

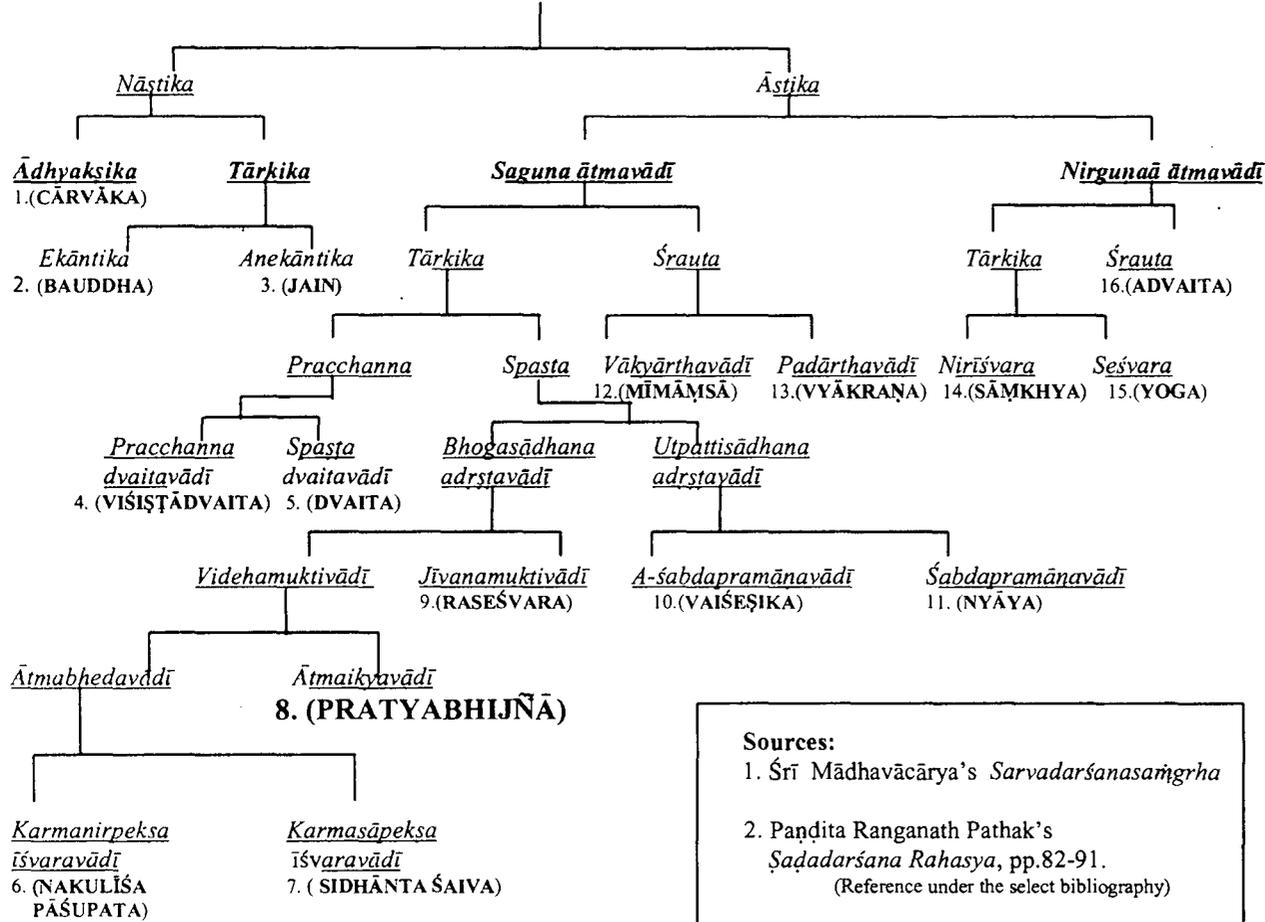
Dvityānanam
(CHAPTER TWO)

