CHAPTER-3
THE CONCEPT OF PRATIBHĀ IN KĀSHMIR ŚAIVISM

INTRODUCTION OF KĀSHMIR ŚAIVISM

Kashmir Śaivism is an important system of philosophy popularly known as the Trika system. The word Trika comes from Sanskrit which means “threefold”. Three signs of Trika symbolize Śiva, Śakti, and Nara (the bound individual) and the three energies of Śiva. The three energies are Parā Śakti (supreme energy), Parāparā Śakti (medium energy), and Apara Śakti (inferior energy). Trika philosophy explains that the area of Apara Śakti (the lowest energy) is found in states of Jagrat (wakefulness) and Svapna (dreaming). The domain of Parāparā Śakti (the medium energy) is established in the state of sound sleep (Susupti). And finally, the area of Parā Śakti (supreme energy) is found in the fourth (Turya) state. These energies stand for the threefold activities of the world. According to the philosophy of Trika Śaivism, every bit of action taking place on this earth or even in this universe exists directly or indirectly within these three levels of energies, it includes all the actions such as religious, material or experiences. The Trika system indicates the resemblance of Śiva with individual souls and material world and the process through which the Śiva is manifested in the form of the individuals and the world is known as Spanda. Trika School of Śaivism is composed of three systems of practice and philosophy. These are the Pratyabhijñā system, the Āgamas system, and the Spanda system. The said systems are further based on sacred scriptures called Āgamas. The word Āgama refers to the sacred teachings that exist within Lord Śiva.

Detailing Three Systems of Śaivism

Kashmir Śaivism is famous as the pure Trika system, this system is been known as the three-fold the Lord Śiva, the science of man and his world. It is a system intended for any human being without constraint of cast, creed, color or gender. Trika philosophy is known for its three sub-systems and they are; Āgamas, Spanda, and Pratyabhijñā. They all accept and are based on the ninety-two scriptures (Āgamas or Tantras) of Śaivism.
It is noticeable that Pratyabhijna is unique among the three as, the principle of Pratyabhijñā is the philosophy-proper of the Trika. The name of the philosophical system of Śaiva Śastras has been controversial among the scholars. From there point of view, all these names Trika, Spanda and Pratyabhijñā are the designations of one and the same system. These scholars seem not only to have not observed the distinction between these different systems, but have failed to notice that Pratyabhijana system only is the philosophical school of the Kashmir Śaivas as claimed by Dr. R.K. Kaw.³

i. Āgama System

Sadhana School is another name of the Agama school; that mainly deals with ritualistic and mystic practices. There are four Kāndas or sections of Agama consists, these are (1) Vidya or Jñāna Kānda (Section dealing with secret knowledge), (2) Yoga Kānda (Section dealing with Yoga discipline, processes of concentration and breathing exercises-Pranayama), (3) Kriya Kānda (Section dealing with action, viz., ritualistic performances) and (4) Cārya Kānda (Section pertaining to forms of worship). The works belonging to Āgama School of Kashmir, mentioned above, include in their dogmatic contents certain philosophical speculations also. Few of them are mostly devotional. Some of them give the basics of Kashmir Śaivism and teach certain methods, mystical Upayas (practices) for achieving lower and higher Siddhis (occult powers) and the glories of liberated life.

ii. Spanda System

Spanda-Karika known to be its text because the original text belongs to this system and the literature that subsequently developed on it. The Spanda-Śastra lays down the main principles, as enumerated in the Śiva-Sutras, in a greater detail and in a more amplified form, without giving philosophical reasoning in their support. In fact, the Spanda system owes its origin to the Śiva Sutras and concerns itself with their illumination and popularization. It can be said that Spanda is known as that power of consciousness which infuses life into the physical senses. An object when sensed has no basis apart from its consciousness.

The basic idea of fundamental the Spanda-Śastra is that Śiva's Spanda (energy) out of its own nature manifests on the background of its own pure self the whole universe comprising the thirty-six Tattvas (principles or categories of objective
reality) from the earth up to Parama Śiva. Here, it can be said that the world is a play of supremacy force or vibration, which appears to be in conventionality with the modern science.

iii. Pratyabhijñā System

Pratyabhijñā System is Monist in its metaphysics. It can also be called as Spiritual Monism. According to this school, the one single substance which itself is the cosmos of living and non-living subjects is ‘Citi’ or ‘Caitanya’. This school is believed that the ultimate Caitanya is Śiva. All the phenomena of the universe are the self-manifestations or self-reflections of Śiva. Here, it will be remarked that metaphysical reasoning, Trika is the spirit of a philosophical system. It is this philosophical content of the system that Utpaladeva presents in a bold relief, and in a systematic order, inspiring the religious dogmatism of the school to a secondary position, having devoted only a few Sutras of his work in Āgamadhikara to the latter aspect of the school. Pratyabhijñā has been admitted to be a Trika Śastra.

THE THREE UPAYAS (MEANS)

The most vital philosophical components of the Kashmir Śaivism Tradition are the three Upayas. The key factor, of this system focuses on body of cognitive energy. According to this system it is cognitive energy alone that can carry you towards the subjective energy of Lord Śiva. The purpose of cognitive energy is to expand the limited beings capability and ability to receive God consciousness. In the body of cognitive energy, as we have said, are three means. The first and supreme mean is called Śāmbhopāya. The second, intermediate mean is called Śāktopāya, and the third, inferior mean is called Ānapopāya. These means have been handled and practiced according to the ability of the seeker.

i. Śāmbhopāya

Śāmbhopāya is a condition that allows the Sadhaka to free himself of the performance of Mantras. It is Sadhana based on breathing; meditation on particular deities; focused on some spiritual ideas and so on. Sadhaka has only to develop his awareness of consciousness. By the invariable awareness of this consciousness, individual consciousness rapidly vanishes as it is united with His subjective energy and becomes Jivan-Mukta (released in life).
Icchopaya is another name of Sambhopaya as it comes about by a simple direction of the Will. It is designed for advanced aspirants; our can achieve the highest level of awareness by meditating on the Śiva Tattva. The path will be predominated by the practice of maintaining a regular awareness that the universe is nothing but Citi. So, all mental activities stop and mind burnishes without any excitement of ideas. The glow of pure consciousness alone burnishes in such practice and an aspirant discovers the pure transcendental aspect of his self in that state. All this happens by means of intuition and not by means of thinking or accepting capacities, both of which become captivated in the pure lusture of consciousness of the self in that state.

ii. Śāktopāya

Śāktopāya is based upon Śiva-consciousness. In this state, the Sadhaka has to focus upon a particular thought of Śiva-consciousness without the support of Pranayama; Mantra, and so on. He must develop Śiva-consciousness simply and only by meditating upon this thought. He has nothing to do with these discarded methods. That single thought of Śiva-consciousness will alone carry him to the Supreme State of Transcendental Being. Śāktopāya is meant for those who have neither the highest nor the lowest power of meditating energy. If a person feels that he is not capable to succeed in the practice of Śāmbhopāya, he can try Śaktopaya which has its position just below it. It is also called Jñāna Upaya. Here, the primary concern is to realize the self through knowledge, meditation and contemplation of ideas such as “ŚIVOHAM” (I am Śiva). Mental activity plays an important role in this Upaya. A regular practice in mental repetition of the exactly correct nature of the real self leads to pure and limitless consciousness in one self. Therefore, a person having attained perfection in Śakta Yoga attains the Śakta Samavesa of Śiva and becomes fit for the practice of Sambhava Yoga.

iii. Ānavopāya

Last but not least, we are going to discuss Ānavopāya. Here, Anu means the psychological self, the mind-body complex and this Yoga is useful to those beings that live in the field of Māyā. It is also called Kriya-Yoga because mental activity of meditation dominates its practice. It is immediate through speediest descent of grace. So, Dikṣa (instigation) has practically no role. In this path to free oneself no active
process on the part of the individual is involved. An aspirant has only to observe that nothing is to be done. Be as you are: only reside in your being. This is attributed to Ānanda Śakti of Śiva and is also called Ānandopaya.

