

Trīṭyānanam

(CHAPTER THREE)

**ŚAIVA CONCEPT OF VĀK: MEANING AND
CREATIVE PROCESS**

The Saiva philosophers posit the concept of *vak* (languages) in close affinity with the source-texts, like the Veda and *upanisad*. Recognition of four stages of *vāk* establishes that they have followed the paradigm of the Veda¹. They do not agree with the concept of three stages of *vāk* with the Grammarians. Somānanda wrote a strong rejoinder to this in his *Śivadr̥ṣṭi*². (In the Śaiva and Tantra systems *vak* is the subtlest existence and is only next to the ultimate Reality, Anuttara, which literally means there is nothing beyond.³)

The concept of *vāk* (*parā, paśyantī, madhymā* and *vaikhari*; and also *sīkṣmā*), *prakāśa* and *vimarśa*, *bimba-pratibimba* and *pratibhā*- are all intrinsically associated with the notion of creativity in the Śaiva thought. At the very outset we must posit that creativity in this system simply involves the process of externalization of what is already within. The projected object is always in the contained –container relationship. It is very much like the example:

The Ganges emerges out/ from of the Himalayas.

Though there is a case of ablation/separation⁴ but the river get deeply attached with the origin. The manifest world stays in the same relation with its substratum.

¹ *Rgveda* I.164.44.

² *SD* Ch.2

³ Abhinavagupta give 16 interpretation of this term in his *PTV*. Nāgeśbhaṭṭa, Śaiva grammarian maintains the distinction between the Śabda Brahman and Para Brahman in his *PLM*.

⁴ *P* I.4.24

Vāk in the *tantric* system is a subtle element and identical with the supreme reality. Śiva systems construct their ontology on the line of the garland of letters (*varṇa-mālā*) arranged in two fashions: *mālinī* and *mātrkā*. The notions of *nāda* and *bindu* explain the manifestation of the cosmos. There is no linearity involved in thought and speech or in language and reality. The concept of *vāk* in these systems is in complete conformity with the vedic and the grammatical traditions. *Parā vāk*, identical with Para Brahmā, when gets associated with *will* to manifest in language and also in the form of the empirical world on the canvas of its own self.

Four stages of *vāk* also pertain to the creative process or manifestation. Jayaratha in the commentary *Vimarśinī* on *Alaṅkārasarvasva* has upheld the view that *parā* is the only real category that manifests itself in three stages. The first *vivarta* of *parā* is *paśyantī* and *madhyamā* and *vaikharī* are the second and the third *vivarta* respectively of the same. These four stages involve sequentiality (*krama*) that is the compulsion of the creative process. However, the final output is again an integral entity and there is no question of sequentiality in it. This is the progression from the subtlest to the most gross, internal to external, inward to outward manifestation or in other terms *saṁvṛta* to *vivṛta*. The principle of divine pulsation (*spanda*) is also of great relevance here. This process should be compared and contrasted with the six stages in creative process as discussed by the Buddhists.⁵

⁵ See "Hindu View of Art (Theoretical)" by A.K. Coomarswamy and "Four Stages of Vāk" by Balajinnath Pandit].

Three problematic terms in Indian philosophy of language-are *vivarta*, *pariṇāma* and *vikāra* and have been interpreted always with a philosophical perspective. The Naiyāyika prefers *pariṇāma* as being the philosophy of *ārambhavāda*. The Vedāntin accept the thesis of *vivarta*, which according to them means the illusory being. *Vivarta* of Bhartṛhari has been confused with the *vivartavāda* of *Vedānta*. It is important to note that Śaṅkara refutes the *sphoṭa* theory of Bhartṛhari. However, the Śaiva have taken *vivarta* to be real and it only their theory of *ābhāsavāda* that can defend its reality.

