

**DIRECTORATE OF DISTANCE EDUCATION
UNIVERSITY OF NORTH BENGAL**

**MASTER OF ARTS-PHILOSOPHY
SEMESTER-II**

**PHILOSOPHY OF LANGUAGE
ELECTIVE-205
BLOCK-2**

UNIVERSITY OF NORTH BENGAL

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FOREWORD

The Self Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.



PHILOSOPHY OF LANGUAGE

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Jātivāda-Jātyākṛtivyaktivāda

Unit 4: Apohavada; Sabdabodha

Unit 5: Sphota: Patanjali, Bhartrhari & Others

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BLOCK-2 PHILOSOPHY OF LANGUAGE

Introduction to the Block

This block introduces us the various basis of the Indian Language Philosophy while also explaining various theories. It concludes by introducing the Jain theory of Language and what makes it different.

Unit 8: Comprehension of sentence – meaning: anvitābhīdhānavāda and abhihitānvayavāda – Explains the meaning of anvitābhīdhānavāda and abhihitānvayavāda while introducing us to the importance of Vācaspati Mīśra in the Indian Philosophy of Language

Unit 9: Laksana: Nature and classifications; Vyanjana – Helps us the understand the literal and the actual meaning of Laksana while exploring relations with other philosophical terms as well

Unit: 10 The Theory of Dhvani – Helps us to completely grasp the concept of Dhvani, from its actual meaning to the nature of the word itself.

Unit 11: The Mimamsa Theory Of Bhavana – Explains the various schools of Hindu Philosophy with special emphasis on Astika and Mimamsa

Unit 12: Primary And Secondary Meaning of Language – Explains the various connotations that join the primary and secondary meaning of various words and how secondary meanings are grouped centrally

Unit 13: The Metaphysical Basis Of Language: Bhartrhari's Theory Of Sabdabrahman – Explains the philosophical basis of Indian Linguistics and argue about various theories associated with it.

Unit 14: Jain Theory of Language. – Explains the nature of Jain religion as in comparison to other which introducing us to historical roots of Jainism and the importance of the theory of Knowledge

UNIT - 8 COMPREHENSION OF SENTENCE – MEANING ANVITĀBHIDHĀNAVĀDA AND ABHIHITĀNVAYAVĀDA

STRUCTURE

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8.0 OBJECTIVE

After going through this chapter, readers will be able to understand

- Definition of anvitābhidhānavāda and abhīhitānvayavāda
- Who was Vācaspati Mīśra
- What are the theories examined by Vācaspati

8.1 INTRODUCTION

8.1.1 Anvitabhidhanavada

As per Prabhakara, who admits the theory of Anvitabhidhanavada, the gist of the words can known only when they arise in a sentence telling certain sense of duty. So words symbolize things only as contest to the other features of such persuasion. If they are not in connection with an order, but jog your memory for the original meanings. It is a sampling of memory, which is not effective perception. Meanwhile the effectiveness of the word fit in to the distinct strong point of the letters. The letter is supposed to be the guileless elucidation of linguistic theory. The thought of the meaning of the word is not explained through sense - perception. The motives present the information which retain the strength to bring almost the words have naturally denotative strengths by which they refer to objects. That we understand their meanings or not.

8.1.2 Abhihitavayavada

Abhihitavayavada means something in Hinduism, Sanskrit. If you need to know the accurate meaning, past, etymology, or English translation. As per the Abhihitavayavada wanted by Kumarila's supporters, the facts of consequences are in line for words. Still, we do not expect this knowledge to recollection or trepidation, but significance. Words signify meanings, which, when pooled, get your own back rise to an understanding of there is such a link between the word and its single-mindedness is directly reconnized. If one does not recognize it, when he or she hears the word for the first time. That only means that the tricks are far away, but that does not make the relationship non - existent. It the eye cannot see without light; it does not make center that the eye is gifted of seeing all in all. The thingummy is the information that such - and such a word signifies such - and - such- an object, which you can gain only from your experience. The enlightenment of the word have its place by its very basic nature. This is various true of familiar names like jar and the like. Where the next of kin of the words to their soul is self-sustaining of any settlement.

8.2 VĀCHASPATI MIŚRA

The semantic philosophical sanskrit essayist executed considering of his pinnacle notch draws Vachaspati Mishra was once a tenth centenary ce indian reality-searcher. He gathered thusly generally or he became alluded without as like one for to those each structure are his own yet among sanskrit a sarva-tantra-sva-tantra. Vācaspati miśra shrink an understudy yet his factory are larger than average who accommodates bhasya scrutinizes regarding essential compositions. Scrutinizingly each ninth centenary higher concerning hindu path concerning pondering withal notes of non-hindu yet nāstika traditions. Slantingly buddhism and carvaka. On the far there chance as we endeavor in vibrations with think well-near wholesale he squeeze put away between contact with some non-input tattvabindu then waif regarding reality which stand choose so mīmāṃsā speculations on conviction meaning. A segment regarding his workshop are misplaced inside the inflowing on past then through the by records specialists and phonetic authorities are discovering it. Very petite measurements we perceive shockingly an unconfined deal vācaspati miśras life then the unforgettable substance material up to expectation has primordial including reality is from 840 ce yet he was once at any rate unrepealable age support greater more youthful than adi śāṅkara. Be not terrible but not great either that may a shambolic platform for the indistinguishable printed substance may stand 976 ce indistinguishable abreast fleece understudies an unleash wreck of to that value is pitiful concerning whether hindu śaka or vikrama youth timetable is used for looking for capacities. His capabilities is guard intestinal the nearly excessive observance inside the hindu historical stories as accepts that that was a maithil symbol out of andhra tharhi bihar. Number unrepealable factory tattvabindu is his real work where that creates ideas of hermeneutics or examines the idea regarding up to expectation connotes considering of the mīmāṃsā staff concerning hindu road concerning thinking. This is an obligation artworks at that point reduce to choose a segment well-near the exam issues regarding grade sanskrit content. Vācaspati evaluations 5 fighting speculations well-near semantic so suggests mandana misras sphotāvāda which joins getting an adapt to

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regarding the that ways well-near a phrase or judgment with the information concerning as a sphoṭa and unmarried entire encompassing sound so much is unshared vastitude the widow resources sounds yet notation so structure the introduction at that point sentence; the widespread appleāya rule which wires focal point of the inclination traces saṃskāra on momentary components well-near a phrase yet judgment while we hear the remaining fast part; the similar mīmāṃsā recommendation indistinguishable out of as our leaning concerning the as strategies for a conviction exists between the sensation strains worked out of the words; and the prābhākara mīmāṃsā idea anvitābhīdhānavāda the restrict concerning what importances identity is assumed through whats associated. Inside that view sentence-which aptitude originates out of making utilization of its words as is totally tying most straightforward by associating individuals from the family including the particular words no sphoṭa and center engravings are required; yet the bhāṭṭa mīmāṃsā inrush on mind abhihitānvayavāda or the consider concerning which ligature anvaya is unswayable through for example has been characterized. Regarding it see divulgence that infers is clarified truly wallop abhihita yet later on individual word-implications are unfluctuating byways well-near lakṣaṇā recommendation. Vācaspati exists including the bhāṭṭa see while she utilization of a range of settings. Slantingly the sizeable appleāya sub-proclamation the nyāya-vārttika-tātparya-ṭīokā or the tattva-vaiśāradī. Auxiliary works bhāṣya vācaspati miśra is petrification including convincing analyses well-built on tattvakaumudī over sām̐khyakārika the substantial appleāyasucinibandha over nyāya-sūtras exceptional giant compositions well-near advaita vedānta the large appleāyakānika an advaita portrays on innovation over reason tattvasamikṣa lost work massive appleāya-vārttika-tātparyaṭīokā a tributary perception at the considerable appleāya-sūtras tattva-vaiśāradī on yoga sutra and others. Among partial impeccable manufactory over vācaspati miśra right currently are lost others be available between loads on numerals. Increasingly than ninety medieval age substance considering of example of stand-out parts on india have been located of his tattvakaumudī which approaches evening filament at reality. This infers his originative

creations was regarded for yet convincing. srinivasan posted a hair-cause rendition regarding tattvakaumudi among 1967.

Check your progress 1

1. What is another word for something in Sanskrit?

2. When did tattvakaumudi occurred?

8.3 CONNECTION BETWEEN MĪMĀMSĀ THEORY AND VĀCASPATI MIŚRA

8.3.1 Mimamsa In Indian Philosophy

Mimamsa (Sanskrit "reflected picture" or "essential research"). One of the six systems (darshans) of the Indian way of considering something. Mimamsa, probably the most extreme reliable of the six, is prime to Vedanta, one extra of the six structures, and has significantly affected the arrangement of Hindu law (see Indian law).

The factor of Mimamsa is to offer guidelines for the clarification of the Vedas, the greatest reliable hallowed writings of Hinduism. Thus, to offer a philosophical vocation for the fame of the Vedic service. Because of the way that Mimamsa is included about the former bits of the Vedas (known as the Karmakanda), it's miles moreover implying as Purva-Mimamsa ("past take a gander at") or Karma-Mimamsa ("investigation of activities"). Vedanta, which deals with the later piece of Vedic composing known as the Upanishads, is known as Uttara-Mimamsa ("Po Outside watch") or Jnana-Mimamsa ("take a glance at of information").

The most extreme reliable sketches of the structure is the Mimamsa-sutra of Jaimini (c. Fourth century BCE). A noteworthy talk made by means of Shabarasvamin (first century BCE). Who was trailed by utilizing an extended line of arbiters and instructors, most very Kumarila and Prabhakara (seventh, eighth century CE).

On the off chance that you have to find what ones dharma is on unambiguous exercises, one should more than adequate of unexpected or comprehended the request inside the Vedic substance material. On the outside threat that the heading is preferred, one should choose equivalent sides; if a digital book fails to component how a pastor proceeds with an intrigue, this component are from remarkable compositions from the old Hindi Vedic substance material. This worry with the careful explanation of the words requires mindful evaluation of the structure of a sentence passing on a course all together that it can't exchange its genuine significance.

Inside the essence of the truth that it was just intentional inside the start, Mimamsa become a historic scholarly power. Mimamsa, in the single of Kumarila, is constantly credited with the clearing out of Buddhism in India. It has in like manner conveyed to the heading, approach, and substance of Hindu comprehension.

8.3.2 The Significance Of Mimamsa.

Mimamsa is understood to be one among the six astika ("standard") colleges of Hindu manner of thinking, whose essential request is into the thought of Dharma (obligation) in lightweight of shut divinity of the Vedas. It's center ground rules square measure ceremony (orthopraxy), hostile to plainness, and in distinction to magic.

The Indo-Aryan word "Mimamsa" truly signifies "worshipped idea" and was at the start applied to the explication of the sacred writing customs, that schooled the foremost elevated respect. The word is presently wont to connote any necessary inquiry. Hinduism provides the 2 principles as indicated by that the foundations of the Vedic literature square measure too translated and a philosophical pastime for sacred writing ceremony.

8.3.3 Purva Mimamsa

The important essential widespread philosophical structure to make was Purva Mimamsa. The other one to seek after was the Uttar Mimamsa. The traditional structures recognize the authority of the Vedas.

The Sanskrit word 'Mimamsa' point toward a 'worshiped thought.' The word began from the root 'man,' which unite to 'thinking' or 'investigating.' The word 'Mimamsa' prescribes "testing and getting learning" or "fundamental overview and assessment of the Vedas."

All of the Vedas is seen as made out of four areas The Samhitas, the Brahmanas, the Aranyakas, and the Upanishads. The initial two sections are usually revolved around the services, and they structure the Karma-Kanda bit of the Vedas.

The last two segments structure the Jnana-Kanda (stressed over learning) section of the Vedas.

Purva-Mimamsa relies upon the earlier (Purva = past) segments of the Vedas.

Uttar-Mimamsa relies upon the later (Uttar = later) segments of the Vedas.

Purva-Mimamsa is generally called Karma Mimamsa since it deals with the Karmic exercises of functions and repentances. Uttar-Mimamsa is generally called Brahman Mimamsa since it is stressed over the data of The real world. In standard terms, Purva-Mimamsa is alluding to similarly as Mimamsa and Uttar-Mimamsa as Vedanta.

Jaimini advocated as the focal protector of the Mimamsa structure. His splendid work is Mimamsa-Sutra made around the completion out of the second century A.D. Mimamsa-Sutra is considered the greatest of all the philosophical Sutras. At the point when we partition it into 12 sections, it is a gathering of just about 2500 apothegms, which are amazingly difficult to comprehend.

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Earlier specialists created publications on Mimamsa-Sutra. Sadly they are lost with the movement of time. The most timely available study is Sabarasvamin's Sabara-bhasya, which is up 'til now the authentic reason of each and every following work on Mimamsa. Well known analysts Kumarila Bhatta and Prabhakara openly created their examinations on Sabara-bhasya. Prabhakara was an understudy of Kumarila Bhatta.

In any case, they differentiated, to some degree, on the comprehension of Sabara-bhasya and made separate talks. (Mandan Mishra, the informed specialist, was an enthusiast of Kumarila Bhatta. He in like manner framed a discourse; be that as it may, at a later stage, he changed his thinking and transformed into an understudy of Shankaracharya.)

This system properly recognizes the Vedas as the endless wellspring of 'revealed truth.' Hence, it shifts from the past four philosophical casings (Vaisheshika, Nyaya, Samkhya, Yoga which neither recognize nor expel the authority of the Vedas), an uncommon piece of Mimamsa thinking is gotten from the Vaisheshika-Nyaya pair.

Mimamsa system adds a lot of centrality to the Verbal announcement, which is the Vedic revelation. Jaimini recognizes the 'Word' or the 'Shabda' as the essential strategies for data. The 'word' or the 'Shabda' is on a very basic level the Vedic word, as showed by Jaimini. This system decidedly battles that an individual doesn't make the Vedas. Since they are 'self-revealed' or 'apaurusheya', they show their own one of a kind authenticity.

The system is a multicultural sensible individual. What's more, obviously it ensures reality of the world similarly as that of the particular spirits. The spirit is recognized as a ceaseless and relentless inclination. What's more, the idea is an unconstrained attribute of the spirit. Along these lines, the spirit is specific from the body, the resources, and the mind. Regardless of the way that Kumarila Bhatta and Prabhakara fluctuate on issues such as oneself, the soul, and it's quality. The earlier mimamsakas don't give a ton of noteworthiness to the divine beings. Along these lines they don't hold onto God as the producer of the universe. In any case,

later mimamsakas exhibit a turned towards confidence in a more powerful which is simply comprehensible like a spirit.

This system has noteworthy trust in the instructing of Vedas. Notwithstanding, the structure shores up the law of karma. It takes confidence in the Concealed Power or 'apurva'. On the opposite side from endure the heaven and the hell, the casing underpins the supposition of absence of limitations.

8.3.4 Mimamsa In Hindu Culture

The composition of Mimamsa has had a critical activity in Hindu culture. Notwithstanding the way that all are Vedic impulses to be performed by its sayings, yet even the smrti composed works which direct the regular obligations, ceremonials, and services performed by Hindus on various events yearly even in the present day are through and through obviously guided and confirmed by them. The correct side of the smrtis to investigate matters, for instance, inheritance, prohibitive rights, and determination, which oversee Hindi's regular day to day existence and schedule, is uncovered by Mimamsa adages. Dasgupta, Surendranath.

The authority of the Veda is kept up both by social colleague and by ones individual inward voice that we call the voice of soul. The Mimamsa darsana(school) stays in comfortable relationship to Indian law, since its focal article is "to choose mandates which are specific from customary law generally in the manner that they have the option to well disposed rather than metro duties, and are do by mindful rather than experienced censures

8.3.5 All About Jaimini

He used to be an old Hindu researcher any mounted the Hindu pathway concerning wondering college of Mīmāsā. He used to be a intelligent Veda Vyasa's adherent, Parashara's sibling. A dead extremely good then normally credited to wight the essayist about the Mimamsa Sutras then Jaimini Sutras. About him that is spoke of so that lived between BCE between the fourth century. His region about delivery and yogasthali, Jaimini nagarpalika termno. These days his existing breeding and

yogasthali at current Jaimini nagarpalika place on Baglung Nepal. His birth live of Jaimini Ghat yet infinite traveler point situated shut according to the Kaligandaki stream. His faculty is all round considered non-mystical, alternatively one so much underlined traditional methodology components concerning the Vedas namely imperative in accordance with Dharma.

8.3.6 Works Of Jamini

Jaimini is most acknowledged because of his huge written action Purva Mimamsa Sutras, additionally known as Karma-Mimamsa. ("Study on (series of movements usually made the identical road because of spiritual and sordid reasons). Step, a system as (asks lots over questions about/tries in conformity with discover the fact about) the (Series on acts for ethical or ignoble reasons fast instituted the identical way) of the Vedic texts.

In the 4th century BCE, the textual content incorporates in relation to 3,000 sutras yet is the primary textual content of the Mimamsa school. The file aims at an evaluation about some thing written regarding the Vedas relating. To join to (compared in conformity with a series concerning movements continually made the equal way for religious yet other reasons. Practice (karma) yet dharma, brush over the express Upanishads. Jaimini's Mimamsa is a ritualistic (karma-Kanda) counter-movement in imitation of Vedanta's soul (Atman) beliefs (way on thinking / related in accordance with perception such as people think). Some wrote of his Mimamsa Sutra, on who Śābara used to be some over the earliest.

8.3.7 The Role Of Purva Mimamsa

In four, Samhita, Brahmana, Aranyaka and Upanisads, the Vedas are divided. Brahmana describes an enormous amount on Yagas; there are also 28 essential points on its yagas efficiency. Nevertheless, it is not represented in an organized manner now, which is difficult to distinguish the primary but downcast roles, procedures, etc. into different sacrifices. There are also some conflicting statements. Variations also exist among one-of-a-kind and Sakha's due to the equal gadgets or systems. Perhaps

these were reconciled by dialog by the monks at the epoch with respect to deeds. The quality of sacrifices was once persistent on the day regarding Brahmanas, and priests were quite close along. Srautasutras had been developed on those occasions in imitation of explaining the sacrifice technique. Yajurveda's Baudhayana or Apastambha Srauta sutras hand over a relatively robust primary sacrificial tab. Vedas are the full Dharma capabilities. Mimamsa is a help to describe Vedas in imitation.

Mimamsa's aim is to investigate the essence of Right (Dharma) behavior. Mimamsa's fundamental premise is that practice is the very nature of human existence. Knowledge without action is fruitless; Fulfillment is impossible without effort; Destiny can not be fulfilled without action; Thus, the right move (Dhanna) is the prerequisite of life.

All actions are said to have two consequences, both external and internal. One shows, the other is subtle, the additional gross, the other gross. It is final that the emotional effect is eternal, while the outer impact is transitory. Acts are, therefore, the means for planting life's future seeds.

Mimamsa discusses all acts enjoined in the Veda on this fundamental premise.

1. Injunctions {Vidhi}
2. Hymns {Mantra}
3. Names (Namadheya)
4. Prohibitions (Nisha)
5. Explanatory Passages (Arthavada).

It then describes the method of reading each used grammatical rule and literary device and examining all Vedic rituals and ceremonies in their two basic kinds, concept and subordinate. Therefore, Mimamsa is a general overview of the laws for reading Vedic texts.

Mimamsa accepts other systems ' philosophical concepts; it does not enter into any thoughtful analysis of Universal Truth. Soul and matter as

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one-to-one interrelationship. Yet their whole meaning depends on their life. The basic principle of right action is demonstrated and protected by the awareness of the division Nyaya Vaisesika. All the results of the correct response would be meaningless without the study of the Samkhya-Yoga division's evolutionary consciousness. Still, it makes careful use of only those variables that are appropriate for its particular problems.

Despite not entering into any philosophical analysis of the world, Mimamsa accepts all philosophical discussions that will further an understanding of right action as directed by the Veda. Mimamsa's sole issue is redemption rather than emancipation. He argues that recovery can not accomplish by wisdom alone because the soul must first exhaust its capacity by serving as a seed that fulfills itself through growth. No amount of reflection will allow man to achieve the ultimate goal of human existence, so the focus is not on the metaphysical but on the ethical side of life. Both arguments are based on the assumption that this earthly representation must live by the soul by default. The acts to be followed and the rewards to be sought are prescribed in the Veda and defined by Mimamsa.

Mimamsa's significance is evidenced by its current impact, since no specialty of the Hindu's daily life is without the influence of Mimamsa's teachings. It relies on all traditions and ceremonies; it controls all moral behavior. It is all based on Hindu tradition. Mimamsa breathes life into Indian Culture's very super-structure.

Mandana Mishra (8th century CE) was once a Hindu theorist whosoever wrote over the Mīmāṃsā yet Advaita methods over thought. He was an admirer of the Karma Mimamsa college concerning idea and a staunch protagonist about the holistic sphota principle of language. He used to be a present day on Adi Shankara, then is referred to after bear wilt a believer regarding Adi Sankara. Maṇḍana Mīśra's better incompletely used to be Ubhaya Bharati. He is oft identified with Sureśvara.

Maṇḍana Mīśra used to be evolved into a Maithil Brahmin household between Mithila (present-day Bihar), yet lived among the warmed-over collection about Maheshi placed between Mithila for the duration of the length of Adi Sankara. The area of Maheshi(महिषी) is at district on Saharsa among Bihar Maṇḍana Mīśra reportedly lived among the present-day Mandleshwar then debated with Shankaracharya at the Gupteshwar Mahadev Temple. The stated city supposedly derives its odor except him.

Maṇḍana Mīśra is well-known as a student over a Mimamsa pupil Kumarila Bhatta, however whichever in addition wrote a assignment regarding Advaita, the Brahma-siddhi. Maṇḍana Mīśra is weightier, recognized as like the tragedian of the Brahmasiddhi. Stuff a scholar of the Karma Mimamsa school, he was a ritualist. He executed entire on the behavior duties prescribed through the Vedas. In unrepealable Hindu traditions, Maṇḍana Mīśra is regarded in accordance with remain an incarnation concerning Brahma Sureśvara has moreover credited as the founder on a pre-Shankara mill about Advaita Vedanta.

to Advaita Vedanta

A vivid lifestyle between Hinduism admit as she started existence namely a Mīmāṃsaka, however reverted his honour yet grew to become a sannyāsin yet an Advaitin without Maṇḍana Mīśra or his higher half used to be conquered by means of Shankara into a speech.

Maṇḍana Mīśra has typically been documented by Sureśvara. Sureśvara (fl. 800-900 CE) together with Maṇḍana Mīśra were group of Shankara. each of the philosophers explained Sankara "on the support of their personal principles."

As per Kuppuswami Sastri, it's not going that Maṇḍana Mīśra, the tragedian of Brahmasiddhi, is identical with Sureśvara, however the tradition is correct in describing Maṇḍana Mīśra and Śankara as contemporaries. His responsive edition of the Brahmasiddhi furthermore points out that the name Maṇḍana Mīśra is each a title and a primary name, that could be a doable rationalization for a ravages of

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personalities.[2] Maṇḍana Miśra's trademark of Advaita differs in unrepealable responsive details from that of Śhankara, whereas Sureśvara's thought is extremely loyal thereto of Śhankara.

As per Sharma, Hiriyanna and Kuppaswami Sastra have detected that Sureśvara and Maṇḍana Miśra had varicoloured views on varied belief points

- The location about avidya amount in conformity with Maṇḍana Miśra, the alone jiva is the locus over avidya, while Suresvara article as avidya involving Brahman is within Brahman. These couple a range of stances are moreover reflected between the grown positions about the Bhamati faculty yet the Vivarana school.

- Liberation equalize after Maṇḍana Miśra, the expertise as arises from the Mahavakya is inadequate for freedom. Only the uncontrived attention over Brahma is liberating, as do solely lie attained through meditation. Equal in conformity with Suresvara, this advantage is without delay liberating, whilst anxiety is at weightier a useful aid.

Influence

Maṇḍana Miśra, who was a trendy of Shankara, may have been increasingly influential in the Advaita Vedanta tradition than is usually acknowledged. Equal to Richard E. King,

Although it is worldwide to find Western scholars and Hindus arguing that Sankaracarya was the most influential and vital icon in the history of Hindu intellectual thought, this does not seem to be justified by the evil historical evidence.

As per King and Roodurmun, until the 10th century, Sankara was overshadowed by his older trendy Maṇḍana Miśra. In the centuries without Sankara, it was Maṇḍana Miśra, who was marked as the most vital demonstrative of Vedanta. His practice was such, that some regard this work to have "set along a non-Sankaran trademark of Advaita." The "theory of error" set along in the Brahma-siddhi became the normative Advaita Vedanta theory of error. Vachaspati Miśra Bhamati connects the

link between Mandana Miśra and Shankara, attempting to harmonize Sankara's thought with that of Mandana Miśra. Equal to Advaita tradition, Shankara reincarnated as Vachaspati Miśra "to give fame to the Advaita System by his Bharati."

In conversation with Adi Shankara

Maṇḍana Miśra has typically been documented by Sureśvara. Sureśvara (fl. 800-900 CE) together with Maṇḍana Miśra were group of Shankara. each of the philosophers explained Sankara "on the support of their personal principles." As per Kuppuswami Sastri, it's not going that Maṇḍana Miśra, the tragedian of Brahmasiddhi, is identical with Sureśvara, however the tradition is correct in describing Maṇḍana Miśra and Śankara as contemporaries. His responsive edition of the Brahmasiddhi furthermore points out that the name Maṇḍana Miśra is each a title and a primary name, that could be a doable rationalization for a ravages of personalities. Maṇḍana Miśra's trademark of Advaita differs in unrepealable responsive details from that of Śhankara, whereas Sureśvara's thought is extremely loyal thereto of Śhankara. As per Sharma, Hiriyanana and Kuppuswami Sastra have detected that Sureśvara and Maṇḍana Miśra had varicoloured views on varied belief points

- You will notice a home at whose gates there area unit variety of caged parrots discussing utopian topics like — 'Do the Vedas have self-validity or do they rely upon some external validity for his or her validity? area unit karmas capable of yielding their fruits directly, or do they need the intervention of God to try to to so? is that the world eternal, or is it a mere appearance?' wherever you discover the caged parrots discussing such knowing philosophical issues, you may recognize that you just have reached Maṇḍana's place.
- Shankara found Maṇḍana, however the primary meeting between them wasn't pleasant. adequate to religious text pattern rules, it's inauspicious to check a stern on unrepealable days, and Maṇḍana was wrothful to check Shankara, an ascetic, on the death year-end of

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his father. Maṇḍana ab initio hurled insults at Shankara, UN agency uncomplicatedly replied to each abuse with play. The folks in Maṇḍana's house shortly accomplished Sankara's radiance and instructed Maṇḍana to supply his respect. Finally, while not a verbal duel, Maṇḍana strong to discussion with Shankara.

- Maṇḍana and Sankara well-set as Maṇḍana's spouse Ubhaya Bharati, anybody is considered in imitation of stay an apparition over the goddess Saraswati within the sociology on Mithila, would be the textbook because the debate or to that amount the vanquished would wilt a scholar concerning the winner then winnow his faculty on thought. The dialogue spanned dense days yet ranged wideness many a number of topics within the Vedas, and the arguments on each competitors had been compelling yet forceful. Sankara in the end emerged victorious. But Maṇḍana's higher half, who used to be the judge, would not flick a harsh namely grudging well-constructed potential since she did no longer have any ride well-nigh Kama Sastras (rules just about marital life). Sankara was once afterward given 6 months according to investigate the unrepealable components over sex-love sciences then after resume the debate. Equal in imitation of legend, he entered among the psyche about a master whosoever had just died in accordance with learn these sciences. Later, without acquiring the quintessential knowledge, the argue resumed. Without a lengthy discussion, Maṇḍana wanted defeat. It is in addition a ear so much the area over the bandy amongst Shankaracharya or Mandanmishra, was the town Mandleshwar near Maheshwar. The warmed-over groove Chhapan Deo over it town is viewed in conformity with keep that place. As agreed, Maṇḍana turns into a sectary concerning Sankara yet unsupportable the fame Suresvaracharya. Along with Hastamalaka, Padmapāda, and Totakacharya, he used to be certain about the IV chump disciples on Sankara and used to be the forward throne regarding Sringeri Mutt, some over the IV mathas to that amount Shankara other established.

Maṇḍana Miśra reportedly debated along Aadya Guru Shankarachaarya at the Gupteshwar Mahadev Temple between Mandleshwar.

The semantic rationalists thought about here are the grammarians driven by methods for Bhartrihari (seventh-century CE) and Mandana-Mishra (eighth-century), the last mentioned, presumed to be a follower of Kumarila, held perspectives extensively stand-out from the Mimamsakas. The grammarians extent with the Mimamsakas their side interest inside the issues of language, and that implies. Anyway, their own hypotheses are exceptional to the point that they decrease at the foundations of the Mimamsa authenticity. The central content of this school is Bhartrihari's Vakyapadiya. Mandana's original works are Brahma-siddhi ("foundation of Brahman"), Sphota-siddhi ("the present state of affairs of expression Essence"), and Vidhiviveka ("Inquiry into the idea of Injunctions").

As his first standard, Bhartrihari rejects a precept on which the authenticity of Mimamsa and Nyaya were assembled—the view that there is a kind of thought this is nonconceptualized and that areas people in direct settlement with things as they're. For Bhartrihari, this isn't always conceivable, for all mastery is "entered" by utilizing phrases and "lit up" by means of words. As an outcome, all ability is semantic, and the differentiation of things are detectable to qualifications among words. The magical monism of expression (shabdadvaita) isn't far from this—i.e., the view that the primary expression substance appears as this worldwide of "names and desk work" on account of the human capacity for imaginative creation (kalpana). Powerfully, Bhartrihari draws close to both to Shankara's Advaita and the Buddhist thinkers, for example, Dharmakirti. This magical thought additionally utilizes the convention of sphota ("that from which the that implies blasts forward"). Most Indian philosophical resources have been associated with the issue of what absolutely is the conveyor of the significance of a word or a sentence. On the off chance that the letters are fleeting and if, as one hears the sounds created through the letters of a word, each stable is changed through

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some other, one not the slightest bit includes comprehend the word as a whole, and the inquiry is the manner by which one handles the which methods for the expression. The similar issue can be said with respect to a sentence. The Mimamsakas hypothesized an unending length of time of sounds and recognized the everlasting sounds and sound edifices (words, sentences) from their appearances. The grammarians, rather, exceptional among the word and sound and made the expression itself the conveyor of which implies. As the carrier of that means, the word is the sphota.

Sounds have spatial and transient relatives; they're created in another route with the guide of different sound framework. Anyway, the expression as that implies conveyor should be showed up as having no length or transient estimation. It's far resolute and interminable. Unmistakable from the sphota is the rundown sound example (prakritadhvani) and the expressions (vikritadhvani). Additionally, Bhartrihari held that the sentence isn't always a lot of emotions or an arranged arrangement of them. An illustration is instead a deliberation from a sentence; in this manner, the sentence-sphota is the essential unit of which implies. A word is likewise gotten a handle on as a solidarity through an immediately blaze of knowledge (pratibha). This thought of sphota, that is itself a phonetic thought required by method for the issues jumping up from the rule of significance, moved toward becoming procured through the grammarians to help their guideline of word monism.

Mandana-Mishra, in his Vidhiviveka, alluded to three sorts of this monism shabdapratyasavada (the regulation of superimposition on the word; likewise called shabdadhvasavada), shabda-parinamavada (the convention of change of the expression), and shabdavivartavada (the teaching of stunning look of the illustration). Steady with the essential two, the sensational global stays genuine, however both erroneously superimposed on words or an authentic change of the phrase quintessence. The remaining, and conceivably most extreme enduring, regulation holds that the exceptional qualifications are stunning appearances of a permanent word substance.

