GLOSSARY OF CONCEPTUAL SANSKRIT TERMS
the speech sound, the paradigm sound, the sole substratum of the nāda Brahman and all the creative principle. In the Śaiva system /A/ is the Anuttara or Paramaśīva, 37th tattva/principle. With other of its aspects, it manifests the world (other two are /I/ and /U/ stand for icchā (desire to create/ manifest) and and unmeṣa (externalization). [PTV, TS Ch.2]. See samāveśa, tattva, ābhāsa, visarga, bindu/vindu.

ābhāsa: appearance, falsity; an illusory reality in Śaṅkara Vedānta; a kind of knowledge, which is valid in poetics and Śaiva philosophy and could be stated in language; involves knower, knowable and means of knowledge. See tripuṭī and ābhāsāvāda.

ābhāsa krama: manifestation, extenionziation; it has opposite sequence/stages to samāveśakrama (see samāveśa). Āhāsa (appearance) means the expressions of the internalized object. Hence the stages involved in this process are: (1) ānanda (blissfulness: the level of Śiva and Śakti, (2) icchā (desire to manifes; the level sadaśiva); (3) jñāna (knowledge \; the level of īśvara and (4) Kriyā (action; the level of śūddhavidyā). [TS Ch.1] See Tattva, upāya, samāveśa.

ābhāsāvāda: theory of appearance; (1) a theory in Advaita Vedānta, which expounds that phenomenal world is an illusory appearance of Brahman; merely a
vision without any substance; (2) a version of pratibimba vāda; a central thesis of Kashmir Śaiva philosophy, according to which the world consists of appearances which are real with regard to their common real substratum, i.e. anuttara or Parama Śva. [TA Ch. 3]. See pratibimba, anuttara, drṣṭi-śrṣṭi vāda and ābhāsa, vimārśa, svātantraya.

abhāva: non-presence, negation, non-existence; the seventh category in the Vaiśeṣka system; It holds an independent onto-epistemological status in the schools of Nyāya-Vaiśeṣika, Bhāṭṭa Mīmāṃśā and the Dual systems. Buddhism, Prabhākara Mīmāṃśā and the Viśiṣṭādvaita schools refute it as a distinct category and associate it either with anumāna or arthāpatti. The core of this polemics is whether ‘non-presence’ as an ontological category is known by means of perception, inference or through some different epistemology, i.e. non-apprehension (anupalabdhi). Two of its main kinds are: (a) samsargabhāva: — the non-presence of one entity in another; (b) ananyābhāva: — reciprocal non-existence where one object is not identical with another. The Vedānta Paribhāṣā states four kinds of non-existence: (1) Previous non-existence (prāgabhāva): — absence of an effect in its material constituent; as the absence of jar in a lump of clay or the non-existence of curd in milk, (2) Non-existence as destruction (pradhvaṁśābhāva): — a broken jar into its pieces, (3) Absolute non-existence (atyantābhāva): — that which does not exit in a specific locus in any time; ex.- rabbit’s horns, sky-flower etc.; and (4) mutual non-existence
(anyo 'nyābhāva) :—the absence of jar in cloth. The Nyāya system accepts all these four types but arrange them as follows: —

\[
\begin{align*}
& \text{abhāva} \\
& \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad
\end{align*}
\]

anyo 'nyābhāva

sāmsargābhāva

prāgbhāva pradhvaṁśābhāva atyantābhāva

[Vide BP 12-13; Tsn.IV.20-23, VPs VI.]

See apoha, anupalabdhi, pramāṇa, sattā.

\textit{abhidhā}: primary or literal meaning; also called \textit{vācyārtha}, according to Abhinava, general meaning of a word is \textit{abhidhā}, primary sense which is expressed by means of \textit{samaya}/symbol or verbal symbol. Literal sense is always associated with the universal (\textit{sāmanya}) and with a particular (\textit{viśeṣa}) [DLL I.3]. See \textit{vācyārtha}, \textit{abhidheyārtha}, \textit{śabda-śakti}, lakṣaṇā and \textit{vyñjana}.
**abhidhā mūla:** a kind of suggestion (*dhvani*) rooted in / originates from literal meaning (*vācyātha*);

**abhidharma:** (also, *abhidhamma*), one of the three caskets containing the philosophical discourses of the Buddha; the *Mahāyanasūtrālāmkāra* of Ārya Asaṅga provides its four interpretations:

\[ \text{abhimukhatothābhikṣnyādbhībhavagitobhidharmaśca (XI.3)} \]

(i) that which initiates into the *nirvāṇa* (*abhimukhataḥ*);

(ii) that which explains the different manifestations of a single *Dharma* (*ābhikṣanyāt)*;

(iii) that which refutes the opinions of the other philosophical systems (*abhibhavāt*); and

(iv) that which provides the authentic/authoritative exposition of its own (here Buddhist) principles (*abhigatitāḥ*).

**abhidheyārtha:** literal meaning or sense of a word, the primary denotation; The Mīmāṁsā school in ascertaining the injunctive sentences of Śruti, gives prime importance to the literal sense. They begin with the meta-assumption that Vedic expressions are literally and meaning in *loka* and in meaning in *śāstra* are not really different. Mukulabhaṭṭa, a Mīmāṁsaka of 10th century Kashmir (may be a contemporary of Abhinavagupta), has argued that the literal sense is the only source
(mātrkā) of all the vṛtti (significative power) of the word. [See the small treatise Abhidhāvṛttimātrkā of Mukulabhaṭṭa].

abhīhitānvaya vāda: theory expounded by Kumārilabhaṭṭa, a theory of the comprehension of sentential meaning proposed by Bhāṭṭa Mīmāṃsaka and some Naiyāika; words independently signify their own separate word meanings and and combine again to effect a single sentential meaning. A collective memory gives rise to this same collective meaning. The intention of the speaker along with the three other components (ākāṃkṣā, yogyatā and āsatti/sannidhi)

abhilāpa: verbal image, conceptual image, it is of the nature of parāvāka (the ultimate speech) and hence identical with vimarśa (free consciousness) and svātantra. In fact, in the Śaiva system all these terms (absolute will) are synonymous. Knowledge is never separated from Vāk (language) [IPV. I. 5. 13]. Abhinavagupta quotes Bhartṛhari, the great grammarian with reverence jñānam sarvam śabdena bhāsate. “Knowledge always appears to be a linguistic construct” [VP I. 123].

abhinaya: enactment, histrionic representation; lit. to take forth; that through which the emotions are brought forth to the audience/viewer. Four types of abhinaya are enumerated in Bharata’s NŚ: āṅgika, vācika, āhārya and sāttvika.
āgama: non-contingent texts (apauruṣeya), one of the two branches of Indian discourses (another is nigama =Veda); a name of the tāntric system that generally refers to the early Śaiva literature on Tantra. Vācaspati Miśra, in his Tattvavaiśāradī (on Yogasūtra of Patañjali) 1.7.explicates: āgacchanti buddhimārohanti yasmādabhyudayaniḥśreyasopāyāḥ sa āgamaḥER [That through which the intellect attains welfare and salvation is āgama]. According to the Vārāhi Tantra, there are seven characteristics/topics of āgama:

śrṣṭiṣca pralayaścaivadevatānāṁ yathārcanāṁ/

sādhanaṁ caiva sarveṣāṁ puraścaraṇmeva ca//

śaṭkarmasādhanāṁ caiva dhyānayogaśacaturvidhah/

saptabhiḥrlakṣanaṁairyktamāgamaṁ tad vidurbhāḥ//

Āgama are action-oriented (nigama: knowledge-oriented). They emphasize the practical aspects of knowledge, i.e. ways to achieve the real state of Being.

The āgama (scripture) deserves the status of epistemology (pramāna); Abhinavagupta brings forth the essential feature of āgama: All the āgamas share one essential feature that their validity and strength is derived from conventions on prasiddhi or general consensus. [TA XXXVII.1].

Also, Jayaratha explains (that prasiddhi that which has been accepted/established beyond doubt) is āgama and this is one of the valid means of knowledge. It nearer contradicts our experience of the world [TA (V) I.18]

See tantra and nigama.

aham: ‘I’; the creation realized in the form of self which is identical with Śiva tattva (principle); interpreting it philosophically in grammar, ahaṁ is a technical set (pratyāhāra), which means: 1. all the speech sounds from /a/ to /h/, 2. that the reality is constituted of speech (vāṁmaya), and 3. the manifest reality where /h/ in the form of visarga and vimarśa create stir in Anuttara (here represented by /a/) and this is how the creation follows. [PTV, TS Ch.3]. See bindu, visraga, Anuttara, vāṁmaya, prtyāhāra.
**ahamkāra:** specific cognition of the self, individuation; its evolutes are five tanmātrā.