ABINAVAGUPTA AND THE ŚAIVA TRADITIONS

Abhinavagupta is preceded by a long and rich *agamic* traditions and philosophical thought. There is no historical proof as such with origin the origin of these *agamas*. In the form the intimate dialogue between Śiva and Pārvaṭī there *āgamas* are rich in philosophical and obscure *tāntric* content. On the basis of available historical proof, Kashmir seems to be the origin of *agamic* traditions. These *āgamas* are categorized on the basis of their nature and mode of the philosophy they expound. Like the thought systems that emerged fro the Vedic sources, *āgamas* are also divided as dualist, non-dualist and dualist-cum-non-dualist form. Emanating from these sources the four traditions of Kashmir Śaivism- *dvaita* (dualist), *dvaitādvaita* (dualist-cum-non-dualist), *advaita* (non-dualist) and the school of *ardha-Trayambaka* (from the side of Sri Trayambaka’s daughter) have been recognized in Kashmir. Scholars have often associated this school of Saivism in south India such as: Vīra, Nakulīśa Pāśupata, Raseśwara and Siddhānta Śaiva with the traditions of Saiva philosophy Kashmir.¹ The south Indian branches of Kashmir are mainly the Dualist or Dualist-non-dualist schools. These philosophical systems of all the traditions of dualist and non-dualist belong to the *saguna atmavadi astika* branch of Indian philosophy. (See the Diagram 1 - Taxonomy of Indian Philosophical Systems). It seems that the non-dualist systems like *Pratyabhijñā* flourished in Kashmir and other two branches migrated towards South. However,

¹ S.S. Suryanaryana Shastri, “*The Philosophy of Saivism*” in CHI, vol. III, p. 396. fn. “The contrast nin localities is unsound; for many of the early writers of the realist school, e.g. Sadjoyotis, Ramakantha, Narayanakantha, etc., seem to have belonged to Kashmir. Tradition has it that Tirumular, perhaps the earliest Tamil Saiva, brought Saivism to the South from the North, possibly Kashmir. The editors of the Kashmir Saivism series recognize that dualist Saivism too has a home in Kashmir; and one of the works published by them, the Naresvara-pariksa, belongs to this school”.

Diagram 1
TAXONOMY OF INDIAN PHILOSOPHICAL SYSTEMS



Sources:
 1. Śrī Mādhavācārya's *Sarvadarśanasamgrha*
 2. Paṇḍita Ranganath Pathak's *Ṣaḍadarśana Rahasya*, pp.82-91.
 (Reference under the select bibliography)

Evidences are not sufficient to establish as to why these systems migrated and stayed in south India. This also looks strange as we do not find any other trace of these systems in central India. Varanasi is an exception in this regard as there are some non-historical evidences to establish its association. As an important Śaiva seat of learning and cult, even today the culture of Varanasi/Kashi bears the some traces of Pratyabhijñā system of Kashmir.²

On the basis of internal textual sources, we may have the following dimensions of Abhinavagupta's learning. In *Tantrasāra* he states up the argument for studying various disciplines from the respective outstanding scholars who originally belong to that school and inherit a vast amount of learning. On the basis of the proofs provided by Abhinavagupta himself in his philosophical, literary and *tantric* works we may posit the following names of his teachers with regard to the disciplines.

Sources of Abhinavagupta:

<u>His teachers</u>	<u>Texts and disciplines</u>
1. Narsiṃhagupta	Grammar
2. Vāmanātha	Dual and dual-non-dual tantra
3. Bhūtirājanaya	Dualist Śaiva philosophies
4. Lakṣmaṅgupta	Pratyabhijñā, Krama, Trika
5. Bhaṭṭa Indurāja	Dhvani siddhānta, Gītā (see <i>Hindi Abh.p.35, Bhagavad- Gtārthasamgraha</i> I.6.)
6. Bhūtirāja	Brahmavidyā
7. Tautta Bhaṭṭa	Nāṭyaśāstra
8. Śambhūnātha	Kaulāgama