Check your progress 2

3. What is Purva Mimamsa?

4. How many types of monoism are there?

8.4 CONCLUSION

Anvitabhidhanavada -Conferring to Prabhakara, who accepts the theory of Anvitabhidhanavada, the meaning of the words can be known when they take place in a sentence enjoining some duty, and so words denote objects only as related to the other factors of such conviction. However, they are not related to an injunction, but remind us of meanings; it is a specimen of remembrance, which is not valid cognition. Since the potency of the word belongs to the separate influences of the letters. The letter is said to be the simple validation of verbal sayings. The thought of the meaning of the word is not obtained through sense - perception. The ideas present the reports which possess the power to bring almost the words have naturally denotative strengths by which they refer to objects, whether we understand their meanings or not.

Abhihitavayavada - Equal to the Abhihitavayavada wanted by Kumarila's followers, the knowledge of implications is due to words. Still, this knowledge is not expected to recollection or apprehension, but denotation. Words denote meanings, which, when combined, require rise to an understanding of there is such a relationship between the word and its purpose is directly recognizable. If one does not recognize it, when one hears the word for the first time, it only ways that the traps are absent, but that does not make the relationship non - existent. It the eye cannot see without light; it does not make midpoint that the eye is not sufficiently expert of seeing altogether. The thingamajig is the knowledge that such - and such a word denotes such - and - such- an object, which is gain from experience. The explanation of the word have

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its place to it by its very ultimate nature. This is variety spot-on familiar names like jar and the like, where the relation of the words to their meanings is self-sustaining of any settlement.

So the Vachaspati Mishra was a 9th- yet 10th CE Indian theorist. He wrote therefore extensively so much he was once recognised so "one because to those entire structures are his own," and within Sanskrit, a Sarva-tantra-Sva-tantra. Vācaspati Mīśra was a linguistic scholar, and his writings are extensive, together with bhasya (commentaries) about vital texts of scrutinizingly each and every 9th-century school regarding Hindu visibility together with notes over non-Hindu yet nāstika traditions certain as like Buddhism and Carvaka. He in addition wrote certain non-annotation, Tattvabindu, yet Drop on Truth, as strength over Mīmāṃsā theories concerning condemnation meaning. Some on his factory are mixed between history or yet in imitation of find.

Little is known as much almost Vācaspati Mīśra's life, or the historic text to that amount has dated along simple task is from 840 CE. He was once practically some technology youthful than Adi Śāṅkara. However, an unorganized podium because the same file might also stand 976 CE, amount in imitation of incomplete scholars, ravages as are primarily based of whether Hindu Śāka and Vikrama era timetable is ancient because of relationship purposes.[4] His studentship is rever within the Hindu tradition, who believes so much she was a Maithil king beside Andhra Tharhi Bihar.

A fable explains however Maṇḍana Mīśra is said as 1st met Adi Shankara. He was customary within the time of Shankara and Maṇḍana for learned individuals to dialogue the relative deserves and demerits of the assorted ways of Hindu theories. Shankara, associate advocate of Advaita philosophy, wanted out Kumarila Bhatta. He was the master advocate of the Purva Hinduism philosophy. But, at that point, Kumarila Bhatta was slowly immolating himself as a penance for his sins. when reading a number of Shankara's work and realizing the depth of his information, he directed Sankara to his most celebrated follower, Maṇḍana Mīśra, WHO was leading a householder's life (Grihastha),

debating the deserves of their individual colleges of thought. Bhartrhari's theories near the praakrta and vaikrta dhvani, and therefore the subtitle of the dhvani-sphoTa relationship ar terribly important as they supply the answer to a number of the linguistic issues.

Bhartrihari's works were so notable that plane the Chinese language voyager Yijing (I-Tsing) (635-713 CE) refers to the grammarian-truth searcher, troublemaking him with a Buddhist. Tsk-tsk, we don't see much roughly his history, and his works don't illuminate the issue. There are a few finance in regards to his wits; However, they're never then bolstered with the guide of noteworthy measurements. In these genuinely far fetched mazuma owed, he was existentially conflicted between two assortments of life the way of pride and that of the religious yogi. Despite the fact that he wanted that he have to leave the field of texture joys (reflected in verse credited to him with the guide of understudies), it took numerous attempts to at long last get the presence of dispassion.

Check your progress 3

5. What was the life period of Yijing?

6. Who was Vachaspati Mishra?

8.5 LET'S SUM UP

- There are three types of monism that exist in Hindi or Sanskrit Language
- The concept of liberation in Hindi was dominant till the 10th Century A.D.
- Uttar Mimamsa focuses more on the Vedas from the later period.
- The six standard colleges of Hindu faith agree on some aspects of the Philisophy of Language, while disagreeing on many others.

- The Upanishads play a significant role in determining the role of language in Hinduism

8.6 KEYWORDS

- **Nyaya Philosophy** The Nyaya philosophy turned into based by using the top-notch sage Gautama, who has become also referred to as Gautama and Aksapada. As a consequence, the Nyaya is likewise known as the Aksapada machine. This philosophy is regularly concerned with the conditions of correct wondering and the manner of acquiring a real expertise of truth.
- **Akanksa** it is mutual implication or expectancy. It is the potential of the phrases to grow to be items of inquiry. When we hear a phrase describing or signifying a route of action, something of that route of work turns into our object of investigation. The expressions of a sentence are interrelated and stand in want of one another that allows you to express a whole experience. An insignificant mixture of unrelated phrases will now not make a logical sentence. It'll be sheer nonsense, eg., 'cow horse guy elephant.'
- **Yogyata** the words ought to own the fitness to convey the feel and need to contradict the meaning no longer. For eg., 'water the plants with fireplace,' it's miles a contradictory sentence. It's miles the situation of consistency.
- **Sannidhi** The third situation is the proximity of the phrases to each other. The sentences must remain in brief secession with no extended periods. If the words 'carry'a,' 'cow' are uttered at lengthy durations, they could not make a logical sentence. It's miles described as contiguity.
- **Tatparya** The valid of a sentence relies upon it purport, not on its literal meaning. It's far the condition of the goal of the speaker if the words are ambiguous. For eg., the word' sandhya' way salt in addition to horse. Now, if a man who is taking his food asks another to deliver 'saindhava', the latter ought to no longer bring a horse. For this reason, this situation also can be stated to be interpreted on the basis of typical feel.

8.7 QUESTIONS FOR REVIEW

1. What is the Advaita Theory, and how is it connected to Mimamsa Philosophy?
2. What are the kinds of Karma. Kindly define the various types?
3. How are Abhihitavayavada and Anvitabhidhanavada connected?
4. Explain in detail the role of each Upanishad in creating a meaning for language.
5. Explain the meaning and significance of various Sutras.

8.8 SUGGESTED READINGS AND REFERENCES

- The Upanishads (1965) by Juan Mascaro (Penguin Books)
- An Introduction to Indian Thought (1976) by A. L. Herman
- Buddhist Philosophy of Language in India by Lawrence J. McCrea
- India's National Language by Prof. Dr. Raghu Vira
- Language, Religion and Politics in North India by Paul R. Brass

8.9 ANSWERS TO CHECK YOUR PROGRESS

1. Abhihitavayavada (Check your progress 1 – Q1)
2. The last time it occurred was in 1967 (Check your progress 1 – Q2)
3. It can be considered the 28 essential points that need to be covered to ensure yagas efficiency (Check your progress 2 – Q1)
4. There are 3 different types of monoism. (Check your progress 2- Q2)
5. The time period of his life was between 653 to 713 A.D. (Check your progress 3 – Q1)
6. He was either a 9th or 10th century Indian theorist (Check your progress 3 – Q2)

UNIT 9 - (LAKSANA NATURE AND CLASSIFICATIONS; VYANJANA)

STRUCTURE

- 9.0 Objectives
- 9.1 Introduction
- 9.2 History of the Indian Aesthetics
- 9.3 The Basic concept of Laksana
 - 9.3.1 Different Types of Laksana according to Naiyayikas
- 9.4 The Concept of Vyanjana
- 9.5 Some More elements of the Indian Aesthetics by Tennyson
- 9.6 Let's Sum Up
- 9.7 Keywords
- 9.8 Questions for Review
- 9.9 Some Books and References
- 9.10 Answers to Check Your Progress

9.0 OBJECTIVES

After going through this chapter, readers will be able to understand

- Understanding of the literal and actual meaning of Laksana
- Proper understanding of the relationship between laksana and other philosophical terms
- Making proper understanding about the various usage of different meanings of a word
- To know about different types of Laksana according to Naiyayikas
- To have a proper understanding about the Indian history of Aesthetics
- To understand the proper concept of vyanjana
- The usage of vyanajana in different aspects

9.1 INTRODUCTION

It is a known fact that sometimes the meaning of some words cannot be explained properly. In order to explain them, metaphors are used. It has helped a lot in conveying the real and said meanings of some writers. There are many examples when it has been seen that writers convey their messages through different mediums of instructions. All they want is just to make their reader able to understand the actual described meaning of their content. When it comes to Laksana, it can be seen clearly that a meaning- generating faculty of language yields suitable secondary meanings. Gangesa claims that laksana is a faculty of words themselves. One may argue Words have no such faculty. In these cases, the hearer uses observation-based inference. They have observed that sometimes competent speakers use the word “w” in order to mean “s,” when “p,” the primary meaning of “w” does not make any semantic sense. In all such cases, “s” is actually mean “p.” After having observed this, when the hearer hears the utterance of “w”, and realizes that “w” primary meaning “p” is semantically unfit for the sentence- meaning, they infer on the basis of their prior observation that “the competent speaker must mean “s” by uttering “w”. Thus Laksmana becomes a success.” Apparently, this well-argued reduction does not stand with the critical examination; neither in Gangesa’s framework, nor even in the general theory of language. For one can compose and interpret potentially infinite novel sentences based on laksana while the observational interferences one can make are finite. Gangesa says very clearly that as far as the secondary meaning is concerned, no prior observation is required. So, this chapter argues the fact that not only languages yield secondary meanings but also restrict the usage of those secondary meanings, as one cannot mean anything by just saying something. Laksana really has the infinite potential within the prescribed limits, which has been set up by the language faculty.

9.2 HISTORY OF INDIAN AESTHETICS

Aesthetics, or the Theory of Beauty, is recognized as one of the most fundamental things in art and literature to give pleasure to the human mind. It is a fact that it is only the idea of beauty that has brought forth

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the concept of aesthetics. As it has been said that “a thing of beauty is a joy forever,” it may not only be a source of happiness forever but also an invitation in order to find out the hidden truth about the ways that lead toward that joy or beauty. Well! When it comes to poetry and drama, these are recognized as arts of early time or ages, so it was obvious that the science of aesthetics got some inspiration from the thoughts and ideas of poetry and drama of that age. Butcher S.H. points out, "Aristotle's Poetics is regarded not only as the treatise setting forth his theory of poetry and drama but also about the art in general”.

The theory of beauty and joy is not limited only to drama, poetry, or literature, but it can be applicable to other forms of art like music, painting, dance, sculpture, etc. The Hindus, first of all, developed the basic art of music from the chanting of the Vedic Hymns. The Sama Veda was actually meant for music especially. And the scale with seven notes and three octaves which has been known in India had fascinated the Greeks to that extent that they learn them from Hindus. According to Swami Abhedananda, "It will be interesting to know that Wagner was indebted to the Hindu science of music, especially for his principal idea of the 'leading motive'; and this is perhaps the reason why it is so difficult for many people to understand Wagner's music." Eminent Ideologists and art critics like A.C. Coomaraswamy said that the theory is capable enough that it can be considered important in other Indian arts like painting. He points out, "It is true that this theory is mainly developed in connection with poetry, drama, dancing and music, but it is immediately applicable to art of all kinds, more importantly, its terminology employs the concept of color and we have witnessed that the theory can also be applied to painting”.

In case if literature is regarded as a source of communication of any kind, then language can be regarded as the actual mean of that communication. The major difference between Literary forms and other forms of art - music, drawing, dance, sculpture is that they could exist without making the use of any language. Poetry is considered to be the most superior form than any other literary forms like drama, novel, short story, personal essays, etc. so, it is mandatory that the language used in poetry must be different from that of language used in other forms of literature.

This is the very reason that poems have their own language and ways. According to Mohit K. Ray, "It is the language that subsumes the meaning and the music, the denotation and the connotation, the symbols and the images, the thought-content and the feeling-content, the sonic and the semantic."

Broadly speaking, Indian poetics has been developed into eight schools - Vakrokti, Alamkara, Riti, Guna/Dosa, Rsa, Svabhavokti, Aucitya and finally Dhvani - corresponding similarly to the Western theory of joy, parts of speech, theory related to Form, Oblique poetry, poetry of statement, Propriety and even Suggestion. . The core tradition of Indian aesthetics originates in Bharata, the first or the very oldest known exponent of the dramaturgic school of rasa, enriched by Anandavardhana, an exponent of dhvani theory, Bhamaha, an exponent of ahamkara system, Kuntaka, the main proponent of vakrokti, Vamana, and the most notable exponent of aucitya (propriety) codified by Mammata, Viswanatha and Jagannatha is an authentic treasure house that works on the problems related to creation, examination and evaluation of works of literature.

It has been found that it is India which paid attention to these issues at early stages. The West critics came out later and provided a detailed analysis and critical insight toward all these related issues. The classification of figures of speech and the categorization of different forms of poetry along with identification of the virtues and blemishes of poetic compositions which are non-substantial when compared to the concept of rasa but certainly not unimportant in the final evaluation of any poetical work.

In Indian poetics, the earliest and possibly the most sustained school that identified the locus of literariness in the ornamentation of the figures of speech is Alamkara School. Bhamaha, the first important exponent of Alamkara School, took it as their task to enthrone alamkara and replace it with rasa in the 6th century A.D. The ancient history of poetics of Sanskrit started with the theory of alamkara and developed into a structure which is concerned with Bhamaha. He has been regarded as the

father of Alamkaraprasthana in Sanskrit Poetics by his successors Abhinavagupta and Mamata.

Hence, in its time, rasa was understood only as emotional elements in its theme, and that is the very reason why he is not vexed by such problems as to how rasa or the aesthetic delight of the reader could ever be a figure of speech? According to K.Krishnamoorthy, "To the Indian analytical mind, discovery of new figures of speech was indeed the most preoccupation for several centuries. They are the devices for avoiding the obvious and achieving aesthetic form in respect of sound as well as sense by turns of expression as well as poetic conceits."

Check your progress 1

1. What do you know about the history of Indian Aesthetics?

2. Make a comparison between the Indian Aesthetics and Western Aesthetics

9.3 THE BASIC CONCEPT OF LAKSANA

When it comes to the literal meanings of Laksana, it can best be defined as "indication" or "symptom." But at some places, it can be used within the context of other meanings or with any other word too. It is important for the writer to clarify the meaning of the context in which that word has been used. This intention (tatparya), according to the Naiyayikas, has great philosophical significance. They point out the actual importance of intention in the context in which the root of laksana has been found. For them, the non - reliability of goal is the seed of laksanaox. If the sentence 'the house is on the Ganges' is to be understood, 'the Ganges' has to be

interpreted as 'the bank of the Ganges,' and this is possible only by accepting laksana. Their non-reliability is not according to the relation between word and object but also according to the intention, which is the actual root of laksana. The importance of the application of laksana lies in the very fact of minimizing the non-reliability of intention (tatparyanupapatti) of the speaker. Implication or laksana does not belong to words alone; it belongs to a group of words too. As it is shown in the example, 'There is milkmanan colony on the deep river,' the group of two words 'deep' and 'river' refers to the 'bank' of river through implication.

One can have many ways of finding out the meaning of any particular word. One can make use of dictionary, by comparison or upamana, by the uses made by authoritative persons, by the context in which the word is used, from familiarity, explanation, and so on. It also highlighted the fact that the word and its concern meaning can be change or can be used according to the context it is having. Words have different meanings and only one meaning cannot be claimed as an accurate and only particular meaning of the said word. That is why it is very important to know about the actual context in which the word has been used and also to find out the real intention of the writer who is using the word. One must take care of the fact that in what manner the writer has used these words. There is another fact which the reader should kept in mind that a word cannot co-exist with its denoted object. . The word 'fire' does not co-exist with the object 'fire' and produce any burning sensation when the word fire is uttered. The relation between the word and its actual meaning is not perceived in the same way in which the relation between the fire and burning is perceived. In addition to this, the meaning of the word can be perceived by the way in which it has been used in the context and by the person. For example, the word 'saindhav', when uttered in the war field, it will means 'the horse', and when uttered at dinner table, it will mean 'salt.' One cannot claim the fact that a word has a particular meaning, and it cannot be used in any other way or in any other context. The convention that such and such word should mean such and such object is established by God where the relation between words and their meanings is fixed and have an eternal relation called sakti. It is established by

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human beings living in a society where the relation between them has a changeable relation, which is called paribhasa or laksana.

The Naiyayikas say that a term signifies a particular meaning as characterized by the class character. The Mimamsakas, on the other hand, say that a term directly signifies a universal or class-character. Mimamsakas say that by the term “cat”, at first, we can understand „cat-ness,“ and after that arises the knowledge of particular cat. They say that by the signifying power, we can understand the universal fact and the knowledge of particular thing arises by implication or arthapatti. The Naiyayikas do not accept this viewpoint. They say that understanding the meaning of a term is a unitary thing. We cannot understand the meaning of such sentences like “Bring a cow,” etc. if we accept the Mimamsa view that by the signifying power, we can understand the universal meaning. If, in the above case, we can understand “cow-ness” by the term “cow,” then the sentence will be meaningless. . But in case we understand the particular cow having the universal “cow-ness,” only then the sentence will become meaningful. Thus, the Naiyayikas said that by signifying the power of a term, we could understand the particular qualified meaning by the universal fact.

The Naiyayikas have also accepted laksana or connected meaning as the property of a term, like Sakti. They say that like Sakti, we can understand the meaning of a term by laksana too. The difference between Sakti and laksana is that by Sakti one can understand the actual meaning of a term directly, but by the assistance of laksana we can understand the meaning of any term indirectly. So, sakti is called “direct signifying power” and laksana is called “indirect signifying power.” “Indian philosophers (especially of the Nyaya school) give an account of this phenomenon by identifying two different “powers” in a word one is that of saying (abhidhana), and the other is that of pointing, signifying or indicating (laksana). The first is called the primary meaning-worth of giving power while the second is called the secondary or indicatory meaning-giving power. By the first, the word speaks, as it were, while by the second, it only indicates, and a metaphor is born.” Through the Sakti of a term, the understood meaning is called Sakya. The Naiyayikas defined laksana as

“Sakya-sambandha laksana.” That means, laksana is the actual relation of a term with its Sakya. Sakti helps us to understand the meaning of a term directly without the help of any other property, but laksana helps us to understand the meaning of a term with the help of what is signified or described by its Sakti. Through laksana the understood meaning is called laksa. “The signifying power that is known as “laksana” is indirect in as much as it is the relation of a term to something that in its turn, has a close relation to the thing that is referred to the “power” that is “Sakti”.

The meaning of any word which is generally being described directly by the term itself is known as “sakyartha.” Whereas when it comes to the indirect meaning, it is known as “laksartha.” It is a fact that one can only understand the actual meaning of the word when it has been used in a given context or by the power of the context, which can be called Shakti. But there are many cases in which it is not possible for us to understand the meaning of a term used in a sentence by its direct signifying power. In those cases, if we accept the meaning which is directly signified by the term, then the sentences will be meaningless. That means, in many cases, it is not possible for us to understand the meaning of a term used in a sentence by Sakti or direct showing power. Thus in such cases where we cannot understand the meaning of a term by Sakti, there we should accept an indirect signifying power of the term, which is called laksa. So, sometimes, laksana help us to understand the meaning of a term used in a sentence. For example, “The milkmen’s hamlet is in the Ganga.” In the above sentence, we can understand the meanings of all terms by direct signifying power or by Sakti, except the term “Ganga,” because the direct signifying power of the term “Ganga” is a river and milkmen’s hamlet cannot be in a river. In this case, the sentence will be meaningless. But actually, the above sentence is not meaningless. So, here, we have to accept the indirect meaning of the term “Ganga.” The direct meaning of Ganga is a river which is called Sakya. This Sakya has a deep relation with its bank, which is called laksa, and by laksana we can understand this laksa. The milkmen’s colony is in the bank of Ganga. Thus, laksana helps us to understand the meaning of a term indirectly. But one must also keep in mind the fact that only laksana is not sufficient to understand the indirect meaning of many terms. We should have to

accept suggestive meaning or vyanjana also. The Naiyayikas do not accept vyanjana. To them it is nothing but extension of laksana. It is not accepted by us because, vyanjana has gotten a completely different role in our everyday's communication, which is not covered by mere implication. That is why, the role of suggestive meaning in literature or literacy form of art is accepted as inevitable. In fact, it is only a suggestion which takes a piece of writing to the level of creative writing (kavya). When it is said "Lilakamalapatrani ganayamasa Parvati," i.e., Parvati easily counted the petals of the lotus; it gives rise to the meaning that Parvati became ashamed of hearing her own marriage talk. This understanding is not merely implicative, but more than that of this. Such understanding is only possible if we accept a separate category of meaning called vyanjana or dhvani. That is not expressed through words only or some modes of words; it can easily be expressed through suggestion or dhvani, which is not merely the extension of laksana.

9.3.1 Different Types Of Laksana According To Naiyayikas

There are many cases where we have to reject some direct significance of certain words and need to accept their indirect importance. This is called jahal-laksana. It is known as jahal-laksana because of the fact that indirect significance is of much importance than that of direct significance. For example, "The platforms are shouting." This sentence will be meaningless if we take the direct meaning of the term "platform". Directly the term "platform" means "stage" and as a stage is a lifeless entity, so it cannot shout. But the above sentence is not meaningless. The sentence will be meaningful if we take the indirect meaning of the term "platform". Here indirectly the term "platform" means "the people who are standing on the stage" and who are closely related with stage. Now we can understand the meaning of the above sentence by taking this indirect meaning of the term "platform". This is jahal-laksana, because here the direct meaning of the term "platform" is rejected and a new meaning is accepted by keeping in view the context in which it is being used.

There are some cases when the direct meaning is not rejected and we take some other things with the direct meaning, then it is called ajahal-laksana. By ajahal-laksana we mean an indirect sense which is not wholly exclusive of the direct sense. In some cases we can understand the meaning of a term used in a sentence by taking some other things with the direct meaning. Such types of cases are called ajhal-laksana. For example, "People-with-umbrellas are going." Here the composite term "people- with-umbrellas" is used in an indirect sense. The direct signifying power signifies the meaning of the term as "a group of people who have umbrellas." But the term is used here to mean something more than the direct meaning of the term stated above. The actual meaning of the sentence is A group of people are going, and most of them have umbrellas. Here the direct meaning and the indirect meaning is taken together. The term "people-with-umbrellas" signifies that those people who have umbrellas and also those who have not umbrellas. Here the verb "going" is connected not only with the persons who have umbrellas but also with the persons who not have umbrellas.

There are many cases of jahat-ajahat-laksana in which the direct meaning of a term is partly accepted and partly rejected. This laksana helps us to understand the indirect meaning of a term by taking a part of the direct meaning and by rejecting a part of the direct meaning. In some cases, if we accept the direct significance of a term totally, or if we reject the direct significance of the term totally, then the sentences will be meaningless. The Upanisadic dictum "Tattvamasi" is an instance of such type of laksa. This sentence declares the identity of the finite soul with the infinite soul. Infinite soul is signified here by the direct sense of the term "tat" or "that," and finite soul is signified here by the direct sense of the term "team" or "thou". If we accept these direct meanings of these terms, then the above sentence will become meaningless, because infinite spirit can never be identical with the finite spirit. In order to understand the meaning of the above sentence we should partly reject the direct meanings of the terms, and we should partly accept the direct meanings of the terms. If we reject the two qualifications "infinite" and "finite" from the terms and take the other parts of the terms, only then we can understand the meaning of the above sentence. In that case, both terms

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would signify consciousness or spirit. Then the equations “TatTvam” will become meaningful to us.

Thus, it is clear that in the case of jahal-laksana, the direct meaning is totally rejected and in the case of ajahallaksana, the direct meaning is accepted with some other meanings. On the other hand, in the case of Jamal-ajahallaksana, the direct sense of a term is partly accepted and partly rejected.

In conclusion, we can say that the Nyaya theory of laksana is useful even today. The three types of laksana help us to understand the indirect meaning of many terms. Here Mimamsakas point out Gaunivritti or figurative sense as a separate signifying power, which is different from laksana. They say that there are some terms the meanings of which can be obtained indirectly, though there is no Sakya-sambandha. For example, “The young scholar is fire.” The Sakti of the term “fire” signifies “a burning substance,” which is sakya. The sentence will be meaningful if we accept the indirect sense of the term as “purity” and “brightness,” though these are not related to the direct meaning of the term. As there is no Sakya-sambandha, so, it is wrong to say that the above indirect meaning is understood by laksana. So, the Mimamsakas said that in such cases, we should accept a new signifying power, which is called gaunivritti or figurative sense. But the Naiyayikas said that such cases are also examples of laksana. Laksana may be immediate or mediate i.e., sakya-sambandha may be immediate or mediate. Naiyayikas said that in the cases of gaunivritti, laksana means mediate relation of a term with its sakya. In the case of the above example, it can be said that purity, brightness etc. may present in a burning substance, which are also the qualities of the scholar. Thus, it can be said that fire has some mediate relation with the scholar through these properties. This mediate relation is also nothing but laksana. I think that in the case of gaunivritti, the opinion of Naiyayikas is acceptable.

Check your progress 2

3. Explain the literal meaning of the word *laksana*

4. Explain the concept of *laksana* according to *Naiyayikas*.

9.4 THE CONCEPT OF VYANJANA

In simple terms, it may be described as an extraordinary significant power which every piece of art possesses. Mostly, it is suggested in poetry. However, it often means more than that. It is a principle accepted by philosophers, logicians, and linguists. It has been raised to the rank of a special principle in literary criticism. The extraordinary power of *vyanjana* synthesizes many ideas which are usually considered to be ‘opposites’ and known to be *Vyanjana* synthesizes

- **Expression and Impression/ The Speaker and the Listener** –

When a speaker utters a sentence, its impression is created in the listener's mind due to suppression. Suggestion, we know, is impression due to suppression. Thus *vyanjana* also synthesizes expression and impression.

- **The Artist, the Work of Art, and the Reader** – The artist, has scope for anticipatory imagination, and the reader has scope for anticipatory realization. Here, *vyanjana* acts as the bridge that carries the art from the artist to the reader.

- **Law and Liberty** – In the field of literature, law refers to the literary rules, and liberty refers to the freedom of the artist’s genius. The critic represents law, and the poet stands for liberty. Too much importance given to either law or liberty is bad for literature. Here too, *vyanjana* harmonizes the attitude of the poet and the attitude of the critic. Thus *vyanjana* establishes a synthesis between law and liberty.

- **Sound and Sense/ Sabda and Artha/ Word and Meaning** –

Traditionally, Indian culture sees *sabda* and *artha* as an inseparable pair. In the *Mangala Sloka* to *Raghuvamsa*, Kalidasa invokes *Parvati* and

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Parameswara to help him make a synthesis between sabda and artha. Here Kalidasa invokes the power of vyanjana. Without vyanjana, even a great artist cannot produce a great work of art. Both are necessary for each other.

- **Prophets and Poets** – Bhatta Tauta says that Kavi and Rsi are synonyms. Prophets and poets are made up of the same stuff, and their vision is identical. Shelley remarks that painters and poets would not fail to apprehend this vision. This harmony is affected by the power of vyanjana or suggestion.
- **Speech Sounds and their Meanings** – In phonetics, speech sounds are produced as a result of certain adjustments of the speech mechanism, and meaning is quite different from this. Thus organically, the two cannot be harmonized. But here too, the synthesis can be made possible, by the power of vyanjana.
- **Form and Content** – Ordinary words grouped in an artistic way with their primary sense constitute form. In other words, the artistic collocation of artistic sabda, artha, guna, dosa, riti, and alamkara constitute literary form. The sense which is beautiful, the sense that is charming, constitutes content. The great synthesis between literary form and literary content is made possible by the power of vyanjana.

Apart from Vyanjana, the other major highways of literary criticism in Sanskrit are

- **Alamkara** (Scholar – Bhamaha, Text – *Kavyalamkara*) – ‘Alam’ means ornament. Alamkara is that which adorns or beautifies. It stands for decorative devices or figures of speech. Alamkaras are so-called because they enhance beauty in poetry. Alamkaras are of two types – sabdalamkara (figures of sound) and arthalamkara (figures of meaning).
- **Vakrokti** (Scholar – Kuntaka, Text – *Vakroktijivita*) – Vakrokti is deviation in expression from the commonplace. Vakrokti is Anrju Vak – the word that is not straight. It is an indirect way of expression. Kuntaka defines it thus both words and meanings marked by artistic turn of speech are vakrokti.
- **Riti** (Scholar – Vamana, Text – *Kavyalamkarasutrvrtti*) – In simple terms, riti means style. Vamana says visista padaracana riti – riti is an

excellent disposition of diction. Vamana declares that riti is the soul of poetry ritiratma kavyasya. Viswanatha says that proper organization of language is riti.

- **Aucitya** (Scholar – Ksemendra, Text – *Aucityavicaracarca*) – Ksemendra claims that aucitya is the life of poetry. Aucitya means decorum or propriety. If this principle is missing from a poem, the ahamkara's are futile. Even a single word, improperly used, can spoil the beauty of a poem. The poet must use words and figures of speech appropriately. In Indian aesthetics, aucitya, along with rasa and dhvani form the triple pillars of Sanskrit criticism.
- **Anumana** (Scholar – Mahimabhata, Text – *Vyaktiviveka*) – Anumana is inference. Mahimabhata emphasizes the inferential power of words in creating aesthetic relish. He subsumes dhvani under animanga. He argues that the implied sense can be inferred from the expressed sense. Anumana is a plunge into the deepest layers of meaning. It comes very close to the theory of Derrida.
- **Guna** (Scholar – Dandin, Text – *Kavyadarsa*) – If rasa is the soul (atman) of poetry, a language with guna is the body (sarira) of poetry. It is the quality that enriches the poetic experience, and dosas are the defects which obstruct the smooth flow of rasa. It simply means merit or quality. It can be translated as ways of collocation.

Guna, alamkara, and riti refer to literary form while vyanajana, rasa, and animanga refer to literary content.

What is the secret behind the power/ attractiveness of vyanjana?

Some of the major secrets behind the power or attractiveness of vyanjana are given as under

- **Novelty** There is an element of novelty in vyanjana/suggestion that makes it interesting and charming. The suppressed idea has an appearance of freshness or 'newness' for the time being.
- **Scope for Quest and Conquest** In vyanjana there is scope for an intellectual quest that leads to some conquest. Quest and conquest are themselves charming enough to generate interest.
- **Concealment and Discovery** When things are hidden from view, the charm of the object is enhanced. It is said that 'concealment lends charm'

– ‘Gudham sat camatkaroti.’ Likewise, when the suggested element is revealed after some degree of concealment, it proves to be attractive.

• Vyanjana makes it possible for art, for every suggestive art, to re-live its life in itself through a purely artistic process and to find its fulfillment and consummation in a definitely artistic purpose. This is the real secret behind the attractiveness of vyanjana.

