

SACRED SOUND:
THE THREAD OF SOUND, LANGUAGE AND REALITY IN HINDUISM

By

PAMELA ANN CHAPPELLE

A capstone submitted to the

Graduate School-Camden

Rutgers, The State University of New Jersey

In partial fulfillment of the requirements

For the degree of Master of Arts

Graduate Program in Liberal Studies

Written under the direction of

Dr. Nicole Karapanagiotis

And approved by

Dr. Nicole Karapanagiotis, Capstone Director

Camden, New Jersey

May 2021

CAPSTONE ABSTRACT

Sacred Sound: The Thread of Sound, Language and Reality in Hinduism

by PAMELA ANN CHAPPELLE

Capstone Director:

Dr. Nicole Karapanagiotis

In several cosmologies around the world, creation came into being from the utterance of the Word. Speech as such reigns as the supreme power. This paper will seek to understand speech and sound in Hindu traditions that pursue to effect results on the human level – specifically various levels and categories of liberation and spiritual growth. Centering around the Sanskrit language, my analysis explores where these beliefs of speech and sound developed and persisted, as well as how they are unified and integrated into personal and cultural experiences. This paper traces *vac*¹ (speech) as both self-revealing and a divine instrument in the release of *prana* (the fundamental energy of the universe). In practice, this energy of sound shapes the forms of mantras for use in spiritual enlightenment, self-realization and liberation (*moksha*). Because of the near inexhaustibility of Hindu philosophical and religious works many very interesting topics have sadly been omitted. Also not considered are Eastern and

¹ *Vac* is the customary spelling (lower cased) and is pronounced as vach. When a proper noun, *Vac* is capitalized. The spelling vak is incorrect. Conventions to the English language will be used throughout this paper. Diacritical marks are omitted and spelling variations across literature and authors are avoided.

Western mysteries, plus topics such as the supernatural and magic, incantations and spells in ritual activity, coincidences, their results or the lack thereof. In establishing the connection between speech and *prana*, focus will be on the essence of the sound connection in terms of power and agency as it exists in, and as, a state of nature. This natural yet formula-like structure will be shown to inherently extend into the realms of the theological (divine; religious) and epistemically (knowledge; philosophical). And in raising such awareness, beliefs such as sacred speech and the eternity of the Word, one encounters insights to their divine manifestations which reveal knowledge and truth. That is their mystery. Background research will include the locus of whence our ancestors, and the ancient ones before them who wrote the sacred Hindu texts such as the *Vedas*, *Upanisads* and *Bhagavad-Gita* with their poetry and sage instructions, remain essential to culture and growth. Additional works include but not limited to subsequent centuries' old historic as well as modern commentaries from the grammarians (phoneticians) and philosophers alike.

PREFACE

When ordinary language fails to express one's feelings and thoughts or arouse action perhaps poetry acts as a more fluid and resourceful language. Poetry unfolds the most complex thoughts as well as the sacred Hindu scriptures just as lotus petals unfold. A tradition that defines and imparts meaning to experiences also has a certain authority. If words did not have authority no one would listen to them; furthermore, sustaining their authority requires truth (Ross 212).²

According to Batson, et al.,³ symbolic, reality-forming metaphors and figurative speaking induce understanding through changes in cognitive organization and in particular dissolution of the self. This is very different compared to Western languages built upon empirical reasoning structures that default into thinking patterns of seemingly self-imposed annihilation. This occurs because attempts to obtain proofs fail because the experiences of non-logical expressions or as symbols of the imagination are categorized as insecurity or existential crisis. This is reflective of the Enlightenment's desire to have power over Nature and understanding, thus over oneself as a form of liberation which can never be in terms of the unity of the totality of the all. Yet power requires actualization which steps out of the dichotomy of totality in thought only. One must give it up – surrender as it were (Ross 226).

² An interesting research topic would be an inquiry to find a possible similarity between Stephan Ross' discourse, *The Limits of Language* (1994), in which he theorizes there is no neutral relationship between the audience and its speaker and the principles of Vedic sound. Both provoke a truth that: what we know and experience is limited by language. I suggest an important component of that research include *intent*.

³ C. Daniel Batson, et al., *Religion and the Individual* (1982), pp. 141-148.

In the West, the Enlightenment revolted against traditional authority, and certainly in India as well with post-colonialism. Hinduism is a way of life for self or god-realization and are common religious practices in the daily life of most (Bhaskarananda 7). The main traditions of India are a vast collection of well-developed sets of beliefs founded on serious inquiries, insights and enlightenment such as: the revelation of the structure of reality; what exists and how do we know it; and do we perceive it accurately; what are casual activities; are there unified universals not separate from particulars. The holy *Vedas* penetrate the external reality and the *Upanisads* which are a part of the *Vedas* are intended for individual enlightenment and understanding the internal (*atman*). The authority of the *Vedas* and sacred texts have not been abandoned because neither the truth nor the path to get to it have been abandoned. Just the same, Hinduism's approach to interfacing with and knowing truth is quite different than has become the historic situation in the West. Many thinkers of the Enlightenment tradition continue channeling their 18th century uncertainties and fears. The moral compass loses value and the proverbial domino effect follows.

Some philosophers such as Plato and Kant might not have managed to bridge or dissolve that separation because of the specific logical patterns engaged in perceiving absolutes or universals and particulars as it defines religious experiences, language and thinking capacities (Beck 53, 78; Patnaik 45; 1989 Ong 166, 178; Radhakrishnan and Moore 617-635). Yet in Hindu thinking the process of revelation surrenders up the knowledge because the universal is in the particular because the particular was already in the universal and so in the

Word (Datta 273-4). There it is tied up in the language – participation in language creates mind and the realities of the world. Yet not everything can be comprehended and known through logical reasoning thus intuition and inference are essential because the universe and mind work on higher planes and other levels, other places and spaces. Everything has strata and without depth the mind's imagination can visualize them as flat. According to philosopher Dharendra Mohan Datta there are six accepted ways of knowing: perception, comparison, non-cognition, inference, postulation, and testimony.⁴ My focus maintains the acceptance of what is perceived through the sacred *Vedas* as the authority of truth and that both cognition and experience are valid means of knowledge. Hindu sacred and other essential texts teach that 'sound' uphold authority because it is immediate – not mediate – and that moment of perception unifies the separation between knower and known. Once the veil is removed one is liberated from illusions (*maya*) and ills, relieved from error and sin, perhaps even becoming happy. To that end I believe is why our mothers told us not to curse.

⁴ For the complete philosophy of these forms see Dharendra Mohan Datta, *The Six Ways of Knowing: A Critical Study of the Vedanta Theory of Knowledge* (1932).

ACKNOWLEDGEMENTS

Special thanks to my advisor Dr. Nicole Karapanagiotis; and to the authors in my bibliography for their contributions, and to those who informed them.

DEDICATION

To my parents, siblings, and husband, and all the great souls who brought us the
Vedas.

Thou Art That
(*tat tvam asi*)

TABLE OF CONTENTS

Capstone Abstract	ii
Preface	iv
Acknowledgements	vii
Dedication	viii
Table of Contents	ix
I. INTRODUCTION	1
Background	3
Vedic Scriptures	4
The Grammarians	7
II. DIVINE SOUND	17
III. SANSKRIT	27
IV. CONCLUDING REMARKS	39
V. APPENDICES	
1. Timeline of sacred texts and Vedic history	44
2. <i>Holy Bible</i> and <i>Bhagavad-Gita</i> comparisons	47
3. Grammarian and Mimamsa comparisons	48
4. Sanskrit Phonemes	49
5. <i>Sabda</i> Path	50
VI. REFERENCES AND BIBLIOGRAPHY	51

Dawn and the Asvins

Gazing out over all creatures, the goddess shines from the distance facing straight towards every eye. Awakening into motion everything that lives, she has found the speech of every inspired poet.

Rig Veda 1.92.9⁵

⁵ Wendy Doniger, trans., *Rig Veda* (1981).