**āhārya:** imposition, extraneous, costume; one of the four types of histrionic representation discussed in the *NS* 21.2 (23.2). Āhārya= ā+ ḥṛ+ ṅyat; The verbal root ḥṛ means to take away. More appropriately, the distinction between the two objects are 'taken away' as in the case of superimposition or metaphor. With the specific use of costume and make up, the actor 'appears' as some aestheticized/historical character. One of the meanings of āhārya is 'graspable'; and as it is obvious here, it provides the content a form and in this way makes it approachable and enjoyable.

Now the question is what kind of knowledge is āhārya (āhārya jñāna). For the Śaiva tradition of thought, the appearance is real as it is the manifestation of the real substratum. Poeticians like Ānandavardhana and Abhinavagupta (*DA* and *DAL* Ch. 3), Rajśekhar [*KM* Ch. 9: *yathāpratibhāsaṁ ca vastunāḥ svarūpaṁ śāstrakāvyornibandhopayogi*] and Mammaṭa [*KP* the first verse], approve of this special type of cognition. The concept of *guna pratyaya* (awareness of the qualities) as expounded by Ācārya Śaṅkara [*BSSB* 1.1.4.] corresponds to āhārya jñāna, which is treated as a variety of āropa (superimposition) in the texts of the Nyāya philosophy [*TSn* IX. 9]. Āropa is of two kinds: āhārya and anahārya. Āhārya is intentional.
imposition whereas anāhārya is unintentional. Intentional imposition is a function of mind; or in the words of Ācārya Śaṅkara 'mānasa adhyavasāya'.

The Vācaspatyaṁ glosses āropa as "yat ra bādhāniścayasattve'pi icchaya tathājñānam, sa āhāryaṁ". The same is the case of metaphorical expression like "the boy is fire". Here the distinction between the boy and the fire is known and the imposition is intentional.

The poeticians include this phenomenon of intended imposition under sāropālakṣanā. See ābhāsa, āropa, lakṣanā, khyāti, abhinaya, upamā, rūpaka.

aiṣṭaṇā: desire; the desire that is bound to manifest or create.

ajñāna: nescience, limited knowledge and the absence of knowledge; the main cause of the world; It is of two kinds: (1) bauddha: rooted in intellect and of the nature of indeterminate and of contradiction; (2) pauruṣa: rooted in the self/ receptive self; of the nature of vikalpa (mental construct) and saṅkucitapraṇathanātmaka (limitedness) [TS Ch.1]. See jñāna, mokṣa.

ākāṁkṣā: mutual expectancy; one of the three syntactic categories posited by the Mīmāṁṣa school; in a sentence, one word expects another for its semantic and grammatical completeness. In modern (Chomskyan), the same notion has been
termed as the sub-categorization criterion (theta role/ theta grid/ thematic role of the verb).

ākāra: size (in terms of great or small),

akhaṇḍa pakṣa: integral view, Gestalt;

ākhyāta: verb, one of the four parts of speech classified by Yāska (9th c BC) in the first chapter of Nirukta, action in reality is represented by verb in language. Yāska extensively records the debate regarding the verb centrality of language and seems to agree with the thesis that all the words in Sanskrit are ākhyātāja, i.e. they could be derived from their respective verb roots on the basis of semantic and phonetic coherence. See nāma, upasarga and nipāta.

akhyāti: error or theory of error;

ākṛti: generic shape, configuration, appearance; that which is constituted by the components of entity and which is mark with jāti (class) and linga (distinctive features/ characteristic sign). The NS [II.2.68] defines ākṛti as that by which the genus and the marks of genus are manifested. In MBh [Paspaśāhnikam], the pūrvapakṣa while trying to establish the definition of śabda, asks: “Should that
which being broken remains unbroken, being torn remains untorn, the being, the highest genus of all things, be called śabda?” Patañjali makes it clear that the feature enumerated above, are not that of śabda but of ākṛti (genus). The generic shape pertains to the universal by means of which an individual is established. The philosophical systems of India have debated over the ontological status of this category. The Realist systems like Nyāya-Vaiśeṣika and Mīmāṁsā and also the Idealists like the Vedāntin and the Grammarians accept as real. The Buddhists hold that it is only a conceptual construct and does not hold any reality. Since the Śaiva systems accept the reality of ābhāsa, ākṛti is real in these systems. It is also a manifestation of the real substratum. [TA Ch. 3]. See jāti, vyakti, samavāya, ābhāsa.

ākṣara: non-destructible, perennial; the ultimate principle which is the ‘cause’ of all other forms like vivarta and parināma. The Grammarians have stated Him as Śabdatattva. [VP I.1]. In the Śaiva tradition, this refers to Parama Śiva and by theoretical implication, all the 36 tattva (principles).

ālambana: support; one of the components in the rasa-sūtra of Bharata Nātyśāstra. [NS Ch.6]. See vibhāva.

alaṃkāra: figural mode-s; that which makes an object of art aesthetically rich and enjoyable; also a mode of effective expression; one of the most powerful school in
Indian poetics and aesthetics beginning with Bharata (vide the 36 kāvyalakṣaṇa in NS. Ch.17), but more as an organized discipline with Bhāmaha and Danḍin.

**anāhārya:** unintended imposition, a phenomenon of error and illusory knowledge in which ‘X’ is mistaken for ‘Y’. See khyāti, āropa, āhārya, ābhāsa.

**ānanda:** delight, pleasure; the central thesis of Kashmir Śaivism. Ānanda is the power of Paramāśiva that manifests at the level of Śakti. *TA Ch. 8*.

**āṇava mala:** impurities of the individual self; that which binds him/her and makes feel 'I'. In the Śaiva system such and individual is designated as paśu- that who is bound.
aṇḍacatuṣṭaya: the universe in the form of a four sheathed egg which consists of ṣakti, māyā, prakṛti and prthvi.

A Representation of the 36 Principles of the Kashmir Śaiva Philosophy

in the Form of a Sheath/Egg

(i) ṣakti (also śīva)

**tattva** 1-5.

(ii) māyā

**tattva** 6-12.

(iii) prakṛti

**tattva** 13.

(iv) prthvi

**tattva** 14-36.
(i) Śakti/Siva contains everything within, hence is known as viśvamaya and viśvottirṇa. Principles 1-5 constitute pure adhvā/ tattva/ principles. Īswara is the owner of this level. Non-duality of Śiva and Śakti.

(ii) Duality and multiplicity are the characteristics of māyā that manifest in the subsequent elements. The owner of this level is Rudra (also known as Gahana).

(iii) Consists of three qualities- sattva, rajas and tamas; brings about pleasure and pain to the beings. Viṣṇu is the owner of this sheath. Difference and individuality are the distinctive marks of this level.

(iv) That which takes the physical forms and whose owner is Brahmā; the world:—14 kinds of world have been enumerated in the Śāṅkhya Kārikā, 53. It is important to note that the Śaiva philosophers have taken 25 principles (from puruṣa to prthivi) from the Śāṅkhya system, however, with their own meaning and interpretation.

[PS verses 4-5. TS Ch 10, TA Ch.11]. See tattva, rudra, gahana, sattva, rajas, tamas, Viṣṇu and Brahmā].

There is another representation of cosmic extension of Śiva in this philosophical system which could be illustrated as follows:

<table>
<thead>
<tr>
<th>Sarga (Sheath)</th>
<th>Kala</th>
<th>Domain</th>
</tr>
</thead>
<tbody>
<tr>
<td>pārthiva</td>
<td>nivṛti</td>
<td>earth</td>
</tr>
</tbody>
</table>
2. prbkṛta pratisthā water-primodial nature

3. māyīya vidya (aśudha) purusa
   (individual self)

4. śākta śānty śuddhavidyā śakti

5. Śiva śāntāṭīta kalāṭīta

Śiva is beyond all the binding principle like time and space, is pervasive in all 36 ontological principles, and illuminator of the cosmos which is identical with Him. He is also beyond all the four Sheaths enumerated above and at the same time contain all them within its fold; all pervasive since śakti cannot be separated from Śiva, it is enumerated under Śāntāṭīta. In the Kaula system Anuthara or Paramaśiva pervades all the 26 ontological principle and it is there śakti and Śiva are included under śāntāṭīta or kalāṭīta. {TS Ch.10] See tattva, kalāṭīta.

anirvacanīya-khyāti: See khyāti-pāñcaka.

antaḥakaraṇa: the inner instrument; it is known by four designations depending on the acts it performs: (i) mind (manas) because of its doubting and postulating actions,(ii) intellect (buddhi) because of its property to determine about
objects by means of differentiation, (iii) I-awareness (ahamkāra), being aware of the self/ego or realization of self in a specific form, (iv) the receptive/reflective self (citta) because of its ability to reflect and concentrate on the stored impressions. See manas, buddhi, ahamkāra and citta. [VC 95-96]