The other meaning of Āṇavopāya is that a Sadhaka who is endowed with an inferior capacity of mind and meditation must develop Śiva-consciousness by resorting to meditation on the two breaths; inhalation and exhalation; to the practice of Pranayama; the reading of Mantras. On this path, a Sadhaka has, of course, has to develop Śiva-consciousness, but, as he is not gifted with higher meditating capacity, he has to seek the support of these inferior methods (Pranayama, etc.). Therefore, he may be carried to Śiva-consciousness.

Abhinavagupta, drawing from the MaliniVijaya Tantra, defines Śāmbhopāya as the Upāya wherein the aspirant achieves Samāveśa into supreme consciousness just by the grace of his master, without adopting any process. He does not use thought Dhyāna, Mantra, or any other aid to meditation.

So, we can defined that Śāktopāya is that Upāya where the aspirant achieves mystical Samāveśa through contemplation of the mental object that is speechless or unrehearsed. Āṇavopāya is defined as the Upāya where mystical entry takes place through concentration on parts of the body or Śtāna-Prakalana, Dhyāna, Varna, taking the support of the Uccāra and Mantras.

FIVE PRINCIPLES

The next fundamental feature of the philosophy of Kashmir Śaivism is that there are five kinds of Tattvas or principles in Kasmir Śaivism.

i. The Śuddhavidyā Tattva:

Due to its pure subjectivity this tattva is known as Śuddhavidyā, This Tattva exists when Puruṣa actually realizes his own nature. And that realization is not stable; it is flickering, it is moving. This is the realization at the level of Śuddhavidyā Tattva. This realization is in motion. Sometimes you realize it and sometimes you forget it. And the Parāmarśa or experience of Śuddhavidyā Tattva is, “I am Śiva, this universe is in duality. This universe is unreal, I am Śiva.” This is the impression which comes in Śuddhavidyā Tattva and it is pure subjectivity.

In this state, there arises an equalization in prominence of the two aspect of the experience which then takes the form, ‘I am this’ in which both the ‘I’ and the ‘This’
are realized with equal clearness, so much so that, while they are felt as completely identified with each other, they can yet be clearly separated in thought - so that the 'I' can be realized as the subject and the 'This' as the object of the experience, and that, for this reason, the experiencing subject can realize the 'This' as 'my' and 'mine', in much the same way as a man in his daily life while ordinarily feeling himself as one and identified with his body, thoughts and feelings, yet somehow realizes himself as the possessor of these and speaks of them as this is 'my' body or these thought and feelings are mine.

ii. The Īśvara Tattva

In the next stage, this 'mental stock-taking', on the part of the divine experience as a being with a will to act, is followed by the emerging out, as the most prominent element in the experience, of the 'this', that is, of the ideal universe which had been lurking as an indistinct picture in the back-ground of the being. In this stage, the experience assumes a form which may be formulated in thought as: 'this am I', a form in which the 'this' becomes the more dominant element, while the other factor, the 'I' is thrown into the back-ground.

iii. The Sadākhya Tattva

The Sadākhya Tattva is followed by Isvara Tattva, as a necessity by virtue of what may be called a law similar to the one which in the psychical process of the human mind, brings about a stage of 'movement' after a state of profound but calm and motionless enjoyment of perfect bliss, rest and peace. It is also the state in which there is for the first time the notion of 'being' in the experience 'I am this' and is therefore called the Sadākhya – that in which there is for the first time the experience which may be spoken of as Being. It is also called the Sadāśiva Tattva.

There is a pure subjectivity between Isvara Tattva and Sadāśiva Tattva. In Isvara Tattva, states that, "This universe is my own creation. It is not an illusion, it is my own expansion." The understanding which takes place in Sadāśiva Tattva is the same as the realization which takes place in Isvara Tattva, but more refined. In Sadāśiva Tattva, we can realize, "I am this whole universe." This is the main difference between these two impressions. In Isvara Tattva, we have the consciousness, "This universe is my own creation," whereas in Sadāśiva Tattva, you will find "I myself am this whole universe." These two Tattvas comprise subjectivity in a purer form.
In these following states, the Īśvara Tattva and Sadāśiva Tattva or Śādākhya and Aishvara; the experience may, as said above, be respectively formulated in thought as ‘I am this’ and ‘this am I’ through this difference that as, in the first case the ‘I’ side or aspect of the relation of being is more leading, the ‘this’ side remaining merely as a vague background, in the second state that of the Aishvara, the ‘this’ side of the relation is the more prominent aspect, the ‘I’ side being thrown quite into the background, indeed, being quite identified with and merged into the ‘this’.12

iv. The Śiva Tattva and The Śakti Tattva

The two Tattvas that is Śiva Tattva and Śakti Tattva are the interdependent Tattvas. The impression which comes in these two Tattvas is only ‘I’, the pure ‘I’, the universal ‘I’.13 It is not “this universe is my own expansion” or “I am this whole universe.” Rather, it is just ‘I’, pure ‘I’, universal ‘I’.

Parama Śiva does not come in the cycle of Tattvas. He is not only found in Śiva Tattva or in Śakti Tattva. It is neither only here, nor only there. It is to be found everywhere. It pervades from the lowest Tattva to the highest Tattva. It pervades of survival all levels, and so, at all it does not exist in level. It is universally that is why it is nowhere. A Being who is universally, is concluded it is nowhere.

When Jiva experience of this state, it is called the Śiva Tattva. It comes into manifestation without in any way whatsoever affecting Parma Śiva who remains as he ever was exactly and in every respect the same as before existing simultaneously with and including the Śiva Tattva. This Tattva is a state in which the Cit aspect of Śakti is most manifest and it is playing a main role in the process of the universal manifestation.

THE MĀYĀ TATTVA AND THE FIVE KAṄCUKAS

As we have already discussed the five coverings now here we are going to talk about this sixth KaṄcukas that is Māyā. The term “Māyā” means illusion. Maya can be said as an obscuring force of nature which creates a sense of differentiation. On the other hand, the power of consciousness to separate is called Māyā Śakti. This is the power to perceive differences. As such, it makes universal consciousness which is unity, appear as duality and multiplicity.

Māyā is, as will be seen presently, what may be called a force, namely, of obscuration, and therefore, as a force or Śakti. Its chief function is to obscure and
thereby limit the experience in regard to the true nature of both what is experienced and the experience himself.\textsuperscript{14} Māyā is the principle of obscurcation as well as of the manifestation of self. It makes the universal self appear in the form of the finite self.

The products of Māyā are the five Kañcukas which are Kalā (limitation of authorship or efficacy), Vidya (limited knowledge), Rāga (from all satisfaction to feeling of interest and desire), Kāla (from eternity to limitation in respect of time i.e. past, present and future), Niyati (limitation in respect of cause and effect).\textsuperscript{15}

i. **Kalā** (Limited authorship)

Limited authorship is technically called Kalā. Kalā Tattva is the first product of Māyā. It partly restores to the self its power of action which has become obscured in the state of Māyā.\textsuperscript{16} It is an art or power of limited creation. It is the power to achieve, leading to the inevitability of limited activity, and for this power it can be said that it can, create, modify or destroy anything or everything at will.

ii. **Vidyā** (limited consciousness)

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. In Trika sometime Jñana means also limited knowledge.\textsuperscript{17}

iii. **Rāga** (limited interest)

Rāga produces attachment in the individual for objects. Instead of the feeling of eternal satisfaction it gives rise to finite desire in the soul. It refers to Limited interest. It is to find out whether one is attending to one or more than one things at a time. It means attachment to something’s or something in particular which leads to displeasure among the individuals.

iv. **Kāla** (time)

Kāla stand for the limitation of the self in respect of time. Because of it the eternal appears as temporal. It is a limited duration of experience, that is to say the relation with the experienced as past, present and future. Now here it can be said that consciousness becomes manifest within time.
v. Niyati (restriction or regulation)

Niyati is the power which limits the freedom of the subject as considered to its causal competence. It controls the activities of the finite agent. Niyati in respect to existence in space that is in regard to access, field of action and so on, leading to the force of having experiences under the changeable situation of cause, string, time and the like such conditions never existing in the case of an experiencing being which is always and everywhere present with, or related to, every-thing.

