CHAPTER III

GROWTH OF LANGUAGE

FROM

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II.1. Introduction

In the previous chapter it is said that language grows from the seed-sounds. The seed-sounds produce primitive root-sounds; from the primitive roots are produced secondary root-sounds and root-words; from the secondary roots the tertiary roots are formed. The process goes on in this manner and language flowers from one state to the other.

One thing important to note here is that no word is formed without being attached to a sense or some senses. Aitareya Brāhmaṇa says, “The voice speaks as impelled by the mind; if one utters speech, with a different mind or meaning that is demonical speech, not loved by the gods.”¹ So every articulate sound has an object, a purpose, a meaning. A sound without a purpose is considered not to be a word because it lacks the most important ingredient, that which makes a word to be a word, namely, the idea by which it was called into life. So there is a non-detachable relationship between sound and sense.² How this happens? What is the

¹ मनसा या इष्टिता वाक्, बदति, यदि अन्यमना चाचयं बद्वत्सुर्यं है सा वाक् अदेशयक्ता, Aitareya Brāhmaṇa, ii

² “Although the relation between thought and word is perfectly natural, yet it does not mean a rigid connection between one sound and one idea. These sounds vary, yet the relation between the sounds and the thought is a natural one.” (Complete Works of Swami Vivekananda, Vol. 1, p. 218)
cience behind this? How a particular sense or some senses are attached to particular word? To say, this is all conventional means that language has no other value than its communicative aspect. If this is all then there would have not been any attempt at searching for a science of language.

Sri Aurobindo provides an intuitive and authoritative explanation for the above questions. This explanation not only shows the relationship of sound and sense in a very scientific way but also brings clarity to the understanding of the theory of origin and development of Sanskrit language. He says: "...speech must have started from what we in India would call the Guṇa of sound, some natural property of particular sounds to create under given conditions a particular kind of impression on the mind which constantly associated with that sound, became the basis of a number of special significances, called by us the meaning of words, much more variable, much less fixed than the basic mind-significance. Afterwards the intellect playing consciously with the sound by association, by analogy, by figure, by metaphor and simile, by transference, by a number of means, may carry the intellectual significance far outside the bounds of the original mental impression. Still if we have some evidence, clues may be found and then the vagrant word may be traced back to its parent mind-impression."³ This is the most important claim that Sri Aurobindo makes throughout his writings on the subject concerned.

But how can one know about the original mind impression of a

³ Sri Aurobindo, SABCL., Vol. 27, p. 168
ound? Where is the clue? Is it possible to find it out? Sri Aurobindo further explains that the clue can be found and the word may be traced back to its parent mind-impression if there is at all some evidence. For this primitive language like Sanskrit has to be caught which is more faithful to its primitive mould and which preserves much of its ancient history.

As it has been mentioned earlier, of all the Aryan languages it is Sanskrit alone that preserves much of the original type of Aryan Structure, its history, and is much more faithful to its primary source. So the origins of Aryan speech can be sought successfully in the Sanskrit tongue. It is the Sanskrit alphabet, says Sri Aurobindo, that represents the original vocal instrument of Aryan speech. There is in it a greater symmetry and unconscious scientific regularity which speaks of its greater antiquity, for Nature in its pure physical action has precisely this regularity, symmetry and fixity. It is only with the intervention and action of mind that these are tampered within varying degrees. The ‘majestic and expressive harmonies’ of Sanskrit language have therefore simple and natural origins.

In the early stages of its development the many letters of the language were used as so many seed-sounds which effectively expressed the first physical and emotional needs of the race. The seed-sounds themselves have in them something inherent which corresponds to the inner structuring of the human person, something basic to his being. It is only with the growth of intellectual richness, and the increase of demands of the intellect that there is an intricate flowering of forms.
## 11.2. Structural Pattern of the Sanskrit Alphabet

Now, since the alphabet forms the very basis of the language it would be worthwhile to give an outline of the structural pattern of the Sanskrit alphabet.

Sanskrit has four pure vowels अ (a), इ (i), उ (u), ऋ (r), with their lengthened forms, आ (ā), इ (ī), उ (ū), ऋ (ṛ), supplemented by two other open sounds which are regarded by the grammarians as impure vowels or modifications of इ (i) and उ (u); they are the vowels ए (e) and ओ (o), each with its further modification into ऐ (ai) and ओ (au).

| अ (a) | इ (i) | उ (u) | ऋ (r) | Open sounds or pure vowels |
| आ (ā) | इ (ī) | उ (ū) | ऋ (ṛ) | The lengthened forms of the pure vowels |
| ए (e) | ओ (o) | Modifications of इ (i) and उ (u) by the principle of *guna* 4 |
| ऐ (ai) | ओ (au) | Further modifications of ए (e) and ओ (o) |

Then it has five symmetrical *vargas* or classes of closed sounds or consonants:

| क (k), ख (kh), ग (g), घ (gh), ढ (ṛ) | the gutturals |
| च (c), छ (ch), ज (j), झ (jh), ढ (ṛ) | the palatals |