I. INTRODUCTION

For my investigation into sacred sound, that is, sound linked to the divine, I turn to Hinduism and its various positions on Vedic sound and *vac* (speech), the Sanskrit language and sound meaning, and the many forms of salvation through mantras as the performative verbal. The locus of background research is whence our ancestors and the ancient ones before them wrote the sacred Hindu texts – the *Vedas*, *Upanisads* and *Bhagavad-Gita*, with their poetry and sage instructions from an unknown period of oral tradition. For a historical setting, some sections in this paper are chronological – in particular sacred scripture development. There are no sacred, ancient or subsequent texts solely devoted to the topic of sound so my research consists of a broad variety of sources. Hindu texts translated by Sanskrit scholars have been of greatest value because their translations and expertise in Hindu religions, philosophies, history and culture are without precedence. One such scholar is Guy Beck. In his book, *Sonic Theology* (1993), Beck takes up the endeavor of calling out the lack of balance in comparative religion on the topic of sound, particularly in Hinduism where sound and speech are regarded an essential component and meritorious practice. My paper provides that continued exposure to bridge academic alienation for the understanding and comparison as well as to stimulate open inquiry and evaluation of other religion's use or neglect of sound and speech both philosophically and historically. Beck's generous expertise assists my inquiry as he provides concrete substance through which to examine the roots of sound, Sanskrit, OM and word development as required in examining sound in the Hindu

tradition. This work informs me on the ancient through modern role and use of sound in Vedic traditions (predominantly the Mimamsa), of which I will consider only the non-secular. Beck traces sound in various traditions and as well as expounds on the importance of music and singing, however those areas will not be a part of this paper. My intent is to reveal the threads of *vac* and the philosophy (perhaps even science) of language and the liberating power of sound defined as divine energy.

Sound is Hinduism's most important religious feature yet continues to be misunderstood and underrated outside the community. I have embarked into ancient historical research to uncover the complexities of developing Hindu religious thinking simultaneously with the developing of the Sanskrit language. In this, I reveal sound as a part of the order in Nature (natural law) with a crucial role, both internal and external, in human life and culture. The sacred scriptures, canons, treatises and other sources which support and confirm the basic premises ensure this thesis on sacred sound is sound. Each time must needs be inquiries trace back to the *Vedas*. To my thinking, what some identify as the numinous quality or mystery is a function of time whereas the past and future are not the present moment of experience, thus they are unknown as we immediately know only the present. I consider that as just a practical fact. Sound energy travels from where it first stirs directly to speech. Without creating a new controversy, I am in agreement. The Word and word, are rather sacred then.

Background

With access to special work to cross-reference and confirm translations and details of sound and meaning theories, and the traditions from which they belong, has been a successful accomplishment. Sanskrit, the language of the gods, is at the core of this study because language – with its letters, words and meanings – is sound. In Hinduism speech is sacred sound thus one participates with sound through chanting mantras such as OM, and playing music and singing. These ignites the transformative power in consciousness for liberation, salvation, healing and happiness. *Vac* is both the form and substance; it is the spoken word of Ultimate Reality or the Sonic Absolute. The Mimamsa school profess the Vedic injunction but reject the Hindu grammarians' argument that sound is not the Ultimate Reality just because the *Vedas* (through linguistic construction) say it is so. The grammarians believe consciousness of the mind apprehends and understands the Sonic Absolute through intuition because it is *a priori* (Beck, Chapter 2). This is *sphota* described as the “interior apprehension of meaning in language” (8). Just the same, both the grammarians and Mimamsa regard the *Vedas* as eternal and the importance of conserving them and Sanskrit. The goals of dharma (righteous path), liberation, self-realization and happiness are thusly possible mainly through the correct grammatical use of Sanskrit.

Vedic Scriptures

God Indra showed the sage Bharadvaja three mountain-like masses. From each of these Indra took a handful and called out to Bharadvaja saying, 'These are the Vedas. Infinite indeed are the Vedas.'

Taittiriya Brahmana 3.10.11.4⁶

It would be impossible to review the entire collection and lineage of Hindu holy scriptures and essential subsequent from the past 4000 years and older. See Appendix 1 for a simplified survey of a few of these major works. These thinkers and philosophers fueled and gave rise to the soteriology/religious and theology/philosophy over the centuries. The *Rig* and other *Vedas* as they are the first to be written in the Sanskrit language. Pre-Vedic, Vedic and early post-Vedic sacred scriptures originally developed from oral religious traditions much like the *Talmud*, *Holy Bible*, *Avesta* and other corpus of canons from around the world (Coward, 1988; Ong, 1982). Most traditions hold their oral formats as much more powerful, comprehensive and complete than the written as the conversion of oral to written is fraught with issues. The original speaker who spoke and revealed the *Vedas* is believed to be the god of creation, Isvara,⁷ ultimately revealed in the *Vedas*, as the materialized first 'sounds' heard (*sruti*) by highly developed spiritual, illuminated sages, saints and seers (rishi⁸). The rishi's utterings of Vedic

⁶ *Taittiriya Brahmana* (2021).

⁷ Patanjali's *Yoga Sutra* 1:24-25 in Harold Coward, *Sacred Word and Sacred Text* (1988), p. 126.

⁸ Rishi is the customary spelling and is pronounced as rish-ee. Conventions to the English language are used throughout this paper. Diacritical marks are omitted and spelling variations across literature and authors are avoided.

sound started before Sanskrit was a language, yet these utterings later developed the basis of the language.

3 Every sound that exists is simply speech.... These are what constitutes the self (atman)- it consists of speech, it consists of mind, and it consists of breath.

4 The three worlds are also these- this world is speech....

5 The three Vedas are also these- the Rgveda is speech....

8 Whatever someone knows is a form of speech, for speech is what he knows. By becoming that, speech helps him.

11 The earth is the body of speech, and this fire below is its luminous appearance. So, the extent of the earth and of this fire is the same as the extent of speech.

Brhadaranyaka Rishi 1.5.1.3-11⁹

Here all things are classified as speech. However, the rishis are not the authors nor composers, but with “transparent consciousness” as speakers they were “channels through which the transcendent words pass to make itself available to humans at the start of each creation cycle”.¹⁰ ‘Veda’ translates as the Eternal Order or Eternal Path; revealed eternal knowledge. The divine words of the *Vedas* contain four books (mandalas) which are comprised of chants, poetry, philosophy, commentary and hymns (mantras) – each themselves the sounds of creation and the universe. Originally an unknown thousand’s year-old oral tradition, they were finally begun to be written circa 1500 BCE. The oldest section, the *Rig Veda*, contains a collection of both popular and lesser-known

⁹ Patrick Olivelle, trans., *Upanisads* (1996).

¹⁰ Harold Coward, *Sacred Word and Sacred Text* (1988), p. 106.

texts, most familiar are the *Brahmanas*, *Upanisads* or *Rishis*, *Bhagavad-Gita*, *Darshana* and *Tantras*. This vast literature can be drilled down in every direction providing lifetimes of study. These scriptures are for both formal temple use and public enactments, and for daily home practice where most ritual is performed. Hindu life, culture and religion are grounded in the language per the *Vedas* - a language that was established by the Creator (King 111), thus everything thought and said matters, having consequences and karma. This is evidenced by the sheer volume of writings, discourses and philosophies on the necessity of proper grammar and linguistics as well as securing the knowledge is available for future generations. Core beliefs engaged in construction of the grammar include: reality is created by the interaction of consciousness (*purusa*) and matter (*prakrti*); there is a relationship of the self (*atma*) to ultimate reality (Brahman); there is unity and non-dualism; there is a code to ethics and morality; yoga and chanting are vital activities; and metaphysics is directly linked with speech and Sanskrit. I perceive the Vedanta, *tantra* and yoga, and Vedic ritual to be facets of the same system. Both the Inner and outer landscapes matter and are at subject here.

The Grammarians

The *Rig Veda* hymn 1.164¹¹ states:

To him that does not know the syllable,
which is the abode of all the gods in the supreme space,
of what avail will be the hymn?

Begotten from language, the grammarians goal has first been about getting it right – depositing the orally revealed sacred knowledge into written Sanskrit. The *Vedas* reveal supreme knowledge, Ultimate Reality; and the preservation of this knowledge and heritage for future generations is essential. As demonstrated thus far, many writings provide a framework which is traceable back thousands of years and through the oral traditions thousands of years before that (Coward and Raja). It is reminiscent of tracing the entire human genome through DNA. This section briefly discusses a few grammarians to show where they fit in the development and furtherance of this completely unique task simultaneously working out the philosophy, metaphysics and linguistics. Not only do they secure the format of language but also how language produces dharma of the good life when properly executed and accompanied with good thinking. As a gateway to liberation and Oneness the grammarians discuss merits and rewards.

One special collection of translated ancient Hindu writings, *A Sourcebook in Indian Philosophy* (1967), by two eminent scholars – India's renown Dr. Sarvepalli Radhakrishnan and Dr. Charles A. Moore – presents a historical

¹¹ Wendy Doniger, trans.

collection of India and Hinduism's quintessential corpus of treasured traditions and thinking. The well-organized chapters of this collection and methodical translations are written for non-Sanskrit scholars, such as myself, whom would otherwise not have access to many of the rare works it includes, especially the less commonly known. The wide range of topics contain metaphysics, philosophy, religion, thinking systems, culture and sacred Vedic scripture. Most are either their own treaties or rich with commentaries and references pulled from earlier works. These are a rarity as fluency in Sanskrit is otherwise required. Radhakrishnan and Moore's translations elucidate other collections, texts, works and articles that I am drawing from throughout this paper. These works themselves document, reference and quote some of the core scriptures and ancient writings. For instance, when one of my sources pull from the Mimamsa or Vedanta sutras (texts) or treaties, I am now able to actually go into that original text and read these quotes and references within their own contexts. These all serve to inform the platform of my thesis on the existence, status and reverence of sound and speech in the Hindu tradition, so I am exactly where I need to be at the well-source.