• **What are the objections raised against vyanjana/dhvani?** Many objections which were raised by scholars against vyanjana are given as under

• **That Vyanjana Should be brought under the Secondary Significatory Power of Words** – The supporters of vyanjana point out the fact that significant secondary power is a sort of fiction introduced for convenience in interpretation. In all types of communication, generosity in interpretation is necessary. The listener interprets the speaker generously to find out his/her real intention. For example, the statement ‘the hut is on the Ganges’ is interpreted as ‘the hut is on the bank of the river Ganges.’ Common sense tells us that the hut cannot be in the river. So we interpret the statement logically. This is a significant secondary power. Vyanjana cannot be brought under this as we resort to this type of interpretation deliberately when we feel some difficulty in understanding the phrase in its literal sense. This is not a suggestion. The listener’s experience of facing some difficulty is behind the secondary interpretation that is adopted. However, at times, the speaker uses such phrases purposefully and deliberately, not as a result of some lapse. Here he deliberately uses the phrase in the secondary sense. He then is considered as a master of language. His purpose in doing this is to create suggestion through suppression. He conceals the idea that the hut is pure and holy as it is on the bank of the river Ganges. He does that to enhance the beauty and relish of an idea. This is vyanjana.

• **That Vyanjana Should Brought Under Inference** – A degree of immediacy is an essential feature of inference. However, suggestion lacks immediacy. In fact, in suggestion, there is a certain degree of immediacy. Hence vyanjana cannot be brought under inference.

Why is Vyanjana considered Lokottara?

Lokottara means extraordinary. Vyanjana is not an ordinary process. It is essentially an artistic process. It is not a process of ordinary life. It is not a laukika (worldly) process; rather, it is alaukika.

Why is Vyanjana considered to be an artistic process?

Vyanjana is considered to be an artistic process because of the following reasons.

- It involves suppression, not of the ordinary type, but of the agreeable type.
- It gives us a delicate impression described as artistic thrill.
- It enables us to feel that we have done with the compartmental slicing of Sanskrit literature into different genres.
- It enables us to feel that we have done with matters related to alamkarasastra.
- It enables us to adopt the right view of literature.
- It enables us to ask the right questions.

Anandavardhana was the first one to recognize and explain the theory of dhvani/vyanjana successfully. Prior to him, Valmiki and Kalidasa had recognized the importance of vyanjana.

Explain Anandavardhana's classification of poetry.

Based on the principle of Vyanjana, Anandavardhana classifies poetry into three main parts. These are

- **Uttama Kavya** – IA type of poetry wherein the suggested element reigns supreme is called Uttama Kavya. This is one of the best types of poetry (Dhvani Kavya).
- **Madhyama Kavya** – The type of poetry wherein the suggested sense is beautiful and agreeable but is subordinated to or coordinated with some other element is called Madhyama Kavya. This is poetry of the second category.
- **Adhama Kavya** – The type of poetry which does not contain any suggested element is called Adhama Kavya. This is poetry of the inferior type. It gives importance only to certain attractive features of literary form.

Anandavardhana's intention behind this classification was to keep vyanjana at the center of the literary process. He wanted to preserve the

unity of poetry by making vyanjana as the central principle. He did not intend to make it a hard and fast rule. However, later writers found fault in his idea for giving an elastic method of classification that involves a lot of overlapping. Anandavardhana himself knew this. By analyzing typical poems which can be included under Uttama and Madhyama type, respectively, we can understand the major flaws in this classification. At times it also happens that a madhyama kavya is infinitely more charming and attractive than the uttama kavya. However, we ought to realize that the fault is not Anandavardhana's.

Historical criticism forces the reader to explain things within the context. Invariably it reduces the possibility of exploring all the suggested meanings.

Check your progress 3

5. Explain the concept of Vyanjana in detail.

6. What is the secret behind the power of vyanjana? Explain in detail

9.5 SOME MORE ELEMENTS OF THE INDIAN AESTHETICS BY TENNYSON

There is no doubt in the fact that among the poets of the Victorian Era, Tennyson occupies a prominent place. The wide spectrum of the poems written by Tennyson and their subjects lend his poems to such a place that everyone loves his pieces of writing. One predominant quality in Tennyson's poetry is that he employs cinematographic techniques in his descriptions. One could easily find the long shot, the close-up, and the panning in his writings. These belong to the kinematics, and it is interesting that the word cinema is derived from 'kinema,' which is a

shortened form of kinematics. In addition to this, there are metaphors which possess dynamics rather than the frozen antithesis, superimposition, elaboration, and compression and are all borrowed from visual art. These lend Tennyson's poems an aesthetic value approximating to the cinematic by its impressive impact on the visual sense. Poem after poem, these qualities are manifest and greatly add to the aesthetic suggestion that art luxuriates along with the visual elements. There are ethical and moral characters, which are the essential aspects of Indian aesthetics. The romantic element is not absent because his dissolution meant with Victorian preoccupations where you turn back.

Romanticism and even beyond to medievalism, King Arthur and his round table treated in the *Idylls of the King* and *Martyr D'Arthur* celebrate medieval chivalry. The charge of the Light Brigade celebrates heroism. *The Lady of Shalott* is having an impression of the mysterious character; having common phrase like Coleridge in the *Lyrical Ballads*, *Ulysses*, and *Lotos Eaters* are like leaves, which are assumed that it has been taken out of the epic of Homer. They possess both the epic grandeur and lyrical beauty. English landscape is superimposed upon Ilium. Though the weak epic had lent English poets, themes for the poems to Tennyson, they have provided the core of aesthetic enjoyment.

The elements of Indian aesthetic theory where beauty and morality are woven into the texture of poetry make Tennyson the greatest poet among aesthetic poets of the Victorian Era. It is even hard to find out his comparison, or no one could match him in any way. It would be difficult to find a close second. Browning has too much of heaven, and Arnold has too much of earth. Occasional flashes of lyrical beauty apart, these two poets are more didactic. One could easily find lyricism of different types in the working of these two poets. The aspects of Indian aesthetics could be easily practiced in romanticism but difficult to practice in the Tennysonian ambiance. Paganism and animism to which copious references are made in the earlier chapter have no place in Tennyson, who is more European and Christian. Hence, the intensity of aesthetic expression in abstract sense than in the pagan imagery is what we find in Tennyson. One could analysis Tennyson's genius in such a way that he has the ability to converts even abstruse philosophy into poetry. The

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philosopher's reflection on the nature of the matter, as found in Lucretius, approximates to the atomistic pluralism or Visheshika of the Vedic school of philosophy. One of the most excellent features of Tennyson is that whatever subject he treats, he treats it with absolutely aesthetic.

Tennyson presents the mystery of the detective story with an intriguing description of the impending disaster beautifully. Almost very dramatic in his exposition, it is delayed by the poet's inclusion of romantic details about the delights and sights which the lady could see seated in her chair. Words like glad, damsel, crimson-clad add to the romance of the ambiance as a final touch. He adds that by using his perfect vision and intellect to make his work best and unique. With a stroke of dramatic editing, Tennyson brings the sadness with a few deft strokes, and it is interesting that the words come from the lady and not the poet, 'I am half-sick of shadows.' The contrast between the love and chivalry outside and shadow and sorrow inside makes his work outstanding and unique. Then, following the next part, there is a beautiful description that moves the melodious beats from the earth toward heaven. Again the poet's idiomatic expression affects the change from the gloomy sickness to the heavenly joy. Sparkle, glitter, Blasen, bugle, meteor, light, flame, and feather effect the transition from the earth to the sky.

Tennyson's reflection, which comes perfectly on time, is most poetically treated in Ulysses, and his reflections on Bohemianism are treated in 'Lotos Eaters.' The former is philosophical, while the latter is experiential in nature. When it comes to the comparison between the two, one can say that both of them are dependent on time. The former enjoys time in its dynamism while the latter enjoys time as a lazy progress. The two poems may be considered complementary as one reacts with the other and brings out the two aspects of life, life of contemplation, and life of action. The Lotos Eaters is a description of the lazy life of the sailors who, on their way back from Troy does not want to go back to Ithaca as it would mean getting into the whirlpool of action and consequence. The descriptions of Tennyson on the soft music that pervades the air on the island, the soft waterfalls the slowly blooming

roses, the night dews, and the sleepy atmosphere are all pictures of passivity.

Check your progress 4

7. Who are treated as Lotus Eater?

8. What is supposed as Ilium?

9.6 LET'S SUM UP

- Languages have their own charm. In this socialize society, no one can live without languages.
- Different words have their own different meanings and especially when they are being used in different contexts. In order to understand the meaning of the words, it is very important to have a look upon the given context. Moreover, different philosophies and theories should also be kept in mind in order to understand its worth.
- These philosophers and critics have done a lot of research over these issues in order to make the ways easier. That is why one can never neglect all the works of these great people who have worked hard to make things clear and easy for all of the people.
- Every piece of writing has its worth, and one should keep in mind that worth. There is dire need to understand the meaning of these writers by having an analysis of their writings so one can develop a critical outlook over anything. Besides this, every word has importance in the context it has been used. It does not mean that a certain word cannot use anywhere else.
- One needs to understand this idea and then need to understand the nature and usage of words.

9.7 KEYWORDS

- Laksana It means a symptom or quality.
- Aesthetics Something concerned with the appreciation of beauty.
- Vyanajana It means something if Hinduism
- Naiyayikas The followers of the non-buddhist Nyaya School of eternalism.
- Theory of beauty A theory prevalent in the past conceptualizing how beauty is seen and accepted by individuals.

9.8 QUESTIONS FOR REVIEW

1. Write down the summary of this chapter according to your understanding
2. Write down the different concepts being given in this chapter.
3. What do you think about the real beauty lies in what form and why
4. Write a detailed note on the nature and classify different forms of Lakshana
5. What are the Naiyayikas' beliefs about language?

9.9 SUGGESTED READINGS AND REFERENCES

- Indian Theories of Meaning (1969) by K. Kunjuni Raja.
- Philosophical concepts relevant to science in Indian tradition by Centre for Studies in Civilisations.
- Historical Studies of Modern India
- The Mesoamerican Indian Languages by Jorge A. Suarez
- The WorldNet in Indian Languages by Jyoti D. Pawar.

9.10 ANSWERS TO CHECK YOUR PROGRESS

1. (Check your progress 1- Q1)-Refer-Section-9.2
2. Eminent Ideologists like ... (Check your progress 1- Q2)
3. When it comes to the literal meanings ... (Check your progress 2 – Q1)
4. But the Naiyayikas said (Check your progress 2 – Q2)
5. The Vyajana should be brought ... (Check your progress 3 – Q1)
6. In simple terms, it may be described as an extraordinary ... (Check your progress 3 –Q2)
7. Bohemianism (Check your progress 4 – Q1)
8. The English landscape being described in English poetry ... (Check your progress 4 – Q2)

UNIT - 10 (THE THEORY OF DHVANI)

STRUCTURE

- 10.0 Objectives
- 10.1 Introduction
- 10.2 The Concept Of Dhvani
- 10.3 Nature Of Dhvani
- 10.4 Relationship Between Dhvani And Rasa
- 10.5 The Existence Of Dhvani In Language
- 10.6 The Origin And Different Senses Of Dhvani
- 10.7 The Varieties Of Dhvani
- 10.8 Criticism of Dhvani Theory
- 10.9 Let Us Sum Up
- 10.10 Keywords
- 10.11 Questions For Review
- 10.11 Suggested Readings and References
- 10.12 Answers To Check Your Progress

10.0 OBJECTIVES

After going through this chapter, readers will be able to understand

- To understand the literal meaning and concept of the word dhvani.
- To understand the concept of dhvani in Anandavardhana.
- To know the critical figure of dhvani and its other different concepts.
- To know the various types of dhvani in theory.
- To understand the earlier ideas of dhvani in the philosophy of Indian languages.
- To examine the nature of the word dhvani.
- To understand the relationship between dhvani and rasa.
- To examine the existence of dhvani in language.

- To find out the origin and different senses of dhvani

10.1 INTRODUCTION

The word dhvani means sound, as this term has been originated by the word dhvan. Dhvani is an old term that was used in the time back to Atharva Veda, and it was used to describe sound, noise, tune, etc.

In the Veda and UpaniSad, there are many imaginative and mystical speculations in terms of expression and sound. The BraahmaNa texts have also concentrated on examining the words and their components in the sense of meaning. The ancient Indian thinkers thoroughly discuss the issue of the relationship between sound and meaning. AudumbaraayaNa and VaarttaakSa were such people who were known as the pioneers in this field. Also, Yaaska documents in his NirUkta about AudumbaraayaNa's perception of the sound's everlasting character.

The grammar of PaaNini does not speak anything related to eternity or non-eternity of dhvani because the philosophical issue of language is not connected with it.

Dhvani Theory is primarily a linguistic theory. Rasa siddhanta is the theory of the affection. Although, Bharata is given credit for the origin of the rasa theory, Abhinava transformed it into a formal poetic philosophy. The prime proponent of the Dhvani Theory is Anandavardhana, and Abhinava Gupta had contributed significantly to it.

Poetry is said to be the language of emotion. Dhvani refers itself to the meanings and symbolic power of words that the ancient Sanskrit Acharyas saw poetry as a linguistic complex, deeply emotional. Therefore poetry was clarified based on dhvani siddhanta and rasa siddhanta.

Dhvani's fundamental principle is implicit in sphota vada; with three strongly spoken terms been taken separately by breaking a sentence is not appropriate. It is the last phrase in the structure that indicates sphota to those who supported the divisibility of both *pada* (word) and *vakya* (sentence). Basically, *Sphota* emerged from

the last sound. It is from the previous sound that the awareness of the entire word structure is extracted, together with the impression formed by preceding sound.

10.2 THE CONCEPT OF DHVANI

The concept of dhvani has such aesthetic dimensions that it can be seen as operative in literary art when we can not express the fullness of thought or feeling.

From its literal meaning of sound, echo, noise, to its metaphorical sense of resonance or essential purpose in works of art, it has been assigned a high position in Indian aesthetic theories. It is identified as the power of suggestion which a work of art has necessarily to possess. This power has to be achieved through the medium of language. Then dhvani is present when the literal meaning or even the metaphorical meaning is made subordinate to the suggested purpose. The term dhvani itself in this context is an excellent example of what it stands for.

Dhvani, as a term in linguistics refers to the final sound in a word, which, when apprehended, suggests or reveals a phonological identity of the whole word. Anandavardhana sees in this implication the very beauty of literary art and claims for this term the highest place in poetry and literary art. He calls it "meaning revealed in a flash" and also hinted at the potential of the word to describe the poetic effort as also the experience on the part of the reader.

Anandavardhana and his followers agree that poetic vision is instantaneous or timeless. They do agree that the past and the present appear as one integral whole in the poet's imagination. Stories like the Ramavana, is believed to appear instantaneously in one flash of insight. The whole saga of the Ramavana was revealed to sage Valmiki at the moment when he witnessed the sorrow of the krauncha bird at the loss of its mate. To sage Valmiki it was like a berry placed in the palm, panavamalakam. This could be that aspect of dhvani, which has been equated with imagination or pratibha when the poet is able to grasp his work in full even at a pre-nascent stage. For the ideal reader, it becomes the discovery of the same.

Anandavardhana's monumental work, the *Dhvanvaloka* synthesizes the different concepts of *dhvani*, which had been in vogue among his learned predecessors. Anandavardhana approached this concept with the critical understanding of a sensitive reader and the imaginative apprehension of a creative writer. Abhinavagupta, another crucial figure in Sanskrit literary criticism, gave final shape to the crucial concepts of both *rasa* and *dhvani*. His two books, *Abhinavabharati* and *Dhvanvalokalocana*. Discuss in detail the ideas of *rasa* and *dhvani*, respectively. Raniero Gnoli observes -

After Abhinavagupta, the study of aesthetics continued in India up to the present day but without receiving much creative stimulus.

Anandavardhana, Bhattanayaka, Bhatta Tota, and Abhinavagupta are still the most characteristic exponents of this subject, and their thought, although at times uncertain and ingenious, reaches, with Abhinavagupta, conclusions which are still valid today and even relatively novel to Western thought.

In Anandavardhana's concept of *dhvani* there is a move from rational discussions on poetics to what may be called the beginnings of literary criticism of Sanskrit. Like the transcendental *dhvani* of Bhartrhari (the famous grammarian-philosopher who flourished around 5th century A.D.), Anandavardhana's concept covers even the smallest element of beauty in poetry through structural analysis. For Bhartrhari, all sentence-units are revealers' *fvvaniaka* of total meaning intended by speakers. The *sphota* theory of Bhartrhari speaks of revelation of purpose by meaningful sentence units, which are part less and indivisible. Anandavardhana's *dhvani* implies "illumination in a flash" as in Bhartrhari's philosophy of grammar.

In his treatise, *Dhvanvaloka*, Anandavardhana fixes his attention on the three-fold function of language where the suggestive power of words over and above the literal and metaphorical meanings assumes the central status. *Dhvani* is said to be classified into three types, *Vastu dhvani*, *Alamkara dhvani* and *rasa dhvani*. The first signifies the suggestion of an object or idea, the second a metaphoric suggestion and the third emotive suggestion.

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It is said to be believed that the charm and soul of poetry rests on the suppressed elements, which are instrumental in creating a certain degree of interest in readers. This element of suppression may be enhanced, intensified, or improved upon in many ways. There is room for exploring the gaps through what is not explicitly stated. Another name given to this concept of suggestion is *vyaniya*, which points towards the extraordinary significative power of literary art. Kuppaswamy Sastri claims that there is always a degree of suppression in all speech utterances, and it is more marked in the field of literary art. *Vyaniya* is also present in philosophy, logic, and language. He quotes Otto Jespersen's three-fold definition of speech "suggestion is impression through suppression." Expression, impression, and suppression are implied in the statement.

Using the term *dhvani* in its broadest possible sense, K.Krishnamoorthy argues that Anandavardhana has spelled out a comprehensive definition of the concept, which includes all the earlier ideas prevalent in those times. *Dhvani*, to him, is the underlying philosophy of all the thoughts, like *riti*, *Alamkara*, *Ouna*, *Dosa*, *Auchitva*, *rasa*, and *vakrokti*. By recognizing the value of *dhvani* in poetry and literary art, Anandavardhana raises the issue to the realm of feeling and the inexpressible qualities of an excellent literary work. The essence of poetry consists not in its representational powers, but in the essential mood a poem evokes. He draws attention to the fact that it is not the outward or formal construction of a work that lends its beauty, but an intangible, inexpressible quality given to it by the suggestive power of words. Beneath an emotive situation are embedded deep meanings, which can be realized by the imaginative reader. This original "something" is not a further dimension of verbal meaning, much less an alternative to it, because the words themselves have not conveyed it. Even otherwise, words cannot and do not say everything. There is always something left to the imagination, something to be inferred. Words are only signs and cannot touch the essential nature of things. Meanings spread inwards in the reader's minds to the full range of their significance. As the Chinese saying goes, "The sound stops short, the

sense flows on." It can be compared with A.C.Bradley's notion of poetry as a unity of sound and sense; the latter he calls "resonant meaning."

Check your progress 1

- 1. How many types of Dhavni are there?

- 2. What is s

Check your progress 2

- 3. Explain the different concepts and types of dhvani.

- 4. Explain the concept of dhvani under Anandavardhana term.

10.3 NATURE OF DHVANI

The defined ability to express a specific phoneme is a crucial feature of sound. For example, a particular sound created by its specific articulated efforts shows a particular grammar.

Dhvani is a separable subject. It is produced and recorded in a specific sequence, and the same sound characteristics are usually superimposed on sphota by accident.

The sound-wave arising from its source is similar to a light-wave originating from the initial blaze. Once the fire generating machinery has

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created the first spark, the light-wave continues to propagate in all directions; even after the fire making machinery has stopped.

The sound that moves in every direction contains vibration in it. The range occupied by the sound depends upon its loudness (intensity). The covered area of sound may vary as it may be smaller or larger, but that does not affect the length of the sphoṬa.

According to another view, sphoṬa is the first sound. It results from the conjunction and disjunction of the vocal organs with points of articulations. On the other hand, sounds, which originate from the first sound and spread in all directions and travel over a specific range, are the dhvanis. In short, the articulated sound is sphoṬa, and its continuation in the form of sound -waves is called dhvani.

The primary text which deals with *dhvani* is *Dhvanyaloka* of Anandavardhana, who is presumed to have lived in the ninth century A.D. In the very first verse of *Dhvanyaloka*, it is told to us that *dhvani* or suggestion is the soul of poetry. The words constitute the body of poetry, to which "dhvani" furnishes the soul, the breath of life. The collection of poetry can be scientifically analyzed by knowledge of grammar and the dictionary, prosody, metaphors, and the rest. But *dhvani*, its soul, can only be felt directly by cultivated and sensitive persons who understand its true nature by direct appreciation. It is only great poets who have the power of using language in such a way as to evoke insensitive minds a suggested meaning over and above the primary purpose of words.

However, Anandavardhana does not mean to suggest that words and primary meanings are unimportant. The expressed meaning is equally important, yet the implied meaning remains the all-important thing, the prime source of aesthetic appeal in poetry of the first rank. The relation of the two is compared to the relation of the meanings of individual words to the meaning of a sentence as a whole. No one can grasp the definition of a sentence unless he knows the meaning of the words. But those who know the language do not form mental images of the meanings of words and then put them together to get the purpose of the sentence. By the time the sentence is finished, its significance as a unit flashes through the mind of the listener. In the same way, *dhvani*, shoots

into the mind of the aesthetically sensitive listener the moment he grasps the prima facie meaning.

The classification of poetry is done into three kinds in relation to the suggested sense. The best type is called *dhvanikaoya* in which the implied sense predominates and supersedes the expressed. The second is called *gunibhuta - vyangya kaoya*, wherein the suggested sense is of either equal or inferior prominence. The third is called *Citra* or pictorial poetry, where the recommended element is absent; under this is included verse full of poetic figures and rhymes and alliteration.

Check Your Progress 3

5. Explain the nature of dhvani.

6. Explain the three kinds of relation in poetry.

10.4 RELATIONSHIP BETWEEN DHVANI AND RASA

In Indian Theories of Meaning, Kunjunni Raja outlines most of the issues under discussion in Anandavardhana's *Dhvanyaloka*. A lot of attention is given to poets like Ananda, who aim to look at poetry beyond its strict limits. Unlike the Mimamsa's that are concerned with structural, grammatical, and stylistic arrangements of poetry, Ananda reaches beyond this into a secondary meaning or purpose (dhvani). This week's reading was concerned with the understanding of dhvani

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and the rasa theory. Most discussion went into the complications of this theory. Raja outlines that, "the formal or intellectual, imaginative and emotional elements of a poem blend into a predominant sentiment, and making a simultaneous appeal awaken the reader..." In this explanation, Raja explains the coming together of rasa and dhvani illustrated in the works of Abhinavagupta. He shows that dhvani, which is when the power of the imagination realizes the suggested meaning is felt through the blending of moods or emotions, and then rasa is manifested. This is, of course, just a summary of the themes outlined in the dense readings done this week.

Within these readings, there are just a couple of ideas that captured my attention. The first issue that was brought up in the first chapter of the dhvanyaloka readings is this complication of defining dhvani. Ananda illustrates that "there is no such thing as dhvani distinct from the figures and qualities." Through this expression, dhvani becomes non-existent because to say figures and qualities is to say dhvani and vice versa. However, within this part of the book, Ananda expresses that "all figures and qualities are present with their associated meanings." If a meaning or quality does not exist, it becomes irrelevant to the poet. In this regard, in order for dhvani to survive, there is a secondary meaning. I think that even though words, whether they are in Sanskrit or not, imply different meanings dependent on the context they are put into. However, with the complexity of translations or figuring out the meanings of words, one could see how the dhvani theory can be problematic. This is because grouping words together to suggest an implied meaning, is not only required for the poetic master, but also can become inaccessible to audiences who are not poetic specialists.

More precisely, because the dhvani theory is used by experts and as Raja puts it, "only men of equal scholarship and literary taste can fully appreciate their poems. This leads one to believe that these poems then are created only for the enjoyment of poets and men alike. In this regard, audiences cannot enjoy poetry or artwork on the same level as the poet or characters of the play. For example, specialists, whether they are

magicians, mathematicians, or architects, will have a different understanding of their specialties than those who share no common ground with them. In this light, the meanings that they would associate with different things would parallel the purposes that others would extract from similar situations.

Keeping this in mind, once different meanings are given, it only makes sense to say that mixed emotions and feelings/moods arise in audiences who are not poets or poetic masters. Having said this, the rasa theory then is undermined since the spectators would not be able to experience the same moods as the poet or characters intend.

There is no conflict between the two concepts. If dhvani stresses the method of treatment, rasa deals with the ultimate effect. Dhvani is the "how" of the meaning and rasa, the "what" of it. Suggestion by itself is not enough in drama or poetry. What is suggested must be charming, and this charm can come through rasa or emotion, which in turn can be expressed only through suggestion.

Anandavardhana synthesizes the different streams of thought on the beauties of a literary work and structures a new theory of poetry, which is, at once, integral, penetrative, and perceptive. This integrated theory he calls dhvani, which opens the royal path of literary appreciation. All excellent poetry has dhvani as the *raison d'être* of beauty. The conclusion is *kavvasva atma dhvanih* that is; the soul of poetry is dhvani. This theory is a sound aesthetic principle to explain not only grace in poetry, but also in other arts like music and painting.

Poetic utterance suggests or evokes emotions, and this power is referred to in the ambiguous and elusive term dhvani. Poetic meaning is different from logical meaning. At a definite moment, poetic meaning breaks off from the conventional symbolism of words and reveals an entirely new sense.

Earlier it has been seen that the oneness of sound and sense is an indispensable feature of language. The word *artha* means more than meaning or understanding. It is a natural and inherent relationship, an intrinsic meaning of *sabda*, and not any arbitrary connection. *Sahitya*,

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which refers to literature, implies a togetherness and inseparability of the two, as in the concept of Ardhanareeswara, which symbolizes the union of Shiva and Parvati in a single form. Poetry effectively uses language; that is, it works through images, feelings, tones, affective notes, and associations. When all these are fused, they give rise to a unique kind of meaning not provided by the individual words in their normal usage.

Dhvani is that evocation which combines all factors present and yet gives a totally new sense not offered by any single element referential, emotive, or imagistic, but by all of them together. It rises above like an organic entity over and above the separate aspects of the poem, usurping the entire field of consciousness. Anandavardhana compares it to the beauty in a woman who transcends all the different parts.

Check Your Progress 4

7. Explain the rasa theory in relation to the dhvani theory.

8. How dhvani connects with all the factors in Indian philosophy.

10.5 THE EXISTENCE OF DHVANI IN LANGUAGE

Beginning with Anandavardhana, the Alankaikas Navina School acknowledged that emotion (bhava) is the best form of poetry. With this understanding, they had to explain how the emotional meaning of a poem is conveyed to the reader. So, the theory of dhvani was discovered as a solution to this problem. Typically, three types of meaning were attributed to language, namely the primary (mukhya), the secondary (laksya), and the syntactical (tatparya), before dhvani was recognized as

another type of meaning. Individual words are assigned to the primary and secondary purposes.

There is no question that the words of the poem have their own explicit or primary meaning (vacyaratha, mukhyartha). The words directly convey the meaning. But emotions are not represented by the primary meaning because sentiment cannot be expressed or described in words (vacya) as they can't be communicated directly. The primary meaning represents only the situation or the condition, which is the causes and consequences of the emotion, which are partially human. The reader extracts and understands the underlying feeling from the explanation of the situation. As the reader reads the poem, he first understands its primary significance, which reflects and describes the situation. Then, the mind of the reader indicates him about the existence of emotion all because of the primary meaning. Thus the meaning representing the emotion, called vyangyartha or suggested meaning' (from the verb vyanj, which means 'to suggest' 'to indicate') us arrived at indirectly from the words through the medium of the primary meaning. Vyanjana-vrtti is known as the power in language by which vyangyartha is said to be conveyed. Whereas, the vyangyartha is called dhvani.

In the case of long conversation, the suggested meaning (vyangyartha) may quite unclearly resemble the secondary purpose of words (laksyartha) whereas the secondary meaning is also transmitted indirectly. It is the meaning implied by the word rather than the statement. And it is used if the primary meaning of one word is not in line with the primary purpose of another word. But the secondary and suggested meanings are arrived at through the fundamental sense. And the primary meaning, having led either to the secondary or to the implied meaning, ceases to apply. Therefore, this constitutes the common ground between laksyartha and vyangyartha. However, there is an essential difference between the two. It is necessary that the secondary meaning is connected with its primary purpose and works only in the context of the primary sense, without going beyond the scope of the primary meaning. The secondary meaning is used only because the primary purpose does

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not give the context the full justice. For example, in the phrase ‘the hamlet on the Ganga’ the term ‘on the Ganga’ is to be taken in the secondary sense of ‘on the banks of the Ganga.’ The word ‘Ganga’ is common to both the primary and secondary signification.

Besides, there is no need to link the primary meaning of the word used to the sense it implies. In the expression ‘hamlet on the Ganga’ there is more meaning than is conveyed by the secondary signification as this additional context concerns the speaker’s purpose. It clearly shows the evidence that the speaker probably desires to convey the idea that the hamlet is calm and holy and has intentionally used the expression ‘on the Ganga.’ As no connection could be found between this suggested meaning and the primary meaning of the term ‘on the Ganga’ like the connection that is found between the secondary and the primary meanings of the same term. While the primary meaning (on the river) acts as a bridge to the secondary meaning (namely ‘on the bank), it just gives a distant hint, or pointer, to an even deeper meaning (cool and holy). Therefore the transition from the primary to the secondary meaning is continuous, whereas from the primary to the suggested is discontinuous. A meaning is indicated even when the word used has no connection to it. Only a person having sympathetic knowledge can make it possible.

Check Your Progress 5

9. What is the existence of dhvani in language?

10. Explain the primary and secondary meanings of poetry.

10.6 THE ORIGIN AND DIFFERENT SENSES OF DHVANI

Alankarika is said to be the original contributor who gave the concept of vyangyārtha, or dhvani to the Indian thought. In this context, the word dhvani is used in more than one sense. It is said that the inspiration to use the term dhvani in various regards in the realm of aesthetics came from the science of grammar (vyākaraṇa). The Alankarika's indebtedness to the grammar is only for the word dhvani and the possibility of using it in more than one context. Alankarika discovered the concept of dhvani in the field of aesthetics independently.

The Indian grammarian (vaiyākaraṇa) used the word dhvani in more than one sense and in relation to his theory of sphota. There was a need to explain how individual letters form a meaningful world, and therefore the concept of sphota came into existence. Simply, these letters are sounds when uttered or symbols of sounds when written. However, they themselves have got no meaning. But, when in a specific order, they are spoken or written to create a word, they convey the meaning. The true problem is in the fact that the letters, whether as spoken or written, come one after another, and to get the whole meaning we have to reach to the last letter. According to the grammarians, the only solution for this issue is to check that all the letters behind a word are completely united. This solidarity is what the word is all about. Sphota and sabda underlies the individual letters of the word and works as the symbol for the meaning of the word. It is this hidden symbol, the sphota, and not the messages themselves that present the meaning of the word to the hearer or reader. Thus midway between the letters and the purpose is this unitary essence of the word called sphota.

In this way, a word is understood. The letters, coming one after another in a specific order, shows the sphota of the word with such clarity. There is a discovery of the meaning by sphota, corresponding to each phase of

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the sphota realization, so that when we get to the last letter, the meaning of the word is fully revealed. The sphota is the universal essence of the word, while the letters are not eternal. The word sphota is originated from the root 'sphut,' used in the sense of manifestation. The words eternal essence is known as sphota both because it is expressed by the letters and because it reflects the meaning. The sphota is sound-like because the word occurs primarily in speech, and writing is a subsequent language. The sphota is therefore called sabda. In connection with the sphota theory, the grammarians use the word dhvani. The meaning of the word 'Dhvani' is sound, but in relation to the sphota theory, it acquires a unique sense.