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4 The word *guna* normally means quality or natural property inherent within everything and everybody, but in grammar its meaning is confined to a kind of vowel modification.
Each of the classes consists of a hard sound, क (k), च (c), छ (t), थ (th), द (d), ध (dh), न (n), with its aspirate, क्ष (kh), च्छ (ch), छ्छ (th), ध्ध (th), फ्भ (ph), a corresponding soft sound, ग (g), ज्ञ (j), ठ (d), ड (d), ढ (b), with its aspirate घ (gh), झ (jh), छ (dh), ज्ञ (dh), भ (bh), and a class of nasal, न (n), ना (n), ना (n), म (m). But of these nasals only the last three have any separate existence or importance; the others are modifications of the general nasal sounds म (m) and न (n), which are found only in conjunction with the other consonants of their class and are brought into existence by that conjunction. The cerebral class is also a peculiar class; it has so close a kinship to the dental both in sound and in use that the phenomenon of this class may almost be regarded as modified dental rather than an original separate class. Finally, in addition to the ordinary vowels and consonants Sanskrit also has a class composed of the four liquids य (y), र (r), ल (l), व (v), which are evidently treated as semivowels, य (y) being the semivowel form of य (i), व (v) of उ (u), र (r) of घ (r), ल (l) of घ (l); it has the triple sibilations झ (s), झ (s), झ (s), palatal, cerebral and dental; it has the pure aspirate ह (h).
According to Sri Aurobindo this structure of Sanskrit alphabet "is an extraordinary initial simplicity and also of extraordinarily mathematical and scientific regularity of formation".\(^5\) Further he clarifies that the Sanskrit alphabet represents the original vocal instrument of Aryan speech. Its regular symmetrical and methodical character is evident and might tempt us to see in it a creation of some scientific intellect." \(^6\) This 'is the simple instrument out of which the majestic and expressive harmonies of the Sanskrit language have been formed'.

Sri Aurobindo observed that "the speakers of the Aryan language were not entirely primitive and undeveloped. They developed language from the essential force of the sounds they used with some sort of philosophical harmony and rational order. They to some extent arranged the language in its development instead of merely allowing it to develop fortuituously its own arrangement."\(^7\) Every vowel and every consonant has certain primary meanings which arose out of this essential Śakti or force and were the basis of other derivative meanings. What is this essential force that the sounds carry with them? Sri Aurobindo calls this Śakti as guṇa and observes that each and every sound of Sanskrit alphabet has a

\(^5\) Sri Aurobindo, SABCL., Vol. 10, p. 570
\(^6\) Ibid., p. 572
\(^7\) Sri Aurobindo Archives and Research, December, 1978, Vol. 2, No. 2, p. 156; cf. "Man, in his primitive and perfect state, was not only endowed, like the brute, with the power of expressing his sensations by interjections, and his perception by onomatopoeia. He possessed likewise the faculty of giving more articulate expression to the rational conception of his mind." Max Muller, Lectures on the Science of Language, 1862, p. 393.
una in it. Once this guna (original mind impression) is found and fixed, then only it will be clear how words carry particular meaning or meanings.

II.3. Root-Meaning of Vowel and Consonant Sounds in Sanskrit

Sri Aurobindo has given the root-meanings or inner significances or, as he calls them, the original mind-impressions of all the basic sounds in the Sanskrit alphabet. Coming to the vowel sounds in Sanskrit Sri Aurobindo observes that the phoneme अ (a) 'in its short form indicates being in its simplicity without any further idea of modification or quality, mere or initial being, creative of space'. Elsewhere he notes that अ (a) means 'absolute existence'. Further while explaining the first Mantra of the Rgveda he has added some more significances to some of the vowel and consonant sounds. In this context he says that अ (a) means essentially 'to be', or transitively 'to have', and it expresses in its widest and barest sense

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9 Sri Aurobindo Mandir Annual, Calcutta, 1976, p. 17
10 Sri Aurobindo has rendered and commented on the first Mantra of the Rgveda several times over. For reference see: SABCL., Vol. 11, pp. 439-60; Sri Aurobindo Archives and Research: December 1977, pp. 36-38, April 1978, pp. 52-57, December 1978, pp. 148-54, December 1980, pp. 153-55. The main aim of his renderings is to 'reconstruct the old Sanskrit or Aryan tongue', and to explain 'the yogic phenomena and the philosophy with which it is concerned'. His commentaries on this particular Rk are as important as the Rk itself and they provide clues to go deep into the Study of Sanskrit purely from a linguistic stand-point.
11 SABCL., Vol. 11, p. 447; Sri Aurobindo Archives and Research, April, 1978, p. 52
without any idea of substance or attribute.”

Indian tradition also recognises this simple sound अ (a) as to be everlasting sound basis for all other sounds and acknowledges its multifold significances. The sound (i) indicates according to Sri Aurobindo, ‘an intense stage of existence, being narrowed, forceful and insistent, tending to a goal, seeking to occupy pace’ and ‘relative existence’. The root-sound इ (i) both in its short and long form also means, essentially, ‘to be in relation to some thing, person, time or direction, so, go, drive, press towards, master, study, approach, and to produce, arise, come into being as opposed to the idea in अ (a) of static existence.’ The sound उ (u) indicates ‘a wide, extendened but not diffused state of existence, being medial and firmly occupant of space.’ It means

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12 Sri Aurobindo, Archives and Research, April 1978, p. 52; cf. The Kaśikā of Nandikesvara which says अकारः ब्रह्मलक्ष्मीस्वानिषुगणः (Verse No. 3) ‘The sound ‘a’ is in the form of Brahman and is beyond any quality.

13 The Kaśikā of Nandikesvara (verse No.4) declares ‘a’ to be foremost of all the letters and a light (which shines by itself illumining other) and it is the Supreme God अकारः सतमातमेण: प्रकारः परस्तरः. In the Bhagavadgītā (10.33) Kṛṣṇa declares himself as the sound ‘a’ (अक्षरानामकारोजिलम्). The Tantras also recognise various meanings of the sound ‘a’ and other vowel and consonantal sounds of Sanskrit alphabet. For the meanings given to them by various Tantraśāstras see ‘Dictionary of Tantraśāstras or the Tantrabhidhāna edited by Ramkumar Rai, Prachi Prakashan, Varanasi, 1984. For many other meanings especially of ‘a’ also see ‘An Encyclopedic Dictionary of Sanskrit on Historical Principle’, Vol. 1, pp. 1-2, Deccan College, Poona.

