, it falls under the class of 'āśliṣṭakevalaparamparitarūpaka'.

SÁNGARÚPAKA

10. In the writings of Śaṅkarācārya some beautiful examples of Sāṅga-rūpaka can be traced. In the following lines, some of the instances of Sāṅgarūpaka of his works are discussed. On one occasion, while glorifying the Devī in his Ānanda-lahari, Śaṅkara deftly applies one beautiful Sāṅgarūpaka with poetic elegance.

The stanza runs as follows:-

(1) himādreh sambhūṭa sulalitakaraíḥ pallavayutā
    supuṣpa muktābhirbhramarakalitā su cālakahhraraiḥ /
    kṛtaśthāmusthāmā kucāphalanatā sūktisarasā
    rujām hantrī gantrī vilasātī cidānandalatikā // 15.

This mobile tender creeper of Intelligence and Bliss, born in the snowy mountains, shines forth—beautiful hands are its leaves, pearls its flowers, curly hair its swarm of bees, with the support of stake (to the Devī Sthānu is Śiva, while to Creeper, branchless trunk) it seeks shelter, it stoops from the weight of fruits or breasts, sweet words are its juice (of fruits), it is the eradicator of diseases (to the Devī rujā is worldly miseries, and to Creeper, diseases).

Here the Devī (Cidānandamayī Bhagavatī) is the principal object of description. Here she is identified with the tender Creeper or 'latikā', and her beautiful hands or 'sulalitakara' with its leaves or 'pallava', pearls or 'muktā' with its flowers, her curly hair with its swarm of bees, breasts with its fruits,

15. Ānanda-lahari, 6.
and lastly her sweet words are identified with the juice of its fruits. So this is Sāŋgarūpaka, which is defined in the Sāhitya-
darpana as 'aṅgino yadi sāṅgasya rūpaṇām sāṅganeva tat'.\textsuperscript{16} i.e.
Sānga consists in the metaphorical representation of the principal object together with those that are parts of it. Anyway, here the Sāṅgarūpaka is 'samastavastuvisaya', as all the aṅgas are expressly mentioned and are not left to the readers to be understood.

11. Śāṅkara, many a times, identified 'Sāṁsāra' along with its elements with the tree together with its branches etc., and thus presents some beautiful Sāṅgarūpakas. Some examples are given here as illustration in point:-

\begin{quote}
Sāṁsāra-vṛkṣa-mahā-bhūjā-\textsuperscript{16}aṅgāntakarma-
\begin{itemize}
  \item śāṅkāśataṁ karaṇapatramanaṅgapuspaṁ \\
  \item āruhyā duḥkhaphalitāṁ patato dayālo \\
  \item lakṣmiṁ-nṛsiṁha mama dehi karāvalambam
\end{itemize}
\end{quote}

\begin{quote}
O Compassionate One! after ascending the mundane tree I am now falling from it - sins are its seeds, endless deeds its hundreds of branches, sense-organs its leaves, cupid is its flower, and the sorrows are its fruits. O Nṛsiṁha with Lakṣmi! give me support of your hand.
\end{quote}

Here 'Sāṁsāra' is the principal object of description; 'āgha', 'aṅtakarma', 'karaṇa', 'aṅgā', and 'duḥkha' are the subordinate elements associated with 'Sāṁsāra'; 'vṛkṣa' and its subordinate elements, such as 'bīja', 'śāṅkāśata', 'patra', 'puṣpa', and 'phala', are directly expressed. So this is Sāṅgarūpaka; and as all the

\textsuperscript{16}Sāhityadarpana, 10/30.

\textsuperscript{17}Sankastanāsānam lakṣmiṁ-nṛsiṁha-stotram, 6.
all the māgas are expressly mentioned and are not left to be
understood, it is 'samastavastuvīṣaya' type of Sāṅgarūpaka.

This is a fine example of a Sāṅgarūpaka where Śaṅkara-
cārya has expressed through the medium of a tree with its branches
e tc. the 'Samsāra' along with all its elements. The world has
been identified here with the tree. The tree has its seeds,
branches, leaves, flowers and fruits, so also in the case of the
Samsāra-vṛkṣa sins are its seeds, endless deeds are its hundreds
of branches, the sense-organs are its leaves, desires are its
flowers and the sorrows are its fruits.

12. Elsewhere, while commenting on the hymn 'urdhvaṁ ulo'vāk-
śāka eso'śvattah samātanaḥ' etc., in the last vallī of the
second chapter of the kathopaniṣad Śaṅkara elaborately narrates the
mundane existence (samsāravṛkṣa) identified with the 'Aśvattha'
tree and makes a fine instance of a 'samastavastuvīṣyasāṅga-
rūpaka' cf.

...........Vedānta-nirddhārītapaрабrahma-mūlasāraḥ, avidyā-
kāmay karmāvyaktābijaprabhavah aparabrāhma-vijñāna kriyāśaktid-
vayātmaka-hiranyagarbhāṅkuraḥ, sarvapraṇāilingabhedakandahah, tatta-
ṭṭṭṛṇājālabhodadbhutadarpah buddhindriyāvīṣayapravālāṅkuraḥ,
śrutismtītinyāvīdyopadeśapalāsah, yajña-dāna-tana-ādyanekakriyā-
supūpah, sukhadūkhā-vedanānekarasah, prāṇyupājivānāntaphalah
tattraṇāśalilāvasekaprabhajatilīkrtadṛḍhvaddhāmulah, satyanāma-
-disaptalokā-brhāmādibhūtapaksikrtaṇīdah, prāṇisukhadūkhodbhuta-
hāra-soka-jāta-nṛtyagita-vādītrakweliṭā-sphota-hastăkrusta-
rudita-hāhā-mūṣa-muncatvādyaneṣāsabdakrtatumulībhūtāmahāravah,
vedāntavihita-brhāmātma-dāsanāsāṅga-sāstra-kṛtocchedah esa
samsāravṛkṣaḥ āśvatthah...........18.

this mundane existence is the asvatttha tree—
the supreme Brahma ascertained by vedanta is its root essence;
it originates from the seeds of non-science, desire, action
and spiritual ignorance; Hiranyagarbha, the collection of two
powers—knowledge and action—of Aparabrahman, is its sprout;
minute bodies of all beings go to form its trunk; thirst for
earthly pleasure in the shape of sprinkling of water contributes
its height; knowledge along with the object of sense form
its tender shoots; instruction in the sacred lores, consisting
of Srutis, Smritis, and Nyaya resemble leaves; various deeds
such as giving food, alms as well as practice of austerities
constitute its fine flowers; pleasure, pain and sensation are
its sap; objects of enjoyment of creatures stand for its
fruits; desire for fruits in the shape of sprinkling of
water are like its tangled roots; Brahma and others in
the seven worlds such as Satya, Nama etc. are the birds forming
their nests on it; dances, songs, instrumentals music, sport,
arrogance, joke, abusive speech, wailing, 'alack, alack'
'release me, release me'—such multifarious sounds arising
from joy and grief originating from weal and woe of the
creatures and are like the din and bustle in it; and it can
be uprooted by the weapon in the form of non-attachment
derived from the realisation of Brahma and soul instructed
by vedanta.
Here the Samsāravṛkṣa is identified with Aśvattha tree; avidyā, kāma, karma and avyakta with its seeds or bija; the Supreme Godhead Brahmā ascertained by vedānta with its root essence or mulākṣa; Hiranyagarbha with its bud or ankura; subtle bodies of all beings with its trunk or skandha; greed with the sprinkling of water or salilaseka adding to its height; and knowledge along with the objects of sense with its tendered shoots. Further it is rightly added that the instruction in sacred lores consisting of Śruti, Sārtis, and Nyāya are the leaves of the tree or palaśā; various deeds such as sacrifice, gift, austerities etc. form its benign flowers or supuṣpa; pleasure, pain and sensation are its sap or rasa; and the objects of enjoyment go to form the fruits of the tree or anantaphala; desire for fruits with the sprinkling of water or salilaseka producing its overhanging roots; and Brahmā and others in the seven worlds are identified with birds that have built their nests on this tree.

Here the Samsāravṛkṣa is the principal object of description and avidyā, kāma, karma etc. are associated with it; Aśvattha tree and its organic elements such as seeds, roots, trunk etc. are directly expressed. So this is Sāṅga, and as all the angas are expressly mentioned, it is 'samastavastuviśaya'.

Lastly, this elaborate Sāṅgarūpaka is appropriately rounded off by identifying indifference with the weapon or Sastra by which this tree can be eradicated. Here the identification of the non-attachment with the weapon is possible only because of the identifications in this elaborate Sāṅgarūpaka. So this is an instance of paramparita type of Rūpaka. Again, these two Sāṅga and paramparita are indissolubly linked together; hence this is a case of Saṅkara. Saṅkara's wonderful power of handling
Rūpaka or Metaphor is finely illustrated in this superb passage.

13. sansāraghoragahane carato murāre
    mārograbhikaramgapravarārditasya /
    ārtasya matsaranidāghanipīqitasya
    lakṣmīnṛṣimha mama dehi karāvalambam //

0 Murāri! I am wandering in the midst of worldly forest, and the wrathful and terrific lion in the shape of lust afflicts me always. I am tormented by the heat of malice and therefore, I am aggrieved. O Nṛṣimha with Lakṣmī, please give me support of your hand.

Here sansāra is identified with deep forest; desire or 'māra' with its wrathful and terrific lion, and malice or 'mātsara' is identified with heat or 'nidāgha'. Here sansāra is the principal object of description, desire and malice are the subordinate elements associated with sansāra; deep forest or 'ghoragahana' and its subordinate elements, such as lion and heat are directly expressed. So this is sānga and as all the anras are expressly mentioned, it is samastavastuvāṣya.

In this verse the sufferings of the world have been aptly described with the help of this sānga-rūpaka. Just as in the forest the lion and the heat torment the traveller so also in the sansāra desire or māra and malice or mātsarya oppress human beings.

14. samsārasāgaravisālakarālakāla-
    nakragrahagraśanigrahavigrahasya /
vyaigrasya rāgarasanorminipīditasya
    lakṣmīṇīśimha rama dehi karāvalambam //
    O God! my body is afflicted by the attack and
    swallowing of a huge and dreadful crocodile
    in the form of death in the worldly ocean; and being
    struck by the waves of desire and greed I am eager
    (for rescue). O Mrsimha with Lakṣmé, please give me
    support of your hand.

Here the samsāra is identified with ocean. Hence it is a
Rūpaka. The world or samsāra is aṅgi upameya; the dreadful jaws
of death, desire and greed are its subordinate elements or aṅgas.
Again, the ocean here is aṅgi upamāna; crocodile and waves are
its aṅgas. And since here the aṅgis and the aṅgas are metaphorically represented in all cases, it is a beautiful instance of
'samastavastuvishayasāṅgarūpaka'.

NIRANGA-RŪPAKA

Śrī Śaṅkarācārya very often applies very befittingly
the Niraṅga-rūpaka in his writings for the easy communication of
his thought. Here a few instances of the Niraṅga-rūpaka met with
in his works are taken up for discussion:

15. asau nāśāvamśastuhinagirivāmsadhvajapaki
tvadīyo nedīyaḥ phalatu phalamasmākamucitam /
vahannantarāuktāḥ śīśirakarantisvāsagalitam

    samṛddhyā yattāsām bahirapi ca muktāmanidharaḥ //

20. Śaṅkastanānasānalakṣmīṇīśimhastotram,5.
O banner of the family of the snowy mountains! may that tubular nose of yours bear very near to us the fruits suitable for us; it holds pearls within; because, due to their abundance it also supports outside some pearls melted by the coolbeamed breath (i.e. pearls sent out by your breath).

Here nāsāvamsa is a Metaphor as the idea of straightness and tubular shape of the bamboo or vaṁśatva is superimposed upon the nose or nāsā. Again, on the nose the vaṁśatva alone is superimposed; hence it is a case of 'kevalaniranga' type of Rūpaka.

According to the stock-in-trade of hearsay (lokaśāstra) pearls are believed to be born in bamboo. cf. 'ibhānāṁ vaṁśamatsyānāṁ śīrṣe muktāphalodbhavaḥ / sambukasūktisānkhānāṁ garbhe muktāphalodbhavaḥ' //

In the nasal tube of the Goddess also pearls are generated; otherwise how can it support some pearls outside. Hence the superimposition of bamboo-tube on the nose is highly appropriate.

