CHAPTER VII

The Absolute and Its Manifestations

(i)

The Pure Order

The Ultimate Reality has been called by the names Anuttara, Śiva and Maheśvara in Pratyabhijñā and Pre-pratyabhijñā literature. It has been called Anuttara to mean the absolute unity of consciousness where there is no distinction or differentiation and the state is unspeakable or avānmanasagocara. No word can describe the state and it does not stand for any definite idea. The Parātrimśikā Vivaraṇa (19) describes it as "Na vidyate uttaram praśnaprativacorūpam Yatra".¹ It is undefinable and sometimes referred to as parāsamvit. It is the absolute unity or perfect abheda which does not admit a philosophical analysis or a rational understanding. It is very much similar to the Śuddha-Brahman of Vedānta. It is beyond the reach of thought and language. There is complete abheda here. The state is known from the āgamas only.
The next state has the pure and absolute unity. It is conceived as the pre-dominant unity containing entire ideal creation but in unmanifested state. It is called Śiva. It signifies the state of bheda-bheda. The state also is known from the āgamas, but is a presupposition of philosophy. When the manifestables, appear as somewhat distinct existents within the absolute consciousness but not different from it, it is called Maheśvara which is the subject-matter of the pratyabhijñā philosophy.

The three stages may be compared with or are the same as the concepts of Parā, paśyanti and madhyamāvēk. The parā is the total unity of pure consciousness. It is Pūrṇāham but not associated with body, mind etc. It is pure self-consciousness and the perfect unity. In the paśyanti stage the consciousness is the source of all powers subsequently manifested. In the Madhyamā these are distinct ideas but within the consciousness. In the parā stage there is absolute unity which is beyond the reach of limited consciousness. In the other two we find common elements of the universal consciousness as well as the limited consciousness. In other words, the parā stage can be referred to only the universal consciousness and not to the limited consciousness. The Paśyanti and Madhyamā both can be referred to both the absolute consciousness as well as the limited consciousness.
The limited consciousness here is merged in the absolute consciousness and does not take itself as distinct from the absolute consciousness. So it may be said that the three concepts of Anuttara, Śiva and Mahāśvara are comparable to the three conditions of Parā, Paśyanti and Madhyamā-Vāk. The vaikhārī is clear projection in physical forms and in space and time.

The Maheśvara is Viśvottīrṇa and Viśvamaya. In relation to the phenomenon, He has got the two statuses of transcendent and immanent existence. Maheśvara puts forth the impure creation in space and time.

The manifestations or the Tattvas have again been as above māyā and below māyā. Those above the māyā are called pure; there's no creation in time and space. The manifestations below māyā are inclusive of māyā and are called asūddha or impure creation. We are concerned here with manifestations of Maheśvara in the pure state as we have already said. These do not follow a temporal order but are names given to the same Reality from the point of view of one or the other of the divine manifestation of Śakti viz. cit, ānandam, icchā, jñāna, Kriyā. In the predominance of cit we get Śiva-tattva, in that of ānandam we have Śakti-tattva. In the predominance of icchā or desire it is Sadāśiva-tattva and in that of jñāna or knowledge there is Īśvara-tattva. In the predominance of kriyā or will or activity we get vidyā or sadvidyā-tattva
after which the creations of māyā starts. The Māyā is nothing but the supreme sākti contracted to give rise to the rest of the principles of Tattvas in impure creation.

In the Sāmkhya philosophy it is found that in every evolute of the prakṛti all the three qualities (Sattva, Rajas and Tamas) are present and that the distinction of one evolute from another depends upon the difference in the proportion of the constituent qualities of an individual evolute. Similarly, pratyabhijñā also holds that in every manifestation of the pure creation all the five powers of the Universal Self are essentially present and that the difference of one manifestation from another is due to the predominance of one of the powers in a particular manifestation.

Śiva Tattva is the first stage in the process of the Universal manifestation. It is the first flutter of becoming which is the ground and goal of all terrestrial evolution. Tattva Sandoha (I) says: "jato yamanuttoramūrtinijecchayā nikhilamidam jagat prasphutaṁ spandetu sa spandah prathamah Śivatattvamucyate". The power of being (cit) predominates in it. It is purely subjective, and has no objective or predicative reference. It is free not only from the impurities of karma or Māyā but also from that impurity which is technically called Anavamala. The experience of this state is pure 'I' without the thought or feeling of 'I am', for 'am' or being implies a relation of identity meaning 'I am
this' i.e. this body, this mind etc. It is, therefore, the experience which acts as the principle of the pure 'I'. It is the alogical element, the 'I' which is presupposed in the synthetic unity of absolute consciousness in the language of Kant. This experience may be compared to that of Nirvikalpa Samadhi. But it is different from the unqualified and powerless Brahman of Sāmkara and his followers who is almost insentient. He is endowed with infinite powers and manifests the principles in Himself as the foundation that rests in Him. The universe to be created exists in Him as non-different from Him.

