CHAPTER IV

THE CREATIVE WORD:
A NEW APPROACH TO
THE STUDY OF LANGUAGE
CHAPTER IV

The Creative Word

A New Approach to the Study of Language

IV.1. Introduction

For the ancient Rṣis, Words are still living and creative modes of power. They themselves are formative and creative and not mere conventional symbols for lifeless ideas. The Rṣis are governed by this ancient psychology of the words; the crystallised and hardened custom of time immemorial has not crept into their usage of words. They are conscious of the significance of sounds behind words and their relationship to the sense intended to be conveyed. They declare that the whole universe is created by Word; it is by Word that the Brahman creates the universe of forms. This creative aspect of the Word has been given much more importance and has been dealt with much clarity in the Vedas, Upaniṣads, Brāhmaṇas, Tantras (especially in Kashmir Shaivism).¹ Even many modern thinkers and visionaries have the same view on this aspect of the Word as that of the ancient Indian mystics.²

---

¹ Even in the Hebrew Scriptures the Divine Word is conceived of as having creative power. (see John Woodroffe, The Garland of Letters, p.3)

² Hans Jenny, a modern scholar, who has done detailed studies on Cymatics, concludes in his work that Word or sound is primordial; it is the Creative Principle. (See Cymatics, Basilius Presse AG. Basel, 1974)
IV.2. *The Vedic Theory of Speech*

The Vedic and Upanisadic texts tell in innumerable ways that the Word is not just man-made invention or mere tool for communication. The Word is revelation. It is more than merely a meaning or sound devoid of sense. The Word for the Vedic Rṣis is not only a vehicle of certain spiritual Truth but even more it is the Supreme Truth itself from which all that is, has come forth. This Truth is not a mere static truth or a sheer moral truthfulness; it is the dynamic order of the entire reality, the primordial activity out of which everything comes to be; it is ṛta. The first offspring of it is the Word. In a more deeper sense the ṛta itself was Word. *Atharvaveda* declares that it was from the bosom of the Sacred Word that the word has been brought forth. The Word (Vāk) is not other than her Source. She is both creatrix and the creation. This is why the Vedic poet declares that the Vāk herself became all these Worlds.

---

3 *Taittirīya Brāhmaṇa*, 2.8.8.5  
4 *Atharvaveda*, 4.1.3  
5 Vāk is grammatically feminine. चातिति खेल। (*Jaiminiya Upaniṣad*, 4.22.11)  
6 Vāk in the *Veda* is not just word or speech as is commonly understood. It is not confined only to the communicative medium amongst humans. It has a wide connotation. It extends from human speech to the voice and sound produced by animals, birds, insects and inorganic objects like slabs of stone etc. *Ṛgveda* 10.94.1 says: "Let the slabs of stone speak out loudly and let we people speak aloud; let we both speaking speak to one another..." वैभवों वदन्तु व वर्ष वददायां वर्ष वददायां वर्ष वददायां वर्ष वददायां। To the ordinary ear a sound produced by any inert object is no language at all bearing any intelligent message. But to the Rṣis who are charged with higher consciousness any sound is a sort of Vāk with a distinct message communicated through it.
The external use of words does not reveal this fact. Because they ‘seem to be mere physical sounds’ which ‘represent certain objects and ideas and perceptions’. But if one looks at them in their inmost psychological aspect, one can see that ‘there is a subtle conscious force’ which ‘constitutes speech and gives it its life and appeal and significance’. Sri Aurobindo observes that this force is the ‘soul of the body of sound’, and says that “to this force, this Shakti, the old Vedic thinkers gave the name Vāk, the goddess of Speech”. Vāk is thus a Śakti or power. By the aid of this power Brahman created this universe. This whole universe is then pervaded by Vāk alone, because it is this Śakti, the Vāk, that has taken the form of the universe. This is the supreme Śakti. Taittiriya Brāhmaṇa says this Word is infinite, immense, beyond all this... All the gods, celestial spirits, men and animals, live in the Word. In the Word all the Worlds find their support. The text continues and declares in the next passage that this Vāk is imperishable, the first born of Truth, the mother of the Veda and hub of immortality. She is, indeed, the primordial mystery combining in her the three worlds of time: past, present and future. Everything that is participates in Vāk. She was before

7 Even in the Bible the fourth gospel opens grandly with the following words: In the beginning was the Word, and the Word was with God, and the Word was God.” One can compare these words with the following words of Tāṇḍya Mahābrāhmaṇa XX.14.2: “This (in the beginning) was the Lord of the universe. His Word was with Him. This Word was His second. He contemplated. He said, ‘I will deliver this Word so that She will produce all this world.’ Also the passages of Satapatha Brāhmaṇa (VI. 1.1.8; VI.6.5.4), Kāthaka (XII.5; XXVII.1), Pañcaviṃśa Brāhmaṇa (XX. 14.2) hold the same view as that of above.

8 Sri Aurobindo, SABCL., Vol.9, p. 270

9 Taittiriya Brāhmaṇa, 2.8.8.5
all creation. It was she who initiated the creative process. *Aitareya Brāhmaṇa*\(^{10}\) says Vāk is truly ‘the womb of the universe’. *Satapatha Brāhmaṇa*\(^{11}\) declares, ‘by that Word of his, by that self, he created all this, whatever there is’. Further, it asserts that the Word created the life Breath.\(^{12}\) *Chāndogya Upaniṣad*\(^{13}\) says, ‘the Vāk is the creative power of the universe’. *Mahānārāyanīya Upaniṣad*\(^{14}\) says, ‘Vāk is the very foundation of the Truth’ and *Kauśitaki Upaniṣad*\(^{15}\) adds, ‘by this Vāk the Truth is manifest’. So it is fairly obvious from the above discussions that the Vedic ṛṣis considered the Word to be the Supreme Śakti which creates the whole universe. This creative aspect of the Word as described by the Vedic scriptures was further extended in the Tantras where it has been dealt with all its minute details.