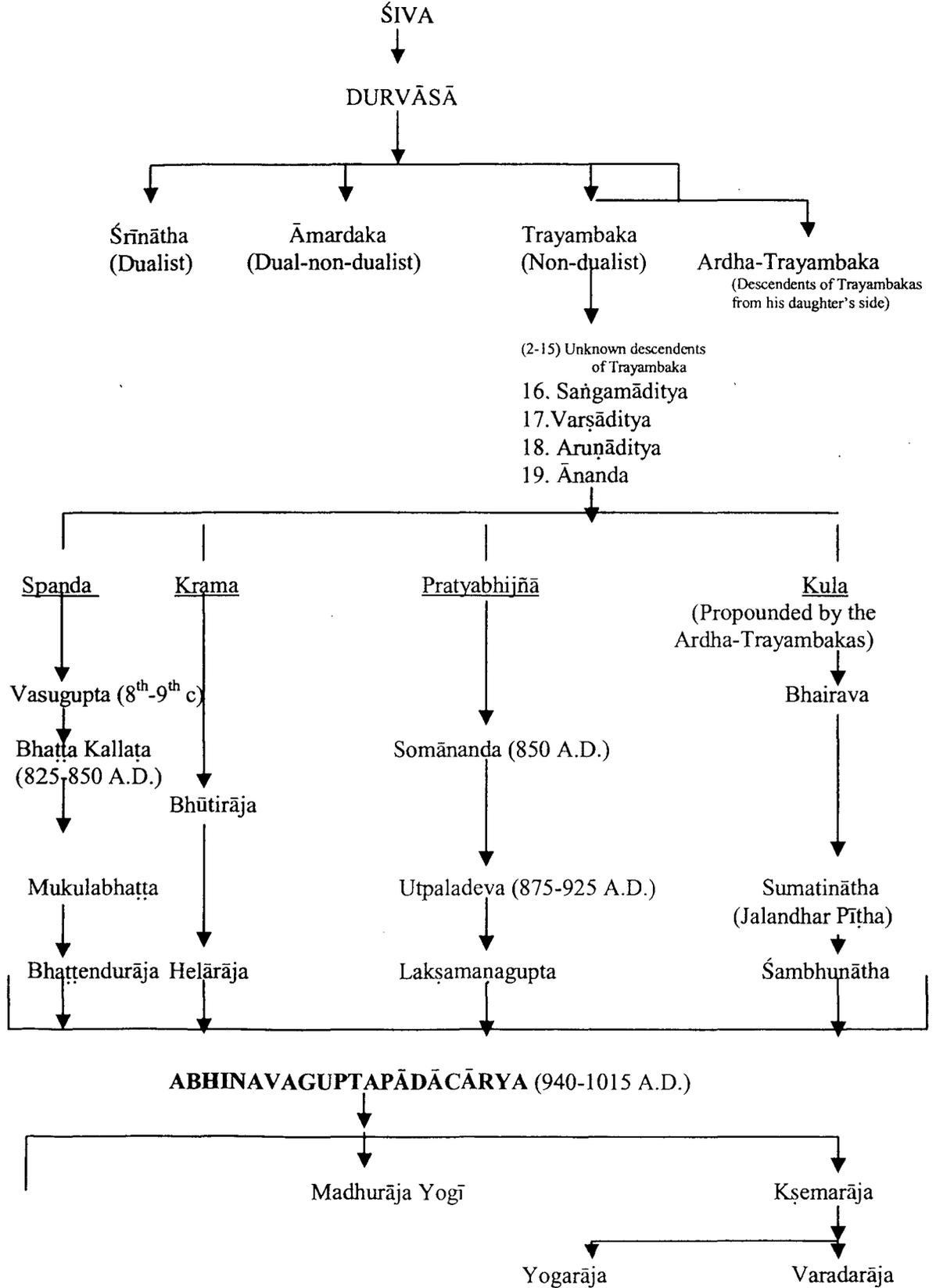
² Mahakavi Jaya Shankar Prasad's monumental work Hindi epic *Kamayani* reflects deep influence of this philosophy. Dr. Parahansa Mishra an outstanding scholar of this system also belongs to this center of India's intellectual traditions.

Moreover, Abhinavagupta mentions his thirteen other teachers, in a verse, which is quoted in the *KP* of Acharya Visweshwara.³ Since Abhinavagupta is a representative teacher of all the Branches of Kashmir Śaivism and is a great synthesizer in the tradition, it is difficult to classify his works and to consider him a philosopher of a particular branch. His works encompass a range of disciplines marked with his scholarship—tantra, philosophy, poetics, literary compositions, music etc. However, the tradition holds that particularly he is philosopher of Kula branch of Kashmir Śaivism. This claim is supported by his inclination towards this system in his *Tantrāloka*. Abhinavagupta's literary activities lie between 980-1020 AD. His philosophical works precede the literary works. *Locana* was composed prior to *Abhinavabhāratī* because *Abhinavabhāratī* bears the reference of *Locana*.⁴

³ Acharya Visweshwara (ed.) (1960), *KP*, p. 52.