14 Sri Aurobindo Archives and Research, December 1978, p. 156

15 Sri Aurobindo Mandir Annual, 1976, p. 17

16 Sri Aurobindo Archives and Research, April 1978, p. 53; The root-sound इ (i) in its verbal forms, as recognised by Sanskrit grammarians, means ‘to go, reach, obtain, attain, return, ask, beg, appear, run, wander’, etc. (see ‘Sanskrit English Dictionary, V.S.Apte, p. 242)

17 Sri Aurobindo Archives and Research, December 1978, p. 156
pervasive, contained or progressive existence'. The sound र (r) indicates a vibrant stage of existence, pulsing in space, being active about a point within a limit. This also essentially signifies, in its verbal forms, 'to move or go vibrantly straight, to attempt, attack, reach, acquire, master, know, think, vibrate, shake, dart, hurt, injure, rise, shine' etc. 'The lengthened forms of these vowels [आ (ā), ई (ī) उ (ū) ऋ (ër)] add only a greater intensity to the meaning of the original forms.'

In the consonant group क (ka) has the sense of 'possession, mastery, creation and action'. ख (kha) signifies 'attack, invasion, insistence, attrition, or detrition'. ग (ga) stands for 'contact, motion and action upon'. It also suggests 'application, contact or a gentle force or insistence'. It gives 'the idea of force' and has the sense of 'strength, solidity or quantity'. घ (gha) suggests 'violent contact, hostile action and strong motion'. च (ca) has the force of a 'swift and brilliant action, existence and contact'. छ (cha) has the
me qualities like that of च (ca) but ‘with a greater lightness’. ज (ja) suggests ‘the state of being restless, brilliant, decisive action, existence or contact’. छ (jha) has the same qualities like that of ज (ja) but ‘with a greater lightness’. ट (ta) signifies ‘hardness, force, crudity or rājasic nature’.

(tha) has same rājasic qualities ‘with a greater impetuosity’. ड (da) suggests ‘dullness, persistence and obstinacy of rājaso-tāmasic state’. ठ (tha) means ‘obstinacy, tenacity’. त (ta) has the sense of touch, impact’. ठ (tha) has the same senses like त (ta) but with a greater force. ड (da) has hard and forcible impact or action as its quality. ढ (dha) is softer but exerts strong impact or action’. ण (na) suggests ‘gentle but effective relation’. प (pa) expresses ‘soft touch or impact, kindly relation and possessive action’ and ‘फ (pha) does the same ‘with greater force’. ब (ba) signifies ‘soft, strong, embracing contact, possession and action’. भ (bha) does the same with a sense of containing’. म (ma) has ‘limitation, finality, completion’ as its guna.

Among the semivowels य (ya) has the essential significances ‘of motion to

16 The essential nature of ज (ja) “is swiftness, decisiveness, rapid brilliance, and restlessness. It has therefore a frequentative and intensive force. It means to love habitually and fervently, so to worship to adore.” (SABCL., Vol. 11, pp. 450-51). ज (ja) also has the idea of sharply applied and decisive of effective force in the motion, desire or contact. (Sri Aurobindo Archives and Research, April 1978, p. 54)

27 ड (da) suggests ‘force, heavy violence, density, dense penetration, dense movement’. (SABCL., Vol. 11, p. 453). It also has the senses such as ‘to strike, throw, hurt, cause to suffer, vex, torment, harass, destroy, squander, give’ (Sri Aurobindo Archives and Research, April 1978, p. 55) more meanings related to ड (da) are given later in this chapter.
r from, yearning, contact, union and relation'.

ra stands for 'vibration and plays'.

la suggests 'love, sweetness etc. in relation'.

va essentially means 'manifestation and existence'.

sa means 'vehemence in union'.

sa means 'strong action in rest',

sa suggests repose and union; and ha suggests 'force'.

All these are not the result of any imagination but a larger labour of minute classification and observation, made by Sri Aurobindo, both of root families and word families of Sanskrit and to some extent Latin and Greek.

II.4. Root-families of Sanskrit

Sri Aurobindo drew the hypothesis from the fact that "there can be no such want of connection, that the Latin roots dol 'to grieve', dol 'to split' and dol 'to deceive', must have been and are one root and not three; and the three different significances attached to them, have been developed not by

ra also has the idea of 'strength and tenderness applied to action, motion, formation and contact'. (SABCL., Vol. 11, p. 450)

ra has the following senses as its essential significances, 'vibration, swift repeated action, tremulous, eager or impetuous contact, shock or motion'. 'To play, enjoy, sport, take delight, love, embrace, shine, coruscate and shed lustre' are its charastics significances. (see Sri Aurobindo Archives and Research, April 1978, p. 57 and December 1978, p. 1978; SABCL. Vol. 11, p. 457)

The sound la is the sabda of love, desire, entreaty, gentle and wooing touch; it expresses, softness, sweetness, desire and by a development passion, intensity, force of the heart'. (Sri Aurobindo Archives and Research, April 1978, p. 53)

The essential significance of ha 'is violent context, movement, application of force'. (Sri Aurobindo Archives and Research, April 1978 p. 53). ha also has the force of 'agression, violent action, impetuosity, loud breathing,' etc. (SABCL., Vol. 11, p. 457)
aprice, chance or arbitrary selection but have a natural connection and intelligible psychological movement behind intellect from an original common meaning or mind-impression created in the Aryan mind by the sound dol.” 