### IV.3. The Tantric Theory of Speech

*Sābda*, the Sound or the Word, is an important subject in the *Tantra* system of *Yoga*. Like the Vedic ṛṣis the *Tāntrikas* too attached great significance to the creative aspect of the Word. They consider Word to be a Power\(^{16}\), a living thing, creative and formative. This power (the Word) in its highest level is soundless and motionless. The soundless

---

\(^{10}\) *Aitareya Brāhmaṇa*, 2.38

\(^{11}\) *Satapatha Brāhmaṇa*, 10.6.5.5

\(^{12}\) *Ibid.*, 10.5.3.5

\(^{13}\) *Chāndogya Upaniṣad*, 1.13.2

\(^{14}\) *Mahānārāyanīya Upaniṣad*, 22.1

\(^{15}\) *Kauśitaki Upaniṣad*, 1.6

\(^{16}\) *Hathayoga Pradīpikā* (IV:101) says: whatever is heard in the form of sound is Śakti. यत् किखियानादसेवनं शून्यते शक्तिरवः सा।
state of Šabda is the causal state and is called as Šabdabrahman\(^\text{17}\) which is the cause of Šabda (sound) and Artha (sense). These two, Šabda and Artha, are considered to be the emanations of the same Conscious Activity, Vāk, the Supreme Šakti. This Supreme Šakti is the all-pervading Šabda and it is undivided and unmanifest. This is the creative impulse in Paraśiva and the proximate cause of manifested Šabda and Artha. Šāradā Tilaka,\(^\text{18}\) a prominent work on Tantra, says that this unmanifest Šabda with its substance Nāda and Bindu is the cause of manifested Šabda and Artha. This is the Šabdabrahman and it acts through its Kriyā Šakti (Active Power).

\begin{align*}
\text{क्रियाशक्तिप्रधानाया:} & \text{शब्दशब्दार्थकारणम्}.
\text{प्रकृतिरिन्दुरुपिण्या:} & \text{शब्दशब्दार्थवत्त् परम्}.
\end{align*}

Ācārya Rāghava Bhaṭṭa explains this in his commentary in the following words:

\begin{align*}
\text{सृष्ट्युनुक्षः परशिवः प्रथमोल्लासमात्रम्}.
\text{अखण्डोन्यकतो नादबिन्दुमय एव व्यापको}
\text{ब्रह्मात्मकः शब्दः}.
\end{align*}

Šabdabrahman according to Šāradā Tilaka, is the consciousness. It assumes the form of Kuṇḍalī abiding in the body of all breathing creatures. It manifests itself in the form of seed of the sounds, which are the basis of

\begin{itemize}
\item \(^{17}\) निष्प्रकटं तत्कारणं शब्दपरात्मेति गीत्वे (Hathayoga Pradipikā, IV.102)
\item \(^{18}\) Šāradā Tilaka, 1:12
\end{itemize}
all languages. Kundalī is a form of the Supreme Śakti, which maintains all creatures. According to Tantra Śāstra this is the source from which all sound or energy, whether as ideas or speech, manifests. This is the undifferentiated Kāraṇa Bindu in the Mūlādhāra and is also known as Śakti Piṅḍa, the centre of all Śakti or potentiality of all manifested Power. Bhāskararāya writes in his commentary on Lalita: “There is a Śakti called Kuṇḍalinī which is ever engaged in the work of creating the universe.” According to Tantra Scriptures the body of Kuṇḍalī is composed of fifty letters or sound powers. In the Kuṇḍalī there evolve different states which correspond to different stages of cosmic development. These states in the Kuṇḍalī are: Śakti, Dhvani, Nāda, Nirodhikā, Ardhendu, Bindu. All these together are known as Parā Vāk in Tantra. Tantra system of yoga considers that each one of the letters which compose the

19. “तैतत्त्व सर्वभूतां सद्यक्षोरती मे मति:। तत् प्रायं कुण्डलीरूपं प्राणिना देहमध्यगम्।।

20. sūtra 1.24.1 (Bhāskararāya on verse 132 of Lalitā)

21. Verse No.132 of Lalitā

22. These sound powers are sound vibrations, which constitute the universe. These are divided into fifty categories, and are represented by the fifty letters of Sanskrit Alphabet. These fifty letters are the embodiment of the fifty gross sounds, and are the acoustic roots of the world of manifestation. This division is based on the intuitive realization of the Tantric seers and it has been constantly referred to by the Tantras. These are said to be “fifty basic vibrations of the cosmos. Each letter, according to the Tantra represents a bijamātra or the acoustic root of a psychic condition, each a packet of a special vibration, each a creative ideation, and has an occult colour of its own, symbolic of a world of ontology, of a dimension of Reality. (Vedic Epiphany, by Madhusudan Reddy, Vol. 1, p. 29)

23. See Sāradā Tilaka, Chapter 1, Verse Nos. 108-9

"She, the Kuṇḍalinī which is all-pervading Śabdabrahman, produces Śakti. From Śakti came Dhvani; from Dhvani, Nāda; from Nāda, Nirodhikā; from Nirodhikā, Ardhendu; from Ardhendu, Bindu; and then comes Parā.”
body of Kundali exists in four states. These four states are known as Parā, Paśyantī, Madhyamā and Vaikhari. Parā is the Sabda as Parā-bindu. It is Nispanda, motionless or not moved to vibration. Mūlādhāra Cakra is the place where Parā Śakti of Speech resides. This is the Supreme and undifferentiated State which blossoms forth and develops into gross form of Speech through stages. Paśyantī is the actual moving stage of unmoving Parā. This is characterized by non-particular general movement (sāmānya spanda), the first undefined push of the Vāyu towards manifestation. Madhyamā is in between Paśyantī and Vaikhari. Here the Vāyu starts to differentiate and there is a particular motion (Viśeṣasspanda). This is also called Hiranyagarbha. Here the first assumption of form as mārtkā takes place. Vaikhari is the audible speech, the gross form of speech. It is the state of kriyā śakti whose form is that of the gross universe. This is otherwise known as Virāṭ Śabda. The place of Parā is Mūlādhāra. Paśyantī is in between Mūlādhāra and navel. Madhyamā is in the region extending from navel to the heart. Vaikhari is manifested in the region from the heart to the mouth. The development of Parā to Vaikhari happens gradually when the movement takes place in Parā.

24 Śāradā Tilaka continues and says-

- The Kundalinī which is in the form of Will, Knowledge, Action, Light, Consciousness, produces the garland of letters in the above order.