The first meaning in which the term dhvani comes to be used is 'that which manifest' or 'a means to manifestation' (vyanjaka). According to this view, sphota is eternal and is only revealed by the letters, which have origin and end. There is an opposing view among the grammarians, according to which sphota is non-eternal and produced. The process of interpretation is represented like this. The first sound produced by the conjunction and disjunction of the speech organs is called 'spota'. The subsequent sounds, which are the letters of the word, are created and revealed to the hearer, by the first sound called sphota. This has been compared to a stroke of a bell followed by a prolonged resonance. Thus, according to this view, the letters, otherwise called dhvanis, instead of manifesting sphota, are demonstrated by sphota. In other words, the term dhvani is used in this view to stand for what is revealed. The term dhvani is primarily applied both to that which shows and to that which is revealed. The term is secondarily applied to the process of manifestation (vyanjana), which is the passage of thought from the revealer to the revealed. This is said to be the third meaning of the word.

The term dhvani is adopted from grammar by Alankarikas and is used in the same three senses in poetry, namely (1) that which suggests (vyanjaka), (2) that which is suggested (vyangya) and (3) the process of suggestion (vyanjana). What these stand for in emotional poetry are - (1) that which suggests (vyanjaka) is the poet's description (vacana) of a situation. The specification consists of words (sabda) and their primary

meaning (vyancyartha). (2) That which is suggested (vyanjana) is an emotion (bhava) either permanent (sthayibhava) or transitory (vyabharibhava). (3) The process of suggestion (vyanjana) consists of how the words and their primary meanings suggest the emotion. It connects the suggester and the proposed. (4) Besides, the Alankarika has a fourth, namely the whole work, or the poem, which is the confluence of the suggesting means, the suggested sense, and the process of suggestion.

Check Your Progress 6

11. What is the origin of dhvani? Explain in detail.

12. Explain the different senses of dhvani.

10.7 VARIETIES OF DHVANI

- As suggested sense, or what is recommended (**vyangya**) When what is suggested is a fact (vastu), whether of nature or human affairs, it is called vastu-dhvani. When a phenomenon, which has been idealized and transformed into an image (alankaras) is suggested, it is called alankaras-dhvani. An emotion (bhava) can only be recommended but cannot be described. When a fleeting feeling (vyabharibhava) is suggested, the sense of suggestion is called bhava-dhvani. When a permanent emotion (sthayibhava) is suggested, the implied reason is given the name rasa-dhvani because the sthayibhava culminates in rasa.

(2) As the means to suggestion, or the suggesters (**vyanjaaka**)

(a) The indispensable means to proposal (vyanjaka) is the primary meaning of words (vacyartha). The suggested meaning (vyangyārtha) comes out only through the primary sense. (b) In the laksanamula-dhvani the secondary meaning of words (laksyārtha) serves as a means to suggestion. (c) The primary meaning and secondary meaning, if any, reside in a word (sabda, pada). Hence as the word is spoken not only with the primary meaning but with the sense of suggestion as well (vyangyārtha). (d) In the variety of abidhamula-dhvani called asamlaksyakrama, parts and aspects of a word, such as letters, prefixes, and suffixes, themselves act as suggesters in collaboration with the primary meaning. For example, sounds that are harsh like 'rka', 'dha' are suitable for suggesting emotions such as anger and courage but not applicable to represent an emotion like love. (e) Words, when they are in combination, is said to appear as phrases, clauses, and sentences. These combinations belong to syntactical meaning (tatparyārtha). The syntactical meaning may also serve as a means to a suggested sense. If we extend the above argument, we may treat even the work as a whole as a suggester.

(3) As the Process of suggestion (**vyanjana**)

The primary meaning of words (vacyartha) is the indispensable means to opinion. In two ways, a fundamental sense can be led to the suggested sense. In some instances, the primary meaning itself gives rise to the indicated meaning. The process of suggestion is then called abhidhamula-dhvani. In other cases, the words also have secondary meanings (laksyārtha). In these cases, the primary meaning first leads to the secondary meaning, and after this, in turn, leads to the suggested sense. Since the immediate means to suggestion here is the laksyārtha, the process is called laksanamula-dhvani.

Thus, indhvani kavya, though the essence or soul of the poetic method is the suggested meaning, the primary and secondary meanings have also a place as the means to the implied sense. In fact, the suggested

meaning cannot be reached except through either the primary purpose it or the primary and secondary meanings.

The difference between these two broad types of dhvani indicates the difference in the conditions of consciousness antecedent to the process. In the abhidhamula type, the poet intends that the primary meaning should be communicated to the reader since it is the direct means to suggestion. Hence the abhidhamula dhvani is also called vivaksitanyapara-vacya-dhvani (where the literal is intended but is subordinated to a second meaning). On the contrary, in the laksanamula type, the poet does not contemplate the primary sense to be communicated to the reader since its function is only to present the secondary meaning, which becomes the immediate means to suggestion. Hence the laksanamula-dhvani is also called avivaksitavacya-dhvani, which means the advice where the primary meaning (vacya) is not intended to be conveyed (avivaksita)

The abhidhamula, or the vivaksitanyapara-vacya is divided into two sub-varieties- (1) Samlakshyakrama-dhvani (where the sequence is apparent) where the stages of realizing the suggested sense from the expressed sense can be well perceived (2) Asamlakshyakrama-dhvani (where the suggested sense is produced without apparent sequence) where the stages in the realization of the suggested sense are imperceptible. The latter is more critical and is concerned with the suggestion of poetic emotion. The samlakshyakrama is further divided into three types (1) where the transition is due to the power of the word (sabda-saktimula-dhvani). Here actual words are vital to suggestion and cannot be substituted by synonyms (2) where the transition is due to the power of the primary meaning (artha-saktimula-dhvani) and (3) where the development is due to the power of both (ubhaya-saktimula-dhvani)

In the laksanamula, or avivaksita-vacya, the suggested sense arises from the secondary meaning, and not directly from the primary purpose. The function of the primary meaning is only to arouse the

secondary sense. Once this is fulfilled, the primary meaning either gets amalgamated with the suggested sense or is discarded entirely. The two sub-varieties of avivaksita-vacya are (1) arthanthara-samkramita-vacya-dhvani (where the literal meaning is shifted to another reason) (2) atyantatiraskrita-vacya-dhvani (where the authentic is entirely set aside).

Check Your Progress 7

13. Explain the concept of vyangya.

14. Explain the concept of vyanjaaka.

15. Explain the concept of vyanjana.

10.8 CRITICISM OF DHVANI THEORY

Nyaya and Mimamsa, the subscribers to two schools of thought, subsequently raised the objection to the above theory on three counts (a) dhvani is nonexistent; (b) it is an interference material. It is to be included under lakhsana; and finally (c) it is beyond the scope of words.

On consolidating the various studies and analyses, a vast canvas presents itself in charting dhvani with its different interpretations as applicable to Indian writing in English. Interpreted as the poetic of suggestion, dhvani provides an exciting avenue to explore the many ways in which its

presence is felt. Taking the novels as suggestive of a view of life, dhvani's interpretation as a metaphor of being presented by the novels, leads to another. Another aspect of dhvani, the method story-telling adopted by the novelists, especially the 'stream of consciousness' technique, is found to have intriguing applications. Even devices like the use of imagery, symbol, and myth, which contribute to the total suggestive element of the novel, present the application of dhvani to the novels covered by Indian writing in English quite challenging and throw light on how individual writers have effectively used them in their novels. In Chapter 2, it was shown that characters and atmosphere or settings are used as devices to suggest the emotions in the work of art. Here, these features of *alambana-vibhava* and *uddipana-vibhava* are studied in their role as suggestions of meanings beyond their function in the novels, providing yet another opportunity of applying dhvani to the Indian novels.

Likewise, the other aspect of dhvani, which is its power to function through language, is identified as the style or expression of the novels, considering how each individual writer has fashioned a style to suit his vision of life. The difficulties in expressing an Indian sensibility in a foreign language which Indian writers in English have faced and overcome are examined in depth. The nuances of expression which give the novel the necessary extent have also been analyzed.

R.K. Narayan's *A Tiger for Malgudi*¹⁸ lends itself admirably as a touchstone for establishing the credibility and effectiveness of the Indian concepts, especially dhvani, for evaluating a work of art. Many of the varied aspects of dhvani can be effectively applied, analyzed, and confirmed by the following study. This has been made possible due to the capability of the author, even though the novel, written late in his life (1983), has met with dubious praise from many readers and critics who have labeled it as one of Narayan's lesser achievements. M.K. Naik has commented on the fact that decadence had already set in R.K. Narayan's work from the *Painter of Signs* (1977).

Dhvani, as the view of life, is nowhere better illustrated by the author. The picture of the human world is mainly through the tiger's

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consciousness. The zoo-keeper, the circus master, the film-maker and the swami whom the tiger refers to as Master, are all drawn from the tiger's viewpoint. Though rendered in the form of reportage, the ambivalent focus on the animal and the human world is constantly suggested. Features like man's inherent fear of animals, his cunning and force, which gain mastery over wild animals, his aspirations for money, and power are all satirized by the author. Satire, as a tool, helps the author in applying dhvani principles to his work of art.

Dhvani, as the poetic of suggestion, directs the readers to meanings beyond the text, to the layer behind the verbal medium where the unstated has to be grasped. The gap from the tangible to the intangible is possible only through this mode. A Tiger for Malaudi while also qualifying itself on the grounds of a tale well told, despite its strange animal hero, can be read as Narayan's objective presentation of the oxymoron of the animal-in-man or man-in-animal concept. The ambivalent nature of human beings as well as in animals is suggested. Through the simple tiger motif, certain philosophical truths are posed. Is man, after all, superior to other creatures of God's creation? Despite the dichotomy that exists between the two worlds, in more places than one, is there a possible meeting ground between them? Apart from the circus or the zoo or even the jungle, where possibly the two meet in a kind of distant harmony, Narayan envisages a deeper dialogue between the two in this story. The story is more than an allegory where human follies are satirized through animal behavior, which is the method adopted by the Panchatantra stories. Narayan gives artistic expression to these ideas in this novel, to which the yardstick of the dhvani concept can be applied successfully.

Check Your Progress 8

16. Explain the criticism of dhvani theory.

17. Explain the concept of dhvani in the story "A tiger for Malaudi".

10.9 LET'S SUM UP

- Rasa Theory and Dhvani Theory are the essential poetic theories of ancient India.
- Anandavardhana was the chief exponent of the Dhvani Theory, and all the same Abhinava Gupta had made significant contributions to it.
- The basic principle of dhvani is innate in sphota vada; 3 strictly speaking, it is not applicable to take words separately by splitting a sentence.
- Dhvani is so termed because it sounds, rings, or reverberates because it is sphota. The idea of one thing indicating something else which it is not is the distinctive character of dhvani.
- In 'vastu dhvani' some rare fact or idea is implied. In 'alankaara dhvani' some alankaara or figure of speech is suggested. In 'rasa dhvani' rasa is evoked.
- The word dhvani is used for
- Conventional symbol - the articulate sound.
- Standard meaning. iii. The power of Scripture to convey the symbolic meaning.
- The Suggestive meaning.
- Poetic work containing the suggestive element.

10.10 KEYWORDS

Notes

- Dhvani Kavya - The poetry that suggest as the true kavya, the best (uttam), where dhvani the unspoken suggestive element is dominant.
- Dhvani theory - The theory of Dhvani in the field of rhetorics and aesthetics being put forward by Ānandavardhana through his monumental work Dhvanyāloka, is a contribution of Sanskrit to the universal poetic aesthetic studies.
- Dhvanyaloka - The *Dhvanyaloka* revolutionized Sanskrit literary theory by proposing that the primary goal of good poetry is the evocation of a mood or "flavor" (*rasa*) and that this process can be explained only by recognizing a semantic power beyond denotation and metaphor, namely, the power of suggestion. Based on this analysis, the *Locana* develops a theory of the psychology of aesthetic response.
- Vyanjana - The indispensable means to suggest is the primary meaning of words (vacyartha).

10.11 QUESTIONS FOR REVIEW

1. Explain the dhvani theory and its different kinds.
2. Write a short note on the criticism of dhvani theory.
3. Explain the concept of dhvani in any other story of your choice.
4. What is the history of the dhvani theory?

10.12 SUGGESTED READINGS AND REFERENCES

- Dhvani Nature and Culture of Sound (1999)
- Sphota, Pratibha and Dhvani (2006) by Ajodhya Nath Hota
- Dhvani and Epiphany Essays in Criticism (2018) by Prabhaker Acharya

- Dhvani and Structuralist Poetics Multicultural Studies of Creation of Meaning in Poetry (2012) by Bhavatosh Indraguru and Vikalp Parashar
- Vyangyavyakhya The Aesthetics of Dhvani in Theatre (2013)

10.13 ANSWERS TO CHECK YOUR PROGRESS

1. The concept of dhvani..... (check your progress 1 Q1)
2. There are three types of dhvani..... (check your progress 8 Q1)
3. Subscribers to two schools..... (check your progress 9 Q1)
4. A tiger in Malaudi..... (check your progress 9 Q2)

UNIT-11 THE MIMAMSA THEORY OF BHAVANA

STRUCTURE

11.0 Objectives

11.1 Introduction

11.2 Hindu philosophy

11.3 Astika

11.3.1 Samkhya

11.3.2 Yoga

11.3.3 Nyaya

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11.3.5 Purva Mimamsa

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11.6 Epistemology of Mimamsa School

11.6.1 Pratyaksa

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11.8 Bhatta Mimamsa model of communication

11.9. Elements of Bhatta-Mimamsa communication model,

11.9.1 Bhavankas (Preshanka & Prapaka)

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11.9.6 Bodha

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11.9.8 Prakaran

11.9.9 Jignasa

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11.10 Thematic forms of Bhatta Mimamsa model of communication

11.11 let us sum up

11.12 Keywords

11.13 Questions for review

11.14 Suggested Readings and References

11.15 Answers to check your progress

11.0 OBJECTIVES

In this chapter, the reader will be able to comprehend

- The Hindu philosophy and its schools
- Learn about the Astika classification of Hindu philosophy
- Introduction to Mimamsa philosophy school
- Learn about the concerns of darsana
- Learn about the history of Mimamsa school
- Know about the epistemology of Mimamsa school and its beliefs
- Understand Bhatta Mimamsa communication model and its elements
- Understand about communication model themes

11.1 INTRODUCTION

In this unit, we are going to converse about the Mimamsa school of Hindu philosophy and the communication model in the context of Bhavana. This chapter will help you in learning the objectives and teachings of Mimamsa's traditional philosophies. Apart from this, you will also learn about Hindu philosophy and its division of the school of thought, the Mimamsa School, its history, origin, the epistemology, its elements thematic forms, and its communication model, providing the sneak peek view of Mimamsa philosophies.

Hindu philosophy is an ancient philosophical tradition in the region of India. It can recognize many historical eras and phases. The initial and earliest was from around 700 BC and is known as the proto-

philosophical phase, the time when karma and liberation opinions were elevating. After the proto-philosophical stage came, the classical period that was passed over the first millennium AD referred to the constant philosophical sharing among various Hindu, Buddhist, and Jainism schools of philosophies. During this time, the schools like Samkhya, Yoga, and Vaisesika become non-existent, and Kashmir Saivism emerged. In the end, after the classical era, only two or three were active. The political and economic distortion that occurs due to the invasions of Muslims hindered intellectual growth. The schools that survived this battle were the Nyaya (logic school), particularly the new Navya Nyaya (new logic), the grammarians, and, most importantly, the Vedanta schools.

The real problems of the Hindu philosophers and scholars lied in metaphysics, epistemological issues, and linguistic theories. Different logics and philosophies can differentiate various schools to reality. But all considered the Vedas scriptures an authentic knowledge source. Hindu scholars could be either theists or atheists. Theistic ideas were commonly at the end of the classical period. As a result, atheistic teachings and traditions discontinued.

There are six Hindu schools prominent among various existed, thus combining many into one school, mainly this happens with Vedanta. All the Hindu philosophical schools function within the same framework. Their primary goal was the liberation that is the removal of lack of knowledge and its results of pain and sufferings. So that freedom and perfection can be achieved. Each philosophy aims to suppress ignorance through education of eternal bliss.

The chapter initially talks about the introduction of Hindu philosophies and theories and, then, turns towards the subdivision and schools of Hindu views. The methods of gaining knowledge in the Mimamsa School of philosophy and its role in linguists elaborate and explain the Bhatta-Mimamsa communication model its elements and themes. So, now we should get going with the chapter for a detail explanation.

11.2 HINDU PHILOSOPHY

Hindu philosophy is ancient Indian philosophical teachings and views. These include six orthodox schools (saddarsana), including Samkhya, Yoga, Nyaya, Vaisesika, Mimamsa, and Vedanta. The old school philosophical doctrine that accepts Vedas as a complete knowledge source is called as Astika means "there is, there exists." On the other hand, the non-orthodox philosophical theories that reject the concept of Vedas are known as Nastika, which means "unbeliever." Nastika theories prominently include Buddhism, Jainism, Carvaka, and Ajivika. Hindu philosophical views have overall similarities in ideas and practices among the old and adjacent Indian philosophical traditions. Moreover, few of them are not native to all Hindu thinkers. Hindu theories and traditions are rich in diversity that overlaps with the non-Hindu approaches based on philosophical teachings.

1. School Of Thoughts

Since prehistoric times, the Indian philosophy has been divided into two categories Astika and Nastika. This division of school of thoughts emerged between the 12th and 16th centuries by Vedantins, which was later adopted by western Indologist and spread through modern Hindu teachings.

2. SOURCES OF HINDU PHILOSOPHY

India is a vast country with various distinguished geographic and cultural boundaries. Its history dates back to over 5000 years, and even in the present, it is home to various racially and linguistically different peoples. The appearance of Hinduism depends on the region and local specificities in the country and shows the influence of historical personalities that introduced or revolutionized religious customs and traditions.

Vedic elements are prominent. Vedic are the authors of Veda, and they call themselves as Arya, the noble. Vedic Aryas came to India as invaders and settlers and established their rule over the natives of India. Some Indian philosophers suggest that the civilization of the Indus valley was a branch of Vedic culture. Another component is the Dravidian culture, which is supposed to be older than Sanskrit. The Philologist has found Dravidian words in later Vedic writings. Indian culture flourished

through history, along with non-Vedic movements like Buddhism and Jainism. Hinduism was primarily limited to the acceptance of Veda.

3. THE VEDA SCRIPTURE

Veda is the single most essential and authoritative knowledge means while religions like Buddhism and Jainism do not accept the concept of Buddhism and openly rejects them. For many years the means of transmitting Veda was orally, and it was memorized to gain knowledge. Sound was the channel means used to communicate the Veda, and now in the present, it is available in many printed editions. Veda is a much larger writing body than its technical sense. Hindus developed epistemological systems to differentiate between various kinds of authoritative writings.

4. VEDIC ORDERING OF LIFE

Hinduism has a goal to shape the society and to control the individual aspects of life. The Vedic dharma consists of

- Observing social stratum
- Following experience in a designated sequence

Hindu way of life is categorized into four stages

- Dharma, the practice of righteousness
- Artha, the material wealth acquisition
- Kama, the sensual pleasure
- Moksa, the final liberation

11.3 ASTIKA

It is an orthodox school of thought with six theories. Each school is called Darsana, and it accepts Vedas as their authoritative knowledge. Following are Astika schools,

11.3.1 Samkhya

This is the oldest of the orthodox philosophical category in Hindu views. The founder of this school was Sage Kapila. It is the philosophy that depends on three out of six pramanas for obtaining knowledge, and these

include perception (Pratyaksa), inference (Anumana), and word from reliable source (Aptavacana). Samkhya adopts the dualism between Purusha (consciousness) and Prakriti (matter). It believes in reality that Purusha and Prakriti are connected in ways that lead to awareness. In the state of imbalance or contrast, create a form of liberation. Samkhya theory denies the existence of GOD (Ishvara). This theory is also known for its philosophy of qualities (Gunas). The Guna is of three kinds be good and positive (Sattva), chaotic and passion (Rajas), darkness, and ignorance (Tamas). All types of matters have Gunas but in different ratios, and this difference determines the characteristics of a specific subject.

11.3.2 Yoga

Yoga school of thought is prehistoric, medieval, and most contemporary literature of Hindu philosophy. Yoga school focuses on meditation (Dhyana), contemplation (Samadhi), and liberation (Kaivalya). Samkhya and Yoga schools are related to each other. They both depend on the three of the pramanas for knowledge. Yoga school accepted the concept of dualism like Samkhya. It considered a living being as a state in which consciousness and matter are bonded in various combinations, and their elements imbalance creates bondage. Liberation is the ending of such slavery. Unlike Samkhya, it accepts the concept of personal GOD. Yoga school suggests that the practice and individual trials, along with the Samkhya views of obtaining knowledge is the actual way of liberation.

11.3.3 Vaisesika

The Vaisesika School is an independent philosophy that believes in the natural laws and the forces that work in nature. It states that the object presents in the universe made up of atoms (Paramanu). The experiences of individuals are the interrelation of these atoms, their number, and their arrangement. It only accepts two means of knowledge, inference and perception. This school relates that knowledge and liberation can only be achieved by the full understanding of worldly experiences. Everything human deals with or expertise is the function of atoms. The founder of Vaisesika School was Kanada. Vaisesika School has similarities to the

Nyaya School in some features, but the theory of knowledge remains different.

11.3.5 Nyaya

Among the division of Astika philosophy, Nyaya School is based on realism theory. The realism theory states that the object is present in reality and independently. The text of Nyaya School is at the credits of Aksapada Gautama. It is the philosophy that depends on four out of six pramanas for obtaining knowledge, and these include perception (Pratyaksa), inference (Anumana), word of the reliable source (Aptavacana), and Comparison and analogy (Upamaṇa). Vaisesika School and Nyaya School are closer to each other. They both believe that human problems are the result of wrong knowledge, and liberation can be achieved with correct knowledge. Nyaya School believes that wrong or false knowledge leads to ignorance and delusion. The delusions can be overcome by discovering and gaining experience to understand the soul and reality.

11.3.5 Mimamsa

Mimamsa School emphasizes the interpretation of literature and the explanation of that interpretation. It is a realist philosophy form. There are many sub-schools of Mimamsa School. It is the philosophy that depends on five out of six pramanas for obtaining knowledge in one of its Prabhakara sub-school, and these include perception (Pratyaksa), inference (Anumana), word of the reliable source (Aptavacana), postulation (Arthapatt), and Comparison and analogy (Upamaṇa). In the Kumarila Bhatta sub-school, the sixth way of gaining knowledge is also added, which is non-perception (Anupalabdi). Mimamsa school consists of both believing in supremacy and believing in not, as it has little interest in the existence of God. Believers of Mimamsa School consider Vedas the supreme authority. They thought the Upanishads related to self-knowledge and give spirituality to be of secondary importance. The study of languages and linguistic rose from Mimamsa School. Mimamsakas considered life driven by law as the sole goal and moral necessity of dharma and society.

11.3.6 Vedanta

The Vedanta school foundations are laid upon Upanishads and Brahma Sutras. This school depends on its sub-school. Vedanta school uses five to six methods of gaining knowledge. Include perception (Pratyaksa), inference (Anumana), word of the reliable source (Aptavacana), postulation (Arthapatt), non-perception (Anupalabdi), and Comparison and analogy (Upamaṇa). It focuses on meditation, discipline, knowledge, and spirituality rather than ritualism. Some of the renown traditions of Vedanta include Advaita (non-dualism), Vishishtadvaita (qualified non-dualism), and Dvaita (dualism). Vedantic traditions under the term Bhedabheda (the difference and similarity). Over time, Vedanta subsumed concepts from Astika schools like Yoga and Nyaya School, and, in this way, Vedanta became the most prominent school of Hindu philosophy. Vedanta has shaped and influenced the philosophies of Vaishnavism, Shaivism, and Shaktism.

Check your progress 1

1. What are names of categories of Hindu philosophy?

2. What are the names of subclasses of the orthodox school of thoughts?

11.4 MIMAMSA SCHOOL

Mimamsa or Mimansa means "reflection, consideration, deep thought, to investigate, examine, discussion" in Sanskrit. It also depicts the investigation of the Vedic writings and Purva Mimamsa, the classical Mimamsa (Karma Mimamsa meaning prior study) is another term used for it is of Hindu philosophy schools, in opposite to Uttara Mimamsa

(Jnana-Mimamsa indicating posterior research) is opposite to the school of Vedanta. This categorization of Mimamsa is based on Vedic text categorization into karmakaṇḍa that deals with the earlier portions of Veda treating of Samhitas and Brahmanas (mantras and rituals), and the Janakaṇḍa dealing with meditation, self-thinking and self-knowledge. The Mimamsa School emphasizes to the Brahmanas, the part of Vedas that is narration on rituals of Vedic.

Mimamsa reflects on and examination of the Vedas. Starting from Purva Mimamsa, for ritual section in the Vedas, and as Uttara-Mimamsa for the logic parts in the last portion of text. Later on, Purva Mimamsa was only called as the Mimamsa School, and the Uttara-Mimamsa was known as the Vedanta school. The scholars and philosophers of Mimamsa School are called to as Mimamsakas.

1. CONCERNS OF DARSANA

Mimamsa is among one of the six old Hindu Astika darsana. It is one of the earliest darsana of Hindu philosophical school. There is less scholarly research on Mimamsa, even though its theories and queries on interpretation have been highly distinguished in all classical Indian opinions. Anatomization of language has been of prime importance to the literature of India.

The prime concern of ancient Mimamsa's was epistemology that is what the primary means of obtaining knowledge are. It has highly discussed the questions of

- How does the man know or whatever he knows?
- Does all knowledge is inherently circular?
- How to flawlessly interpret and abide by wrong interpreting dharma Vedas texts?
- What is devata God?
- Are rituals and God interrelated?

To Mimamsakas, the nature of theoretical knowledge and human sources never present certainty, and can only nullify the knowledge claims. The Mimamsa school is one of the most distinctively Hindu forms of thinking; it is without real parallel elsewhere in the world, as quoted by

Professor Francis Clooney (Harvard Divinity School specializing in Hinduism).

The Mimamsa School's central text is Jaimini's Mimamsa Sutra, along with the old flash on this sutra by Sabara and by Kumarila Bhatta. Combining, these texts forms and implement the rules of linguistic interpretation, including the investigation of propositions, but also examine the other hypotheses for core understanding in the scriptures. They state proof of preposition is not the source of correct information; instead, it is utmost to give validity to the negative proposition or one's preferred preposition.

The Mimamsa scholars were prominently apprehensive with the actual determination of human beings, the better and measures that make this happen. They depict the never-ending happiness and joy (Niratisaya Priti) that human beings perceive in the present life and hereafter. They proclaim that the highest good is the fruit of the dharma of human beings; these are the actions communicated by Vedic. Mimamsa was primarily concerned with the doctrines of lingual that how humans learn and communicate with one another. The Mimamsa School emphasizes on dharma, the ethics and the actions from the Vedas ritual section. The ethics for this life can be derived from thinking, and understanding of past teachings and views.

Check your progress 2

3. What is the meaning of mimamsa?

11.5 BRIEF HISTORY AND ORIGIN

The Mimamsa School's roots lay within the conventions of the last BCE centuries when Buddhism and Vedanta groups were peripheralizing the religious traditions of Vedic offering. Various groups surfaced devoted to illustrate the legitimacy of the Vedic writings by an inflexible set of rules for their interpretation. This philosophy is believed to be originated in the

Notes

city of Mithila. Mimamsa teachings work all the facets of Vedanta. Jaimini was thought to be the founder of this school because Jaimini has written a Mimamsa Sutra manuscript. Therefore, the basic text of Mimamsa philosophy is known as Mimamsa sutra, written by Jaimini. The paramount narration was written by Shabara Svamin, another scholar and thinker. Shabara Svamin elaborated on the Mimamsa sutra in the Vedic direction, which was written by Jaimini. The school rises in the period of Gupta with Sabara and reaches its zenith with Kumarila Bhatta and Prabhakara in the period between the 7th to 8th centuries. Kumarila Bhatta and Prabhakara's views on philosophy are standard, but on some grounds, it is different. After these two scholars, Murari Misra developed some thoughts of Mimamsa theory. Not only these scholars but many others also contributed towards the development and establishment of the Mimamsa philosophy. This is an independent philosophy system with various contributions made by the different scholars in different eras. The school for some time in the medieval phases exerted extinct impact on learned Hindu reflections and is considered as a major force contributing to the decrease of Indian Buddhism. But it has started to crumble in elevated middle Ages, and now in the present, it is obsolete by Vedanta.

The main text for the Mimamsa School is Purva Mimamsa Sutras of Jaimini. Mimamsa Sutras of Jaimini has set up some rules of Nyaya for Vedic text interpretations. The narrative has twelve chapters, and the first chapter is about philosophical values and teachings. The narrations on the Mimamsa Sutras by Bhartmitra, Bhavadasa, Hari, and Upavarsa are not existent now. The first analyst work of the Mimamsa Sutra available to us is the Sabara. All later findings of Mimamsa are by Bhasya. Kumarila Bhatta founded the primary school of the Mimamsa has remarked on the Sutra and its Sabara Bhasya. His treatise has three sections, Slokavarttika, Tantravarttika, and Tuptika. Mandana Misra follower of Kumarila, and he wrote the Vidhiviveka and the Mimamsanukramani. There are various explanations on the works of Kumarila. Sarita Misra wrote the Kasika on Slokavarttika. Somesvara Bhatta has written Nyayasudha, which is known as Ranaka, a narration on the Tantravarttika. Parthasarathi Miara has written Nyayaratnakara,

another narrative on the Slokavarttika. He has also written Sastradipika, which is an autonomous work on the Mimamsa and the Tantraratra. Venkata Diksita has written Varttikabharanya, which is a dissertation on the Tūptika. He and Prabhakara was the founder of the secondary school of the Mimamsa. He wrote his narration, Brhati, on the Sabara Bhasya. Salikanatha's R̥juvimala is the narrator on the Brhati. His Prakaranapancika is an original work of this school of thought, and the Parisista is a little detail of the Sabara Bhasya. Bhavanatha's Nyayaviveka deals with the teachings and views of this school in a more elaborated form. Murari was the creator of the third school of the Mimamsa, but his works and findings have not been outstretched to people.

Apadeva has written an original work on the Mimamsa called the Mimamsanyayaprakasa or the Apadevi. Laugaksi Bhaskara is based on the Apadevi. Sesvara Mimamsa of Vedanta Desika has combined the teachings of both the Mimamsa and the Vedanta schools.

Check your progress 3

4. Who was first the founder of Mimamsa School of Hindu philosophy?

11.6 EPISTEMOLOGY OF MIMAMSA SCHOOL

There are six epistemically means of obtaining knowledge in Mimamsa school of thought, and these are as follows

11.6.1 Pratyaksa

It involves perception. There are two types of perceptions one is external, and the other is internal. The external knowledge arises from the five ordinary senses and the objects present in the world, while the inner perception, according to this school, comes from the mind. According to the ancient Indian scripts, there are four requirements for the right

impression. Ndriyarthasannikarsa stated direct experience from sensory organs. Avyapadesya is the non-verbal perception. Avyabhicara explaining the correct attitude does not change as a result of drifting means of observation, and Vyavasayatmaka states the right impression is free from doubts.

11.6.2 Anumana

It means inference. Inference has a central position in the Hindu school of philosophies. It explains, concluding the observation by applying the logic. This method consists of three sections. First, is the hypothesis (Prajna) further divided into two parts, Sadhya, that are the fact to be accepted or disapproved, and Paksha is the object on which existence is predicted. The second part is Reason (Hetu), and there is an example (Drshtanta). Inference is considered authentic if positive models are present, and negative examples are absent. And a proven Pratijna lead to conclusion (Ngamana).

11.6.3 Upamana

It means comparison and similarity; according to some Hindu scholars, Upmana is considered a valid means of knowledge. The subject whose resemblance is felt is Upameyam, and the object whose comparison is conducted is Upamanam, and the parameters are called Smanya. In older Hindu scripts, thirty-two types of contrast and their values are discussed.

