

CHAPTER : VCONCLUS ION

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The foregoing study of the IS. shows what important position the IS. occupies in the Tantric literature. The reasons why the IS. is considered to be the best Sahasranāma among other important Śakti Sahasranāmas¹ are as follows :

The thousand names of the Goddess Lalitā do not have singular meaning but most of them have many different multiple meanings. They are manipulated in a skilful manner as to include many other meanings such as those of cakra, mantra, yoga and also many a time of the rituals. Again, the secret aspects of the mantras are also revealed in the thousand names and that is why they are called 'rahasyanāmas'. Thus they are pregnant with the mystic powers. Hence each name of the thousand names can independently be a mantra.

Further, as the epilogue stanzas of the IS. state, the IS. has its divine origin. Unlike the other Sahasranāmas it is composed by the authoresses Vasiṇī and others by the grace of the Goddess Lalitā, who are the goddesses of speech. Many of the thousand names describe the Śrīcakra in detail, which is considered to be the 'Vāsanā' body (Paraform) i.e. original form of the Goddess Lalitā.

Again, in other Sahasranāmas² many redundant words or particles such as 'eva, ca' etc. are found. But in the IS. there is not a single letter which can be counted as futile. Again in

other Sahasranāmas many names are repeated twice, thrice or four times and though they are interpreted to give different meanings by the commentators and by erudite scholars. Yet the fault of repetition is quite visible. The LS. is free from all such blames as each one of the thousand names has its special importance from the various points of view of Tantra, Yoga, rituals and others.

Above all, the LS. also implies the philosophical wisdom. As it has been discussed in the foregoing chapters, the LS. is not only an eulogy but the unique treatise as it summarises the fundamental tenets of the Tantrashastra as well as the various aspects of the Mother Goddess in which She is identified either with Nirguna Brahman, or Saguna Brahman or Kundalinī or with primordial energy (Prakṛti). In this way it implies the philosophical wisdom.

Hence the importance of its study for the proper grasp of the fundamentals of Śākta philosophy and spiritual advancement of a follower can hardly be over estimated.

Further, the LS. has its importance for its lucidity, clarity and poetic excellences. The verses in the LS. have one common metre viz. Anuṣṭup like the Purāṇas. The LS. has its own charm as far as the imaginaries are concerned. The names describing the physical beauty of the Goddess Lalitā, are enriched with the striking. Similies and Metaphors e.g. 'Mukhacandrakalaṅkābhamaṅganābhiviśeṣakā'. This is an instance of one of the varieties of Metaphor viz. Paramaparita Rūpaka (The consequential Metaphor). In present instance the

superimposition of a spot (in the moon) upon the 'Tilak' mark. Also an excellent instance of same imaginery is 'Vadanasmarmāṅga-lyagr̥hatoranacillikā'. Here the face of the Goddess is the auspicious abode of the love-god and Her well-shaped eye-brows are the gate-arches of that palacial abode. The author has frequently used such metaphors and similes during the physical description of the Goddess. Again, in the description of the Kuṇḍalinī excellent and befitting similies have been used to show delicacy and brilliance of it. To show delicacy of the Kuṇḍalinī it is compared with the fibre of the lotustalk (bisatantutanīyasī). Again in 'tadillatāsamaruḥ' it is compared with the brightness of lighting. The striking Consequential Metaphors are again found in the names from 742 to 749. The ('Parivṛtiḥ' is found only once under the topic of physical description in the name 'Kāmes'varapremaratnamanipratipāstanī'. Here Her breast is described as a stake offered in exchange for the love-gem of Kāmes'vara. Some other imaginaries like Kāvyaṅga, Atisāyokti, etc., are found twice or thrice. Thus, mainly the description of the physical beauty of Lalitā and some other topics described above are aptly followed by long and ornate Metaphors.