Whereas Radhakrishnan and Charles Moore provide a broad range of religious and philosophical works, Dr. Harold C. Coward and Dr. K. Kunjuni Raja emphasize the earliest grammarians – particularly those in the *sphota* theory tradition – such as Panini, Patanjali and Bhartrhari in their voluminous *The Philosophy of the Grammarians* (1990). And like Water Ong who considered

writing a secondary orality¹² so did these grammarians who analyzed and systematized grammatical Sanskrit arrangements and philosophy, its function and divine origins as it is based on the *Vedas* (Coward and Raja 36-37). This encyclopedia includes summaries of the major writers and philosophers who set forth to answer the call to preserve what was originally orally revealed (*sruti*) in the *Vedas* (knowledge and Sanskrit per se) as precise as possible. It is the grammarian's yoke. We will most likely never know the degree these works have remained intact or where some of the natural and artificial arrangements begin or end; nonetheless, sound is like a hurling emissary from the void having divine origin thus the written *Vedas* were to be encapsulated from change and alteration, loss of memory as well as corruption. They were to lay forth sets of rules, interpretations, pronunciation and classifications that do not deviate from the *Vedas* as revealed.

Coward and Raja provide significant discussion on grammarians from the metaphysical to the epistemological and word meaning. Grammarians understand and align with the paramount concern for how language takes one beyond the ordinary experience to union with the Supreme. Language components such as mantras assist with dissolving wrong thinking enabling one to cross-over and reveal truth through union with the divine Word where object and subject are One. Yoga too can remove the darkness with mantra. In *sphota* theory, enlightenment bursts forth yet it is dependent on intent so to each his

¹² *Orality and Literacy: The Technologizing of the Word* (1982) by Walter Ong is a must read for his full discourse on the difference between oral cultures and those based upon writing.

own, seek and ye shall find, in terms of creating the dharma of one's life.
(Coward and Raja 45-50). This is the *Vedas*.

Panini, the first Sanskrit grammarian to formalize language structure and rules developed upon and wrote volumes on the god Indra's fourteen sounds which began the basis of Sanskrit. Confirmation has been provided that Panini appears to directly quote and discuss a work titled *Aindra* attributed to Indra as author. It is accepted as fact that the work existed and Panini incorporated parts from it.¹³ If true, this is completely significant as it shows somewhere in the dawn were preserved some semblance of continuity and direct lineage (requires rewriting mythology and history once again!). Yet it is Panini who first sets the rules and classifications for Sanskrit, which ever since is *the* authoritative reference. Later, he also discusses how one obtains "extraordinary rewards" from proper grammar (Coward and Raja). More recent philosophers such as J.L. Austin (discussed in the final section of my paper) also have discourses on the interlocular as well.

The next most prominent grammarian is Patanjali who wrote the *Mahabhasya* and the first *Yoga Sutras* (which are about attaining the reward of self-realization). These works become more complex as Sanskrit develops from the oral to the written. The journey of sound and speech to yoga and mantras is quite long and dimensional. In his *Mahabhasya*, Patanjali's further develops the *sphota* theory that a word's meaning and its sound burst forth as one unit at the

¹³ Arthur Burnell, *On the Aindra School of Sanskrit Grammarians: Their Place in the Sanskrit and Subordinate Literatures* (1875). Also according to Burnell's research, the grammarian Saunaka too quoted and referenced *Aindra*, as well as from Vayu's *Vayupurana*.

point of cognition (Beck 70-71; Coward, 1980). However, it is Bhartrhari who bases an entire philosophy upon it.

Bhartrhari's philosophy of language in his brilliant *Vakyapadiya* is an original construction of grammar yet maintains the basis of the *Vedas*. Coward and Raja provide a seemingly unbiased translation of Bhartrhari's articulate exposition on the *sphota* theory of word meaning apprehension. *Sphota* and *sabda* (speech meaning and sound) hold key positions to understanding the connection between metaphysics and language. Another significant work by Dr. Coward about understanding language is, *The Sphota Theory of Language* (1980). Coward describes the complex and often intuitive aspect of *sphota* theory in clear English. He has placed the technical arguments of the *sphota* theorists within the proper context of the philosophical and theological schools of thought in classical India. He has also related the *sphota* view of language to modern life and especially to the function of words and scripture in contemporary experience. *Sphota* in Sanskrit means *sphut*, "to burst forth or when applied to language a bursting forth of illumination or light" (Coward 12). Certain Sanskrit words such as this intrinsically encase meanings and when spoken that meaning is apprehended. Coward details the sound sequence which has both internal and external components that are essentially and eternally paired as begotten from the *Vedas*. Sound carries the meaning and is the meaning. *Sphota* is the "transcendent ground in which the spoken syllable and the conveyed meaning find themselves unified" (12-13). Though metaphysical and technical, Coward

maintains the spiritual and religious essence since Sanskrit is of the *Vedas* which are the sacred scriptures, eternal and authorless.

Tandra Patnaik similarly provides interpretation of *sphota* in her book *Sabda: A Study of Bhartrhari's Philosophy of Language*. This interdisciplinary approach provides a bridge between Bhartrhari's most original and complex Hindu treatise on language with Western thought, rendering it accessible, understandable and relevant. The *sphota* theory supports my thesis in a few areas: the nature of language; the connection between word and consciousness; word and meaning; power and truth. Truth, as will be shown, is the conformity of the mind to what is real. Objects are real and once named, "become distinct and identifiable entities...words create objects" (Patnaik 27) – just as we know from the *Holy Bible* and *Torah*. This bringing forth of entities is the same as bringing them into consciousness as word evokes consciousness (28). It is from *sphoṭa*, the language-principle, from which meaning bursts forth, however the units of speech sound themselves are *sabda*. The point is the unity and singularity of both sound and meaning. Patnaik contrast's Bhartrhari's perspective of unity and non-dualism with that of Western language philosophy of in terms of syntax, vocabulary and such distinctions that are developed from dualism (52). Though highly interesting, I do not explore those areas in my paper, yet I do believe Bhartrhari bridged the metaphysical into the grammarian class which possibly is why his works prevailed amongst any others which may have previously or concurrently existed.¹⁴ Though Coward's and Patnaik's books write on the same

¹⁴ Madhav M. Deshpande, "Historical Change and the Theology of Eternal Sanskrit" (1985).

topic I disagree with Patnaik in that she rejects any spiritual or mystical elements in Bhartrhari philosophy; Coward supports this aspect as inseparable. *Sabda* is sound as both a tenant identified with eternal Brahman and an activity with power – *subdabrahman* – more than language of spoken words with symbolic meaning and structure. It was a feat blending the philosophical and linguistic into a theology whereby language produces something soteriological that is capable to result in *moksha* - salvation, liberation, health, spiritual merit, blissfulness, victory, extraordinary rewards, and similar happiness. Knowing is a revelatory act and the finite verb is the nexus uttered aloud or internally for growth through the revelation of truth. This why maintaining the Vedic rituals and sounds are so important – they maintain the universe. This was later advanced by grammarian Bhartrhari to include that *sphota* itself holds together the inseparable relationship between the Sanskrit phoneme and reality (impregnated coitus).

Bhartrhari systemization of Sanskrit grammar in his monumental *Vyakarana* to preserved the integrity and authority of the *Vedas*. Through this he ensured corruption can be ruled out. Bhartrhari does this with a metaphysical inquiry of the nature and origin of language and philosophy in direct relation to the individual and divine Brahman. Through this inner connection the backbone is formed leading to the expansion sound (*sabda*) which is knowledge through verbal testimony, that is, the experience of sound. *Sabda* is expressed as a Sonic Absolute in meditation and sound yoga with the use of mantras as an internal practice. The internal activity of breath and speech provides the connection with absolute reality (*Sabda-Brahman*), the truth and self-realization,

as if jumping past time and space. It is the movement itself that sparks and allows the access. *Sphota* theory can be a bit complex but understanding it is akin to the immediate cognitive intuition of Brahma as explained above. Here, Absolute Reality, starting with the rishi, is already linguistic, a language. From this, consciousness and knowledge are possible because of the mechanism of language – such as fire’s capacity to illuminate. This is an action in which the probability is one. Union through language (a fundamental component of reality) is an apprehension acquired through a linguistic act that one may comprehend Brahman – absolute reality. The subject and object are one - word sound and word meaning are one. When apprehended the person is also one with Brahman (Patnaik).