25 There are six centers or cakras in the human body identified by the Tantra system of Yoga. They are – Mūlādhāra, Svādhiṣṭhāna, Manipūra, Anāhata, Viśuddha and Ājñā. Mūlādhāra is the root of all cakras and is located below the genitals. Svādhiṣṭhāna is above Mūlādhāra and located above the genitals. Manipūra is situated at the navel. The place of Anāhata is the heart. Throat is the place of Viśuddha and Ājñā is in between the two eyebrows.
Bhāskararāya explains this in his commentary on *Lalita*²⁶: In the *Mūlādhāra* air arises; the effort and will of the person desiring to speak. This air manifests the all-pervading *Śabda*. This all-pervading *Śabda* is called *Parā Vāk*. It is one with the *Kāraṇabindu* and non-vibratory. When by the same air it goes up from *Mūlādhāra* to navel it gets united with the mind and becomes *Kāryabindu*. Here the all-pervading *Śabda* takes the form of *Paśyanti Vāk*. It is slightly vibrating and manifest. Again led by the same air it rises up to the heart and gets united with the *Buddhi* and becomes possessed in *Nāda*. Here it takes the name *Madhyamā*. The vibration at this stage is perceptible. Thereafter led by the same air it rises up to the throat and assumes the form of *Vaikhari* the complete audible speech. In the 3rd Chapter of *Yoga Kundalini Upaniṣad* it is said: “That *Vāk* (power of speech) which sprouts in *Parā* gives forth leaves in *Paśyanti*, buds forth in *Madhyama*, and blossoms in *Vaikhari*. By reversing the above order sound is absorbed.” Again this has been confirmed by *Nityātantra* as follows: “The *Parā* form rises in the *Mūlādhāra* produced by air; the same ‘air’ rising upwards manifested in *Svādhiṣṭhāna* attains the *Paśyanti* state. The same slowly rising upwards and manifested in the *Anāhata* united with the *Buddhi*, is *Madhyama*. Again rising upward

²⁶ भास्करारायण ललितारूपिन्ध सचर्य समीरणः।
विवर्णविषयाय मामलेन सुरसङ्कृतः।
श्रवणितः सेव शब्ददायित्वः सर्वगुप्तः।
तदिदं कारानार्तारामकणः अभिव्यक्तः शाब्दः स्वर्तिष्ठाय निर्माणः।
तदेभ च च पाया वामः इत्युत्त्वे। अथ तदेभ नामपर्यन्तमाण्यातः
तेन पवनाभियोगः विमाराध्येण भनसा युक्तः सामायसन्नद्वाराः शिरसार्याः।
सत्त प्रयत्नी वामः उपजते। अथ सतेलसाद्वादः
तेनेव बदुवा हंसः योजनार्थवालः निरुपगालिकः।
बुद्धः युक्तः विस्तिसन्नद्वाराः शिरसाः।
सत्त पर्यतः वामः उपजते।
अथ तदेभ वत्तिर्यन्ततः तेनेव भवतु युगव विद्याहस्वनामः
वित्तिर्यन्ततः विद्याहस्वनामः।
अकारादिदर्शिन्यः सत्त पर्यतः विद्याहस्वनामः।
सत्त रैखिकः वामः उपजते। (भास्करारायणाचार्यम् ललितारूपिन्ध समीरणः)

94
and appearing in the *Visuddha*, it issues from the throat as *Vaikhari*. From here it goes on towards the head (upper part of the throat, the palate, the lips, the teeth). It also spreads over the tongue from root to tip and the tip of the nose, and remaining in the throat, the Palate, the lips, produces by the throat and other place of pronunciation the letters of Alphabet.

In this manner, the *Tantra* Scriptures explain how speech is being created. However, the Vedic and the Tantric theories agree upon the fact that the word has a creative power within it. It is this power which constitutes the universe. Both the systems give as much stress as on the Word as to be the Supreme *Śakti*, the Creatrix of this universe.

This concept of the Word as Creatrix, as understood by the Vedic *Ṛṣis* and the *Tantra* system of Yoga, became a chief doctrine for the scholars of *Pūrvamīmāṃsā* School of philosophy. They called it *Śabdabrahman*. The *Śabdabrahman* also became the major tenet of the

---

27 *भुवानन्दे समुप्राणः परात्मा नानादम्मः* | स एकोऽव तथा तीर्थः स्वासीदाने किरकिमितः *।
*परगवेच्याब्रामयागोऽति महाप्राणः* | शात्रे: अनाखोऽव बुदितवस्मेतो मध्यमाभिमः *।
*तथा तंत्रोऽरुमः सन्नः विन्दुः कथादेवशः* | *वैःश्चिन्यस्य ह्रस्यार्दै तः* *(quoted by Bhāskarārya in commentary on *Lalitā*, verse No.132)*

28 *Tantraraśa*, Ch. XXVI, vv. 5-9

29 *Pūrva-mīmāṃsā* or briefly Mīmāṃsā is one of the six systems of Hindu philosophy. Jaimini, Śābara and Kumārila Bhaṭṭa are said to be the main exponents of this school. This school is mainly concerned with the cogent interpretation of the Vedic texts relating to rituals as given in the *Śrāuta Sūtras*. While interpreting the Vedic texts it has also made intimate investigation into various problems related to the philosophy of speech. The main theme of Mīmāṃsā's attitude towards the philosophy of speech lies in its insistence on the eternal relationship between words and their meanings (*औपनिषदनु* *शब्दमयेन सम्बन्धम्*). For more details the following book can be referred to: *Mīmāṃsā Contribution to Language Studies* by K.K. Raja, University of Calicut, 1988.
linguistic philosophies of Bhartṛhari⁴⁰ and others. Bhartrhari acknowledges highest authority to Word when he describes it to be the Absolute Brahman, अनादिनिधिनं ब्रह्म शब्दतत्त्वं यद्यात् or when he declares that there is no knowledge which does not assume the form of word, न सोपितः प्रत्ययो लोके न: शब्दानुगमदूते। अनुबिध्यमिव ज्ञानं सर्वं शब्देन भासते॥ ⁴² So it is obvious from the above facts that in ancient times the creative aspect of the Word was given much more importance than its communicative or linguistic aspect. ⁴³ For the Rṣis of Vedic period the word was not a ‘conventional symbol’ for an idea, not just a mere tool of communication but ‘a living thing, a thing of power, creative and formative’; it was as important as Brahman. The Vāk of Vedic Rṣis, encompasses the entire universe. It is as extensive as the Brahman. ⁴⁴ But later when the analytic mind developed and replaced the intuitive mind then the communicative aspect of the Word alone became important for the philological research and study. The intuitive revelations of Vedic period appeared inappropriate to the modern mind. So it happened that

---

⁴⁰ Bhartṛhari, a 6th century grammarian philosopher, deals with the philosophy of language in his voluminous work Vākyapādiya. Bhartrhari has assimilated and improved upon the heritage of linguistic speculations of early days and has made a synthesis of analytical and metaphysical approaches to language. Thus, his work Vākyapādiya, in two thousand odd verses distributed over three books – Brahmakānda, Vākyakānda and Padakānda – presents a complete philosophy of language from a grammarian point of view.

⁴¹ Vākyapādiya 1.1

⁴² Vākyapādiya 1.123

⁴³ It does not mean that the study of communicative aspect of the language including morphology, phonology etc. was discouraged in ancient times. In fact such a study has been regarded by Bhartṛhari as to be a path towards realization of the ultimate reality of language.