**anubandha catuṣṭaya:** the four textual assumptions which defines the context, concern and domain of a work in the śāstraic tradition. In this tradition, a text declares in the beginning the following four assumptions:

1. **viṣaya:** subject, area or domain [as in Dā - the content and form of dhvani].
2. **adhiκāri:** readership; [sahṛdaya, one whose heart is pure and who is capable of dissolving his/her self in other or the greater self].
3. **sambandha:** subject-object relationship;
4. **prayojana:** purpose; [prīti, delight or profound interest].

anvasādāt dhvaniḥ svarūpaḥ srotūn śrotā pravartate/
śāstrādau tena vaktavyaḥ sambandhaḥ saprayojanāḥ/

**anubhāvana:** direct perception or realization of the specific object; related to anubhāva, personal and specific experience of the object which is physically present; not a general/universal form [Abh.on NS I.107]. See anubhāva.
**anugraha:** blessing, gratia, see *anupāya*

**anukarana:** imitation (mimesis); one of the three interpretations of *anukīrtana* refuted by Abhinavagupta as (i) it pertains to the inferior form of representation, (ii) imitation is impossible in a histrionic representation, (iii) *anukarana* means 'similar-act' which possible in the case of individual only [*Abh.* on I.107 of *NS*]. See *anukārya*.

**anukartā:** actor, performer in histrionic representations. [*Abh* VI.31] See *nata*, *anukarya*.

**anumitī vāda:** inferential theory of aesthetics propounded by Śrī Sankuka with a perspective from the Nyāaya philosophy. Śaṅkuka holds that the viewer perceives the *nata* (actor) as actual Rāma (for example) and through this inference experience the aesthetic content. The permanent psychological states contained in Ram, reflects in *anukarta* (actor). Though being unreal it appears as real. Abhinavagupta and nammatā have rebutted this theory [*Abh. Ch. 6, KP 9-IV.46*]

**anupāya:** without or with less efforts,
**anusandhāna**: determinate with impostition; a term used by Bhattacharjya in his explication of *rasasūtra* of Bharata. Abhinavagupta [*Abh. Ch.6*] and Mammaṭa [*KP 4Th Uttara*] quotes the views of Bhattacharjya in which the term *anusandhāna* occurs.

The commentators of *KP* has explicated it as 'nartaka tatkālam rāmatvabhāmānah', during the acting (histrionic presentation the experience in the *nata* (actor) as Rāma etc.; imposition of Rāma on the *nata*. Abhinavagupta states this is the two ways experience of the self:

(i) *aśuddhānusandhāna*: impure superimposition; Ex:- I was a *nata* earlier, now I am Ram.

(ii) *Śuddhānusandhāna*: pure imposition (realization, I am Ram (only). [*KP Ch.4.28 IPV 1.5.4-5*]

*aśuddhanusandhāna* See *anusandhāna*

*śuddhāmīsamdjāma* See *anusandhāna*

*Anuttara*: the ultimate, nothing beyond that; the ultimate principle (*tattva*) in Kashmir Śaivism, a synonym of Parama Śiva;

(1) Abhinavagupta, under the influence of the Kaula system accepts *anuttara* as the 37th principle; all 36 principles are the manifestations of this ultimate principle. *Anuttara* is the first word of the first verse of the *Parātrīśkā*. Abhinavagupta in his *Vivṛti* on *Parātrīśikā* provides sixteen interpretations of *anuttara*: 1. that beyond which there is nothing more or additional; 2. that state in which there is no question
or answer; 3. Crossing all the levels of bondage, liberation; 4. that in which the power (śakti) does not involve sequentiality in ascending of through the six cakra; 5. that from where one goes beyond all kinds of bondages; 6. that in which there is no space even for ‘liberation’ as there is no real bondage (the world is not unreal or the cause of bondage according to this system); 7. where there is no act of verbal conceptualization, like-'this' or 'that'; 8. where there is no relativity either in the ontological principles or in the states of consciousness; 9. also used in the abstract sense to denote the irrelevance cast hierarchy; 10. that absolute and integrated power in which there is no conceptual distinction like paśyanti, madhyamā and vaikharī or 11. aghorā, ghorāghora and ghorā or 12. parā, sūkṣamā or sthulā etc. 13. anuttara may be derived from the verb root \( \text{yud} \ [a + nut + tara] \) which means to impel, to push, and tara means 'going beyond. Hence the term means going beyond by the process of yoga/ dīkṣā (initiation). 14. An in anuttara can be derived from the verb root \( \text{an} \ (+kvip suffix) \), which means 'to breath' and by implication anu or 'individual self'. The individual self or the real self is not involved in what the sense-organs experience, hence it is designated as śunya pramātā. 15. the supreme power /A/ [a+nut+taraḥ], which rests in its pristine pure form like the unstirred ocean and is beyond description, and 16. that which is beyond the causal relationship and sequentiality.

(2) The Śaiva system provides ontological base to the recognized speech sounds. In this context anuttara is symbolized by /A/- the sole substratum of all the speech sounds.
(3) There are 16 kalā (the quantifying unit of time and space), anuttara is beyond that and hence termed as the 17th art, i.e. is the total darkness- non-quantifiable. \[TA(V)\] under 1.1.

(4) Cf. Nagarjuna states that reality is beyond all conceptual category: 1. it exists, 2. it does not exist, 3. it exists as well as it does not exist, 4. it neither exists nor it does not exist. Hence, it cannot be explicated in any conceptual system. \[MMK\] 1.7

(5) Arguing on the same line, though in his own Vedāntic system, Śrīharṣa designates the Ultimate Reality as belonging to the 5th category [Naisadhiyacaritam 13.36].

(6) Ācārya Śaṅkara, commenting on the Gaudapāda Kārikā, states that all these four conceptual categories (recorded above) are the veils of the Paramatattva, the Ultimate Reality.

(7) According to Ānandaṭhīrtha, the following schools of thought belong to these four categories:

1. asti : Nyāya-Vaiśeṣika, Mīmāṁsā
2. nāsti: Vijñānavādī Baudhā (the Yogācāra Idealism)
3. asti-nāsti: Digambara Jaina
4. nāsti-asti: Śūnyavādī Baudhā

(8) Śūnya (\(\text{Śū} = \text{to swell}' and 'to be swollen'; both the opposite meanings as empty as well as full) is unique in this sense that without a negative prefix it expresses negative as well as positive meanings. Abhinava attempts to interpret anuttatara with all its positive and negative connotations with a sound etymological
base (see above). This can be put as parallels constructs, however, keeping the philosophical distinctions of these two systems in mind.

[TA; MVT, Ch.1; PTV, Vivṛti on verse 1]. See tattva, vāk, śūnya.

anvīṭābhidhāna vāda: a theory of sentential meaning expounded by the Prābhākara school of Mīmāṁsā which asserts that words acquire their specific meaning from their mutual syntactic relations.

anyāpoha: counter correlate, that which is excluded/negated contextually in the process of signification of a word according to the Buddhist theory of meaning (apoha vāda); for example the meaning of ‘cow’ is comprehended by exclusion of its counter correlate, i.e. ‘non-cow’. See apoha and abhāva.

anyathākhyāti: theory of other designation; a Nyāya theory of error/illusion;

apauruṣeya: non-contingent, the knowledge that is not contingent to a particular person; usually refers to the āgama and nigama, a component in the classification of Indian discourses [KM Ch.2]. See vāṅgmayā, āgama and nigama.

apavāda: exception, exclusion; one of the modes of knowledge or the cognitive processes acceptable in both Buddhism and Vedanta in which we first impose all the
false designations on the Reality and then gradually exclude them. What remains eventually is signified by its strength. See: adhyāropa, apoha.

apoha: contextual exclusion, to exclude by means of logic; (-vāda) the Buddhist theory of contextual exclusion where meaning is always constituted by ‘other than that’; tadbhinnavārvitī, [by excluding what is other than that]; a differential theory of meaning that firmly rooted in the philosophical foundation of Buddhism. See apoḍha, apohana, apavāda.

apohana: the process of contextual exclusion; power of differentiction; Parmaśiva os [erfect;u free om the sphere of cognitions; a free agent who brings about both unification and differentiation of cognition. The power of differentiation has been said to be ‘supportiv’ (anugrīhikā) of both powers of knowledge and rememberance. [IPV I. 6.2-3] See Jñāna, smṛti, prakāśa, vimarsa.

arthāpatti: postulation, meaning by implication; a valid and distinct means of knowledge in the Prābhakara Mīmāṃsā. See pramāṇa.

artha-vāda: enlogy, a concept in the Mīmāṃsā system a component of injmetivé sentence in which praise or blame is expressed. The Śaiva systems clearly reject this
as this is subordinate to the other assertive or negative sentences. In this sense it does not pertain to attainment of the ultimate self. [TA IV.232-236]

ānava mala: see mala

K ārma mala: see mala

mayīya mala: see mala

āsatti: spatio-temporal contiguity; also known as sannidhi; one of the three syntactic requirements as proposed by the Mīmāṃsā school of philosophy.