Compared to Latin dol Sanskrit has a root दल (dal) in the sense of splitting. It also has got senses like ‘to break’, ‘to bloom’, ‘to open’ etc. Now Sri Aurobindo examines a set of Sanskrit words, beginning with the root दल (dal) and reaches at a point where he establishes that ‘it is the sound da which must have had the guna or mind-impression that naturally adhered to the root dal and some other kindred sounds.’

For example Sri Aurobindo takes the following words: दल (dala) ‘a fragment’, ‘a blade, petal or leaf’; दलप (dalapa) ‘a weapon’ that which splits; दलमि (dalmi), ‘Indra’s thunderbolt’, ‘god Śiva’; दलिक (dallika) ‘a piece of wood’ that which is split; दल्भ (dalbha) ‘fraud, dishonesty, sin’. From these words it is known that the root दल (dal) has the meaning ‘to deceive’ as well as ‘to split’. From the root दम्भ (dambh) ‘to kill, destroy, strike down’, is derived the word दम्भ (dambha), deceit, fraud, rickery, sin, ostentation, pride etc. The word दम्भ (dambha) also means thunderbolt and god Śiva. These two words, दम्भ (dambha) and दलिक (dalmi) are so closely akin that they carried the same impression to the intellect. Sri Aurobindo here arrives at a

32 Sri Aurobindo, SABCL., Vol. 27, p. 168
oint that it is the sound द (da), which is common in both the words, and as the guna or mind-impression common to the roots दल (dal) and धभ (dambh). So he establishes, as a next step of his theory, that not only the different दल (dal) families must be one family, not only one root-sound must have had originally one root-meaning, "but that all kindred root-sounds must also be of one family and have proceeded from the simple sound, consisting of consonant and vowels which is common to all of them and the Guna or natural mind-impression belonging to that simple sound must have been the basis not only of the intellectual significances common to its progeny, but of those even which vary most from each other."33

The sound द (da) is the simple sound and दल (dal), धभ (dambh), धध (dabh) etc. are its derivatives, its secondary or tertiary root-sounds. From the examination of the meanings of these roots and their derivatives it becomes clear that the simple sound common to all these contains in itself the seed-significance which it imparts to its descendants, whether some grandsons or remote progeny.

Here are some more examples of words beginning with द (da) sound, as Sri Aurobindo has studied them, to show whether the hypothesis finds any support in the facts of the Sanskrit language.

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्दक्ष (daks) ‘to hurt or kill’

दाक्षण्य (daksayya) ‘a vulture’ (tearer of carrion)

घ (dagh) ‘to kill, hurt’

दाः (dågha) ‘burning’

दन्ध (daṅgh) ‘to abandon or leave’

दन्ध (daṅḍa) ‘to punish, fine or chastise’

दन्ध (daṅḍa) ‘a cudgel, staff or scepter, any trunk, stalk or thing standing, fine, chastisement, assault, subjection, control, restrain, pride, a corner or angle, apparently from the sense of cutting off, separating’

दाङ (dāṅka) ‘a tooth or tusk’

दाङ (dāṅha) ‘a large tooth or tusk’

दांत (danta) ‘a tooth, also bower, arbour, screen, shelter’

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34 Panini reads this root in his Dhatu-Patha as दक्ष गतिहितस्यः (see Dhatu-Patha, edited by Stephen R. Hill and Peter, C. Harrison, p. 46). This root also means ‘to grow, increase, to do, go or act quickly’ (ibid., p. 13)

35 See Sanskrit English Dictionary, V.S. Apte, p. 496. This word is used in Rgveda 2.4.3 and 7.1.2 which according to Sri Aurobindo, respectively means ‘one full of discerning mind and all-discerning’.

36 Panini reads it as दं भालने पालने (see Dhatu-Patha, p. 78) So the root दं (dagh) means ‘to kill, hurt, protect’ etc.

37 See Sanskrit English Dictionary, V.S. Apte, p. 489

38 Panini reads it as दंढ निपालने (see Dhatu-Patha, p. 49). So it means ‘to punish, fine, chastise’
न्(dān) ‘to cut and divide’

दाॅनव( dānava) ‘a Titan’

dānu( dānu) ‘a demon’

ष्(day) ‘to hurt’

dāya) ‘loss, destruction, a part, share or gift’

स(das) ‘to destroy, bite, overpower, decay, waste, perish, cast away’

dasyu( dasyu) ‘an enemy’

श(damś) ‘to bite, sting’

daśana (daśana) ‘tooth’

dāsta(dāsta) ‘bitten’

damśa(damśa) ‘bite, sting, cutting, tearing, tooth, pungency’

damdaśa(damdaśa) ‘a tooth’

daśa(daśa) ‘a division, or period of time, a state or condition, age’ etc.

damśita(damśita) ‘mailed or protected’

dantura(dantura) ‘covered, overspread’

39 Panini reads it as दान खण्डे, (see Dhātu-Pātha, p. 58)

40 Panini reads it as दया दानांवार्षाणिहिसासदनेनु, (see Dhātu-Pātha, p. 34). So it means ‘to cut off, hurt, go, protect, kill’ etc.

41 Panini reads the sense of ‘perishing’ (उपश्य) . (see A Higher Sanskrit Grammar, M.R.Kale, Dhātukosha, p. 61). So the root दस means ‘to perish’.