16. arālaiḥ svābhāvyādalikalabhasaśribhiralakaiḥ
   paritaṁ te vaktras parīhasatī parikṣeruharucim /
   darasmera yaśminśanarucikīñjalkarucire
   sugandhau mādyanti smaramathanaṇaṁ surmadhulihah //

O Goddess! your face, encircled by the naturally curly tresses as beautiful as baby bees, ridicules the beauty of the lotus; the bees in the form of the eyes of the

22. See Acyutananda-commentary on this verse.
23. Saundarya-lahari, 45.
vanquisher of Sāra reveals in it, which is perfumed and endowed with soft smile adorned by the glow of the lotus stamens - in the form of the brightness of the white teeth.

Here in the expression 'dasañaruciñjalkarucire' etc. there is one Niraṅga-rūpaka, as the brightness of the teeth or 'dasañarucitva' is identified with the lustre of the lotus stamens or kiñjalka. And in 'smaradahanacaksurmadhulihah' there is also another Niraṅga-rūpaka as the image of the bees or 'madhulihatva' is superimposed upon the eyes or 'caksu'. These two Rūpakas, here, stand in the relation of Principal and subordinate; hence it is an instance of Śaṅkara of two Niraṅga-rūpakas.

In this stansa the face of the Devī has been compared with the lotus. The lotus has stamens. The brightness of the set of teeth of Devī here stands for the lotus stamens. Moreover, just as bees being attracted by the fragrance revel in the lotus, so do the eyes of Śiva being attracted by the soft smile of Devī revel in her face. So, here in this verse the Metaphors are highly appropriate to embellish the idea as well as to enhance the beauty of the poem.

17. avinayāmapanaya Viṣṇo dama ya manah ūma ya viṣayamrgatsnaṃ / bhūtadayām vistāraya tāraya saṁśārasāgarataḥ // 24.
O Viṣṇu! take away my impudence, subdue my mind, pacify the mirage of the worldly pleasures, spread forth my compassion for the creatures, rescue me from the ocean of the earth.

Here ‘viṣayamṛgatṛṣṇām’ is a Metaphor because the mirage or ‘mṛgatṛṣṇā’ is superimposed upon the world of senses. Again, as the mirage alone is ascribed, it is a case of kevalanirāṅga.

18. On many occasions Śaṅkara very befittingly identifies samsāra with ‘sāgara’, ‘samudra’ and with ‘mahodadhi’, and thus offers a good number of beautiful Niraṅga-rūpakas. Some examples are discussed below as illustrations in point:-

‘uddharet samsārasāgare nimagnamātmānā ātmānām tata ut urdhva hareuddharet’. 25.

Let a man uplift by the self his own self drowned in the ocean of worldliness.

Here in the expression ‘samsārasāgare’ the world or samsāra is identified with the sea or ‘sāgara’; hence it is Niraṅga-rūpaka. Again, as here the world alone is equated with the sea, it falls under the class of kevalanirāṅga.


Thus experiencing the stream of birth and death manifested through the aforesaid three circumstances, and under any circumstances when they, somehow, realise the self mentioned by Scriptures, then all the worlds, sunk in the ocean of worldliness, being liberated from the earthly bondage, become happy or attains satisfaction.

25. Gitābhāṣya, ch. VI. Sl. 5.
Herein, 'samsārasamudra' the oceanness of 'samudratva' alone is ascribed to the world or 'samsāra'; hence this is a case of Rūpaka of the variety of Kevalanirānga.

20. 'amrtasya amṛtatvasya mokṣasya prāptaye setutiva setuḥ
  samsāramahodadheruttāraṇopāyatvāt......' XI 27.

As the means of crossing the vast ocean of worldliness, (Supreme Being) is like a bridge to attain immortality. Here in 'samsāramahodadh' the world or samsāra alone is equated with the vast ocean or 'mahodadhi' in respect of being unfathomable. Hence it falls under the class of Kevalanirānga.

The world is a forest. Ignorant men being fastened by the worldly ties, affliction caused by the forest-fire of phenomenal existence. So, Śaṅkara, on many occasions, very aptly identifies the world with forest or 'arāṇya', tie or 'pāśa', and with forest-fire or 'dāvapāvaka'. The following examples are furnished below as illustration in point.

21. kasmāi namāmi devāh kurvanti dayāpradānāya /
  kasmādudveghaḥ syātsamsāramanyataḥ sudhiyāḥ // 28.

(Disciple asks) To whom the gods offer obeisances?
(Preceptor replies) To a compassionate man;
(Disciple asks) again) To whom appears anxiety from the worldly forest?
(Preceptor says) To a wise man.

Here 'samsārāranyataḥ' etc. the world or 'samsāra' is rightly identified with the forest or 'arāṇya' in respect of being impassable; and as the samsāra alone is identified with the 'arāṇya', it is a case of 'Kavalanirānga type of Rūpaka.'
22. 'Satan anekah vahvyah ma ma purah ayasih ayasyah
lohamayya ivabhideyani sariraniityabhiprayah/
arakshan raksitavatyah samsarapasanirgamanat adhah
Before free from the tie of worldliness I was guarded
by the impenetrable hundreds of subtle bodies, which
are like the strongholds made of steel.
Here 'samsarapasa' etc. the tie, ness of 'pashatva'
only is superimposed upon the world or 'samsara'; hence, it
is kevalaniranganupaka.

23. samsaradavapavadaksantaptah sakalasadhhanopetah/
svatanirupanapunairvakyaih siyah prabodhyate gurumah
Aggrieved by the forest-fire of mundane existence, the
disciple, possessed of all necessary qualifications, is
thus enlightened by the preceptor with words worthy of
revealing the self.
Here 'samsaradavpavaka' etc. the samsara is appropri-
ately equated with the forest-fire or 'davapavaka' in respect of
the power of scorching. So, it is a case of kevalaniranganupaka;
because, here the forest-fire alone is superimposed upon the
'Samsara'.

24. Sorrows and sufferings of the world are intolerable and
know no end. So, Sankara identified the sorrows of the world
with the ocean. His works abound in this metaphor. Anyway, the
following example is given here as illustration in point-

30. Svatanirupanam, 3.
'ataḥ saṅkam anātmavittvat he bhagavah, sócāmi akṛtārthabuddhyāsantapye sarvadā; tam mā māṅ sākasya sākäsāgarasya nāram antaṁ bhagavān tārayatu' etc.31.

Hence O Lord! such one I am; I am suffering due to the lack of the knowledge of self i.e. thinking disappointed,
I am always undergoing tribulations. So, O God! do you ferry me over to the other shore of the ocean of sorrows.
Here 'sākāsāgara' is a kevalamiraṅga-rūpakaka, because the sorrows of the world alone is identified with the ocean or 'sāgara' in respect of similar extentility and depth.

25. In Vedānta heart is equated with the sky. Saṅkara also, on many occasions identified the heart or 'hṛdaya' with the sky or 'ākāśa' and thus presents many beautiful instances of Miraṅga-rūpakakas. For illustration one example is discussed below:-

'pundarikakāramāṁsapindaṁparicchinchme hṛdayākāśe u esa ātmā ātmanā saṁyukto liṅgātmā jīvātmetyarthah'32.

This individual self, related to self is situated in the sky of the heart surrounded by the lotus-like lumar of flesh.

Here hṛdayākāśe etc. the conception of sky or ākāśatva alone is superimposed upon the heart or 'hṛdaya'. Hence it falls under the class of kevalamiraṅga-rūpakaka.

It is a stock-in-trade with Sanskrit poets to identify face, heart, hand and foot with lotus. Saṅkara also follows this tradition and often identifies the face etc. with lotus and thus offers a good number of beautiful Miraṅga-rūpakakas. For illustration a few examples are given here:-

32.Praśnapanisad-bhāṣya, Sec. III. Stanza-6.
26. nārāyana karunāmaya sāraṇāṁ karavāṁ tāvakaṁ caraṇāṁ
   iti sāṭpadī madīye vadanasaroje sādā vasatu // 33,

O compassionate one Nārāyana! I take refuge of your feet. Thus 'sāṭpadī' always takes rest on my lotus-like face.

Here 'vadanasarojā' etc. the face or vadana alone is identified with lotus or saroja. So it is a case of kevalā-nirāṅga type of Rūpaka.

27. yasya prasādādahameva viṣṇuḥ
   mayyeva sarvaṁ parikalpitam ca /
   itthāṁ vijānāmi sadātmatūpaṁ
   tasyāmphṛipadmaṁ praṇato'smi nityam // 34.

I always offer my salutation to the lotus-like feet of Him by whose grace I always realise the (true) nature of the self to the effect that I alone am the Supreme Godhead and that all things are ascribed to me.

Here 'āmphṛipadmaṁ' etc. the idea of lotus or padmatva alone is superimposed on the feet or 'āmphri' of the Supreme One. Hence it is a kevalānirāṅga.

In the foregoing lines we have shown how the great philosopher—Saint, the incarnation of Lord Śiva, Śaṅkarācārya is also a past master in poetic diction and like his employing other figures of speech he deftly handles the śaṅkāra called Rūpaka also in its different varieties in his poems and prose pieces.

33. Saṭpadīstotram, 7.
34. Vākyavṛttiḥ, 2.
The figure 'Sandeha' is defined in the Sāhityadarpana as 'sandehah prakṛte'nyasya mām saṁsayah pratibhotthatāḥ' 1; i.e. when an object in hand is poetically doubted to be another object, is termed 'Sandeha' or Doubt. It is of three categories: Suddha, Mīscayagarbha and Mīscayanta.

Some beautiful examples of this figure are also found in the works of Saṅkaracārya. The following slokas from his works are illustrations in point:

(1)

a mālālivālīdāmnah kuvalayakalitā śīpateh kuntalālf
kālindayāruhya mūrdhno galati harāśirahsvardhunispardhayā nu /
rāhurvā yāti vaktraḥ sakalaśaśikalābhṛántilolantarātmā
lokairālocyate yā pradīśatū satataṃ sākhilam maṅgalam naḥ //

Is it the lustre of the bees formed in the form of many garlands (is it an array of abode of the bees in a line), or is it the Jumna falling from the head (of Nārāyana) having climbed out of audacity towards Nīkṣu Śiva's head, and the Ganges, or Rāhu who is running towards the face which he confused as the full-moon - with such reasoning people look at the head of hair adorned with blue lotuses of Śripati - let that head of hair bestow all the blessings unto us.

Viṣṇu's hair is black. So here the beautiful head of hair of Viṣṇu is poetically suspected as to whether it is the glow of the black-bees decorated in the form of many garlands (whether it is an

1. Sāhityadarpana, 10/36.
2. Viṣṇupādādikēśāntastotram, 45.
array of abode of the bees serially), or whether it is the Jumna falling from the head of Vīṣṇu. The water of the river Jumna is blue according to poetical convention; hence here the poetical doubt is quite appropriate. Again Vīṣṇu’s hairy head gives rise to the doubt whether it is Rāhu, a demon, who is running towards the face of Vīṣṇu thinking the face to be the full-moon. Hence the figure here is Āsū Sandeha. Moreover, here, no conclusion is arrived at; and therefore, this is an example of 'Śuddhasandeha'. The Śuddhasandeha is that where the figure terminates in doubt.

Viśvanātha thus says 'yatra samāyā eva paryavasānām sa śuddhān'.

In ‘Pāñcarāja’ yātī vaktvām sakalasaśikalābhṛantilolāntarātmā there is a case of 'Bhṛantimān, which is the defined in the Sāhityadarpana as 'sāmyādatatāmiśtiadbuddhibhṛantimānpratibhotthitah' i.e. Bhṛantimān occurs where an object is represented as being mistaken for another due to the close similarity between the two. In the aforesaid line the figure Bhṛantimān occurs, because the face of Vīṣṇu is poetically represented as being mistaken for the full-moon. Here the error is due to the resemblance between the face and the moon.

There are several examples of the figure 'Bhṛantimān' in Śaṅkara’s works. The following instance is worth-quotting.

(11) arālaṁ te pāllyugalamagarājanyatanayē
aṁ keśasādhatta kusumaśarakaṇḍakutukam /
tirasālino yatra śravaṇapathamullanghya vilasan
apāngaśvāsango disati śarasandhānadhīṣanāṁ //

4. Ibid, 10/36.
O daughter of the king of mountain! to whom your curved pair of the lobe of ear is not causing confusion of the bow of one having flowery shafts; as there the length of the side-glance that shines obliquely having transgressed the path to the ear gives the notion of drawing an arrow.