āstika: theist; technically the school of thought which accepts Vedas as the sole source of authentic knowledge. Mīmāṃsā and Vedānta are the two outstanding theist schools of thought.

ātideśa: extension; one of the rule-types in P.

ātman: the real self, the individual self; the conscious being; the SS [I.1] defines: Caitanyamātmā; : Awareness (which has absolute freedom of all knowledge and activity) is the self. Again, rooted in its aesthetic content SS [III.a] metaphorizes the real self as dancer. See nartana.

avikṛta paiṇāmavāda: see Baratiya Darshan p660.
baindāvī kalā (vandavī): derived from the verb root √vid= to know; 'bandavi' means of bindu or pertaining to bindu. Kalā here means 'Śakti' (power). So the whole term signifies the power of knowership of the Suprem Self or Consciousness.

Rebutting all the means of knowledge to know the supreme self. Kṣemarāja quotes from the Trikasāra:

svapada svāśiraschāyā yadvallavighatūmitihate /
pādoddeše śiro na syāttyeyam bainder kclā //

[just as one with his onw feet cannot overstep the shadow of his of knowership of the Supreme self] [PH 1]

Bhairava: the Supreme Reality; Paraṃāśiva, the ultimate abode of all the 36 ontological principles; Bhairava : /bha/ indicates bharana or maintenance; /ra/ indicates ravaṇa or withdrawal of the universe and /va/ indicates vamana or manifestation [Vbh. 1]. See Bhairavī and Rudra.

Bhairavī: the power of Bhairava. The Āgama literature is generally composed in the form of dialogue between śiva/Bhairava and Parvati/Devi/Sakti/Bhairavi. This notion of āgama brings it close to art and literature as it is also a kind of kānta-sammitita, the conversation between husband/lover and wife/beloved. Such a
discourse is characterised by ananda, pleasure and bhāvanā (intention). [KP2]. See Bhairava, kāntāsrutita, suhrādsmītita, prabhūtsammitita.

bhāva: vikāro mānasā bhāvāḥ (Amara kośa),

bimba: image, object; deserves a technical status in the context of

bindu (also vindu): origin, source, seat of manifestation, a dormant state of Parama Śiva when gets associated with visarga manifests in the many-fold forms.

See visarga and Parama Śiva.

Brahman: the ultimate/supreme reality or principle; the sole substratum of every thing that exists or does not exist or exists/does not exist otherwise. This is the ever-expanding principle as it is derived from Brh = to expand.

In Kashmir Śaivism, the absolute consciousness which is limitless and full; the sole cause of the projection of the world on the covers of this own self; other terms – anuttara, Panamaśiva [PTV, PH 1,2]

citpratibhā: intuitive will to create or manifest; the creative will which manifest the cosmos. Jayaratha comments: icchātattvaṁ tasya sā devi sisṛkṣoḥ pratipadyate [TAV I.2]; that the icchātattva is the creative power of Parāśakti. See tattva, Parāśakti, pratibhā.
**citta:** the receptive self; it has three stage:

1. **cittaviśvānti:** the extreme stage in exteriorization of difference from the real self. All the sentiments get dissolved in this phase. (this is the ānava visarga)

2. **citta sambodha:** the triad of knower, knowable and means starts getting dissolved and the self is inclined towards the sarivid (the knowledge light of the true self). This is the sāktavisarga.

3. **Citta pralaya:** involves seven actions: 1-inclinations towards the self-consciousness; 2- association of worldly object with consciousness; 3- the dissolution of the objective world in the transcendental existence; 4- manifestation of the self-consciousness; 5- dissolution of limitedness of the self in śiva; 6- change in the respective self due to inclination towards the real self; 7- complete dissolution of all receptions and the receptive self. This stage os call sāmbhava visarga. [*TA(V) III 211-215, PH 5*] see visarga, citi.

**guṇapratyaya:** awareness of qualities; discussed by Ācārya Śaṅkara under BSSB 1.1.4., a form of mental action. See āhārya, āropa.

**hetu:** see pañcāvayava.

**hevāka:** a technical term in the Buddhist tantra. According to this tantra śūnyata is the only dharmā (principle/subitratum) which contains all other principles
Abhinavagupta and Jayaratha rebate the Buddhist epistemological position in \textit{TA(V)} I.39-57. See \textit{Pramāna}.

\textit{hrdaya:} the dwelling or resting place; the resting place of all the mantras in heart, which none other than vimarśa or free-consciousness. It is simply the power of parā, the ultimate or transcendental speech. The bhāskari on IPV 1. 5 : 14 explicates \textit{hrdaya} as “\textit{pratiśṭha ... sarvasya viśvasya ca sthiteh, sthānani ... vyavasthāpakatvāt, vimarśenaiva hi prakāśya bhāvānāṁ ca svarṇpavyavathā shanati}, that which is the subitratum of all the sentiments/psychological states and which is of the nature of ‘light; and ‘consciousness’. [TA (V) I. 1]; see \textit{vāk, vimsṛśa, sahrdaya}.

\textit{hrdayasāra:} essence (of heart); the supreme consciousness is the heart of Parameśvara. [\textit{TA} 4.146; \textit{IPV} 1.5.14, 6.13]. See \textit{sakti, vimarśa, cīti, saṁvit, svātantrya}.

\textit{Īśvarādvayavada:} theory of non-duality of the ultimate Reality, \textquote{advaya} literally means \textquote{non-two} Here there is no denial of the existence of the two as many out at the same both share the same substratum. Due to the concept of dynamic ultimate reality and ābhāsa (Realistic Idealism – term given by Prof Kanti Chandra Pandey in his Abhinavagupta: an historical and philosophical study, 1963 p. 319), this system accept the reality of the world and its creator like Vedānta,world is not an illusory
apperance of Brahman here. And in this way this system differs significantly from the Śāṅkara Vedāntic thought. To some extent it nears to the advaya concept in the Hādhyamika school of Buddhism where two realities like transcendental and phenomenal have been accepted. However, both are dependent on each other and it is the transcendental which remains always inexplicable [MMMK XXIV8, TA(V) I.67] See paramārthaka, samvrti, sattā

jāti: class, genus; that which produces the notion of sameness. The NS defines jāti as: samānaprasavātmikā jāti [NS II.2.69]; one of the central issues of debate in the Indian philosophical systems, regarding its ontological and epistemological status. The Buddhist hold that it a form of vikalpa (mental construct), hence is unreal and serves the pragmatic purpose only. However, the other systems like Vedānta, Nyāya-Vaiśeṣika and Mīmāṁsā accept its real status. In the theories of meaning of all the schools, jāti is the connotation/import of the word which directly or by implication modifies the vyakti (individual). See ākṛti, vyakti,

jīvanamukti: a state of examipation while living in the world and on the gross body; leading the worldly life with deep understanding of the supreme self [IPV II 3.17]

jñāna (śakti): knowledge, cognition, power of knowledge; one of the three aspects of universal (other two or smrti and apohana; power of memory and
power of differentiation) the power of manifestation of the desired object from the
unlimited mass of Paramśiva. The IPV I.5. discusses at length this aspect of
Universal Consciousness. Abhinavagupta in TS Ch.1 states that this knowledge is the
sole cause of liberation. (iha jñānaṁ mokṣakāraṇaṁ) [TS Ch. 1]
The Gītā says that nothing liberates like knowledge. [Gītā IV.39]
Śivasūtra also posits that the vitiated knowledge is also a kind of ignorance and binds
the individual jñānaṁ bandhaḥ. (SS I.2)

kāla: time, that which is computable; an impure principle or element in the
Śaiva thought because it involves sequentiality (cause and effect), difference and
multiplicity. The computation of space in sequential and non-sequential modes is
time [IPV 2.1.3, TA Ch 6, ST Ch. 7.]; or more appropriately, time is the computation
of prāṇa (the life breath). Prāṇa is saṁvit (cognition) in Tantric systems and hence
associated with the creative principle. Abhinavagupta defines: tasya
kramākramalanāva kālaḥ [TS Ch.6.]. Even time manifests internally in the Ultimate
Self and the power through which it is manifested is designated as Kāli. However,
there is no question of sequentiality in Parameśvara. The dualist systems (also the
dualist Tantra) posit the distinction of cause and effect. This distinction of cause and
effect is not existential in the non-dualist systems like Trika and Vedānta. Sequence
is realized only as a principle of exteriorization and manifestation. Example may be
cited here is that of a painting. The content in the conceptual form and also as a
finished product do not show any sign of sequence.

