CHAPTER - IV

LITERARY ASPECT OF THE TAITTIRIYA UPANIŚAD

The Taittirīya Upaniṣad is very famous for Vedantic philosophy. But its literary value cannot be ignored. It is a monument of ancient prose literature. Its language is simple and lucid. Its prose is very old. V.S. Idaykidath remarks, “The Taittirīya Upaniṣad with its ambiguous style of language may be considered as very old text. It presents many ideas of materialistic nature without deviating from the main stream of Upaniṣadic discussions on the Supreme Being.”

The following passage of the Taittirīya Upaniṣad can be mentioned as a specimen of the ancient prose.

bhṛgurvai vāruṇīḥ / varuṇāṁ pitaramuḥāsāśa / adhīhi bhagavo brahmeti /
   tasmā etatprovāca annām prāṇāṁ ca kṣu śrotram mano vācamiti / tāṁ
   hovāca yato vā iṁāṁ bhutāṁ jāyante / yena jātāṁ jīvanti / yat
   prayantyabhāminviśantī tadviṁśasva / tad brahmeti / sa tapo‘tapyata / sa
tapastaptvā

Though the Taittirīya Upaniṣad is composed in prose, there are some verses pregnant in rich philosophical doctrines. Here Vedic metres are used. The metrical regulations of Vedic language are less rigid than that of classical Sanskrit. In the Taittirīya Upaniṣad Tristup, Anuṣṭup and Pāńkti metres are used.

1. V.S. Idaykidath, Upaniṣads on Education, p. 113
2. T.U., 3.1
(i) The śāntimantra sam no etc., is composed in Anuṣṭup metre.

(ii) The mantra aham vrksasya rerivā etc. is composed in satpadā jagati. But according to Anandagiri there is Paṅkti metre.

(iii) The verse annādvai praśāh praśāyante etc. is composed in a variety of Tristūp metre – tristubvīśeṣa

(iv) The verse prāṇamdevā anupraṇaṇti etc. is composed in Tristūp metre.

(v) The famous verse yatovāco nivartante / apṛṣaya manasā sahal etc. is composed in Anuṣṭup metre.

(vi) The verse vijñānam yajñām tānte etc. is also composed in Anuṣṭup metre.

(vii) The verse asanneva etc. is composed in Anuṣṭup metre.

(viii) The verse itavidvānamum lokam pretya etc. is composed in Anuṣṭup metre.

(ix) The verse bhīṣā’śmadvātah pavate etc. is composed in Anuṣṭup metre.

The literary beauty of the Taittirīya Upaniṣad is easily traceable. It is to be noted that the chapters Śikṣā Vallī, Brahmānanda Vallī and Bhṛgu Vallī are also

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3. iyamanuṣṭup / Bhaṭṭa Bhāskara on T.A., 7.1.1
4. T.U., 1.10
5. Vide, Bhaṭṭa Bhāskara on T.A. 7.1.10
7. T.U., 8.2
8. Vide, Bhaṭṭa Bhāskara on T.A., 8.2
9. Vide, Bhaṭṭa Bhāskara on T.A., 8.3
10. Ibid., 8.4
11. Ibid., 8.5
12. Ibid., 8.6
13. Ibid.
14. Ibid., 8.8
metaphorically called so. The seer-cum-teacher used the various symbols to create interest and clarify the ideas. The Upaniṣadic literature generally deals with mystic ideas on Brahman. So with a view to clarifying the ideas various symbols are used. In the Taittirīya Upaniṣad Om is the highest symbol of Brahman. It is just a syllable of the three letters which are \( a, u \) and \( m \). The Kaṭha Upaniṣad states that this syllable \( Om \) is indeed Brahman. This syllable is the Highest. Whoever knows this syllable obtains all that he desires. It is the greatest means to obtain Brahman.\(^{15}\) In the fourth \( anuvāka \) of the Śīkṣā Vallī the term \( rṣabha \) is observed as a symbol. It refers to the mystic syllable \( Om \). The word \( rṣabha \) has been used as a metaphor for ‘excellence’, ‘pre-eminence’, ‘power’, ‘male quality’ etc. in Vedic and classical Sanskrit literature. All the great gods are called \( rṣabha \) or \( vṛṣabha \) in the Veda. Agni, Indra, Marutas, Mitra, Varuṇa, Sūrya and other prominent gods are called \( rṣabha \) or \( vṛṣabha \). Acyutakṛṣṇanandafirtha\(^{16}\) states that among the cows the bull (\( rṣabha \)) is the most prominent for his importance. So among the Vedas \( pranava \ (Om) \) is the most excellent for its importance. That is why the term \( rṣabha \) is used as symbol or atleast a metaphor.