It partially restores to the self its power of action which has been covered in the state of Māyā. So, it gives rise to finite doer ship and limits the omnipotence of the self. It is related to the individual self as its causal agent, and not as an instrument to an agent. The individual gets freedom from Karma and attains the state of Vijnānakāla only when he is able to transcend this Tattva. Kāla, Rāga, Nitati and Vidyā these four Tattvas are the effects of the Kalā Tattva.

THE ROLE OF ŚIVA AND ŚAKTI IN KASHMIR ŚAIVISM

Now here in this sub-title we have some questions arise that:

• What is the role of these two Tattvas, Śakti Tattva and Śiva Tattva in Kasmir Śaivism?
• What is relationship between Śiva and Śakti?
• What is the role of Śakti in Kasmir Śaivism?

Śiva is a supreme power and according to ancient Saivism, Śiva lives in a superior heaven called Śivaloka. In addition to this, mythologically they also have religious belief that Śiva, however, resides along with his spouse, Parvati, on the Kailāsa. He is present at all the sacred places dedicated to him and is always ready to help his devotees in all respects at all places. He grants them boons for worldly and heavenly attainments and exercises his grace on them to liberate them from their ignorance and consequent transmigration. When liberated, they get access to his divine abode and enjoy an eternal bliss in his constant vicinity. Parvati is his constant companion and is always worshipped with him.

As we are discussing on the question of the relationship between Śiva and Śakti, the Saiva holds the Sāmarasya, the equilibrium of Śiva and Śakti, is the very
nature of the absolute. In the reality of Śiva and Śakti are never separate. They are distinguishable only in the realm of world manifestation. They represent the two fold manifestation of the absolute. It is only from the standpoint of the phenomena that we talk of a relationship between them. Śakti is that the whole universe lies indistinguishably submerged in the consciousness of Shiva. He is Śakti. Absolute Svatantrya (freedom) of Śiva to create is Śakti. In transcendence Śiva is Bodh, Jañan, and knowledge. There is barely any object in the universe that does not emanate from the consciousness of Śiva. In Kashmir Śaivism Śiva is an absolute non-dual reality. The relation between Śiva and Śakti, we can follow this Śloka, "Śiva Śakti bina Śavah." In this Śloka it is said that without Śakti, Śiva is nothing. When we speak of Śiva, Śakti is automatically presumed. If Śakti refers to, Shiva is pre-supposed. Śiva devoid of freedom to create is a dead body.

To the pertinent question as to what is the role of Śakti in Kashmir Śaivism? In order to answer this question, it can be said that the one universal Śakti itself shows in the form of different Śaktis during the state of worldly existence, as different and non-different in the state of Sādhanā, and as states of manifestation of Śakti have described as Aparā, Parāpara and Parā Avasthās. In the Parā state all the Śaktis are in absolute identity both between themselves and with Śiva. It is the state of eternal identity or supreme unity. In this state, Śakti is manifest in the form of being-consciousness bliss. All the other Śaktis are present as one with the powers of consciousness and bliss, Cit Śakti and Ānanda Śakti, which are fully manifest during the Parā-Para and Aparā states also. After the manifestation of these two Śaktis we have left behind three other Śaktis (Īchchā, Jñāna and Kriya) which exist during this state in identity with consciousness and bliss. They can never exist independent from the parā state which is pre-supposed in all states of experience. No experience whatsoever would be possible in the absence of the Parā Śakti.

The Parāpara state is a state where there is both unity and difference between the various Śaktis. This is one of the states where Īchchā becomes fully manifest. In addition, this is a state in which arises self-consciousness out of consciousness. It is a function of the absolute power and is of the nature of self consciousness. It is not of the nature of sensuous pleasure, but is absolute in every sense. The universe is a manifestation of bliss consciousness. From this state arises Aunmukhya, the first flicker of will. It can be experienced in the states of remembrance, joy, anger, fear,
etc. Its external manifestation might be practical during the moment when the calm water becomes distressed and there arise subtle vibrations in it. It is the slight stir in the uninterrupted pure consciousness, such as it happens when the hand is about to close in a fist for attack. It is earlier part of the manifestation of the will.

The Apara Avasthā, which is of the form of Unmeṣa, or awakening, the powers of knowledge and action become fully manifest. The will power opens up the cognitive faculty and there arises the power of knowledge. In the beginning it is only pure and formless cognitions as there is no object of knowledge. The all Śaktis work together in the state of manifestation.

Śakti is omnipresent and thus it’s witnessed everywhere in the universe. There is no object or event which does not disclose the presence of Śakti. These different Śaktis in the universe are ultimately non-different from each other. They are the different manifestation of the one universal Śakti. The universal Śakti is here in all its manifestations such as fire in all burnable materials. The different powers are manifestation of one absolute power becomes evident on the theory of evolution and also on the basis of the relationship between these Śaktis. It is one and the same Śakti which is manifest as poverty transgression the poor, as glory in the glorious, as intelligence among the intelligent, as feminine attraction in the ladies, and so on. The action of the following Śaktis also presupposes the working of the preceding Śaktis also presupposes the working of the preceding Śaktis.

**TYPES OF ŚAKTI**

After the evolution of Śaktis, we will now glance on various types of Śaktis or powers and all theses powers belong to Parama Śiva. This Śakti again has several, indeed an infinite number of, aspects here we are talking about the most fundamental and primary the five Śaktis. For these Śakti we will follow this Sutra:

i. **Icchā Śakti (will):**

\[ \text{Iccha- Jñāna -Kriyaśakti Svabhavam eva} \]

\[ \text{Icchā Śakttitirūmākumāri} \]

Icchā Śakti is the power of lord Śiva and his Icchā is not only power, it can also be said Umā and Kumāri. It is the power of mood oneself as supremely able and of an absolutely appealing will, this power which also can be said that the feeling of ‘divine wonder’ and of forming a divine determine as to what to do or create.
ii. Jñāna Śakti

The power of knowledge that is called Jñāna Śakti. This is the power of bringing and asset all objects in conscious relations with oneself and also with one another.

iii. Kriyā Śakti

Which is creates everything that is called Kriyā Śakti. This is the power of any supercilious and every form that is creating and which will be seen as having no other meaning.

iv. Cit Śakti

Cit Śakti is the power of self-disclosure whereby Śiva as Parama Śiva in reference to this aspect of Śakti. It shines by Śiva himself, even when there is nothing objective to disclose or shine upon, like the sun in the material world as it would be if it could be conceived as shining all by itself, even when there was no object which it might light up or of which it might reveal the existence. It is the Cit Śakti of the Parama Śiva.

v. Ānanda Śakti

The Ānanda Śakti of Parama Śiva is the power of realizing absolute bliss and joy, which is ever fulfilled in itself without there ever being any necessitate for an object and without ever going out of itself for its satisfaction and therefore which is ever independent and free and which is ever at rest, as ever undisturbed peace.

These are five main aspects of his Śakti. Which there are in truth, as said above, an infinite number of modes, Parama Śiva manifests himself and which is the same thing he manifests his Śakti as the universe.

ŚAKTI AS THE PRINCIPLE OF UNIVERSAL MANIFESTATION

In this universe, these powers are working together. This universe originally exists in identity with Reality, which is all together still, and energetic, being and becoming at the same time. The active aspect or Śakti, when faintly “distended” as it were, manifests the universe out of her, as the seed does Vatadhanikavat (the banyan tree). Thus Śakti or Śiva considered not as transcendent identity, but I as immanent unity, is both the material and the instrumental cause of the universe.
Manifestation of Sakti in this universe is another important aspect of this topic. Cit-Śakti, the power of self-consciousness, entails Ānanda, enjoyment and wonderment, on the part of Śiva; bliss gives rise to Iccha to create. Iccha to create cannot be satisfied unless there is Jñāna of what is to be created and how it is to be created. The power which is Kriya-Śakti, the actual manifestation or creation follows to this knowledge. Sometimes, however, Cit-Śaktis and Ānanda-Śaktis have kept in the background, and Iccha, Jñāna, and Kriya have taken to be the principal Śaktis.

These essential elements of the universe, which are 'constants'; through Srṣṭi and Pralaya, are called Tattvas. Srṣṭi, which is self-manifestation, it can be described as opening Unmesa and Pralaya as closing Nimesa (down ), as a blossom opening out as a flower, and the petals of the blooming flower closing down as the blossom. Same as blossom Srṣṭi and Pralava also follow each other in a never-ending process, each following universe being determined in its character by its predecessor by a kind of causal necessity.