The second state of manifestation is Sakti Tattva. In this state the Ānanda Sakti predominates. The experience at this level assumed the form of 'I am'. The Sakti Tattva becomes manifest almost simultaneously with the Śiva Tattva. So they can never be separated. Again being inseparable they are continuous with each other and are eternally existent in the bosom of Parama Śiva as the seed of the Universe to come. As consciousness presupposes being, the Sakti Tattva is presupposed by Śiva Tattva. They are 'being' and 'becoming' aspects of the same transcendental Absolute Light of consciousness. But these two aspects imply the reconciliation of changelessness as well as change. Śiva Tattva is being consciousness (saṭ). It is Parama Śiva in all essential and in every respect with the experience of the Ideal universe
eliminated or negativated or dissolved. But by whom the act of negation becomes possible? This is done by Śakti Tattva. So it is by the action of the Śakti Tattva that the emergence of Śiva Tattva is made possible. The Śiva Tattva is the first stress of creative movement of the unmoving parama Śiva; while Śakti Tattva is the negative aspect of the same Śiva Tattva, because it negates the ideal Universe which is the experience of Parama Śiva. Thus Śiva Tattva is the first vibratory movement or stress towards a universal manifestation and Śakti Tattva is what regulates, guides and controls Śiva’s onward march as the principle of negation or restraint. The Śakti Tattva may be called in modern philosophical term the 'Elan vital' or 'The Nisus' immanent teleological factor in the first stress (Spanda) of 'Being' or 'Saṭ'.

The third stage in the process of the Universal manifestation is sadāŚiva Tattva. In this stage Icchā or will is, predominant. The ājñā Śakti and the kriyā Śakti of the Supreme consciousness of Parama Śiva are held in suspense in this state. The experience of this stage is "I am this", where the 'This' is only a hazy experience. The predominant side here is still 'I'. The Ideal Universe is experienced as an indistinct something in the depth of consciousness. It actually constitutes the initial step of the process of Universal manifestation. In the Āgama Śāstra this stage is called unmeṣa or opening of the eyes of Parama Śiva or the
volitional stress in transempirical consciousness as contrasted with the Nimeśa or closing of the eyes or retreat of the same Supreme Light of Absolute consciousness into its pristine glory. In the former the Universe as inherent Śakti, power or irresistible will is perceived vaguely. This may be compared to the Paśyanti vāk of the ancient grammarians where the self perceives itself as 'this' in a very undefined vague way or in other words an 'Idea'. In the Vaiṣṇava Tantra the Sadāśiva Tattva has been called the Mahāviṣṇu and in the Buddhistic Tantra it has been called Avalokiteśvara or one who shines forth in his compassion.3

In this universal Experience both the subject and the object are consciousness. Consciousness in this aspect becomes perceptible to itself; hence a subject and an object. The experiencer in this stage is called Mantra Mahēśvara. The whole universe constitutes an object of their experience. It is a transitional stage between the unaffected state of the Śiva and the Śakti and the distinctly affected state of theĪśvara Tattva. The affection of the Universal self at this stage may be compared to that of the limited self of an artist when he desires to produce a master-piece first arises within him.

The next Tattva in which the pure light of Absolute consciousness manifests itself is Īśvara Tattva. The Sadāśiva Tattva manifests itself in Īśvara Tattva. In the Sadāśiva Tattva the emphasis is on the 'Aham' or the 'I'; but in the
Íśvara Tattva the emphasis is on the 'Idam' or 'This' aspect of Absolute experience. In this stage, the Idam or the 'This' side of experience becomes a little more defined (Sphuta). It is unmeṣa or distinct blossoming of the universe. The difference between Sadāśiva Tattva and Íśvāya Tattva may be compared to those of a canvas; the former to the one in which the intended picture is faintly outlined in hardly perceptible dots; and the latter to the other in which the picture is fully drawn and the canvas is thrown so much in the background that ordinary people instead of calling it canvas call it picture. In the Íśvara Tattva jñāna or knowledge is predominant. The element of objectivity or Idanta becomes prominent in it. The experience of Sadāśiva is "I am this" but the experience of Íśvara is "This I am". In this stage the 'I-ness' or 'I' as pure being is eclipsed and identified with 'this-ness' of the Supreme Consciousness. Yet at this stage the Universe remains still as an Ideal Universe. This is the Tattva in which Parama Śiva realizes what constitutes the Lordliness and the Glory of the Divine Being.

The next Tattva which follows is known as Sadvidyā or Śuddha vidyā Tattva. In this stage the Kriyā aspect of the Divine Śakti is predominant. This is the stage where there is movement and action while in the other stages there is motionlessness. The experience of this stage may be expressed as "I am this". Here there is an equilibrium of the
'I' and the 'this (Sāmānādhikaraṇyaṁ hi sadvidyāmidam-
dhiyoh). There is equal emphasis on both the aspects the 'I' and 'This'. These two are recognised here with such equal clarity that while both 'I' and 'This' are identified, they can be clearly distinguished in thought. Here the experiencing subject realizes the 'This' as 'my' and 'mine', in much the same way as a man does in his daily life. While he ordinarily feels himself as one and identified with his body, thoughts and feelings, he realizes himself as the possessor of these and speaks of them as this is 'my' body, or these thoughts and feeling, are 'mine'. Thus there is an equalization of both the terms in experience which is that of the true relation of the 'Aham' or 'I' and the 'Idam' or 'This' forming a synthesis on a single basis (Adhikaraṇa) and not on two different bases. What is 'I' here is 'this', and what is 'this' is 'I'. Thus 'I' and 'this'-sides of experience are equally balanced like the two pans of an evenly held balance (Samādrṣtatutaputanyayena). Thus the whole Experience in this state assumes the form as: I am all-this and all-this is mine as part and parcel of myself and all this proceeds from and is created by me—I am the author of all this. This experience is compared to the experience of Īśvara of the Dvaitāvādins who visualize the universe as distinct from Lord Himself but as forming an integral part of Himself. All this is my manifestation (Sarvomamāyaṁ Vibhava). The experience is said to be in the
nature of mantra, for here we are in the plane of pure spiritual ideation. The experience of this stage is known as parāparadaśā. It is intermediate between the para or the higher and apara or the lower.