उपायः विव्याहारानां बश्यानुगमसहस्रः। अस्त्यं वर्णनिनिविष्ठता तत्त सत्यं समीचीते॥ (Vākyapādiya, 2.238)

⁴⁴ याबुद्ध क्रिया विविध्तं तावतो वादः। Rgveda, 10.114.8
language or Speech lost its own original nature in the hands of modern philologists. But Speech is not merely communicative. The role of it is not over with the completion of communication. If it is so then our ancients would not have spent so much time and energy in delving deep in the study of language. Sri Aurobindo revives this ārṣa tradition and through his inspired writings, speaks highly about the creative aspect of the Word or Speech. He makes it clear that the Word has not only linguistic significance but also a creative significance from the cosmological as well as human point of view. This chapter deals with various aspects of Word in general and the creative aspect in particular in the light of Sri Aurobindo.

IV.4 Sphota - the Central Doctrine

The central doctrine on which the concept of word or sound is based is known and described in Indian metaphysics as Sphoṭavāda.35 The term Sphota is derived from the root sphut ‘to burst forth’. This when bursts forth discloses a meaning or an experience, a vision or a revelation. This is the essential factor in the speech. This is “the inner cogniser which abides in the form of the subtle Vāk and manifests itself as Śabda in order to express its own form or nature.”36 This Sphota is both grāhya and grāhaka, “itself luminous like a lamp and it illuminates

35 Vākyapadiya of Bhartrhari, Vaiyākarana-abhūsana of Kaundabhaṭṭa, Mañjusā of Nāgeśa are supposed to be authorities on the Sphota theory. Apart from these there are also specific works like Sphoṭavāda of Nāgeśa which deal with the subject in minute details.

36 अध्याद्वान्तरो ज्ञाता सूत्खवागात्मना रिष्यति । अततमेव स्वस्त्यस्य स्वल्पवेच्छ विवर्तति ॥ (Vākyapadiya,1.112)
others."\(^{37}\) This is the cause of sound and \(\text{Sabda}\) is its effect. \(\text{Spho\text{\textstyle{\u0939\u0947}}ta}\) is the immutable essence, which exists within the speaker and is immanent within the consciousness of all hearers. The word\–sound, \(\text{dhvani}\) and the word\–meaning, \(\text{artha}\), are the two aspects that constitute \(\text{Spho\text{\textstyle{\u0939\u0947}}ta}\). So \(\text{Spho\text{\textstyle{\u0939\u0947}}ta}\), in a higher sense, is the transcendent sound in which \(\text{dhvani}\) and \(\text{artha}\) are integrated. The relation between \(\text{Spho\text{\textstyle{\u0939\u0947}}ta}\) and \(\text{Sabda}\) is one of the manifestor and the manifested, the role of sounds being that of the instrument of manifestation. They both reside in the same locus\–adhikarana. The word is both revealed and produced.

In the internal consciousness it remains as \(\text{Spho\text{\textstyle{\u0939\u0947}}ta}\), and when it manifests it takes the form of a symbol, \(\text{Sabda}\). The essence of the \(\text{Spho\text{\textstyle{\u0939\u0947}}tav\text{\textstyle{\u0939\u0947}}da}\) of the grammarians can be put as follows: There are always two sounds in the words we utter. One is the cause of the sound, the other is the one that denotes the object. One sound therefore exists in the mind before the second sound expresses itself in the uttered words or sound. The nascent or the potential, unmanifest sound in the mind is \(\text{Spho\text{\textstyle{\u0939\u0947}}ta}\). This \(\text{Spho\text{\textstyle{\u0939\u0947}}ta}\) is the \(\text{Sabdabrahman}\) or the \(\text{N\text{\textstyle{\u0939\u0947}}dabrahman}\) in Indian metaphysics. The outwardly audible sound is called \(\text{dhvani}\), a quality of the \(\text{Spho\text{\textstyle{\u0939\u0947}}ta}\). So \(\text{Pata\text{\textstyle{\u093c}}njali}\) says \(\text{spho\text{\textstyle{\u0939\u0947}}taḥ \ śabdah \ dhvaniḥ \ śabdaguṇah}^{38}\). The \(\text{dhvani}\) is the instrument used to manifest the sensible word, \(\text{arthavacchabda}\), the \(\text{Spho\text{\textstyle{\u0939\u0947}}ta}\). This in itself, is permanent and luminous and when a \(\text{dhvani}\) stimulates it, it responds and illuminates. It is both \(\text{grāhya}\) and \(\text{grāhaka}\). \(\text{Sphuṭati prakāśate arthah asmāditi sphoṭah, sphuṭyate vyajyate vānaiṣriti sphoṭah}^{38}\).

\(^{37}\) \(\text{Vākyapādiya,1.55}\)

\(^{38}\) \(\text{Mahābāṣya on Astādhyāyī of Pāṇini 1.1.70}\)
This *Sphota* is not any philosophical speculation or theological abstraction, but it has a very profound, practical and a scientific bias. Its message is that every thought or every idea is a sound.\(^{39}\) The moment one thinks, he makes a sound though he does not hear it. The moment any idea occurs in the mental canvas there is a sound though one does not see it or hear it. It is this sound, which is the mother of all forms that constitute the manifest universe.

To conclude this section on *Sphota* it would be apt to quote Brahmasri Kapali Sastry\(^ {40} \) who explains the *Sphotatattva* more beautifully when he says—"*Sphota*, then, is the Vāk, the subtle voice which is the basis of all speech in mind-form, *vāci pratiṣṭhān manah*, it is not the Vāk, speech, of which mind is the mainstay, *manasi pratiṣṭhā vāk*. *Sphota* is not a fanciful concept, but a fact of psychological experience, a truth of our spiritual being in evolution. It is the expressional aspect of the soul; it receives the vocal sound-vibrations, takes in their sound-essence and sense-values and assimilates them into the subtle sound-stuff of its indivisible being. In its responses, it breaks forth surcharged with intelligence, *sphutati* and raises subtle vibrations that are later vocalized. In short, it is the inner being, not the soul that is immersed in the unspeakable silence, but the soul that is emergent with a purpose – the purpose of discovering its own being in expression, *vyaktaye svav-\(\text{svarūpasya}\). Here in the inner depths in the etheric regions of the Heart, it

\(^{39}\) न सौररित प्रत्येक येष: हस्तानुगमस्ते। अनुविद्धिमय ज्ञानं सर्वं सन्देशं पावते॥ (Vākyapadiya,1,123)

\(^{40}\) Brahmashri Kapali Sastry was basically a Sādhaka. He followed the path of Sri Aurobindo. *Vedas, Upanisads and Tantras* were the main fields where he worked tirelessly. His writings cover a number of subjects and they are originally in Sanskrit, Tamil, Telugu and English.
is the antaro jnata of Bhartrihari, the one indivisible permanent Sabda of Patañjali; there, in the immutable supreme ākāsa, it is the Sabdabrahman of the scriptures, the Nityā vāk of the Rgveda.”