Grammarian Jaimini follows Bhartrhari with another important Brahmanical system – the Mimamsa tradition mentioned earlier. This are a major tradition which continues today. Jaimini wrote the yogic *Brahman Sutra* based upon the *Chandogya Rishi*. The Mimamsa are concerned with the unblemished understanding of the *Vedas* (Beck; Padoux) because revelation is that which is heard and that which is remembered (Beck; Coward and Goa; Padoux; Patnaik; Radhakrishnan and Moore). They believe in the supreme authority. See Appendix 3 for a short comparison of the Mimamsa and grammarian traditions. Their ancient material is titled the *Mimamsa Sutra* which is most concerned with ritual and sacrifice, and is the core text from which other philosophies have borrowed and expounded upon; maintaining religiosity (Sarvepalli and Moore 506). In their philosophy, it is the summation of letter/syllable sounds sequentially

imparting meaning that activate cognition. By contrast, in Bhartrhari's *sphota* tradition the repeated utterances/mantras activate the latent memory of the sound/meaning; both systems purge ignorance, however in *sphota sabda-brahman* is undivided and without sequence (Beck).

A book similar in scope to Beck's, is *Vac: The Concept of the Word in Select Hindu Tantras* (1990), by Andre Padoux. This in-depth analysis also starts with the Vedic origins of sound and, how different levels of *vac* developed into audible, coherent speech and the expansion of thinking and communication eventually used in tantric traditions. See Appendix 5 for a condensed chart of the levels. From this work I am able to trace how *vac*, through the letters of the alphabet, created the universe into the development of Sanskrit as a language. Especially good is Padoux's elaboration on the levels of descending sound from which I am able to demonstrate the thread of sound. Padoux takes a less theistic analysis and tends to be more interested in the unfoldment of non-dualistic Kashmirian tantric and kundalini practices. He calls this Word-Energy a pulsating vibration (*spanda*) involving sound speech as particulates of the energy of. Release from the bondage of language on life become possible through specific practices with internally repeated mantras, rather than the external verbalization of them (Padoux, Chapter Two). By contrast Beck, who is indeed familiar with the Kashmirian sect and mentions Padoux's works, is more focused on Vedic ritual and actions with "power and self-generating capacity of sacred language" as sound-consciousness-meaning through mantra as externalized "magazines of sound" (Beck 34-35). The essence of a thing is in its name and saying that name

releases power for both the speaker and the object.¹⁵ Finally, Padoux regards tantric results with supernatural agency whereas Beck discounts that on the technical ground that consciousness is engaged; therein lies the answer I believe, to Coward's intellectual satisfaction of logical possibility.

¹⁵ Further research on this topic can be found in Ernst Cassirer, *Language and Myth* (1953); also, Marvin Meyer and Richard Smith, *Ancient Christian Magic: Coptic Texts of Ritual Power* by (1994); and Water Ong, *Presence of the Word* (1967).

II. DIVINE SOUND

In the beginning was the Word, and the Word was with God,
and the Word was God.

John 1

The words that I speak to you, they are Spirit.

John 6:63

We do not know when began existence nor the dawn of consciousness, neither do we know the beginnings of the belief that naming things is an act of special power which also gives the object being named its own power of existence. The *Vedas* answer this through the eternality of Reality. As such, the Judeo-Christian tradition teaches there is no difference between the eternal name of the Lord and the Lord. Divine sound is found in many passages in the *Holy Bible* such as in Psalms, Proverbs, Isaiah and Romans. Throughout, one understands these are both material sounds and spiritual sounds, in addition to words and language. With intent thinking and hearing sounds and words are a vehicle, a path to which one obtains rewards such as happiness, enlightenment and health and where prayers can be answered. One recalls in the Book of Genesis in the *Holy Bible* that God created the heavens and earth, then the Spirit of God hovered over the waters and said "Let there be light" and began to call things names which resulted in their becoming into existence. Each time God said "let" something sprang into what would become the world of our reality. God saw this creation as good thus through action God became happy. Again, one is

reminded that the Judeo-Christian and Hindu traditions are not different. In Christian tradition God eternally exists in three parts Father, Son and Holy Spirit (Trinity).¹⁶ In John 1:14, “The Word became flesh and made his dwelling among us. We have seen his glory, the glory of the one and only Son, who came from the Father, full of grace and truth.” In the Vedic tradition these are the same. “The Word is the first creation and representative of Spirit and the means of communication between men and gods” (Radhakrishnan and Moore 15). Furthermore, through devotion and moral rectitude in conjunction with the repetition of prayer, invocation, chanting, singing, meditation and similar activities rewards are gained. What is different with the sacred Hindu scriptures is that they provide a lineage and chronology, a progression that actually describes this metaphysical, religious and physical Word. In the *Brahmanas*, it is taught that the first elucidation was uttered by Brahman.¹⁷ In the *Chandogya Upanishad*, Brahman utters ‘*bhuh*’, and there the earth was; then Brahman is connected to and followed by Prajapati (mind) as the supreme Word. This begins the complex Vedic concept of sound and speech and the Word which is called *vac*. *Vac* is Prajapati’s consort both revealing word and the word uttered. Ultimately this is self-knowledge - logos. Speech, *vac*, cannot be manifest without breath and together are sound-energy. This begins the interrelation between the cosmos, humans and speech as learned and revealed from sacred scripture (eventually leading to ritual). The *Vedas* are quite a wonderful collection of sacred hymns

¹⁶ Rick Kirby, “What Does it Mean That the Word Became Flesh” (2020).

¹⁷ Olivelle, trans., p. 185. Brahman is portrayed as speaking in this text but not in personhood as is G-d in the Abrahamic tradition. Here, Brahman is of the nature of truth, knowledge, and infinity.

and the oldest of them, the *Rig Veda*, contains the knowledge about *vac*. Three hymns are the tributes to *vac* and stand out that attest to the power of *vac* which is speech. They are hymns 1.164; 10.71; and 10.125. So important these hymns attributed to *vac* that one cannot discuss sound or speech without them. *Vac* is the source of my discussion on sound. *Vac* is the Creator and I start with this earliest known hymn:

The Origins of Sacred Speech (Vac)

Rig Veda 10.71¹⁸

1 Brhaspati [lord of the sacred formula]! That was the first unfoldment of the Word - set in motion the first beginning of speech, giving names [being to things], their most pure and perfectly guarded secret [hidden until time releases them] was revealed through love.

2 When the wise ones fashioned speech with their thought, sifting it as a grain is sifted through a sieve, when friends recognized their friends. A good sign [their beauty] was placed on their speech.

3 Through their sacrifice they traced the path of speech [language] [with ritual] and found it inside the sages. They held it and they portioned it out to many; together the seven singers praised it.

4 One who looked did not see speech, and another who listens does not hear it. It reveals itself to someone as a loving wife, beautifully dressed, reveals her body to her husband [that is, only to some].

5 One person, they said, has grown awkward and heavy in this friendship; they no longer urge him forward in the contests. He lives with falsehood like a milk-less cow, for the speech that he heard has no fruit no flower. [intentions and desire matter – to each their own]

6 A man that abandons a friend who has earned with him no longer has a share in speech. What he does hear he hears in vain, for he does not know the path of good action.

7 Friends have eyes and ears, but their flashes of insight are not equal. Some are like ponds that only reach to the mouth or the shoulder; others are like ponds that one could bathe in.

8 When the intuitions of the mind are shaped in the heart, when Brahmins performed sacrifices together as friends, some are left behind for their lack of knowledge, while others surpass them with the power to praise.

9 Those who move neither near nor far, who are not real Brahmins nor pressers of the Soma; using speech in a bad way, they weave on a weft of rags, without understanding.

¹⁸ Wendy Doniger, trans.

10 All his friends rejoiced in the friend who emerges with fame and victory in the contest. He saves them from error and gives them food. He is worthy to be pushed forward to win the praise.

11 One rests bringing to blossom the flower of the verses. Another sings a song in the Sakvari meter. One, the Brahmin, proclaims the knowledge of the ancient ways. Another lays out the measure of the sacrifice.