42 Root दश is used in the sense of दशन (bitting, stinging etc.). So it means ‘to bite’. (see A Higher Sankrit Grammar, Dhātukosha, p. 59)
ह (dah) 'to torment, grieve, burn' 43

दहर (dakara) 'small, fine young, a mouse or rat'

दह (dahra) 'small, fine, thin, a fire'

दिण्ड (dindi) 'a kind of musical instrument'

दित (dita) 'cut, torn, divided'

दिति (diti) 'cutting, dividing, liberality'

दित्य (ditya) 'a demon'

दन्व (dinav) 'to gladden, please' 44

दम्प्त (dimp) 'to accumulate, order, direct' 45

देख (div) 'to shine, play, sport, wish, sell, shine, praise, rejoice, vex, be sleepy' etc. 46

दिव्य (divya) 'divine'

देह (dih) 'to increase, augment and to smear' 47

दी (dī) 'to perish' 48

दीति /दीतिति (diti / diditi) 'splendour, lustre'

दीन (dīn) 'poor, distressed, wretched, sad, frightened, timid'

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13 दह भस्मीकरणे (see Dhātu-Pāṭha, p. 58; A Higher Sanskrit Grammar, Dhātukosha, p. 61)

14 Sanskrit English Dictionary, V.S. Apte, p.498

15 Ibid.

46 देख क्रिया-विक्रिया-व्यवहार-पूजा-सत्ता-मोद-मद-खर्च-काव्यम्-चिन्तनम् (see Dhātu-Pāṭha, p. 70; A Higher Sanskrit Grammar, Dhātukosha; pp. 61-62)

47 दीति उपचये (see Dhātu-Pāṭha, p.60; A Higher Sanskrit Grammar, Dhātukosha, p.62)

48 दी थासे (see Dhātu-Pāṭha, p. 70; A Higher Sanskrit Grammar, Dhātukosha, p. 62)
दिप (dip) 'to shine'

दीर्घ (dīrgha) 'long'

दीर्घिका (dirghikā) 'a lake, big pond, or well'

(du) 'to burn, formed, afflict, give pain, be pained'; 'to go or move'

दुख (dukh) 'to pain, afflict, distress'

दुख्क (dukhka) 'pain, grief, trouble, difficulty, unpleasant, uneasy'

दुड़ (ḍudi) 'a small tortoise'

दुन्दुक (dunduka) 'dishonest, fraudulent, bad hearted'

दुंदम (dundama) / दुंदु (dundu) / दुंदुभ (dundumbha) 'a drum'

दुर्व (durv) 'to hurt or kill'

दुल (dul) 'to toss up, swing'

दुवस (duvas) 'active'

19 दीप दीपसी (see Dhātu-Pātha, p. 72; A Higher Sanskrit Grammar, Dhātukosha, p. 62)

30 दु उपाप (see Dhātu-Pātha, p. 778; A Higher Sanskrit Grammar, Dhātukosha, p. 63)

31 दु नाली (see Dhātu-Pātha, p. 54)

32 दुखदुख दुख (see Dhātu-Pātha, p. 116; A Higher Sanskrit Grammar, Dhātukosha, p. 63)

33 दुर्वहितायाम (Dhātu-Pātha, p. 38; A Higher Sanskrit Grammar, Dhātukosha p. 63)

34 दुर्व उपाप (see Dhātu-Pātha, p. 98; A Higher Sanskrit Grammar, Dhātukosha, p. 63)

35 दुवस (duvas) also has been read in Dhātu-Pātha in the following senses: 'glow, scorching heat, pain, agony, grief, sorrow, repentance'; 'going about, serving, attending to, waiting upon'. (see Dhātu-Pātha, p. 118)
(duṣa) ‘to corrupt, spoil, destroy, to censure, annul, to be bad, impure, sinful’

दूषिका(dūṣikā) ‘a paint brush’

दूष्या(dūṣya) ‘corruptible, pus, or poison, cotton, a garment, a tent’

ह(duḥ) ‘to milk or squeeze out’

(dū) ‘to afflict, be in pain’

दूर्वा(dūrvā) ‘kuṣa grass’

दूर(dūra) ‘far, distant’

दूष्यम(dūṣyam) ‘a tent’

दूत(dūta) ‘a messenger’ (from the sense of impelling, sending)

(ṛ) ‘to hurt or kill’; ‘to care for, mind, desire, to worship or respect’

दृष्टि(dṛṣṭi) ‘a skin, hide or bag’

दृक(dṛka) ‘a hole or opening’

दृष्ण्फु(dṛṣṇphū) ‘snake, thunder bolt, unheel, the shining sun’

प(ṛṣ) ‘to inflame, kindle or to pain, torture’; ‘to be greatly

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6 [Dhatu-Patha, p. 74]
7 (Dhatu-Patha, p. 60; A Higher Sanskrit Grammar, Dhātukosha, p. 63)
8 (Dhatu-Patha, p. 70; A Higher Sanskrit Grammar, Dhātukosha, p. 63)
9 (Dhatu-Patha, p. 78; A Higher Sanskrit Grammar, Dhātukosha, p. 63)
10 (Dhatu-Patha, p. 78; A Higher Sanskrit Grammar, Dhātukosha, p. 63)
11 (Dhatu-Patha, p. 106; A Higher Sanskrit Grammar, Dhātukosha, p. 63)
slighted’, wild, extravagant, mad or foolish, proud or arrogant

\( \text{ध्रभ (dṛbh)} \) ‘to fear’; ‘to string to put together’

\( \text{द्रभद्धाम (dṛbdham)} \) ‘fear’

\( \text{श (dṛś)} \) ‘to see’

\( \text{दर (dṛ)} \) ‘to tear, rend, split, separate, dispense’; ‘to fear’

\( \text{दर (dṛ)} \) ‘to cut, divide, mow, reap’

These are some examples to show how words having a common eed-sound \( \text{द (d)} \) within them “bear the same or kindred meanings and seem all to go back to the root-meaning, to divide, usually with some idea of completeness, force or even violence.”