IV.5. Grades of Speech

Words as it is mentioned earlier, in their inmost psychological depths are constituted of a conscious power – the superconscient Nature Force – that raise its material out of the sub-conscient and renders it increasingly conscious in its operations, eventually making it expressive of the spirit. Sri Aurobindo says, “It is this force, this Shakti to which the old Vedic thinkers gave the name of Vak, the goddess of Creative Speech, and the Tantric psychists supposed that this power acts in us through different subtle nervous centres on higher and higher levels of its force and that thus the word has a gradation of its expressive powers of truth and vision.” There are, therefore, ‘different degrees of the force of speech, each separately characteristic and distinguishable’. Rgveda says:

चत्वारि वाक परिमिता पदानि तानि विदुर्महणा ये मनोषिणि: ।
• गुहा त्रीणि निहिता नेन्द्रयन्ति तुरीयं वाचो मनुष्या वदन्ति ॥

"Four are the steps measured by Vāk. The wise Brāhmaṇas (the priest of the words) know them. Three hidden in the cave do not issue. The fourth is spoken by men in their speech."

41 Collected Works of Kapali Sastry, Vol.1, p.149
42 Sri Aurobindo, SABCL, Vol.9, p.270
43 Rgveda, 1.164.45
Brahmashri Kapali Sastry explains these four steps as to be, first, the material plane, next the plane of life-force that penetrates, circumfuses and sustains it, itself remaining above in its station higher than that of the material existence; and the third from here is a plane in which the mind principle is dominant and is in relation to the plane of the life-world, in the same way as the latter is to the matter."44 Further he explains that if the plane in the material world, is taken to be a gross existence, then the second is the subtle and third is the causal. "Giving birth to these three planes, there stands above these three the great causal, Mahākāraṇa, in which reside in an undifferentiated state all rhythms of sound to build the worlds and planes, all play of light to direct the lines of rhythm which are real creators not only of objects of the world severally and in their totality but also manifestations of the gods in the cosmos."45

Language is considered to be a unique feature of the human consciousness. It is a link between different levels of consciousness. Vāk which is essentially internal, is gradually externalized for the purpose of communication. Therefore Sri Aurobindo considers these four steps (Parā, Paśyanti, Madhyamā and Vaikharī) as to be the four states of consciousness, wherein their vibrations are represented in their dynamic aspect by the vibrant word, the expressive sound. According to him these four states of consciousness are, first, the Waking consciousness, jāgrat, that operates in the world of matter; second the Dream consciousness, svapna (this is not the subconscious dream, but the

44 Collected Works of Kapali Sastry, Vol.1, p. 349
45 Ibid.
superconscious Yogic dreams); third, the yogic Sleep consciousness, suṣupti; fourth, the turīya that transcends the lower three states of consciousness and planes of being. From this state the effulgent Rays of the gods, the cosmic powers of the Supreme One radiate and their rhythms are caught on their way from the Supreme Ether, paramam vyoma, by the Rṣi endowed with the faculty of the revelatory vision or inspirational audience.46

These four divisions, the turīya, the suṣupti, the svapna, the jāgrata; or the supreme causal, the causal, the subtle and the gross, correspond to the fourfold classification of the speech by Tantra yoga – Parā, Paśyantī, Madhyamā and Vaikharī. The highest grade Parā Vāk “is the nascent static sound which exists prior to manifestation. It is the motionless causal Sabda, the sound without vibration, the radiant sound without any medium. Then it acquires the sense of movement which is non-particularised general motion known as sāmānya spanda. The second stage is Paśyantī sound, the visualizing or the visionary sound. It is as yet a mental sound. In the journey towards manifestation, it reaches the third stage of Madhyamā sound, where it is associated with buddhi as cognition and intelligence. The Indian Metaphysicians call it the Hiranyagarbha sound extending from Paśyantī to the heart. Madhyamā sound is the inner naming by the cognitive quality of the mental movement. In other words Paśyantī sound is the sound which sees, it is the visionary sound until it focuses its intelligence, when it becomes the cognizing sound of Madhyamā. This cognizing sound cannot remain long

46 For detail see: Sri Aurobindo, SABCL, Vol.21, pp. 498-505
without selecting. Then it bursts forth in selective sound, the uttered or spoken word or sound the *Vaikhari.*”

Parā sound is the root, Paśyantī is its path of vision, the line of its growth; Madhyama is its efflorescence; and Vaikhari is the manifest fruit. To put it in another terminology first the potential, second the causal, third the subtle and fourth the gross. So the point here is the knowledge of *Vaikhari* in its totality demands knowledge of its three previous stages and its evolution through them because language is not the whole, but only a very small part of the Šabda as conceived in Indian Metaphysics. The Parā Vāk is the one vast unifying sound container. The Paśyantī is the all-inclusive visionary sound. The Madhyama is the sound condenser. Therefore, knowledge of all these three stages of sound can explain the totality of the language. Once this total knowledge is acquired one can understand all languages and sounds of the world and the universe. This is the secret of being able to understand not merely all the numerous languages of mankind but also all the sounds and cries of the animal world. One can also thereby read the murmur of the leaves and the forest, the music of the rivers, the oceans and the flowing currents, and the whispers of the breeze and all the sounds of inanimate objects. This was the greatest secret of the ancient Rṣis and mystics who were in possession of the total knowledge of Šabda. This gives the idea of a deeper science of language.

---

47 O.B. Mukharji, *The Metaphysics of Sound,* published in *Japāstraṇa,* p.72
IV.6. Human Speech and the Creative Word

Human Speech belongs to Vaikhari stage, although this is not speech in its totality. This Vaikhari “only presents to the mind a mental form of the object,” a form with a natural relation to the word which represents it, but still a mental and not an objective reality. “But the object it [the word] seeks to express is itself only a form or presentation of another reality. That Reality is Brahman.” Thus “human speech... raises up only the presentation of a presentation, the mental figure of an object which is itself only a figure of the sole Reality, Brahman.” So human speech is only indication of an object or an idea with no capacity to reveal the inherent truth and power of the object or the idea that it expresses. It is so because the words used in day to day life are not capable of expressing the reality of the objects that they express or it may be that man does not realise the power of the words that he uses. The words he uses are minted by mind, are manufactured in the mental workshop and are capable of expressing only a partial truth, a pragmatic truth. So he uses the language in a pragmatic way, and thus understand only the communicative aspect of it. The modern linguists even say that

48 cf. Bhashkararaya’s Commentary on Verse 132 of Lalita: Though there are four kinds of speech, gross-minded men who do not understand the first three (Parä, Paśyanti, Madhyama), think speech to be Vaikhari alone. Just as they take the gross body to be the Self, in ignorance of its subtler Principles.