Here, *Vac* is a goddess, a feminine noun; the diffused breath of internal air that becomes an action during sacrifice. This hymn's poetic imagery is performative and beautifully creates *vac*.¹⁹ *Vac* carries forth the knowledge and creation of the first uttering of that which Prajapati named. A "powerful female potency who solely pervades and sustains all aspects of life" (Beck 28). *Vac* is properly and prominently seated in the *Rig Veda*. *Vac* reveals to some but not all according to circumstances and abilities. So early on, perhaps centuries after the rishi heard (*sruti*) the *Vedas*, they rendered into writing all that they heard and remembered (*smrti*). *Vac* is what the rishis experienced – they clearly apprehended this as reality's fundamental nature. And through further development of language itself, the Sanskrit language which self-creates, sustains and reveals reality. It is a living language, not dead or flattened from symbolic mediation. What is central here is the structure of reality, through Sanskrit, as the reproduction (or continuation) of that natural sound of the universe in nature (31). *Vac* is the Creator become verbal in human speech. However, human speech is not as

¹⁹ I muse what was exchanged at the sacrifice. Was breath and consciousness downloaded during ritual? Did they praise the divine *vac* with incense, ghee and games of contest, and repeating every sound; later recording *vac*'s secret and divine language?

powerful as *Vac's (goddess)* as we learn from Hymn 1.164²⁰ - only one quarter of *vac* (speech) is allotted for human speech:²¹

The Riddle of the Sacrifice

37 I do not know just what it is that I am like. I wander about concealed and wrapped in thought. When the first born of Order came to me, I won a share of this Speech (*Vac*).

39 The undying syllable [aksara] of the song is the final abode where all the gods have taken their seat. What can one who does not know this do with the song? Only those who know it sit together here.

42 The quarters of the sky live on the oceans that flow out of her in all directions. The whole universe exists through the underlying syllable that flow from her.

5 Speech (*Vac*) was divided into four parts that the inspired priests (Brahmins) know. Three parts, hidden in deep secret, humans do not stir into actions; the fourth part of Speech (*Vac*) is what men speak.

46 They call it Indra, Mitra, Varupa, Agni, and it is the heavenly bird that flies. The wise speak of what is One in many ways; they call it Agni, Yama, Matarisivan.

What we understand here is that *vac* creates all things in the universe with speech, incarnates with the sound of the “underlying syllable” that is Om – the OM of creation.²² From the single syllable OM sound is divided into finite particulates from which language is comprised – what men speak. The *Chandogya Upanishad* hymn 2.22.3 and 5 teach how the god Indra, from this one-quarter of *vac*, conceived and partitioned the corporal fourteen vowels sounds that became Sanskrit. Indra created these sounds from his hand drum. The first sound OM (the underlying syllable) started the formation in creating

²⁰ Wendy Doniger, trans.

²¹ All sounds and speech- sacred, human, animals, birds, frogs, stones, wind, instruments, etc.

²² In a later section the discussion of OM will continue. This syllable known as OM is expressed as a conjunction between how *vac* correlates and moves through the four stages of the manner in which Word arises and manifests.

Sanskrit. Indra (who was taught by Brhaspati, amongst others) is the courier (along with Vayu aka Vrtra) of *vac* in human speech. Together they wrote; and formed voice as energy and agency respectively. It is the power of sacred Word which gives Indra's thunderbolt its sound. This is his power and inspiration to poets. Indra becomes the transporter of the supreme life force and human speech. In effect Indra is the son of *vac* because *vac* is the same class as the manifestation of and actual sound of Indra's thunderbolt. It separates from the source in the act of becoming when Indra received his share, that is, *vac* speaks, thus revealing Indra as the first grammarian.

The first state of *vac* is static (silent) then transforms the unexpressed power of Word into powerful sound. Fluid as it continues to move and resonate in time creating and fading. An essential point here is that the underlying syllable OM becomes partitioned ('sacrificed' in my mind) so that human language is available.²³

To Vac [voice or speech personified; and made personal] *Rig Veda* 10.125²⁴

1. I travel with the Rudras and the Vasus, with the Adityas and all the gods. I carry Varuna both Mitra and Varupa, both Indra and Agni, and the two Asvins.
2. I carry the swelling Soma, and Tvastar, and Pusan, and Bhaga. I bestow wealth on the pious sacrificer who presses the Soma and offers the oblation.
I load with wealth the zealous sacrifice who pours the juice and offers his oblation.

²³ Again, the first born is sacrificed? Perhaps another interesting topic for future research! Additional confirmation is given in the *Taittiriya Brahmana* 3.10.11.4: 2.8.8.4-5; and the *Satapatha Brahmana*. An interesting thought occurs to me at this point. Is Indra the same Prometheus who steals the fire?

²⁴ Wendy Doniger, trans.

3. I am the Queen [Goddess], the confluence of riches, the skillful one who is first among those worthy of sacrifice [worship]. The Gods divided me up into various parts, for I dwell in many places and enter into many forms.
4. The one who eats food, who truly sees, who breathes, who hears what is said, does so through me. Though they do not realize it, they dwell in me. Listen, you whom they have heard, what I tell you should be heeded. [Hear, one and all, the truth as I declare it.]
5. I am the one who says [utters], by myself, what gives joy to gods and men. Whom I love I make awesome; a sage, a wise man [a seer, rishi], and a Brahmin.
6. I stretch the bow for Rudra so that his arrow may strike down the hater of prayer [devotion; religion]. I incite the [verbal?] contest among the people. I have pervaded the sky and earth. I rouse and order battle for the people, and I have penetrated Earth and Heaven.
7. On the world's summit I gave birth to the father: my home [womb] is in the waters, in the ocean. From there I spread out over all creatures and touch the very sky with the crown of my head.
8. I breathe a strong breath like the wind and tempest, the while I hold together all existence [creatures]. Beyond this wide earth and beyond the heavens, so much I have become in my greatness.

Here we begin to better understand the pervasiveness of sound and its connection, relationship and interdependence between consciousness and speech, and speech acts. This activity is a strategy, especially with regard to ritual and its absolute importance. Here is another version of John 1 that does not sound dissimilar:

¹⁻²The Word was first, the Word present to God, God present to the Word. The Word was God, in readiness for God from day one.

³⁻⁵ Everything was created through him; nothing—not one thing!—came into being without him. What came into existence was Life, and the Life was Light to live by. The Life-Light blazed out of the darkness; the darkness couldn't put it out.

¹⁴ The Word became flesh and blood, and moved into the neighborhood. We saw the glory with our own eyes, the one-of-a-kind glory, like Father, like Son, Generous inside and out, true from start to finish.²⁵

In Hinduism, *śabda*, the linguistic sound that comes to consciousness in the form of poetry, is expounded not composed in the *Vedas*. *Vac* makes humans whom she loves 'awesome'; they know the song of the eternal and utter it. A friendship made in heaven, as they saying goes. *Vac* then emerges into the realm of human speech. As if thunder from the void, *vac* is the potent emissary. A number of hymns from the *Upanisads* canons, written centuries later, expand upon this such as these two:

Speech releases this breath all the names, and through speech one grasps all the names....
Hearing releases from it all the sounds, and through hearing one grasps all of the sounds....
Breath is intelligence, and intelligence is breath, for they both live in the body together, and together they depart from it.

*Kausitaki Rishi 3.4*²⁶

And:

3 Every sound that exists is simply speech... These are what constitutes the self (atman) - it consists of speech, it consists of mind, and it consists of breath.

4 The three worlds are also these- this world is speech....

5 The three Vedas are also these- the Rgveda is speech....

8 Whatever someone knows is a form of speech, for speech is what he knows. By becoming that, speech helps him.

11 The earth is the body of speech, and this fire below is its luminous appearance. So, the extent of the earth and of this fire is the same as the extent of speech.

- *Brhadaranyaka Rishi 1.5.1*²⁷

²⁵ Eugene H. Peterson, trans., *The Message: The Bible in Contemporary Language* (2005).

²⁶ Patrick Olivelle, trans.

²⁷ Ibid.

The fire becomes speech and enters the mouth and the wind becomes out-breath (*Aitareya Rishi 1.2.4*²⁸). Again, I am reminded that it so often seems that metaphysics and science merge. The eternality of truth is the authority of the sacred scriptures from which this all develops is truly astounding. Language and reality (time) are the key in the unfolding of sound through uttered phonemes providing the revelation of word meaning in the conscious. This is how one knows reality – through words and sentences – and might obtain extraordinary rewards. This can also be understood as friction which causes change to occur. Prajapati presses the Word to create the gods and the *Vedas*, then presses the *Vedas* to create OM, the primal syllable that *vac* utters at creation. In the next section the phonemes which are the vowels of Sanskrit will be discussed. A *Chandogya Upanisads* hymn is the most popular explanation I uncovered that furthers reveals the development and movement of sound:

Prajapati incubated the worlds, and, when they had been incubated, the triple Veda sprang from them. He incubated the triple Veda, and when it had been incubated, these syllables 'bhur, bhvah, svar' sprang from it. He incubated these syllables, and, when they had been incubated, the syllable OM sprang from them. Ashe leaves are bored through by a pin, so all the words are bored through by OM. This whole world is nothing but OM.

*Chandogya Rishi 2.23.2-3*²⁹

From this the dual role sound is further explained. Sound creates the universe and simultaneously the building blocks of Sanskrit, unfolding its nature and identity. Both Beck and Padoux include discussions on OM. The *Katha*

²⁸ Ibid.