Again, the alliterations and the repetitive expressions employed in the IS. are in consonance with the rhythm of a verse and therefore embellish the language. The rhythm created by the repetition of some syllable breaks the monotony of a verse and brings about a rhythmic appeal to the language and style. For example, the names beginning with the same syllable generally occur in a sequence just as :

māhe'svarī mahādevī mahālakṣmī mṛdāpriyā
mahārūpā mahāpūjyā mahāpātakanā'sinī
mahābhogā mahāis'varyā mahāvīryā mahābalā
and so on.

There are many instances of such expression in the IS.
Moreover, the arrangement of the names in this manner enhance the
power of concentration of the repeater while reciting the IS.

Popularity of the IS. :

The IS. is very popular especially in South India (now a
days it has become popular in Gujarat and Maharashtra also).
Almost all the brahmins are initiated in this art of worshipping
the Goddess Lalitā who is known as 'Śrī'³. The Goddess Lalitā
is worshipped either on the idol or on the Śrīyantra. The differ-
ent types of worship of the Śrīyantra by offering saffron,
different flowers and bilva leaves after reciting each name,
are also very popular. Though in North India the worship of the
Goddess Lalitā is not so popular yet at many centres in U.P.,
Bihar, Orissa and Kashmir there are many devotees who practise
the worship as prescribed in the IS. After the most popular
Viṣṇusahasranāma, the IS. stands second throughout India. In the
Śākta worshippers, however, it stands unparalleled.

Commentaries on the IS. :

Numerous commentaries written on the IS. affirm its attra-
ctiveness and popularity. More than five commentaries are
written on the IS.

(1) The first is by Nṛsiṃha⁴. But unfortunately it is not available. However Bh. Makhīndra states that he has availed himself of this commentary.

(2) The commentary by Śaṅkarācārya⁵.

(3) The commentary called 'Saubhāgya-bhāskara' by Bhāskararāya.

(4) The commentary called 'Jayamaṅgalā'⁶ by Nārāyaṇa, the son of Venkaṭarī.

(5) The commentary by Vimarśānandanātha⁷ the pupil of Vimalānandanātha. It is a brief commentary. The MS was lately found in the conjeevaram and it was much injured by warms and was given to the Adyar Library.

(6) The commentary by Vidyāranya Munīśvara⁸. A complete copy of this work has not been secured yet.

(7) The commentary by Kalyāṇānanda Bhārtī⁹.

Thus fairly good numbers of commentaries on such a small poem bespeaks its popularity.

In the end I would like to close this study with a prayer to the Goddess Lalitā to fulfill the desires of Her devotees like a devine tree as is promised by Her in the LS. itself.

I have tried to do justice to this poem with all my limitations. Whenever Gods cannot do full justice to this mystic poem it is beyond the ken of a mortal being. I would only say that I have praised the Goddess Lalitā with the powers given to me by Her :-

ॐ वदीयाभिर्धाभिस्तव जनानि वाचां स्तुतिरियम् ॥

REFERENCES

1. Cf. Devīnāmasahasrāṇi koṭīśah santi kumbhaja tesu
mukhyaṁ daśavidhaṁ nāmasāhasramucyate /
Rahasyanāmasāhasramidaṁ śastaṁ daśasvapi //
- LS. 303b, 304.
2. In the Viṣṇu-sahasranāma in 'pūtātmaparamātmā ca' and 'kṣetra-
jñokṣara eva ca' We find the useless particles like eva,
ca etc.
3. The anecdote mentioned in the appendix-III shows that Bhāskara-
rāya was initiated in Śrīvidyā when he was mere a boy of
seven years.
4. Cf. C.C. I., p.542.
5. Cf. C.C., II, p.128.
6. Cf. C.C., III, p. 115.
7. Vide Introduction, LS with Bh.s commentary (Translation),
Ananantakrishna Shastri.
8. Dr.P.G.Dalye, 'Some remarks on Bh.'s commentary on the LS.
JSAOU, Vol. II, 1980, p.72.

He refers to this commentary and says that "other commenta-
tors, especially. Bhaṭṭanārāyaṇa and Kalyāṇananda Bhāratī
have given only the plain meanings, taking resort to etymology
and semantics.