The sad vidyā Tattva is different from the Vidyā Tattva which represents one of the limited powers of a limited self. In the former, both 'I' and 'this' refer to the same thing i.e. both have Samānādhikaraṇya; there is no consciousness of the subject as quite distinct from that of the object; but in case of the latter 'I' refers to the limited subject and 'this' to the limited object.

In the above Tattvas there is no difference between the 'I' and 'this'. There the manifestation of the Universe is a purely Ideal one. Being Ideal, it is the perfect and pure way or order (Suddhadhvā) without any blemish in it. It is a manifestation in which the Svarūpa or the real nature of the Divine is not veiled. The things are realized as they truly are and hence they are the regions of pure or true knowledge (Suddhavidyā) and are spoken of as pure creation.

These Tattvas form the potential stages of universal manifestation which is a stage of pure homogeniety. This is as if the germinal state of universal manifestation. The subjective and objective aspects of all-comprehensive Experience remain involved in it. In the language of Spinoza, it comprises the vision of world as a unity in its pure form,
sub-specie- eternitatis. The Tattvas may be compared to Platonic 'Forms' which are universal in character since there is no experience of any thing in particular and Parama Śiva as the Form of forms.

(ii)

The Manifestation in Impure State

Māyā - The Divider

The Pratyabhijñā makes two levels — The pure and the impure, the Śuddha-adhvā and the aśuddha-adhvā. But what is the point of distinction between these two levels? The state of purity is the state of complete egoity or Pūrnāhantā. There is no Idam here as distinct from the Aham, rather the entire stage is the stage of Aham. The ideal Idam is also the Aham. The five manifestations of the Absolute from Śiva-Tattva to Vidyā-Tattva are states of Aham and not of Idam. Or here the Idam is also Aham. Upto this stage we do not find the projection of the Idam outside the Aham. But the creation means a projection, a complete externalization or the assertion of the Idam as somewhat independent of the Aham. The objectivity in the prior state was lost in subjectivity. But it must come out of that if a real creation is to take place. For this purpose an agency is required and this agency is the
Māyā or Māyā-tattva. It stands mid-way between the upper and the lower hemispheres. By the agency of Māyā the objectivity or the particularisation assumes the predominance. The lower hemisphere of externalization is impure or here the absolute unity is lost sight of. As Māyā is the agent of obscuration and particularisation it stands mid-way between the higher and the lower and as it is the principle of individualization and particularization, it can not be included in the pure state of the upper hemisphere. Hence Māyā is a tattva or a principle of manifestation of appearance.

Māyā, for Advaita, is also the principle of particularization and the upādāna Kāraṇa of the world. It is somewhat different from Brahman, although the Lord has been called the Māyābī. Brahman is transcendent of Māyā and Māyā has no reality in the ultimate sense. As creator of the world it is not unreal and as devoid of the transcendent reality of Brahman, it is also not real. Further, the Māyā of Advaita is non-conscious, the only cit being the Brahman Himself. Brahman is pure subjectivity without having the least stigma of objectivity. But then how can objectivity spring out of the pure subjectivity? The cit and the acit are absolutely distinct and the one cannot be reconciled with the other except as appearance projected by a third principle of neither real nor unreal Māyā. Thus the whole problem remains a mystery with Advaita. This mystery has been resolved with
ease by the Pratyabhijñā. For it, the Māyā is the Śakti which is consciousness that constitutes the essence of the Parama-Śiva. In fact, the conscious and the consciousness are identical. The distinction between the Śiva and the Śakti or the Brahman and its essence is simply one of point of view. The consciousness cannot be unconscious. Hence Māyā is not aciṣṭ. It has been said to be ultimately the same as the Svātantrya-Śakti or the Vimarṣa. As Abhinava says:

"Māyā ca nāma devasya śaktir vyātirekinī/
Bhedāvabhāsa Svātantryām tathā hi sa tayā-krtaḥ". 6

Māyā is, in fact, the power of the Lord which is non-different from Him. She is the reason for the appearance of distinct as independent. She is all pervasive, partless and source of the world. She has neither beginning nor end. The consort of the Lord is imperishable. All these go to show that the Māyā is nothing else than the Śakti which is non-different from Śiva. But then what prompts this Śakti to project the world? The Vedānta of Vadarāyana answers it as līlā in the Sūtra - "lokavattu līlā kaivalyam". 7 Śaṃkara gives a twist to it to mean by it a puzzle i.e., inexplicable. The Pratyabhijñā seems to be here more faithful to the intention of Vadarāyana. It is a līlā or the undetermined creative fiat of the Lord which is not necessitated by anything external to Him. The poet has the poem in his imagination which is in the first instance his ownself. It is not
anything different from his inner essence. When this is projected on the paper or the canvas it appears to be external to him. The entire outer reality is a self-projection of the Lord. In this projection the ultimate subjectivity of the Lord in all His creations is lost sight of the individual organs, his essence as the all or there is a svarūpacyuti. This is done by the agency of Māyā for the purpose of play and the real essence of the individual is totally concealed. The māyā is called rodha-śakti, the power of obscuration. It is also the start of the decent downward or the avaroha.