Sri Aurobindo has minutely examined a huge number of words belonging to \( \text{द (d)} \) family and the result he finds is always the same.

The next point he notes that there are some words of the same family the significances of which do not trace themselves to or apparently connect

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\[ \text{र्थ हर्मोहन्येय: (Dhātu-Pāṭha, p. 74; A Higher Sanskrit Grammar, Dhātukosha, p. 63)} \]

\[ \text{र्थ भमे सर्भ्यम् च (Dhātu-Pāṭha, p. 106; A Higher Sanskrit Grammar, Dhātukosha, p. 64)} \]

\[ \text{र्थ प्रण्ये (Dhātu-Pāṭha, p. 80; A Higher Sanskrit Grammar, Dhātukosha, p. 64)} \]

\[ \text{र्थ प्रेक्षणे (Dhātu-Pāṭha, p. 58; A Higher Sanskrit Grammar, Dhātukosha, p. 64)} \]

\[ \text{द विद्यार्य (Dhātu-Pāṭha, p. 92; A Higher Sanskrit Grammar, Dhātukosha, p. 64)} \]

\[ \text{द भंये (Dhātu-Pāṭha, p. 48; A Higher Sanskrit Grammar, Dhātukosha, p. 64)} \]

\[ \text{द अवक्षण्डने (Dhātu-Pāṭha, p. 72; A Higher Sanskrit Grammar, Dhātukosha, p. 64)} \]

\[ \text{Sri Aurobindo, SABCL., Vol. 27, p. 172} \]

\[ \text{For details see SABCL., Vol. 27, pp. 170-79} \]
themselves with the original sense. Even though these are very few in number and rare in occurrence, still Sri Aurobindo asserts that these can also be traced to the original mind-impression and the evidence can be found in other root families. For example दश (daśa) has the sense of mind understanding, दक्ष (dakṣ) means 'to be competent or able'\textsuperscript{71} and दक्षा (dakṣa) and दक्षिणा (dakṣīṇā) are used in the sense of 'expert, able, fit'. Sri Aurobindo explains that the sense here is evidently that of discrimination or analysis and this brings us back to the idea of division and distribution. There are other common senses; mostly connected with the idea of moving or shining, such as दम (damā) 'to shine', दकम (dakam), 'water' (to flow), दक्ष (dakṣ), 'to go or move'. One thing is very important to add here that "we must seek in the original mind-impression of the sound da some force of ṛuna which gives rise directly to the idea of dividing with force and completeness and also can enter into the idea of motion and shining."\textsuperscript{72} This is important particularly for the root family of da.

But the observation with the sound da is not yet over. Sri Aurobindo adds: "For just as the derived sound dal had its congeners, sounds kindred to it in form, so has the simple sound da other simple sounds by its side which are kindred to it in forms and ought therefore to be congeners. These sounds are dā, di, di, du, dū, dṛ, dṝ. The vowel sounds e and o, ai and au are in Sanskrit merely modifications of i and u, so that these seven roots with

\textsuperscript{71} See A Higher Sanskrit Grammar, Dhātukosha, p. 59; Sanskrit English Dictionary, V.S. Apte p. 488

\textsuperscript{72} Sri Aurobindo, SABCL., Vol. 27, p. 173
The lost root *da* form the whole original family of simple sounds depending on and having for their common base and element, the consonant sound *d*. If these roots are found to be one original family, we have gained another step and come yet nearer to the foundations of speech.  

So as a third step in the hypothesis laid down by Sri Aurobindo, it is important to accept this supposition and to lay down the rule that all simple roots, formed in sound by the addition of a vowel to the consonant sound *d* are one family having the *guna* of that sound 'as their seed of meaning, just as they themselves are separately the seed of meaning to their own descendants'. Now we have a seed-sound in addition to the primitive root-sound and their descendants – the secondary and tertiary root-sounds.

Here *d* without any vowel is the seed-sound and *da, dā, di, dī, du, dū, ḍr, dṛ*, are the primitive root-sounds formed by the addition of vowels to the seed sound *d*. These eight belong to one root family. But Sri Aurobindo again observes that there is no such difference between the short and long forms. For example *da* and *dā* are the same root, one a short form, the other the long form. *Da* has the same sense as *dā*. For example, *dāś, like daś*, means to hurt, kill, it means also 'to give'. There are no senses of the *dā* root which are not shared by or traceable to the *da* root. Therefore, either the short *da, dī, du, ḍr* or the long *dā, dī, dū, dṛ* have to be treated in the absence of a root while examining the words for tracing out the original mind-impression. In the absence of words derived from short *di*, the words

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73 Ibid.

74 Sanskrit English Dictionary, V.S.Apte, p. 497
Derived from long \( di \) should be observed and the result will not vary. It can be observed in the examples given above. Further, it is also observed that from the words of a particular root family, whether of \( da \), or \( di \) or \( du \), there is a common meaning. It is found out from the words belonging to a particular root-family that the meaning or senses attached to them carry some common significance. Therefore, it must be assumed that 'the mind-impression of the seed-sound carries with it' these possibilities. For example the words belonging to \( dr \) family carry the sense of grief, fear, pain. Now another point becomes clear that the mind-impression of the seed-sound \( d \) also carries, with its other senses, "the possibility of expressing any emotion or sensation, which is oppressive, troubling, disintegrating to the peace of mind."\(^75\) So to the pervasive root idea of strong division, now is added the idea of oppression tending to division.