⁴ *Abh.* (Kashi Series) p.368.

Diagram 2
ŚAIVA PHILOSOPHY: GENESIS AND MAJOR SCHOOLS
A MYTHOLOGICAL AND HISTORICAL VIEW



Viewing the mode of perception of reality and also its exposition, it appears problematic to deal with any literary and aesthetic content. The dualist and dualist-non-dualist epistemology cannot capture the unity and identity of the two. In a separation or isolated condition, a literary experience seems difficult to imagine. Difference lies in the interpretation of the same expressions:

“They are not two” and “There are not two”.

Siddhānta Śaiva

Kashmir Śaivism

Dualist non-dualist, Realist

Non-dualist, idealist,

Abhinavagupta is the the most authentic source person of all the tantric cults and his *Tantrāloka* is a representative text of all the branches of Kashmir Śaivism like Spanda, Krama, Kula and also of Pratyabhijñā. These systems share the same ontology and epistemology. However, there is some difference in their rituals. The Kula systems appears the most ancient among all these four branches. Many āgamas like Rudrayāmala, Paratrīśikā, Mālinivijayottara bear the direct reference to this system. Under the influence of this system Abhinavagupta accepts the thirty seventh principle i.e. Anuttara tattva, the sole substratum of all the thirty six principles.

We will be referring to the other important tantric and philosophical treatises in this work but since Tantrālika has a specific interest, let us first record the literary and philosophical themes of *Tantrāloka*, which are the one of the major objectives of the present study.

(A) Abhinavagupta himself mentions his guiding principle (methodology) of explanation and interpretation in this vast literature.⁵

(B) Four motives and five objectives behind the composition of this text⁶

(C) **Topics of TA** (ibid. pp. 174-186).

(D) The thematic organization of the text and the issues discussed:

FIRST CHAPTER

1. ISSUES of free will and the inherent unity in the manifold manifestations (*TA* 1.68)
2. Varieties of way of liberation- the redemptive knowledge as a means; gradation of the four *upāyas* namely- *āṇava*, *śākta*, *śāmbhava* and *anupāya* – each preceding leads to and culminates into each succeeding (*TA* 4.2,6).
3. The theory of bondage and liberation (*TA* 1.330)
4. Fifty varieties of *samāveśa* – complete immersion (*TA* 3.274); also in the 3rd and the 9th chapters.
5. Theory of ignorance – ignorance as a phase of self-dynamism, an incomplete knowledge. This theme has been discussed in detail in the 9th chapter (*TA* 9.83-84).

⁵ *TA* 28.400-405. (See also pp. 64-85 of Vol. I published by MLBD).

⁶ (MLBD text vol.1 pp.1-17).

6. The Ultimate as of the nature of self-luminosity and capable of ensuing plurality (*TA* 1.52, 10.55).
7. Means of cognition derive their subsistence from cognizer (*TA* 10.116-17).
8. Plurality of *dīkṣā* due to gradual unfolding of self-consciousness of with the implication that every inert is essential divine (*TA* 1.198-200; the same view has been elaborated in the 16th chapter).
9. The feeling of identity with the eternal objects and reflecting upon them as essentially one with I-consciousness leads to realization of self. This process is termed as *grāmyadharmā* (*TA* 29.65; Ch. 29 makes special use of this view in identifying the spiritual seat and its presiding powers with I-consciousness; the topic bear apparent reference to the verses 1.84-86)
10. The uniformity of the entire spiritual *cakra* displays the aspects of cosmic dynamism (*TA* 1.110, 112; Ch. 33).

CHAPTER TWO

1. All meanings refer to the Ultimate Reality; Śiva as *prakāśa* and *vimarśamaya*.
2. *Tiṣṭātīta*, the fourth state which is identical with the *anupāya* state lacks the complete absence of yoga (*TA* 10.280)- may be a clue to establish Abhinava's preference to the *śānta rasa* as the beginning and final culmination of all the *rasas* into it.

3. *Āgamas* as the scriptural authority.