²⁹ Ibid.

Upanisads 2.15-17 is the first to state that OM leads to salvation and happiness.

The *Prasna Upanisads* 5.1-5 discusses A+U+M as the equation for the three elements of OM, for the first time.

III. SANSKRIT

The philosophical and religious importance of Sanskrit and its grammatically correct speech in providing truth, especially of ancient knowledge and liberation – cannot be understated. In this sense, speech is Brahma and equally divine as the Word is God in Judeo-Christian and other religious traditions.³⁰ Just the same, dating their origination seem impossible and precedes later grammatical, sutras and other great works. In India the scriptures and Sanskrit have always been exalted and preserved in the six *Vedangas* with texts assigned to phonetics, grammar, meter, word history, religious rites, and astro-sciences (Coward and Raja 3); and backed by the legal system the *Vedas* are codified into law (Bhaskarananda). Furthermore, as sound fades away once released, sound cannot be called back, and memories fail, the value of both the correct understanding and preservation through commitment to writing is an understatement. As has been discussed, since antiquity in India the study of language and grammar is venerated (Coward and Raja) and not only the language, but also the manifestation of meaning or *artha* (Beck; Coward, 1980; Padoux; Patnaik; Radhakrishnan and Moore). This continuity underscores the natural connection between the written > oral > tradition > ritual and mantra. And

³⁰ Commonalities across religions and philosophies are certain beliefs and practices are not uncommon. For instance, in Appendix 2 is a short list of relevant topics in Biblical books and their *Bhagavad-Gita* counterparts. Well worth a study of comparison and inquiry into a larger compilation to understand possible historic cross-cultural transmission from antiquity and centuries past and which remain today perhaps as eternal basic truths.

this why many believe *sphota* should be added to the Six Orthodox Schools³¹ or Darshanas as a seventh school (Beck). The universe and all things in it are created – given being – by the naming of things through which language is first necessary. This is the result of the action of the Word. Hindu sacred scriptures inform on the development of Sanskrit and its grammar. See Appendix 4 for an interesting chart on the alphabet. The *Chandogya Rishi* 2.22.3,⁵³² is the first scripture to discuss the basic parts of language when originally created and how it is to be approached:

3 All the vowels are corporeal forms (atman) of Indra. All the spirants are corporeal forms of Prajapati. And all of the stops are corporeal forms of Death....

5 One should pronounce all the vowels with resonance and emphasis, thinking, "Let me give strength to Indra." One should pronounce all the spirants without swallowing or ejecting them, and with an open passage between the tongue and the place of articulation, thinking "Let me surrender myself (atman) to Prajapati." One should pronounce all the stops checking slightly and thus separating them from the following sounds so they are not absorbed into them, thinking, "Let me save myself from Death."

It is by virtue of the eternal authority of the *Vedas*, Indra essentially owns the power of sound. But there is a contemporary rival. In Padoux's study on the Word that I found the only useful sources and later commentaries that I could drill down into and directly examine the only known literature from its time, known as the *Trika*. Beck mentions this text and briefly discusses the philosophy. Nonetheless, this text indicates prevailing traditions at the time are dissimilar at

³¹ The current six schools are: Nyaya, Sankhya, Yoga, Vaisheshika, Purva Mimamsa and Uttara Mimamsa (also known as the Vedanta).

³² Patrick Olivelle, trans.

their core and in terms of practices. However, the tradition esteems the *Vedas* as eternal and through purification one obtains release and happiness. The *Trika* was gathered from older, geographically distant sects, sustained with their own texts, traditions and derivatives that existed around the time of Patanjali.³³ The *Trika* belongs to a Kashmiri Saivism sect. Most likely general disorganization and cult-like practices (Beck) may have resulted in these and other works partial or complete exclusion from Bhartrhari's systemization of Sanskrit.³⁴ However, the *Trika* is very important as it traces three energies that construct the phonetic emanation of sound-vibration from the Supreme/ Absolute/ Godhead. Sacred sound is their mantra, literally and figuratively, but it is a different type of sound system. Here, Siva, not Indra, is the active agent in the emanation of sound and OM. This is different than what we have studied thus far in the *Vedas*. Sound is subordinate to the deity Siva. But one contemporary popular independent school of yoga, Tantrism, agree that there is divinity yet liberation is achievable through intuition, not exclusively through Vedic rituals and sacrifice as prescribed in the *Upanisads*. Tantrism describes the externalization or condensation of consciousness (Siva's energy) as phonematic emanation, that is, combined with Word, as a luminous throbbing or vibration (*spanda*). The Divine sound current descends through the four levels of speech into the material, absorbed into the body through the chakra system and practice of kundalini (Beck; Frawley; Padoux). The trinity of motion continues through stages until it is manifest in the emission of 'a', and then its subsequent division results in the emergence of

³³ Perhaps this answers Coward's question on "logical possibility".

³⁴ A worthy inquiry for the motivated historian of language, phonetician or linguist.

sounds (in their inherent pronunciation) of the other vowels and consonants – fifty phonemes, in fact, deemed the whole of all sounds. This is the basis of Sanskrit where the sound ‘a’ is the Absolute according to the *Vedas*. The nature and function of sound are preserved and expressed within Sanskrit. Word comes into its gross, audible state – sound vibration – through the phonemes. There are sixteen vowels in Sanskrit starting with the letter ‘a’ that correlates with the power of consciousness. Essentially, the phoneme vowels are moved in succession by Siva (with their individual aspects of energy) from the para supreme state plane/level to the manifestation of audible and articulate through division. This is the *Trika*, where phonetics and metaphysics are one – sound as sacred.³⁵

OM! We will now explain phonetics – phoneme, accent, quantity, strength, articulation, and connection. That describes the field of phonetics.

*Taittiriya Rishi 1.2.1*³⁶

The process of language evolution describes the change from divine, cosmic energy to human speech. The phonic energy of the Siva paradigm is that he has the entire collection of phonemes, just as Indra.³⁷ The supreme Word creates the sound which makes its way into the world, reabsorbing into the human body to emerge as speech. In the mind active awareness exists as a field of sound. The person a knower of the manifestation has self-awareness, as well

³⁵ Andre Padoux, Chapter 5.

³⁶ *Taittiriya Brahmana* (2021).

³⁷ The muse wonders perhaps Siva, too, is the Son; the sacrificed first born. A noteworthy future inquiry.

as apprehends the Supreme. These metaphysics are the same exposition as the fundamentals of the Sanskrit grammarians.³⁸ Each phoneme has its individual awareness revealed through its distinct sound. Vowels, also called self-luminous seeds or *bija* (Frawley; Padoux), are used as a means of liberation through reabsorption of Siva and Sakti (seed and womb) from the energy released or the flash of insight from manifestation. On a physical level, it is the “blissful” friction, the happy vocalization – will, cognition, action – flowing from the transcendent to the universe, the world, earth. This is the cooperation and friction of fire and air that form phonemes for speech.

Padoux lays out three levels or stages to this emanation of sound: *mahasrsti* (energy of the Absolute at rest), *matrka* (touched by consciousness), *malini* (gross speech; *madhyama*). See Appendix 5. This grounding, if you will, of the energy is described as a reverse mirroring of the Vedic structure whereby the world reacts or responds to the energy and completes emanation from the bottom up. Not all processes flow in the down direction. Descending always in the same order the last emanation from Siva becomes the first known in the world. Some might call this the act of consciousness, simple awareness, causing a shadow on the object whereby the phoneme arises, or not reflected but inverted. Eventually (and that might be a short period of time) intentions matter

³⁸ In terms of the categorization of Sanskrit as a sacred language or language of the gods, my intention here is not to engage in circular reasoning but merely to offer the Vedantic philosophical and religious canons they as put forth. Many non-religious, secular and cultural writings are in Sanskrit but that does not render them sacred. That is an entirely different argument. What is reserved here in this paper as sacred *vac* and mantra form. There are a number of factors at play such as the level of intent (because intent holds performative power) and usage in the ordinary sense. If power is thusly adjusted due to intent and usage then one may agree that Sanskrit provides levels experience as do sonic vibrations having different effects.

as one moves along their path engaging both karma and action. The energy of human consciousness must be the same as Siva's – eternal since the beginning cannot be known because eternity has no beginning.³⁹

According to the *Vedas*, speech is traced to the primordial sound OM – the Word; this constitutes it as divinized and sacred; (Padoux 14). Sound is both indivisible and measured, both imperishable and eternal (*aksara*), and a sacred element of the Word. Sound vibration also carries the idea of the object – it is the shelter of the meaning also known as *artha ashraya*. The fifty letters of the Sanskrit alphabet are collectively OM. Each letter reflects a prime power and force starting with creation.⁴⁰ These are not object-nouns; just the same we do not see our minds because it just may be a field of simply sound and active awareness.⁴¹ Manifestation of word phonemes trace the evolution of sound from subtle to gross through eighty-one meters (*padas*) for mantras from the fifty phonemes (Frawley; Padoux). Letters create words followed by the sentences of language (Padoux 165). Siva reflects the energy which emerges in speech with the *malini* level considered the best for mantras as this maya plane is where the entire collection is available to be put to work, put into action in simple and complex ways for speech; they are efficacious giving liberation and enjoyment. The world as maya – an impure creation – is unfortunately subject to limitations,

³⁹ Though one could take the flattened position that it does begin when it is engaged, that is, when in a state of reality. As well as are the concepts and thought experiments of C.J. Jung's synchronicity (the causal relationship between thought and occurrence) and the Heisenberg Principle (uncertainty of outcomes).