Language is essentially constructive in the Indian linguistic thought as opposed to the Western representational view of language. Now the question is whether image (*bimba*) is a representation or construction. Representation is a notion of 'possible' –'a possible world semantics' in terms of Aristotle. It can also be derived in terms of 'more or less than the actual' and not always in terms of perfect or imperfect imitation, which is philosophic point of view. Representation suffers from one inherent problem, i.e. it always anticipates the pre-existence of the object to be represented.

Tantra stresses more on concealment of the essence- *ātmagopana*. In this context, the first three levels of speech are of prime concern (*guhātrī ṇi...*) in the Śaiva philosophy of language.

The western approach to language (language as means of representation of something which has a prior presence/existence; language is posterior to thought; an incompetent means of knowledge and ontologically it is less relevant as the grammatical traditions in the west confirm) fails to deal with the Indian concept of language.

In the Śaiva systems vāk is ontological⁶ and this can be illustrated as follows:

<u>Vāk</u>	<u>Ontology</u>	<u>Power of the Ultimate</u>
Parā		
(Śabda Bārahma)	Śva/Śakti	Citta
Paśyantī	Sadāśiva	Icchā (seer; devoid of division)
Madhyamā	Ísvara	Jñāna/intellect
(Intermediate and dependent on <i>Paśyantī</i>)		
Vaikhari	Suddha Vidyā	Kriyā/action/ speech as action/ karmendriya
(Gross)		

Parā Vāk is another name of the supreme power of Parama Śva. In Śaiva ontology, svātantrya, citi, vimarśa, aiśvarya are all synonymous. Literature as verbal discourse gains much validity in this system.

⁶ TA III.236

The Śaiva system interprets the *Śivasūtra* of Pāṇini in term of manifestation of reality. It is necessarily a creative principle: The first section of the *Śivasutra* is /a/, /i/ and /u/ which has been interpreted as⁷:

/a/	=anuttara	=parā	= aham	=parā
/i/	=icchā	=parā parā	=ahmidam	=paśyantī
/u/	=unmeṣ a	=aparā	= idam	=madhyamā/ vaikharī

[TA III.249]

It is an important development in the Indian philosophy and particularly in philosophy of language that the ultimate self is not defiled by the *vikalpa*. It is not even so categorically stated in the Grammarian's schools as Abhinavagupta holds⁸ *Upādhi* is a kind of *vikalpa* that is imposed on the ultimate self and most of the systems uphold that this imposed structure of intellect is a kind of obscuration in realization of the real self. This is so possible because of the thesis of freedom of absolute will and also in the philosophy of appearance.

The first principle is *śiva/śakti* and the first among the five *mahābhūta* or gross element is ether. Kālidāsa in the opening verse of the *Abhijñānaśākuntalam*

⁸ TS Ch.2 – *upādhibihirmlānam* .

sataes the nature of ether as ‘that which has permeated everything’. The quality of ether is sound and also ether is the abode of Śva-Śakti. Can we coordinate and conceptualize the aspect as one entity and draw conclusion that word is the best means to knowledge and realization of the Ultimate Self.⁹ Śva dwells in the great ether as *śava* ‘dead’ i.e. He is without qualification of *sat*, *raj* and *tama* and dwells here as Brahman without qualification. Kashmir Śiva philosophy accepts these three qualifications as three impurities. Thus, the great ether is the *nirmala* abode of Śva.].

Four stages of speech- *parā*, *paśyantī* , *madhymā* and *vaikharī* . The Kula system posits one more category as *sīkṣmā*; how it is different from the grammarians’ classification of speech. (See the 2nd chapter of *SD, PTV, Specific principles of Kashmir Śaivism*). These four stages of speech also refer to the creative process and manifestation, which turns simultaneity into a sequence, substance into form, internal into external, *aham* into *idam* , indivisible into segments, one into many, subjectivity into objectivity, abstract into concrete, invariable into variables, inherent into extrinsic, immanent into surface. The creative principle is inherently associated with language- there is will to speak so there is will to create and this is realized at the level of *sadaśva*. The ontological classification of the basic elements in the Śiva thought refers to linguistic elements as well and this largely explains the creative process.