THE THEORY OF PRATYABHIJÑĀ

Pratybhijñā is a well-known concept of Kashmir Śaivism. The term 'Pratybhijñā' is recognition, but in the system, it understands the sense of awareness, consciousness, realization, practical use of knowledge. According to this school man is ignorant of the very nature of one’s own Self (Śiva-Atman), viz. his inner being, the profounder ability within him, and its power of 'Iccha', 'Jñāna' and 'Kriya', viz., man’s abilities with which he is gifted by chance. It believes that the Śaktis, with which man is born in this world, include his supreme (divine) inheritance. It is only then, when he becomes aware of his divine inheritance, that he can make the best use of it in making his life successful and felicitous.26

In fact the philosophy of recognition of Jīva with Śiva is a consequence to the doctrine of Pratybhijñā. It works both as cause and effect for self analysis. Śiva is both immanent and omnipresent. His effulgence exudes in the universe and on all objects of the universe. Human being is the highest in the universe and so Śiva’s effulgence exudes in him in its full luminosity and purity. The philosophy of Pratybhijñā (recognition) recommends the means and ways to achieve this goal, and when it is achieved, and then only can man’s consciousness operate and function as Śiva or the universal consciousness. The clarion call of “I am Śiva” is not to be
construed as a bold and haughty assertion. Pratybhijñā is, in its real meaning, a deep study of man as microcosm and the world he lives in as macrocosm.

‘Pratybhijñā’ as per the world-view of Śaiva masters is Jñāna. But it is not the same knowledge that we take pains to acquire from multiple sources of discursive knowledge. ‘Pratybhijñā’ is the actual knowledge as it is knowledge of the Atma Jñāna, which is beyond the subject-object dichotomies of the world and is acutely rooted in an integrated vision that perceives everything in the world of multiplicity as its own development or emanation. The state of ordinary knowledge is that of limited knowledge. However the state of ‘Pratybhijñā’ is that of ‘Bodha’, enlightenment. Though ‘Pratybhijñā’ is intuitional. A self-recognized soul, who is a Śiva, continues to bask in Bodh-Prakāśa (the light of consciousness). He loves all humans of all grades and stations in life because he sees them all as his own Abhasa (projection). He is the real Seer, Riṣi, Acārya above all trivial and tribal affiliations and linkages, His perception of love is not that of ‘obedience’ but that of universal variety as is epitomized in the Vedic dictum, ‘Vasudhaiva Kutumbakam’. ‘Pratybhijñā’ is to recognize that the Svabhava (real nature) of ‘self’ is ‘Prakāśa and Vimarsa, which is termed as Śiva’. ‘Pratybhijñā’ is to cognize oneself as Shiva as that is the stuff of one’s being.

Śiva has no limitation in matters of Icchā, Jñāna and Kriyā. He is completely free. In existentialist expression, He can be said to be ‘condemned to freedom’. It is out of His utter freedom that Śiva assumes a limitation and turns into a living individual, existing, making choices and decisions etc. In these kind of act, Kriya in Śaivite phrasing in no way impairs His absolute independence or transcendence. His independence lies in creation. Māya Śakti is His own energy which He harnesses at will for this act. Through this energy Shiva forgets Himself only to suppose limitation of an individual.

In this universe there are two kinds of effort, (i) passive and (ii) active. In this state we are concerned with active effort, not passive effort. Active effort is inspiring. It is that effort, when it flows out in active consciousness, it makes one’s universal consciousness shine instantaneously. Active effort is Bhairava it carries one to the state of Bhairava (Udyamo bhairavah). Bhairava is that effort – the flashing forth of active awareness that immediately makes universal consciousness shine. And
active effort that takes you quickly, in one flight, to your consciousness and causes the supreme knowledge of Pratibhā (being) to exude is Bhairava, because all Śaktis are diluted and processed in one Śakti that is Svātantrya Śakti. It is also Bhairava because the whole universe is filled with Svātantrya, and because here all differentiated perception ends.

Bhairava carries to the highest Summit of active consciousness and is found together with Svātantrya Śakti. How is Svātantrya Śakti found as one with Bhairava? It can be possible if all organs in always in action, and then by establishing itself inside, observing the action within.

THE AESTHETIC THEORY OF ŚAIVISM

Having discussed the philosophical and historical background of Kashmir Śaivism, another important aspect of this topic is the Aesthetic theory of Kashmir Śaivism, it needs to be debated. As we already said that aesthetics is a study of beauty and art. And beauty and art is the natural power of man. Man have considered as being born with the inherent power. One who constantly resides in his Svabhāva (nature), he is basically a beautiful. The natural quality of water is cold. When we will keep it in the fire, it will become hot and tasteless and as we will remove it from the fire it will become again cold.

Sattvādhībhistrīmūrtiryā Tairhi Nānāsvarūpiṇī
trikāla Vyāpinīm Śajṭiṁstrunūrtiṁ Pūjayāmyaṁ

(Devlbhāgavata, p-III. 26-34)

The super imposed Svabhāva (nature) creates changes and inborn nature attains its own natural beauty. If anger changes man into evil but its absence again proves him beautiful. The quality of anger a person changes his nature. These are the inherent beauties of human respective natures viz., the humanity in human being, the celibacy in Brahmācāri, the chastity in woman and the philanthrophy in the virtuous the bravery in Kṣatriya. It is our inherent nature which reflects on our physical form that is called Svabhāva. This inherent nature is the power of human being. And Sāṁkhya believed that the great power is Tamas; according to Vedānta that great power is Sat, Cit and Ānada; and finally Kashmir Śaivism believe in Jñānaśakti, Īchāśakti, and Kriyāśakti.

71
This Śakti is Bhāva which cannot be described in language. Śabda-Brahman is the direct cause of the manifested Śabda and Artha. It is a unity of consciousness which expresses itself in the threefold function as (i) the three Śaktis, Jñāna-Śakti, Īcchā-Śakti, and Kriyā-Śakti, (ii) the three Gunas, Sattva, Rajas and Tamas, (iii) the three Bindus or Kārya, sun, moon and fire. These are the product of the union of Prakāśa and Vimarśa Śaktis. This triangle of divine desire is the Kāmakalā (creative will) and its first subtle manifestation the cause of the universals personified as the great Devi Triurasundarī the Kāmeśvara and Kāmeśvari. This manifestation is the combination of Śiva and Śakti. The great Aham which develops during the natural power of its Vimarśa Śakti (thought action) into the universe, unknown as Jīva, its true nature and the secret of its enlargement through Avidyā Śakti. Then here appears the duality of the mind and the matter, and subject and object. The physical manifestation of mystic power, Bhāva is known as Anubhāva. There are three identical Bhāvas of competent Brahman Sat, Cit, Ānada. The Anubhāvas or physical manifestations of these three Bhāvas are respectively, Sandhinī Śakti, Sarvīt Śakti, and Āhlādinī Śakti. These three are existing in their perfectness in universal consciousness, in an individual soul as their portions and they exist in their modification in Māyā Śakti.

Before the rise of the will, idea is in a state of identity with the absolute in the former, and with the limited subject in the latter case. The will is nothing but Vimarśa. Utpalācārya states that of the absolute be without Vimarśa (freedom of will) and be only Prakāśa (self-luminous), it would be insentient like Sphatika-Mani (quartz). The word Camaṭkṛti is used instead of the word Vimarśahe. This word later on with aesthetic implications has been used by many Sanskrit poeticians in the sense of Ānanda.

The supreme lord is free from Vimarśa or Īccha-Śakti. It can be believed that this freedom is Sṛta, Sphūrta and Vimarśa (inseparable from consciousness) which refers to nothing else than this very freedom to be and, therefore, may be called ‘Kriyā’ (acton). Kriyā includes the motion of knowing also. In fact, knowledge and action has three powers of knowledge of Kriyā, Jñāna, and Māyā.
Prakāśa and Vimarśa:

Śiva in spirit is unique and powerful as well as beyond the world creation. In this state He is Prakāśa, pure Jñāna, and Bodh. Prakāśa is His Svarup, essential reality. In Vedanta it is called ‘Kutastha Rupa’, the essential nature of Brahman. Every object that we see around us shines in the Prakāśa, luminosity of Śiva’s consciousness.