CHAPTER THREE

Abhinava begins this chapter with the determination for the exposition of *śāmbhavopāya*. This is an extremely important chapter for literary theory and philosophy of language and the whole chapter should be read with great care and attention.

1. The notion of *jīvanmukti* (emancipation during lifetime; (TA 3.272).
2. Two-fold purity of consciousness- primary and secondary (TA 3.9).
3. Interpretation of the three letters of *AUM* as *parā*, *parāparā* and *aparā* that constitutes the triad (TA 3.192). See no. 10.
4. Kula system- A as *visarga* and Am̐ as *Vindu* together constitute *Kuleśa* and *Kuleśvarī* (male and female). The same topic has been discussed in the 5th chapter as well (TA 3.134,137).
5. *Rava* (sound) is tenfold (TA 3.248).
6. The wordy flow of consciousness consists of 81 letters. This has also been taken up in details in the 6th and 33rd chapters (33.25-27). Inclusion of 81 letters in 50 letters (6th chapter).
7. 50 varieties of *samāveśa* (9th chapter).
8. Absence of the hierarchy of *upāyas* in *anupāya* (2nd).

9. Theory of image and counter-image— world as the image of Parama Śiva who manifests it in the form of His /Her own self (TA 3.1- 65).
10. Description of the four stages of *vāk* (Speech) (TA 3.66). See no.3.

CHAPTER FOUR *Śāktopāya*

1. Twelve fold rise of Parama Śiva and manifold appurtenant doctrines, which are technically known as twelve Kālis (TA 4). The issue has been discussed in the 1st, 3rd and 5th chapters as well.
2. The parity between negation and injunction (see vol.1, p205). The idea has been taken up in the 12th chapter also.
3. An aspirant of *Samayī* variety attains unity with Godhead if he is steady with his practice of knowledge in tune with his intellectual equipment (see vol.1, p. 205).
4. In case of different opinions on a common issue, it is *āgama* that that may sublate the Vedic the Vedic injunction (TA15.178). The same topic has been discussed in the 4th chapter also.
5. The rise of intuitive knowledge (*pratyabhijñāna*) due to *śuddhā vidyā* (see the 13th chapter.
6. **Other topics** –mental image (*vikalpa*): its epistemic status and reality; two kinds of cognition-determinate and indeterminate; question of multiple forms: identity and difference; role of purity

and free will in manifestation; a detailed analysis of Krama and Spanda systems.

CHAPTER FIVE (*Ānvopāya*)

1. Sound is tenfold (also in 3rd chapter).
2. Ecstatic murmur or sigh also mark the initial stage of meditational trance (*TA* 5.142; also in the 3rd chapter).
3. The virility of *mantra* finally rests in the principle of consciousness (also in the 8th chapter).
4. Other issues – what is one's self as different from the five sheaths; its identity with the universal self; stages that lead mind from determinate to indeterminate cognition/perception.; concept of Anuttara- the Ultimate reality.

CHAPTER SIX

1. The ultimate power, that is one with Śiva consists of 81 letters when reckoned by half *mātrā*. The determinate thought marked by contemplation of 81 letters is conducive to the attainment of one's ultimate essence called Śiva (*TA* 3.197; 6.225-27). These 81 letters are included under within the standard 50 letters of *Nāgarī* alphabet. (See also the 3rd and 4th chapters; a common theme in the 3rd and 6th chapters).

2. The six-fold division of the root passage (ॡ• *aḍadhvā*) is nothing but the vibration of Godly dynamism (See *TA* vol. 1; p.208). This has the reference to the 7th and 11th chapter as well.
3. All these passages find their final repose in consciousness or *Prāᅇa* (breath). Also see 7th, 8th and 10th chapters. (*TA* 8.4; 10.254).
4. *Tuᅇi* has four parts (*TA* 6. 64; 10. 187-88).
5. The great creation of *śākta* order, and the three eggs as compared to the great creation. (*TA* 14.3).
6. *Kāla* as based on *prāᅇa* is a common theme (*TA* 28.14-15). Implication of *Kāla* in self-realization and articulation of the speech sounds. [Added gloss: *kalā* literally means part. What is the argument behind the thesis that art cannot capture reality in its totality? Since part is also derived from its real substratum (ref. The invocation verse of *Īśa Upa.*), it is equally and valid. What is the relation that holds between part and whole? Does the concept of *pratybhijñā* help recognize the part with relation to the substratum? *Tat tvamᅇ asi. Śivo'hamᅇ?*
7. Twelve *Rudra* (33 rd chapter).