Again, it is important to note that kāla, kalā and Kāli are derived from the same
verbal root, i.e. √kal, which means 'to map', 'to compute' or 'to enumerate'. Time and
space are co-ordinates and can never be isolated.

Time is a pertinent theme in music and prosody. A metrical composition is a
way to compute the spatio-temporal extension of the cosmos and to turn it as an
aesthetic content and knowable.

In grammar or more specifically in articulatory phonetics, it is a relative
realization of length in terms of long, short and prolated. Time fashions out
Multiplicity and sequentiality in the integral nāda (The tāntrika systems record 81
recognizable speech sounds/ māṭrkā). In this sense, time is also a vikalpa (conceptual
construct), the knowledge with reference to time is merely a vikaplañāna
(conceptual knowledge).

[ABh. Ch. 15, the first verse]. See prāṇa, deśa, Kāli, saṁvit, tattva.

kāla adhvaṇa: the temporal course of manifestation with regard to
speech sounds, words and mantra.

kāla śakti: the power of Parameśvara that determines succession. See kāla, tattva,
saṁvita, deśa.
†kalātita: beyond all the delimiting elements on principle; Śiva is designated as kalātita [TA XI.9] without any dichotomy, while projecting these four sheaths (see anadacatustaya the manifest world), He never looses his independence, purity and integrity [TA XI.10-12]

kālī: the supreme reality in the krama philosophy; derived from the verb root √kal (kal+ghan+ni)p which means: (i) projection, (ii) motion to go and to attain, (iii) to distinguish, (iv) to express (like a mirror reflects the object) (v) to dissolve (every things within itself) In brief, Kālī performs all these five acts. [TA III 204-275, Kramstotra 26, Also Prof. K.C. Pandey’s Abhinavgupta (1963), p.467-81] See Kula, Krama, tattva, Kāla, Kalā.

kartā: agent, doer, controller of an action; a related concept is also of the akartā (non-doer)

kārya-kārena bhāva: the relationship of effect and cause; Abhinavgupta holds that among the various tattva (the basic elements/principles), the presence of cause and effect relationship is perceived. This is of two kinds:

(i) pārmārthika (transcendental) :- that which is the manifestation of the absolute will of Paramaśiva; all 36 principles belong to this category. This constitutes the substratum of all that appears- real or ideal. In the gloss of Abhinavgupta:
pārمار्थिके हि भिषिष्ठानि या स्तिते रूपे सर्वाः इदाः उल्लिख्यात नाभ्यते ना अन्याथाः.

(ii) srṣṭa/kalpita (imaginative or phenomenal):- that which is a product of niyati (the law of nature), one of the delimiting factors, of Paramesvara in which one perceives the sequentiality of effect and cause.

The Śaiva philosophy holds that all these relations are manifestation of the absolute will. [TA 9.17-29, TS Ch. 8].

Kaula: one of the three main branches of the Kashmir Śaiva philosophy; it is believed to be the most ancient and authentic branch of Śaivāgama. Abhinavagupta is great exponent of the system. In his most voluminous work TA he makes detailed exposition of this system both in theory and in rituals. See Krama, Pratybhijñā, tattva and Trika

khyāti-pañcaka: five theories regarding error and illusory knowledge.

Krama: sequence, one of the four branches of Kashmir Śaivism; However Abhinavagupta recognizes commonalities between Kaula systems in the 4th chapter of TA Both accept the conception of 12 Kāli. This conception is supported by Śrī Krama Stotra, a text in the agamic tradition upon which Abhinavagupta has
contributed a commentary. Abhinavagupt's ours composition kramastotra also shows his intimation to this system. Bhūtiraja was his teacher of this system.

Krama is concerned with śaktopīya in which Kāli is the ultimate reality. It asserts that in the process of purification and attaining the ultimate reality, a sequence/stage is necessarily involved.

Kālinaya Devinaya, Mahānaya, Atinaya and Maharthadāsana are its other names [TA III.4-5, 193, 196, 196, TA IV, 1414] See Kaula, Pratyabhijñā, spanda

Kāalinaya : See Krama
Devinaya : See Krama
Atinaya : See Krama
Mahānaya : See Krama
Mahārthadāsana : See Krama

kriyā: action, rituals, articulated at the level of suddhavidhyā in the Śaiva ontology. Through the distinctioness of action, Śiva reflects sequence in time [IPV II.1.5] See murti.

kṣetrajña: knower of the physical domain (body); one who knows this physical existence with all its levels and constituents. [Gītā: 13. 1,2]
Kula: the most eminent system of Kashmir Śaiva philosophy; the ultimate principle, even beyond Śiva- Paramaśiva, the 37th principle. Abhinavagupta in TA shows more inclination towards this system in many places. 37 chapters, tattva/principles are indications of this fact. Following are the meanings or this technical term:-

(1) Another name of the svātamtrya (absolute free will) of Parameśvara [TA XXIX.4]

(2) ---- of Śiva and Śakti [PT(V) 36]

(3) A name for the nitya (perinnael power) of Parameśvara through which. He perform all His five acts (pañcakṛtya) [TA(V)III.169]

(4) That which illuminates all the principles including Śiva and Śakti; the role substration of origination and dissolution of the cosmos. [TA (V) III.67, 208; XXXV.31]

Kaula system has been regarded as the supreme system among the Śaiva systems [TA (V) I.18] It originates from the ūrguāmanāya (the 5th, upper mouth of Śiva and transcends all the barriers of bondage and destingy. [KT III.18].

liṅga: sign, characteristic mark; one of the five elements in syllogistic reasoning (parārthānunāna). The Nyāya system identifies three types of the characteristic marks:
1. *anvayavyatireki* (positive and negative): that which pervades both positively and negatively. Ex. ‘Smokiness’ when fire is the object to be established.

2. *kevalānvayi* (positive): that which establishes the object of enquiry in the terms of its presence. Ex. ‘Where there is smoke there is fire as in a hearth’ is the positive concomitance.

3. *kevalavyatireki* (negative): Where the object is established by means of absence. As in the example: where there is absence of fire, there is absence of smoke, as in a lake’ is the negative concomitance.

[TSn V.11-13]

See *pañcāvayava*, *anumāna*.

*Mādhyaṣṭha vigama*: the perfect concentration, dissolution of the distinct ‘I-awareness’ a sahrdaya when hears a fine musical composition becomes one with that by giving up his/her separate identity and distance. This is also a form of yoga. *VBh* declares, "in the reception of the incomparable joy emanating from song and other objects, a yogi becomes one with that due to broadening of his mind/self. In this stage, he gets yoked/united with Bhairava. [VBh. 73, TA (V) to III. 210]. See Bhairava, *tanmayībhavana*, sahrdaya, vimarsa.

*mahaprāṇa*: strong aspiration; See *pañcaprāṇa*.
**mala:** impurity ignorance the confining factors; that like the dust on the surface of minor make the self incabale of receiving the reflection. nairmalaya: the pristine purity, of the self, says Abhinavagupta, is a requisite for experience of the desthetic content [DAL I.1]. Three types of mala (impurities):

1. ānava: innate ignorance, brought about the Savātantrya (absolute will) of Paramaśiva which hides the real self. It is responsible for the awareness of individuation and difference. It is instrumental Kārma mala, impurity of action [TA vi.60, IPV III.2.4]

2. Kāarmamala: impurities of actions; the consciousness that a person is the performer of his/her action; a mental disposition caused by action [IPV II.4.9]

4. mayīya māla: impurities caused by māya; realization of individuation, difference and multiplicity. [IPV III.2.5] See Māyā.