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15. \( 
\text{etaddhyevākṣaram brahma etaddhyevākṣaram param} / \\
\text{etaddhyevākṣaram jñātva yo yadīcchati tasya tat} // \\
\text{etaddhālambanani śreṣṭhaṃmetadālambanam param} / \\
\text{etaddhālambanāni jñātvā brahmaloke mahīyate} // \ K.U., 1.2.16-17
\( 
16. \text{gavām madhye pradhānatvād yatāḥ rṣabhāḥ śreṣṭhaḥ śreṣṭhaḥtathā} / \\
\text{vedānām madhye pranavāb śreṣṭhaḥ prādhānyadityarthāḥ} // \\
\text{Vanamālātīka on T.U., 1.4} \)
In the first chapter of the *Taittirīya Upaniṣad* upāsaṁas or meditations are highlighted. All meditations are symbolic. These upāsaṁas lead to Brahman. Brahman is the ultimate goal and superior to all. In the example *tapo brahmaṇa*.17 *tapas* is the symbol of Brahman. In *tanmāna ityupāśita*18 etc. *manas* is used as the symbol of Brahman. In *tanmāha ityupāśita*19 etc. *mahās* is the symbol of Brahman.

The mystic words *bhūr, bhuvās, sūvar* and *mahās* are the symbols of this world, *antarīkṣa*, heaven and Āditya respectively.19 The verse *aḥaṁ vṛksaṁya rerīvā*20 etc. is a self realization of *brahmaṇavid Triśanku*. Here *vṛksa* is the symbol of *saṁsāra.*21 Śaṅkara states – *aḥaṁ vṛksasyocchedātmakasya saṁsāravrksasya rerīvā prerayita 'ntryamyatmana /*, i.e. I am the stimulator in the form of the in-dwelling self of the saṁsāra-tree that can be cut off.22 *Vṛksa* is taken by the sages as a profound symbol of God as manifest in cosmos or extending beyond it. The Vedic, Buddhistic, Christian, Islamic and other traditions have reference to this universal symbol both in the erect and in the inverted positions. *Brahmavrksa, Bodhidruma*, tree of life and the like, are familiar terms in the respective cultures to which there belong. In the Vedic tradition the tree

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17. T.U., 3.2
18. Ibid., 3.10
19. bhuriti vā ayam lokah / bhūva ityantarikṣam /
   suvariitraysau lokah / maha ityādityal / Ibid., 1.5
20. ityevarni triśahkorśebrāhmapātasya brahmaṇavido vedānuvācanam /
   Śaṅkara on T.U. 1.10
21. vṛcyate tattvajñānacchididyata iti vṛksah saṁsārah / Sāyaṇa on T.A., 7.10
22. Śaṅkara on T.U., 1.10
stands either for the whole Reality or its cosmic manifestation. The term vrksa is derived from the root vraśca to cut down and which is to be cut down is vrksa, samsāravrksa is the tree of the world which can be cut down by means of Brahman realization. In the text aham vrksasya reriva etc., Brahman appears as metaphor of wealth.\textsuperscript{23}

Ākāśa is the symbol of Ānanda Brahman\textsuperscript{24} Bhaṭṭa Bhāskara comments thus:

\begin{center}
ā samantāt kāśate ityākāśa ānando brahma ucyate
\end{center}

\textsuperscript{25} Ākāśa is Ānanda Brahman that shines everywhere. The importance of the inner Ākāśa in the Upaniṣads is well-known, and it is often related specially to the prāṇas or; breaths.

\textit{Guhā} is the symbol of intellect, Guhā being derived from the root guh in the sense of hiding, means the intellect because in that intellect are hidden the categories, viz. knowledge, knowable and knower or because in that intellect are hidden the two human objectives, enjoyment and liberation. According to Bhaṭṭa Bhāskara guhā\textsuperscript{26} means the space within the heart. According to Śāyaṇācārya guhā\textsuperscript{27} means the totality of five sheaths.