Here it is stated that the pair of the lobe of ear of Devī is curved and her obliquely long side-glance after transgressing the path to the ear has come to the vicinity of the lobe of ear and thereby it is causing error of the strung arrow of cupid. So here the figure Bhṛantimāṇ occurs, as the obliquely long side-glance of Devī is poetically represented as being mistaken for a strung arrow. Here the error is on account of the similarity between the curved lobe of ear and the cupid's bow and between the long side-glance and the arrow of cupid.

In this verse there is also a case of Sandeha, because here the pair of the lobe of Devī's ear is poetically doubted that whether it is the lobe of ear or bow of the God having flowery arrows and at last a certainty is arrived that this is the bow of cupid. After this certainty there is no new doubt, hence this is 'Niscayānta Sandeha', which is defined in the Sahityadarpana as 'yatradau samsayonte ca niscayah sa niscayāntah'.

Here both these Bhṛantimāṇ and Sandeha stand in the relation of principal and subordinate; hence it is a case of Saṁkara.

Here is another beautiful instance of Niścayānta Sandeha:-

amū te vakṣojāvamārtarasamāñikyakutupau
na sandehaspando nagapatipatāke manasi nah /
pivantau tau yasmāda viditavadhūsāngarasikau
kumārāvadyāpi dviradavadanakrauṅca dalau //

O the banner o the king o mountain! Those breasts
of yours are the two ruby jars filled with nectar -
regarding this we have not the least doubt in our mind;
because reading on thence these (breasts) the elephant-
aced one (Gaṇeṣa) and the crusher o Mount Ka Krauṅca
(Kārtikeya), who are unacquainted with the enjoyment o
the fairsex, are children till today.

Here the breasts o Devī are poetically doubted that whether
these are breasts on the ruby jars (Kutupa) filled with nectar. At
last a certainty is arrived at that these are jars; because
drinking these breasts Kārtikeya and Gaṇeṣa are still sucklings or
children. The state o infancy does not necessarily continue with
the drinking o breasts, after the infancy the stage o youth comes.
But Kārtikeya and Gaṇeṣa, it is stated, remain still in the stage
of childhood on account o the drinking o the nectar o these jars.
So here a doubt is raised first and at last a certainty or solution
is arrived at. So this is 'Niścayānta Sandeha'. Regarding the figure
in this stanza Laksāmīdhara in his commentary o this verse also holds
the same view when he says 'imau vakṣojau uta kutupāviti sandehe

7. Saundarya-lahari, 73.
kutupaveveti niceyayah, yato'mrtpaanat kumarayo'si'sutvam/
stanyapanamatraat siisutvavasthaiveti niyamo nasti, saisavanantraram
yauvanaderamabhutatvaditi / vinayakakumarayostu sarvada siisutvam
armtpaanavasadeveti amrtaarasakutupasandehapanayane sadhakam
pramanam dvityaarddhaprameyamiti stukteh niceyayantah samaha iti /


ULLEKHA

Vasiivanatha defines the figure Ullekhaha as:

kvacidbhedadhgrahtprnanm visayanam tath kvacid

ekasynekahbollekhoha yah sa ullekhaha ucyate //

i.e. the description of one in various ways either from
the difference of perceivers or from the difference of
objects, known as Ullekhaha. The figure Ullekhaha is of
two kinds - the first occurs where a certain object is
perceived by different persons in different ways on an
account of different causes, while the second variety
occurs where the same thing is described by a single
perceiver in different ways owing to the difference
of objects (visayabheda) or of container (asrayabheda).

1. Sahaityadarpana, 10/37.
This second variety of 'Ullekha' is distinctly defined by Appayadikṣita in his 'Citramīmāṃśa' as 'grahīṛbhed-dabhave'pi viṣayārsayabhedatabh ekasyānekadhollekhamapuy-
illekham pratakṣate //

Saṅkara has occasions to use this Ullekha as a figure of speech in his writings, but the instances are few in number. However, the instances, though few, judged aesthetically, they rank among the finest treasures of literature. Some stanzas are cited and discussed below as illustrations in point.

(1) avidyānāmantasthimamahīradvīpanagārī
jadānāṁ Caitanya-stabakamakaramāsrutijhari /
daridrānāṁ cintāmāṇigunanikā jaymajaliadhau
nimagnānāṁ damātra muraripuvarāhasya Nāvati //

(O Goddess! the dust of thy feet) is just like the island-city of the sun for the inner darkness of the ignorant, the spring running with the honey of flowers of consciousness for the unknowing, a necklace of the cintāmāṇi (the philosopher's stones) for the poor, and the tusk of Murariṇu (enemy of Mura) in the form of Varāha (boar) for those who are sunk in the ocean of births.

Here in this stanza, the dust of the feet of the Goddess, which is one, is apprehended as the city (nagara), spring (jhāri), necklace (gunaṇikā) and tusk (damātra) by ignorant (ajna), unknowing (jada), poor (daridra) and sunken (nimagna) respectively through different causes.

śive śāṅgārādṛā tādītaraṇaṁ kutsanaparā
sarose gāṅgāyāṁ i girīsacarte vīśmayavatī /
harāhiḥbhya bhītā sarasirūhasaubhāgyajayini
sakhiṣum senā te mayi janani drṣṭīḥ sakaranā //

O mother! your sight is wet with erotic sentiment for Śiva, ferocious to others, wrathful to Gaṅgā, amused with the activities of Girīśa, afraid of the snake of Mara, the conqueror of the beauty of the lotus, smiling to friends and compassionate to me.

In this verse the sight of the Goddess, which is one, is represented as of different sorts such as wet with an erotic sentiment, ferocious, wrathful, amused etc. on account of the varieties of the containers namely Śiva, other people, Gaṅgā and others. So this is a second variety of Ullekha and this figure Ullekha has nourished the main suggested bhāva of the post towards the Goddess (Kāṅgīlādevīviśayakaratiḥbhāva). Therefore, the use of this figure in this stanza is quite appropriate producing perfect aesthetic effect.

(iii)

ādāvādipitāmahasya niyamāyāparapātre jalaṁ
paścād pannagāsāyino bhagavataḥ pādodakāh pāvanam /
bhūyaḥ sambhujaṭāvibhūṣanamanirjahnamahāsāryam
kanyā kalmaṣanāsini bhagavatī bhāgīrathībhūtale //

4. Saundarya-laharī, 51
5. Gaṅgāstaka, 4.
The Goddess in the form of Bhāgirathī, who is, in the beginning, the water contained in the holy vessel of the First Forefather Brahmā, then the pure water for washing the feet of Nārāyana, the sleeper on serpent, afterwards the ornament of the matted hair of Sambhu, and subsequently the daughter of the great sage Jahnu on earth, is the destroyer of sin.

Here in this stanza, the Goddess in the form of Bhāgirathī, who is one, is represented as of different forms such as the water in the holy vessel of Brahmā, the water for washing the feet of Nārāyana, the ornament of the matted hair of Sambhu etc. So this is the second variety of Ullekha. Moreover, this figure in this stanza, has enhanced the aesthetic beauty of the main suggested bhāva of the poet towards the Goddess in the form of Bhāgirathī; and therefore, the use of this figure Ullekha in this verse has become highly appropriate and appealing.

(iv) 
astiḥro gaṅgāvartaḥ stanamukularomāvalilata- 
kalāvalam kundam kusumāratejo hutabhujaḥ / 
raterlilāgāram kimapi tava nābhīgīristo 
biladvāram siddhāgīrisānayanānām vijayate //

O daughter of the mountain! your navel, a firm whirl of the Ganges, a trench for the creeper in the shape of the line of hair adorned by a pair of breast-buds, a whole of fire in the form of prowess of cupid, a pleasure-abode of Rati, a gateway of the hollow of success of the eyes of Girinda has attained an unspeakable beauty.

Here the navel of the Goddess, which is one, is perceived in different ways such as whirl of the Ganges, a trench for the creeper in the form of line of hair, as a whole of fire in the form of prowess of cupid, a pleasure-abode of Rati, and a gateway of the hollow of success of the eyes of Girinda, by a single perceiver and, therefore, the figure is a charming example of the second variety of Ullekha.

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The figure Apahnuti is defined in the Sāhitydarpana in the following terms:

'prakṛtam pratisidhyānyasthāpanam syādapahnutih' /\(^1\)

i.e. a figure of speech, in which the real nature of the thing in question is denied and that of another object is established on it, is termed Apahnuti.

The great Śāṇkara's dept handling of this figure of Apahnuti is met with in his writings. As for instance a few cases are discussed below:

(i) kalaṅkāḥ kastūri rajanikarabimbaḥ jalamayaṁ
kalabhiṁ karpūrairmarakatakaranandam nibidītam /
atastvadbhogena pratidinamidasi riktakuharam
vidhirbhūyobhūyo nibidāyati nūnaṁ tava krte //\(^2\)

The moon's spot is musk; the moon's disc, made of cheese, is an emerald casket filled with camphor slices, which are the digits of moon; so each day when the cavity of this becomes empty from your use, the providence fills it up surely for your sake again and again.

While determining the sacrificial utensil etc. of Devī Śāṇkara says that the orb of the moon is her emerald casket. So the spot, which is seen in it, is not a spot, but musk; the disc of the

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1. Sāhityadarpana, 10/38.
2. Saundaryalaharī, 95.
moon is not a disc, but an externally reflected cheese, which is lying within the casket; and again the digits of the moon are not digits, but they are camphor slivers. So here the real characters of the things are denied and those of other things are established. Hence it is a case of Apahnuti.

Here, there is also an instance of Atisayokyti, because the upameya, namely the orb of the moon (candramanḍala) is swallowed up by the upamāna namely an emerald casket.

Parājatum rudram dviguṇasaragarbhaṃ girisute
niṣṇāgau jaṅghe te viṣamaviśākhō bādhanaṃkṛta /
yadagre dṛṣṭante dasāśarapalāḥ pāda-yugati-
nakha-graschadharmānāṃ suramakutasānaikanīṣitāḥ //

O daughter of the mountain! in view of vanquishing Rudra, the God of unequal number of arrows (Eśma) has surely made your shanks as the quivers filled with arrows double in number; because in the form of toenails of your feet, there are seen ten barbs of arrows sharpened by whetstones of the crests of Gods.

Śaṅkara while describing the shanks of Devī says that these shanks are as though two quivers of cupid; and her toe-nails are his arrows. However, here the real character of toe-nails is denied and the attribute of barbs of arrows is ascribed to them. Hence this is a case of Apahnuti. Moreover, this is Kaitavāpahnuti, because here the denial is made with the application of the word 'Chadma'. The Kaitavāpahnuti is defined by Pīyūṣavarsa Jayadeva in his 'Candrāloka' as 'kaitavāpahnutirvyaśaka vyājādyairnāhnavae padeḥ'.

3. Saundaryalahari, 83.
There is an ardent desire in every man to exaggerate a thing in order to impress others. As this habit of exaggeration is a rhetorical device applied for effect in style. And this is Atisayokti or Hyperbole, a figure based on imagination. The Atisayokti is defined in the Sāhityadarpaṇa as 'siddhatve'dhyavāśayaśyātisayokti-rtigadyate'. The guiding factor of the Atisayokti is that the viṣaya (i.e. upameya) is altogether swallowed up by viṣayā (i.e. upamāna). The Atisayokti has five varieties, viz. (i) bheda abheda, (ii) abhede bheda, (iii) sambandha asambandha, (iv) asambandha sambandha & (v) kāryakāraṇayoh pauvāparyavīparyayāḥ.

As in the use of Utpreksa, Saṅkara has excelled also in the application of Atisayokti. The instances of the figure Atisayokti, which he applied while depicting the beauty of Devī, can be compared with those of the best of other classical poets in Sanskrit literature. A few cases are given below as illustrations in point :-

Firstly, we are discussing here the examples of the first variety of Atisayokti from his Saundarya-lahari:-

(1) arālā keśeṣu prakṛitisarabā mandahasite dhvandrapakasbhāṁ
śīrṣābhaḥ citte drādunpalasabhā kucataṭe /
bhrām taviḥ madhye prthururasijārohavāsaye
jagatratuṁ sambhorjayati karuṇā kācidarunā //
curly of tresses, naturally candid in her soft smile, (very tender) like the sīrīsa in her mind, beautiful as a rock in the region of her breasts, as extremely slender in kumudā her waist, wide in the region of her breasts and buttocks, let her, the compassion, the indescribable Aruṇā (Sakti) of Sambhu, be victorious in order to protect the earth.