In the closing the stanza as discussed that Śiva is Prakāśa and His knowledge about His Prakāśa is Vimarśa. Here it is believed that ‘If Śiva is purely Prakāśa, not also Vimarśa, He would be totally inert and powerless. It can simply be put that if Prakāśa is transcendental Shiva, then Vimarśa is His Śakti. It can also be called consciousness of Śiva. Śiva manifests the universe because of this consciousness that which otherwise lies diluted in His consciousness. He represents the pure light of consciousness, the pure being without any becoming. And this Śakti stands for the power or Svātantrya or consciousness, the infinite form without light, or the theory of becoming. It is also Vimarśa, that means various things at the same time. Vimarśa is shaking; it is awareness of Śiva. Only when the integral reality appears as self-limited, there appears this distinction between consciousness and freedom. Actuality, neither light can be without form nor can form be without light. Same as believe in Prakāśa and Vimarśa. Neither Prakāśa can be without Vimarśa and nor Vimarśa can be without Prakāśa. Similarly reflection cannot be possible without a background, so Vimarśa also cannot exist apart from Prakāśa. Prakāśa and Vimarśa, Śiva and Śakti, are essentially inseparable. Śiva is pure light without awareness. As like honey is sweet in itself without being aware of its sweetness, likewise, He is also not conscious of himself without Śakti. Śiva knows himself only through his Śakti. But Śakti also depends upon Śiva for its functioning. Both are essentially dependent upon each other. This school considers the power of self manifestation of Śiva. The Śiva Caitanya is conceived not as something static but as full with energy.

Prakāśa is Vimarśamaya Śakti. In the sense of ‘I’, the background is Prakāśa and the foreground is Vimarśa. Prakāśa can be taken to be Śiva, composed and transcendent, Vimarśa or Śakti as energetic and immanent. It should be keep in mind that the concept of Vimarśa as not only Śakti in universal. It can be said that things are the same as Prakāśa, their difference being due to having or absent in Vimarśa.
The more of self-consciousness one has, the more of Vimarśa also one has, and is thus the nearer to Śiva. Therefore, Vimarśa is the cause of the manifestation and ending of the universe. As we believed that everything is a manifestation out of Vimarśa, but everything cannot be Vimarśa. For example a jar or a pot has no Vimarśa, no sense of ‘I’, no self-awareness; that is why it is material. We can define Vimarśa is, as the Camatkrīti, incomprehension of the essential ‘I’, and that is why the practical discipline of the system enjoins the development of the sense of the ‘I’ as being the whole, as identical with the universe. The individual self is also said to be Prakāśavimārśamaya. So, it can be said, the individual self is the nature of consciousness and it has self-consciousness also. Therefore, we can say that Prākaśa, in the case of the individual, is the shining intelligence and also the thoughts, desires, reminiscences, etc. which are its manifestations; and Vimarśa is the individual’s awareness that ‘those are mine’. This view of ultimate reality can be explained with several concepts here; ‘Sparlīda’, ‘Ghuratta’, ‘Vimarśa’, ‘Camatkaara’ and ‘Īccha’ are some of them.

**THE CONCEPT OF PRATIBHĀ**

To understand this concept of Pratibhā, Abhinavagupta views the origin of cosmic creation, for the former of the latter. All creation emanates from the absolute consciousness which reflects itself in terms of multiplicity of objects and subjects. This consciousness is pure being which Abhinava also calls the Śīva Tattva. He refers to the ultimate reality as Sarvājṛti-Nirākṛti (form and formless). Abhinava imagined the creation of a limited human person he believed that the divine creator who creates the world out of nothing it is necessary to keep in mind that the creator can be imagined both in terms of form as well as formlessness; here we can refer to it as if he is a person or we can call it the absolute consciousness. We can be known that this way of talking is because of the limitations of human discussion which reduces everything to dual oppositions of subject and object. It is believe that for language categorizes everything in terms of dualities. Abhinava believed that the creator creates the world with his supreme freedom that is born of his Īcchā, Jhāna and Kriyā. But, nothing can be possible without the Īcchā, Jhāna and Kriyā of the Śīva, Mālas also are belong to the Svātantrya of Śīva. There are three types of Mālas, (i) Āṇava (innate ignorance), (ii) Māyīya and (iii) Kārma Māla. Māyīya and Kārma Māla always reside
in Āṇava Māla. It is the foundation of these two, which are no other than contracted particular knowledge. In fact all these three Mālas are different forms of ignorance; they are in turn responsible for generating the suffering of worldly existence.

i. Āṇava Māla

It is the first Māla and it is the base of the other two. It centers on the identification with one’s limited and momentary being. When a human being identifies himself with his Jīva Bhāva and forgets about his Śiva nature then he is surrounded by Āṇava Māla. When this Māla exist the other next Mālas also exist.

ii. Māyiya Māla

The second is Māyiya Māla, it is differentiated knowledge, in the field of Āṇava Māla. It is born of a belief in subject-object dichotomies. It is the experience of pleasure, pain, birth and death due to the Vāsaṇās of good and evil actions. It is the force of the Vāsaṇās that carries the Jīvas from one life to another.

iii. Kārma Māla

Last is Kārma Māla, that is believed, the effect of identification with actions done through Ahamkāra as a Jīva. When the doer is not properly recognized that is called Kārma Māla. As an effect of these Mālas, one becomes ignorant of one’s real nature and takes oneself to be bound and limited person. That is bound by desires and limited by space and time.

The metaphysics of Abhinava becomes relevant for understanding his views on Kāvyā Pratibhā. He believes that the poet is like the divine creator because he is free to create the kind of world he wishes to materialize. The divine creator like Śiva creates the world through an act of Svātantrya. Śiva creates the whole world, and the creation of poet is born from his imagination and it is only a light manifestation of this absolute creation. The real Pratibhā for Abhinava originates from the absolute consciousness, the more one gets to harmonize and identify with it, and the more one’s work is filled with its glow.

Now as an individual recognizes his true nature as against his artificial one, his Kāvyā Pratibhā proportionately flowers. As he becomes gradually more connected with this original Pratibhā of Śiva (absolute consciousness) his Kāvyā Pratibhā (poetic
creativity) also gets accentuated. For all phenomenal creativity partakes of this absolute creativity. Abhinava declares that there is no state which has not imbued with Śiva (Na Sāvastha Na Ya Śivaḥ).³⁹

Abhinavagupta believes that Spanda, Sphurattā, Viśrānti, Jīva and Pratibhā are interrelated concepts, and these all are originate from the concept of Parā Sarīvit which means the absolute consciousness.

According to Abhinavagupta that in the spiritual realm the appearance of Pratibhā is closely linked with Viveka. He refers to a dialogue between Śiva and Pārvati in which the former states it clearly:

Uपयोत्रा वीवेककाण्ड सह पिंडः विहाप्यायत ||
Dādātyasya Cha Śaroni Pratibhā Jñānamotamam ||

(Tantraloka, XIII, pp. 165-6)

According to this Sutra the only way we can know the truth through Viveka and only this Viveka can destroy the negativity in the aspirant and provides him with Pratybhijñā. Ānava, Kārma and Māyā Mālas, these all can destroy by the grace of Parāśakti. Then the aspirant is liberated and capable with Pratibhā. The thought of Abhinavagupta that Pratibhā for both poetic creativity and spiritual enlightenment clearly shows the free flow from spirituality to art.

But, the concept of Pratibhā in a poetic work and in a philosophical work, in poetic; it becomes important because of its imaginative character and in a philosophical; Viveka becomes important because of the use of concepts and arguments. Both seem indispensable for a great work of art.