⁹ [See the 5th chapter of *TA*;

Phonetics: It has been with an ontological perspective in the Śaiva systems. Representation of the ontological categories of Śaivism has been made through the speech sounds. Interpretation of the phonetic contents of language including the euphonic combinations. Śaiva thinkers differ from the Grammarians on the basis of their preference to phonetics/sound/essence over morphology/form. The tradition evidences a long debate between the phoneticians and the grammarians. Abhinavagupta has made the interpretation of the phonetic contents according to the *Śvasūtra* of *Aṣṭādhyāyī*. This further establishes the text in the *āgamika* traditions.

Relationship between *dhvani* and *sphoṭa*- Patañjali's def., Bharṭṛ hari' def., Nāgeśa's def.; also see Pt. Rāmājña Pandey's *Vyākaraṇadarśanabhūmikā*.

Interpretation of Pāṇini's *Śvasūtra* and *Sandhi* rules with reference to the manifestation of universe.

Śaiva philosophy holds that ideationally and ontologically, there is no difference between word and the world. Both are created on the same principle. In language, each sound refers to an ontological category. As in language there is binding principle/ euphonic principle of speech sound, similarly in the world various elements bind together to constitute/ produce an object. So the basic principle of creation is the same. We may further this analogy up to the universe of discourse.

A system that devotes this much discussion on language, cannot ignore or undermine literature, which is primarily a linguistic discourse. Literature, according to the definition in this system, is the manifestation of the facets of the Ultimate reality in the highest form of language. The ontology and vision of Śaiva philosophy proved much space for literary and artistic creativity and this could be the reason why all fine arts emerge from or submerge into the Parama Śva, the ultimate abode of all the *Bhāvas* and *Abhāvas*. So literary experience is neither illusion nor false. This is non-explicable.¹⁰

The same creative process constitutes both the objects in the world and words in language. This creative process brings about three kinds of change or alteration in the basic substance-addition, deletion and modification. Also, the substance gets a specific form and the form associates itself with the object. Ontologically, both the form and the object are unreal. It has been substantially proved by the Buddhists in the examination of the 'self-nature of the object'. But once we come to the substrata, which are *dharma*, or *tattva* or *adhvana* (in Buddhism, Vedānta and in Śaiva systems respectively) this problem is resolved. The reality of the above-mentioned concepts has accepted with some specifications. Hence an object is nothing other than its constituents, which have undergone three kinds of change mentioned above. What is cloth other than the threads that constitute it? It is a modification or some specific arrangements of some element or elements. Hence, the object or the form is as real as

¹⁰ VP II 93-112: the principle of *tantra* and the notion of difference

the substance and it identical with its substratum as well. Patañjali advocates for the reality of both form and substance. The substance taking a form is known as *vivṛta* or *pariṇāma* in the Indian philosophical systems. Each sound corresponds to some basic element of mind and matter of which our universe made of. In this sense there exists no duality between mind and matter on the one hand and language and the world on the other. All the *tantric* systems attach more value to the sounds than the words because sound is substance where as word is form. Philosophically, substance is subtler than the form, such as water and bubbles. In other cases, various elements constitute a single object. It is noteworthy, that neither these forms nor these objects are unreal in the *āgamic* systems as they are simply the manifold manifestations of the same single and real substratum. Sound in itself is not a matter of convention. When we attach specific semantic value to it or its specific ordering, then of course, it becomes a fact and social possession. The same principle applies to sound in music as well. Sound in isolation is without specification and identity unless it is put in some order it expresses nothing. Sounds in music are also arranged in some particular order to express specific mood or to create some particular ambiance. In music and in language sound is measured out or properly scaled- from *śaḍaja* to *niṣāda* and from velum to the lips (the whole passage is known as *āśya*).

Another question related to the previous one is that of the nature of linguistic meaning or denotation. Usually meaning is a matter of linguistic sign, which is determined by convention. Meaning applies not to sound but to the sound patterns. It is a matter of associating concept with arrangement of sound. In other words,

systematization of sound also involves sematicization. It operates at the levels of abstraction where there is no variation and at the level of individuation, which is full of idiosyncratic properties.