G. Gispert-Sauch, S.J.\textsuperscript{28} observes thus: “The hiding of Brahman in the

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\begin{quote}
23. draviṇam dhanam savarcaṣaṁ dīptimattade vatmatatvam asmiyānuvartate /
brahmajānānam vātmatātvapraṣaṣakatvatśavarcasam / draviṇamiva draviṇam
moksāsukhaheṭuvāt / Śaṅkara on TU., 1.10

24. ākāśaṣaśirāma brahma ākāśātmā / TU., 1.6

25. Bhaṭṭa Bhāskara on T.A., 8.7

26. guhayām nihitam upāsakānugrahāya hṛdayākāśe sannihitam param brahma / Bhaṭṭa Bhāskara, Ibid., 8.1

27. annamayayānandamayantānā vakṣyaṁanānānām samudāyo guhā / Śaṅka, Ibid., 8.2

28. G. Gispert-Sauch, S.J., Bliss in the Upanishads, p. 46
\end{quote}
\end{flushleft}
cave recalls the hidden and mysterious place of the Rgveda, the pada which is precisely qualified as guhâ and which is found to be hiding place and source of all richness. Thus in 1.164.45 it is said that of the four feet of vâk (speech) guhâ triṇi niḥitā, “three are hidden in the cave”. This cave appears as one of the central images of the oldest Upanisâds, and is the most striking symbol of the interiority to which they aspire.”

The expression Parame vyoman is also noteworthy in this respect. Guhâ, the heart is also called paramavyoma. Vyoman is space. It is same as ākāśa. It is similar to parame pade or paramam padam which is found in the Veda. Vyoman is the all pervading ether. The ether that pervades the supreme level of consciousness is therefore called parama vyoman. Paramavyoma the highest ether, may be construed ether independently or as qualifying the term ‘cave’. The Taittirîya Upanisad glorifies the spiritual significance of the combination of the two words parame vyoman in the Brahmnanda Vallî and Bhrgu Vallî as nihitam guhâyam parame vyoman29 and esa bhârgavî varunividâ parame vyoman pratiśhitâ /30

In the Šântimantra śamno mitrah śam varunâh / śam no bhavatvâramâ / śam no indro vrhaspati / śam no viṣṇurukramaḥ / namo brahmaṇe / namaste vâyo etc,. Vâyu is the symbol of Brahman.31 Šâṅkarâcârya states – brahma vividîṣunâ namaskâravandanâkriye vayuviṣaye

29. T.U., 2.1
30. Ibid., 3.6
31. trameva pratyakṣaṁ brahmâsi / Ibid., 1.1
brahmavidyopasargasanyārtham kriyete/ sarvakriyāphalānām tadadhīnatvad brahmavayustasmai brahmāṇe namāḥ I, i.e. By one who is desirous of the attainment of knowledge of Brahman, obeisance and praise are offered to Vāyu, in order to ward off all obstacles to the knowledge of Brahman. Vāyu is Brahman since the fruits of all actions are under his control. In his commentary on Śāṅkarabhāṣya on the Taittirīya Upaniṣad Anandagiri states Vāyu is like the gate-keeper of the king.

In the expression suvārṇa jyotih, jyotis is the symbol of knowledge and knowledge is Brahman. Acyutākrīśnānandatīrtha holds that the term jyotis suggest illumination of consciousness.

In the Taittirīya Upaniṣad the uses of implication, i.e. laksanā are also observed. In the expression suvārṇa jyotih laksanā is observed in the word suvar. Suvar means heaven or dyuloka. Here in the example it indicates the sun in the heaven. In implication, the container, i.e. the ādhāra indicates the contained, i.e. the ādheya.