Under the influence of Māyā the Absolute assumes a 'sleepy' aspect and, therefore, there takes place a change in His Experience. With this change their arises a change in the five typical aspects (Nityatva, Vyāpakatva, Pūrṇatva, Sarvajñatva and Sarva-Kartṛttva) of His relation to the 'All this' and they become the relations of time, restriction, limited interest, limited consciousness and limited Authorship. Thus Māyā produces five Kañcukas - Kalā, vidyā, rāga, kāla and niyati. Parama Śiva's omnipotence, perfection, eternity, all-pervasiveness and all-doership are contracted and become the five Kañcukas, though they are limited in their real nature. The Lord Himself assumes limits and contracts His powers. This contraction is not done by any external entity but is due to His volition.
The first product of Māyā is Kalā or Kalātattva. It is the cause of an individual soul's limited agency. It partly restores to the self its power of action (Paricchinnā Kartṛtva) which has been obscured in the state of Māyā. So Kalā gives rise to finite doership and limits the omnipotence of the self. It is admitted to be an independent tattva as it functions independently to bring limited power of action to a subject. The knowledge of Kalā tattva brings about the freedom of the individual soul from the bondage of Karma and places the individual in the state of vijñānakala where he is able to transcend this tattva.

Vidyā is the limited power of knowledge which gives rise to the finite knower-ship in place of omniscience. It is different from Buddhi-tattva which is insentient, as it is simply the product of the guṇa. It cannot know either itself or that which is reflected on it.

Rāga is the cause of its love for particular objects. It reduces the all-satisfaction (Pūrṇatva) of the Universal consciousness and brings about desire for particular things. It is not a mere avairāgya which is conceived to be a quality of the Buddhi by The Sāmkhya. It is rather that power which is responsible for the indifference (vairāgya) itself.

Kāla constitute the limitation of the self in respect of time. Because of it, the eternal appears as temporal.
So consciousness becomes manifest within time. Kāla is the cause of temporal order—the past, the present and the future. It reduces the eternity of the Absolute and brings about limitation in respect of time. In the level of Śuddha-vidyā the self realizes itself as being present as an indwelling, informing and all-pervading principle in 'All-this', it is co-eval with it or nityatva. But under the influence of Māyā the nityatva or eternity appears as temporal or having limited duration. This is technically called Kāla. In this way, the rodha-śakti of Māyā acts as a veil upon the eternity of the all-comprehensive Experience which shines forth in the temporal.

Niyati is the power which limits the freedom of the subject as regards its causal efficiency. It is because of this that fire only burns and the sprout comes out of the seed. It controls the activities of the finite agent. This reduces the freedom and pervasiveness (Svātantratva and vyāpakatva) of Universal consciousness and brings about limitation in respect of cause, space and form. It connects specific causes to specific effects. It may be mentioned here that the last four—vidyā, rāga, Kāla and niyati are the effects of Kalātattva ('vidyā ragostha niyatiḥ Kāla-scaitaccatuṣṭayam/Kalākāryaṃ...')⁸

Of course, the five kañcukas are not to be confused with what the Śāṅkhya and the Vedāntins called the liṅga-
śārīra or the Sūkṣma-Śārīra. The sūkṣma-śārīra is the product of Prakṛti or the guṇas in both Sāṁkhya and Vedānta. But the Kaṇcukas are the limitations exerted by the Lord Himself through the power of Māyā for the purpose of descent. The ascent and the descent are the sports of the Lord Himself and hence there is no limitation imposed by any external agency like the prakṛti of the Sāṁkhya or the ajñāna of the Vedānta. There is nothing external to the Lord, as all externality is a makeshift for the sake of sports.

After the appearance of the Suddha-Vidyā, Māyā, the obscuring Force, comes into being and play with her five forms of Limitation. With these forms or Kaṇcukas she covers the Experiencer, and the Experiencer forgets His true Divine Nature and glory. He then falls in sleep in which He has but a vague notion of experiencing an equally vague, indistinct and undefined 'something' into which the glorious 'All this' of the previous state has now been reduced. Thus Śiva becomes an individual bound soul; being limited in His powers. When His powers are expanded fully, it becomes the Absolute. He is then omnipotent, omniscient, universal consciousness unlimited by time, space and condition. Although He is absolutely free, He assumes the nature of an atomic (aṇu) individual soul through His power of Māyā. His power of knowledge and power of action are contracted, and thus an individual
soul acquires Vidyā and Kalā. It is deprived of its omni-
science, omnipotence etc. by its ānavamala which veils them up.