49 Sri Aurobindo, SABCL, Vol.12, p.168

50 Ibid.

51 Ibid., p.169

52 वस्तुपद्धारणं शब्दं नौकरास्य बाणवकः । न व्यस्तश्रस्तः पदार्थाः समम्हां तेन शब्दयते। Vākyapadiya, 2.435

53 न हि सर्वेऽं सत्ता शब्दवृत्तिमहायकः । (Vākyapadiya), 2.38
the relation between word and sense is arbitrary. Human Speech is imperfectly interpretative of the outsides of things and restricted by the narrow circle of the mind. Though it has a power of creation that too is limited to the creation of new mental images. So this limited power of the human speech does not give any "idea of the original creative puissance which the old thinkers attributed to the Divine Word."\(^{54}\) Sri Aurobindo observes, "Ordinary speech uses language mostly for a limited utility of communication; it uses it for life and for the expression of ideas and feelings necessary or useful to life. In doing so, we treat words as conventional signs for ideas with nothing but a perfunctory attention to their natural force, much as we use any kind of common machine or simple implement; we treat them as if, though useful for life, they themselves without life."\(^{55}\) But still this human speech, with all its limitations gives a remote image of the Creative Word. This Creative Word is "a speech beyond ours, an absolute expression of which human language is only a shadow and as if an artificial counterfeit."\(^{56}\) This belongs to the highest stage and referred to as Parā Vāk in the Vedas and Tantras. This also corresponds to the divine-link-world, which Sri Aurobindo calls supermind. The ancients were much conscious of this highest Speech. If one goes back earlier in the history of language and looks into its origins, one shall find that words "had not only a real and vivid life of their own, but the speaker was more conscious of it."\(^{57}\) But the ordinary human mind with its mechanized and sophisticated

\(^{54}\) Sri Aurobindo, SABCL, Vol.12, p. 169

\(^{55}\) Ibid., Vol.9, p.12

\(^{56}\) Ibid., Vol. 12, p.168

\(^{57}\) Ibid., Vol. 9, p.12
intellect will not be able to use the word consciously and realize that they are full of life.

It is obvious that this Creative Word certainly does not correspond to the sounds that one daily hears. But, this is the one which produced the diversity of forms that one sees around. For, the Creative Word, the Śabdabrahman, is no artificial word form manifested by audible sound. It is rather that intensity of vibration — ‘which is the basis of all creative formation’ — mentioned by Sri Aurobindo.  

**IV.7. Vibration**

Vibration is said to be the first thing which takes forward the process of creation, Sri Aurobindo writes: “Everything begins with vibration or movement, the original kṣobha or disturbance. If there is no movement of the conscious being, it can only know its own pure existence. Without vibration or movement of being in consciousness there can be no act of knowledge and therefore sense; without vibration or movement of being there can be no object of sense.”

58 cf. John Woodroffe, *The Garland of Letters*, p. 40 — “Śruti says the world is born of Śabda (Śabda-Prabhava) and that creation (Srṣṭi) is Śabdapūrvaka that is Śabda is the antecedent condition of creative process, which cannot be if Śabda be taken to be only that manifestation to the ear and mind (natural or Yogic) which is sound (gross or subtle). This manifestation is a subsequent and consequent fact and is to be distinguished from the antecedent and primordial condition, Causal Stress; that is in the finite ether of consciousness, homogeneous, quiescent, there is a moving — a stir. Parasabda is the name for that Causal Stress as it arises and before it manifests as the Universe.”


S.p.Singh observes: "Vāk, after all is a wave emerging from consciousness and assuming the form of sound due to friction generated by the vibration. The vibration in its turn, is caused by the principle of delight, underlying the consciousness, both in state of acceleration and impediment. In other words, when the Principle of delight implicit in the consciousness gets accelerated or impeded, it generates in it some sort of vibration which on getting some sort of friction at any point, gets transformed into sound, voice or word and comes to be given the generic name Vāk." On the other hand for the modern physicists, physics of sound has its origin and ultimate limit in the theory of vibration alone. Modern physics cannot go beyond this theory of vibration. Its only conclusion is that vibration is the cause of all sound or that all sound is the product of vibration. But Indian metaphysics does not confine itself within the narrow circle of the theory of vibration. It says that the theory of vibration is neither sufficient nor accurate in describing the content or nature of sound. Its final conclusion challenges the conclusion of the physics of sound. It asserts that sound is essentially independent of vibration. There can be sound without vibration, and that is the real original nature of sound. In fact vibration is not the cause of sound, rather, it is an effect and one of the many other effects of sound. Indeed sound is the creator and not the creation. This sound, independent of vibration, is referred to here as the Creative Word or the Supreme Speech or Parā Vāk.

61 Vedic Symbolism, p.473
62 As it is obvious from the above observation of S.p.Singh, on Rgveda 9.96.7
Modern physics refers to a silent sound, which is still caused by vibration, but cannot be heard because it is not within the normal range of audibility of the ear. This is a fiction in modern physics. While this fiction meets the difficulty of inaudibility, it faces the more insoluble difficulty of the medium. According to modern physics the sound, even the silent sound moves through the medium of land, water or air in the atmosphere by a series of compressions caused by resistance. This medium is either a solid or a liquid or a gas. By these mediums sound moves. But when a vacuum is created in the medium the sound vanishes altogether. This can be experimented by putting a ringing bell in a large gas jar fitted with the mechanism of producing a vacuum. When the gas jar has air within, one hears the sound of the ringing bell. But as one goes on creating vacuum in the jar, the sound gets fainter and fainter; but when a complete vacuum is created then no sound is heard though one sees the bell continues to move to strike and make the vibratory movements.63

Here there is vibration without sound because there is no medium to convey the vibrations. This does not explain the real nature of sound. Indian metaphysics does not accept the vacuum theory. What Modern Physics calls as vacuum Indian Metaphysics calls it ākāśa or vyōman. The Rgveda refers to ākāśa as the Supreme abode of the Word when it says:

\[\text{हृद्वच अक्षे परमे व्योमन् यस्मिन् देवा अधि बिश्वे निमेदुः।}\]

---

Brahmashri Kapali Sastry describes this ākāśa to be the source of Vāk, the Word or Speech and says that this highest source is the 'luminous mind of the heaven or the higher consciousness'.