Language is not a social possession. Language A, B, C etc. are, of course, the given social and conventional sign-systems. So the four stages involved in the exteriorization of the self do not pertain to a specific given language. This is a cognitive process and a mechanism of manifestation. It is necessarily a creative process. This is how we constitute our world of experience.

The Grammarians and the Buddhists in the tradition have argued that as a sound in isolation has no meaning similarly a word without a syntactic domain has no meaning. Because it is only a sentence, which is the actual utterance and is cognitive fact. However, the Śaiva system while accepting such positions does not give up its central thesis of sound. Sound holds more importance than any other forms because it is a form of energy, which could be channelized to achieve the desired effect. To achieve this desired effect is also the goal of language emerging out of the *parā. Pśyantī* involves the desire to speak or manifest. Morphological forms are equally valid and real even though they are associated with the convention meaning. Word has the inherent power to signify but the meaning of a particular word in particular language is assigned by the means of convention. Language as a system of code transfers this meaning/conceptual constructs to the hearer in a

thoroughly contextualized environment. Sound as energy does not depend on any code system and it works through the sound-string called *mantra*.

Notion of *vivarta* in Vedanta (illusory), Poetics/Śaivism/Grammar (real; vide Patañjali – both forms as well substance are real). *Vivarta* of the Grammarians is closer to the Śaiva's concept of *ābhāsa* rather than the *vivarta* of Vedānta and *pariṇāma* Sāṃkhya.

The Grammarians philosophy of language (**Śabda Brahman**) appears somehow ambivalent¹¹ –

The status of verbal comprehension has been stated as distorted and unreal. In school of the Grammarians these two views are difficult to synthesize. How to resolve then? If we accept the theory of Appearance in the Śaiva systems, the present labyrinth can be overcome. In my opinion the Grammarians view on language goes well with that of Śaivism except two-three minor differences. Bharṭṛhari expounds that the ultimate denotation is one Ultimate Existence (*sattā*). See VP 3.1.19,29,33. It is again important to note that Abhinava has himself written a commentary on the 3rd book of the VP, which is no more available to us. Both the Grammarians as well as the Śaiva thinkers advocate for the constructivist view of language. We may have a link with the Western Sapir-Whorf hypothesis that holds that language

¹¹ cf. Śabda Brahma VP 1.1. Śabda VP III.52-54.

shapes/reflects our cognition of the world. However this viewpoint has not much been appreciated in the western traditions. This notion of language goes against the view of the nominalists and the realist's schools.¹²

The ultimate reality is without any mental construct (*sarvavikalpahī nam*) where as rest three are *vikalpātmaka*. Grammarians take up only the forms of speech due to its nature of *vivarta* and *vikalpa*. However, there is no denial of *parā*. Somānanda criticizes the notion of three *vāk* of the Grammarians¹³.

In the domain of philosophy of language, the grammarians and the Śaiva thinkers draw their materials from the same common stock-the *āgamas* and the *nigamas*. Abhinavagupta freely quotes Bhartṛ hari for the supports of his arguments.¹⁴ The relationship between the grammarians, Śaiva and the Buddhists can be a subject of independent inquiries. Such a study will demystify many of the reservations in this regard.

Vivarta, *vikāra* and *pariṇāma* – these are the three approaches to explicate the onto-epistemological status of language. Now the question is where to place the Grammarian's, Śaiva and the Buddhist's philosophy of language. A philosophical system that accepts even speech (as substance and energy, not only the manifest

¹² *Paramārthasāra* 11:Parā

¹³ 2nd chapter of *SD*.