**mālinī:** source- sound, garland of speech sounds; speech sounds deserve an ontological status in the creative process of the śāiva tantrika systems. The bīja (seed-sound) of mātrkā is ma. Etymologically mātrkā has been explained as: malate- viśva svarūpe dhatte, mālayati - antahkaroti krtsanmiti ca mālinītī ryapadiśyate; ‘that which contains the entire world within Herself or that which internalizes the whole expansionof the world’. It begins with /na/ and ends with /fa/ as differently from the mātrkā na, r, R, l, ṭha, ca, gha, ūa, l, a, va, bha, ya, ḷa, ḷa, ṭha, jha, ūa, ja, ra, ṭa,
pa, cha, la, ā, sa, aḥ, h, ṣ, kṣa, ma, śa, aṁ, ta, e, ai, o, au, da and pha. [MVT, PTV, TA(V) III. 1999. TS Ch. 13]. See māṭrka.

mānasa adhyavasāya: mental superimposition, a form of intellecction. See āhārya, āropa, lakṣaṇā.

māṭrka: sequential source-sound; 'as mālinī in śakti (energy) itself, māṭrka is śaktimāna (powerful). In fact these two can never be separated. In the tantrika practices, it follows the mālinī. The sequence of speech sounds here are normally as the way they have been enumerated in the Devanāgarī alphabet systems – from /a/ to /ḥ/. /a/ and /ḥ/ always co-exist as air and ether. There is no question of distinctness and multiplicity among these 50 speech sounds as they emanate from the single substratum - /a/, the symbol Anuttara ParamaŚiva. Panini's pratyāhāra sūtra [II. 2. 72] ādirantyenasahetā also binds their manifest multiplicity in a single whole.[TA. XV. 17 – 125, 146, TA (V) III. 199 – 200, 205, MVT, PTV, TS Ch. 13, P. II. 2. 72]. See mālinī

māyā (daśā/ mala/ śakti/ tattva): illusion, the covered/limited projection; its two syllables mā and yā are derived etymologically from two verbal roots mā = to map out or quantify, to create or produce (mīyate anena yasya) and yā = to go, permeate or to move forth respectively. Hence, māyā is a veiled and pervasive creation. It has
been the creative power of the Paramaśiva (Universal Self). Its prominent functions are:

1. it projects one as many
2. it makes non-quantifiable a matter of quantification in terms of time and space
3. it projects non-sequential as sequential
4. it makes the integral appear as discrete and independent or in other words it creates space between the objects
5. it hides the svātantrya (absolute creative will) of Parameśvara
6. it also hides the nature of the real self by bringing about the consciousness of individuation and isolation. The Śaiva system designates such an individual as paśu, one who is bound/covered.

[TA 9.148-158; TS Ch. 8]

(-daśā): the state in which reality appears as many and diverse. [IPV 3.2.3]

(-mala): impurity generated by māyā which constitutes the opposition or dichotomy like self and other. In this state, self appears as different from everything. [IPV 3.2.5]

(-śakti): that supreme of Paramaśiva which makes appear the tattva (basic elements or principles) ranging from sadāśiva to the earth. It is the power through which Parameśvara inclines to manifest diversity. [IPV 4.1.4]
(-tattva): the sixth principle in the Śaiva ontology; all other principles māyā onwards i.e. kala to the earth are evolutes of the impure principle māyatattva. They are veiled and delimited by māyā. The being at this state forgets his/her real nature and identifies himself/herself as gross body, senses, I-consciousness/ego etc. [TS Ch.8]

See tattva.

mokṣa: emancipation, freedom from suffering, the knowledge of the real self. The Śāṅkhya system defines mokṣa as freedom from all the three types of suffering. It is the freedom from all the 36 ontological principles which are ultimately the bondages. One who transcends these 36 principles achieves the level of Paramāśiva. Moksa is the name of knowledge and expansion of the real self (svarūpa prathana) which is none other than Śiva and His absolutely integral independence power. This recognition of identity is the cause of mokṣa. [TS Ch.1, PS Kārikā 60]

See jñāna, pratyabhijñā, unmeṣa, samāveṣa

[TA I.34, TS Ch. 1] See tattva, Jñāna, ajñāna

mūrti: distinct form, a mode; Abhinavagupta explicates: padārthasya svam rūpaṁ mūrti (IPV II.1.5.): that the objects self form is called mūrti. See kriyā.
nāda: perennial sound, also a creative principle; \( \sqrt{nud} = \) to sound, to manifest. All-pervasive sound; Abhinavagupta defines as nādātmakaḥ śabdaḥ, that (word) which of the nature of sound. That word is non-different from the self, of the nature of the cognition of the world, of the nature of consciousness and knowledge and which is sound itself – is śabda [TA III. 113].

In grammar, Patañjali defines: yenoccaritena sāsnālaṅgulakakudakhuraviṣāṇināṁ sampratyayo bhavati sa śabdaḥ; “that which when articulated brings the cognition of the object into the hearer’s mind is śabda.” [MBh. Paspaśāhnikā].

nāma: name, designation,

nāndī: prologue, benedictory were recited in the beginning of Sanskrit drama. It is derived from the under root nāndi – to be delighted. It brings delight, prosperity and well-being [NS XXXVI. 15 – 21] to gods, asura and human-beings. Nandikesvara in another name of Śiva and Raghavabhaṭṭa in his commentary on Abhijñānaśākuntalam quotes from some authority that Siva dwells there wherever a histrionic representation takes place. Art has been greatly valued in the Indian intellectual discourses if it maintains its dignity and higher goal as mokṣa.
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**nartana:** dance. Enactment; manifestation of the multifoliated and multi-sentement world by keeping the self at the center of time action [SS III.9, TA (V) I.3]. See *atmā.*

**nāṭa:** to represent, to act; one who acts/presents *rasa* and *bhāva* and *sāttvika bhāva,* given in the world is called *nāṭa* [NŚ 35.27; NŚ (KS) 35.96, 100]. He is capable of presenting a play enriched with his own experience and with music.

**nīgam:** See *pañcāvayava.*

**niśpatti (rasa):** four theories.

**nṛttīa:** rhythmic dance; based on the beats (*tāla*; division of time in music) only and not on the eight/nine durable psychological states (*bhāva*)[DR I.9].

**nṛtya:** dance based on histrionic representation of the eight/nine durable psychological states (*bhāva*). [DR I.9].

**padārtha:** category,

**pañcaprāṇa:** five types of life supporting air;
1. **prāṇa**: breathing in; it has its seat in the lungs.

2. **apānāna**: breathing out, respiration.

3. **vyāna**: that which is diffused through the whole body.

4. **vāna**: breathing upwards, that which rises up the throat and enters into the head.

5. **samāna**: it has its seat in the nasal cavity and is essential for digestion.

*Prāṇa* is also an important aspect of articulatory phonetics. The air, which we breathe in, is transformed as speech sounds when it passes through its vocal cords, oral and nasal cavity. In the matrix of speech sounds, *prāṇa* relates to the manner of articulation. Two terms are associated with it:

**alpaprāṇa**: slight aspiration; as in articulation of first and third sound of the each 5 mentioned class of Devanāgari alphabet system which originates from the *Vājasneyi Prātiśākhya* ascribed to Katyāyana. Example: /ka/ and /ga/.

**mahāprāṇa**: strong/vigourous aspiration; as in the articulation of second and fourth members in the Devanāgarī alphabet. Example: /kha/ and /ghā/.

These two technical terms appear more exact in comparison with the terms aspirated and unaspirated widely used in the sense of binary opposition in modern linguistics as there cannot be any articulation without complete aspiration. [Pāṇinīya Śikṣā, *Vājasneyi Prātiśākhya* Ch. 1]
pañcakañcuka: five veils; that which holds veil that real self; evolutes of māyā
these are: kalā, vidyā (aśudha) rāga, niyati and kala. [TA Ch. 8 and 9 IP VIII 1.9]
See anāya, tattva.

pañcāvayava: the five-membered syllogism parārthānumana):
1. pratijña: the proposition; “the mountain is fiery”.
2. hetu/ linga: the characteristic mark; “smokiness”.
3. udāharaṇa: example; “whichever is smoky is fiery, as a hearth”.
4. upanaya: subsumptive correlative; “this mountain has smoke pervaded by fire”.
5. nigama: deduction or conclusion; “therefore, the mountain must be fiery”.
   [TSn V.9] See anumāna, linga, pramāṇa.

parā: See Vāk

parahrdaya (ahrdaya): insensitive being; one whose heart is not touched with art and literature. He/She has no ability to get one with the work of art (tanmayābhavana). [TA (V) III. 240] see Sahṛdaya; hṛdaya, tanmayābharma.
**prakāśa:** light; the role substratum for all that Paramśiva manifests. It is essentially integrated with vimarsa or śakti; also a psychic appearance of an object. The cosmos in this system is prakāśaavimaisa maya; an inseparable union of light and consciousness [*MVV. I. 83 TS.ch.1*]

**prāṇa:** life, breath, vital air; see pañcaprāṇa.

**prāṇakalā:** the substratum or support of all the five types of air enumerated under pañcaprāṇa. This sixth prāṇa brings about integrity and completeness [*TA (V) III. 170*].