This ākāśa is an element which goes as a constituent into the composition of every object. It is the subtilest element, subtler than solid, liquid or gas. It pervades the universe. Being all pervasive it contains, sustains, and coheres every object in the universe. This ākāśa is not the sky. Indeed, it is the sky without all its content of stratosphere and atmosphere of oxygen, nitrogen, carbon dioxide and all other gases. It is the container without the content—itself, an element, not a vacuum. It invades and pervades; it inheres and coheres. It is immanent and transcendent. It is space which can neither be seen nor touched nor smelt. One cannot explore the ultimate limit of ākāśa with a mind. Sri Aurobindo defines ākāśa as to be “an exceedingly fine and pervasive condition of matter” created by “the first ripple or vibration in causal matter”, and says, “the first and original state of subtle matter is the pure ethereal of which the main characteristics are tenuity and pervasiveness and the one sensible property sound.”

Modern Sound physicists say that sound travels in waves through mediums of solid, liquid or gas. When a vibrating wire comes to rest and

---

64 Rgveda, 1.164.39
65 Collected Works of Kapali Sastry, Vol. 1, p.113
66 Sri Aurobindo, SABCL, Vol.27, p.230
67 Ibid., p.233
ceases to vibrate the sound dissipates itself. The sound waves having lost their origin do not get the energy to renew themselves and they get weaker and weaker and finally with the loss of the waves, the sound ceases. But modern physics has no answer to ‘Where does the sound dissipate to?’ On the other hand the Indian metaphysics asserts that a sound is never lost. Sound is eternal (रिस्त्र नित्य), so deathless. The Rgvedic seer refers Veda as to be the Word Eternal (नित्या बाक्र).  

68 Aitareya Brāhmaṇa  

69 declares: The Vāk does not perish (न वै बाक्र शीयते). There is no real rest in this universe. Everything here vibrates. The resting atom has within it the vibrating atomic solar system. It is emanating cosmic radiations all the time. This cannot be seen by the eyes. Sound lasts therefore so long as the universe lasts as manifestation. It is the eternal condition and companion of the universe.  

70 It affirms that sound ultimately is absorbed in the element of ākāśa or vyoman. Every sound is in the record of the ākāśa indelibly impressed. The ākāśa is the home of all sounds. To write up these things Sri Aurobindo has taken recourse to the technical terms and concepts of ancient Indian philosophy. “All sabda

---

68 नित्या बाक्र चिदस्य, Rīgveda, 8.64.6

69 Aitareya Brāhmaṇa, 5.16

70 cf. Joscelyn Gowin: “Although to the outward eye...music seems to be over as soon as the last chord has sounded and the celebrants have dispersed, they will go on vibrating through the cosmos for eternity.” (Quoted by Randal McCellan in The Healing forces of Music, 1991, p. 84, Rockport, MA: Element). Also see John Woodroffe, The Garland of Letters, p. 246; Swami Vivekananda while commenting upon Patañjali’s Yoga-sūtra (स्तम्भपतालव्याकरण) says: “Molecular vibration never ceases. When this universe is destroyed, all the massive vibrations disappear; the sun, moon, stars, and earth, melt down; but vibrations remain in the atoms. Each atom performs the same functions as the big worlds do. So even when the vibrations of Chitta subside, its molecular vibrations go on, and when they get the impulse, come out again.” (The Complete Works of Swami Vivekananda, Vol.1, p.220)
(vāk) [sound, speech] as it manifests out of the ākāśa [ether] by the force of mātārisvan, the great active and creative energy, and is put in its place in the flux of formed things (apas) [the waters of being] carries with it certain definite significances (artha). These are determined by the elements through which it has passed. Śabda appears in the ākāśa, travels through vāyu [air], the second element in which sparśa [touch] is the vibration; by the vibrations of sparśa, it creates in tejas [fire], the third element, certain forms, and so arrives into being with these three characteristics, first, certain contractual vibrations, secondly, a particular kind of tejas or force, thirdly, a particular form. These determine the bhāva or general sensation it creates in the mind and from that sensation develop its various precise meanings according to the form which it is used to create.”

An understanding of this difficult passage requires a familiarity with the Indian idea of creation through the agency of the five elements, called in Sanskrit the pañcabhūta. Sri Aurobindo has explained these elements in his commentary on the Kenopaniṣad: “First we have intensity of vibration creating regular rhythm which is the basis or constituent of all creative formation; secondly, contact or intermiscence of the movements of conscious being which constitute the rhythm; thirdly, definition of the grouping of movements which are in contact, their

72 Sri Aurobindo, SABCL, Vol. 11, p.506
73 Kṣiti (earth), Ap (water), Tejas (fire), Marut (air), Vyoma (ether), all these together are called pañcabhūta.
shape; fourthly, the constant welling up of the essential force to support in its continuity the movement that has been thus defined; fifthly, the actual enforcement and compression of the force in its own movement which maintains the form that has been assumed. In Matter these five constituent operations are said by the Sāṅkhyaśas to represent themselves as five elemental conditions of substance, the etheric, atmospheric, igneous, liquid and solid74, which are of course not the ether, air, fire, water and earth as described in Indian Philosophy, but rather subtle conditions of being. By passing through these elements every sound gains a certain vibration, a certain force and a certain form. These three characteristics together constitute the “indefinable quality or property in the sound to raise certain vibrations in the life-soul of the human creature”.75 These are sensational vibrations, which develop with the development of man’s mind into intellectual meanings.

So it is clear from the above discussion that sound is not the creation of any vibration rather it gains vibration by passing through the above-said elements. This sound which has its permanent abode in ākāśa, is silent by its nature. ḇhaṭhayogapradīpikā says: निःशब्दं तत्परं ब्रज्ञ परमात्मेति गीतते। The soundless is called Paramātma.76 So the development of Parā to Vaikharī through Paśyantī and Madhyamā is said to be the different stages of vibration. The Nihšabda (soundless) Parā Vāk (Supreme Word) assumes a general undifferentiated movement (Sāmanyaspanda), then a differentiated movement (Viśešaspaṇda), issuing

74 Sir Aurobindo, SABCL, Vol.12, pp.198-97
75 Ibid., Vol.9, p.12
76 Hathayogapradīpikā, 4.101

112
in clearly articulate speech (Spastataraspanda)”. Modern physics too recognizes this silent sound which is otherwise known as anahata (not produced by striking or vibrating). Its quality, its capacity, its sensitiveness, and its range are immeasurably more powerful than, and superior to, any vibrating sound. It is this anahatanada or non-vibratory or silent sound, which can create, destroy and recreate. It is a potency, presence, possibility and performance, all at the same time. Everything is silent at this plane and out of this silence the creation becomes possible. Out of this silence the speech comes forth.