32. Śāṅkara on T.U., 1.1
33. yathā rajno dauvārikam kaścidrāj-oḍūkṣurāh – tvameva ṛajeti tathā hārāsyā brahmaṇo dvārapam pṛaṇam ērdam brahma oḍūkṣurumāroṣuṇāh-tvameva pratyakṣam brahma vadiṣyāmi / Ānandagiri on Śāṅkarabhāṣya on T.U., 1.1
34. T.U., 3.10
35. jyotih padaṁ caitanya-prakāśaparam / Vanamādātīka on Śāṅkarabhāṣya on T.U., 3.10
36. T.U., 3.10
37. suvahśabdah svargasthānādityamupalakṣayati / naśabda upamānārthaḥ / Śāṇyā on T.A., 9.10
In the example *parī ye’priyā bhrātryaḥ*⁴⁸ The term *bhrātryaḥ* means the sons of brothers. But by *laksāṇa* here it indicates enemies⁴⁹

\[ \text{ānandaṁ brahmaṇo vidvān na bibhēti kutāścana} / \]

Here in this expression the genitives of the *rāhoḥsirah* type. The mythological figure of Rāhu consists of only a head. To speak the ‘head of Rāhu’ is to say Rāhu himself. Here the genitive in this case does not denote possession. It is genitive of identity, *ānanda* of Brahman means *ānanda* which is Brahman. *Ānanda* is, therefore, identified with Brahman.⁴¹

**Etymology**

Etymology deals with the formation and meaning of a word. For philological point of view it is very important. Some etymologies of the *Taittirīya Upaniṣad* have been already discussed in the chapter “Educational Aspect of the Taittirīya Upaniṣad”.

**Science of Phonology**

In learning teaching process communication between the *śrāvaka*, i.e. hearer and *vaktra*, i.e. the speaker is very important. For better communication, the science of phonology is indispensable. Good pronunciation is a mark of culture. The topic is already discussed thoroughly in the “Educational Aspect of the T.A. 9.9

⁴⁸ T.U., 3.9
⁴⁹ ete dvesamkurvanto’pyapriya bhrātyvyaśāthā vīdhā api śatravāḥ parito mriyante /

Sāyaṇa on T.A. 9.9

⁵⁰ T.U., 2.9

In the Upanisad some episodes or ākhāyikās have been presented in order to eulogise the Supreme knowledge, to make the topic easily understandable. In the Bhṛgu Vallī of the Taittirīya Upaniṣad pitāputrākāyikā, i.e. the episode of Varuṇa and Bhṛgu have been presented to make the Brahmavidyā easily understandable. Figures of speech are also used to make the expressions more attractive. The figures of speech used in the Taittirīya Upaniṣad are discussed below:

There are mainly two types of figures of speech, viz. the Sabdālamkāra and the Arthālamkāra. Among the Sabdālamkāras use of Anupāsā is noticed in the Taittirīya Upaniṣad.

Anupāsā, i.e. Alliteration is the sameness of sounds even though the vowels may be different.42 ānandaddhyeva khalvîṇṭani bhūtani jayante / ānandena jātāni jīvanti / ānandam prayantyabhisaṃviṣānti / Here in this expression Anupāsā is found in the repetition of the sound ni.

Among the Arthālamkāras uses of Upamā, Rūpaka, Karanāmālā, Ullekha etc. are distinctly traceable in the Taittirīya Upaniṣad.

Upamā, i.e. simile is the clear statement of similarity without any reference to difference of two objects in a single sentence.44 That Upamā is said to be Purnopamā if the common property (attribute), words indicative of the

42. anupāsah sabdasāmyam vaisāmyepi svarasya yat / S.D., 10.3
43. T.U., 3.6
44. samyam vācyanīvaidharmyam vakyaikya upama dvāyoh / S.D., 10.14
similarity that thing which is compared and the standard of comparison are all expressed in words.\textsuperscript{45}

In the \textit{Taittirīya Upanisad} the following verses and passages are observed to have \textit{Purṇopamā}. 

(i) \textit{yathā māsā aharjaram evaṁ māṁ brahmačārināṁ dhātarayantu sarvataḥ svāhā}\textsuperscript{46}

Here the word \textit{brahmačārin} is \textit{upameya}, \textit{māsa} is \textit{upānāna}, \textit{yathā} is \textit{aupamyavācīśabda} and the verb \textit{yantu} to mean ‘to go’, to ‘move’ is the \textit{sāmānyadharma}.