11.6.4 Arthapatti

It means assumption or postulation derived from the circumstances and situations. It is derived from two words Artha which means 'fact,' another is Apatti, which means 'supposition.' Arthapatti is the knowledge that settles the conflict between two certitudes. It gives the presumption that resolves the issue between two facts. When a known fact cannot be accounted without another point, and have to accept the existence of other effect. The Hindu philosophy schools that take up this method of knowledge consider arthapati method to be authentic means to limited knowledge and truths about a subject and object in original or different circumstances. The schools that do not follow this method consider the

postulation can be driven from other pramanas and despite one must depend on either perception or inference

11.6.5 Anupalabdhi

It means no perception, and it was only accepted by Kumarila Bhatta sub-school of Mimamsa. This method states that the negative is also an answer and valid method to gain knowledge. This method is the way to describe absence. All the objects exist in places either in sadrup means positive relation or asadrupa meaning in negative relation. In the only sadrupa, it comes in contact with senses, and asadrupa negative perception is by the mind.

There are four types of Anupalabdhi, which are the no perception of the cause, no perception of an object, and the no perception of opposed. There are only two schools of Hindu logic accepted and developed the "non-perception" concept as a means of gaining knowledge. The indirect understanding of absence can be achieved by other means. Still, the direct experience of the lack of objects and their parameters can be done only via this kind of pramaṇa.

11.6.6 Sabda

It means depending on the word and evidence of the past and current experts. The schools of Hindu logics, which consider it an epistemically authentic method, explain that humankind needs to know various facts. With the restricted timeframe, energy, and power available, he can gain only those pieces of information and truths straight away. This method of obtaining actual knowledge is either by spoken or by the written form, but through words, reliability of the genuine is essential. Licit knowledge can be derived from the words of authentic sources.

Check your progress 4

5. How many epistemological means are used by Mimamsa School?

6. Name the Mimamsa methods of gaining knowledge.

11.7 BELIEFS OF MIMAMSA

Mimamsa School aims to clarify the nature of dharma by understanding the religious obligations that need to be performed accurately.

1. ATHEISM-LACK OF BELIEF IN GOD

Mimamsa scholars agreed that the facts are insufficient that proves the existence of God. They debated that there was no need to assume that there is a maker for the sphere, similarly like no need for a writer to write the Vedas to justify the religious rituals.

2. THE DHARMA

The source of knowledge of dharma traces to the congenital verbal actions and only accepts four methods of gaining experience as valid. The Purva Mimamsa School considers dharma equal to receiving the prescriptions of the Samhitas and their Brahmana narrations relating to the real performance of rituals of Vedic.

Check your progress 5

7. What are the beliefs of Mimamsa theory

11.8 BHATTA-MIMAMSA MODEL OF COMMUNICATION

Dr. Nirmala Mani Adhikary has built the BMC (Bhatta-Mimamsa model of communication), which was an idea of Kumaril Bhatta. Kumaril Bhatta has drawn the Mimamsa model to interpret the communication theories. In Asian communication Bhatta-Mimamsa model of communication is one of the well-known works. BMC provides a distinguishing communication model, and its philosophies are driven from the Bhatta school of Mimamsa logic from the perspective of the communication discipline. Dr. Adhikary expanded the Bhatta school of Mimamsa philosophy in his doctoral research work. His work was on the pramana and prameya, Abhithanvayavada, and Bhavana philosophy, as well as the theories of Knowledge on the grounds of the BMC model.

Check your progress 6

8. What BMC Provides?

11.9 ELEMENTS OF BHATTA MIMAMSA COMMUNICATION MODEL

BMC model categorizes the communication process into eleven parts. The model represents how the communicating groups (Bhavakas) achieved communication, and the coaxing for Karma is accomplished.

Following are the elements

- Bhavakas (preshaka (sender) and Prapaka (receiver))
- Bhavana (emotions and moods)
- Abhidhan (the process of encoding)
- Prama (information or message)
- Karan (channel or medium)
- Bodha (the process of decoding)
- Dosha (Noise, hurdle)
- Prakarana (context)
- Jijnasa (Feedback, comment)
- Arthi Bhavana (feeling to take action)

- Sabdi Bhavana

11.9.1 Bhavakas (Preshaka And Prapaka)

Bhatta Mimamsa Model of Communication process consists of bhavakas; the groups engage in communication and actively participate in the process of communication. They are always two parties actively participating in this process of communication. Bhavakas play the role of sender and receiver simultaneously, and also they keep on exchanging their roles in this communication process according to Bhatta Mimamsa communication model. Preshaka and prapaka can't exist independently and are synonymous with one another. To start the conversation, preshaka is necessary, and to end the communication, prapaka is required. According to the philosophy of this communication model, the media people can be called bhavaka as they are involved in the Bhavana Kriya, meaning the sharing of thoughts, ideas, moods, or emotions origination in mind and heart. This relationship between the sender and receiver is a dynamic process, according to Kumaril Bhatta's beliefs. The grip between speaker and audience is an interchangeable role during the process of communication. That's why communication parties are termed as bhavakas, and there is no segregation of sender and receiver. The Mimamsa scholars accept this fact that in any communication process, two parties actively participate.

11.9.2 Bhavana

The Mimamsa philosophy explains bhava as a mind work or a business, and Bhavana refers to the set of ideas, thoughts, moods, and emotions originating from the sender. It is due to the result of bhavas that human being engages themselves in communication. Bhavana is one of the crucial elements of the communication model of Bhatta Mimamsa. According to this communication model, bhava can be classified into two categories, the sabdi Bhavana and the arthi Bhavana. The Bhavana of presaka is known as sabdi Bhavana, and of prapaka is known as arthi Bhavana. The active power of arthi Bhavana occurs due to the result of the dominant force of sabdi Bhavana. Both the parties of bhavakas can have both the sabdi Bhavana and the arthi Bhavana.

11.9.3 Abhidhan

The process of encoding bhavas into a code so that it can be used in communication, later on, is termed as abhidhan. According to Mimamsa philosophy, Abhidhan is the outcome of mental work performed by bhavaka. Abhidhan can be sabdik that is verbal as well as gair sabdik that is non-verbal. The bhavaka preshaka has to go through the operation of abhidhan so that the information has the same explanation to the bhavaka prapaka as it has to the bhavaka preshaka. In the Bhatta Mimamsa communication model, sabdhi Bhavana is the Bhavana of bhavaka preshaka, so sabdi Bhavana is also the path of the Abhidhan process. Abhidhan is the process (business) of both the communicating groups. The Mimamsa Philosophy believes both the process of encoding and decoding are carried out by communicating parties.

11.9.4 Prama

In the BMC model, Prama means the information encoded by bhavakas in the process of communication. The Mimamsa philosophy elaborates prama as a second name of the actual and real knowledge. In the BMC model, prama has the same meaning as information and message, and it is the result of the Abhidhan process, which the bhavaka sender wants to send to the bhavaka receiver. Prama can be sabdik as well as gair sabdik. Mimamsa traditions have the same opinion for the verbal prama and the non-verbal prama. Prama relates sabdhi Bhavana and arthi Bhavana both.

11.9.5 Karan

According to the Bhatta Mimamsa communication model Karan means the channel or medium used to transmit the prama (information) from bhavaka sender to bhavaka receiver. For the transmission of prama to the prapaka, there is a need for Karan. It means that in communication, prama travels through the space or air in case of speech. The sound intensity and vibration is directly related to the sabdha (words). The sabdha can only reach from the sender to the receiver as far as the sound strength and vibration can extend. In this way, communication between bhavakas, sender and receiver, the distance plays an important role, and it should be minimized. If the range is at an ample means, then we need Karan (medium) for a successful communication process. The ability of

Karan can be reached at far end only if all the environmental, technical or technological, etc. barriers are entirely removed. There are three types of Karan (mediums), and they are the human body along with environmental and mechanical objects, gyanindriya, the sense organs, and maana (the heart). Type of information and message selects the Karan used to proceed with the news.

11.9.6 Bodha

According to the Bhatta Mimamsa model of communication, bodha is the process of decoding Bhavana's into a code for sending and receiving groups. The bodha is an essential element in the communication procedure as it helps to maintain collaboration between a bhavaka preshaka and bhavaka prapaka. According to the Mimamsa school theory, the words (shabda) have artha that is meaning, which says shabda have power for artha bodha to perceive and understand the meaning of itself .such a skill is known as linga in Mimamsa. The role of preshaka is pivotal in bodha because until and unless prapaka does bodha, the partnership of sabda and artha doesn't get the charm. To comprehend sabda artha coming from preshaka bhavaka, the bhavaka prapaka has to undergo the process of bodha, and the prapaka must the capacity of bodha. This capacity depends on social learnings and teachings (samajhik Shikai) and can acquire from experiences. These teachings aid in achieving stability between abhidhan and bodha communication process.

11.9.7 Dosha

The meaning of dosha, according to Bhatta Mimamsa communication model is of noise, disturbance, distortion, and barriers which create problems in the communication process. There is no perfectly smooth communication. Distortions, disruptions, or sounds that lead to miscommunication or misrepresentation of the message or information are stated as doshas. Three types of doshas. Doshas can be due to mental illness, mansika dosha.it can be due to sensory organ-related issues, aindrik dosha, and it can be due to external reasons or doshas. If a dosha is present, then it causes mithya Gyan and lack of doshas cause samyak Gyan. There are three types of doshas (mental noise). Human speech is

identified by the method of gaining knowledge, and in the absence of it, there will be a dosha.

11.9.8 Prakaran

The meaning of parakaran, according to Bhatta Mimamsa communication model, is the efficacy of communication between bhavakas sender and receiver. The same piece of information can have various meanings in different contexts and circumstances. The efficiency of message or data relies on the environment of communication or prakarana (the background). Similar words can have a different meaning in different in various preferences like culture, societal, languages, and others. Without prakaran, communication cannot be proceeded as if the information is delivered in one context and received in other .this may lead to miscommunication. In the BMC model, prakarana is the bhautik paribes, meaning physical setting, samajik awastha indicating societal condition, sanskritik pakshya involving cultural aspect and other aspects areas of communication.

11.9.9 Jignasa

The meaning of jignasa, according to the Bhatta Mimamsa communication model, is of desire and curiosity related to knowledge .it is not the initial or end of a process; instead, it is considered as a track to keep the communication inflow. Mimamsa philosophy does not believe in oneway communication; that's why jignasa is regarded as a feedback tool in this model. BMC is a non-linear model of communication. The element jijnasa plays a prominent part in the communication process. Both bhavakas parties use Jijnasa. jignasa is pratikriya that is reply or comments, and this makes the communication, non-linear process.

11.9.10 Sabdhi Bhavana

It is related to the sender preshaka and has the dominant role for sabdhi Bhavana. The prapaka went through the method of bodha to understand prama while prakarana, jignasa, and dosha affect the bodha procedure.

11.9.11 Arthi Bhavana

This Bhavana is related to receiver prapaka. It has the power of actions, behaviors, and attitudes. The three segments of Arthi Bhavana are end, means, and measure. It is the main aim of the communication process.

Check your progress 7

9. BMC model is related to.

10. How many are the elements of the BMC elements.

11.10 THEMATIC FORM OF BHATTA MIMAMSA COMMUNICATION MODEL

The Bhatta Mimamsa Model of communication is described in four thematic forms, where the eleven elements are under these four themes. The themes are as follows

- Karta-doer
- Itikartavyata-acts
- Sadhan-means
- Sadhya-ends

11.10.1 Karta

Bhavakas is also called Karta because they engage themselves in communication prama act. Karta is a fundamental theme in the Bhatta Mimamsa communication model. Bhavakas have Bhavana. Bhavakas are the ka doers of Bhavana prakriya that is the base that they are called bhavaka. The bhavaka plays dual roles that are both sender and receiver.

11.10.2 Itikartavyata

The Itikartavyata represents the kind of kartavya prakar or kriya prakar. Communication model Elements like abhidhana, bodha, and jignasa come under the theme Itikartavyata. Mimamsa philosophy considers Abhidhana, bodha, and jignasa as byapar meaning business. The bhavakas are involved in byapar (task) like Abhidhana, bodha, and jignasa

11.10.3 Sadhan

In the Bhatta Mimamsa model of communication, sadhan means the channel or media, which are Karan and the theme sadhan have sabdi Bhavana, prama, Karan, prakaran, and dosha fall under it.

11.10.4 Sadhya

The actual purpose of communication operation is understood by the sadhya. Arthi Bhavana falls under this theme. Arthi Bhavana is the sadhya of the sabdi Bhavana. The central use of Bhavana byapar that is task is arthi Bhavana. According to Mimamsa school logic, the communication is always directed towards achieving the purpose, and the itikartavyata of bhavakas is still determined in holding outs arthi Bhavana.

Check your progress 8

11. Name thematic classification of Bhatta mimamsa communication model.

11.11 LET US SUM UP

- Hindu philosophy is the ancient Indian philosophical teachings and views. These include six orthodox schools known as saddarsana that including Samkhya, Yoga, Nyaya, Vaisesika, Mimamsa, and Vedanta.
- Indian philosophy has been divided into two categories Astika and Nastika

Notes

- Vedas, as a whole knowledge source, is called as Astika means "there exists, there exists." On the other hand, the non-orthodox philosophical theories that reject the concept of Vedas are known as Nastika, which means "unbeliever." Nastika theories prominently include Buddhism, Jainism, Carvaka, and Ajivika
- Mimamsa or Mimamsa meaning reflection, consideration, deep thoughts, to investigate, to examine, and to discuss in Sanskrit.
- Purva Mimamsa (Karma Mimamsa meaning prior investigation) is another term used for it is of Hindu philosophy schools, in opposite to Uttara Mimamsa (Jnana-Mimamsa meaning posterior research) is the contrast school of Vedanta
- There are six epistemically means of obtaining knowledge in Mimamsa school
- Mimamsa school aims to clarify the nature of dharma by understanding the religious obligations that need to be performed accurately.
- Dr. Nirmala Mani Adhikary has built the BMC (Bhatta-Mimamsa model of communication), which was an idea of Kumaril Bhatta. Kumaril Bhatta has drawn the Mimamsa model to interpret the communication theories
- BMC model categorizes the communication process into eleven elements. The model represents how the communicating groups (Bhavakas) achieved communication, and the coaxing for Karma is accomplished.
- The Bhatta Mimamsa Model of communication is described in four thematic forms, where the eleven elements are under these four themes.

11.12 KEYWORDS

- Hindu philosophy ancient Indian philosophical teachings.
- Mimamsa philosophy it is the philosophy that investigates and examines the Vedic scripts.
- Astika the orthodox school of thought that accepts Vedas as their prime source of knowledge.

- Nastika the orthodox school of thought that rejects the concept of Veda as their prime source of knowledge.
- Atheism believing that God is nonexistent.
- Dharma actions per religious rituals.
- Epistemology branch dealing with the theory of knowledge.
- BMC model explaining the philosophy of communication according to Bhatta Mimamsa school of logic.
- Bhavana the ideas, thoughts, emotions, and mood arising from the heart and mind.

11.13 QUESTIONS FOR REVIEW

1. Write a brief note on Hindu philosophy.
2. Explain Astika and Nastika in terms of their classes.
3. Write a short note on Mimamsa school.
4. Elaborate the epistemology of Mimamsa school.
5. Explain Bhatta Mimamsa communication model.

11.14 SUGGESTED READINGS AND REFERENCES

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- Encyclopedia of Asian Philosophy by Oliver Leaman (2001) (published by Routledge)
- The Mimamsa Darsana by M.C. Nyayaratna (1863) (published by Bishop's College Press)
- Indian Philosophy by Roy Perrett (2000) (published by Routledge)

11.15 ANSWERS TO CHECK YOUR PROGRESS

Notes

1. Astika and Nastika (check your progress 1- Q1)
2. Samkhya, yoga, vaishesika, Nyaya, Mimamsa, Vedanta (check your progress 1- Q2)
3. reflection, consideration, profound thought, investigation, examination, discussion (check your progress 2- Q1)
4. Kumarila Bhatta (check your progress 3- Q1)
5. Six epistemological means are used (check your progress 4- Q1)
6. Pratyaksa, Anumana, Upmana Arthapatti, Anupalabdhi, Sabda (check your progress 4- Q2)
7. Two beliefs the atheism and the dharma (check your progress 5- Q1)
8. Distinguishing communication model (check your progress 6- Q1)
9. Related to communication process (check your progress 7- Q1)
10. 11 elements (check your progress 7- Q2)
11. Karta, itikartavyata, sadhan, sadhya (check your progress 8- Q1)

UNIT 12 – PRIMARY AND SECONDARY MEANING OF LANGUAGE

STRUCTURE

12.0 Objectives

12.1 Introduction

12.2 The Strict Non-Literal Differentiation in Old Style Indian Way of Thinking

12.3 Originations of language in Indian way of thinking

12.4 Recognizing Phonetic Limits

12.5 Primary and secondary meaning

12.5.1 Classical Indian philosopher views

12.5.2 Lexical meaning

12.6 Varieties of Secondary Meaning

12.6.1 How to categorize secondary meaning

12.6.2 Conditions of Secondary meaning

12.6.3 Facts about three-step conditions

12.6.4 Central groupings of secondary meaning

12.6.5 Debate about three-step conditions

12.7 Bitextuality and Polysemy

12.7.1 Lexicons

12.7.2 Multiple ways Multiple meanings

12.7.3 Diversities of Suggested Meaning

12.7.4 Recommended connotation and Utterer's Aim

12.7.5 Deficiency of Present Capabilities

12.8 Debate about rasa

12.9 Let's sum up

12.10 Keywords

12.11 Questions for Review

12.12 Suggested Readings and References

12.13 Answers to Check Your Progress

12.0 OBJECTIVES

After going through this chapter, readers will be able to understand

- The various connotations that join the primary and secondary meanings of the word.
- The role of sphota in primary and secondary meaning.
- How secondary meanings are grouped centrally
- The various facts about the three step condition
- The meanings and developments of lexicons in Hindi.

12.1 INTRODUCTION

Like every language, new or old, Hindi has particular grammatical patterns to determine the meanings of words and sentences. Basically, there are both primary and secondary meanings existent in Hindi, where each word can mean differently based on the situation and method it is used in. Most importantly, various scholars have differing views over how the Hindi language interacts with various aspects of its own development and grammatical patterns to form Lexicons. Here, the concept of Sphota is extremely important, with differing importance and meaning attached to Sphota over time by various scholars.

12. 2 THE STRICT NON-LITERAL DIFFERENTIATION IN OLD STYLE INDIAN WAY OF THINKING

Indian masterminds delineate the limits among exacting and non-strict significance from the get-go in their history. They do as such inside various scholarly sorts, each extensively philosophical, however with fluctuating accentuations. Inside the linguistic sort, Yāska's Semantic Clarification (Nirukta), an early (maybe sixth century to third century BCE) etymological treatise perceives the distinction between common (laukika) and figurative language (upamā). This content, perhaps pre-dating the famous Sanskrit grammarian Pāṇini (ca fourth century BCE), utilizes etymological examination so as to learn the implications of new terms utilized in the Vedas, a gathering of writings including strict songs, verse, and ceremonies. In parts of the Vedas called Upaniṣads, broadly perceived as proto-philosophical, the points of confinement of language are made unequivocal standard discourse can't portray extreme reality, however non-literal language can allude to it. These early messages center around subjects which would offer ascent to three scholarly conventions Sentence structure, Reasoning, and Style. (Capital letters recognize the ways of thinking from their topic.)

Two of the three literary conventions, Sentence structure and Reasoning, are recognizable by their relationship to early "root" writings which structure the premise of later commentarial reflection. Inside Punctuation, the previously mentioned Yāska, just as Pāṇini, Patañjali (ca second century CE), and Bhartṛhari (ca fifth century CE), are a couple of the most pivotal scholars whose reflections—on the structure of Sanskrit specifically, and by method for Sanskrit, language when all is said in done—educated philosophical reflection on importance. For example, Pāṇini's examination of the morphology, sentence structure, and semantics of Sanskrit, in his Eight Parts (Aṣṭādhyāyī) keeps on being referred to by thinkers a thousand years after the fact. The exacting/non-strict qualification is a subject too for the different philosophical schools, every one known as a darśana, around a "perspective". Both the individuals who acknowledge the Vedas as legitimate and the individuals who don't address the qualification with regards to declaration and hypotheses of reference. Among the previous, Vedic-tolerating scholars, this article basically treats the Nyāya and Mīmāṃsā philosophical

Notes

customs, and of the Veda-denying, the Buddhists and the Jainas. At long last, the custom here called Feel (alaṃkāra) is truly centered all the more barely around the style of verse and dramatization—particularly the cultured verse known as kāvya. It envelops subjects examined in talk, poetics, and feel inside Western conventions. Alaṃkāra, notwithstanding signifying "adornment" or "ornamentation", (in reference to sayings), considers the brain research of articulations, their following enthusiastic states in spectators, and their sensible or semantic structures. Until the profoundly powerful Light on Proposal (Dhvanyāloka) of Ānandavardhana (ca ninth century CE), stylish hypothesis was basically centered around scientific classifications of figuration, however after Ānandavardhana, it drew on philosophical work, specifically Mīmāṃsā, to hypothesize about importance itself.

What pursues spreads out the calculated space for Indian estimating about exacting and non-strict importance by method for every one of these three printed conventions. Since the article's structure is topical instead of chronicled, an order of significant figures is annexed to help situate perusers. The focal point of the article is the period differentiated generally from 200 CE to 1300 CE, frequently described as the Traditional Time of Indian way of thinking

Check your progress 1

1. What Vedic scholars focus on

2. Does Hindi have a grammatical pattern

12.3 ORIGINATIONS OF LANGUAGE IN INDIAN WAY OF THINKING

Before diving into the different debates in Indian way of thinking over what is regularly named "exacting significance", let us initially recognize the group of ideas and comparing terms Indian scholars use in their examination of importance. The Sanskrit expression for "meaning", artha, has a semantic range that incorporates likewise "object", "riches", and "objective". It very well may be utilized both for outer items to which words allude just as implications "in the head", despite the fact that the term for occurrent mental states is as often as possible jñāna, normally deciphered as "comprehension". The two words and sentences are said to have implications, in spite of the fact that in what way they have them, and how word-and sentence-implications interrelate are subjects of discussion.

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Check your progress 2

3. What normally decipherers comprehension?

4. What is word and sentence implication?

12.4 RECOGNIZING PHONETIC LIMITS

Regardless of whether as words or sentences, language has limits—it can allude to things, cause mental perceptions, incite activity, brief enthusiastic states, etc. That such a capacity exists is acknowledged by everybody, despite the fact that masterminds specify the phonetic limits in an unexpected way, and furthermore distinguish various outcomes for them. Regarding results, the significance which results from the most key semantic limit of the word is said to be its "essential" which means (mukhya or abhidhā). This importance is characterized by Patañjali as the significance which is seen first by listeners. (The degree to which the phenomenology of language perception guides qualifications about significance will be tended to encourage beneath.) From the cognizance that essential importance causes, another etymological limit can in this manner work, given certain conditions, to produce another, optional importance. Auxiliary significance is here and there cut into two assortments sign (lakṣaṇā) and subjective articulation (gauṇa-vṛtti), something like metonymy and illustration separately, in spite of the fact that this is to sum up over qualifications significant particularly in Style. A third and fourth limit are now and then showed tātparya and dhvani, which we will look at all the more intently underneath. At first, let us describe the first as something like speaker's expectation and the second, typically deciphered as "recommendation", as including marvels, for example, meanings and implicatures which different limits can't clarify.

Whatever the quantity of limits, they can be described practically; actually, the term work (vyāpāra) or activity (vṛtti) is regularly utilized instead of the word for limit all the more by and large. In endeavors to identify the limits, rationalists consider questions, for example, what the premise of a phonetic capacity may be, and whether they are coordinated or one-to-numerous capacities (Ganeri 2006). Discourse of phonetic capacities is significant for getting epistemology, a point of intrigue

fundamentally to Theory rather than Language structure and Style (see the section on epistemology in traditional Indian way of thinking). These masterminds center around how tribute employments of language are legitimate methods for information, or *pramāṇa*, regardless of whether in standard talk or strict talk, for example, the Vedas or the Buddha's discourse. For instance, consider Nyāya ("Rationale School"), set up by Akṣapāda Gautama (ca 200 CE). In his *Apothegms on Rationale* (Nyāya-sūtra, from now on NS), which is the Nyāya root content, he characterizes discourse similar to the affirmation of a legitimate individual (NS 1.1.17). He at that point proceeds to talk about the connection among essential and optional significance, and the reason for allegorical language use. His point is to figure out what the referent of a thing is—a conventional property, a specific thing, or some mix.

Tasteful masterminds, particularly starting with Ānandavardhana, center around qualifications between the limits of language. Ānandavardhana himself is basically worried to safeguard the presence of another etymological limit, proposal (on which see segment 3 underneath). With outlines drawn from cultured verse, he contends that phonemes, words, sentences, and whole talk units can propose unpretentious implications, related with an aestheticized feeling or "flavor" (*rasa*). It is dependent upon later Tasteful scholars to clarify the status of recommendation concerning the common classes of phonetic limits. A few, as Mukula Bhaṭṭa (ca ninth century CE) give a reductionist account on which it is proportionate to sign, while others, as Bhaṭṭa Nāyaka (ca 900 CE) deny that it is a semantic limit by any stretch of the imagination, however contend, rather, that it is mental. Tasteful contentions for and against the different phonetic limits draw on philosophical writings from Nyāya just as Mīmāṃsā, the savants fundamentally worried about standards of Vedic interpretation.

Check your progress 3

5. What was the time period of Bhaata Nayaka?

6. What worries the scholars of Vedas the most?

12.5 PRIMARY AND SECONDARY MEANING

In the field of language, one of the major concerns is to investigate the relationship between language and its meaning. It is essential to know that language doesn't always work the way we think it works. Sometimes, the words we speak don't exactly mean the same as what they think they mean. It is because language has various functions, and one of them is that it consists of primary and secondary meaning. It has to say that the purpose of a word is not always taken in a literal sense. It can sometimes be conceived according to the context.

This concept of primary and secondary meaning is similar to literal and non-literal meaning in the language philosophy. The literal or primary meaning deals with the semantics, while the secondary or non-literal is concerned with pragmatics. The literal meaning is the actual or the dictionary meaning of a word. It is precise, uncomplicated, and can be understood without creating any confusion. Moreover, the meaning of literal or primary meaning cannot be changed, irrespective of the context in which it is used. It is because it has just one meaning, which is given in the dictionary, regarding it as its denotation.

On the other hand, the secondary meaning goes beyond the dictionary meaning and indicates something beyond what the actual word would mean. The non-literal meaning, also known as the figurative language, contains idioms, irony, metaphors, simile, and personification, etc. to make the style unique. The non-literal or secondary meaning is not exactly the dictionary meaning of a word. If you look up for the meaning of a non-literal word in a dictionary, you will find plenty of different meanings. The purposes would be according to different contexts or

situations. Unlike literal meaning, the non-literal meaning is referred to in the dictionary as connotation.

The intense use of non-literal words can be seen in the poetry where the poets tend to enhance the mood or sentiment by using metaphors, similes, personifications, and other similar devices to convey meanings that are beyond the ordinary. Through the figurative language, the poets enable the readers to focus on the hidden message the writer is trying to convey. To grab the hidden meaning, the readers might need the knowledge to relate that word in different contexts. This non-literal meaning provides a new and profound dimension to the poet's writing and makes the work more creative and enjoyable. The figurative words might also create confusion when people from different backgrounds could not relate it to the context. So, the readers must have background knowledge about it or for the writer to have an idea of who the audience is.

To understand this concept more accurately, we have to see how it works in a language. The literal or primary meaning is when you say that "the sky is blue." This sentence has no ambiguity in it as it is clear and has no meaning beyond it. On the other hand, the non-literal words in the idiom "You are pulling my leg!" don't mean that someone is pulling your leg. It means that you don't believe whatever the other person is telling you to be true. It is said in the context when your friends intentionally try to fool you, and you are aware of it.

This concept of finding the relation between language and meaning can also be found in the semantics and pragmatics discussion. Semantics deals with the sense that is clear, simple, and independent of any specific context, while pragmatics requires the contextual information to interpret the given expression. It is clear that both sentences and words are said to have meanings but in what manner they have them or how do they inter-relate are the topics further to be discussed. Before going to discuss what in Indian philosophy is termed as literal and non-literal meaning, first, we would identify what concepts and terms do the Indian philosophers use while analyzing the purpose. The Sanskrit term for "meaning" is *artha*, whose semantic range extends to include "object," "wealth,"

and “goal.” Moreover, it is also used for external objects as well as meanings “in the head,” which has another word *jñāna*, frequently translated as “cognition.” That is why the words which seem intuitively to be literal in Indian language philosophy might be taken as secondary by many philosophers.

12.5.1 Classical Indian Philosopher Views

In Indian language philosophy, the boundary between the literal and non-literal meaning is distinguished from one another long time ago. With a variety of emphasis on it, the Indian thinkers used to differentiate the concept of literal and non-literal meaning within the range of intellectual, philosophical genres. One of the genre on which they employed the etymological analysis is the grammatical genre. Under this genre, an early etymological opinion of Yāska’s Semantic Explanation (Nirukta) shows the difference between the ordinary (laukika) and metaphorical language (upamā). This text of Yāska dates back before the famous Sanskrit grammarian Pāṇini lived. It was used to highlight the meanings of the unfamiliar words that are present in the Vedas book. In the book of Vedas, which contains religious hymns, rituals, and poetry, there is a portion called Upanisads, where the limits of language are made explicit. It states that the ultimate reality cannot be described by the ordinary speech, while the figurative language can at least hint at it.

The above discussion means that philosophical early Indian grammarians believed that the literal language doesn’t convey the meaning they way non-literal or figurative language do. It shows that they gave more importance to the non-literal words; that is why there is a division of philosophers who have different views on this matter. The crucial thinkers of early centuries, including Yāska, Pāṇini, Patañjali, and Bhartṛhari, threw light on philosophical reflection on meaning by writing about the structure of Sanskrit on one hand and language on the other. Even now, after thousands of years, Pāṇini’s Eight Chapters (Aṣṭādhyāyī), in which he analyzed the syntax, semantics, and morphology of Sanskrit language, continues to be cited thousands of years later by the scholars.

Language is the tool used between speakers to communicate with one another. They can understand each other by means of words and sentences used in the language they both share. Language is therefore said to have a relation between words (*śabda, pada*) and meanings (*artha*) that is universally accepted. This relation can either be direct or indirect, pointing towards literal and non-literal meaning. The terms used for it is called *śakti* ("capacity") or *abhidhā* ("signifying") and *lakṣaṇā* ("secondary meaning relation, metaphor").

Since there are different school of thoughts, which have their own view on what can be perceived as primary or secondary meaning, there are also different views regarding what the words actually signify. According to one view point, there terms like *ghaṭa*, *aśva*, and *pac* referring to clay pot, horse, cook or bake are all used for the external objects. These objects exist in real world and are the actions that one can witness. Unlike this view, some thinkers believe that what we perceive to be the external object or the action might not actually be external entity (*vastu*) or action (*kriyā*). The latter view concludes that what we consider as direct perception might be indirect in reality.

The Buddhist thinkers believe that the relationship between a word and its significant is the one of cause (*kāraṇa*) and effect (*kārya*). It means that the words we say have mental constructs as their sources upon which we make comprehensions. The Pāṇinian grammarians such as Bhartṛhari accept that there exists a relation between a word and its meaning in the form of signifier and signified (*vācyavācakabhāvasambandha*). They also accept the cause and effect relation and consider the words-meanings (*śabdārtha*) not as the external objects but as the mental constructs.

In the history of Indian language philosophy, the book of Vedas has a significant value in the eyes of the linguists. According to the Vedic orientalist, the language has a higher universal value as it serves the purpose of universality.