Similarly, the idea of firmness, solidity, compactness, heavy contact, density, desire, and a number of significations resulting from the root sense of motion are inherent in the families of \( d \) sound, whether one takes the words belonging to \( da \) or \( dā \), \( di \) or \( dī \), \( du \) or \( dū \), \( dr \) or \( dṛ \), the result never varies. It is precisely the same.

Now it can be said that the single great \('d'\) family has common store of sense-property which each uses according to his needs. All the senses belonging to this family go back to a few radical significances. "First, forceful, effective or violent division or separation; second, swift, oppressive, overbearing motion; third, heavy pressure or oppression;\(^75\)

\(^75\) Sri Aurobindo, *SABCL.*, Vol. 27, p. 176
forth, violent, oppressive or strongly agitated or simply emphatic notion; fifth, strong, heavy sound; sixth, strong, overpowering scent; seventh, strong or swift action; eighth, strong, brilliant or oppressive heat or light; ninth, close, solid and heavy contact or cohesion. A little reflection on the words of this family shows that 'these nine fundamental leas resolve themselves into the single idea of a heavy, decisive pressure, sometimes the idea of weight, sometimes the idea of decision redominating, applied to the fundamental experiences which would commend themselves to the newly awakened and virgin observation of mankind; viz. sound, contact or touch, (form), light, (taste), smell, motion and action, sensation objectives and subjectives.'

With this observation Sri Aurobindo adds an additional hypothesis that "the original guna or mind-impression created naturally and automatically by the seed sound (in this case the consonantal sound d), was applied primarily to the simple categories of sense observation, contact, sound, light, motion and action, including speech, sensation, and perhaps taste and form." With this observation Sri Aurobindo adds an additional hypothesis that "the original guna or mind-impression created naturally and automatically by the seed sound (in this case the consonantal sound d), was applied primarily to the simple categories of sense observation, contact, sound, light, motion and action, including speech, sensation, and perhaps taste and form."77

As a last step of his theory Sri Aurobindo states that "there are families of words, families of root-sounds, families of simple sounds, so also are there families of seed sounds. These families are known to all grammarians and in Sanskrit they have been distinguished with a faithful and peculiar care and related to those parts of the organs of speech which

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5 Sri Aurobindo Archives and Research, April 1978, p. 60
6 Ibid., p. 60
7 Ibid., pp. 60-61
lay the decisive part in their articulation.” 78 But their relations to each other seem never to have been studied. The seed sound \( D \) belongs to the group called dentals, which consists in Sanskrit of the hard \( t \), the soft \( d \), the spirates \( th \) and \( dh \) and the dento-nasal \( n \). The question then arises, are these groups only related in sound? Or are they related also in \( \text{guna} \) and therefore in significance. In this context Sri Aurobindo says that “the sound being closely related to the sound \( dh \), must hold a similar \( \text{guna} \) and therefore carry with it similar intellectual significances, and, though they may coincide in a less degree, \( t, th \) and even perhaps \( n \), though this is more doubtful, ought to be not far in \( \text{guna} \) and sense from the \( d \) and \( dh \) word-lans.” 79 Now to see whether this theory fares or not, the facts should be examined.

For example Sri Aurobindo examines the words having the aspirated soft dental \( dh \) common to them. So far it is seen that the seed-sound \( d \) has the senses ‘pressure’, ‘destruction’, especially the senses ‘to hurt, kill, injure, destroy; to afflict, distress, give pain; to burst open, cleave, split; to receive, cheat, etc.’ Now it is to be examined whether the same senses or

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*Ibid.*; cf. In the story of Satyakama and Upakośala, as it appears in the *Chāndogya Upanīṣad* (4.10.5), the dialogue between Upakośala and the Fires is interesting to note here. “The Fires were saying, ‘Life force verily is the Reality. \( Ka \) is the Reality, \( Kha \) is the reality’. And Upakośala asked, “There is proof that life force is the Reality. But what is \( a \) and what is \( Kha \)” The Fires replied, ‘what is \( Ka \) is \( Kha \), what is \( Kha \) is \( Ka \).’ Both are names that express of the ether pervading life. \( Ka \) is the ether of the inner consciousness \( ha \) is the ether pervading physical space.” (See *Collected Works of Nolinikanta Gupta*, Vol., p. 134)
The same tendencies are found in the dh family or not. The root ध्राद (dhrād) means ‘to divide, split or pluck’ (flowers)⁸⁰; the word ध्वान्क्ष (dhvāṅkṣa) means carpenter. Except a few words like these the precise idea of splitting or reaking open or cutting is not found in any other words of dh family. On the other hand the sense of hurting, injuring, killing, giving pain, is sufficiently common. The root धक्क (dhakk) means ‘to destroy or annihilate’; धनुस (dhanus) means ‘a bow or an archer’. धूर (dhūr) and its derivatives have the senses ‘to hurt, injure, offend, outrage, attack, violate’. धाति (dhāti) means ‘attacking, assaulting’; the root धू (dhū) ‘to treat roughly, injure’; धूर्व (dhūrva) and धूर्व (dhūrva) both mean ‘to hurt, injure, kill’; धूर (dhūr), to hurt, kill; धवर्न (dhvarṇa) and its derivatives give the senses such as ‘to perish, fall, sink’. The root धिक्ष (dhikṣ) means ‘to be harassed, weary, fatigued’, ‘to kindle, to live’. धराक (dhrāk) means ‘to be dry or arid’. The simple sense of heavy or strong pressure is found in the