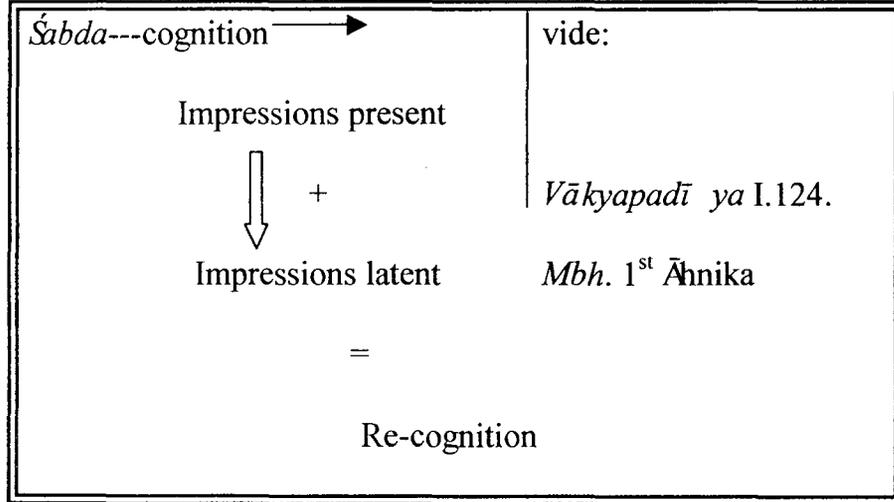
¹⁴ See IPV 1-5.14.

speech/ *vaikharī* and not in terms of conventionally constructed semantic value system) has to accept language at the various levels of its organizations, beginning with the speech sound to the discourse levels in the background of its own central thesis of appearance. Śabda refers to the two levels –speech sound/ *vāk* in general and word +meaning. The Śabda tattva refers to both the levels, which are by no means separable.

Drawing inspiration from Bhartr̥ hari in particular, Abhinava holds that words are mere indications or signs (*samketa*), and as such the knowledge they constitute is *vilakṣaṇa jñāna*, knowledge constituted by specific characterization, a kind of symbolic knowledge. Yoga system (YS) talks about complete knowledge (*pūrṇa jñāna*, 3.17), discriminating knowledge (*viveka jñāna*, 3.49) and knowledge of original unity (*kaivalya jñāna*). The Jaina system talks about the *samaya jñāna*. Nāgārjuna in his *Suhr̥llekha*, stanza 24, refers to the process of production as ... “the unstable, ever moving objects of the six senses.”

In the contexts of the types of knowledge enumerated above and the ten types of the worldly experiences, where do we put the verbal cognition and the literary/ aesthetic experiences in this framework? Can we hold that as the aesthetic experiences are *alaukika/vilakṣaṇa*, so is the cognition acquired through words or language?

Verbal cognition is a kind of re-cognition and analogous with the *sphota* theory of the Grammarians. Verbal cognition is a kind of identical blending of what is latent and what is present or articulated.



Yenoccariten

*sāsnālnā*ulakakakudakhuraviāṇṇāṃsampratyayobhavati sa śabdaḥ*

Mbh. Ch.1

Vagrupatā cenniṣkrāmedavabodhasya śāsvartī

Na prakāśaḥ prakāśeta sā hi pratyavamrśinī VP 1.124

(notice the use of word *prakāśa*).

Jñānam sarvaṃ śabdena bhūṣate VP 1.123.

The tradition confirms that Abhinava had written a commentary, *Prakī rnaka Vivarana*, on the third book/*kānda*, known as the *Prakī rnaka Kānda* of the *Vākyapadī ya*. This commentary is no more available to us.)

There is a basic unity and identity between *then* and *now* and this could be established with reference to the real substratum. Recognition brings about the basic underlying unity of being and Supreme Being. The realization of identity is the source of divine pleasure/aesthetic rapture-*ānanda*, that is the chief goal of poetry.

Anādinidhanam Brahma Śabdattavam yadakṣram....(VP 1.1). For the Grammarians, Śabda Tattva is Śabda Brahman or Parama Brahman. For the Śivas (see *Vbh.* 38/7,42), it is a means for realization of Parama Brahma. However, the question emerges whether Śabda Tattva is: -A sound or all pervading-sound, a quality of the ether, which is the subtlest of the five gross elements. The quality of ether is to permeate everything (*yā sthitā vyāpyaviśvam* , *Abhijñānāsākuantalam* , *Nāndī pāṭ ha*). Does this imply that sound as the quality of ether is all-pervasive and the world is essentially a manifestation of the *Śabda Tattva*?