Thus, here we may observe that Pratyabhijñā philosophy had anticipated the German philosopher Kant a thousand years before, in the analysis of experience. According to Kant, we get the data of experience by the senses but understanding provides some laws from within on the data of experience to transform them into synthetic, harmonious whole of knowledge. Kant calls them categories. These are inherent in the very constitution of mind. Hence there are two sources of knowledge - matter and form. Matter is provided by Nature and form by mind. Thus there is a dualism in Kant’s philosophy. But Pratyabhijñā believes in non-dualism. To them both matter and form are provided by Māyā together with her kaṇcukas, vidyā, kalā rāga etc. Form is provided by vidyā, Kalā and niyati and matter is provided by kāla. Māyā gives rise to prakṛti by her power of kāla. This prakṛti or pradhāna derives buddhi, ahamkāra and manas. From ahamkāra arise five jñānendriyas or sensory system and five Karmendriyas or motor system and five tanmātras. Again from the five tanmātras arise five gross elements. Thus both matter and form come from Māyā, and Māyā arises from Śiva-Śakti. So there is a complete non-dualism in Pratyabhijñā Philosophy.
Again, Kant takes time and space to be form of intuition. All our experiences are within the framework of space and time. Pratyabhijñā philosophy also teaches that all our experiences are delimited by kāla and niyati. The empirical individual (man) who is called māyā-pramātā or citta-pramātā is so constituted by Māyā that his experiences are bound to be circumscribed by Kāla and niyati. Niyati has three functions—limitation in space, causality and the measure of a form of things. The first two covers Kant's idea of space and the category of causality. But there is nothing in Kant's philosophy similar to the third function of niyati. The category of relation is also included in niyati. The categories of quality, and modality come under vidyā, the another Kaṇcuka of Māyā. There are two other kaṇcukas like kāla and rāga which have no parallel in Kant's system. Both of these are connected with activity. Kant's theory is confined to epistemology. He has formulated his theory only with reference to knowledge. But Pratyabhijñā has formulated its theory both with reference to knowledge and activity. In Pratyabhijñā man is treated as not only a bundle of ideas but an active being also. Kāla denotes limitation in respect of action. Rāga denotes his valuation, his craving for various things. Just as kāla expresses loss of full sovereignty in the case of empirical individual, even so rāga expresses loss of perfection.
**Puruṣa Tattva** - When the Supreme Lord assumes the states of a limited knower owing to His power of Māyā which conceals His nature, He is called an individual soul or Puruṣa. It is deluded by Māyā, bound by merits and demerits, and becomes subject to transmigration. But though Puruṣa is subject to Māyā, it is the self-same supreme self who without undergoing any real change or transformation in Himself remaining as He is in Himself. The Lord limited by His power of Māyā and with all His powers of lordship contracted assumes the state of an individual soul, even as the red sun with its rays withdrawn into itself is unable to manifest itself. Thus Māyā-Śakti with all her delimiting powers brings into existence the individual self (Puruṣa).

Now by the operation of Māyā-Śakti, the Absolute blossoms forth into an infinite number of puruṣas or individual selves. Just as the infinite number of sparks of fire are in essence same as fire and at the same time its innumerable differentiations, Similarly, the infinite number of puruṣas are essentially the Supreme Self though apparently differentiated into a plurality of selves. Puruṣa, in Śaiva philosophy, is not merely confined to man, but also applicable to every individual or particular thing. Puruṣa constitutes the entire universe of psychical, biological and physical objects. All matters, life and mind are but in essence the same Absolute light of consciousness obscured and multiplied in different
degrees. They therefore, differ not in kind but in degree. Thus every particle of matter be it 'Atom', 'Electron', or 'Ion' is a puruṣa identifying itself with the solid, crust of matter which is the 'Pṛthivī Tattva' and which is the gross manifestation of subtler products which emanate out of the world-ground which is consciousness ('cītiḥ Svatantrā- viśva siddhi hetuḥ').

Puruṣas are many. They are like points in a straight line forming a continuum. They resemble mathematical points having position without any magnitude or dimension, though they are real and not conceptual. They are like the 'Monads' of Leibnitz in certain respects. The Monads are real and neither conceptual nor mathematical points. The Puruṣas are also real and neither conceptual nor mathematical. Leibnitz's monads are windowless and self-complete entities; but the Puruṣas of Pratyabhijñā are, in fact, the Monad of Monads itself and hence there is no question of hierarchy. In fact, every Monad is itself the Supreme Monad imposing limitations on itself by the power of Māyā, which conception is absent in Leibnitz.