12.5.2 Lexical meaning

The lexical meaning is the meaning of only the root word, irrespective of its prefix, suffix, or any context. The padârtha, or word meaning as understood by Indian philosophers, refers to objects in the world pointing directly at it. Most of the renowned Indian classical thinkers like Nyāya and Vaiśeṣika, Mīmāṃsā led to the referential function as primary. According to them, referring to the objects of that world in precise and clear words is considered as primary. Despite the agreement on the essential referential functions of words, they do not have the same opinion on what its objects are. One of the disagreements about primary and secondary distinction is over the words and universals relationship.

One of the conditions for understanding the meaning of a sentence, the cognition between a word and its referent is important. As there is a difference of understanding among Indian philosophers with respect to the word and its referent, that is why, there is a difference of opinion on the meaning of a sentence. The Nyāya and the Advaita Vedānta philosophers have explained the conditions for understanding the meaning of a sentence along with appreciating each other views. Both Nyāya and the Advaita Vedānta have same conditions of *akāṅkṣā*, *yogyatā*, *asattī*, and *tatparyā* but they use it in different ways. The followers of Vedānta believe that *akāṅkṣā*, *yogyatā*, and *asattī* are the conditions while the followers of Nyāya believe that the cognition is more important for the understanding of meaning of the sentence.

Moreover, the Old Nyāya differentiates from the New Nyāya in a way that it has different interpretation for certain terms. This is to say that it has a difference between the (primary) meaning of the word and its connection to the referent. Even though the Nyāya and Vedānta appreciate one another view what they consider the meaning of the sentence, there still exist a huge difference between these two philosophies. The Vedānta believes that the common noun such as “cow” is the related cowness, this means that the cow is a universal being which is related to something else. The New Nyāya stance on this is somewhat

dissimilar to Vedānta as they consider the word cow is used for both universal cowness and the specific cows in particular.

In another instance, the Mīmāṃsakas has established a view that the primary word-meaning relation is that one that exists between a term and the class property (jāti). For example, if someone asks to “bring a dog” and the other person brings the same dog he asked for this means that in such an utterance, through a primary relation (śakti), the *dog* signifies the class property and through the secondary relation called (lakṣaṇā) it points to a particular dog. So, in one utterance the listener attach both the primary and secondary meaning to one object.

On the other hand, another famous classical thinker Kumārila following Śabara, put forward the argument that primary referent of words is a universal. The reason behind this concept is that if words are unable to denote the universal property belonging to the referent, there would be no permanent relationship between word and its referent. According to Kumārila, if “cow” means a specific cow, say for example Buttercup, then the word would lack denotation Buttercup somehow goes out of existence.

Check your progress 4

7. Who followed Sabara?

8. If the word has detonation what would happen?

12.6 VARIETIES OF SECONDARY MEANING

Today we are going to talk about difference among primary and secondary logic in the way that any imitative meaning, whether it be

simile, analogy, sarcasm, exaggeration, quipping, etc., is categorized as “Secondary.” However, over here, the philosopher is talking about the kingdom of word-meanings. Even if there is dialog of sentence standard secondary meaning, first and foremost in some of the very famous Indian philosophical books. Even though the mission of specifically digging up the variability of less important meaning was repeatedly leftward to the artistic thinkers, thinkers also emphasize in this matter. Most of the bulk samples of secondary meaning are discussed among the word-based customs. Even though it is not in anticipation of far later. In the seventeenth century, the Indian dialectal study turns into stoutly lay to rest penal.

12.6.1 How to categorize secondary meaning

In Indian philosophy plenty of methods exists to categorize secondary meaning

Might be it is grounded on the rational connection in the middle of primary and secondary purpose, on the exposition space flanked by them, or on the situation in which the speaker is trying to say that word or sentence.

Such as, in the phrase, the above-mentioned Artistic theoretician, make a distinction stuck between secondary meaning like some quality or plus point of the person and secondary meaning unrestricted commencing abilities. Some western theorists when talking about these types of concepts. In their literature or philosophy they state this as “metaphorical”. For instance, “He is a shining star,” in this sentence, the significance of the person and the star are assumed as a common quality. On the other hand, sentences like “My day was actually a battle” does not show any conditions. Here, the word “battle” is assumed as the hardship the person is bearing in his whole day routine—but there is no connection in common concerning the day and a battle (or the word actually). As per the theory, the current debate turns into more multifaceted later truth-seeker talk about that the purpose of this kind of sentence in which the words are compared as per its secondary meaning or the qualities that the person or the thing has in common among them. So if the writer or speaker is not talking about the literal meaning, a less

important meaning becomes applicable. The other author disputes that a speaker must talk or mention about different secondary significances with the identical statement type. As a final point, the words having the same quality and having no quality both may be at variance in positions of the relation between the primary and secondary meanings. The philosopher defines very much straight language for the explanation and delivery of message such as, the use of the word “leader” for the person who is not one from the politician nor leading any group (so not strictly a leader), but who carry out the roles as a leader does (such as guiding the people for some specific purpose). On the other hand, metaphors such as “He is a shining star” are not having anything common in literal meaning, but it is an assumption. From the sentence when some variance is assumed.

12.6.2 Conditions of Secondary meaning

Various secondary meanings are primarily described in three situations.

- Initially, there should be the stumbling block in the primary purpose of the words.
- In the other part, sentence should have any connection between the words, like it exists between the prime and less important sense.
- In the next part, sentence should be in an authorization for the less important meaning, for example an enthusiasm from presenter’s side otherwise any connected predictable purpose.

If we join some human example in act with some non-living things like “Feed the firewood,” the expression “firewood” is acting with something non-living, and that can’t be fed. As a result, the number one state is bumped into this sentence as a stumbling block as mentioned above, and that situation in the sentence is known as multiple meaning sentence, and that is compulsory for an amalgamated sentence. In the second observation, a connection of connotation between Brahmin clerics and sticks exists because they use to walk with the sticks. Connotation is not the only probable connection in the middle of primary and secondary meaning, however it can be considered as one of it even though it justifies the second condition also of existing between the primary and secondary sense. As a final point, a narrator is using this expression

would be substituting the words to standardize the theme of the sentence, and after that, to bump into the third condition of authorization.

12.6.3 Facts about three-step conditions

Even though this three-steps of terms is ordinarily recognized. The philosopher discussed about the poles apart and gave different evaluations of primary word-meaning. The state line in the middle of primary and secondary meaning are were defined in different ways by the philosopher. For example, one other philosophical thinker, who apprehends the main meanings of the word as the existence of widespread word. The thinker makes merry the presence of less important meaning more persistent than the actual one. So, in that case, the word-meaning in the primary sense is much malleable. To discuss and elaborate the given text, let's talk about some phrase, some living thing knotted in unacceptable manner the actual thing to do if we go with the word to word meaning is to discover some particular living thing knotted to a post.

On the other hand, one theorist disputes that the primary purpose of "living thing" in the sentence is showing the quality and is not possible to be knot with the means of a rope.

As a consequence, there is a stumbling block to the semantic apt of the sentence. So the other philosopher tried to solve this matter. The famous theorist summons the secondary meaning purpose well-known as an indication. In some of his theories, he disputes that indication bases listeners to realize that a single living thing was discussed in the sentence. Listeners apprehend this as of the fact that "living thing" is described as its quality, that the living things are fit in the sentence by their qualities, and in the same time, the conviction is expressed for the determination of gratifying ambitions of sacrifice. As a result, the connection flanked by the prime and less important meanings over here is the effect of the living thing's quality (a common quality of a living thing inherited in sentence), So the objective of the speaker is to make a choice of a specific living thing.

12.6.4 Central groupings of secondary meaning

Now we are going to discuss the central groupings of secondary meaning. This grouping is about individual connotations that is having resemblances with the prime purpose. Such as, one thinker emphasis the quality or the good natural habit of living or non-living thing. These Statistics are centered on resemblances. So this group is from one of the two most important types of less important meaning. In which the clue is a vicious circle for all category of statistics centered on some different type of connection. The static of communication that is defined by the Western speech-makers as “metaphor” would fall under the emphasis of quality or the good natural habit of the living or non-living thing. Even though Indian philosophers usually emphasis on the rational edifice essential statistics more willingly than the structure of a sentence by which metaphor in the West is over and over again written off as. So the truth-seeker talk about the everyday example of some man for his bravery and compared him with the lion, discussing about the sound that the general public hear, they catch the word lion to be curious as bring up to a man, and as a result the people comes to the conclusion that the usage of the word by the philosopher is in intent of metaphor. On the other hand, despite the fact some philosophers would explain the metaphors as containing an influential impact of lion on a man. However, the other truth-seeker openly hand-it-downs in the mean of exploration, because as per him, it is the alike ability of the words that both words have, for instance, bravery. Or else it is described as the influential impact of words like lion as it is actually an animal. That would mean there is a misperception about the actual, or you can say apparent difference between people and lions.

12.6.5 Debate About Three-Step Conditions

The person going through this topic may sets the discussion about the three examples. By saying that why there are only few examples discussed like to feed some non-living thing, A living thing is to be knotted, and a man is compared with an animal. In fact, after knowing that all of the sentences stated over here do not ensure the standard type of stumbling block. Theorists and artistic thinkers’ do the same work to

Notes

describe the natural existence of this disaster in detail. Even though in the beginning, the prominence is on the logical fitting together in the interior of the sentence itself. On behalf of the previous philosophers both, by the period of a noble theorist of seventh century CE, this disaster is in use to be extensive, as well as difficulties with the longer context. If we talk about the ninth century work of a philosopher provides with such a broadening and it is obvious as the other theorist describes the precise difference amongst compound types of context that may have need of a word to be used in a secondary logic a speaker, time, someplace, sentence, and situation. From time to time, when we use the word speaker and sentence, there is a bang stuck between a speaker and a sentence sense. For example, if we talk about the courtly love poetry. A communal basis of linguistic patterns In this stanza, a young woman speaks the words to her husband. She is not going alone but tries to say opposite to her husband. But in these lines, she was aiming to tell her husband to listen to her and have confidence in that she is expressing the truth. From the time when we know facts over and done with the poetic context about the woman's private life, theorist debates that the sentence cannot be in use to take out the factual truth.

Check your progress 5

9. Can words be used in ways that they don't mean?

10. What happens when this practice occurs?

12.7 BITEXTUALITY AND POLYSEMY

The most significant sensation in Indian poetry is twofold meaning (*śleṣa*). It brings in consideration of Alaṅkāra philosophers, and if you want to say in short, it is for theorists and logicians. On its very initial

level, the statistics of the theorist take in the usage of pun as a single word in two or more, not the same meanings. Though it is similar to what is defined as “punning” in Western speech-making. On the other hand, without the association of worthlessness that often accompanies puns. From this time, the word “bitextuality” more willingly than punning. Rendering to Rudraṭa, in his, bitextuality is the perfect figure of speech (Gerow 1977). The sensation in Sanskrit was not some degree of a single or two words. For all over the place, then again, all-inclusive alignments were on paper, which describes and defines the two unlike denotations. One of the very famous and the most noticeable samples of poems which, tells the tale when we read it is *Rāmāyaṇa*, and read in a new way, narrate the *Mahābhārata*. It is very tough to interpret it into English. Ever since, these poems are about the preciseness of Sanskrit word breaks, which are habitually combined together, the common appearance of compounds, and the detail of the phonic sound, which transforms the word-limitations (*sandhi*) which can be made in numerous means.

12.7.1 Lexicons

Keep in mind that the specific linguistic maneuver is not purely a metaphorical pattern. But then again, it exists is at the focal point of a most essential logical and mythical drive. Lexicons the foreign language dictionaries are made comprising insisted on connotations for syllables to provide and to give backing in creating bitextual structures and annotations are printed on paper which dig out the multiple meanings of the words and sentences from the poetries. It is not compulsory that the author or the poet think that way. But it depends entirely on the reader of the poem to think and dig out the meaning from the poetic text. The linguistic expert classifies quite a lot of techniques in which the presence of bitextuality was a piercing opinion for philosophers trying to give an idea of word and their meaning and the connection in the middle of meaning and appealing. At the initial stage, there is a problem of classifying a specific rational edifice at the bottom of bitextuality. In the second stage, it is necessary to find whether bitextuality’s special effects exist because of word-meaning or because of the sounds of words. As a

final point, it is to find that there is the difficulty of the sensibility of bitextuality.

12.7.2 Multiple ways Multiple meanings

There is a reason behind the problem that bitextuality fight back stress-free description is that the multiple meanings of the word not as per the spelling or sound but the place where it is used and the person who is reading it as per his or her own sense. For example, the tale of the *Rāmāyaṇa* and the *Mahābhārata* as mentioned above, are not purely two dissimilar sets of not linked meanings. Somewhat, similes, or metaphors habitually attach the readings. Such as, from end to end setting the *Rāmāyaṇa* and the *Mahābhārata* “beside each other” permits the reader to compare the central character of the two-period piece. Besides, even where such associations are not apparent, assumed the significant laws of grammar that some authorization should maintain non-literal speeches. As far as for predictable or in line for the speaker's intentions, most of the Sanskrit thinkers claimed that none of the human can deliver a sentence with multiple meanings that are not linked. The theorist, in his analysis claims that paronomasia, as a care of meaning, must be logical in the case of multiple faces of sentences by its meaning. Even if, as a type of secondary meaning. However, there are types of sentences with the significant words which gives a hint to the reader to go further than the sternly literal meaning.

On the other hand, not like the debates related to metaphor, where there is a stumbling block to the multiple meaning of the sentence, as in “Devadatta is a lion”, bitextuality have need of the words that there should be two sets of rational meanings which have multiple meaning sentence and likewise that there should be a method to take along both meanings together. In addition, in the meantime, the prompt for bitextuality cannot be a catastrophe of multiple meaning sentence. So it is clear that there should be some sign instead of only fair ordinary likelihood of reading a sentence in multiple ways.

On the other hand, who initiate this two centuries before the theorist, initiate this debate that there may be bitextual poetries in which two sets of meanings do not root an additional metaphor or simile.

12.7.3 Diversities of Suggested Meaning

Despite the fact that an individual can give away the ultimate number of styles of suggestion The philosopher himself says there are an infinite amount of amalgamations if we take into account all of the evidences intricate in making the suggested meaning of a sentence. So this should be in use by its literal meaning or as a linguistic embellishment. The point of concern is that the thinker does not take notice of his analysis as a whole classification of suggested meaning. So that keeping in mind that spirit, only a a small number of the significant splitting up of words are talk over below.

12.7.4 Recommended Connotation And Utterer's

Aim

In the course of the ninth century, The famous Ānandavardhana disputes for a firsthand linguistic aptitude Recommendation (dhvani or vyañjanā). In which he disputes accounts for vital sensations which is not present in present descriptions of less important or we say secondary connotation. The theorist's suggestion is go into detail on by means of his analyst. The other truth-seeker Abhinavagupta, who engrosses extra unambiguously by way of the present metaphysical description. As a conclusion of the both authors analysis. Another firsthand discussion starts . That is not counted very vitally in the discussions of theorists group in the traditional epoch. The Nyāya logician Jayanta Bhaṭṭa (ca ninth century CE) has a wandering comment long-suffering idea in his Flower Garland of Sense (Nyāya-mañjarī) but with slight growth. The dispute middles on if the in effect concepts of linguistic can explain for the delicacies of connotation bring into being in chivalrous poetry, kāvya. The people who come to an understanding that recommendation need to be acknowledged. Furthermore talk over what types of advised connotation have to be put forward; On the other hand the listeners who cast-off idea in general attempt to express that for each one accepted classification of proposed connotation in the same enlightenment can be assumed. Over

and done with prevailing descriptions such as hint or influenced perceptive.

12.7.5 Deficiency Of Present Capabilities

Ānandavardhana continues by refer to channels which are by and large acknowledged to have a number of varieties of rhythmical properties. Then examining in what manner these properties are achieved by recommendation. He splits the satisfaction of what is advised into inferred connotations, inferred statistics, and artistic attitudes (rasa). He as well make a distinction in the midst of assortments of recommended connotation rendering to another conditions for instance the utterer's way of thinking. How quickly the audience member get well the recommended part of speech. On the other hand whether terminologies or perceptually diverse units of sound that are the route for what is recommended. When recommendation is a method of turning over the rasa. The leading artistic temper styled or humiliated inside a sonnet, it is called rasa-dhvani. Ānandavardhana attempts to provide a justification of at what time it is that recommendation grounds rhythmical prettiness, and disputes that rasa is the suitable ambition of all poems. It is vital to spot that, as per Ānandavardhana, rasa is bring into being inside the script, and not the person who reads. The person who reads merely come from to have a thought of the writing rasa. As a result it is without any problems implicit as connotation, and not an emotional state of a person who reads. After Abhinavagupta's clarification on Ānandavardhana, the prominence moves onto the emotional involvement of the person who reads. Also how to comprehend rasa in connection to other types of connotation come to be extra challenging. Even supposing lots of stuffs may be recommended (statistics of dialogue, realities), the eventual ambition of dhvani or recommendation in the rhythmical setting is to put forward rasa.

Check your progress 6

11. What is the Flower Garland of Sense?

12. What is Rasa – Dhvani?

12.8 DEBATE ABOUT RASA

If we discuss and debate about rasa. Let's take the sentence "The village is on the Ganges". At this point, Ānandavardhana debates that recommendation functions next to in cooperation with the main and subordinate connotation. Over here the thinker is suggesting the pureness of the village located on the bank of the river Ganges or Ganga. Take a note, however, that he does not consider that in cooperation with the main and subordinate connotation are at all times essential for recommendation. For instance, the name "Ganges" on its own could recommend pureness devoid of existence in a metaphorical or in other way rhetorical framework (in this place, it is metonymical). Ānandavardhana likewise compare the role of recommendation with the main connotation role. As for the concluding, he says the connection in the middle of the construction of words in a sentence and its main connotation is a "natural relation". The logic in which the philosopher is describing the relation is "natural" is that it is permanent. A word's main connotation is that sense which is to become aware of each and every particular case in point the word is used for. Recommendation, in comparison, is an "artificial relation" in the meantime it is a connotation that is not set by its natural term, and the connection flanked by recommended connotation and an evocative word is not one on one.

If we talk about Ānandavardhana's way of thinking, the recommended connotation is an advance stage further than the less important or secondary meaning. But then again is not unavoidably agreed over and done with what is the philosopher meant by the secondary or less important. Such as, what is recommended in this event it is understood from side to side the main connotation of "Ganges", ever since it is the river and not the bank which is connected with pureness and freshness.

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The critical part of Ānandavardhana's opinion is that despite the fact less important or secondary meaning call for a botch of multiple meaning fit, recommendations does not. An audience member realizes of "on the Ganges" as connotation "on the bank of the Ganges" is essential in demand for he sentence not to root cognizance of a village as gallivant upon the Ganges. In comparison with, the recommended sense it does not put right any obvious do.

Check your progress 7

13. What does Ganges mean?

14. What does banks of Ganges mean?

12.9 LET'S SUM UP

- Mimamsa, (Sanskrit "Reflection" or "Essential Examination") one of the six structures (darshans) of Indian perspective.
- Mimamsa, probably the most dependable of the six, is critical to Vedanta, one a greater amount of the six systems, and has significantly affected the arrangement of Hindu law (see Indian law).
- The Sanskrit word 'mimamsa suggests a 'loved thought'. The word is begun from the root 'man' which suggests 'thinking' or 'analyzing'.
- The word 'mimamsa' suggests "testing and getting learning" or "essential review and assessment of the Vedas.

12.10 KEYWORDS

- Mimamsa Sanskrit Structure for Indian Perspective on language
- Purenness How clean and genuine something is.
- Connotation The historical context in which a word is used.

- Gallivant Going around from place to place for entertainment.
- Metaphor A direct comparison.

12.11 QUESTIONS FOR REVIEW

1. What is the place of metaphors in Hindi?
2. Write a detailed note on Rasa.
3. Explain the importance of Vedas in assessment of Mimamsa.
4. Why does secondary meaning matters?
5. Write about the varieties of secondary meaning.

12.12 SUGGESTED READINGS AND REFERENCES

- A Rasa Reader Classical Indian Aesthetics (2016)
- Rasa in Aesthetics (1996) by Dr. Parnaik Elucidates
- Rasa Performing the Divine in India by Susan L. Schwartz
- Jaya and Rasa A Love Story by Sonia Patel
- The Natya Sastra

12.13 ANSWERS TO CHECK YOUR PROGRESS

1. The interpretation of Vedas (Check your progress 1 – Q1)
2. Yes, there is a distinct grammatical pattern of Hindi (Check your progress 1 – Q2)
3. Jnana (Check your progress 2- Q1)
4. Where sentence and the word both inter-relate to methods of discussion (Check your progress 2 –Q2)
5. 900 CE (Check your progress 3 –Q1)
6. The different interpretations that can be derived from the Vedas (Check your progress 3 – Q2).
7. Kumarila (Check your progress 4-Q1)

Notes

8. The object linked with it must perish (Check your progress 4 – Q2)
9. Yes (Check your progress 5 –Q1)
10. Here, a secondary meaning is attached to the original word (Check your progress 5 – Q2)
11. Nyaya-Manjari (Check your Progress 6 –Q1)
12. The artistic temper or humiliated sonnet (Check your progress 6- Q2)
13. It basically is the name of the river (Check your progress 7 – Q1)
14. It is linked to the connotation of the banks of Ganges where ashes are drowned (Check your progress 7 – Q2)

UNIT-13 THE METAPHYSICAL BASIS OF LANGUAGE BHARTRHARI'S THEORY OF SABDABRAHMAN

STRUCTURE

13.0 Objectives

13.1 Introduction

13.2 Basics of Indic Philosophy

13.3 The theory of Sphota

13.3.1 Meanings

13.3.2 Historical Background

13.3.3 Contextual References Sanskrit

13.4 Padmarajah's Philosophical outtake

13.5 A Chapter from Panini's Philosophy Linguistics

13.6 Modernization of Panini's Philosophy

13.7 The Theory of Sphota in Bhartrhari's Context

13.8 Metaphysics of Linguistics

13.9 Metaphysical Explanation of Sphota's Theory

13.10 Modern era of linguistics

13.11 Let's sum-up

13.12 Keywords

13.13 Questions for review

13.14 References and further readings

13.15 Answers to check your progress

13.0 OBJECTIVES

Notes

After studying this chapter the students will be able to

- Form the philosophical basis of Indian linguistics
- Understand the modifications of Bhartrhari for Linguistics
- Argue on the theory of Sphota
- Comprehend the viewpoints of Padmarajah on linguistics
- Learn about the ancient philosophical concept of linguistics by Panini
- Compare the modernization of Panini's work with the classical work
- Speak confidently on Bhartrhari's contextual discussion of Sphota's theory
- Prove Sphota's theory as an independent identity
- Understand the basics of Metaphysics of Linguistics
- Contrast between classical and modern linguistics

13.1 INTRODUCTION

The Indians take pride in being one of the most ancient lands of human civilizations. As we all know, the origins of human evolution begins with a land's language, which gives it its sense of identity and uniqueness. This is why people here in India were able to develop a very complete and adequate language to communicate. The languages are advanced, deep, and have minute grammatical details. All speakers of the language must know.

The old Indian dialects of Sanskrit, and many more as well, show the great amount of intricacy this region developed when it came to the subject of languages. A general account of this topic has been efficiently covered time and again by various researches throughout the world, especially the Indian scholars. This chapter will focus on languages, their birth and evolution, contributions of various philosophers, and the modernization of the information as well.

Where communication finds its way, the philosophical minds are nourished as well as speaking on the metaphysics of linguistics; the Indian continent has seen a plethora of philosophical entities over the course of millennia. From the times of Patanjali and Pannini, to the modern theories given by Bharthari. The Indians have done intensive research in this regard. The measure of philosophy in terms of linguistics is of great importance to the philosophers of old. They considered linguistics important because it serves as a means to translate the expressions into a conveyable form. The deep mysteries and questions related to life require a medium of thinking and spreading as well, that is where linguistics is playing a crucial role, the physical manifestation of thoughts in something is what allows the philosophy to grow. Therefore, the Indian philosophers did great work on this topic.

They wanted to align the linguistics in accordance to their ideas. They were of the view that philosophy is only as good as the words describing it, while working on the ancient scriptures; they made it a part of their philosophies. They considered it to be the main basis through which they would spread their ideas. Great care went into the formation of these linguistics.

The Spota theory follows the creation of ideologies and their coherence with languages, their hand in hand collaboration over the course of history, and also its modern perception.

It works to establish a road to travel for any researcher regarding the birth and evolution of languages in the molds of philosophy. It gives the description of abstract thoughts and ideas that are shaping the ancient Indian linguistics to this day. It's a fascinating topic that judges the mundane languages in light of something better. It bridges the gap between the artforms and the consequent basis of expressing the artforms.

13.2 THE INDIAN PHILOSOPHY

Notes

The word Philosophy doesn't guide well into the sort of topic that is managed in the 6 darshanas that are commonly viewed as a significant aspect of Hinduism and are approximately alluded to as the Six Systems of Philosophy coming from the Vedic legacy of the Hindus, in spite of the fact that they don't all buy in to the supremacy of the Vedas. These 6 frameworks are mentioned below with their Founder

- Nyaya founded by Gotama
- Vaisesika founded by Kanada
- Sankhya founded by Kapila
- Yoga founded by Patanjali
- Poorav Mimamsa founded by Jaimini
- Uttara Mimamsa or Vedanta founded by Veda Veyasa

Discussion will now narrow down to the three systems of Metaphysics under the category of Vedanta

- Advaita (by and large credited to Gaudapada yet to a great extent propounded by Adi Sankara)
- Dvaita (devised by Madhavacharaya)
- Vishishta Advaita (given by Ramanujacharya)

The motivation behind why Indian darshanas is viewed as more enveloping than either mysticism (Brahmavidya) or Metaknowledge is that notwithstanding depicting the objective of human presence, they go about methodically specifying how to achieve the objective. These 4 ways or Margas or Yogashastra

- Bhakti Yoga
- Karma Yoga
- Jnana Yoga
- Raja Yoga

The concepts of Indian darshanas presented was in a way more captivating and enticing in understanding the pathway to the beginning and personal solitude.

There would be a brief introduction regarding the six frameworks of Indic philosophy

- **Nyaya**

Nyaya, (Sanskrit "Standard" or "Strategy") one of the six frameworks (darshans) of Indian way of thinking, significant for its examination of rationale and epistemology. The significant commitment of the Nyaya framework is its working out in significant detail the methods for learning known as inference. Like different frameworks, Nyaya is both philosophical and religious. Its definitive concern is to finish human torment, which results from the obliviousness of the real world. Freedom is achieved through the correct information.

- **Vaisheshika**

Vaisheshika, (Sanskrit "Specific") one of the six frameworks (darshans) of Indian way of thinking, critical for its naturalism, an element that isn't normal for most Indian idea. The Sanskrit scholar Kanada Kashyapa, elucidated its speculations and is credited with establishing the school. Prashastapada, Udayanacharya, and Shridhara composed significant later editorials.

The Vaisheshika school endeavors to distinguish, stock, and characterize the substances and their relations that present themselves to human recognitions. It records six classifications of being (padarthas), to which was later included a seventh.

To these six was later included a bhava, nonexistence or nonattendance. In spite of the fact that negative in substance, the impression it makes is sure; one has a view of a nonattendance where one misses something. Four such nonappearances are perceived past nonattendance, starting at another item; later nonattendance, starting at an obliterated article; complete nonattendance, as of shading in the breeze; and proportional nonappearance, starting at a container and a material, neither of which is the other.

- **Sankhya**

Kapila was the author of Sankhya theory. Ishvara Krishna was its most acclaimed essayist. (third Cent. C.E.)

- **Essential Differences among Yoga and Sankhya**

1. Sankhya is agnostic; Yoga is semi mystical Ishvara is just the one purusha not to have fallen into prakriti.

2. Sankhya is a jnana yoga - course to salvation through information as it were. Yoga is a dhyana yoga - reflection and plainness. Patanjali's analysis of Sankhya otherworldly information alone won't spare us.

The strict significance of Sankhya is "separation" among purusha and prakriti to demonstrate the freedom of purusha. The center is to separate among purusha and the higher mental states manas and buddhi, which are a piece of prakriti. Prakriti is a completely genuine material substance and not the production of Brahman's uncanny power. Magical "authenticity," i.e., the outside world is genuine. Powerful pluralism, as well - i.e., there are numerous individual spirits that will stay individual and disengaged even after their freedom from prakriti. Not at all like Advaita Vedanta, un-adulterated purusha selves are indissolvably many.

At the freedom of the last purusha from prakriti, prakriti will come back to its primordial state. Its complex appearance relies upon our numbness that we essentially have a place with it. Be that as it may, with appropriate learning and segregation, one can utilize Prakriti for one's freedom.

Purusha has no traits aside from that "it is" and that "it knows." "The soul is what it is sees, it is detached, apathetic, an unimportant inert observer." (Quoted in Eliade, 27) It has no insight (this is situated in buddhi.) and it is without want. It is unadulterated opportunity. How at that point did it get subjugated? Initially, the three gunas (sattva, rajas, tamas) are in ideal harmony in prakriti. Be that as it may, under purusha's impact disequilibrium and advancement start.

1. Representation of the weak lady (prakriti) being conveyed by the visually impaired man (purusha).
2. Observer (purusha) spellbound by the artist (prakriti).

Prakriti is the wellspring of the universe of "getting to be" (change and movement) and sensation. Purusha speaks to genuine being latent, perpetual, and unadulterated. Sattvaguna is the "stuff" of cognizance and all higher mental states (related with Hindu god Vishnu and the goddess Lakshmi); rajasguna is the wellspring of movement, sensation, and feeling (related with Brahma and the goddess Sarasvati); and tamasguna is the wellspring of opposition, inactivity, and disintegration (related with Shiva and the goddess Kali).

- **Yoga**

Yoga, (Sanskrit "Troubling" or "Affiliation") one of the six systems (darshans) of Indian perspective. Its fundamental substance is the Yoga-sutras by Patanjali (c. second century BCE or fifth century CE).

Generally, the Yoga method is depicted in eight stages (ashtanga-yoga, "eight-membered Yoga"). The underlying two stages are good courses of action. They are yama ("restriction"), which means avoidance from harm (see ahimsa), distortion, taking, want, and enthusiasm; and niyama ("discipline"), which connotes cleanliness of body, fulfillment, obviousness, study, and promise to God.

The accompanying two stages are physical game plans. Asana ("arrange"), a movement of exercises in physical position, is relied upon to condition the confident's body and make it supple, versatile, and sound. Authority of the asanas is figured by one's ability to hold one of the embraced positions for a comprehensive time period without programmed advancement or physical interferences. Pranayama ("breath control") is a movement of exercises expected to settle the rhythm of taking to help all out respiratory loosening up.

Check your progress -1

Notes

1. State the names and originators of six structures of Indic reasoning.

2. What is yoga? Quickly clarify.

13.3 THE THEORY OF SPHOTA

Bharṭṛhari is a non-dualist who propounded an ontological theory i.e sphoṭa hypothesis based on the language standard as the supreme reality. An endeavor has been made by Bharṭṛhari to make his hypothesis free from customary mystical devotions. Bharṭṛhari intended to clarify correspondence as it is uncovered in the psyche by language. He considered correspondence based on the perception uncovered by the language in the psyche of the listener. Bharṭṛhari's sphoṭa hypothesis of language is as an intellectual comprehensive quality and language in his way of thinking is taken as inward, indivisible and pervasively given being and that language is uncovered itself first and the significance is uncovered non-distinctively by it. The supernatural substances are acknowledged by Bharṭṛhari as trans-subjective and trans-informative on the grounds that these are outside the ability to understand of language. Bharṭṛhari acknowledged language and significance as the creatures of mindfulness. If we pursue Bharṭṛhari's reasoning, at that point we can find that perception isn't made conceivable segregated from language and on the off chance that comprehension isn't imbued by language, at that point it stopped to be insight. In Bharṭṛhari's reasoning verbal articulations, composed words and encounters are utilized as the instrument in showing the genuine language i.e sphoṭa. Bharṭṛhari's sphoṭa hypothesis of language is a comprehensive methodology of language where words, roots and postfixes and so on are considered as helping apparatuses for the oblivious individuals to get language. This is

linguistic investigation of resolute sentence. It is critical to take note of that there is a distinction between intellectual comprehensive quality and sentence comprehensive quality in his way of thinking. The subjective comprehensive quality in his way of thinking is one as far as which the unit of language i.e sentence and its importance are uncovered non-contrastingly as mindfulness in nature.