In this stanza the Kāmesvārī is described, although she is not mentioned here. Here Kāmesvārī is completely swallowed up by the words Aruṇā and Karuṇā. And as there is nīgriya adhyavasāya or swallowing of the upameya namely Kāmesvārī by the upamānas Aruṇā and Karuṇā, this is an instance of the figure Atisāyokti of the first kind.

Again, while magnifying the width and weight of the buttocks of the Devī, Saṅkara deftly applies the figure of Atisāyokti of this variety with poetic elegance. The verse runs thus 4:

(11) gurutvām vistāram kāśitidharapatiḥ pārvati uigrān
nitambādācchidyā tvayi haranārūpeda nidadhē /
ataste vistīrṇo gururayamasēsāṁ vasumatīṁ
nitambapraghārāḥ sthayayati laghutvam nayati ca //

O Pārvatī! cutting off weight and breadth from his buttocks the king of the mountains bestowed upon you as a gift (at the time of marriage); hence this forepart of your buttocks being wide and weighty conceals and outweighs the entire earth.

Devi's buttocks are naturally wide and weighty. But Śaṅkara fancies that the king of the mountains cutting off weight and width from his own person has bestowed the same upon her as a gift at the time of her wedding; hence her buttocks have become so. But the width and weight belonging to the buttocks of Devi are quite different from those of the king of the mountains; and though different, yet their weight and breadth are represented as not being different. Hence this is a case of Atisayokti of the kind of 'bhedābhedā'.

Another case of the figure Atisayokti of this variety occurs in the following verse:

(iii) mṛṣā kṛtvā gotmaskhalanamatha vailakṣyanamitam
lalāte bhartāram caranakamale tādayati te /
cirādantaḥsālyaṁ dahanakṛtamunmūlitavatā
tulākoṭikvāṇaiḥ kilikilitamīśānaripuṇā //

When he suddenly blundering in your name (by calling the name of other woman) remained bowed on disconcerted (with shame), and your lotus-like foot kicked your lord's forehead, then, uprooting the thorn long suffered in his heart from the fire, the enemy of Īśāna rang out in peals his victory through the tinkling of your anklets.

4. Saundarya-laharī, 86.
It is said here that Devi kicks at Siva's forehead when he calls Devi by a false name; and thereby Kama in the tinkling of her anklets peals forth his triumphant revenge for the sorrow of the fire with which Siva burnt him to ashes. But the tinkling of Devi's anklets is quite different from that of Kama's peal or proclamation of victory. But the difference between Devi's tinkling of anklets and Kama's peal of victory is denied here. Hence this is Atisayokti of the variety of 'bhede abheda'.

While describing the eyes of Devi Sankara uses two striking instances of Atisayokti packed in one verse, which runs as follows:

(kavinām sandarbhastabakamakarandaikarasikam
kaṭākṣavyākṣepabhrararakalabham karṇayugalam
amuṇcantau drṣṭvā tava navarasāsvādataralā-
vasūyasamsargādalikanayanam kiñcidarunam //

O mother! Your side glances in the form of baby bees, greedy for tasting the nine flavours, are not leaving at all the ears which ever delight in enjoying the nectar of poets' flower-like compositions; seeing this your eye in the forehead has become a bit reddish out of jealousy.

It is said here that Devi's eyes are ever delighting in tasting the nectar of the compositions of poets. But in this exaggeration there is no reality, because the ears are not the organs compatible with tasting of nectar. So this is asambandha. But here the ears are represented as being connected with the tasting of the nectar of poets' compositions. Hence this is a case of Atisayokti of the variety of asambandhe sambandha.

5. Saundarya-laharī, 50.
There is also another case of Atis'ayokti of this kind in this very verse. The tasting of the nectar by the side glances in the form of baby bees is asambandha; and though asambandha, the sambandha is stated here. Hence this is Atis'ayokti of the kind of asambandhe sambandha.

On another occasion while exaggerating the beauty of the eyes of Devī, Śaṅkara has made two beautiful cases of Atis'ayokti, which are worth-mentioning:

(v) tavāparne karṇējapanaṇayaṇaṇapaisunyacakītā
nīlīyante toye niyatamanimeśāḥ śapharikāḥ /
īyaṇca śīrbaddhacchadapanātakavāṭaṃ kuvalayaṃ
jahāti pratyūṣe nīśi ca vighaṭayya praviṣati //

0 Aparṇā! the śapharikā fishes being afraid of the cruelty of your eyes lengthening up to the ears have ever hidden unwinking into the water; and this Śrī, when the blue-lotus folds up the cover of its petals like a door, leaves it at dawn, and at night when it unfolds, enters it.

It is said here that at night netralakṣmī (beauty of the eyes) resides in blue-lotus and at day-time in the eyes of Devī. But netralakṣmī's staying inside the lotus at night and at daytime in Devī's eyes is asambandha. But since here the connection (sambandha) is putforth, it is Atis'ayokti of the type of asambandhe sambandha.

Here there is also another Atisayokti of the same type.

The blue-lotus naturally blooms at night and at day it closes.

So Lakṣmī has no connection with the act of its blooming and closing.

But here as she is represented as being connected with this, it is asambandhe sambandharūpā atisayokti.

Here is another example of Atisayolkti of the variety as of asambandhe sambandha :-

(vi) sarasvatyāḥ sūktīramṛtalaharikauśalaharīh
    pibantyāḥ śarvāṇi śravanaculukābhyāmaviralam/
    camatkārāśīghācalitasirāsah kundalagana
    jhanatmāraistārahiḥ prativacanamācaṣṭa iva te //

O wife of Śarva! as she constantly drinks with her ears your sweet songs surpassing the sweetness of the waves of nectar, Sarasvatī, out of amazement, moves her head; and thereby her ear-ornaments with their high-pitched jingling seem to give a response.

In the first half of this stanza it is said that on hearing the sweet notes of Devī Sarasvatī, out of wonder and delight, shakes her head. So in this hyperbolical statement there is a case of Atisayokti because Sarasvatī's shaking of the head is asambandha.

But as the connection of Sarasvatī's shaking of the head is represented here, it is asambandhe sambandharūpā atisayokti.

In the last part of this verse there is an instance of Vācyotprekṣā, because here the tinkling of Sarasvatī's ear-ornaments is fancied as a response.

7. Saundaryamalarī, 60.
Moreover, here both the Atis'ayokti and Utpreksā stand in the relation of principal and subordinate, hence it is a case of Saṃkara.

Saṃkara, while describing the glow of the lips of Devi, presents two other instances of asambandhe sambandharūpa atisayokti. The verse runs thus:

Cvii) prakṛtyā raktāyastaga sudatī dantacchādaruceh
pravakṣye sādṛṣyam janayatu phalam vidrumalatā /
na bimbam tadbimbapratīphalanārāgādarunitam
8
tulāmadhyāroḍhum kathamiva vilajjate kalaya //

O Goddess with beautiful teeth! for the glow of your lips, which are reddish by nature, I shall find a match. Let the coral creeper bear fruit! would not the bimba fruit which has become reddish with the reflection of your lips be ashamed of assuming the similarity even to a little degree?

It is stated here that the glow of the red lips of Devi has no parallel or resemblance in this earth. So how can a mean coral creeper (Vidrumalatā) attain similarity of the glow of her red lips. But if this creeper bears fruit then in that case it may have some similarity. So here the connection of the similarity between the beauty of the lips and the coral is put forth by the force of the particle 'yadi' (which is understood here);

and therefore, it is a case of Atisāyokti of the kind of 'yadyarthoktau kalpanāt asambandhe sambandharūpā'. Piyūṣāvarṣa Jayadeva has named it as 'Sambhāvanā' (Atisāyokti), which he defines in the following terms - 'sambhāvanā yadītthām syādityūhonyaprasiddhaye'.

In the second part of this verse there is also a case of asambandhe sambandharūpā atisāyokti. It is said here that when the bimba fruit receives a reflection from the disc (bimba) of the lips of Devi, it becomes terribly reddened just like the white crystal changes to reddish due to the reflection of the china-rose. But the bimba-fruit, which is red by nature, does not attain redness from the reflection of the disc or crescent of her lips. So this is asambadhā. But as the bimba fruit is represented as having assumed the redness from the disc of her manji red lips, the figure here is Atisāyokti.

These two cases of Atisāyokti stand independently, hence this is a case of samārṣṭi.

Śaṅkara's same skill in using the Atisāyokti as a figure of speech is noticed when he magnifies the beauty of the moon-like face of Devi. The stanza runs as follows :-

(viii)  Ṣvita jyotsnājaśāla tava vadanacandrasya pibataś cakorānāmāśīdatīrasatayā caṇjujadiṁā/ 
ataste śitāmāramptalahanāmālāraucayāṁ pibanti svacbandhaṁ nisiniśi bhṛṣāṁ 
. kānjikādhiyaś //

10. Saundaryā-lishā, 63.
O Goddess! as the cakoras drank the beams radiating from the smile of your moon-like face their tongues became tasteless from the oversweetness; hence the cakoras being desirous of sour taste each night drink excessively according to their wish the stream of nectar from the cool-beamed (moon) thinking it to be sour gruel.

It is said here that the tongues of the cakoras became tasteless from the oversweetness as they drank the rays of the smile of the moon-like face of Devī, and as such wished for something sour to alleviate their ennui; hence they drink the rays from the moon. But their drink of the beams of the moon due to the tastelessness of their tongues is asambandha, and though there is asambandha, their sambandha of the drinking of the beams of the moon is stated here. So this is Atīśayokti of the type of asambandha sambandha.

According to poetical convention the cakoras drink the moon-beams ("jyotanā peyā cakorai") sāhityadarpāna, 7/23). Here the figure Atīśayokti is based on this poetic convention and as it is in conformity with this poetic convention, the use of the figure here has become very agreeable. However, with this apt use of the figure Atīśayokti Śaṅkara has suggested that the face of Devī is more beautiful than the full-moon. This suggestiveness bespeaks fine poetic imagination.
Sākara's use of the figure Aitisayokti is very apt and refined when he glorifies Devi's sweet tones in a very agreeable manner. The verse runs as follows:

(ix) vipaścyā gāyantī vividhamapadānemā pasūpati-
stvayārabde vaktumī calitasirāsā sādhuvacane /
tadiyaṁdhuryairapalapitatantrikalaravai / nijamī vīṇā vāṃniculayati colena nibṛtam //

O Goddess! while she was singing to the accompaniment of the lute the varied noble deeds of Pasūpati and you with your head moving began to give approbation, when the distinct notes of its strings were outdone by your pleasant tones, Vāṇī secretly covered her lute by its wrapper.

It is stated here that when Sarasvatī was singing the varied deeds of heroism of Śiva, Devī's applause outdid the distinct notes of Sarasvatī's vīṇā called kacchapi; and therefore, Sarasvatī being ashamed covered her lute by its wrapper. But Sarasvatī's covering her lute by its wrapper is asambandha. Still here the sambandha is stated. Here the introsusception (abhedādhyavasaya) is implied with a vīṇā-player who having been defeated covers his vīṇā by its wrapper. Hence this is a case of asambandha sambandharūpa aitisayokti.

On another occasion while describing the feet of Devi, Sankara says that Śiva becomes jealous when the Aśoka-tree longs for a kick as a 'dohada' from Devi's feet, and thus presents a striking instance of the Atisāyokti of the type of asambandha sambandha. The verse runs thus -

namavākṣi brūmo nayanaramaniyāya padayō-
stavāsvāi dvandvāya sphuatucirasālaktakavate /
asūyatātyantā yadabhīhananāya sprhayate
pasūnāmīśānāh pramaḍavanañakañkellitarave //

Śiva's malice, as it is stated here at the Kankellī tree or Aśoka tree when it desires a kick from Devi's feet for satisfying its pregnancy i.e. blossoming-forth longing, is asambandha or non-connection. But as here the sambandha or connection is described, the figure here is atisāyokti of the kind of asambandha sambandha. As per poetic convention the Aśoka tree is poetically described as putting forth blossoms when kicked with left foot by a beautiful woman (cf. paḍāghātādaśokam vikasati-śāhityadarpana, 7/24). However, as kakt in this stanza the atisāyokti is based upon this poetic convention, the use of the figure has become very charming.