Puruṣa assumes different names in different states of existence. When it identifies itself with the body etc. it is called Deha-pramātā. When it is free from any association with the object of the world as in pralaya and deep sleep, it is called pralayākāla. Such type of Puruṣa is almost
like insentient, because it is free from the sense of both Ahantā and Idantā. It is almost a state of blankness. Again when puruṣa is free from Karma, it is called Vijñānakala.  
Vijñānakala puruṣa is like the liberated soul of the Sāmkhya, but it is still individualized. It is free from agency and hence is of the nature of pure knowledge. It is, in fact, above Māyā and near to Suddha-vidyā. It is highest state of the individualized consciousness. It is affected only by the ānavamala, hence the individualization. According to 'Pratyabhijñāhṛdayam', it is apūrnajñāna, incomplete knowledge i.e. all-pervasive knowledge contracted, and hence is the cause of the saṁsāra. The power of volition of the Lord is unimpeded svātantrya. That being contracted the incompleteness or apūrṇamanyatā arises. This is ānavamala. The vijñānakala Puruṣa possesses all knowledge of the temporal order, but still it is tainted with the individualization although free from Kārmamala and māyīyamala. The Kārmamala refers to the limited power of action and māyīyamala refers to the limitation of knowledge. The Tantrāloka IX says - 'Sāstra-bhuvanākāro māyīyata parikīrtītaḥ'.  
Vijñānakala or the liberated puruṣa of Sāmkhya is free from the sense of embodiedness and worldliness and hence is free from māyīyamala. Lastly, when Puruṣa is associated with all Kalās, it is called sakala. Sakala Puruṣa is the finite individual. Thus all the above categories fall under the concept of puruṣa, the differences being their association.
with or freedom from the kalās. They are all the different states of Śiva below the level of universality and hence are contracted states of the Śiva.

There is a point of similarity between the Śaiva and Sāmkhya, concepts of puruṣa. Like the Sāmkhya the Śaivas believe in the plurality of the puruṣa (though, of course, in the region of Māyā) and think that the creation of the Prakṛti is for supplying the necessary stimuli for the varying experiences which these puruṣas must enjoy or suffer according to their individual Karma. But they differ from the Sāmkhyas when they say that the innumerable puruṣas are independent entities. To the Śaivas, the Puruṣas are the manifestations of the same ultimate Reality, but not the independent entities. According to the Sāmkhyaśas, Puruṣas always remain unaffected, it is a pure sentient entity (puruṣastu puṣkara patasavat nirlepaḥ kintu cetanaḥ). But, for the Śaivas, Puruṣas though equally sentient, they do not remain entirely unaffected under all circumstances. Puruṣas are not regarded here as ultimate Reality beyond which there is nothing as is in the Sāmkhya philosophy, but are the grosser aspects of the more subtle aspects of the Parama Śiva, the ultimate Reality. Puruṣas are the Śiva obscured and multiplied by Māyā and delimited by her Kañcukas, such as, Vidyā, Kalā, Rāga etc. As individualized units or centres of force they pervade the entire universe and constitutes the 25th category.
Prakṛti tattva - In the order of manifestation the Prakṛti is the first purely objective manifestation. While Puruṣa is the subjective manifestation the Prakṛti is the objective manifestation. It is the matrix of all objectivity. The word 'Pra' means before or the indefinite background which is prior to all well-defined clear-cut experience, and the 'Kṛti' which means expression connotes what we mean by Prakṛti. Thus Prakṛti is the vague indefinite objective basis of all future experience of the Puruṣa. In the Sadvidyā Tattva 'Aham' and 'Idam' together form the all-comprehensive unitary Experience. But when Māyā Śakti intervenes, it bifurcates the homogeneity of this 'Aham' and 'Idam' and instead of the all-pervading homogeneous whole we have the experience of a heterogeneous universe of objects. It is an effect of kalā-Śakti of Māyā. This kalā-Śakti delimits the unlimited jñāna-Śakti, icchā-Śakti and kriyā-Śakti of the supreme self and transforms Him into the Puruṣa-tattva. This puruṣa is only the contracted form of the 'All-Experience' and as such it cannot exist without any relation. Now the relations always presuppose the distinct existence of the term to be related. Hence for the existence of the Puruṣa as a being with relations, it is necessary that there must be a second term to which the Puruṣa is related. And this second term in this state must be, Indefinite Something which is called Prakṛti. Prakṛti is thus a most important factor — as important as the Puruṣa himself. And it comes into manifestation simultaneously with
the Puruṣa and affects him (Puruṣa). Thus the Puruṣa and the Prakṛti are nothing but the limited representations of the two factors in the two-fold experience of the Śuddhavidyā state and hence inseparable. Evidently all manifestations are characterised by a dual aspect. There is the positive and the negative electricity, or the potential and the Kinetic energy, though they coimplicate each other. Modern science says that the dual role of the electron as a unit of matter and a unit of electricity simply describes different manifestations of the same reality. If matter sheds its mass and travels with the speed of light, it is called radiation or energy, and when the energy congeals and becomes apparently inert, it is called matter, Similar is the case of Puruṣa and Prakṛti. They are the simultaneous manifestations of the universal 'I' or 'All-this' that constitutes the all-comprehensive unitary Experience. (Puruṣa is the contracted form of the 'All-Experiencer' obscured by His own Māyā-Sakti and Prakṛti is the same universal 'All-this' in the form of 'something' indefinite and vague). Again, as the Puruṣas are many because of the self-multiplying power of Māyā-Sakti, similarly, Prakṛtis are also infinite in number, one for each Puruṣa, the one universal 'All-this' being perceived dimly by the different Puruṣas as so many different 'this-es' as different persons may perceive the same sun in so many different reflections in different portions of the sea. "evam kīcīcit Kartṛtvam yat māyākārye, tatra kīcīcītvaviṣīṣṭaṁ yat kartṛtvam viśeṣyāṁ, tatra vyāpriyamāṇī kālā
vidyādiprasavaḥceturiti nirupitaṁ. idānāṁ viśeṣaṇaḥ - bhāgo
yāḥ Kīnḍicityyukto jīneṇāḥ Kāryaśca, tam yāvaṭ sā kalā
Svātmanāḥ prthak kurute tāvadeva eva sukha-duḥkha-mohat-
makabhogyaviśeṣānusyutasya sāmāṁyamaṭrasya tadgūṇasāmyāparanā-
mnāṁ prakṛtitaṭtvasya sargah — iti bhokṛṭbhogyayugalasya
sameveva kalātattvāyatvāsṛṣṭiḥ'.