**pratibimba:** counter-image; see TS pp.2-3.

**pratijñā:** See pañcāvayava.

**pratiti:** *praṭītireva viśiṣṭarasanā*

**pratīyamāna:** *pratīyamāna eva rasaḥ*

**pratyabhijñā:** re-cognition of the self in the gloss of Abhinavagupta: *tasya mahesvavasya ‘pratyabhijñā’ praṭīpamātmābhimukhmayena jñānam prakāśah*
pratyabhijñā! 'tasye’ means of mahesvara’ Pratyabhijñā: prati =pratipenum, i.e. contrary; though known but appears a forgotten through delusion; 'abhi= 'facing; jña=illumination or knowledge. So ‘recognition’ means shining as facing oneself (abhimukhena) of what was forgotten “Pratīpam” implies it not that the conciousness of the self has ever before been a fact of experience, because it always shines, but that... through His own power, it appears as things cut off, or limited. Recognition consists in the unification of what appeared once with what appear now as in this is the same Caitra(tr. Based on the extracts from PH by Thakur Jaidev Singh 1982, p.171 and Prof. K.C. Pandey (1986) [IPV, Vol. III, pp. 6-7]

pravṛtti: mental modes; See nivṛtti.

prayoga: NS 27.90. śāstra- karma.

puruṣa: the individual self, one who is veiled by the evolutes of māyā.

pūrva pakṣa: opponent’s view; greatly regarded in the development of the India’s intellectual traditions; the śāstraic mode of composition in the tradition. The uttara pakṣa (exponent) after declaring the basic theoretical assumptions of his/her school of thought, records faithfully and with respect the objections raised by the opponents’ schools. In the process of refuting the arguments of opponents, he/she explicates the viewpoints of his/her school of thought. Abhinavagupta refutes the arguments of the
Naiyāikas and the Buddhists relating to the issues of bimb-pratibimbavāda (theory of image and counter-image) in TA Ch. 3. In this context the Naiyāikas and the Buddhists make the pūrvapakṣa.

**rasa:** rasyate iti rasah, rasanaṁ rasah, raso vai saḥ,

**rasanā:** rasanā (bodharīpinī) ca bodha rūpaiva.

**rasa-vighna:** obstacle in manifestation/realization of aesthetic contents/pleasure,

**rasika:** experiencer,

**ṛiti:** mode,

**Rudra:** a name of śiva; ṛū stands for ruk (disease) and dra for drāvi (melter, dissolver). According to Kṣemarāja, Rudra is that who dissolves all the sufferings of life [VBh. 1-2].

**rūpa:** form,

**ṛta:** equipoise,
śabda: three prominent meanings: — sound, word and sentence/language. See nāda, śabda brahma-vāda, śabda-pramāṇa and śabda-śakti.

śabda brahma-vāda: central thesis of the Grammarians that establishes Sabda as the ultimate reality. The greatest exponent of this theory is Bhartrhari (5th c B.C.). [VP 1.1, SDS Ch.13]. See vivarta, parināma, śabda, nāda and śabda-pramāṇa.

śabda-pramāṇa: verbal/scriptural authority;

śabda-śakti: potential of word, significative power of word,

sadāśiva: the third tattva in the Śaiva ontology in which the will power/the creative power or the determination to create/manifest from within rests; a foundation stone of the Śaiva theory of art and literature. See tattva.

śādhāraṇīkaraṇa: generalization, universalization;

śādṛśya: similarity,
saguṇa: with qualification or attributes;

sahaja: natural, effortless, spontaneous; etymologically saha+ka = cognate, a technical term in Siddha literature. Its corresponding term in Śaiva systems in anupāya where a little effort is required to achieve the highest goal of life.

In art an aesthetics, the term is of great relevance. As anupāya is the highest means to achieve emancipation, similarly sahaja is the highest goal of literature. A work of art is considered of great importance if its entire majestic form is conceived in one flash, with a perfect unity with the mind and the object and with coherent, well-conceived framework. To sahaja is the greatest goal of art and life.

sāhitya: (sahit+ś yañ) literary composition which is characterized by both – word as well as meaning;

sahṛdya: the sensitive/receptive being; one who is capable of broadening his mind and becomes one with the object, a form of yoga (concentration or samādhi (meditation). Abhinavagupta in quite a numbers of places in his IA, TS and DAL brings forth the notion of tanmayibhāvana – the process of being one with the object or the supreme self for which nairmalya, complete freedom from all those delimiting elements ranging from māya to earth in the Śiva ontology is a pre-condition. An audience in Indian poetics and aesthetics has been designated as sahṛdaya.
In the gloss of Abhinavagupta: yeṣāṁ kāvyānusilābhyaśasavādviśadubhūte manomukure varṇaniyatanmayibhavanayoagyatā te svahṛdayasaṁrādbājan sahṛdayāḥ, one whose mirror of mind has become pellucid/pure by the assiduous study of kāvyā/literature, who is capable of constituting a dialogue with the object of art and becomes one with that –is called sahṛdaya.

Jayaratha opines that one who receptive of the vimarsa all free consciousness is called sahṛdaya in the world. This world is source of āvanda, blissfulness which manifests in the pure and sensitive heart. [DAL I.1, TA(V) III. 210]. See nāṁmālā, tanmayībhavana, sāmājika, rasika.

Śākta: the ultimate principle visualized in the female form; however, inseparable from Śiva Krama and Kula are the Śākta schools of Kashmir Śaiva philosophy. See pratyabhijñā, kula, krama.

samaṁveśa: dissolution; merging of the individual self into Bhairava, in the individual self; a sudden experience of Śaivahood dissolution of individual (aru) in the greater self. The ascending stages order of dissolution involve :[TA 1.173]

1. kriyopāya (means of action)= ānavaopāya (the effort taken by an individual like meditation, recitation etc.)

2. jñānopāya (means of knowledge) = śāktopāya (concentration and the realization knowledge that I am ‘Śiva’)

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3. *icchopāya* (means of desire) = *sāmbhavopāya* (intense desire to achieve Śivahood; devoid of all the mental constructs).

4. *ānammadopāya* (means of blissfulness) = *enupāya* (without or little effort), the ultimate expansion of *sāmbhavopāya*. The process of dissolution is opposite to manifestation See upāya, ābhāsa.

*Samvit:* (all pervasive consciousness) or *anuttara* is the ultimate principle according to this system. The same ultimate principle has been designated as *anuttarā* and *Tripurā*.

*sāropā lakṣaṇā:* a kind of the implied meaning, a phenomenon of intended mental imposition. [AVM]. See *lakṣaṇa*, āropa, āhārya.

*Saundarya-cetanā:* aesthetics consciousness,

*Śiṣṭa:* one whose worldly possession is only a jar of grain and has excelled on the path of learning (of a specific discipline) is a Śiṣṭa. [Mbh. paspaśāhnika]

*Smṛti (śakti):* rememberence, memory; one of the three internal powers of Śiva the power through which Śiva controls and directs all the activities of recollection. Abhinavagupta holds that knowledge called rememberence arises from the premouly
stored impressions of the former experiences, but it is self-confined, and it cannot make the former experience know. [IPV.1.3.1] See jñāna, apohana

spanda: the creative

śūnya: ‘selflessness’; that which cannot be explained in either of the four conceptual categories; a pivotal concept in Māhāyāna Buddhism and in śāiva philosophy. No dichotomy exists at this level, nor there is any distinct consciousness of knowable, knower and known; an inexplicable state of reality.

In the śāiva system, it is a state in which no object is experienced. Every bit of bhāva (sentiment or awareness) is dissolved. This is also called niṣkaladasā [TA II: 211]

śūnyapramātā: a type of knower in śāiva philosophy, one who is identified with śūnya; also known as pralayākal [TS ch 9]. See pramātā.

sūtradhāra: (lit. the thread holder); a stage manager, the maestro of dramati; one who arranges the cast of character and instructs them and takes a prominent part in the pervarasiga (prelude). He executes the knowledge of his dramating received from the Śiṣṭa of this specific discipline [NS XXXV.30]
tattva: basic elements or principles, ontological categories; the Śaiva systems posit 36 ontological categories. These are the categories of ābhāsa (appearance) which unlike the Vedānta philosophy are real as they are the manifestations of Paramaśiva, the Real Substratum which He/She manifests through the creative power called vimarsa (the Universal Consciousness). Etymologically, tattva is derived from the verb root ṛtan (=kvip); which means ‘to cover’ and ‘to expand’: tanoti sarvamiti tat, tasya bhāvastattvam; ‘that which covers everything’.

1. śiva:
2. śakti:
3. sadāśiva:
4. īśvara:
5. śuddha vidyā:
6. māyā:
7. kalā:
8. vidyā:
9. rāga:
10. niyati:
11. kāla:
12. puruṣa:
13. prakṛti:
14. ahaṅkāra:
15. mana:
16. buddhi:
17. śrotra:
18. tvak:
19. cakṣu:
20. rasanā:
21. ghrāṇa:
22. vāk:
23. hasta:
24. pāda:
25. pāyu:
26. upastha:
27. śabda:
28. sparśa:
29. rūpa:
30. rasa:
31. gandha:
32. ākāśa:
33. vāyu:
34. tejas:
35. jala:
36. prthivi:
Anuttara/ Parama Śiva (the first or thirty seventh principle)

[Parātrīśikā with Vivaraṇa of Abhinavagupta; Ṣaṭṭriṃśattattvasandoha of Rājānaka Ānanda.]