⁴⁰ See Dr. David Frawley, *Mantra Yoga and Primal Sound* (2010) for a full discourse on the distribution of these correlates.

⁴¹ During ancient times there were no dictionaries for which to look up words definitions or meanings, yet words are full of primal meaning and worldly energy. As Ong (1989) reminds us, looking something up has no meaning or point of reference to an oral society.

duality and errors thus language is a means to liberation from it – taking the coats of armor off the soul, as it were. Sound indeed becomes a weapon. Very different from emojis.

The Rg is speech; and Saman is breath; and the High Chant is the syllable OM. Speech and breath, The Rg and the Saman – each of the sets, is clearly a pair in coitus.

Chandogya Rishi 1.1.5⁴²

There are many Sanskrit pronunciation guides such as Appendix 4. The distinctions are the vibrational energy of the sounds and not what words are made from their groupings. Many scholars included in this paper such as Beck, Coward, Frawley, Padoux, Radhakrishnan each add their own elaborations on this. Sanskrit projects itself (like a living organism) reflecting the language of nature in terms of energy (and light). This is root or seed-sounds and the hymns and mantras of the *Vedas* are populated with these roots. Sanskrit is composed of vowels, consonants, semi-vowels, and sibilants with the primal OM the divine phonic expression or mantra of Brahman. There are Vedic and other guidelines for chanting and ritual performance just as there are guidelines for Sanskrit, pronunciation and grammar. Through mantras these sounds provide agency for transcendence and awakening. The condensed OM as a divine symbol is also the absolute sound of the universe. OM is comprised of its component sounds a, u, m. In conjunction with breath, they move consciousness between various levels and states (the four quarters of Brahman).

⁴² Patrick Olivelle, trans.

Om or Aum of the Vedas became the sacred word Hum of the Tibetans,
Amin of the Moslems, and Amen of the Egyptians, Greeks, Romans,
Jews, and Christians.

Paramahansa Yogananda⁴³

It is in the *Upanisads* where the first mention of the origin of OM appears. The *Mundaka Rishi* states OM is past, present and future, and that it is Brahman. OM is discussed throughout the *Upanisads* and *Bhagavad-Gita* as well as other sacred and secondary, et al, scriptures and texts. The *Chandogya Rishi* is considered the more authoritative sacred scripture the connection of ritual and results, OM and agency. Quoted earlier, Prajapati incubated the worlds which gave birth to the *Vedas* from which sprang the three syllables which when incubated gave birth to the syllable OM which comprises everything. Reemphasizing, sound bursts forth and sheds light on meaning (*sabda*); speech's innermost nature has a phonetic divine quality empowering all sound and language in particular with phoneme seed (*bija*) sounds and mantra formulas. Interestingly, *bija*- seeds are also the last sound (*nada*) heard so they leave a lingering impression that matures then awakens perception (Beck 71). Thus, the perfect mantra is AUM, alternately OM, because it is all sounds of Sanskrit, of Brahman and Siva, all the words of scripture and the world manifest – it is the single, sacred syllable, the sound of everything.

⁴³ Yoganandasite, "OM (AUM) and Two Stories - Paramahansaji, Ram Tirtha, Shyamananda" (2017).

Commentary on *The Bhagavad-Gita* 8.13 explains:

The sound of OM is the conjunction of three primary sounds A-U-M. It is the source of all sounds one can utter. Therefore, it is the fittest sound source of Brahma. It is also the primeval impulse that moves our five nerve centers....⁴⁴

Taking the position that OM is the immutable and its sound the whole universe therefore follows the three basic phonemes of OM that make up all words, including the *Vedas*. Together these are a + u + m = aum. These are the past, present and future and replicated in the *Vedas*. Even in the *Bhagavad-Gita*, OM is central to all acts of sacrifice – including such as the ridding of maya – thus it is a regulated activity as prescribed by the *aksara*-manifested *Vedas*. Purification is required in order to see. I contend that sacrifice is anything that one does not do or gives away in order to obtain something else. *Taittiriya Rishi* 1.8⁴⁵ states that saying OM is required for the sacrifice. Accordingly, Madhav Deshpande points out:

This grammatical notion of correctness is not a secular notion for these grammarians. It is directly linked with the notion of the meritoriousness of correct usage. Buddhist grammarian Katyayana says 15):

While the relationship between words and meanings by the usage in the world (of a certain expression) to denote a certain meaning, the science of grammar makes a regulation concerning the religious merit (produced by the use of words), as is commonly done in worldly conventions and Vedic rituals.

In terms of this merit-producing capacity of correct Sanskrit usage, Katyayana explicitly likens it to the similar capacity of the Vedic scriptural words 16). In terms of this [religious or dharma] merit-producing capacity, all dialectal usages are equally acceptable, as long as they are correct

⁴⁴ Ramananda Prasad, trans., *Bhagavad-Gita: The Song of God* (1995), p. 130.

⁴⁵ Patrick Olivelle, trans.

usages. Thus, there is no difference between them as far as the question of correctness and meritoriousness is concerned.⁴⁶

Thus liberation - *moksha* at the highest levels - is achieved when one is transformed, becomes knowledgeable of the release of ignorance or suffering, detoxing the mind and emotions. One has vision, can seek health, wellness, healing, and deconditioning. OM directly connects one to the Divine. Mantras are intentional speech acts due to verbs. This is a dimension of word and *vac* whereby the greatest knowledge and control are required in terms of the limits of language as well as its power – it did create everything, after all. Earlier, we read in *Chandogya Rishi 2.22* how to pronounce the sounds – vowels, spirants, consonants. It was the Brahmans, the linguistic elites, sages, and geniuses such as Bharadvaja, Panini, Patanjali, Katyayana, Bhartrhari, Jaimini and others whom were tasked to write and preserve the *Vedas*, Sanskrit, and the grammar (a paradigm indeed), ultimately linked with ritual. For instance:

Shakti bija mantras are probably the most important of all mantras, whether for meditation, worship of deities, energizing prana or for healing purposes. They carry the great forces of nature such as the energies of the sun and moon, fire and water, electricity and magnetism, not simply as outer factors but as inner potentials of divine light. They project various aspects of force and radiance for body, mind and consciousness. They hold, resonate, and propel the Kundalini force in specific and transformative ways.⁴⁷

Strict rules are essential. It is purposeful and active in terms of producing merit and being a good person in this sense has its rewards both personal and social as this is a cultural norm. There is indeed a distinction and daily vernacular

⁴⁶ Madhav Deshpande, p. 131.

⁴⁷ David Frawley, p. 87.

or ordinary practices do not make this cut. According to Sankara, dharma is the quintessential means to happiness. Sankara also believed ritual causality means one's desire is result oriented, that is, intentional to the limits of what one comprehends Without correct intention as part of the specific action/procedure/ritual the attempt will fail.⁴⁸ The highest good is begotten from both philosophy and the theological. Wholistic revelation of the truth includes both scripture and experience. *Vedas* are an instrument, ritual technology, for human good. It is about the causal.

15 The word that all the Vedas disclose; The word that all the austerities proclaim; Seeking which people live student lives. The word now I will tell you in brief- It is OM!

16 For this alone is the syllable that's brahmin! For this alone is the syllable that's supreme! When, indeed, one knows this syllable, he obtains his every wish.

Katha Upanishad 2.15⁴⁹

Certainly language at large operates with parameters and contemporary philosophers and scholars argue the same but without mention of the *Vedas*. For instance, Austin's theory on the efficacy of language centers on the action words,⁵⁰ which are in the category of verbs, just as we have seen with the building blocks of Sanskrit with mantras and OM. Oddly though he neither mention Sanskrit nor the grammarians for which his philosophy resembles in parts. Ritual and mantra tap into energy that requires time to manifest and yield results (the imperative 'wait for it'), thus the application of strict controls such as

⁴⁸ George Thibaut (1962 trans.), *The Vedanta Sutras of Badarayana with the Commentaries by Sankara: Part I* (1890).