(ii) \textit{sa ya eso ntarhrdaya ākāsah / tasminanayaṁ puruso manomayah / amṛto hiraṇmayah / antareṇa īalu ke / ya esā stana tvāvalambate}\textsuperscript{47}

Here the word \textit{purusa} is \textit{upameya}, \textit{stana} is \textit{upānāna}, \textit{eva} is \textit{aupamyavācīśabda} and the verb \textit{avalambate} is the \textit{sāmānyadharma}.

(iii) \textit{aham vrksassyā reriva / kirtih prsthāṁ gireriva / īrdhvapavitro vajinīva svametamasmsi}\textsuperscript{48}

In this verse the word \textit{aham} is \textit{upameya}, \textit{vajini} is \textit{upānāna}, \textit{iva} is \textit{aupamyavācīśabda} and \textit{pavitra} is the \textit{sāmānyadharma}.

In this verse \textit{Malopamā}\textsuperscript{49} is also observed. The \textit{upameya aham} has two

\textsuperscript{45.} sa purṇa yadi sāmānyadharma aupamyavācī ca upameyamcopamānam bhaved vācyam / S.D., 10.15
\textsuperscript{46.} T.U., 1.4
\textsuperscript{47.} Ibid., 1.6
\textsuperscript{48.} Ibid., 1.10
\textsuperscript{49.} malopamā yadaikasyopamānam bahu drṣyate / S.D., 10.27
upāmanas, viz. gireḥ prsthām and vajīnī. When we have several upamānas with one upameya then it is a case of Malopamā.50

(iv) suvarṇa jyotiḥ /, i.e. I am ;as bright as the sun. I envelop the whole universe with splendour as of the sun.51

Here aham is upameya which is understood, na is aupamyavācīśabda, suvar is upamāna and jyotiḥ is sāmānyadharma. As the upameya is understood, there is Luptopamā.51 When any one of the four, viz. sāmānyadharma, aupamyavācipada, upameya and upamāna is omitted then it is a case of Luptopamā.

Rūpaka

The teacher of the Taittirīya Upaniṣad uses various Rūpakas, i.e. metaphors. Even in the name of the chapters Śīkṣā Vallī, Brahmānanda Vallī and BhṛguVallī, the metaphor is applied. A form of metaphor is Sāngarūpaka. If the principal together with its subordinate is metaphorically represented then it is called Sāngarūpaka.52 The uses of Sāngarūpaka is noticeable in the following passages of the Taittirīya Upaniṣad.

(i) tasyedameva śirah ayam dakṣiṇah paksah / ayamuttarah paksah / ayamātmāa /
   idam pucchaṁ pratiśṭhā /

50. T.U., 3.10
51. luptā samaryadharmaderekasya yadi va dvayoh /
   trayānām vānupādane śrāutyarthi sa'pipurvasat // S.D., 10.16
52. angino yadi sāngasya rūpanam sangameva tat / S.D., 10.30
53. T.U., 2.1
Here the parts of the body, viz. śīras, dakṣiṇapakṣa, uttarapakṣa, ātman and puccha are superimposed upon the annamayakosa (food sheath).

(ii) tasya prāṇa eva śīrah / vyāno dakṣiṇah paksah / apāna uttarah paksah / akāśā ātmā prthivi pucchaṁ pratiṣṭhā /

Here prāṇa, vyāna, apāna, akāśa and prthivi. forms of śīras, dakṣiṇapakṣa uttarapakṣa, ātman and puccha are superimposed upon the prāṇamayakoṣa respectively.

(iii) tasya yajureva śīrah / ṛg dakṣiṇah paksah / samottarah paksah / ādeśā ātmā / atharvāṅgirasaḥ pucchaṁ pratiṣṭhā /

Here yajus, ṛk, ādēśā and atharvāṅgirasa are superimposed upon the manomayakoṣa (sheath of the mind) in form of śīras, dakṣiṇapakṣa, uttarapakṣa, ātman and puccha respectively.

(iv) tasya śraddhāva śīrah / ṛtam dakṣiṇah paksah / satyamuttarah paksah / yoga ātma / mahaḥ pucchaṁ pratiṣṭhā /

Here śraddhā, ṛta, satya, yoga and mahas in form of śīras, dakṣiṇapakṣa, uttarapakṣa, ātman and puccha respectively are superimposed upon vijnānamayakoṣa.