Again Tantrālokaḥ (Ahn. 9) says:

"Samameva hi bhogyam ca bhoktāram ca prasuyate/
kalā bhedābhiṣamdhānādaviyuktaṁ parasparam//
evaṁ saṁvedyamātram yat sukha-duḥkhavimohataḥ/
bhotsyate yattataḥ proktam tatsāmyātmakaṁMahāditaḥ//."

Now there are the differences between the Sāṁkhya concep-
tion of Prakṛti and that of Pratyabhijñā. Sāṁkhya philosophy
says Prakṛti is one and universal for all the Puruṣas, while
pratyabhijñā believes in that each Puruṣa is associated with
a different Prakṛti. Prakṛti is independent in its action,
according to the Sāṁkhya, but to Pratyabhijñā Prakṛti works
only when it is stirred to activity by Ananta. Again, Sāṁkhya
posits a plurality of Puruṣas representing the formless con-
sciousness with one unconscious Prakṛti which is the form
and potency of all creative activity, but in the Pratyabhijñā
Prakṛti is neither an unconscious nor really independent
principle. Puruṣa and Prakṛti are but the offspring of the
common finitising principle called Māyā. Thus the duality
of Puruṣa and Prakṛti is explained as being the emanations
of one and the same ultimate Reality. Prakṛti is the same citi-śakti of Parama Śiva obscuring and multiplying itself with its own power of Māyā-Śakti. Prakṛti in reality is māyā-śakti itself in action.

Prakṛti has three guṇas viz. Sattva, Rajas and Tamas. They are the three threads of a chord or constitutive elements of Prakṛti-tattva. In her manifested state, Prakṛti holds these guṇas in perfect equipoise. They produce the feeling of pleasure, pain and delusion. In the order of being, Sattva is characterised by brightness, in the psychological order it is characterised by transparency, joy and peace, in the ethical order it is the principle of goodness. Again, in the order of being Rajas is characterised by activity, in the psychological order it is characterised by craving and passion, in the ethical order it is the principle of ambition and avarice. Lastly, in the order of being tamas is the principle of darkness, inertness; in the psychological order it is characterised by dullness, delusion and dejection and in the ethical order it is the principle of degradation, debasement and in action. According to Pratyabhbhija, Sattva, Rajas and Tamas are only the polarization of Śiva's Jñāna, Icchā and Kriyā Śakti. The guṇas, therefore, do not mean attributes or qualities as understood in Western parlance. It represents a gross form of the universal powers (jñāna, icchā and Kriyā) without any reference to emotional feeling or will.
Thus in the Pratyabhijña philosophy the Puruṣa is called the experiencer or bhoktā and the Prakṛti is the experienced or bhogya. The Puruṣas are just like Leibnitzian 'Monads' each perceiving the universe in its own way. But the Prakṛtis are the basis of all sentiency ('tadeva [Prakṛti tattvam] tu bhogyasāmānyam').

From Prakṛti the process of limited manifestation differentiates into the grosser tattvas of Buddhi, Ahamkāra and Manas. These three tattvas are technically called 'Antaḥkaraṇa'. Antaḥkaraṇa means the inner instrument, the psychic apparatus of the individual. It is the unity of Manas, Buddhi and Ahamkāra.

Buddhi is the ascertaining intelligence (niścayākārinī Buddhhi). It is a product of the guṇas. It is capable of receiving reflection of the light of the self from within as well as of the objects from without. The objects which cast their reflections on Buddhi are of two kinds: (1) the external i.e., a gross object like jar that is perceived through the eye and (ii) the internal, such as, the images built out of the saṃskāras (the impressions left behind on the mind).

Prakṛti is the equipoise of the three guṇes — Sattva, Rajas and Tamas. But due to the predominance of Sattva guṇa when the equipoise of Prakṛti tattva is disturbed, Buddhi
emerges. It is the prakāśa aspect of Prakṛti. It is a state of pure intelligence. In this state there is only the bare awareness of object. This is nirvikalpa-jñāna. In such a stage of pure intelligence, the feeling is one of bliss without any tinge of moving passion or interest. Buddhi is spoken of as the memory of Śuddha-vidyā experience in a limited form. Thus it is the subliminal self which is later on transformed into a dim indefinite impersonal sub-consciously self. As such it is the unruffled consciousness without the manifestation of any moving passion or interest or inert passivity. The Trika philosophy agrees with Śaṅkhya that Buddhi is a common meeting place of both the light of the self and the reflection of the external object. But they differ on the nature of the source of internal light. Śaṅkhya says it is the pure self (Śuddha Puruṣa) that casts its light on Buddhi, but the Trika philosophy holds it is one that is affected by two impurities, Ānavamala and Kārmamala. Again, according to Śaṅkhya, it is not objective (asamvedya), but according to Trika, being an instrument of knowledge, it is knowable, like any other instrument, such as, the mind. 15

From Buddhi emerges the ahaṃkāra. It is the ego-making principle and the power of self-appropriation (ahaṃkr̥tiḥ ahampratitikari). It is that in which there is the realization of the experiencer as a particular person. It is the
self-same sub-conscious impersonal self in which there is the experience of 'I am so and so'. It represents the stage of particularised personality as distinct from the universal personality or the transcendental 'I'. It is responsible for the identification of the limited self with the Buddhi and consequent attribution of the latter's activity to the former. Here the Rajas guna of Prakrti tattva is the dominating factor in which the two other guṇas are held in a more or less subdued form.