CHAPTER SEVEN

1. *Kāla* as dependent on *prāᅇa* (in common with the 6th chapter).

2. Propounding of 81 letters in the sound system (6th chapter) and final rest of all the passages in consciousness (6th and 8th chapters).
3. Six-fold division of the cosmic passage (6th and 11th chapters).
4. **Other topics:** concept of space- Śaiva conception of various kinds of world; ordering of the basic elements (Śaiva ontology) from earth to I-consciousness and then to Śiva (36 elements) in the ascending order; Śiva being the ultimate reality is immeasurable; notion of *vikalpa* as knowledge covered by word (pp.486-8 in *Śrī TA*);

CHAPTER EIGHT

1. Regions falling under *deśādhvan* are innumerable and varied which the world.
2. The theme of *deśa*, together with that of category and *Kāla*, is objective in character (11.431).
3. The concept of *Vidyāpadma* (lotus consisting of *suddhavidyā*- pure knowledge), which is below the *Brahmarandhra* and also the *transmāyā* region of Brahma (also in the 15th chapter).
4. Individual's power, which is of the nature of sound designated as *Prasarā* (7th chapter).
5. Agency as belonging to *Puruṣa* and not to inert *Prakṛti* (9th chapter).

CHAPTER NINE

1. All categories within the fold of *māyā* are known through inference from their effects (TA 1.190-1).

2. *Vijñānākala* without *kārma mala* is a means to attain Śivahood (TA 9.90-93).
3. The rise of *vijñānakala* subject is consequent upon the differentiation between *puruṣa* and *prakṛti* in the wake of exhaustion of all deeds (TA 9.185, also in the 10th and 13th chapter).
4. Within the realm of *māyā* all the categories from *kalā* down to earth differ from self to self (9.187-88).
5. Śakti category is the instrument of Śiva category (TA 9.244; 10.17; This concept has been discussed in detail in the 10th chapter).
6. Concept of ignorance is called *māyā* (TA 13.53).
7. 51 varieties of immersion (TA 3rd and 9th chapters).
8. **Other topics-** Śaiva ontology; nature of beings- examination of the views of the grammarians and the Buddhists; examination of the cause-effect relationship-an Indian classical view.

CHAPTER TEN

1. The microcosmic character of the categories beginning with the earth etc. due to internal sub-division such as fifteen etc. (briefly discussed in 1st chapter also, 1.196; *TAV* II, p.223).
2. Five stages beginning with waking or *Pinḍastha* as the object of *Yogins* and *Jñānins* (This idea has been extended to the *kulayāga* in the 29th chapter as well 29.224).

3. It is through with the self that the subject is able to cognize all the objects (*TA* 10.112).
4. **Other topics-** graded hierarchy among the subjects such as Vaiṣṇavas, Mantra, Mantreśa etc. (also in the 9th chapter), Final repose of all the *adhvan* in *prāṇa* (also in the 6th chapter), four parts of *tuti* (6th chapter), success of means as depending on the subject (1st chapter), absence of the yoga in the fifth *Turātīta* stage (2nd chapter).

Five levels of experience; wakeful, dream, dreamless sleep (*suṣupti*), transcendental (*turyā*), and pure (*turyātīta*) and its implication in the Śaiva ontology; concept of common substratum (*samānādhikaraṇa*); identity of Śiva and His three creative powers-will (*icchā*), knowledge (*jñāna*) and action (*kriyā*) and its various implication in the specific recipients or the conscious subject such as *Mantramheśwara*, *Mantreśwara* and *Mantra*.

CHAPTER ELEVEN

1. The instrument of pure consciousness, which forms the 6th *upāya* under *Āṇava upāya* (also partly discussed under chapter in the 5th chapter; 11.21-22).
2. Comprehensive treatment of *kālādhvan* as one of the three sub-passages under *deśādhvan* (this topic has been introduced under the 8th chapter; *TA* IV, p.1352).