(v) tasya priyameva śīrah / modo dakṣiṇah paksah / pramoda uttarah paksah /

ānanda ātmā brahma pucchaṁ pratiṣṭhā /

Here priya, moda, pramoda, ānanda and brahma are superimposed as

54. Ibid., 2.2
55. Ibid., 2.3
56. Ibid., 2.4
57. Ibid., 2.5
śiras, daksināpaka, uttarapakṣa, ātman and puccha respectively.

There are the application of Nirangarūpaka also in the Taittirīya Upaniṣad. In Nirangarūpaka only a principal object is metaphorically represented. In the following passages Nirangarūpaka is distinctly traceable.

(i) sa ya eso ’ntarhrdaya ākāśah / tasminnayam puruṣo manomayah / amṛto hiranmayah

Here ākāśa is metaphorically superimposed upon hrdaya.

(ii) aṭbhādhilokam / fṛthivi pūrvarūpam / dauruttara rūpam / ākāśa sandhih / vāyuḥ sandhānam

Here prthivi, div, ākāśa and vāyu are superimposed upon the world in form of pūrvarūpa, uttararūpa, sandhi and sandhāna respectively.

(iii) aṭbhādhijyautisam / agnih pūrvarūpam / āditya uttararūpam / āpah sandhi / vaidyutah sandhanām / iti aṭbhādhijyautisam

Here the world of luminaries is superimposed having fire, sun, water and lightning as its pūrvarūpa, uttararūpam, sandhi and sandhāna respectively.

(iv) aṭbhādhividyam / ācāryah pūrvarūpam / antevasyuttararūpam / vidyā sandhih / pravacanam sandhanām / ityadhividyam

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58. nirangaṁ kevalasyaiva rūpanam / S.D., 10-32
59. T.U., 1.6
60. Ibid., 1.3
61. Ibid.
62. Ibid.
Here the teacher, the student, the learning and instruction are superimposed upon the world of knowledge as its purvarupa, uttararupa, sandhi and sandhana respectively.

(v) athādiprajam / mātā purvarūpam / pitottararūpam / prajā sandhi

prajananam sandhānam / ityadhiprajam 63

Here mother, father, progeny and procreation are superimposed upon the progeny in form of purvarūpa, uttararūpa, sandhi and sandhāna respectively.

(vi) athādhyātman / adhara hanuh pūrvarūpam / uttara hanuruttararūpam

vāksandhiḥ / jihvā sandhānam / ityādhyātman 64

The combination concerning the world of self is superimposed having lower jaw, upper jaw, speech and tongue as its purvarūpa, uttararūpa, sandhi and sandhāna respectively.

There are four mystic utterances mentioned in the Taittirīya Upanisad, viz. bhur, bhuvas, suvar and mahas upon which various objects are superimposed. They are as follows:

(vii) bhuriti vā ayam lokah / bhava ityantarikṣam / suvarityasau lokah / mahā

ityādityah 65

This world, the sky, the next world and the sun are superimposed upon bhur, bhuvas, suvar and mahas respectively.

63. Ibid. 
64. Ibid. 
65. Ibid., 1.5
(viii) bhuriti vai prāṇah / bhūva ityapāṇah / suvariti vyāṇah / maḥa ityannam /
prāṇa, apana, vyāna and anna are superimposed upon bhur, bhūvas, suvar and
mahas respectively.

Thus these passages are the examples of Nīrangaṇāpaka used in the
Tāttviriya Upaniṣad.

Kāraṇamālā

Kāraṇamālā occurs when each preceding one stands as the cause of the
succeeding one.

tasmadvā etasmadātmama ākāśah saṁbhūtaḥ / ākāśadvayuh / vā yogurtih /
agnerrāpah / ādhyāt prthivī / prthivyā osadhayāḥ / osadhivyō'nam /
anntā puruṣah / sa và eṣa puruṣo'nnarasamayaḥ / tasyedameva śīrāḥ

In this passage which describes creation, each preceding object becomes the
cause of the succeeding one. So here is Kāraṇamālā alamkāra.

Ullekha

The description of one and the very same thing in more than one way, due
to the variety of persons variously grasping the same object or due to the manifold
caracter or attributes is named Ullekha.