The figure Utpreksā is defined in the Sāhityadarpana as:

'bhavetsambhāvanotprekṣā prakṛtasya paratmanā / vācyā pratiyamānā sā prathamam dvividhā satā' //

i.e. the figure Utpreksā constitutes in the imagination of a thing under the distinctive mark of another. The Utpreksā is expressed (vācyā) and implied (pratiyamānā). Later rhetoricians have given its manifold manifold sub-divisions. But Panditārāja Jagannātha, the writer of Rasaganāḍhara, remarks that there is no difference of strikingness in them. So they should not be mentioned at all. Only the following three viz. 'Svarūpa', 'Hetu', and Phala should be given. So he says:— 'iha jātyādayo hi bhedāḥ prācāmanurodudāhrतāḥ / vastutastu naisām camatkāre vailaśaṁsattītyanudāhratāva / camatkaravailaśaṁśanyam punarhetu-phalaśvarūpātmakāvān tayənām prakārānāmeveti' //

Śaṅkara's writings also are very rich in the use of Utpreksā; he deliberately shows his skill in using this figure. Most of his Utpreksās bespeak originality and novelty and some of them may lay claim to be the best treasure of Sanskrit literature. For illustration some instances are given below:—

1. Sāhityadarpaṇa, 10/40.
Thus while glorifying the knees of Viṣṇu in his 'Viṣṇupādādikesāntastotram', Śaṅkara has employed two unique illustrations of the figure Utprakṣā in one stanza. The stanza runs as follows:

`samyak sāhyam vidhātum samamiva satatanā jaṅghayoh khaṇṇayorye
bhaktabhūtorūḍadāyayilbhārāṇkamakṛtottambhāvam bhajate

cittādaraśa nidhātum mahīmiva satām te samudgāyamāne
VRTTAKARE VIDHATTĀM HY DI NUDAMAJITASYĀNIŚE ḪĀṆUNI NEH //

which are stunned by holding the weight of the pair of thighs as if to help properly the fatigued pair of shanks in the same manner always, and which are as if were caskets for placing the esteemed mirror of mind of the noble - let those circular knees of Ajita (Nārāyaṇa) render delight in our mind incessantly.

In the first half of this verse Śaṅkara imagines the circular knees of Viṣṇu as stunned and motionless as if to assist the fatigued pair of thighs in the same way incessantly. Hence this is a case of Utprakṣā. This is vācyotpreksā, because here the word 'iva', which is a denotative of Utprakṣā, is employed. This is also an example of 'Kriyaphalotpreksā', because here it is the fruit (or purpose), expressed by the infinitive 'vidhātum', an action, that has been fancied in connection with the knees' holding similarly the pair of thighs of Viṣṇu.

In the last part of this verse there is also another such charming case of Utprēkṣā. Because, the knees of Viṣṇu are represented as caskets for placing the mind in the form of mirror.

In ancient times the jewelled-mirror was kept in a big casket. So Śaṅkara fancies the knees of Viṣṇu and says that these well-shaped knees of Viṣṇu are not knees, but big caskets, and on these their covers are seen. In these caskets the circular jewelled-mirrors are kept; the mind of the virtuous men or noble souls is the mirror here.

These two Utprēkṣās here stand out independently, hence this is a case of samārāṭī.

On another occasion Śaṅkara, while describing the line of hair on the waist of Viṣṇu in his Viṣṇupadādikasamantastotram fancies that this line of hair is a shining line of black-bees and thus makes a striking instance of the figure Utprēkṣā.

Which exists gracefully as it were a shining line of black-bees rising towards lotus-face being stricken with greed for more fragrance than that of lotus-like navel - let that charming line of hair existing beautifully on the waist desired by revered (Gods and sages) in the world, dwelling in our mind never cease to give us adequate and everlasting wealth.

4. Viṣṇupadādikasamantastotram, 27.
There is a line of hair rising from the navel up to the chest of Visnu. Sankara imagines this line of hair as a series of black-bees, which is rising from the lotus-navel towards the face in the form of lotus being desirous of more fragrance. So this is a fine case of Utprekṣā. This Utprekṣā is expressed, because the word 'iva' is employed here.

This Utprekṣā, however, has become more charming due to the use of two identifications namely 'nābhīnālika' and 'vaktrapadma' in this verse.

In describing the beauty of Devī in 'Saundaryalahari', Sankara uses a good number of beautiful Utprekeśas. For illustration a few examples are given here.

\[
\text{dhunotu dhvāntam nastulitaśālīte ghanabhāsnalīkaśā tava śive / yadiyāṁ saurābhyaṁ sahajamupalabdhum suvanasā \text{ 5}} \\
\text{vasantyamimanye valsesthanavātiśātpinām //}
\]

0 wife of Śiva! let your mass of hair, which is thick, oily and smooth, and like the cluster of the fully opened blue lotuses, dispel our inner darkness; it seems as if that in view of getting the innate fragrance of it, the flowers of the wish-yielding trees of the garden of the destroyer of Vala resides in it.

While glorifying the Devī's hair as Sankara fancies that in order to achieve the innate fragrance of the Her ornamented hair, the flowers of the wish-yielding trees of heaven abide in it. So it

5. Saundaryalahāri, 43.
is a case of the figure Utpreksā. Moreover, their Utpreksā is expressed (vācyā), because here the word 'manye' which is denotative of Utpreksā is employed; and as it is the fruit or purpose, expressed by the infinitive 'upalabdham', an action, that has been fancied, it is 'kriyāphalotprieksā'.

Elsewhere, while eulogising the parting line of hair of Devi, Sāṅkara uses two superb Utpreksās packed in one stanza, as follows:

| tanotu kṣemaḥ nastava vadanasaundaryalohari- | parīvāhaḥ srotasāranirivaṃ simantasa ranīḥ / |
| vahanti sindūraḥ prabalakasaribhāratimira- | dvisāḥ bāndairbandiṃtamiva navinārakikiranam // |

Appearing as it were a channel to flow in the wave of beauty of your face, your parting line of hair (O Goddess) bears (a mark of) vermilion, which seems as if the rosy ray of the newly appeared sun confined by the host of foes in the form of darkness of the thick mass of hair - let that parting line of hair tend to our welfare.

In the first half of this stanza the parting line of the Devi's hair is fancied to be a channel to flow in flood of beauty of the face of Devi. So here the figure Utpreksā occurs, and since here the word 'iva', which is a denotative of Utpreksā is used, this Utpreksā is vācyotprieksā. In the second half of this verse also there is a similar type of Utpreksā. In the parting line of

6. Saundarya-lehāri, 44.
her hair there is a mark of vermilion. Śaṅkara imagines it as the ray of the newly risen-sun imprisoned by the strong enemies in the form of darkness of the thick mass of hair. That is just as a mighty person confines his opponent in the prison, so also the foes assuming the darkness of the head of hair imprison the recently risen sun.

In ‘kabaribhāratimira’ etc., there is one Rūpaka, which is the ground for the last fancy in this verse. However, these Utprekṣās and Rūpaka stand in the relation of principal and subordinate, hence this is a Śaṅkara Śaṅkara.

Śaṅkara also on another occasion, describing the fore-head of Devi presents a beautiful instance of Utprekṣā. cf.

lalātāṃ lāvanyadyutivimalamābhāti tava yat
dvitiyam tamanye makutaghatīsam candraśakalam /
viparyāsanyāsādubhayamapi sambhūyam camithah
sukhakāryasyātiprapti
sudhālepsyūṭih parinamati rākahmakaraḥ //

O Goddess! your forehead, which appears clear with the brilliance of beauty, I deem to be a second half of moon carried at the crest; (for that) both the halves of moon, being interchangingly placed and united with each other and then cemented with the layer of nectar, become a full moon.

7. Saundaryā-lahārī, 46.
Devi's fore-head is clear with the lustre of its brilliance. Sankara imagines the forehead of Devi as the second half of the moon carried at the rest. So this is Utpreka, and as 'manyo' which is a denotative of Utpreka is used, it is 'Vācya'. Hence, with the successful use of this Utpreka here, Sankara has very brilliantly suggested that the forehead of Devi is shaped like a half-moon.

Sankara's same skill in using the Utpreka as a figure of speech is noticed when he eulogises the triad of the eyes of Devi in a very agreeable and charming manner. The verse runs as follows:

vibhaktatraitvarnyaṃ eṣa vyatikarita-lilājanatayā vibhāti tvanetratri tamādasānadvayāte /
punah srasṭum devānāhunāharirudrāmuparatān
rajaḥ sattvā-vaṁ bibhṛattama iti guṇānāṃ trayamiva//

O beloved of Īśana! shining is your triad of eyes, which being divided into three colours due to the intermixture of pleasure-collyrium, bears as if the triad of guṇas - rajas, sattva and tamas - for recreating Druhīna (Brahmā), Hari and Rudra, who are dissolved (at the time of great dissolution).

Here it is said that for the admixture of pleasure - collyrium the eyes of white and red colours are divided into three colours. Sankara here represents the three colours of the

8. Saundarya-laharī, 53.
The triad of the eyes of Devi as the three gunas - rajas, sattva and tamas; hence, this is Utpreksa and moreover, it is of the Vacya Variety, because the word 'iva' a denotative of Utpreksa is employed here.

According to the poetical convention the sattvaguna is white, rajas red, while the tamas is black. Here in this stanza the imagination is based upon this poetic convention; and as it is in conformity with the poetical convention, the use of the Utpreksa here has become very charming and embellishing.

On another occasion while describing the triad of colours of the eyes of Devi Sankara offers another beautiful example of Utpreksa. The verse runs as follows:

\[
\text{pavitrikartum nah pasupatiparādhānahrdaye}
\]
\[
dayāmitrairnetairarum-nañchavalaśyāmarucīhīn/ \\
nadāḥ sōno gāṅgā A tapananayeti dhruvammūr/ \\
trayanam tīrthānāmupanayasi sambhūdamanaghām // \\
\]

0 you whose heart is devoted to Pasupati! in order to purify us with your compassionate eyes of red, white and black, bring together truly the rivers Sona, Ganga, and the daughter of the sun i.e. Jumna-that expiating confluence of the three places of pilgrimage.

According to poetic convention the river Sona is red, the Ganges white and the Jumna is blue. Sankara thus imagines the three colours such as red, white, and black pertaining to the

---

eyes of Devi as the confluence of the rivers Sona, the Ganges and the Jumna. So this is a fine case of Utprēka; and since here 'dhruvam', a denotative term of Utprēka is used, it falls under the class of Vācyotprekā.

Again, while glorifying the eyes of Devi, Sāṅkara fancies that from the closing and opening of her eyes, this universe is dissolved and recreated and thus the imagery offers a striking instance of Utprēka. cf.

nimesaṁśabhyām pralayomudayam yāti jagatī
tavetyānun santo dharaṇidharaḥraja janyatanaye /
tvadunmesājātām jagadidamasaṁ pralayetat
paritrātum sāṅke parihṛtaniṁesāstava ātmaçcāh / //

O daughter of the king of mountain! the scholars say that from the closing and opening of your eyes this world is dissolved and created; so from the dissolution as if to save the entire earth, created from the opening of your eyes, your eyes abstain from winking.

Gods eyes are naturally unblinking. But here it is fancied that in order to protect the whole universe from dissolution the eyes of the Devi refrain from closing. So, this is a case of Utprēka, and as 'sāṅke', a denotative term of Utprēka is used, it is vācyotprekā. Moreover, it is 'kryāphalotprekā', because here it is the fruit or purpose, expressed by the infinitive 'paritrātum', an action, that has been fancied.

10. Saundarya-laharī, 56.
Śaṅkara's adept handling of Utpreṣa is also seen when he imagines the face of R Devī as the four-wheeled chariot of cupid in a captivating way. The verse is as follows:

śphuradgandaḥbhogapratiphalaḥitātanākayugalam
catusūkram manye tava mukhamidam māmatharatham /
yamāruhya druhyatyavanirathamarkenducaranam
mahāvīro māraḥ pramathapataye sajjitavate //

(O Goddess!)) with the pair of large ear-rings reflected in your shining cheeks this face of yours appears to be a four-wheeled chariot of Manmatha; mounted thereon, Māra becoming a great hero, hurts the Lord of the Pramathas, who is prepared with the earth as his chariot and the sun and the moon as his wheels.

It is said here that Devī has two large ear-rings which are reflected in the shining expanse of her cheeks. Śaṅkara, therefore, imagines the face of Devī as the cupid's chariot of four wheels - the two ear-rings and their two reflections. Hence this is a fine case of Utpreṣa. Moreover, it is vācyotpreṣa, because the term 'manye', which is denotative of the figure Utpreṣa is used. However, this skilled use of the Utpreṣa here has made scope for other two charming cases of figures like 'Kāvyaliṅga' and 'Atiśāyokti' in the last part of this stanza.