An *āgamic* interpretation of the first *kārikā* of *VP*: (a) /A/ is the paradigm sound and the substratum of all other sounds. It is non-divisible, without beginning and end and all pervasive. This is like the Śabda Tattva and in the Śiva philosophy it symbolizes the Anuttara. Rests of the sounds are simply the variations of this paradigm sound. The *Aṣṭādhyāyī* begins and ends with this speech sound only and

this may be the reason of the acceptance of the *Śabda Tattva*. Not only all the speech sounds are the *vivartas* of this /A/, but all the morphological and syntactic forms are also its variations. Again, there is no space for the debate of *khaṇḍa pakṣa* and *akhaṇḍa pakṣa* in either of these two schools as integrity and non-duality is at their roots. So both- the word as well as the sentence and discourse hold integrity and cognitive fact and are one with the *mahāsattā*. Whether they represent or construct the supreme reality may be a matter of debate but it is thoroughly acceptable that its concern is the same multi-foliated Reality.

Vivarta, whether illusion or real, possesses epistemic status. They make the Reality perceptible and it is through which we constitute our ideas. In the philosophical systems like Vedānta, in which *vivarta* is unreal or illusory, Reality is explicated by the application of imposition-exclusion method. First we impose all designations on the Brahman and then exclude them gradually. Finally whatever remains, gets signified by one's own strength. In the systems of thought, in which *vivarta* is real, as in Grammar and Śaivism, it is non- different with its substratum and even to know these *vivartas* in a way is to know one or the other aspects of the same real substratum. In this context *vivarta* (*śabda* or any other form) is both-ontology as well as epistemology.

So *Śabda tattva* is the real substratum, but the worldly affairs are not executed with the ontological element. Both in Vedanta and in Buddhism, the illusory being or

existence has been accepted in the hierarchy of Reality. This world of appearance or illusion is not in opposition with the transcendental Reality, but is simply a step towards achieving the highest truth. This *vivarta* pertains to the phenomenal word only. In other words, it brings us closer to cognition of Reality. To get into the realm of Reality we need to transcend the level of word/sign or *vivarta*. A sign, *vivarta* or word by its own potential and nature indicates this transcendence. It may be of the nature of *sphoṭa* or difference/*apoha*, individual or universal. These forms bring forth the substance, the *śabda tattva*. More precisely, the relation between form and substance is similar as between *vivarta* and *tattva* or between phenomenal and transcendental. And to note again, these two terms are not in opposition or not placed as two dots on a scale involving pre and post. They are even not bound in the chain of causality. This relationship could be understood with the metaphor of image and counter-image, which Abhinava delves into so deep in the third chapter of his masterpiece the *TA*.

The process of creation is the process of ordering/reordering, transformation and manifestation. Through this process the substance takes a form, one appears as many, a non-divisible entity appears as fragmented or constituted in parts, simultaneous appears as continuous, abstract becomes concrete, real processes itself to become actual and so on. Nevertheless, the substratum remains the same and complete as ever. Hence, we have the argument for retaining the terms and concepts- *śabda tattva* and *vivarta*, which are in fact the two stages in the creative process.

There is no question of one being real and another unreal. The Grammarians and the Śivas do not have any space for dichotomy as such either in their ontology or in epistemology. If one believes in presence, the acceptance of absence is inevitable. Because the nature of reality binds all the oppositions and differences into an integral whole. The question of Reality being one or two or multiple does not hold pertinence in this context. The moment some one designated this integrity as one in the process of its explication, it initiated the traditions of debate and discussion. If it is one, why it cannot be two or multiple. But root of the problem lies here. Our cognitive faculty processes/analyses the ontological entity first in parts and components and then by the law of association and difference makes it one or many. The outcome of this process is that the entity does not remain same.