Ahamkāra is the agency through which experiences are stored up in the form of memory in the abysmal depth of the particularised self and assimilates the present experiences with the past with a sense of personal identity. In so far as this 'I' is the particularised personal 'I', it is nothing but the sum total of experiences past and present. Hence ahamkāra-tattva superimposes the particularised personality upon the Universal Parama Śiva. So the Tantrasāraḥ says, 'ahamkāro yena buddhipratibimbite vedyasamparke Kaluṣe puṃprakāse anātmani ātmābhimānaḥ suktau rajatābhimānavat/ ata eba 'kāra' ityanena kṛtakatvam asya uktaṃ/Sāmkhyasya tu tanna Yujyate, sa hi na ātmanah ahamvimarśamayatāmicchatī; vayaṁ tu kartṛtvamapi tasya icchāmah / tacca śuddham vimarśa eva Svātmacamaṭkārarūpoḍhamiti''/16

The distinctive function of ahamkāra is to control the five vital airs within the system and so the life itself.
Ahamkāra is different from self-consciousness (ahāṃbhāva) as the latter is purely subjective, without any objective reference, while the former is due to superimposition of the self on the Buddhi.

Lastly, manas is the product of ahamkāra (egoity). It is the gross manifestation of the particularised self as embodied ("'tasya Kriyā tamomaya mūrttiḥ manas ucyate Vikalpakari'"). At this stage Tamas guṇa is the dominant and determining factor and the Sattva and Rajas guṇas lie in a more or less dormant stage. Manas co-operates with the senses in building up perceptions, and by itself it builds images and concepts. In our perception our senses come in contact with an external stimulus awakening sensation called 'Alocana'. But what is presented by senses is a mere manifold. The function of manas is to select a certain group to the exclusion of others and to construct of images out of the chaotic flux of the manifold sense-impressions. This function of manas is called 'vyavaccheda'.

This may be compared to Kant's 'Synthetic apperception'. Kant also says senses only provide the data of experience, but understanding imposes its own laws on the data of experience to transform them into synthetic, harmonious whole of knowledge. Kant calls these laws categories. These are inherent in the very constitution of mind. Similarly, Pratyabhijñā philosophy also says manas is what constructs particular images out of the manifold of sensations supplied by
the senses and assimilates, co-ordinates and synthesises the chaotic discrete flux of sensations into mental images.

Again, the Ahaṃkāra does not produce only the manas but also two other groups of tattvas generally called indriyas. In the Pratyabhijñā Philosophy the word 'Indriyas' does not mean sense-organs like cakṣu, karṇa, nāsikā, jihvā and tvak, or organs of action like vāk, hasta, pāda, pāyu and upastha, but also those powers of Puruṣa tattva as endowed with and manifesting these faculties which exhibit themselves as operating through these physical organs. The Indriyas are divided into two heads—Jñānendriyas (the powers of more perception or the senses) and the karmendriyas (the powers of action). The jñānendriyas are of five kinds as mentioned above and are responsible for seeing, hearing, smelling, tasting and touching and as such are mere manifestations of the vidyā, the limited power of knowledge. The Karmendriyas are also of five kinds as mentioned above and are responsible for the five kinds of the physical activities of voicing, handling, locomoting, rejecting and resting respectively and as such are simply different forms of kalā, the limited power of action.

Like the Indriyas, five tanmātras or primary (subtle) elements of perception are also the products of Ahaṃkāra. Literally 'tanmātra' means 'that only'. These are the general
elements of the particulars of sense perception. They are: Sound (Śabda tanmātra), touch (Sparsā tanmātra), colour (Rūpa tanmātra), taste (Rasa tanmātra) and odour (gandha tanmātra).

Finally, from the five tanmātras there arise the five gross elements or pañca-mahābhuta. They are the effects of the tanmātras. These mahābhutas are—ether, air, fire, water and earth. Ether or ākāśa is produced from Śabda tanmātra. Air or Vāyu is produced from Śabda and Sparśa tanmātra. Fire or Teja or Agni is produced from śabda, sparśa and rūpa tanmātra. Water or apa is produced from Śabda, sparśa, rūpa and rasa tanmātra. Earth or prthivī is produced from gandha tanmātra in combination with above four.

Among these 36 principles, the first five Tattvas (1-5) are in the pure order (Śuddha-adhvā), from six to eleven (6-11) tattvas belong to the pure-impure order (Śuddhaśuddha-adhvā) and the remaining from twelve to thirty-six (12-36) tattvas are in the domain of impure order (aśuddha-adhvā).
References