Kāvyaliṅga occurs, because the reason of becoming a great hero is implied here in a single word 'ārohana'. Moreover, as the reason is implied in a single word, it is 'padārthaḥetuka'.

Siva's preparation for war with Hanmatha is 'asambandha', but here he is represented as being connected with the preparation for war. So this is an 'asambandha sambandharūpatisayokti'.

Here both the Kavyalinga and atisayokti stand in the relation of principal and subordinate; hence the figure is Samkara.

Here the Utpreksā is 'Anuprāṇaka' to the Kavyalinga. So it is neither Samarṣṭi nor Samkara. 'Anuprāṇaka' is defined by Laksmini-dhara in his commentary of this verse as 'prthak sthitya upakārakamanuprāṇaka'.

Samkara while describing the necklace of Devī employs two remarkable Utpreksās. The stanza runs as follows:—

vahantyamba stemberamadanujakumbhakṛṣṭhibh
samārabdhāṁ nuktāmaṇībhīsamalāṁ hāralatikāṁ/
kucabhogo bimbāḥdararucūṁ-ibhirantahsabalitum
pratāpavāmiśrāṁ puradasmayituh kīrtimiva te //

0 mother! as if the glory mixed with the valour of the city-destroyer, your orb of breasts holds a spotless necklace strung with the pearls originating in the frontal globe of the elephant demon Stamberama, and which is variegated by the lustre of your bimba-like lower lip.

Devī wears upon her breasts a flawless necklace of pearls originating in the forehead of the elephant demon Stamberama.

Samkara here imagines it as if Devī is holding the glory of the city-conqueror mixed with His glowing valour. It is hearsay that pearl born in the forehead of the elephant is variegated in colour, and according to poetical convention the size colour of valour is

13. In the frontal globe of elephant the pearls originate and they
red, and that of fame is white. So here imagining the necklace studded with pearls growing in the frontal globe of the elephant demon as the glory mixed with shining valour of the city-destroyer is quite poetic and befitting. So this is a beautiful example of Utpreka. This Utpreka is expressed, because here 'iva' is employed. In 'bimbādhararucibhi' there is another Utpreka of the kind of 'hetu'. Because, though naturally reddish, it is represented as if it is so for the admixture of the lustre of bimba-like lower lip.

These two cases of Utpreka stand separately; hence their relation is 'anuprāṇyanuprāṇakabhāva'.

On another occasion Saṃkara, while describing the shanks of Devī, says in order to vanquish Rudra, cupid has certainly made her shanks as the two quivers and thus makes one beautiful instance of Utpreka. The verse runs thus:

parājetun rudram dvigunāśāragarbham girisute
nīṣāngau te janghe visamavisīkho bāḍhamakṛta/
yadagre drṣyaete desāśārphaṇāh pādayugali
nakhāgraḥ chadmaṇaḥ suramakṣaṇanilaṁkitaḥ 15

are variegated in colour. Lakṣmīdharā in his commentary of this verse quotes this hearsay as recorded by Sarvajñā-someśvara and as -

'g gajakumbhesu vamśesu phañāsu jaladāsu ca/
śuktiśāmyāmīkṣadande sochā mauktikasambhavah //
gajakumbe karburabhaḥ vaddē raktē sitēḥ smṛtēḥ //

12. of - Śuklatvā kirtipunyādau kārṣṇyāi cākirtvyaghādisu /
pratapā raktatosṇātve raktatvēni krodayagayōḥ //
(Alamkarasākhāra 6/1).

0 daughter of the mountain! with a view to vanquishing Rudra, the God of unequal number of arrows (Kāma) has surely made your shanks as the quivers filled with arrows double in number; because in the form of toenails of your feet, there are seen ten barbs of arrows sharpened by whetstones of the crests of Gods.

Devi's shanks are well-shaped and their toenails are also sharpened. Śaṅkara represents them as the two quivers filled doubly with the arrows of cupid. So this is a fine case of Utprekṣā. And with this successful use of Utprekṣā here, Śaṅkara has brilliantly suggested that only by the sight of the shanks of Devī Śiva is vanquished by lust.

In the last part of this stanza, there is an example of 'apahnuti', because here the real character of toenails is denied and is supplanted by that of barbs of arrows.

dere these two figures stand in the relation of 'prayojyaprayojakabhāva' hence it is Anusṛti.
When a statement is supported by another statement of the same type and when the second statement appears to be the reflection of the first when minutely thought upon, there is Drstanta. Thus Visvanatha observes in his Sāhityadarpana:

\[ \text{drstāntastu svadharmasya vastunāḥ prakīrtim pratiḥimbanam} / \]

In the works of Śrī Śānkara the use of the figure Drstanta also is met with. Two examples are given below as illustrations:

1. **Srī Śāṅkara:**
   
   \[
   \text{O Lord, even, after realising that there is no real difference between the individual soul and Brahma I beg to state that I am yours and not that you are mine.}
   \]
   
   \[
   \text{The wave belongs to the ocean and not the ocean to the wave.}
   \]

   In this verse the second statement namely the wave belongs to the ocean etc. becomes a reflection of the first statement and as such supports it. Here the two statements are made in two separate sentences. Hence, it is a case of Drstanta.

2. **Srī Śāṅkara:**
   
   \[
   \text{ayam svabhāvah svata eva yatpara-}
   \]
   
   \[
   \text{ātmanātpratām satyapi bhedāpagamanā tathābhavam na māmakānātvam /}
   \]
   
   \[
   \text{sāmudro hi tarahgah kvacana samudro na tārahgaḥ //}
   \]

   In this verse the second statement becomes a reflection of the first statement and as such supports it. Here the two statements are made in two separate sentences. Hence, it is a case of Drstanta.

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1. Sāhityadarpana, 10/50
2. Śatpadīstotra,
3. The Brhadāraṇyaka, p. 37
4. Vivākṣaṇacudāmani. 32.
It is the nature of the noble soul to move of their own will towards eliminating others' toils. The moon, indeed, voluntarily protects the earth heated by the burning rays of the sun.

In the first two lines of this stanza, it is said that it is the nature of the magnanimous to remove the troubles of other people by their own accord. This statement is supported by another statement of similar nature contained in the last two lines, namely the moon saves voluntarily the earth heated by the burning rays of the sun. Here the second statement becomes a reflection of the first. Hence, it is a fine instance of the figure Drśānta.
The figure Nidarsana is defined in the Sahityadarpana as:

\[-\text{sambhavan vastusambandho'sambhavan vapi kutracida} /\]
\[\text{yatra bimbānubimbatvām bodhayētsā nidarsanā} //\]

i.e. where, a possible or even sometimes an impossible connection of things, implies a relation of type and **prototype**, there is Nidarsana.

Some nice examples of the figure Nidarsana based upon an impossible connection of things are strewn like pearls in the poems of Śaṅkarācārya. For illustration a few instances are given here:

\[\text{gate karnābhyarṣam garuta īva pakṣāṇi dadhati} /\]
\[\text{purām bhettuscittapraśamarasavidrāvanaphale /} /\]
\[\text{ime netre gotrādharaapatikulottāmsakalike} /\]
\[\text{tavākarpākṛṣṭasmarasaravilāsam kalayātah} //\]

0 the crown-like bud of the king of mountain family! these eyes of yours extending as far as your ears have attained the form of feathers; - these eyes have dissipated the quiescent sentiment in the heart of him who destroyed the cities. Consequently your eyes bear the appearance of cupid's arrows drawn up to the ears.

Devi's eyes reaching to her ears have assumed the form of feathers of arrow and so it is stated that her long eyes bear the appearance of cupid's full drawn arrows. But here the question is how can the eyes bear the appearance of cupid's arrows? This is impossible. So we have to understand an upamā here īmm - the Devī's

1. Sahityadarpana, 10/51.
2. Saundarya-lahari, 52.
long eyes have been compared to the cupid's full drawn arrows. Hence this is a case of Nidārśanā based on an impossible connection of things. Moreover, this is 'ekavākyagā' because there is a single sentence is 'tava ime netre ākāraṇaṁ kṣaṭaṁ marasaṁ avilāsaṁ kalayataḥ.'

(ii) bhujāśleṣāṇnyyām puradāmayituḥ kaṇṭākavatī
tava grīvā dhatte mukhakamaṇālaśāryāmiyam /
svataḥsvetā kālāguruvahulajambalamaṇā 
mṛṇālīlālītyām vahati yadadho hāralatikā //

O Goddess! your neck, which has attained the beauty of the stalk of your lotus-face, is ever horripilated on account of the embrace of the destroyer of the cities; - though white in nature yet darkened by the mud in the form of paste of black aloes, your pearl necklace below bears the glow of the lotus stalk.

Here it is mentioned that Devī's neck assumes the glow of the stalk of her lotus-like face. In the lotus stalk there are thorns. Devī's neck in the form of lotus stalk is also horripilated from the embrace of Śiva. Here it is impossible for the neck to attain the beauty of the lotus stalk; for, how can a thing possess the property of another? - suggests a loveliness like thereto and implies the relation of similarity between lotus stalk and the neck. So this is Nidārśanā based on an impossible connection of things. Moreover, this is 'ekavākyagā' because there is a single sentence is 'tava grīvā mukhakamaṇālaśāryāmiyam.'

3. Saundarya-laharī, 68.
In the last part of this stanza there is also another case of Nidarsana based upon an impossible connection of things; because here it is stated that the pearl necklace of Devi bears the loveliness of the lotus stalk. But this is impossible. Hence we are to understand an implied Upamā where the pearl necklace is compared to lotus-stalk. So this is a fine case of Nidarsana. Moreover, it is 'ekavyāyaga', as the 'Nidarsana' here is occurring in a single sentence viz. 'hāralatikā mṛṇālililālityam vahati'. Both these instances of Nidarsana bespeak fine poetic imagination.

(iii) We have also another case of Asambhavadvastunidarsana occurring in a single sentence in the verse quoted below:-

```
yadetata kūlindātanutarataṅgākṛtti śive/
kṛṣṇē madhye kinnijjjanani tava yadbhāti sudhiyām/
vimardādanyonyaṁ kucakalasāyacantaragataṁ
tanūbhūtāṁ vyoma pravīśādva nābhim khharinīṁ
```

O spouse of Śiva! that what thing appears like the black line of tiny ripple of Jumna in your slender waist, appears to the wise as though entering the sky, squeezed thin, between your jar-like breasts rubbing against each other into the hollow of your navel.

Here in the first line of this stanza it is stated that this i.e. the line of abdominal hair assumes the form of the tiny ripple of the river Jumna. But it is not possible for the line of abdominal hair to assume the shape of the tiny ripple of Jumna.
so we have to understand an unexpressed Upamā here, where the line of abdominal hair of Dāvi is compared to the tiny ripple of Jumna. Hence this is also a happy case of Nidarsānā.

(iv) In Śaṅkarācārya's poems the Asambhavadvastunidarsānā occurring in more sentences than one are also found. The following stanza is an instance in point.

śārīrapoṣaṇārththī san ya ātmānāṁ didṛkṣate /
grāhāṁ dārudhiyā dhṛtvā nadim, tartum sa icchati //

Being desirous of nourishing body he who wishes to realise the self is like one who wants to cross a river holding a crocodile thinking it to be a log of wood.

Here the connection of identity between the significations of the two sentences, respectively marked by the relative pronoun 'yad' and the demonstrative 'tad' (i.e., ya ātmānāṁ didṛkṣate sa nadim tartum icchati) being impossible, terminates in the relation of 'bimbapratibimbabhāva' thus :- with the intention of nourishing body he who desires to know the self is like one who desires to cross the river holding a crocodile thinking it to be a log of wood. Hence this is also a striking case of Nidarsānā.

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5. Vivekacudāmani, 86.
ARTHANTARANYASA (CORROBORATION)

When a general proposition is supported by a particular, or a particular proposition by a general and when an effect is supported by a cause or a cause by an effect, either from similarity or from contrast, there is Arthantaranyasa. The Arthantaranyasa is thus eightfold. Visvanatha thus observes in his Sāhityadarpaṇa:-

'samānyam vā viśeṣena viśeṣastena vā yadi /
kāryam ca kāraṇenedam kāryena ca samarthyate;
śādharmyedetarenārthantaranyāso'śādха tataḥ //

A few careless but beautiful instances of this figure of Arthantaranyasa are also found in the writings of Saṅkara. In this section we shall discuss some samples of his use of Arthantaranyasa:-

(1)ṛṣā drāghīasyā daradalita-nilotpala-rucā
daviyāñīsam dīnāṁ snapaya kṛpayā māmapi śive /
anenāyam dhanyo bhavatī na ca te hāniriyatā
vane vā hāmye śā samakara-nipāto himakaraḥ //
O the wife of Śiva (Śiva) with your long sight, lovely like the slightly blossomed blue lotus, kindly wash even me who is far away and distressed. By that (your favourable look) this person becomes fortunate, and for

1. Sahityadarpaṇa, 10/31, 32.
2. Saundarya-laharī, 57.
which there is not even a little loss to you; the moon sheds its beams equally on the forest or on the palace.