66. Ibid., 1.5
67. param param prati yada pūrva pūrvasya hetu tada kāraṇamālā syāt / S.D., 10.76
68. T.U., 2.1
69. kvaciddbhedādgraham viṣayaṇām tathā kvacit / ekasyanekadhollekho ya sa
ullekha ucyate // S.D., 10.3
In the following passages of the *Taittiriya Upaniṣad Ullekhā* is observed.

(i) \(kṣema \text{ iti } vāci / yogakṣema \text{ iti } pṛṇāpānayaḥ / karmeti hastayoḥ / gatiriti pādayoḥ / vimuktiriti pāyau / iti mānuṣi samajñah: : /\)  

Here meditation of human plan are presented. Brahman is to be meditated on as preservation in speech; as acquisition and preservation in exhaling and inhaling, as action in the hands, as movement in the feet and as discharge in the anus.

Here one and the same Brahman is taken in various forms. So it is the clear example of *Ullekhā*.

(ii) \(aṭha \text{ daivih } / \text{ trptiriti vṛṣṭau } / \text{ balamitividyuti } / yāṣa \text{ iti paśusu } / \text{ jyotiriti naṅṣastresu } / \text{ prajātiramṛtamānanda ityupasthe } / \text{ sarvam ityakase Px} /\)

It is stated in this passage that Brahman is to be meditated on as contentment in rain, as energy in lightning, as fame in beasts, as light in the starts, as procreation, immortality and joy in the generative organ, as everything in space.

Here also one Brahman is said to be meditated in various forms. Hence, this is the clear example of the figure *Ullekhā*.

**Tadgūṇa**

*Tadgūṇa* is the acceptance of some superior quality to the exclusion of one’s own attribute.  

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70. T.U., 3.10  
71. Ibid.,  
72. tadgunah svagunatyāgād atyutkrṣṭa gunagrahā / S.D., 10.90
Example

\textit{tat \textit{prati}ś\textit{ṣṭhēt}y\textit{u}pāsī\textit{t}a / \textit{prati}ś\textit{ṣṭhāvān bhav\textit{ti} / \textit{tan}maha \textit{ity}u\textit{pāsīt}a / mahanbhav\textit{ti}}} \textit{/73}

Here the excellent qualities of Brahman are described. One should meditate on that Brahman as the support; thereby one becomes supported. One should meditate on that Brahman as great, one becomes great. Thus, the meditation of Brahman as \textit{prati}ś\textit{ṣṭhā} and \textit{mahas} are much more emphasized in this passage and thereby it is an example of the figure \textit{Tadguṇa}.

\textit{Ḍipaka}

The common relation with some attribute both the direct and indirect objects is said to be \textit{Ḍipaka}. Again it takes place if there is one case (\textit{Karaka}) with more than one verb.\textit{/74}

Example

\textit{prāṇam devā anu prāṇanti / manusyaḥ pasavaśca ye / prāṇo hi bhūtānāmayuh / tasṁat sarvāyusamucyate} \textit{/75}

\footnotesize

\text{72. tadin sulphānaḥ svagunatāyagad atyukṛṣṭa guṇa grahah / S.D., 10.90}
\text{73. T.U., 3.10}
\text{74. aprastutaprastutayordipakantu nigadyate / atha kāramekam syādanekaśu kriyāsu cet // S.D., 10.49}
\text{75. T.U., 2.3}
Here in this passage aprastuta gods and prastuta human beings both are described as connected with the one attribute, viz. breathing activity, so this is a clear example of Dipaka.

The second variety of this alamkara is also traceable in the Taittirīya Upaniṣad.

\[ \text{yato vā ināni bhūtāni jāyante} / \text{yena jātāni jīvanti} / \text{yat prayantyabhīsainvisānti} / \text{tadvijñānasva} / \text{tad brahmeti} \] \[ 76 \]

Here the word bhūtāni which is only one kāraka, i.e. subject is connected with several verbs, viz. jāyante, jīvanti, prayanti and abhīsainvisānti. So, the second variety of Dipaka can be traced in this passage.