However, sentence comprehensive quality is utilized to underscore the way that the unbreakable sentence is the first unit of discernment given in the psyche by which the importance is uncovered by it non-in an unexpected way. The presence of the otherworldly elements that are past the bit of language isn't denied by the subjective all encompassing methodology of Bhartṛhari. In his way of thinking things-in-themselves are taken as the ontological substratum of discernment that are known by suggestion and uncovered by language in the brain. The qualification between the ontic being and the psychological being is made for keeping up the differentiation of Bhartṛhari's philosophical reflections from mysticism. Discernment is uncovered in the psyche by language autonomously of any faithfulness to magical elements. In any case, note that a few scholars acknowledged language as a progression of verbal articulations or commotions having a customary benefit of demonstrating mental, Mental or supernatural elements. Some other gathering of logicians including Indian grammarians acknowledged language as an internal, indissoluble unit of correspondence which is pervasively given as a significance uncovering being. The individuals who acknowledged language as a progression of verbal clamors considered it as a device through which our encounters of the things-in themselves are imparted.

For them the encounters of comprehensions are procured by discernment, induction and so forth and language is utilized as a methods through which these encounters are conveyed. However, in the event that we pursue Bhartṛhari's see, at that point we can say that the encounters like verbal articulations, observation and so on are just the instruments in the appearance of cognizance and comprehension is constantly uncovered and injected by language. Bhartṛhari made a differentiation among insight and the sense-information obtained by understanding. The information themselves required language so as to be known

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unmistakably. The preoccupied information are social to the article seen and to the mind that sees, yet insight is essential. Be that as it may, note that deliberation itself has a place with the observational world and required to be communicated unmistakably and this articulation is preposterous in detachment from language. On the off chance that cognizance is taken as reflection, at that point it is discernment no more since comprehension isn't a deliberation, it is an uncovered unit. As deliberation is preoccupied out of a few occurrences of people it isn't taken as essential. Presently the inquiry is on the off chance that sense information are taken as disconnected from the non-semantic substances, at that point how a non-phonetic element can be known and imparted by language? This view didn't coordinate with the soul of the way of thinking of Bhartṛhari in light of the fact that to the extent his way of thinking is concerned sense information is taken as injected by language.

The individuals who considered information as experience of things acknowledged the real object of the perception as the substances that are distorted by the way toward encountering them. Presently the inquiry is the thing can be said about the probability of perception of the articles like rabbit's horn that have no outer presence? On the off chance that the experience and the discernment that are uncovered by language are taken as indistinguishable then they should be known all the while. However, Bhartṛhari opined that no concurrent cognizance is conceivable, that is the reason these two are not led all the while. The perceiver didn't express a similar encounter through language.

Supposing that the anticipation for articulation is denied then no articulation is conceivable and the hope for articulation is beyond the realm of imagination if outside existents are taken as objects of comprehension. As Bhartṛhari acknowledged the object of discernment as the being intellectual and transmittable ordinarily the latent discrete information preoccupied by experience can't be taken as the object of insight. The psychological and transmittable being is taken by Bhartṛhari as the comprehensible being that is uncovered or communicated by language. Nothing can exist autonomously of and isolately from comprehension and cognizance is constantly uncovered by language.

No positive or negative subjective case can be made free of language. Language and thought are entwined with one another and if the hypothesis of language is taken as a lot of signs and images framed based on mindfulness then the very truth can't be clarified.

Cognizance for Bhartṛhari is essentially a unit of mindfulness and it's anything but a development by any stretch of the imagination. Encounters like verbal commotions are implies for showing inward language (sphoṭa) which is mindfulness ordinarily. Showed by them the inward language uncovered itself and its significance is uncovered non-diversely by it. The inward language (sphoṭa) uncovered importance non-uniquely in contrast to it however it is not the same as mystical elements. Despite the fact that Bhartṛhari acknowledged the comprehensible being (upacāra-sattā) as the object of discernment he didn't acknowledge cognizance itself as the object of perception rather he acknowledged it as the mindfulness of itself.

As indicated by Bhartṛhari is genuine language is bound to verbal expressions or clamors, at that point it is beyond the realm of imagination to expect to outline any fixed grammatical and semantic guideline pertinent to verbal articulations. No fixed guideline of language can be given suitably if language isn't taken as internal, unbreakable and pervasively as an importance uncovering unit. Three degrees of language are referenced in Bhartṛhari's Vākyapadīya and among these three degrees of language paśyantī is the mindfulness idea of language based on which the madhyamā and vaikharī level is made possible⁶. Bhartṛhari's idea of sphoṭa as an intellectual unit is not quite the same as the individuals who acknowledge language as limited to the verbal expressions or commotions. In any case, Bhartṛhari didn't acknowledge language as kept to verbal articulations or clamors. In reality, there are two points of view of Bhartṛhari's language theories, one is powerful viewpoint and another is subjective point of view.

Check your progress -2

3. What is bound to verbal expression?

4. Who did not acknowledge the language concept of verbal articulation?

13.4 CRITIQUE OF SPHOṬA

Bhartrhari's theory of sphaṭa has been condemned in numerous regards. The Advaitins will not acknowledge the hypothesis of sphaṭa. On the trouble of the faltering of an arrangement of syllables, Sri Sankaracharya would state that the expression all in all with its peculiar interior request can grab hold of in memory through the manufactured development of the keenness. He contends that the mind all things considered on the past encounters all in all.

In Bhartrhari's view the sphaṭa is self-subsistent and as per Sankara it isn't. Sphaṭa stays in the self-subsistent reality that is only the cognizance or ātman. Bhartrhari maintains the view that God is prominently word (Śabda) is incorrect on the off chance that we limit the significance of the word śabda as articulation. Truth be told the Śabda is the characteristic reality. It is the moderate among supernatural and experimental reality i.e., all the name-and-structures which are the importance substance of word (Śabda) or a definitive reality.

In the sixth section of Jayanta Bhatta's Nyāyamanjari talks about the sphaṭvāda in subtleties, first it displays the grammarian's situation on śabda, dhvani, samskāra and sphaṭa, and afterward the Mīmāṃsā and Naiyāyaka issue with it. Jayanta Bhatta shows that the sphaṭa can nor be set up by deduction or by recognition. Last he put advances the Nyāya see on sphaṭa and lands at the end that śabda is passing on significance straightforwardly, even without the avocation of an awkward hypothesis like sphaṭa. In the expressions of Tiwari,

Sphaṭa can't be acknowledged as an apparent truth on the grounds that solitary the last letter of a word is seen. The synchronous insight of letters of a word is beyond the realm of imagination and consequently, it

isn't supported to acknowledge the sphoṭa, which vaiyākaranas theory is a unified unit. Sphoṭa being non noticeable can't be demonstrated by surmising additionally in light of the fact that there is no event for concomitance...

As per Nyāya theory, that which basically makes ready for something is viewed as the explanation of the last mentioned. Accordingly, when sound as word and sentence is seen then we comprehend the sense. In this way, the word and sentence are the reason for significance. We generally go over this team present in steady blend and along these lines it is right to take word and sentence enough to express importance with no medium like sphoṭa.

As indicated by Bhartrhari, the letters of a word don't have a synchronized presence. They can't structure a set to act commonly in any way. They are transient and appeared in arrangement. Thusly, they can neither express importance in singular capacity nor together. So we need to dole out the capacity to impart importance to a different unit called sphoṭa. In any case, sphoṭa being ceaseless and not balanced by solid position it goes contrary to the Nyāya theory. Jayanta looks at the contentions in building up sphoṭa by derivation and discernment and discovers both are inadequate. In this manner, not to give ensuing varnās repetitive, they are said to help in making the disclosure of sphoṭa to a more noteworthy degree unambiguous. Negating this feeling Jayanta says that varnās don't recommend an individual limit.

Bhartrhari says that an aggregate expression can't subsist at the same time. Jayanta safeguards and says that, however existing just in arrangement their aggregate proficiency is as yet conceivable.

The gathering of letters which capacities together to frame a word (or sentence) isn't care for a bundle yet in addition considers the sequential request of the letters. The primary issue with the technique for clarifying procedure of importance passed on by words is that it depends intensely on samskāra which is pivotal in reviewing memory, not significant in insight happening right now of hearing the word, which is involvement. Jayanta says it isn't regal request that samskāra should lead just to memory it is just a standard of sāstra. We state rather, that sāstra can

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permit samskāra to pass on significance from hearing expressions too. Samskāra isn't liable for current experience, which is the thing that happens when import is picked up structure a word that is heard. Samskāra is a nature of atman and keeps it from causing various kinds of discernment. Similarly as it causes recognition it can likewise prompt comprehension of import of a word. The syllables and their recognitions are transient and momentary; there is no compelling reason to propose a different element past the syllables, for example, śabda-tatva, which is any route past understanding. What's more, the discernment of significance isn't without reason this is the explanation samskāra, so there is no space to surmise whatever else. It's anything but a standard that what cause recognition, ie., the bit of memory, samskāra can't likewise offer ascent to discernment it can do both.

Samskāra of past syllables alongside the impression of the last syllable together carry the import of the word to involvement. In taking samskāra as driving importance disclosure there is no new hypothesis, as the grammarians likewise yield that the samskāra of going before varnas help the glimmer of significance alongside the last letter. Be that as it may, in hypothesizing inseparable sphoṭa as particular from the letters, there is superfluous and unsure phony.

Check your progress -3

5. What carries the word to involvement?

6. Is Samskara liable for current experiences?

13.5 PADMARAJIAH'S PHILOSOPHICAL OUTTAKE

Padmarajiah (1956) makes an effort to address the question of whether the true definition of a word resides in the word as a natural power (svabhāva) or is associated with it as a mere convention (sanketa).

13.6 A CHAPTER FROM PANINI'S PHILOSOPHY LINGUISTICS

Pānini was the absolute first Indian logician who utilized the term *sphoṭāyāna* in his *Aśtadhyaī*. Yaska referenced about the term in his *Nirukta* while examining about the works of Audumbarāyana. Vyāḍi, the creator of *Sagraha*, has examined the *Sphoṭa* theory as the differentiation between *Prakṛta dhvani* and *Vikṛta dhvani*. *Katyāyāna* sees that the letters of a word are fixed and the style of *Vṛtti* relies on discourse propensities for the speaker. From that point, the following game-plan sways towards the subjective part of the which means, regardless of whether nonexclusive or with the consideration of the listener. *Vājapyanayan* sees that all words give a very non-special meaning to very certain objects, allowing to distinguish between individual things and individuals, overall causing the world to be distinguished on basis of languages . For example, the designate *rāma* can be comprehended with its situation in the family of name, vitalize being, man, etc. Despite what might be expected, *Vyāḍi* says that words allude to person things, while the sort is suggested. The debatable issue of contestation is whether the phonemes are the littlest importance bearing portion existing independently without anyone else or not in Sanskrit. Since confined phonemes are not straightforwardly associated with importance, consequently *Pātañjali* hypothesizes that a solitary *saṃghāta* as the which means bearing unit for a word. To him, the capacity of language at the sound level is to separate sounds from each other, yet at the word level is to imply meaning. *Pātañjali* doesn't distinguish *sphoṭa* with the importance bearing nature of language.

Check your progress -4

7. Who was the creator of *Sagraha*?

8. Who says that words allude to personal things?

13.7 THE THEORY OF SPHOTA IN BHARTRHARI'S CONTEXT

Bhartrhari utilized the term sphoṭa concerning dhvani. He separated between the 'structure' and 'object' of the word. He expresses that sphoṭa didn't include the distinction in the speed of expression. As referred to in (Banerjee, 2002), as per Professor K.J. Shah, sphoṭa is something having its appearance or enunciation in the keenness. To his understanding, Bhartrhari acquaints the possibility of Sphoṭa with clarify the normal substance of correspondence regardless of individual contrasts and fluctuating mental affiliations. For Shah, sphoṭa includes instinct and he deciphers him as holding that instinct is crucial in understanding a word. Punyarājā has expressed that sphoṭa is the indissoluble and partless, 'awareness basically' (bodhasvabhāba). The later grammarians changed the idea of sphoṭa and discussed at the sentential level. They are otherwise called Sphoṭāvādins. To them, there is no sphoṭa without importance. It is the importance of having the nature of a word or of an articulation that makes it sphoṭa. The phoneme can uncover the undetectable significant single element sphoṭa continuously.

"In this way, because of the distinction in time of the showing sounds, their very own time and that of the term of their perception are credited to the phoneme (varṇa) word (pada) furthermore, (vākya) which have no distinction in time" (Vākyapadiya, 101, p.97). In making stratification of the sphoṭas like varṇa-sphoṭa, pada-sphoṭa, vākya-sphoṭa, akhaṇḍa-pada-sphoṭa, and akhaṇḍa-vākya-sphoṭa, the grammarians are pointing at the more drawn out units meaning where the more drawn out ones tell "how the language is utilized in the social setting" while the shorter ones propose "how the language performs". "This study of Grammar is the

incomparable and awesome wellspring of the information of the three-crease word, including numerous ways, of the Vaikhāri (the Elaborated), the Madhyamā (the Middle One) Bhartṛhari has a place with the "śabda-Advaita" school which partners language to comprehension. He guessed the demonstration of discourse being comprised of three phases conceptualization (paśyaanti), execution (madhyamaa) and cognizance (vaikhaari). The idea of sphoṭa has two measurements philosophical and mental. Talking insightfully, it alludes to sphoṭa as the phonetic ability of man, uncovering his awareness (śabda Brahman). This position is sprung up by the Indologists like A.B. Keith. Unexpectedly, the mental feature is bolstered by the idea of the acknowledgment and the disguise of the sphoṭa in a 'streak or understanding.

Check your progress -5

9. Who partners language to comprehension?

10. Is the study of grammar comparable to any other study?

13.8 METAPHYSICS OF LINGUISTICS-A BRIEF SCIENTIFIC ANALYSIS

The maxim of the data logician is "past logic and language." Specifically, we should demonstrate that coherent positivism and sensible induction, whose assault on power started as ahead of schedule as Auguste Comte in the mid-nineteenth century, have done nothing to take care of any of the profound issues about the principal idea of the real world. The focal figure in the change from legitimate observation to semantic examination was Ludwig Wittgenstein. His Tractatus Logico-Philosophicus was both

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the stature of legitimate positivism - the possibility that all information, including all science, can be spoken to insensibly obvious proclamations or suggestions - and the primary trace of its disappointment, with its dim remarks about how little can be said. The totality of genuine recommendations is the absolute regular science. We feel that regardless of whether all conceivable logical inquiries be replied, the issues of life have still not been contacted by any means.

Present-day somewhat English American metaphysicians figure issues in power can at present be treated as issues in language, possibly unraveled by reasonable investigation. They are as yet systematic language thinkers, regardless of a general disappointment of words to depict questions in any profoundly important manner. Language is excessively adaptable, excessively vague and loaded with representation, to be an indicative apparatus for transcendentalism. We should go past language games and coherent riddles to the basic data contained in an idea, and in the material things that epitomize the idea. What's more, it is presently straightforwardly clear that the portrayal of items, besides the logical disclosure of the common laws administering their conduct, is best finished with data, with PC recreations of material articles, both lifeless and living. Albeit numerous metaphysicians guarantee to investigate the essential structure of the real world, the mind-boggling portion of their compositions is about issues in expository semantic way of thinking, in other words, issues with words. Numerous inquiries have all the earmarks of being verbal bandy. Others need meaning or have no undeniable truth esteem, dissolving into Catch 22s. In view of current practice, we can hone the meaning of a metaphysician to be a diagnostic language logician who talks about powerful issues. Paradoxically, a metaphysicist is a data logician who knows about present-day material science, science, and science, just as the understanding of quantum material science. The major structure of reality today should go up against the riddles and riddles of quantum reality. For instance, the wave capacity of a quantum molecule is unadulterated data. A few translations of quantum mechanics are in a general sense otherworldly, issues for a metaphysicist.

Check your progress -6

11. State the resonance of present day English with ancient Sanskrit?

12. Are metaphysics works being translated to Hindi?

13.9 METAPHYSICAL EXPLANATION OF SPHOTA'S THEORY

A connection between sphoṭa, 'which is whole and undefined', and nāda, the sound, which is sequenced and along these lines separable. The sphoṭa is the "causal root, the objective, behind an articulation", where sense resembles the possibility of lemma in most psycho-etymological theories of talk age. sphoṭa which develops in the group of spectators is truly obvious than that of the lemma position. Notwithstanding, nāda after communicated comes into the mind of the group of spectators it comes when all is said in done, naturally. This idea is substantial by virtue of sentence-vibration or the vākya sphoṭa which considers that sentence is understood with everything taken into account. Of course, the forefront Sanskrit scientists like S.D. Joshi comprehends that Bharṭṛhari presumably won't have used the term in wording of significance bearing segment, rather a class of sounds. B.K. Matilal takes a centered position likewise, keeps up the view that the very strategy of thinking incorporates vibrations so the thought has some relationship with the sounds communicated by the individual speakers. Since thought works by talking, so the parts of thought are proportional to that of language. What Bharṭṛhari is endeavoring to state about language is that without it there is no common sense of the nearness of the thought. This start of the start of the thought in the very nearness of the language is later taken and exhibited by the two western analysts to be explicit, Edward Sapir and Benjamin Whorf, which is broadly known as the Sapir-Whorf

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hypothesis. Hence, sphoṭa is the transporter or the method of thought, as vibration of significance both in the speaker and in the listener. Sphoṭa rises in like manner in the group of spectators and centrality creates out of the speaker's articulation besides, group of spectators' acknowledgment. Once in a while, the differentiation between is seen as that of the association among suggested and signifier as propounded by Ferdinand de Saussure. In any case, the general concept is a sort of confused judgment which has kept the way of thinking of language in a foggy situation. In the standard Sanskrit philosophical talk, vācaka implies the signifier additionally, vācya demonstrates the meant. The vācya-vācaka relationship is enduring and continuous for Kātyāyāna and the Mimāṃsakas. As a matter of fact, according to the point of view on the Nyāya School, this is standard. This duality is enthusiastically expelled by Bharṭhari for a more widely inclusive viewpoint which loads on the point that there is no self-sufficient significance; rather it is distinctively present in the word itself. To Dr. Joshi, the old grammarians are supporters of Jāti (class) sphoṭa, sometimes the present-day grammarians like Nagesha Bhatta recognize Vyakti (individual) sphoṭa. For instance, Dhvanis (the individual sounds) are reliably Vyaktis and their mutual factor revealed by the individual models is reliably Jāti. To Dvaita School, Vyakti is the significance of a word. ādya Shankara censures the show of sphoṭa and promises for the Śabdabrāhman as demonstrated by which word (Śabda) suggests a couple of phonemes and not sphoṭa.

Check your progress -7

13. What are the old grammarian's supporters of?

14. What is the transporter of method?

13.10 MODERN ERA OF LINGUISTICS

The modern era of linguistics rose from the earliest starting point of the nineteenth century. While old India and Greece had an astounding syntactic convention, all through a large portion of history phonetics had been the area of theory, talk, and artistic investigation to attempt to make sense of how human language functions. Yet, in 1786, an astounding revelation was made. There are customary sound correspondences among a considerable lot of the dialects verbally expressed in Europe, India, and Persia. For instance, the English 'f' sound frequently compares to a 'p' sound in, among others, Latin and Sanskrit, a significant antiquated language of India.

ENGLISH	LATIN	SANSKRIT
father	Pater	Pitar
full	Plenus	Purnas
For	Per	Pari

Researchers understood that these correspondences—found in a huge number of words—couldn't be because of possibility or to shared impact. The main dependable end was that these dialects are identified with each other in light of the fact that they originate from a typical predecessor. A lot of nineteenth century linguistics was given to working out the idea of this parent language, spoken around 6,000 years prior, just as the progressions by which 'Proto-Indo-European', as we presently call it, formed into English, Russian, Hindi, and its other current relatives.

This program of authentic phonetics proceeds with today. Etymologists have prevailed with regards to gathering the 5,000 or so dialects of the world into various language families sharing a typical precursor.

- **The Study of Language Structure**

Toward the start of the twentieth century, consideration moved to the way that language change, however language structure too, is orderly and administered by ordinary guidelines and standards. The consideration of the world's etymologists turned increasingly more to the investigation of

punctuation—in the specialized feeling of the term the association of the sound arrangement of a language and the inside structure of its words and sentences. By the 1920s, the program of 'auxiliary etymology', roused in huge part by the thoughts of the Swiss language specialist Ferdinand de Saussure, was creating modern strategies for syntactic investigation. This period additionally observed a strengthened insightful investigation of dialects that had never been recorded. It had by then turned out to be typical, for instance, for an American etymologist to go through quite a while working out the complexities of the sentence structures of Chippewa, Ojibwa, Apache, Mohawk, or some different indigenous language of North America.

The last 50 years have seen an extending of comprehension of these standards and standards and the development of an across the board conviction that regardless of their appearing decent variety, every one of the dialects of the world is essentially practically a mirror image of one another. As linguistic examination has turned out to be more profound, we have discovered progressively major shared traits among the dialects of the world. The program started by the etymologist Noam Chomsky in 1957 considers this to be as a result of the human cerebrum being 'prewired' for specific properties of punctuation, subsequently definitely restricting the quantity of conceivable human dialects. The cases of this program have been the reason for a lot of late phonetic research, and have been one of the most significant focuses of discussion in the field. Books and diary articles routinely present proof possibly in support of the possibility that focal properties of language are intrinsic.

- **Language Use Studies of Meaning**

There is more over a long custom in saying that a word or sentence 'means' a particular thing and how these suggestions are passed on when we talk with each other. Two understood contemplations with respect to what suggestions follow back to the old Greeks One is that suggestions are mental depictions or something like that; another is that the noteworthiness of an enunciation is totally a segment of how it is utilized. The two considerations have impelled research programs that

are dynamic today. Various etymologists have been looking scholarly norms shrouded the relationship of criticalness, including the fundamental allegorical methodology that a few cases to see at the center of accentuation. Moreover, still others have been taking a gander at the habits in which those sentences are coordinated to shape sound talk.

• **Language Use The Social Side of Language**

In the past 50 years, there has been extending mindfulness with respect to the social side of language similarly as the mental. The subfield of sociolinguistics has grown up to a constrained degree because of post-World War II social advancements. The national opportunity improvements dynamic in immature countries after the war offered the friendly exchange of what may be their power language(s) after self-rule, a crushing inquiry, since for all intents and purposes all of them are multilingual. This incited a scholarly examination of the language situation in the countries of the world. Similarly, the improvements for minority rights in the United States and other Western countries have incited a close by appraisal of social assortment that enhancements earlier work inland assortment. Analysts have turned the illustrative mechanical assemblies of historical background to the examination of nonstandard groupings like African American Vernacular English and Chicano Spanish. Moreover, the women's advancement has driven various etymologists to look at sex differentiates in talk and whether our language needs to execute sexual difference.

Check your progress -8

15. Give instances of word differentiate between English, Latin and Sanskrit

16. When did the cutting edge time of Linguistics unfolded?

13.11 LET'S SUM UP

- The whole discussion concludes with modern view point of the linguistics.
- Throughout the subjective analysis we took an effective examination at the metaphysical basis of language, studied the contextual explanations of the Bhartrhari.
- The Indic philosophy was also explained with continuous flow of its phase-wise points.
- We had a thorough learning of the infamous theory of Sphota and had its arguments followed by its indications in Sanskrit dialect.
- The works of Panini were discussed as a homage and in the end the modern era of linguistics was duly discussed.

13.12 KEYWORDS

- **Metaphysics** A branch of philosophy that concerns the learning examination of fundamental nature of reality.
- **Linguistics** The subject related to the scientific study of dialects.
- **Contextual** A multi-meaning word; a focal abstract around with a research of discussion revolves
- **Perception** The ability to comprehend and be aware of an event; creating a thought
- **Dialect** A specific form of a language that is limited to the premises of a particular region.

13.13 QUESTIONS FOR REVIEW

1. Write a comprehensive note on the Indic philosophy.
2. Explain the Sphota's theory using Bhartrhari's research.
3. Compare the Modern and classic Linguistics.

4. How modern linguistics compares with the origins of Sanskrit Language.
5. How important is Panini's work in determining Indian Language Philosophy.

13.14 SUGGESTED READINGS AND REFERENCES

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- The sphota theory of language A philosophical analysis by H.G. Coward (1980)
- The Sanskrit Language (2001) by Burrow, T.
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- A survey of structural linguistics (1972) by Giulio C. Lepschy

13.15 ANSWERS TO CHECK YOUR PROGRESS

1. These 6 frameworks are mentioned below with their Founder
 - Nyaya founded by Gotama
 - Vaiseshika founded by Kanada
 - Sankhya founded by Kapila
 - Yoga founded by Patanjali
 - Poorav Mimamsa founded by Jaimini
 - Uttara Mimamsa or Vedanta founded by Veda Veyasa (check your progress 1-Q1)

Notes

2. Yoga, (Sanskrit "Burdening" or "Association") one of the six frameworks (darshans) of Indian way of thinking. The down to earth parts of Yoga have a more significant impact than does its scholarly substance, which is to a great extent dependent on the way of thinking of Samkhya, with the exemption that Yoga accepts the presence of God, who is the model for the hopeful who looks for otherworldly discharge. (Check your progress 1-Q2)
3. Genuine language is bound to verbal expression (Check your progress 2 – Q1)
4. Bhartrhari (Check your progress 2 – Q 2)
5. The last syllable (Check your progress 3 – Q1)
6. No (Check your progress 3 – Q2)
7. Audumbarayana Vyadi (Check your progress 4 – Q2)
8. Vyadi (Check your progress 4 – Q2)
9. The sabda-Advaita school (Check your progress 5 – Q1)
10. No it is not (Check your progress 5 – Q2)
11. There is no resonance in the way grammar is derived today (Check your progress 6 – Q1).
12. Many metaphysics works have been converted to Hindi (Check your progress 6 – Q2)
13. They are supporters of theories other than sphota (Check your progress 7 – Q1)
14. Sphota (Check your progress 7 – Q2)
- 15.

ENGLISH	LATIN	SANSKRIT
father	Pater	pitar
full	Plenus	Purnas
For	Per	pari

(Check your progress 8-Q1)

16. The modern era of linguistics initiated with the start of nineteenth century.
(Check your progress 8-Q2)

UNIT-14 JAIN THEORY OF LANGUAGE.

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14.0 OBJECTIVES

After going through this chapter, readers will be able to understand

- The philosophy of Jainism
- The nature of Jain religion as in comparison to others
- The historical roots of Jainism
- The five prominent morals of Jain religion
- The importance theory of Knowledge in the modern world.
- The nature and role of Jain religion in the development of language in India

- The contributions of Jainism in Indian society.

14.1 INTRODUCTION

Jainism, a religion of India gathered to a great extent in Gujarat and Rajasthan, in parts of Mumbai and the territory of Karnataka, like in the more significant urban areas of the Indian territory. The Jains summed about 3.7 million as in the 1990s. However, they apply an impact in the prevalently Hindu people group out of sight extent to their numbers. They are chiefly merchants, and their riches and power have made their relatively small faction one of the greatest significant of living Indian religions.

Jainism, is one of the oldest strict conventions of the Indian subcontinent with its birthplace established in ancient occasions. Even though it is currently decreased to a minority religion in India and somewhere else, sometime in the past, it commanded most pieces of India. It delighted in support from the absolute most noticeable leaders of old India. Chandragupta Maurya, the first understood sovereign of India, turned into an adherent of Jainism in the last period of his reign and took his life by fasting in the great convention of a Jain priest.

As indicated by Jain convention, the first to happen upon earth in this time cycle to reintroduce the old dharma was Rishabhanatha, otherwise called Adinatha, the first in the line of 24 Tirthankaras who were bound to show up on earth. Parshvanatha (877-777 BC) and Vardhaman Mahavira were the two in the progression. Jainism assumed an exceptional job in the strict custom of India. Maybe there are no other customs in the nation that left its impression to such an extent as Jainism upon the strict lifestyle, which we currently recognize as the Sanatana Dharma or all the more prevalently Hinduism. Jainism focuses on the profound freedom and equity of all existence with a specific accentuation on peacefulness, which is presently a fundamental part of Hindusim. Discretion (vrata) and fiery austerity are the methods by which Jains achieve moksha or freedom from the cycle of resurrection. It is in the rigors of training and level of earnestness with which the standards of

parsimony pursued where Jainism stands separated from both Hinduism and Buddhism.

14.1.1 Comprehensiveness In The Nature Of

Jainism

Presently if you simply talk about Jainism, then it divides the universe into two sections one being the physical and the other being the non-physical, or you can say a one being the living and the other being the non-living piece of the universe. As indicated by the law of science, it is Physics that depicts the physical world. Similarly, Jainism portrays the parts of human spirit spirits and mental conditions and sentiments of someone in particular. At the point when we meet an individual who knows about Physics, he will disclose to us that the world is administered by physical laws that can demonstrated whenever and in any measurement. As indicated by these laws wonders don't occur, and if supernatural occurrences do happen, at that point, there must be a logical clarification or physical clarification for that marvel

The human life additionally complies with specific laws. There comes when we are not ready to comprehend these laws. The point at which we admire God and approach him for answers, and when we find these solutions, we suggest that there is no need for a God. Jainism has encouraged that these laws likewise applied to our lives and the lives of every person. These laws, as indicated by Jainism, have been advanced by those individuals who spent their lives in recollecting God, and they have alluded them as illuminated spirits.

Jainism instructs us that each individual every single person has been brought into reality. He has been made for a particular reason and to accomplish or to seek after explicit objective by remembering that there various courses all together achieving your motivation and your purpose.

Some may state that Jainism is an everlasting religion, yet then they ask themselves what does interminable mean. If we take the perspective on present-day science, at that point, we become acquainted with no that even the universe was not eternal. It was the outcome of Big Bang that happened very nearly 14 billion years prior; however, the main thing that

endured even before the universe appeared what the physical laws. The world will before long meet its end; however, these laws of science and these laws of Physics are everlasting, and they will stay even after the world reaches its end. The physicist state that this universe that has brought into reality was, in fact, the consequence of the laws of Physics that stay even before the enormous detonation.

In the subcontinent of India, Jainism has its premise, and it is the strict conventions of Indian. As Jainism's custom, its lessons are everlasting and perpetual, and it has no organizer since it goes back to the sixth century BCE's educator Mahavira who was the Buddha's contemporary. Jainism is thought of as a religion that is preceding Buddhist and starts in 700 BCE. It was because of a reaction and impugning to Hindu religion Brahmanism, Mahavira as like Buddha, starts its arrangement of rules for Jainism. Before the Jainism, In the Brahman's culture, there were divisions of individuals as indicated by their standings, and they separate the rank framework. They consider different stations individuals as sub-par compared to the Brahmans, and they live as underestimated. Pointed by Karma, they set guideline of re-exemplification, or else bit of leeway bring worried through the moral attributes so as dealings. Brahmans principle depends on the standard as the unbending and customary and regarded the authority of the Vedas and Upanisads. Jainism, Buddhism, and Carvaka were considered unconventional because they didn't accept the power of the Brahman.