THE THEORY OF SAṀVIT

This concept of Sarīvit is very close to Pratibhā and it is famous for his nature. The supreme reality can be described by Sarīvit is or the nature of pure intelligence which is self-luminous and unchanged by the limitations of time, space and causality. It is infinite light described by Prakāśa with an abundant freedom of action called Vimarśā or Svātmantrya. This freedom comprises its power which in reality is indistinguishable with its being and remains involved in it as well as expresses itself as its absolute property. The real meaning of Sarīvit is consciousness which is free from Vikalpas and is fundamentally distinct form matter.
This concept of Sarīvit can also relate Parkāśa and Vimarśa, it is beyond the Viśvottīma (universe) and yet permeates it (Viśvātmaka). The two aspects constitute one integral whole. This is a-ha-m, the first letter “a” standing for Prakāśa, the last letter “ha” representing Vimarśa; the unity of the two, which would denote the unity of all the letters of the alphabet between “a” and “ha”, is indicated by Bindu “m”. Thus Aham is symbolized by Bindu. The creative act of the supreme Will breaks as it were this Bindu and sets in operation the entire cosmic process. According to Abhinavagupta, “the nature of all existence is light or Prakāśa”. This Prakāśa is one and universal. It is not divided by time and space this Prakāśa is identified with Sarīvit. The monism of Prakāśa and Sarīvit is the monism of consciousness.

Sarīvit is explained as ‘Artha Prakāśa Rupa’, the objects are enlightens through the Sarīvit. It is itself light, not dependent on anything for its brilliance. It is self-dependent, Svātantrya, not at all limited by time, space or form. It is Vyāpaka (pervading), Nitya (eternal) and formless, and it is consciousness.

We can describe Sarīvit as a clean mirror within which the universe shines as an image reflected in a transparent medium. The universe is not separate from Sarīvit as like the image is not separate from the mirror. But the similarity between the two need not be pushed beyond this limit. The mirror imitates an object, but Sarīvit in its completeness being creative needs no object outside itself. This freedom or power of actualization is Svātantrya or Māyā. The Sarīvit remains for all time the same unbroken unity of existence and consciousness but the world thus manifested within the absolute has infinite varieties. Reality as universal being is one but its exact forms are multiple, as like the mirror is one but its exact forms are multiple, likewise the images are reflected on mirror are many but the mirror is one. The one becomes many, not under the pressure of any external principle but through its own intrinsic dynamism. Motion seems to be initiated and multiplicity evolved within the primal unity under its influence. For this reason the one always retains its unity and yet creation etc., with their infinite varieties, follows. The many is as real as the one, for both are the same.

The Process of Sarīvit

Abhinavagupta describes the various Śaktis of this Sarīvit. It is Svātantrya. It is a power of ‘Ānadaśakti’. It is Camatkāra; it is power of ‘Īcchaśakti’. Its nature of
enlightenment is the power of cognition which is ‘Jñānaśakti’. It has capacity to assume all forms is it has power of acting or ‘Kriyāśakti’. Here it can be said that Sarvīvit has within itself ‘Iccha’, ‘Jñāna’, and ‘Kriyā’. It is light and reposes in its own joy. As far as human knowledge goes Sarvīvit is the ultimate reality or ‘Satya’. In its absolutely independent states of joy, it is Ānanda as desire it is ‘Camatkāra’.43

The terms are identical, what reposes in it is ‘Śiva’ or Ānanda. This school believed that everything which exists in this world that is exists in Śiva. The mind goes anywhere it shall be in a state of Śiva. The important thing is that one’s Sarvīvit or consciousness must repose cleared in its true nature, in Śiva. In this school, the possibility of Sarvīvit knowing itself reposing in itself is the source of all joy, sensual, artistic or spiritual.

There are three possible states of Sarvīvit for consideration; (i) Sarvīvit alone, but the world cannot appear inside it (Cit). (ii) The world is shining inside it, without external projection (Ānanda). (iii) The world inside it and its projection outside (Icchā).44

In all these three states we can see on by one; in the first the condition, there is no manifestation within or without; the second condition is a state of manifestation within, but not without. In the third condition described that of Icchā, is external projection. Moreover, Sarvīvit as such remains one and the same and is not in the least affected. Therefore it is called Nir-Vikalpa, free form Vikalpas and changes.

Sarvīvit is free from Vikalpa and that creation is Vikalpa or Kalpanā is described by both Śakta Āgama and the Vedānta. But the question here is how can be creation as a Vikalpa come from Sarvīvit which is pure and free form Vikalpas?

Sarvīvit is supreme creative act is to be distinguished from the later creative processes as, it means the projection of the self into itself. As the source of creation is not anything extraneous to the self, the later is the Nimitta (efficient) as well as the intrinsic Upādāna (cause) of the effect. Creation takes place within the self and not within time and space different from it.45 Even in this mundane existence, at all little joy is there is the result of experiencing one’s own self that is having transitory touch with Śiva. Whatever joy is seen in this universe is a drop of the deep of joy which is divinity itself.

78
A person who is famous in the art of knowing is known as ‘Bhunjaka’ or one who enjoys himself, in the proper sense. The actual aesthetic element is repose in oneself as cognition. This thought ‘I enjoy’ is the foundation of aesthetic joy.

In the study of aesthetics, the concept of Rasa is a famous for drama and poetry. As Śringāra Rasa, the subject of drama and poetry are different from sensual joy. When a person enjoys the sentiments expressed in poetry and drama, he can think only of them and nothing else. This is in a way a pre-condition of aesthetic enjoyment. The experience of rasa free from all obstacles or the experience of ‘Nirviganavat Rasa’ is ‘Rasva’ (tasting), ‘Carvana’ (chewing), ‘Nirvriti’ (bliss) and ‘Pratiti’ (apprehension). This leads to ‘Pramatatva Viārānti’, repose in a state of being or knowing. 46

This experience is often accompanied by a knowing process which seeks repose in the knowledge. But a person has to be unconscious of this part and focus on the known constituent in order to enjoy Rasa it is the ability for ‘Pramatatava Visrānti’ that goes into the making of a Sahradaya. A Sahradaya who experience a sense of repose in Śiva without any problem at all gets the highest, joy from poetry or drama.

In the philosophy of Śaivism, Paramānanda or Nirvriti (the highest joy) is in the nature of Paramarasa or consciousness. This Parmarasa is to be completely free from and free of anything other than itself. It must have one solid cognitive Carvana and then it becomes ultimate enjoyment.

Abhinavagupta believed that whatsoever joy we get in our ordinary experience is a cognate of the divine joy. The variations of the degree of their contact with and dependence on something other than itself are the varieties in the levels of joy are source. When the soul is totally independent of everything other than itself it experiences absolute joy, which is mystical joy; aesthetic joy is similar to mystical joy, but it is certainly different. 47

This doctrine is believed that everything is Śiva. This limited individual human soul is also Śiva. When the individual soul does not identify itself by Pratyabhijñā, as Śiva, it is partial and therefore unhappy. So a person may say that the moments of such recognition in the life of soul are the moments of joy. In these kinds of moments the soul experiences repose in Śiva.
Some views we are described as the drama and poetry, the reader experiences Pramatatva Visrānti. This Visrānti is conscious, but not unconscious; it is dynamic, but not static; it is vibrant, but not still; and it is a state of peace. It is not mystical happiness, but aesthetic harmony. It has its stability, synchronization and freedom.

THE CREATION OF THE WORLD

After to know some views about creativity in poetics, now we will discuss on the creation of world. There are some questions about the creation of the world.

1. What is the cause and effect of the universe?
2. How and why Śiva creates this world?

It is believed that as poet creates poetry with his Pratibhā same as Śiva create this world. So, according to the views of Kashmir Śaivism, the cause and effect of the universe is Śiva and the creation of the universe is his Svabhāva. He creates the world through three creational Tattvas. Parmaśiva is created first five Tattvas, without delegating His ability to any created deity. Therefore, the first four creational come under the Śuddh Adhvā out of seven because in these categories pure creation takes place. Śivaparmātā is the first category which is leveled with Śiva-Śakti. This is the state of pure consciousness. From the point of view of Śakti it can be called the Cidānanda. Mantramahēśvarapramātā is the second category which belongs to Sadāśivatattva. Here in this state consciousness assumes the form of Aham-Idam. And from the point of view Śakti it can be called Icchāsakti. Mantreśvarapramātā is the third category and it is the state of Iśvara-Tattva. The experience of this step is that of Idam-Aham and it belongs to Sadāśiva-Tattva. It is the state of Kriyā-Śakti and Aham and Idam is the distinction of this stage.