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⁸⁰ (Dhatu-Pātha, p. 26; A Higher Sanskrit Grammar, Dhātukosha, p. 70)
⁸¹ (Dhatu-Pātha, p. 98; A Higher Sanskrit Grammar, Dhātukosha, p. 66)
⁸² Sanskrit English Dictionary, V.S. Apte, p. 529
⁸³ Ibid., p. 528
⁸⁴ Ibid.
⁸⁵ (A Higher Sanskrit Grammar, Dhātukosha, p. 68)
⁸⁶ धवर्न (A Higher Sanskrit Grammar, Dhātukosha, p. 70)
⁸⁷ धिक्ष (Dhatu-Pātha, p. 43; A Higher Sanskrit Grammar, Dhātukosha, p. 67)
⁸⁸ Sanskrit English Dictionary, V.S. Apte, p. 531
ROOT धाव (dhāv) 'to rub, brighten, polish'\(^{89}\); and in धू (dhū) 'to bend, kill, raise, describe'\(^{90}\). The sense of giving also can be noticed in धर्म (dhartram), 'a sacrifice'; धाय (dhāyu), 'liberal', and धेनु (dhenu), 'a gift, present'.

In the sense of strong and insistent pressure, - to shake or agitate and to blow, there is धू (dhu), and धू (dhū) with many derivatives meaning to strike, agitate, shake off, blow away, to kindle or excite.\(^{91}\) The words धूनन (dhūnana), धूक (dhūka) and धवानक (dhavānaka) are used in the sense of 'wind'. धूलि (dhūli) means the driven dust or ground powder. The root ध्वा (dhmā) means 'to blow, exhale, throw away'.\(^ {92}\) The sense of covering, cutting off is found in word धार (dhāra) meaning 'night' (also edge), and 'darkness' in ध्वानम (dhvāntam).

Another class of meaning which was noticed in the da family was that expressing some kind of motion and it is apparent that a swift, overpowering pressure of motion was the original idea in that family. In the dha clan also there are quite a few words conveying directly or indirectly the idea of motion. Like the root धू (dru) 'to run', there, here is the

\(^{89}\) धाव गलियुद्धि: (Dhātu-Pātha, p. 40; A Higher Sanskrit Grammar, Dhātukosha, p. 67)

\(^{90}\) धू हूकि: (Dhātu-Pātha, p. 54; A Higher Sanskrit Grammar, Dhātukosha, p. 71)

\(^{91}\) See A Higher Sanskrit Grammar, Dhātukosha, pp. 67-68

\(^{92}\) ध्वा शब्दातिनियोगी (Dhātu-Pātha, p. 54; A Higher Sanskrit Grammar, Dhātukosha, p. 69)
Dot धाव (dhāv) 'to run, glide, charge, to flow, to give milk, to wash', ठुनी (dhuni) and धेन (dhena) mean 'river'; धेन (dhena) and धीर (dhīra) 'the ocean'; धारा (dhārā) means a stream, current, shower, the pace of a horse, a wheel; धुम (dhuma) means a meteor; धार (dhārā) 'tradition, fame or rumour, line, eries'; धरुण (dharuṇa) means 'water'.

This investigation reveals that all the root-sounds and word-sounds of 'd' family have in their senses: 'force, heavy violence, density, dense penetration, dense movement, hard forcible impact or action'. This fact proves that it is the sound 'd' which is common in these words has these significances as its guṇa or natural property or mind impression. Secondly, all the roots 'formed in sound by the accretion of a vowel to the consonant sound 'd' are one family' having the guṇa of 'd' as their seed of meaning. Thirdly, it also reveals that all other consonantal sounds of the dental group to which 'd' belongs also share their mind impressions with each other.

Sri Aurobindo by his extensive and thorough examination of the words of the 'd' family has explored the possibility of a wide area of research in this subject. He also has minutely classified and examined the roots belonging to 'an' family to substantiate the points which he brought forth by the examination of 'd' family. He did the same with the root 'ma'.

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93 Sanskrit English Dictionary, V.S.Apte. p. 526
94 see Sri Aurobindo Archives and Research, April 1979, Vol. 3, No. 1, pp. 38-44
From these investigations he finds the same laws and processes which have guided the origin, growth, and development of Sanskrit. He further advocates that language is a product of an evolutionary process and asserts that nature has guided the arrangement and growth of language. He points out that no one “can regard this evidence without being driven inevitably to the conclusion that here we have no chance aggregation of words, no language formed by chance or arbitrarily, but a psycho-mental growth as organic, as clearly related in its members, species, families, sub-families as any particular species of physical fauna and flora. The words claim each other for kinsmen at every step. Not a single family, not one small group fails to bring forward its claim its documents, its oral evidence. All stand together, shoulder to shoulder, as closely as any Highland clan or savage tribe. The most opposite meanings meet in a single word, but always there is the evidence borne by the rest of the family to their common origin not only in body but in spirit, not only in physical sound form, but in mental sense origin and development. The proof is complete.”

Further he notes: “Nature, whatsoever Nature may be, guides the unconscious tree and flower, the unreasoning insect and animal to self-expression, to self-organisation, to self-evolution, and the result exceeds the best efforts of the deliberate human intellect. Why should she not have done the same for human speech? Instead of saying that men applied the

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96 Ibid., April 1978, pp. 59-60
una of the particular sound to the sensations they wished to express, let us say that as in plant and tree and animal the sound itself, by the force of lature by the law of its own activity, svadhām anu, rūnranu, 'according to its own self-arrangement in the straight line of the truth of things inherent in it,' and helped by the half conscious responsive awakening mind, applied itself in the service of mind to the various classes of sense observation which his awakening mentality demanded."97

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97 Ibid., p. 60