The Goddess is very compassionate to all the devotees. If the propitiator being afflicted by the worldly miseries, says he is remote and wretched. He, therefore, asks the Goddess to kindly enrich him with her favourable look, and if she does so, she would not incur any loss thereby. This is, therefore, a particular proposition, and this particular proposition is supported by a general one viz, that the cooling moon sheds its identical beams on the forest as well as on the palace equally. Hence, this is a fine instance of Arthāntaranyāsā. Moreover, by the skilled use of this figure, Śaṅkara has very successfully suggested that non-partiality or equality is the nature of the clear-hearted noble souls.

We can cite here another beautiful example of the figure Arthāntaranyāsā of this kind from his poems.

(2) āpadsu magnaḥ smaraṇam tvādyaṁ
durge karuṇāvāseśi

naitacchatthavāṁ mama bhāvayethāṁ
ksudhātṛṣārtājanānāṁ smaranti

O Goddess of the ocean of Compassion! the destroyer of distress! being fully steeped in danger I (now) invoke you. (Note: !) don't think it as my knavery; a son remembers his mother only when stricken by hunger and thirst.

3. Devyaparādhakṣamāpañastotra, 10.
Here the panegyrist, having fallen in great calamity, invokes the Goddess and says it should not be taken as dishonesty, because a son approaches his mother only when he is stricken by hunger and thirst. Here the fourth line, which is the general proposition, supports the particular statement contained in the first three lines, and, therefore, is an instance of the figure Arthāntaranyāsa.

Śaṅkara has occasions to use Arthāntaranyāsa in the variety of the corroboration of the effect by the cause. The following example merits mention:-

(3) jaganmātarmmātastava caranasevā na rācitā
na vā dattām devi dravinamatibhūyaustava māyā
tathāpi tvām sneham mayi nirupama yad prakuruṣa
kuputro jayate kvacidapi kumāta na bhavati

O Mother of the Universe! O mother! I did neither worship your feet, nor did offer sufficient wealth to you; still you love me deeply; a son may be bad, but never a mother.

Here it is stated that the devotee did neither worship the feet of the Goddess, nor did he give her wealth in any form. It is, therefore, quite likely that the Goddess will disfavour him. But without disfavouring him, it is said, the Mother Goddess loves him deeply. Here the Mother's love is possible only because of the fact that a son may be wicked, but a mother can never be so.

A son may commit hundreds of faults, nevertheless the mother still loves him sincerely and deeply forgiving all his faults. Therefore, the effect i.e. the Mother’s love is supported by the cause in the form of the nature of the Mother, mentioned in the last line of the verse. Hence the figure here is an instance of Arthāntaranyāśa.

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KĀVYALINGA (Poetical Cause)

The figure Kāvyalinga is defined in the Sāhityadarpana as:

hetorvākyapadarthaḥ kāvyalingaṁ nigadyate

i.e. when a cause is implied in a sentence or in a word or in several words, it is called Kāvyalinga or ‘Poetical Cause’.

The great Ācārya’s writings bear testimony to his deft handling of this figure of Kāvyalinga. A few cases are discussed below as instances thereof:

(i) mrṇālimrduNām tava bhujalatānām cātāśrṇām
caturbhiḥ saundaryām sarasijabhavaḥ stauti vaḍaḥvī\
nakhebhhyāḥ samstrasyan prathamathanādandhakaripo
ścaturṇām śīrṣānām samamabhayahastarpānapadhīvā //

O Mother! as Sīva previously severed one head of Brahma, the lotus-born (Brahmā), being afraid of the nails of the enemy of Andhaka (Sīva), praises with His four mouths, the beauty of your four creeper-like hands as tender as 

1.Sāhityadarpana, 10/62  (2)Saundaryalahari, 70.
stalk of the water-lily, with a mind to get assurance of His four heads from your four hands at a time.

This stanza is the eulogy of the hands of the Mother Goddess. It is a paurānic fact that once Śiva, the enemy of andhak and severer one head of Brahmā with His nails. Now, Brahmā out of fear from Śiva's nails, eulogises the beauty of the four hands of Śiva for getting assurance of His remaining four heads. However, the reason of Brahmā's eulogy of the beauty of the Mother's hands is implied in the sentence 'nakhebyah saṁtrasyam' etc. So, this is a happy example of Vākyārthahetuka Kavyalīlā.

(ii) amū te vakṣojāvaṁṛtarasamāṇikyakutupau
na sandehaspando nagapatipatake manasi naḥp

O the banner of the king of mountain! those breasts of yours are two ruby jars filled with nectar — regarding this we have not the least doubt in our mind because feeding on these (breasts) the elephant-faced one (Ganesā) and the crusher of mount Kraunca (Kārtikeya), who are unacquainted with the enjoyment of the fair-sex, are (unmarried) children till today.

This verse is composed in the context of the eulogy of the breasts of the Mother Goddess. Here it is said that the breasts of the Mother are two great ruby jars filled with nectar — of which there is not the least doubt. Because

3. Saundarya-laharī, 73.
feeding on these breasts Kārtikeya and Ganesa, who are not acquainted with the enjoyment of the fair-sex, are still sucklings or children. Here, the cause of Gānēsa's and Kārtikeya's remaining in a state of sucklings i.e. ceilihya for feeding on the breasts of the Mother Goddess is implied on the first two lines. So this is a case of the figure Kāvyaliṅga of Vākyarthahetuka type.

(iii) sphuradgandābhogapratiphalitatānkayugalam
catuṣcakram manye tava mukhamidam mānmatharatram /
yamāruhya druṣyatyavanimrathamarkenducaranām
mahāviro mārah pramathapataye sajjitavate //

(O Goddess !) with the pair of large ear-rings reflected in your shining cheeks this face of yours appears to be a four-wheeled chariot of Manmatha; mounted thereon, Māro becoming a great hero, hurts the Lord of the Pramathas, who is prepared with the earth as his chariot and the sun and the moon as his wheels.

It is said in this stanza that as the pair of large ear-rings reflected in the Mother's shining cheeks the face of the Devī appears to be a four wheeled chariot of Cupid; and mounted thereon, Cupid becomes a great hero. Here, the cause of Cupid's becoming a great hero is implied in a single word namely 'ārohana'. So, this is a fine case of Padārthahetuka Kāvyaliṅga.

Thus like any first-rate poet Saṃkara appropriately employs the figure of Kāvyaliṅga in his poems as evidenced from the above examples.

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ANUMĀNA

The figure Anumāna is defined in the Sāhityadarpana as:

'anumānam tu vicchitṭyā jñānam sādhyasya sādhanāt'.

i.e. the figure, which consists in a notion of the Sādhya, expressed in a peculiarly striking manner, from the Sādhana, is known as Anumāna.

This poetic figure 'Anumāna' is also not wanting in the writings of Saṃkara. For illustration the following example is discussed here:

gale rekhaistiro gati-gamaka-gītaka-nipune
vivāha-vyānadāha-praguṇaḥ-sāmkhyā-pratibhuvah /
vrājante nānāvidha-madhura-rāgakara-bhuvām
trayaṇām grāmāṇām sthiti-niyama-sīmāna iva te / /

(O Goddess !) the expert without parallel in theme (gati) ornament (gamaka), and song (gīta)! the three creases in your neck, which represent the number of strands in the triple threads tied at the time of marriage, shine forth as if the lines for marking the limits of the three kinds of musical scales of the mines of various sweet modes.

1. Sāhityadarpana, 10/63.
2. Saundarya-laharī, 69.
There are three creases (valī) in the neck of the Goddess. Sāṅkara infers them to be the three lucky threads tied at the time of marriage (by her husband Śiva). Here the Śādhyā is the three lucky threads tied at the time of wedding; the Śādhanā is the three creases; and the प्रकाश पक्षा is the neck of the Goddess. The argument may be put in a syllogism as follows - the Pratijñā is 'in the neck of the Goddess (Pakṣa) the three lucky threads tied at the time of marriage (Śādhyā); the reason is 'because there are three creases in the neck' (Hetu). So here the inference rests simply on the poet's fancy. Hence this is a fine case of the poetic figure 'Anumāṇa'.

In the last part of this stanza there is one Utprekṣā, because the three creases are represented as they are the lines for defining the limits of the three kinds of musical scales in the neck of the Goddess.

Here both these Anumāṇa and Utprekṣā exist independently of each other. Hence it is a case of a Samsrāṭī.

3. It is the custom of the Hindu-marriage that at the time of wedding, the bridegroom ties the lucky threads round the bride's neck; and these threads are to be worn by a married woman round her neck as long as her husband lives.

See- 'Maṅgalasūtraṃ', Apte's 'The student's Sanskrit English Dictionary', P. 416.
VIBHĀVANĀ

The figure Vibhāvanā occurs where the effects are represented as taking place though their usual causes are absent. It is of two categories: the first is that where the reason is mentioned (uktā-nimittā), while the second is found where the reason is not mentioned (anukta-nimittā). Visvānātha thus defines the figure:

\[
\text{vibhāvanā vinā hetum kāryotpattiryaducyate} / \\
\text{uktānukta-nimittatvaddvadāhā sā parikirtitā} //
\]

This figure Vibhāvanā is also met with in the writings of Śaṅkara, but very rarely. However, the instances of this figure though small in number, bespeak skilled application resulting in charming poetic effect. For illustration, the following example may be cited:

\[
dhanuh pauspam maurvi madhukaramayi pañca visīkhān \\
vasantaḥ sāmanto malayamarudāyodhanarathat / \\
tathāpyeśaḥ sarvam himagirisute kāmapi kṛpā - \\
mapāṅgatte labhavā jagadidamanaṅgo vijayate //
\]

O the daughter of the snow-mountain! the bodiless one (Āmaṅga), whose bow is made of flowers, bowstring of black-eyes, whose arrows are five in number, whose minister is spring, war-chariot Malaya-breeze, still blessed by the favour of your side-glance alone conquers the entire earth.

In this stanza, it is said that blessed by the favour of a side glance from the eyes of the Goddess, the bodiless Pāmadēva.

1. Sāhityadarpana, 10/66
2. Saundarya-laharī, 6.
conquers all alone the whole earth with a soft bow of flowers.*
*a bowstring made of black-bees, five arrows, with spring as his minister and the Malaya-breeze for a war-chariot. But his bow which is made of flowers is too delicate and as such unworthy as a bow. And as the bowstring is made of black-bees, it is not tied together and, therefore, unfit for a bowstring. The arrows are only five in number. Moreover, they are floral shafts. These being discharged silence is the only resort. The spring is simply a season and hence it is not fit for becoming a minister. The Malaya-breeze is present only in Malaya-mountain. So it does not belong to every place; if so, it is not perpetual; if perpetual, it is formless, and as it is formless, it is unfit to serve as a war-chariot. Even Ananga, the performer, is weak, because he is bodiless. Therefore, all these are incompetent for a war. Still it is said that the bodiless Kāmadeva, though lacking the proper weapons and other things for victory, conquers the entire earth. So here the effect viz. Kāmadeva's victory is represented as happening even in the absence of usual causes, viz. proper weapons, chariots and other things. Hence it is a Vibhāvana. Moreover, this Vibhāvana is Uktanimittā, because here there is an 'aprasiddhakāraṇa' viz. favour of a side-glance of the eyes of the Goddess, which produces the effect, is mentioned in the verse.
When there is an apparent contradiction which is merely verbal and is explained away by properly construing the passage, there is Virodhabhāsa. This Virodhabhāsa is tenfold viz. the Virodha (incongruity) of jāti (genus) with jāti, guṇa (quality), kṛyā kriyā (action), and dravya (substance); guṇa with guṇa, kriyā and dravya; kriyā with kriyā and dravya; and dravya with dravya only. Viśamātha defines thus.

\[
\text{jātićaturbhīṛjātyādyairguṇopuṇādibhistribhiḥ} \quad /\ \\
\text{kṛyā kriyādṛavyābhīṃ yaddṛavyām dṛavyena vā mithaḥ} \quad /\ \\
\text{virūḍhaṁiva bhāste virodho' sau dasākṛtiḥ} \quad /\ \\
\]

The figure Virodhabhāsa is largely used by Bāna and Subandhu in their works. We find also some good instances of the figure Virodhabhāsa in the writings of Śaṅkara. From his writings a few instances are cited and discussed below:

(1)

\[
citraṁ vaṭṭatarormūle ūm vṛddhāṁ sīsyā gururyavā \quad /\ \\
gurostu maunaṁ vyākhyaṁ sīsyāstu chinnasamsāyāḥ \quad /\ \\
\]

It is surprising that at the foot of the banyan tree the preceptor is young, the disciples are old; the preceptor's explanation is silent, but the disciples' doubts are dispelled. The unuttered reticent explanation of the preceptor dispels the doubts of the disciples; i.e. to say, the disciples receive the speechless communication of truth alright.