Following are the differences between *tattva* and *vivarta*:

<i>tattva</i>	<i>vivarta</i>
/A/	All other vowels and consonants
Without origin and end modification	A subject to change and
Non-destructible	Forms may decay (but not the immanent forms; vide Mbh. of Patañjali).
Ontological	Mental/conceptual/epistemological
Non-sequential	Sequential
Discreet	Discrete
Simultaneous	Continuous
Non-conventional	Conventional
Non-declinable	Declinable
Cognitive/intertwined with cognition	Pragmatic and through which all the worldly deeds are performed
Associated with Parā	Of the forms of <i>paśyantī</i> , <i>madhyamā</i> and <i>vaikharī</i>
Integral/one	Plural/many

Substratum	Manifestation of the same substratum
Real in itself	Real with relation to its substratum
Substance	Form
Transcendental	Pragmatic and illusory (<i>vikalpaka</i>)

Analogy as the basis of the use of the word or language; principle of economy and generality. These similar forms are recognized in the mental processing and the identity of the two is established.

When Bharṭṛ hari holds that language is all these- *vivarta* (VP I.1), *vikāra* (I.3) and *pariṇāma* (I.3), he seems to be arguing in the tradition of Tantra. For *tantra* posits that the world is either or all of these three, but in each case it is essentially identical with its Real Substratum. Let us try to understand the difference of these three crucial terms as well with adequate examples.

Vivarta- bubbles/waves/ripples from water

Vikāra- that which changes in course of time-passes through the six stages of origin, birth, etc.(VP III.9).

Pariṇāma- curd from milk.

In my opinion, the first two are more or less identical in a way that they have the tendency to return to the original form. Death essentializes origination. The rest one can be explained in terms of the contraction and expansion principle of the Ultimate. [See *Yoginī hrdayam*, I. 50-52 for a close understanding of the creative aspect of Parama Śva.]

There are two processes of creativity: *prasarāṇa* (as in the case of six original vowels) and *prati-sancarāṇa* (in the case of the *guṇa* and *vṛddhi* vowels). This how the binding principle in language and in the world operates (see TS p.80). Similarly, there are two sources of manifestation as well. In the first, termed as the *śuddha*, *śiva* and *śakti* predominates; and in the other *māyā* takes over. *Parā* belongs to the first source where rests three pertains to the next one.

Provide a summary of the “Śva Namaskāra” of Śri Bhāskarakaṅ ṭ ha and show how the four stages are established. Moreover, the concept of four stages of *vāk* is also in conformity with the Vedic traditions and Grammar, being a non-confrontational discipline does not violate this norm. Grammar, in its most essential and philosophic form is a discipline of the *Āgamic* traditions. It has been well established by the scholars (see Baladev Upadhyaya’s *Bharatī ya Darśana*, pp.483-5) that even the *Aṣṭādhyāyayī* is in the *āgamic* traditions (8 chapters of *Ast.* = 8 forms of Śva vide *Abhijñānaśākuntalam*, *Nāndī Pāṭha*). Bhartṛ hari’s theory does negate the concept of the four concept of *vāk*. Para is the soul substratum of all the three forms/

stages of speech. As the real function of language begins with *paśyantī* . It is logical to hold that Grammarians, maintaining a proper distinction, begin their enquiry with *paśyantī* . At the level of *Parā*, *Śva* and *Śakti* are one without any specification. The will to know emerges with the third category/principle *sadāśiva*, and thereafter the linguistic and the cognitive processes begin. [See the *SD* of Śri Somānanda, ch.2]. The Śivas not only maintain the distinction between *paśyantī* and *parā*, but also between the Śabda Brahma and Parama Brahma; the former is the means to realize the later. Śabda Brahma may refer to the *Viśvamaya* and Para Brahma to *Viśwottī rṇa* aspects of Parama Śva (See *VBh.37-42*).