Other three categories of creation these are Vijnānakāla, Dehaprāmātā and Pralayakāla. From this stage Māyā-Tattva starts her function. The deities who supervise over Māyā are the master of Mahāmāyā. They shake up Māyā, which are the cause of the next five Tattvas. These are known together as the five Kañcukas. And cover the real nature of the knowing worthy subject. They are submitted to as the fundamentals from Kalā to Kāla. These five Kañcukas go through into consciousness, limiting Jīvas and their capacities are along with Māyā. The power of omnipresence is reduced to Niyati, his eternity is reduced to Kāla, his all fulfillment is reduced to Rāga, his omniscience is reduced to Vidyā, and his divine is reduced to Kalā.
Śiva is creator of the whole world himself and that creation is nothing but an objectification of that which is basically subjective. On the basis of scriptural authority, experience, and logic, self-consciousness and may be explained as His knowing of himself. The self knows itself in different ways, during the process of manifestation. In other words, creation might be described as a determinate awareness of the indeterminate. But, even when it becomes an object of determinate knowledge, it remains in its essential nature as the absolute subject. It is only on this supposition that the relationship between the creator and the created might be explained.49 In this explanation, the Śaiva absolutist efforts to show that no other explanation of creation is that meaningful himself through the multiplicity of objects, Śiva alone shines.

Parama Śiva, manifest as an object through his own free will, because he is essentially the subject. Therefore, creation is an obvious division of the absolute subject as finite subject and object, destruction or involution is the assimilation or merger of the object in the subject. According, the entire process might be described as subject-object and object and subject circularity.50 Creation can also be explained as the external manifestation of the transcendental speech, or the word as the object. At the first, the word begins in pure consciousness; then, it manifests as the object. The whole process may be evaluated to Yogic creation in which the object follows the thought of the Yogin.

The process of universal manifestation is same as to the psychical progression in our daily lives of thinking and experiencing out, that is to say, of what may be called psychical reproduction. This progression we can describe as a word Unmeṣha, which is described as follows;

Ekachintāprastāya Yataḥ Syadaparodayah |
Unmeṣha Sa Tu Vijñeyah Svayaṁ Tamupalakṣyet ||
(Spanda Kārka, 41.)

This process is precisely called one of ‘shining out’ Ābhāsana or Ābhāsa and is in reality only forms of what in the Vedānta is called the ‘Vivarta’ unrolling out in other words, emerge in diverse forms.51 In this situation a person just quits from his own nature, to lose himself in his creation, and a person must remove his God Consciousness. And in order to find himself, a person must again expand his God Consciousness. This progression is known as Nimesha (closing down) and Unmeṣha.
It can be described as the supreme energy of God which gives rise to Nimesa and Unmeśha. The confiscation of his God Consciousness is Nimeśha, and the expansion of his God Consciousness is Unmeśha. These situations are controlled together within Šiva simultaneously.

This Unmeśha is in one sense a limitation of Šiva, His Tirodhana (disappearance). Five eternal functions of Siva are Tirodhana (disappearance), Srsti (creation), Sthiti (preservation), Samhara or Pralaya (dissolution), and Anugraha (compassion or grace). The power of self-limitation is called Tirodhana, and the limitation takes the form of Anutva (atomicity). It is also known Sankoca, reduction. There is effected a dichotomy in Šiva, Because of this reduction. The dichotomy is that of Bodha on the one side and Svātantrya on the other. Svātantrya, and Svātantrya of Bodha are physically tended to become devoid.

However, it can be said that there is a separation between consciousness and power. The aspect of consciousness loses the integral self-consciousness. Šiva is not seen the creation to be identical with Him. And since the creation is Šakti originally, we can say consciousness becomes motionless and disinfects of His creative power, and power becomes blind without awareness of her being truly consciousness. The condition is well described as ‘an inert soul and a somnambulist force’. Therefore Anutva (atomicity) is the condition of senseless power and powerless awareness.

Šiva undergoes a secondary restriction with the help of Māya, and then is described as Purusa, after this primary limitation of Anutva. However Šiva in His own nature is eternal, omnipotent, omniscient, and all enjoying consciousness, as Purusa. He has limited knowledge and he is limited in time and space, and interest or enjoyment, authorship. This fivefold limitation is derived from Māya which also provides both location and object to the Purusa by evolving the physical universe. This dichotomy is absent, because Šiva is the integral reality and outside the distinction of subject and object. But because of self-limitation of Šiva, there emerges, against the background of the distinctionless pure consciousness of Šiva, a division of ‘subject’ and ‘object’, Aham and Idam.

Now here a question arises, if this universe is as real as its creator, how do the latter create this diverse universe as one with him? We can describe this seeming incongruity that Kashmir Šaivism proposes the philosophy of Pratibimbavada.
(reflection). According to this theory is that the universe is created in the same way that the image of an object, such as a house, can be reflected in a mirror. However, there is no object such as the house which exists independently from the mirror of God Consciousness, as the case of Śiva. The philosophy Kashmir Śaiva is proclaim that nothing can be outside of God Consciousness, because only God Consciousness exists. Therefore, the Śaiva described that the only thing that exists is the house appearing in the mirror. There is no separate house, being reflected in the mirror. There is only the mirror of God Consciousness. What then causes the Pratibimba to appear in the ‘mirror’ of Śiva’s awareness? For this question the Śaiva answers, that is Svātantrya, the absolutely independent will of God. Who creates this whole universe in the mirror of his awareness by his absolutely independent Svātantrya and his freedom that is Lord Śiva that.

The next question is how and why Śiva creates the universe? The universe is manifested with Śiva Himself as the origin and on the origin of identity. It is believed that this manifestation is compared to the sleeping of Śiva. When Śiva recognizes some spiritual aspirant, it can be expressed as the awakening of Śiva. There can be no sense of a separate universe, when Śiva is awake. The journey of spiritual self towards Śiva is called ascent, and the emergence of the universe is here Śiva is called descent. If it is asked why Śiva should manifest Himself? Here it can be said that it is natural for consciousness to believe many forms. It is also believed that Śiva’s self imposition of limitation upon Himself and also His breaks the chains and proceeds to His own native glory are both Kriṣṇa (play).

According to the Śaiva absolutist, the manifestation of the universe of contradictory forms becomes possible due to the power of freedom the Absolute. His freedom represents the capacity for manifesting the world. ‘Tatsamārthaṃ Svātantryaṃ’. It is known under various names, such as perfect egoity, energy, Spanda etc. It is this power of freedom which performs miracles in the state of finite existence. It implies unobstructed freedom in creating that which appears extremely difficult.

When compared with the powers of other gods who are its creations, it is called the independent and great power of freedom. The power of freedom is described as Mahāsattā as it is the cause of all that can be believed to exist in any
way. It is also described as Parāvāc because it stands for speech in its most subtle form. Its important nature consists in bringing about unity in diversity and diversity in unity. Which brings about the manifestation of the world, similar to reflections in a mirror? The universal consciousness manifests externally the objects which ever shine as ‘Śiva’, because of its omnipotence, the chief characteristic of which is freedom.56

As Abhinavagupta believed in creation of Śiva, he described to him when the time of creation Lord Śiva is fully alone, bereft of his creation, he exists in the full brilliance of his God Consciousness. Because it is already there that way he does not need to recognize his own nature. This recognition gives him great joy. But, because it is already there, there is no need to recognize. Therefore, Śiva must become unaware of his nature, in turn to recognize his nature. He must outwardly separate himself from his nature. It is only then that he can experience the joy of recognizing it.

Kashmir Śaiva’s is described that is the play of the universe. This universe is created solely for the fun and joy of this realization because of Lord Śiva’s freedom, and his Svātantrya. It is play of Śiva to outwardly leave his own nature with the intention that he can find it and enjoy it again. This is the joyous game, like a dance of Śiva, in this game he is constantly creating this universe – to lose himself and then find himself.

Śiva hides himself in his creation, by withdrawing his God Consciousness. Only Śiva can use this power, the power of, totally disregard and hide his own nature and then to find it again and the power of his own Svātantrya. Now here an important question is that what is it that he finds when he rediscovers his own nature? It believed that He finds, upon understanding his own nature that it was already there. According to the teaching of Kashmir Śiva, this is the real essence. He loses his nature only to find it again and when he does that time he realizes that it was already there.