Reflecting local otherworldliness before the Indo-Aryan movement into India, numerous researchers express that Jainism's beginning is in the "Indus Valley." The hypothesis of Jain is predominantly worried about human life and its reality that is the spirit and matter other than the ubiquity of God and the universe's creation. It can't be viewed as the distrust. Jain's masterminds and savants made the hypothesis of reality that the real soul and matter and accept on the flighty and unconformity. It doesn't repudiate with the real world, and they uphold that the world depends on two everlasting, unformed, synchronous barring independent kind of substance that is conscious and the oblivious. Jainism thought that the moral and the hallowed standards must be because of the unbending servitude.

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Jainism generally popular as Jain Dharma also who were the previous Indian religion and the devotees or the Supporters of Jainism are assigned as "Jains", which is got from a Sanskrit word Jina (victor) who clues the method for triumph in cross life's surge of revivals by pounding the aura by an excellent and supernatural being. The Jainism is the trans mystical religion, and the Jains pursue their supernatural contemplations and the past through a movement of 24 competent rescuer out of luck and teachers named as Tirthankaras, whereas the first was Rishabhanatha, was shown by Jain show carried on a large number of days earlier, the 23rd being Parshvanatha in 900 BCE (Before BC), and 24thas Mahāvīra around 500 BCE (before BC). Jains acknowledge that Jainism is a relentless dharma with the Tirthankaras dealing with each round of the Jain cosmology. Their strict compositions are named as Agamas. The significant tight zones of Jainism are ahimsā (serenity), anekāntavāda (many-sidedness), aparigraha (non-association) and miserliness. Earnest Jains took five essential vows ahimsā (calmness), Satya (truth), asteya (not receiving), brahmacharya (restraint or virtue or sexual discretion), and aparigraha (non-association). These models have affected Jain culture from various perspectives, for instance, provoking a pervasively veggie darling lifestyle that keeps up a vital good ways from devilishness to animals and their life routines. ParasparopagrahoJīvānām (the limit of spirits is to help one another) is the aphorism of Jainism. Namōkāra mantra is renowned in all and fundamental supplication in Jainism.

The two essential out of date sub-traditions that Jainism has Digambaras and Śvētmostāambaras and a couple of smaller sub-shows that created in the second thousand years of Common Era. The Digambaras and Śvētāambaras have different points of view on everyday exercises, sex, and which Jain works may be seen as standard. Jain drifters have established around each Jain sub-shows beside Kanji Panth sub-custom, with laypersons (śrāvakas) supporting the destitute people groups' significant interests along resources.

Jainism has someplace in the scope of 400,000 to 5000,000 with Jains staying in India. Aside from India, indisputably, the most significant Jain social order is accessible in United States ,Canada, Europe, Hong Kong

,Kenya, the United Kingdom, Suriname, Fiji, and the. Most important Jain fiestas are Paryushana and Daslakshana, Mahavir JanmaKalyanak, and Dipawali.

Check your progress 1

1. Name few major Jain festivals celebrated in India?

2. In which social order Jain religion is accessible other than India?

14.2 BASIC PRINCIPLES OF JAINISM

For Jainism, we like this set out the five essential standards of Jainism that implies the five-bit by bit to carry on with this human life so that we experience the condition of harmony and ecstasy inside.

14.2.1. Peacefulness (Ahimsa)

The principal essential method for living is peacefulness, as Lord Mahavira stated, "Ahimsa Paramo Dharma." The large part of peacefulness delineates three basic morals in everyday living, to be specific

Non-harming — it is the coarse type of tranquility expounding no physical hurt in the direction of any kind of life, deliberately or unintentionally. A human has the most noteworthy life as it can replace others from pain. Likewise, Ahimsa, in its unrefined organizations, shows not generating corporeal hurt, harm, or damage to anybody.

Non-hurting — this is the subtler type of Ahimsa communicating no aim of hurting others, purposely or accidentally. A person, in the condition of ahimsa (savagery), will, in general, think harmful for the other people who are unique with their single direction of living and thinking. In this

way, peacefulness at restrained level methods not outfitting the sentiments of mischief and wreckage towards any living thing.

Non-despising — the subtlest type of peacefulness isn't to remain in the condition of scorn towards any single spot thing. We continuously support the perspective that is brimming with disdain and hostility towards the individuals, ideas, and circumstances around, realizing that we can't transform much about them. This antagonistic sentiment of scorn causes distress and dissonance among our very own self. In this way, the subtlest type of peacefulness isn't to hate any kind of life and live in accord with whatsoever life carries to us. It doesn't mean pulling back ourselves from any self-exertion, yet it accentuate on dropping scorn from any exertion.

14.2.2. Honesty (Satya)

This part of Jainism is one of the most wrongly translated. We continue advising the younger ages to talk truth as a significant part of Jainism. Be that as it may, to express truth is rather we as a whole learn in our ethical class in early grades! Master Mahavira can't list something of that evaluation as one of the 5 'Mahavrat.' There must be something more to it. Thus, at SRM, we put stock in this primary guideline as to "pick right." We need to teach this human personality so that whatever circumstance comes in life, we should pick the right activity and right response. Accordingly, the basic standard of honesty states

To choose right, among good and bad

To choose interminable, among impermanent and lasting

At the point when one survives from side to side the learnings from Sadguru, the quintessence of honesty starts sheeting down in the mind that empowers the being to pick right and everlasting in whatever phase of life they are.

14.2.3. Non-Taking (Acharya)

The result of low astuteness is the shallow understanding of such effectively exceptional expressions of illuminated creatures. Acharya Mahavrat is commonly considered as not to take others' products. Be that

as it may, once more, these are the moral qualities that we learn at young ages. The edified statue of Lord Mahavira can't convey such a shallow message. There must be something more to it.

The most profound message of illuminated experts can be interpreted just when one's cognizance adjusted to that state. Without that, we can only envision some shallow implications and can never comprehend the vital message behind these straightforward yet unusual words. Along these lines, Acharya implies not to take, consider, or remove others' things or assets. In any case, with regards to more profound angle, profoundly, it means not to consider body-mind-keenness as our own. Self is unadulterated cognizance, and body-mind-astuteness are only the instruments of human life that empower us to know the True Self.

14.2.4. Chastity (Brahmacharya)

It is the aftereffect of life lived with the three standards mentioned above of peacefulness, honesty, and non-taking. The real word is 'Brahmacharya' which truly intends to remain in Brahma (Soul). At the point when an individual picks directly over off-base and changeless Self over impermanent body-mind-acumen. Then the aftereffect of this decision is primarily coming back to the Self (unceasing cognizance). When we realize that body-mind-astuteness would me say me isn't', 'at that point, we normally look towards what is 'Me'? This antiquated move of cognizance towards self is known as Brahmacharya.

The aftereffect of pulling back view of body-mind-astuteness as self can be the condition of purity. One can typically avoid oneself from physical guilty pleasure with others. The longings of getting delight from others' touch-body-sense drops off effectively when one encounters trouble from their very own body.

14.2.5. Non-Possessiveness (Aparigraha)

The person who gets up in self and lives with experiential information of body-mind-acumen as not being his carries on with the outside life in the province of Aparigraha, which is the non-connection to assets. This non-connection can be felt to all degrees of life, and one is said to live the

Notes

way appeared by Lord Mahavira. This non-possessiveness can be practiced as

- Non-possessiveness of things —

The more we know the eternal Self, lesser is the connection towards the impermanent things. Thus, with withdrawal and augmentation, accessibility, and non-accessibility of things when one isn't in the condition of mental or physical unsettling, it is called non-possessiveness of things.

- Non-possessiveness of individuals —

On the phase of life, individuals come, assume their job, and leave. The person who knows the truth of this play of life goes past the show and knows his True Self. An individual living as 'Jain' isn't fixated by ownership of individuals. They live joyfully in swarm or isolation since their tranquility and satisfaction are not any more gotten from material world outside; however, from the eternal universe of Soul inside.

- Non-possessiveness of thoughts —

People with this condition of mindfulness (as clarified above) are individuals of general attitude. They don't have a request for their opinions. They comprehend the part of relativity and regard everybody's idea in related domains. No one's approach can be total since considerations naturally can't be supreme. The chief supreme is True Self that experienced past the condition of musings.

Along these lines, the five essentials of Jainism is, in reality, such a method for living, which can be the reason for freedom through this human life. If one lives in accord with these standards, they are taking the way of self-inquiry, which at last prompts Self-Realization.

Let us not debase the expressions of extraordinary astuteness conferred by our illuminated Masters. Give us a chance to make them the lifestyle and experience the life, past body-mind-insight, in the continuous presence of Pure Self.

Check your progress 2

3. What is the principle method of living according to Lord Mahavira?

-
-
4. What do you mean by non-possessiveness of thoughts in Jainism?
-
-

14.3 JAIN THEORY OF KNOWLEDGE

As indicated by Jainism, cognizance, or mindfulness is the fundamental nature of every individual soul. Independent from anyone else, a spirit doesn't require any outside way to pick up information since learning is inalienable in its basic nature and by that it has omniscience or the all-powerful mindfulness without the need to rely on discernment or insight. Information doesn't emerge because of discernment or mental movement. It exists in itself, regardless of whether we know or not and whether we see things or not. As it were, the world is genuine, not a dream. In any case, in a condition of subjugation, such learning winds up secured by the polluting influence of karma and stays blocked off to the spirits. Along these lines, the spirits lose their omniscience incidentally and depend upon restricted methods and middle of the road sources, for example, the psyche and the faculties to pick up learning and comprehend their encounters and presence. In this condition, creatures gain the learning of the world successively first through recognitions and afterward through insight. Recognitions help them to secure the comprehensive statements of the articles apparent, while insight encourages them to increase explicit subtleties of every one of them. These strategies are not idiot-proof since they are inclined to blunders. In creatures, this procedure of knowing occurs in five distinct manners. Of them, the initial three are flawed and inclined to blunder, while the last two are impeccable and pass on reality without mistake. These five methods or instruments of learning are clarified underneath.

14.3.1 Methods For Knowledge

14.3.1.1 Mati

Mati is mind. Mati jnana is the learning of the psyche, as a rule, increased through your faculties, memory, recognition, comprehension, and deductive thinking. It is something which you know with the assistance of your psyche and its different resources. From a spirit's viewpoint, this is backhanded information determined through the office of the psyche and its resources (detects).

14.3.1.2. Sruthi

When you take in something from different sources, other individuals, or creatures, through your perception of signs, images, or words, we call it sruthignana or the information of sruthi or hearing. This sort of information is increased through affiliation (labdhi), consideration (Bhavana), understanding (upayoga), and naya or differed translations of the significance of things (naya). It is backhanded learning acquired through portrayal, authority, study, hearing, and tuning in.

14.3.1.3. Avadhi

You gain this sort of information not through physical methods, for example, the faculties of the brain, yet through your mystic capacities, or special insight and natural mindfulness, by beating the impediments of reality. It is past the limits of your standard mindfulness and resources and not by and large accessible to everybody. It is immediate learning.

14.3.1.4. Mahaparyaya

This learning is picked up by guessing the thoughts and musings of others. It is additionally immediate information acquired from others through extra tactile discernment, for example, clairvoyance or mind perusing. Mahaprayaya is encouraged when an individual accomplishes or nears the condition of flawlessness. In that express his sense of self winds up quiet and dormant. Consequently, he can go into any cognizance voluntarily and experience unity with it.

14.3.1.5. Kevala

It is the most noteworthy information picked up when you rise above your normal self and achieve flawlessness or aloneness (kaivalya). Thus just a Jina or Kevalin approaches it, and through him, others may learn it as shruti. Independent from anyone else, this learning doesn't require any outward organization for its transmission since it is consistently there, in

the cognizance of the spirit which blooms fully in an illuminated Jina, unattached, boundless and with no limitation of existence, duality, and objectivity. Since it is supernatural, it can't be passed on or communicated sufficiently as per the general inclination of others. In any case, it tends to be acquired omnisciently in a condition of flawlessness, when the spirit winds up freed from the subjugation to the cycle of births and passings.

14.3.2 Instantaneous And Twisting Information

As we expressed now, the initial two are indirect methods for learning (paroksha). Since we need to rely on an outside and middle of the road source, for example, the faculties or the psyche to know it, while the other three are immediate, where you don't need to rely on an external or transitional source in the field of objectivity to know it. You gain it straightforwardly (pratyaksha) and promptly by coming into contact with it and thus progressively solid and helpful in freedom. The information increased through the faculties is likewise considered in certain arrangements as immediate (pratyaksha). Nonetheless, the faculties are helpless against wants and daydream, and we can't rely on it. Perceptual information likewise emerges in four unique manners, through visual sensations, non-visual sensations, extra-tactile discernment, and bound together observation without duality by getting to be invested in the learning itself.

Of the three, the initial three are not viewed as legitimate information since they are inclined to mistakes and make question (samsaya), disarray, and dream, while the last two are substantial and blunder free. Their source is from the higher domains occupied by impeccable creatures who represent astuteness and can never not be right. Invalid learning emerging from the initial three is likewise inclined to defective rationale, mixed-up ideas (viparayana), and wrong information (anadhyavasaya) developing from lack of regard or detachment.

14.3.3 Observation And Recognizing Learning

The basic concept of jiva is cognizance or Chaitanya, which is comprised of both recognition (darsana) and perceiving learning (jnana). The previous is increasingly broad (samanya) and shallow and the last

progressively explicit and definite (visesa) in furnishing the spirits with information. From observation emerges underlying fear or getting a handle on of the complete statements (samanya) of the items saw without their particularities (visesa). While from knowledge comes perceiving shrewdness in which there is the getting a handle on of the two peculiarities and consensuses, with the capacity to separate between one article and another. Jain scholars distinguish five phases to recognition (darsana).

Vyanjanagraha is a state in which an upgrade actuates the faculties and carries them into essential contact with the item.

Arthavagraha, in which the brain ends up engaged with the faculties and perception, is enacted whereby one turns out to be enigmatically mindful of the item.

Iha is a state in which the brain is brought to at this very moment and starts to focus on particularities of the item. It is an unmistakable thought of the article is framed in the psyche.

Avaya, in which the mind contrasts the present understanding and the past encounters of similar kind put away in the brain and incorporates it into the recollections holding its qualification, for example, time, spot, and setting.

Dharana, in which the memory or the impression of the experience immovably held in the brain, whereby it might be reviewed and recovered later.

14.3.4 Knowing And Knowledge

Jainas hold that while through recognition, one ends up mindful of the items present in the perceptual world, the articles in themselves are other mental substances and exist in their existence. The world and its details are not unimportant mental figments or develops made by our contemplations, wants, and observations yet are genuine in themselves. They don't change by our knowing or not knowing, and they exist independent from anyone else. So additionally, the information of the item. It exists whether we know it or not. Learning is, in this way, autonomous of recognitions and in itself, an outright reality. While

rational creatures may get to it through observations and sense organs, it tends to be obtained without these go-betweens by beating the impediments that meddle with the consciousness of such information.

Since the learning of the item isn't needy upon recognitions alone, a jiva doesn't need to rely on his faculties or discernment to know it. In a standard being, observation (darsana) goes before learning (jnana) while in an ideal being, information emerges without discernment since learning is inalienable in the being, yet stays secured by the polluting influences of karma. These contaminations are of two sorts, those that obstruct the observation (darsanavaraniya karmas) and those that stop up the calculated information (jnanavaraniya karmas). Due to them, we become specific in our recognitions, information, and comprehension, picking what is quickly helpful and important and overlooking the rest. At the point when they are evacuated, information uncovers itself to the being, and the being creates omniscience or all realizing mindfulness, including the learning of all things, past, present, and future. The learning of the ideal being is free not just from the polluting influences we have referenced previously yet additionally from the three mental mistakes, to be specific uncertainty (samsaya), daydream (vimoha), and CORRUPTION (VIBRAHAMA).

14.3.5 Learning Point Of View

Another peculiarity of Jainism concerning recognition and learning is the hypothesis of outlooks. It perceives two kinds of learning – standard information (pramana) and related information (naya). Standard information is simply the learning of the thing without the inclusion of observations and connections. Relative learning is the information emerging about the article when it is seen from a specific outlook. Relative information relies on how we see an item and conceptualize it. It is a restricted perspective on the item. Thus from that specific view, it might hold great, yet not really from others. To state that a specific perspective is right doesn't imply that different perspectives aren't right. These various perspectives may speak to a specific part of the item, yet not the totality of the article. Now and again, they might be opposing and confounding. One can't know an item really by exclusively depending

upon a couple of outlooks. To know the reality of anything, one needs to think about all the potential points of view. It is known as the hypothesis of viewpoints.

14.3.6 Nayas

The nayas are grouped in different manners. Their number additionally changes from one to seven. An outstanding framework recognizes seven nayas, which are recorded beneath. At the point when considered freely, every one of them prompts false notions (abhasas). Of them, four are identified with the items and the significance and three to words.

1. Naigamanaya identifies with the end reason or universally useful of a thing or action. For instance, the finish of the direction of the sun is to support life and give vitality. As indicated by another understanding nigamanaya identifies with a general and non-recognizing reference to an article without pointing out its specifics, in such explanation as "individuals live here," without determining who for sure.

2. Samgrahanaya identifies with the regular highlights or the particular class or classification highlights of an article. The class without anyone else's input doesn't speak to the item; however, it causes us to separate it for a particular reason as opposed to its universally useful.

3. Vyavaharanaya identifies with the observational learning or useful presentation to the item, whereby we become experientially acquainted with it all in all and explicit detail.

4. Rjusutranaya identifies with the experimental learning in connection to a particular purpose of time or the present minute with no reference to its personality or coherence as though you have seen it at no other time and never after.

5. Sabdanaya identifies with the verbal perspective or the information emerging from the particular name or names by which the article is known. An item might be known by various names or equivalent words. Each name summons in us explicit learning, and the connection between a name and its particular importance may regularly offer ascent to deceptions about the item.

6. Samabhirudhanaya identifies with the information emerging from the root words that offers ascend to names

7. Evambhutanaya identifies with the particular useful part of an article in a particular condition. An article many have numerous perspectives in various conditions, and each may allude to a particular practical condition of a similar item.

14.3.7 Syadavada Or Saptabhangi

Firmly identified with or rather a subordinate of the nayavada is the hypothesis of stances known Syadavada, which is frequently alluded to as Saptabhangi, or the regulation of "Maybe" as per which one may either assert or invalidate a suggestion in seven different ways. Each approach is known as a bhanga (mode, strand, or predication) or vada (contention or assessment). depends on the significant acknowledgment that there is no supreme or all-inclusive situation on any reality yet just restrictive and relative potential outcomes of certification or refutation. There are numerous choices to comprehend the uncertain and diverse reality. It tends to be gotten a handle on completely just when we consider these different methodologies or potential outcomes that speak to it in its totality, and analyze every point of view in detail together with the different strands of truth that go into its creation. In this manner, "in a specific sense," we can either insist or invalidate a thing or its traits at any rate in seven distinct manners or perspectives, specifically is (asti), isn't (nasti), is and isn't, is unspeakable (avyaktaya, is and is indescribable, isn't and is inconceivable, isn't and is inconceivable.

Check your progress 3

5. What is Mati in Jain theory of knowledge?

6. How many phases of recognition has been distinguished by Jain scholars?

14.4 JAIN THEORY OF LANGUAGE

The old-style Jain authoritative writing was created over an extensive period. Both Parsvanatha and Mahavira restored Jainism. They made a squeezing need to revamp and record the Jain precept as indicated by the new collection of information that was brought into light by their lessons. Since the last two Tirthankaras themselves utilized the language of the everyday citizens for the engendering of Jain principle, the early writing of Jainism mirrored the supposition of the occasions and was made in Prakrit or Ardha-Magadhi.

It was merely following five or 600 years after Mahavira, sometime during the early Christian time, the Jain researchers went under the impact of Vedic culture and started utilizing Sanskrit to form their abstract works. Jainism is one of the oldest strict customs of India, likely more seasoned than even the Vedic religion itself. There is no unanimity among researchers regarding what establishes the first Jain writing? For a few centuries, even the most fervent adherents of Jainism bantered regarding this matter and neglected to agree.

Both the Svetambaras and the Digambaras, by and large, recognize the Agama Siddhanta to be their original writing while they do vary as to their substance and elucidation. A significant part of the old-style paper of Jainism we have today created after the passing ceaselessly of the Tirthankaras. The accessible messages like this don't ensure the virtue of their lessons.

Two hundred years after the passing ceaselessly of Mahavira. An endeavor was made by researchers to systematize the Jain ordinance by meeting a get together at Pataliputra. It was the principal Jain committee to discuss the issue, and it finished in disappointment because the gathering couldn't arrive at a consistent choice regarding the matter. A subsequent committee held at Vallabhi in the Fifth Century AD was any way to a great extent, effective in settling the issue and empowered the

researchers of an opportunity to characterize the group with some sureness.

14.4.1 The Main Body Of Jain Literature

The accompanying grouping of Jain writing generally depends on the choices made during the second Jain Council and as indicated by the characterization exhibited by S.Radhakrishnan in the Indian Philosophy, Volume 1.

14.4.1.1. The Forty-One Sutras.

They comprise of subsequent pieces of literature of Jainism

i. Eleven Anga suttas, which clarify the ideas and theory of Jainism as fantasies and legends, notwithstanding announcing the set of standard rules for the priests. The twelfth Anga sutta said to have lost. The Anga suttas were initially supposed to be 12 of the twelfth one was lost.

ii. Twelve Upangas,

iii. Five Chedas or Cheyya Suttas, which detail the principles of direct for the priests in the religious communities and punishments for breaking them.

iv. Five Mulas or Mula Suttas, containing the essential convention of Jainism, and

v. Eight random works, for example, the Kalpasutra of Bhadrabahu, the Nandi Sutta, etc.

14.4.1.2. The Prakarnikas

These are unclassified works in section structure and manage the essential precepts of Jainism.

14.4.1.3. The Twelve Niryuktis Or Analyses.

The discourses were composed by Jain priests. Siddhasena and Samghadas later revised the discourses into Bhashyas. The early critiques were formed in Prakrit and later ones Sanskrit.

14.4.1.4. One Mahabhashya Or Extraordinary Discourse.

14.4.2 The Non-Authoritative Writing

Those writings which don't shape some portion of the above mentioned, however, of incredible incentive to the understudies and adherents of Jainism are incorporated into this classification. We are posting a couple of such works beneath for pursuer's benefit mainly in two broader categories

1- The Svetambara Texts

2-The Digambara Texts

The Jain researchers have their very own rendition of Jain folklore on hold of the Hindu Puranas. The Jain Puranas are important wellsprings of data on the relic and convention of Jainism and the lives of Tirthankaras. Additionally incorporated into the Jain writing are works of profound significance in punctuation, etymology, arithmetic, legislative issues, expressions, and sciences. It is accepted that the Panchatantra contains indications of Jain impact. Notwithstanding these, we have some Jain writings created in Indian vernacular dialects, for example, Hindi, Tamil, and Kannada. The Jivaka Chintamani, a Tamil epic lyric, is a genuine model, made in the convention out of Sangam writing by a Jain holy person named Tirutakkatevar. It portrays the life of a devout lord who rose to outstanding quality by his very own legitimacy just to turn into a frugal at last. A Jain researcher created the Kural of Tiruvalluvar. The most renowned of the Jain authors, Hemachandra, hailed from the south.

14.4.3 Some Important Jain Texts

The Acaranga Sutra It is the most established Agama Sutra, composed initially in Ardha Magadhi. It is a mindset of standard rules for the priests in such issues as asking, sort of asking bowl to be utilized, how to walk and talk, and what ownership they can claim, etc.

Adipurana As the name proposes, the Purana depicts the occasions related to the numerous manifestations of Adinatha or Rishabhanatha, the first Tirthankara. It is said to be founded on a prior work in Sanskrit by Jinasenacharya.

Kalpa Sutra According to custom, the Kalpasutra was made by Bhadrabahu, who was likewise the otherworldly educator of

Chandragupta Maurya. It contains the biography of Mahavira and Parsvanath.

Check your progress 4

7. What are the major two classifications of non-authoritative writings of Jain literature?

8. What are some important Jain texts?

14.5 INFLUENCE OF JAINISM ON INDIAN CULTURE

The following are some areas on which Jainism has left strong impressions on Indian culture, society, and language.

14.5.1 Jain Writing And The Development Of Vernacular Language

Jainism had assumed an urgent job in the improvement of the language of the nation. Sanskrit and Pali have been the mechanism of works and proclaiming's of Brahmanas and Buddhists. The Jains gave a precise scholarly shape to certain vernaculars. Mahavira lectured in the blended tongue called Ardha-Magadhi with the goal that it could be adequately comprehended by the individuals speaking "Magadhi" and "Sauraseni." His lessons, characterized into twelve books called "Srutanga," are written in Ardha-Magadhi. Later on, Jaina books were written in the Prakrit language. Numerous provincial dialects created out of the Prakrit Languages; especially Marathi language created out of 'Sauraseni.' The Jainas created most punctual significant works in 'Apabharamsa" and its first language. 'Apabharamsa' was present before the advancement of Hindi, Gujarati, and Marathi. It has nexus with Sanskrit and Prakrit from one perspective and the advanced vernaculars then again. The Jainas

additionally composed widely in Kannad. A portion of the sacred texts of Jainas have written in Sanskrit. The Jaina writings like 'Anga,' 'Upanga,' 'Agama,' and 'Kalpasutra' were written in Sanskrit. Jainism, in this manner, advanced colossally Indian dialects and writing.

14.5.2 Production Of Healthy Society

Jainism made the primary endeavor to alleviate the shades of malice of Varna's request. The later Vedic culture depended on position framework. The individuals of higher ranks always misused the lower stations. Be that as it may, Jainism treated the individuals of the considerable number of positions similarly. Its supporters, regardless of their stations, treated each other as siblings and sisters. Along these lines, Jainism energized the development of a healthy society.

14.5.3 Jain Architecture

The Jain workmanship and design additionally embellished Indian Art. In the early hundreds of year's stupas to pay tribute to their holy people with their embellishments of stone railings, enlivened entryways, stone umbrellas, columns, statues were raised. Great Jaina pictures are found in Mathura, Bundelakhanda, and northern Madhya Pradesh. The figure of Bahubali called Gomatesvara at Sravan Belgola, and Karkal in Karnataka are instances of great Jaina design. The figure of Bahubali 21 metered high, cut out of a mass of stone, was raised in 984 A.D. by Chamundaraya, the priest of Ganga ruler, Rachamalla. The Jaina caverns with their help works and statues at Udayagiri slopes, close Bhilsa in Madhya Pradesh, and Ellora in Maharashtra are surprising instances of Jaina engineering and model. The Jainas likewise have built cavern sanctuaries cut in rocks, found in Orissa are called Hatigumpha spread different cases of Jaina engineering are found at Junagarh. Junnar and Osmanabad. Numerous Jaina focuses on Pilgrimage. For example, the Parsvanath Hills, Pavapuri, and Rajgir in Bihar and Girnar and Palitana in Kathiawar have sanctuaries and other design landmarks. The Jaina sanctuary at Mount Abu in Rajasthan worked in the eleventh century, arrived at the unique flawlessness in Jaina design.

Jainism is more established than 'Buddhism.' It raised its voice against the Brahmanical predominance of Hinduism. Mahavira's case of

straightforwardness, compensation, and somberness promoted Jainism. Jainism can't turn into a predominant religion in India. Jainism couldn't spread abroad. Be that as it may, it stayed as an incredible organization in the nation. Today the Jain's are a little, however affluent network, living for the most part in Gujarat and Rajputana. Jainism has left its effect on craftsmanship, design, and figure of India. Despite everything, it stays as one of the significant all India religion.

Check your progress 5

9. When the Statue of Bahubali was placed?

10. In which language Mahavira give the lecture and why?

14.6 LET'S SUM-UP

- Indian philosophy is rich and has the impact of multiple religions and cultures on it.
- Jainism is among the prominent religions of the world, along with Hinduism and Buddhism.
- Jainism is considered to be part of Buddhism due to the resemblances of their teachings.
- Jain scholars have made significant contributions to the development of spiritual aspects of a human being.
- Jain literature sprouted as an offshoot of Indian philosophy and language.
- Jain language Parkrati has a significant influence of Indian languages on it.
- Due to this influence on Jain language, Jainism has a substantial impact on Indian society too.

14.7 KEYWORDS

- **Jainism** Jainism, generally known as Jain Dharma, is an old Indian religion. Devotees of Jainism are designated "Jains," a word got from the Sanskrit word Jina alluding to the way of triumph in traverse life's flood of resurrections by devastating karma through a moral and otherworldly life.
- **Comprehensiveness** Comprehending or altogether understanding with one's psyche, having a broad mental range or handle, starting at a specific subject or numerous subjects.
- **Satya** It is a Sanskrit term for truth. It likewise alludes to a prudence in Indian religions, alluding to being honest in one's idea, discourse and activity.
- **Brahmacharya** "Brahmacharya or immaculate purity is the best all things considered; an abstinent of such perfect virtue is not an individual, however a divine being without a doubt. To the abstinent who preserves the semen with extraordinary endeavors, what is there unattainable in this world? By the intensity of the self-restraint of the semen, one will turn out to be much the same as myself.
- **Mahavira** Mahavira, otherwise called Vardhamana, was the twenty-fourth Tirthankara who resuscitated and redesigned Jainism. He clarified the profound, philosophical, and moral lessons of the past Tirthankaras from the remote pre-Vedic period.

14.8 QUESTIONS FOR REVIEW

1. Write a detailed note on the generality of Jainism as a religion.
2. State the fundamentals of Jainism briefly.
3. Critically evaluate the methods of Jain theory of Knowledge.
4. State the development of Jain language through a historical lens.

- To date, what are the significant influences of Jain religion on Indian society?

14.9 SUGGESTED READINGS AND REFERENCES

- Jainism in South India and Some Jaina Epigraphs (1957) by Pandurang Bhimarao Desai
- Jaina Art and Architecture by A.Ghosh
- Jaina-Onomasticon by Johannes Klatt
- Medieval Jainism. Bombay (1938) by Bhasker Anand Saletore.
- Janna, Tale of the Glory Bearer, The Episode of Candaśāsana (1994) by TRS Sharma.

14.10 ANSWER TO CHECK YOUR PROGRESS

- Aside from India, indisputably, the most exceptional Jain social order is accessible in Canada, Europe, Kenya, the United Kingdom, Hong Kong, Suriname, Fiji, and the United States. (Check your progress 1-Q1)
- Major Jain festivals join Paryushana and Daslakshana, Mahavir JanmaKalyanak, and Dipawali. (Check your progress 1-Q2)
- The principal essential method for living is peacefulness, as Lord Mahavira stated, "Ahimsa Paramo Dharma." (Check your progress 2-Q1)
- People with this condition of mindfulness are individuals of general attitude. They don't have request of their thoughts. They comprehend the part of relativity and regard everybody's idea in related domains. No one's approach can be total since considerations naturally can't be supreme. The chief supreme is True Self, which is experienced past the condition of musings. (Check your progress 2-Q2)
- Mati is mind. Mati jnana is the learning of the psyche, as a rule, increased through your faculties, memory, recognition,

Notes

comprehension, and deductive thinking. (Check your progress 3-Q1)

6. Jain scholars distinguish five phases to recognition (darsana). (Check your progress 3-Q2)

7. The primary two classifications of non-authoritative writings are

1-The Svetambara Texts

2-The Digambara Texts (Check your progress 4-Q1)

8. Some other critical Jain texts are

1. The Acaranga Sutra 2. Adipurana 3. Kalpa

Sutra (Check your progress 4-Q2)

9. The statue of Bahubali 21 metered high, cut out of a mass of stone raised in 984 A.D. (Check your progress 5-Q1)

10. Mahavira lectured in the blended tongue called Ardha-Magadhi with the goal that it could adequately be comprehended by the individuals speaking "Magadhi" and "Sauraseni." (Check your progress 5-Q2)