Neither *pariṇāma* nor *vikalpa* or even *vikāra* can resolve the problem of interpretation of Bharṭṛ hari's theory of language. However, Śiva's theory of *ābhāsa* is capable of solving the problem. These three terms are quite close to the meaning of *ābhāsa*. They are real and identical with their substratum.

“Language *cuts* forms”; ‘to cut’ here means ‘to constitute/ to construct mentally’ (takṣ ayati). So the creative aspect of language is always implicit in these sorts of discussions (*Rk* 1.164.45).

Abhinava in *TA* describes the 10 kinds of *nāda*. We may see how this classification of inherent sound relates to the four stages of *Vāk* as expounded by the Śiva thinkers.

As sound is the quality of ether- the most pure among the five gross elements, we may also observe its other dimension, i.e. permeation, which is the chief characteristic of ether. This also implies that nothing is beyond language and ontology of sound also pertains to the ontology of reality. The ether is also known as the abode of Śva¹⁵

Parama Śva = Viśvottī rṇ a =Parama Brahma

<i>Viśwamaya</i>	Parā (Śabda Brahmā)	=	Citta śakti = Śva-Śakti
	Paśyantī =	=	Ichā śakti = Sadāśva
	Madhyamā =	=	Jñāna śakti = Īśwara
	Vaikhari =	=	Kriyā śakti = Śiddhavidyā

Parā vāk is another name of the supreme power of Śva. *Citi*, *Vimarśa*, *Aiśvarya* and *Svātātṛya* are all synonyms. Freedom of will to create is the central thesis of this system. That is why this philosophy accords the independence of the artist in its literary theory.

¹⁵ [See TA 5th chapter]. [TA III.236]

Abhinava also distinguishes between *sthulā paśyantī* and *vaikharī* [TA. III.237-8]

Another exposition of speech: language and creative process

A =	Anuttara	= Parā =	Ahaṃ =	Parā (subtlest, substratum)
I =	Icchā	= Parāparā =	Ahamidaṃ =	Paśyantī
U =	Unmeṣ a	= Aparā =	Idaṃ =	Madhyamā & Vaikharī

(The level of the manifest gross physical world)

[TA III.249]

Interpretation of /a/- the first cause, knowledge of non-duality, 'nothing beyond that' and the substratum of everything in world and language. /A/ as the first speech sound and as *tattva*/ the first principle also substantiate the claim that the Indian theoreticians do not mark any difference between world and the world. In this sense the Pratyabhijñā school is close to the school of the Grammarians. /A/ manifests itself in manifold forms.

The Mī māṃ ā system believes in the independent and ontological status of the phonemes, which has a close affinity with the Śaiva thought on language. But there is difference in their respective approaches. For Mī māṃsā the ultimate source and

authority is the Vedas and the Vedic sentences whereas in the Śaiva School this is a part of its ontology.

Verbal cognition/sign is of the nature of *sphoṭa* and *pratyabhijñā* and not of the nature of inference. When the Buddhists include this cognition under inference, they simply comply with their strict ontology and epistemology, which does not provide space any other means of knowledge. Moreover, verbal cognition is something like indirect experience as against the perception. The Buddhist logicians examine this phenomenon from the nature of meaning /import point of view. The knowledge of non-cow is evoked by means of *sphoṭa* and *pratyabhijñā*- counter-identity –different from 'non-cow' and this process, pre-stored knowledge or impressions play an important role. A brilliant synthesis of various thoughts can be seen in Bharṭṛ hari and Abhinavagupta.

In the history of any idea it has been seen that whenever there are too many trends and variations, then a general dominant idea or school of thought emerges, which positions itself in such a way so that the multiplicity and differences can be accommodated or synthesized to bring about a more pervasive and competent thought system. The Schools of Grammarians and the Śaivas need to be studied from this point of view. This process operates inter intra systems. Bharṭṛ hari, Ādi Śaṃ kara and Abhinavagupta are some exceptional examples of this thought process.

Patañjali's definition of word also supports the notion of *sphoṭa* of Pratyabhijñā.