Which the external universe Śiva has created, he desires to completely disconnect his God Consciousness but he realize that it was never disconnected. It can be believed that there was never really any separation from his God Consciousness. Separation only seemed to exist. According to the philosophy of Śaivism this is the greatest mystery of existence and Lord Siva’s supreme act. We can see this in following Surta;
Here, it is believed that the play of creation, protection, and destruction, is the recreation of Svātantra Śakti. So, this play should explain in this sequence, (i) the creation of means is found in Āṇavopāya, (ii) the protection of means is found in Śaktopāya, and (iii) the destruction of means is found in Śambhavopāya.

In the ground of her own Svarūpa, right from the element earth up to the state of the Para Pramātrī (supreme perceiver) when the heroic Yogī meditates with continuous contemplation on that collective class of energies of Śiva (Śakti Cakra), which is found in only one energy, Svātantra Śakti, he destroys this dualistic universe right from Kālāgni Rūdra (Kālāgni Rūdra resets in the element Prithvī. Prithvī Tattva is the lowest element of the Śaivism Tattvas) up to Śāntātītā Kalā. Śāntātītā Kalā is the abode of lord Śiva. It is found in the subtlest element, Śiva Tattva.

FOUR FOLD MANIFESTATION OF SPEECH

Manipulation of speech is interesting and import part of this philosophy. It is believed that the motive of the Speech is not only to convey one’s ideas to others; it is also a way to understand things personally. The above description is an endeavor of movement from individuality to universality. There are four levels of speech, which is Vaikhari, Madhyama, Paśyanti, and Parā.

i. VAIKHARI
Vaikhari is commonly a spoken language used to convey ideas to others. Vaikhari is the gross state of ordinary speech. It is an excellent form of speech that serves as the medium for thinking and understanding. With this a person forms definite and indefinite ideas about words and their meanings.

ii. MADHYAMA
Besides, mental speech Madhyama is an internal reflection of manifestation of awareness taking the form of ideas. Madhyama identical to dreaming is subtle speech where you reside only in thought without sensation.

iii. PAŚYANTI
Paśyanti is an excellent level of speech, far subtler in character and resides in the inner-most part of our being. It is called the subtlest speech without
thought or differentiation. Because through its medium enlightened people can behold all objective existence within them so, it can be called as the ‘beholding speech’.

iv. PARĀVĀC

Parāvāc is the supreme speech because it consists of pure awareness of the self. It is also called transcendental speech. Therefore, it can be known as Parāvani. The word Parā can be described as that supreme speech which resides in your own universal consciousness. The other three kinds of speech depend on it because it is the life of the other kinds of speech. The aspirant has to travel from Paśyanti to Madhyama and then to Vaikhari. One cannot be travel to Parā, in this journey because Parā is supreme.

In the end, this philosophy of speech can also be described as the example of an artist’s creation from the grossest to the excellent level. His actual creation like a painting, poetry, etc. can describe as Vaikhari. Wherever, his creation shines within him and the images formed mentally in the form of Madhyama. Before even this exists a subtle creative urge like a stir or inward tremble which is Paśyanti. Finally, at the excellent level, it is known as the supreme speech; the original seed of the artistic creation lies in the deepest hearts which are shining as Parāvāc.

However, it can be said that Kashmir Śaivism is all about the Svātāntrya of the divine creative Śakti, and the Svātāntrya-Śakti of the individual. Here, the individual means that the expression of his own Svātāntrya-Śakti. The joining of the descent of grace from the divine with the effort and devotion of the individual bring, about the realization of true Svātāntrya.

86
REFERENCES

1 Swami Lakshmanjoo; Edt. John Hughes; Śiva Sūtras; the Supreme Awakening; Munshiram Manoharlal Publishers Pvt. Ltd. New Delhi; 2007; p.3.

2 Ibid.

3 Dr. R.K. Kaw; Śaivism & Kashmir’s Doctrine of Recognition; www.Śaivism.net/index.html.

4 Tapnsvi S. Nandi; The Origin and Development of Theory of Rasa and Dhavni in Sanskrit Poetics; Ahmadabad; 1973; p.395-396.

5 Virendara Qazi; (Article) Kashmir Śaivism; Uman Uplifment Through; C-II/2284, Vasant Kunj, New Delhi.

6 Ibid.

7 Ibid.


10 Ibid; p.69.

11 Ibid. p.70-71.

12 Ibid. p.70-71.

13 Ibid ; p.62-64

14 Ibid; p.76

15 Virendara Qazi;; Kashmir Śaivism; Uman Uplifment Through; C-II/2284, Vasant Kunj, New Delhi.

16 Sharma, L. N.; Kashmir Śaivism; Bharatiya Vidya Parkashan, Varanasi; 1996; p.234.

17 Chatterji, J. C.; Kashmir Śaivaism; Indological Book Corporation, Patna; 1978; p.79.

18 Sharma, L. N.; Kashmir Śaivism; Bharatiya Vidya Parkashan, Varanasi; 1996; p.234.

19 Ibid; p.283-284.

21 Sharma, L. N.; Kashmir Śaivism; Bharatiya Vidya Parkashan, Varanasi; 1996; p.29-291.

22 Ibid

23 Ibid.

24 The Need for a Lalla Ded Lexicon; Prof. M.L. Koul; www.ikashmir.net/mlkoul/index.html.


26 Dr. R.K. Kaw; Śaivism & Kashmir's Doctrine of Recognition; www.Śaivism.net/index.html.

27 Kaul, S.N.; Śaiva Philosophy of Kashmir; Munshiram Manoharlal Publisher Pvt. Ltd. New Delhi; 2008; p.64-65.


30 Dr. Padma Sudhi; Aesthetic Theories of India; Intellectual Publishing House, New Delhi; 1988; p.146

31 Ibid; p.147.

32 The Need for a Lalla Dad Lexicon; Prof. M. L. Koul; www.ikashmir.net/mlkoul/lexicon.html.

33 Dr. Padma Sudhi; Aesthetic Theories of India; Intellectual Publishing House, New Delhi; 1988; p.147

34 Rekha Jhanji; Abhinavagupta’s Concept of Pratibhā; Published by Sandhān, vol. III, No. 2.

36 Virendara Qazi; Kashmir Šaivism; Uman Uplifment Through; c-II/2284, Vasant Kunj, New Delhi.

37 Ibid.

38 Swami Lakshmanjoo; Edt. John Hughes; Šiva Sūtras; The Supreme Awakening; Munshiram Manoharlal Publishers Pvt. Ltd. New Delhi–2007; p.25

39 Spanda Kārikā; P-29

40 Mahāmahopadhyāya Gopinath Kaviraj; Aspects of Indian Thought; the University of Burdwan, Burdwan–1924; p.184-185.

41 The Need for a Lalla Ded Lexicon; Prof. M.L. Koull; www.ikashmir.net/mlkaul/index.html.

42 Mahāmahopadhyāya Gopinath Kaviraj; Aspects of Indian Thought; the University of Burdwan, Burdwan; 1924; p.182-183.

43 Dr. Padma Sudhi; Aesthetic Theories of India; Intellectual Publishing House, New Delhi; 1988; p.147.

44 Mahāmahopadhyāya Gopinath Kaviraj; Aspects of Indian Thought; the University of Burdwan, Burdwan; 1924; p.182–183


46 Dr. Padma Sudhi; Aesthetic Theories of India; Intellectual Publishing House, New Delhi; 1988; p.147.

47 Ibid.

48 Sharma L. N.; Kashmir Šaivism; Bharatiya Vidya Parkashan, Varanasi; 1996; p.234-235

49 Ibid; p.212-213.

50 Ibid.

51 Chatterji J. C.; Kashmir Šaivaism; Indological Book Corporation, Patna; 1978; p.52-54.

52 Arbind Basu; Kashmir Šaivism (Article); www.koausa.org/index.html.

54 Ibid; p.226-227.
55 Ibid; p.220
56 Ibid.
57 Swami Lakshmanjoo; Edt. John Hughes; Śiva Sūtras; The Supreme Awakening; Munshiram Manoharlal Publishers Pvt. Ltd. New Delhi; 2007; p.32.
58 Ibid; p.32-33.
59 Virendra Qazi, Kashmir Śaivism; Uman Uplifment Through;;C-II/2284, Vasant Kunj, New Delhi.