3. Discussion on the three sub-passages e.g., *pada*, *mantra* and *varṇa*, as constituting passage of time or dynamicity and as being subjective in character (the idea has been mooted out in the 8th chapter, *TA* 11.43).
4. Six-fold division is nothing but the vibration of power (mainly discussed in the 6th and 7th chapters; *TA* 11.50).
5. The notion of gradual purification of the passages (*adhvāsuddhi*) as derived from the *Svacchandatantra* (*TAV*, V, P.1952).
6. **Other topics-** Parama Śiva as 37th category/ *tattva*; structure of cognition as knower, knowledge and means-its subtle examination; reality of time and space.

CHAPTER TWELVE

1. Utility of passages (*adhvan*).
2. Detailed discussion on the *āṇavopāya*.

CHAPTER THIRTEEN

1. Grace as the sole cause behind the removal of the ignorance; the creation ensues from the principle of delimitation or contraction (*TA* 28.235-6).
2. The method behind attainment of salvation, even without the support of the teacher. (This topic is the prime concern of the 23rd chapter, its procedure has been discussed in the 13th chapter; *TA* 13.23.94).
3. **Other topics-** the hierarchical relationship among the means of redemptive knowledge (*upāyas*, also discussed in the first chapter);

The great creation of the Śākta class (6th and 4th chapters); initiation of dying (*maraṇāsannadikṣā*; also in the 9th chapter); refutation of the duelist's position regarding emancipation; the rise of intuitive wisdom from pure knowledge (*śuddha/sad vidyā*).

CHAPTER FOURTEEN

1. The concept of *tirobhāva*, i.e. disappearance (*TA* 14.1).
2. **Other topics-** the concept of permeation (*vyāpti*; also discussed in 11,16,29 and 32 chapters); the process of unification (also in chapters 15 and 16).

CHAPTER FIFTEEN

1. External means (*upāyas*) constitutes the gradual process especially for those whose consciousness is not fully awake (*TA* 15.394,396).
2. Reconciliation of with Brahmanvidyā method (19th and 30th chapters).

CHAPTER SIXTEEN

Relationship between the cognizable and the cognizer (*TA* 16.252, 253).

CHAPTER SEVENTEEN

Assignment of 15 letters in the garland of letters (*ākṣaraūtra*) comprising of 115 letters to be followed by the assignment of *mātrkā* and *mālinī* (*TA* p.2915).

CHAPTER EIGHTEEN

The concept of single articulation as an ingredient of the summary initiation (*samkṣiptadīkṣā*) (TA 15.182).

The trans-gradual process of purification of the six-fold cosmic passage (TA 11.85-86).

CHAPTER NINETEEN

1. *Kalā*, the principle of limited agency, fails to produce its fruit in the form of limited doer-ship (TA 9.117).
2. *Brahmavidyā* (TA 30th chapter).

CHAPTER THIRTY

Brahmavidyā (TA 19.13)- a special type of *mantra* propagated by Būtirāja and invoked to secure instant release (special mention in the 19th chapter).

Udbhava as a stage in the *tulādīkṣā* (Chapter 20).

Other topics- indeterminate knowledge of the ultimate reality; five stages of the rise of spiritual power leading towards the disappearance of the physical world.

CHAPTER TWENTYSECOND

The concept of *anuttaradīkṣā* in Kula has been touched upon (also in the 13th chapter).

CHAPTERS 35-37

All the *āgamic* literatures are marked by one essential character – *prasiddhi*; verbal authority accepted as a valid means of knowledge (*TA* 37.1).⁷

Issues in the Pratyabhijñā philosophy and its role in Abhinavagupta's aesthetic and literary theory are closely interlinked.: Recognition can operate in four directions i.e. physical to mental, physical to physical, mental to physical and mental to physical. It a synthesizing power, which binds the two ends like past and present, this and that, internal and external, *aham* and *idam*. Like *pratibhā*, it also brings about the higher degree of unity and coherence.

Tantrāloka provides the significance of rituals in the Nāṭyaśāstra vis-à-vis *tāntric* practices.

In the subsequent chapters we may be able to correlate these topics enumerated above with Abhinavagupta's theory of aesthetics and poetics.

⁷ This description is based on the edition brought out by MLBD and painstakingly edited by R.C.Dwivedi and Navajivan Rastogi 1988-38.