Viṣama

Viṣama is said to be that in which the attributes or the actions of the cause and its effect are opposed to each other or when an effort fails and some evil result follows or when there is an association bringing together between the two things. \[ 77 \]

Example

\[ \text{asadvā idamagra āśīt} / \text{tato vai sadajāyata} / \text{tadātmānam svayamkuruta} / \text{tasmāt tat sukṣṭamucyate} \] \[ 78 \]

The statement from non-existence, existence was born represents

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76. Ibid., 3.1
77. gunau kriye vā yat syātām viruddhe hetukāryayoḥ / yadvāraledhasya vaiphalayamanarthasya ca saṃbhavah / virupayoḥ samghatanā ya ca tadvśamani matām // S.D., 10.70
78. T.U., 2.7
contradiction in the qualities of cause and effect. So this is an example of Visama, i.e. incongruity.

**Virodhābhāsa**

If jāti (genus) appears to stand in mutual contradiction with any of the four such as jāti, guna, dravya and kriyā, between a quality (guna) and any three beginning with quality, between an action (kriyā) and another action or substance (dravya) or between two substances, then it is a case of Virodha or Virodhābhāsa which is of ten varieties.79

Example

(i) tadamupraviṣya / sacca tyaccābhavat / niruktam câniruktam ca / nilayanam
canilayanam ca / vijñānam cāvijñānam ca / satyam cânrtam ca satyamabhavat
/yadidam kimca / tatsatyamityācaksate /80

In this passage Brahman is described as having mutually contradictory statement, so this is an example Virodhābhāsa, i.e. contradiction.

(ii) ahamannamahamannamahamannam / ahamannādo 'hamannādo'

hamannādaḥ /81

The statement “I am food” and “I am the eater of food” seems to be contradictory. One cannot be the enjoyer and the object of eaten. So, there is

Virodhābhāsa.

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79. jatiscaturbhījajātyadyairguna guruḍībhistsrībhīh / kriyā kriyādravyabhīyām yad dravyam
    dravyena mithāḥ / viruddhamiva bhāṣeta virodho'sau daśāṅtiḥ // S.D., 10.68
80. T.U., 2.6
81. Ibid., 3.10
Anyonya

Anyonya is the reciprocal performance of the action by the two.82

Examples

(i) \( \text{prāne sarīram pratiṣṭhitam} \) / \( \text{sarīre prānah pratiṣṭhitah} \) /\(^{83}\)

(ii) \( \text{apsu jyotih pratiṣṭhitam} \) / \( \text{jyotisyāpah pratiṣṭhitah} \) /\(^{84}\)

(iii) \( \text{prthivyānākāśah pratiṣṭhitah} \) / \( \text{ākāse prthivī pratiṣṭhitā} \) /\(^{85}\)

In these three examples it is stated that \( \text{prāṇa} \) is placed in body and body is placed in \( \text{prāṇa} \). Fire is established on water and water resides in fire and lastly \( \text{ākāśa} \), i.e. space is placed in earth and earth is placed in space. So, in these three passages there is reciprocal performance of the two things. These are the examples of Anyonya alamkāra.

Samsṛṣṭi

In this figure two or three distinct figures are combined together. It is defined thus: If these above figures stand being mixed up with one-another then there occur two different figures named Samsṛṣṭi and Saṅkara.86

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82. anyonyamuhayoracakriyāyāḥ kāraṇam mithāḥ / S.D., 10.73
83. T.U., 3.7
84. Ibid., 3.8
85. Ibid., 3.9
86. yadyeta evalamkarah parsparavimisrtaḥ / tada prthagalamkarau samsrṣṭih samkarastatha // S.D., 10.97
Example

\[
yāśa iti pāhusu/ jyotiri naksatresu / praśātīrmṛtamānand ityupasthe / sarvamityākāse / tatpratiṣṭhetyupāsīta, pratiṣṭhāvān bhavati / tanmaha ityupāsīta / mahanbhavati / tanman ityupāsīta / māṇavānbhavati /
\]

Here in the first part of the passage, i.e. from \textit{yāśa iti} to \textit{sarvamityākāse} there is \textit{Ullekha alāṅkāra} and in the next part, there is \textit{Tadguna alāṅkāra}. The characteristics of these two figures are already discussed. As there is a conjunction of two figures, hence it is \textit{Samsrāti alāṅkāra}.

Thus, the \textit{Taittiriya Upaṇiṣad}, though it mainly advocates the philosophical tenets, is equally important from the literary point of view also which is clear from the above discussion.