Tripitaka: three caskets; Buddhist canonical literature has been organized under the three topics, known as three pīṭaka or caskets:

1. Suttapīṭaka:
2. Vinayapīṭaka:
3. Abhidharmapiṭaka:

trika/ṣaḍardha: three or half of six (=three again), triad, another name of Pratyabhijñā philosophy of Kashmir. Three as a concept is central to this philosophical system. Śiva, with all the tantric, philosophical and symbolic implication has three eyes. Three also refer to the three main powers of Supreme Being, i.e. icchā (absolute freedom of will), jñāna (knowledge) and kriyā (action/activity). It also represents three forms of the divine power, i.e. parā, parāparā and aparā. It symbolizes the three stages śrṣṭi (creation), sthiti (sustenance) and samhāra (dissolution). Trika explains the triple divisions of sakti: parā (stage of highest identity, knowledge itself, I-consciousness); parāparā (identity in difference; intermediate I-cum – this consciousness); aparā (immanent ‘I’ and ‘this’ consciousness. This also represents śiva, sakti and nara (living individual).
Trikasūtra is another name of Parātrīśikā. [PTV, VBh. 1-2, TA (V).I.1]. See śakti, śiva.

Tripurā: literally three cities and by implication three states of mind or self—wakful years, dream and dream awareness (respectively jāgrata, svapna and susupti). The under current of consciousness through all these three states remains unaffected and is metaphorically called Tripurā. Residdent Mistress. Tripurā. Rahasya and of Śankarācārya's Saundaryalaharī, tāttva principles ranging (earth) constitute Tripurā, Kula.

tuti: a division of (prāna) which covers 2½ length of figures. In one normal round of breath (breath in and breath out), there are 16 tuti. In this way one round of breath covers the extension of 36 fingers. The number 36 is again crucial in the Śaiva ontology. (36 principles / elements). [PT (V) under verse 4, TS Ch.6]

udāharaṇa: See pañcāvayava.

unmeṣa: outward movement; esteriorization of the spanda (creative vibration) that results in maintanation of the objective world; an expression īśvaratattva. Here dominance of knowledge is perceived. In Śaiva ontology, this is the level of Īśvara and represented by /u/ (unmesa). This the last among the vowels enumerated in the
first section of śivasūtra of Astādhyāyī Its first expression is /u/ [TS III.71-77, TS Ch.3, P (Śivasūtra), IP(K)III.1.3] See icchā, sadāśiva, samāvesa

upalakṣaṇa: counter-exclusive by absence; the feature, however, being absent excludes the counter-correlates and in this way determines the object. For example, the house of Devadutta marked by the sitting crow. Here the crow (kākavat) is not always sitting over there but it differentiates Devadutta's house from the others. Abhinavagupta uses this term in Abh. under NS 6.4 while explicating the nature of rasa (aesthetic experience). Adding more than substance/ingredients in preparation of a drink or dish, their multiplicity disappears. In this context, the constituents may be called its upalakṣaṇa.

upanaya: See pañcāvayava.

upāya: effort, means method, mode it action; the way to attain the ultimate end of life: moksa (emancipation) The Śaiva system posit the following methods.

1. ānupāya: where no effort or little effort is required, a spontaneous manifestation of reality or śivhood either by the kindess/grace of Śiva or by intense saktipāta (transference and evocation of energy by teacher). Here no sequrence is experienced in attaining the Śivahood [TA Ch.2 TS Ch.2]
2. **Śambhavopāya**: the experience that “I am Śiva” and the world is not different from me.” Central to the Kaula system, without vikalpa (thought constructs). It is also known as icchopāya (desire to liberate) \([MVT II.23, VBh. 108, TA ch.3, TS Ch.3]\)

3. **Śāktopāya**: contemplation of the pure vikalpa (thought constructs) of oneself being essentially Śiva on the supreme I consciousness. It is also known as Jñānopaya. \([MVT II.22, TA Ch.4 TS Ch. 4]\)

4. **ānavopāya**: that which requires the objective mediation; anu in this system is equal to purua, the knower covered with māya and hence has become limited on individual; also known as kriyopāya, (effort by action). \([TS Ch. 5, TA Ch.5]\)

Śaktipāta: decent of Śakti, divine grace. See annupāya.

icchopāya: effort by intense desire only See Upāya

kriyopāya: effort by action See Upāya

jñānopaya: effort by knowledge See Upāya.

**uttara pakṣa:** exponents’ view. See pūrva pakṣa.

vāk: Speech, sound, language; a principle of creation or manifestation; an ontological and epistemological principle. With innumerable reference of Smiti and Āgama literature, it has been given the central status in the Indian verbal discourses of Śmiti.

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and Agama literature, it has been given the central status in this Indian verbal discourse. RV I. 164.41 states: *gaurīmimāya salilāani taksati ekapadi dvipadi sā catuspadī*; Language cuts manifold forms in the exam of reality RV [1.164.45] recognizes four stages of speech: 1. *para*, 2. *pāsyanti*, 3. *madyāmā* and 4. *Vaikharī*

1. *para*: the transcendental speech; the absolute consciousness, identical with self and knowledge, the sole abode of all objective ideas and word-images, the pure and one complete integral self-consciousness shining as 'I'[IPV I.5.13 TA III. 235] In the process of creation, *para* get divided into the other three forms.

2. *pāsyanti*: the beholding speech subtle speech, at this stage a person can directly experience 'see' his/her thought coming to be, no sequence, emanates from the *sadāsiva* stage which is characterized by the desire to manifest'.

3. *madyāmā*: intermediate speech; emergence of vācaka (signifier)-vācaya (signified) relation, sequential; manifests at the Īsvaora level, characterized by knowledge. The person at this stage is aware of his/her knowledge contained in speech and also of the sequentiality of speech.

4. *Vaikharī*: manifest or articulate speech sequential, produced with efforts and places of articulation. (‘Vikara’ means to be produced in the gross body). This the level of *suddhavidyā* in which
Kriyāsakti action is dominant. [TA III.226,44] see tattva. See also Viveka thereupon.

vāṅgmayā: verbal discourse;

vedanā: sense-experience, sensation, feeling; a technical term in Buddhism. In the earliest classification of the basic elements it is enumerated under nāma skandha (name or conceptual constructs). See under nāma skandha and rūpa.

vikalpa: thought construct or conceptual construct, originates from the desire stored in the receptive self, ‘vi + kalpa’; vi means multiple or specific and kalpa refers to imagination the thought etc. It is of two kinds:–

1. śuddha vikalpa: pure thought construct; that which leads towards the recognition of the self; this is a gradual process of purification of the thought constructs.

2. āsudhavikalpa: impure thought construct; a limited conception of an object; taking body of sense as the self. [TA IV. 3-6]

vimarsa: self-consciousness, absolute free will, the sakti inseparable from Prakāśa or Śiva. Siva with the power of vimarsa manifest the whole cosmos [IPV.1.5.11]. See Prakaśa, tattva.
**Vindu or Bindu:** a point rather metaphysical point, *parahpramāta*, the all-knowing consciousness undivided light of consciousness; it refers to the compact mass of *śakti* / energy collected into an undifferentiated point ready to create. The *anusvāra* (nasal sound) in *atani*, indicated by a dot on the letter/ h/ which suggests that śaiva despite his multiple projections/ manifestations universe is undivided [P.I. 1. 71, "ādirantyenasaheta" also indicates the same fact that the *pratyvāra* with beginning and the culminating sounds is one and undivided]. In meditation, bindu is the specific light appearing in center of the ey-brows. [TA(V) III, 211-214] See visarga, annuttara, tattva, vak.

**visarga:** emanation, creation; the power *kauliki* of Parameśvara, identical with time, this power manifests as different, non-different and different –cum- non-different from its sole substratum. This is cause of vācyā (signified) -vācaka (signifier) relationship in the external world which is full of blissful experiences according to this system

*Visarga* is associated with three stages of *citta*. (TA, 3.208-19.) pp. 198-205.

**viśeṣaṇa:** adjective, counter-exclusion by presence; that which excludes the counter-correlatives by being present in the object. For example- 'the white cow'. Here 'white' is an adjective of the cow and in this way distinguishes it from the other cows. [Abh. on NS 6.4] See upalaksana.
Visva: the manifest world; from sadāśiva to prthvi this world. See tattva.

yogatā: logical compatibility; one of the three elements of a syntactic structure as defined by the Mīmāṃsā school of philosophy. See ākāṃkṣā and āsatti/sannidhi.