IV.8. Silence and Speech

It is apparently obvious from the above discussions that Speech wells out from silence, a stage of non-vibration. Maitrayanī Upanisad says that out of the silence the Word sprang up. The Word eternally proceeds from the Supreme Silence and expresses that which is self-hidden in it. “Silence and Speech are two of the mighty powers of creation. If pure or absolute silence is like the unmanifest Brahman, creative speech corresponds to the manifest Brahman. It is Supreme Silence that prepares infinitely and eternally and the Word creates, creates ceaselessly and increasingly.” In Sri Aurobindo’s words, “There are two great forces in the universe, silence and speech. Silence prepares,

77 John Woodroffe, Serpent Power, p. 96
78 The material on the Sound of modern Physics in this section are based on p.B.Mukharji’s writing on “Metaphysics of Sound”. Japasutram: The Science of Creative Sound by Swami Pratyagatmananda is supposed to be an authentic source book on Metaphysics of sound.
79 Maitrayanī Upanisad, 6.6
80 Madhusudan Reddy, Vedic Epiphany, Vol.1, p. 19
speech creates. Silence acts, speech gives the impulse to action. Silence compels, speech persuades."\textsuperscript{81} Transparent and transcendent silence, pregnant with light and profound delight, is the matrix of universe. Sri Aurobindo further explains, "It is out of Silence that the word which creates the worlds for ever proceeds; for the word expresses, that which is self-hidden in the Silence."\textsuperscript{82} If the Silence is the nameless, formless, unfathomable plenum of Eternal Truth, speech is the effective formulation of its infinitely creative force. In the secular context if Silence is compelling and creative, speech is active and executive; if silence is deep, perfect and pervasive, speech is surfacial, imperfect and yet expressive. So the Word in the stage of Supreme Silence is the Silent-Word, the non-vibratory \textit{anahata śabda}, creates this universe.

\textbf{IV.9. Conclusion}

Both the silent and the spoken word produce within us powerful thought vibrations and thought forms, which in their turn produce vital and physical vibrations capable of greatly affecting the physical world around us. This secret power of the word, together with the creative vibrations of sound behind every formation, gives an idea of the power of the original word. A conscious use of sound-vibrations at the material plane of existence, as Sri Aurobindo explains, presupposes a corresponding originative vibration at the Supramental level, as vibration at a lower level invariably presupposes a corresponding

\textsuperscript{81} Sri Aurobindo, \textit{SABCL}, Vol.3, p.366  
\textsuperscript{82} \textit{Ibid.} Vol.18, p.26
vibration at the higher level. And a Supramental vibration, according to Sri Aurobindo, implies not only a supreme vision but a supreme discernment of truth in things. "All vibration of sound on that higher plane is, then, instinct with and expressive of this supreme discernment of a truth in things and is at the same time creative, instinct with a supreme power and eventually, descending from plane to plane, reproduces it in the physical form or object created in matter by etheric sound."84

From this it is learnt that it is by the Supreme Word the most perfect vibration of pure Existence and the absolute expression of the Truth that creation becomes essentially possible. Again, it is by sound-vibration in the ether that material creation emerges. Sri Aurobindo says that these two theories, the two aspects of the same process are fundamental to the Vedic vision of Becoming.85

The Word, which belongs to the Supramental plane is the Supreme Word which is creative. This is the Speech of our Speech, वाच्य हृ वाच्य as it is declared in the Kenopanisad.86 In Sri Aurobindo’s words; "it is vibration of pure Existence, instinct with the perceptive and originative power of infinite and omnipotent consciousness, shaped by the Mind behind mind into the inevitable word of the Truth of things; out of whatever

---


84 Sri Aurobindo, SABCL., Vol.12, p.170

85 Ibid., p.171

86 Kenopaniṣad, 1.2
substance on whatever plane, the form or physical expression emerges by its creative agency.\textsuperscript{87} This is the Creative Logos, the \textit{Parā Vāk}. This, according to Sri Aurobindo, is the Supermind. In this level the thought, will and action are one single whole, whereas in the mental level they are not the same. Here there is no self-division. Everything starts from unity.\textsuperscript{88} The idea here becomes reality or it can even be said that here the idea and reality are same. Here the word creates and shapes forms in the substance of the spirit. This is the Creative Word, which “has built up all the forms which our mind and speech seek to comprehend and express.”\textsuperscript{89}

This creative action of speech can never be understood by human speech. Because human speech is a poor help in the understanding of reality and at its highest it is only “a shadow of the divine word.” So to catch at least a glimpse of this Creative Word and express it in a large and plastic idea which has some nearness to it, it will have to be a language intuitively metaphysical and revealingly poetic, subtle and

\footnotesize{\textsuperscript{87} Sri Aurobindo, \textit{SABCL.}, Vol.12, p.171

\textsuperscript{88} Sri Aurobindo while speaking of the Supermind says: “But in the Supermind there is no such paralyzing division, because knowledge is not self-divided, force is not self-divided, being is not self-divided as in the mind; they are neither broken in themselves, nor divorced from each other. For the Supermind is the Vast; it starts from unity, not division, it is primarily comprehensive, differentiation is only its secondary act. Therefore, whatever be the truth of being expressed, the idea corresponds to it exactly, the will-force to the idea, – force being only power of the consciousness, – and the result to the will. Nor does the idea clash with other ideas, the will or force with other will or force as in man and his world; for there is one vast Consciousness which contains and relates all ideas in itself as its own ideas, one vast Will which contains and relates all energies in itself as its own energies. It holds back this, advances that other, but according to its own preconceiving Idea-Will”. See Sri Aurobindo, \textit{SABCL}, Vol.18, p.131

\textsuperscript{89} \textit{Ibid.}, p.161}
suggestive, symbolic and figurative. So no language can belong to this level other than Sanskrit which has been evolved and perfected by the Vedas and the Upanisads.

A little reflection on the Vedas and Upanisads shows that the creative aspect of the speech was extended by the use of mantra. According to Sri Aurobindo, "the theory of mantra is that it is a word of power born out of the secret depths of our being where it has been brooded upon by a deeper consciousness than the mental, framed in the heart and not constructed by the intellect, held in the mind, again concentrated on by the waking mental consciousness and thrown out silently or vocally – the silent word is perhaps held to be more potent than the spoken – precisely for the work of creation. The mantra can not only create new subjective states in ourselves, alter our psychical being, reveal knowledge and faculties we did not before possess, can not only produce similar results in other minds than that of the user, but can produce vibrations in the mental and vital atmosphere which result in effects, in actions and even in the production of material forms on the physical plane."90

So the theory of origin of language has a root of it in the theory of creation by Word. Unless and until this higher aspect of the speech is understood in its true sense the theory of origin of language stands unsuccessful.

90 Sri Aurobindo, SABCL., Vol.12, pp.169-70