1. Sāhityadarpana, 10/67,68.
2. Dakṣināmūrttyaṣṭaka, 12.
Since here it is said that the preceptor is young, while the disciples are old, and the preceptor communicates the truth silently without use of words and at this the disciples become free from their doubts, there are apparent contradictions. But these contradictions are merely apparent and hence these can be removed. The illusive form of Sadāśiva, who is known as 'Dakṣināmūrti', is lovely with youth, and without uttering words, He, by the help of 'jñāna-posture' (jñāna-mudrā), imparts knowledge to Viśiṣṭha and other old seers at the foot of the banyan tree. So here there are no contradictions. Hence the figure is Virodbhābhasa.

(I) praise Him, who is not earth, water, fire, wind, sky, and who has no drowsiness, sleep, warmth, cold, land, dress, and even no form, yet who is three-formed (the Hindu Trinity).

Here there is a contradiction in saying that the God Vedasārāśiva is at once formless, and three-formed. Here 'nirakāratva' and 'trimūrtitva' are both qualities. But this contradiction is only apparent; it is resolved by the fact that the God Vedasārāśiva is unembodied (nirakāra), but He is the united form of Brahmā, Viṣṇu, and Siva. Hence this is a beautiful case of Virodbhābhasa.

meditate on the one principle, which is the destroyer and at the same time the creator of Lust, and which is constituted in one form by the qualities of both the halves - the one half of the body is as red as the brightness of sprigs, and the other half is as beautiful as well as brilliant as emerald.

Here, since it is said that Śiva in the form of Harihara is destroyer of cupid and at the same time creator of cupid as well, there is a contradiction. But this contradiction is only apparent and hence it can be resolved by the fact that Śiva has destroyed cupid, whereas the God Nārāyaṇa in the form of Pradyumna has given birth to Kāma. Hence this is also a remarkable instance of the figure Virodhabābha.

If he should exercise right judgement, he will see how vast is the difference between yama (the God of death) and Kāma (the God of love); because, yama, though not dear, does good to him, while the cupid, though dear ruins him.
Here it is said that the God of death, though not dear, is beneficent, while the God of love, though dear, lures and destroys man. So here there are contradictions of guna apriyatva (though not dear) with the action 'does good', and of guna priyatva (though dear) with the action 'destroys'. But these contradictions are only apparent not real, and can be resolved by the fact that Yama harms only the wicked, but being beneficent to the nobles he grants bliss to them; and while cupid blocks the path even for the wise, it is obvious that he destroys the wicked. Hence this is a happy example of Virodhābhāsa.

(v) avijnāte pare tattve śāstrāchittistu nisphalā /
     vijnātepi pare tattve śāstrāchittistu nisphalā //

If the Supreme Truth remains unknown, the study of the Scriptures is useless; even if the Supreme Truth is known, the study of the Scriptures is fruitless.

Here when saying that the study of the sacred Scriptures is fruitless, if the Supreme Truth remains unknown, or, when the Supreme Truth is realised the study of the Scriptures is useless, there is a contradiction. But this contradiction is apparent merely; - and as such explicable. The explanation lies in the fact that the study of the letter alone is useless, the spirit must be sought out by intuition. Hence this is a good instance of the figure Virodhābhāsa.

Though doing, he is not doer; though enjoying the fruits, he is not the enjoyer; though embodied, he is formless; though confined, he is all-pervading.

Here there are many contradictions in saying that though doing, he is not doer, though enjoying the effects, he is not enjoyer, etc. But here all these are said about a 'jīvanmukta' i.e. a liberated but embodied soul; and therefore, in reality there is no incongruity. Hence this is also a beautiful example of Virodhābhāsa.

The clear-visioned scholars do not see the whole universe anything when the sun in the form of Supreme soul arises, and when the darkness in the form of all ne-science destroys.

Here it is said that the scholars do not see the whole universe though they are clear-sighted. So here there is a contradiction between the guṇa 'nirmanadraśṭīval' and the action 'na paśyanti'. But this contradiction is merely apparent and as such can be removed. The explanation lies in the fact that when duality goes, the person becomes liberated (jīvanmukta) and he perceives the whole universe nothing but the Brahman. Hence this is also a grim striking example of Virodhābhāsa.

7. Vivekacūḍāmāni, 545.
8. Yogatārāvāki, 27.
KĀRANAMĀLĀ

When the effect of any cause becomes the cause of any succeeding effect, there occurs the figure Kāranamālā. Viśvanātha, thus, defines it in the following term:

`param param prati yadā pūrvapūrvasya hetutā /
tadā kāranamālā syāt – – –`

Śaṅkara has used this figure of speech on a few occasions in his writings and his use of this figure is undoubtedly skilled and at the same time charming too. The following cases may be cited as illustration:

(i) dhanena madavāḍḍhiḥ syāṃmedena smṛtināsānam /
   smṛtimāsādbuddhināsā buddhināsātprānasāyati //

From wealth arises pride, from pride, loss of memory and from loss of memory, the destruction of intelligence and from the destruction of intelligence he perishes.

Here the wealth is the cause of pride which again is spoken of as the cause of loss of memory, which again causes destruction of intelligence, which again in its turn is said to be the cause of death. So the figure, in this stanza, is Kāranamālā, because here a number of causes are spoken of as connected with one another in a causal nexus e.g. the pride which is the effect of wealth becomes the cause of loss of memory and so on.

1. Sāhityadarpaṇa, 10/76.
2. Sarvavedāntasiddhāntasārāsamgraha, 77.
The external objects being shut out, the peace of mind is attained; the peace of mind leads to the vision of the Supreme soul or Paramātmā, and from the clear perception of Paramātmā, the destruction of the bondage of earthly existence. Restraint of the externals is the path to salvation.

Here the restraint of the external objects is the cause of tranquillity of the mind, which is the cause of the vision of Paramātmā and again the vision of paramātmā is the cause of the destruction of the bondage of the earthly existence. So here a number of causes are connected with one another in a serial chain and therefore, it is also a fine instance of the figure Karanamāla; and with the use of this figure Śāṅkara has creditably shown the way leading to liberation through the successive causes and effects. The figure of speech is finely and deftly displayed by Śāṅkara.

The figure Tadgūṇa occurs when an object gives up its own quality and assumes the quality of another superior to it. The Sahityadarpana thus defines this figure:

\[\text{'tadgūṇaḥ svagaṇatya-gāda-yut-krṣṭa-guṇa-grahaḥ'}\]

On a few occasions Śaṅkara has used this Tadgūṇa as a figure of speech with poetic flourish and charm in his writings. Some samples are discussed below:

(1)

\[
\text{aviśrāntaṃ paṭyṛgaṇa-gaṇa-kathāṃ reṇaujanajapā}
\text{jaṃpuspacchāyā tava jaṇani jihvā jayati sa /}
\text{yadagrāśīnāyāḥ sphaṭikadṛṣadacchacchavimayāī}
\text{sarasvatyā mūrtiḥ parināmati māṇikya-vapuṣā} \]

O mother! shining is your tongue, which untiringly mutters the tales of the merits of your Lord, and which is as lovely as the china-rose; since Sarasvatī sits at its tip, her crystal-clear form changes to a ruby.

In the Āgama literature it is stated that the Goddess Sarasvatī in her own form resides in the mouth of Devī. So here in this stanza the lustre of the white teeth of Devī is imagined as the crystal-clear form of Sarasvatī and just as the white crystal changes to reddish owing to the contact of the china-rose, the crystal-clear form of Sarasvatī, it is stated, has become a ruby

1. Sahityadarpana, 10/90.
2. Saundarya-lahari, 64.
on account of the proximity of the china-rose like tongue of Devi. So this is a case of Tadguna, because, the form of Sarasvatī, which is crystal-clear, is represented as giving up the quality, i.e., its inherent crystal whiteness and assuming the redness of the tongue of Devi. The application of the figure Tadguna, here, is highly poetical. Moreover, with its application the poetic excellence of the piece is rightly and finallly set off.

(ii) nakhānāmudycotairnavanalinarāgam vihasatāṁ
karāṇāṁ te kāntiṁ kathaya kathayāṁ kathamūme /
kayācidvā sāmyāṁ bhaṭjatu kalyāḥ hanta kamalāṁ
yadi kriḍālakṣmīcarṇatālākṣāmasa-caṇam //

0 Umā ! (please) tell (us) how we can describe the beauty of your hands, which, with the lustre of their nails ridicule the brilliance of the newly opened lotus; (because they have no simile in this world) but the lotus can attain similarity to some extent if it is tinged by the lac dye of the soles of Lakṣmī's feet sporting on it.

In this stanza Śaṅkara, while eulogising the beauty of Devi's hands, says the hands of Devi surpass the glow of the newly blossomed lotus or the red lotus on which Lakṣmī sports. This is, therefore, the basic idea. But by the adept use of the figure

Tadguṇa in this stanza Saṅkara has successfully given the poetic touch in the piece. The figure Tadguṇa occurs, because, the hands of the Devī, it is stated, have turned reddish with the lustre of their nails. This skilled application of Tadguṇa gives scope for other beautiful alāmākaras like Upamā and Atisāyokti in this verse. Upamā occurs in 'navanalinarāgam vihasatām, and the Atisāyokti or Hyperbole is found in 'jādi kriḍālakṣāmikaraṇatalalākṣśārascaṇām'. This is an 'asambandhe sambandharūpa atisāyokti'. Lakṣmī does not sport on the *n*a lotus i.e. there is asambandha, but by the force of the particle 'yadi' the connection of Lakṣmī's sport on the lotus is brought in.
UDĀTTA

The description of enormous prosperity beyond human experience is called Udāttā or it is Udāttā where the activities of high personages are represented as aṅgā (subordinate) to aṅgin (subject in hand). Thus does Viśvanātha defined this figure:

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'lokātiṣayasaṃpattivarṇanodāttamucyate /
 yadvāpi prastutasyāṅgā mahatām caritaṁ bhavet' //
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It is a matter of great pride to note that even this poetic figure Udāttā has been skilfully used by Śaṅkara in his writings and his instances of this figure have attained a unique position in the realm of literature in respect of literary beauty. For illustration, there is no need for multiplying instances; the following example sufficiently testified to his proficiency in using this figure of speech:

\[\text{kiritam vairiheam parlhara purah kaitabhabhidah} \]
\[\text{kathore kotire skhalasi jahi jambhairimukutas} / \]
\[\text{pranamresvetasu prasahamupayatasayabhavanam} \]
\[\text{bhavasyabhhyutthāne tava parijanoktirvijayate} // \]

(O Goddess) ! on seeing you going suddenly to welcome Siva, when He appears at your residence while These (Brahma, Viṣṇu, and Indra) lay themselves prostrate (at your feet), your attendants say - avoid Virinda's crown in front of you, it will slip off on the hard crest

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1. Sahityadarpana, 10/94.
2. Saundaryya-lahari, 30.
of the slayer of Kaitabha (Visṇu), keep off the crown of the enemy of Jambha (Indra) - let their sayings triumph.

Here in this stanza, it is stated that the Goddess is going suddenly to welcome Śiva when He appears at her mansion. Her attendants warn her to be cautious as she goes, because she might fall on the crowns of the Gods - Brahmā, Viṣṇu and Indra - who lay themselves prostrated at her feet. Here Śaṅkara gives an imaginative description of the precious crowns of Gods which are beyond ordinary experience. This suggests the immense prosperity of the Goddess, because wearing such precious crowns Gods like Brahmā, Viṣṇu, and Indra lie prostrated at her feet. Thus we can assert that this is an excellent example of the first variety of the figure of speech Udāṭta.