⁴⁹ Patrick Olivelle, trans.

⁵⁰ J.L. Austin.

regarding intentions, pronunciation, tone and meter (Frawley). The *Bhagavad-Gita* sacred scripture encourages one to drive the sound vibrations deeper in order to obtain self-realization:

Constant mental repetition of a mantra ...with faith will drive sound vibrations into the deeper layers of the mind where it works like a damper in preventing the rise of the waves of negative thoughts and ideas leading the way to the inner awakening in due course of time.⁵¹

This, I believe, indicates surpassing the dream state from second to third level of *vac*. The sound vibrations of articulated AUM travels across the four levels of consciousness beyond to the transcendent, deep sleep, dreaming and waking. With sound vibration spoken and heard, repetition provides clarity and revelation through focus. An extraordinary reward. Mantra aids in this transcendental liberation and intuition, inference and testimony are nothing short of adequate. Certainly, it is not just speech organs which produce it out of nothing from the void.

⁵¹ Prasad, trans., commentary p. 163.

IV. CONCLUDING REMARKS

An area of concern not previously addressed regards errors and mishaps in language, ritual or thinking with respect to correct grammar and word-power efficacy. This paper has worked through the creation, unfoldment and power of sound and from the metaphysical to the theological and epistemological counterparts. So, what if the pronounced Sanskrit or ritual does not produce desired outcome or reward? In *sphota*, according to Bhartrhari, the word meaning is perceived as Sanskrit letters are revealed thus there should be clear perception and reflection resulting in that rewarding flash. But perception or execution itself is not always exact due to the influence of old memories or corrupt ordinary uses, and even forgetfulness on the part of ritual performers; and some believe the rituals are nonsense and nothing matters. Nihilistic? Does any of this matter?

The grammarians, such as Shankara, have extensive theories and remedies to rectify errors. They direct one to immediately strive to remedy and overcome the matter.⁵² Remedies include substitution and alternatives, practice, starting with complete instructions and means, giving donations, strict requirements of the performers, etc. (Alper; Beck; Michaels; Prasad). For instance, purification of old memory which is filling up the gaps; or clarifying intention to clear away the clouds allowing only truth to remain where object and subject are one (Coward and Raja 55). This is the main role of chanting mantras

⁵² George Thibaut, trans., *Part II* (1962).

– to clear the darkness (49) and the sacred scriptures, especially the *Bhagavad-Gita*. One may also consider the mathematical side of how recitation of the *Rig Veda* with its meters and embedded codes – yes, embedded detection codes – so one is able to check and confirm accuracy or need for correction (Maheshwari). So, on the concern of errors in ritual meant to heal, atone, and have results bringing rewards such as salvation and happiness, how else are unintentional errors and mishaps rectified or reduced? It was not only the grammarians who were concerned about errors. Recent scholars such as Axel Michaels discusses this frequently neglected aspect of when things go wrong during ritual and the role of knowledge and faith.⁵³ Otherwise the ritual fails and salvation is not achieved. The ritual needs protection from performer error or conditions such as uncooperative weather or other obstacles. This drives to the heart of much human activity and what is believed about how the world works. I know that during the Eucharist wine or grape juice suffice as long as it is blessed (consecrated); and I am sure wafer recipes have changed over time; and what if the priest hands the wafer to the person to put it in their own mouth or something drops onto the floor or if the wafer sticks to the roof of the mouth and cannot be ingested? There are no holy syllables but perhaps ‘excuse me’ or ‘please forgive’ is adequate; whereas Hindu ritual might be accompanied with “*bhuh, bhuvah and svah*”, according to Michaels (125) to correct anything because it is understood things go wrong. The right intentions to carry on, that is faith and knowledge,

⁵³ See Axel Michael’s chapter, “Perfection and Mishap in Vedic Rituals”, in *When Rituals Go Wrong: Mistakes, Failure, and the Dynamics of Ritual*, ed., Ute Husken (2007).

speech and ritual mishaps are adjusted with substitute and built-in corrective measures.

Speech here is not ordinary, conventional nor simply practical, however the more modern Western philosophy and theory similar to the Mimamsa tradition was developed by Austin. In this lecture series,⁵⁴ Austin provides a unique analysis on the formula-like construct of language in which the goal is to produce “happy” outcomes. His new terms (words) define this new perspective: performative utterances; and illocutionary and perlocutionary acts. This system is reminiscent, if not a bona fide cross-reference/comparison to my thesis as it pertains to *vac*, *śabda* and the grammarians, as well as truth, mantra and ritual – specifically in the author’s terms of phonetic, and phatic acts. As such, Austin believes ritual has nothing to do with results, and that only knowledge is the sole cause, inferred from empirical knowns. Centered on verbs, his illocutionary force and authorial intention release activity, not a subtle energy. According to sacred scriptures, as we have read, OM acts as the catalyst, like tinder. The numinous frequently is the pivotal moment. In this same sense are Austin’s philosophy of performative utterances that create situations, such as cures, with variations of verbs, shaped and fueled by intent. And like Patanjali – difficult as it seems to group them together – grammar is the invocation used to provoke an action that must be appropriate or risk a flaw as one is looking to obtain merit or have pleasing results. Again, this is predicated on convention, yet rules for mantra are stricter and some believe Austin’s prescriptions are inadequate.⁵⁵ Ritual cures

⁵⁴ J.L. Austin.

⁵⁵ Fritz Staal, “Vedic Mantras,” in *Mantra*, ed., Harvey P. Alper (1989).

are not at the vernacular level, however pragmatic constraints, if more stringent than natural language, would provide happy results (Alper). For the Mimamsa, Vedic prescriptions, injunctions and prohibitions are authoritative on ritual and sacrifice is the strict law and is to be obeyed as such – they bring action leading to self-realization, freedom. Ritual-sound mantras-performative (Beck 30- 31). Performative sound forms through vocabulary and formula. With repetition words become one's consciousness and thereby expressed in one's action – Austin would heartily agree. Why then mantra and ritual at all? The imperative answer is happiness! Sound vibrations transform.

Ong as well in his classics on oral language, cultures (such as the Native American Indian) and language brought to Western attention that the interiorization of sound and its utterance have power. Oral languages (highly under rated) have formulas and meters; and release psychodynamics that restructure consciousness.⁵⁶ Mantra language and form predates written Sanskrit but require metaphysical attunement with sound. Just as we have seen in the sacred scriptures, utterances, speech, *vac* each performative and evoking. The word mantra itself appearing twenty-one times in the *Rig Veda* (Alper 15), all are born from the sound of the sacred syllable AUM. Everything is done with speech. Sound, language and reality are threaded together. Everything is sacred speech.

⁵⁶ Ong (1982).

This thunder is the honey of all beings, and all beings are the honey of this thunder. The radiant and immortal person in thunder and, in the case of the body, the radiant and immortal person connected with sound and tone - they are both one's self. It is the immortal; it is brahman; it is the Whole.

Brhadaranyaka Rishi
2.5.9⁵⁷

Thou Art That

⁵⁷ Patrick Olivelle, trans.

APPENDIX I

Holy Books, Sacred Scripture and later works; Vedic History

(Sources found throughout my references. This is but a minute example of writings I have come across. However, it represents most of what appears in the paper. Most dates are approximate as they are difficult to exactly determine)

<u>AUTHOR</u>	<u>TEXT</u>	<u>TIME</u>	<u>IMPORTANCE</u>
<u>VEDIC PERIOD</u>			
Brahman			eternal; first uttered; elucidated Sanskrit; founder creator
Prajapati			the Supreme Word; creator and namer of all things; the god Brahma; spirants
Brhaspati			taught grammar to Indra; mentioned in hymns; elucidator
Siva			
Indra	<i>Aindra</i>		first grammarian; from ¼ of <i>vac</i> Indra created and partitioned the 14 vowels thus, creating Sanskrit language courier and designer of <i>vac</i> in human speech with Vayu
Vayu	<i>Vayupurana</i>		
Myrtu			consonants
Isvara			first [rishi, seer] speaker to reveal <i>Vedas</i>
Authorless	<i>Vedas</i>		eternal; four books written down circa 7000 BCE to 800 BCE from what was remembered by rishis of what they heard; most sacred holy scriptures
	<i>Rig Veda</i>		philosophy; insight on origin of language

Bhaguri	<i>Brahmanas</i>	1400 BCE	ritual; speech meters; 2000 – 800 BCE? links <i>Vedas</i> and <i>Upanisads</i>
collection	<i>Vedangas</i>	1200 BCE	limbs of the <i>Vedas</i> maintain purity and integrity
Saunaka	<i>Pratisakhyas</i>		oldest Sanskrit grammar; devotee of Siva; perhaps a rishi; penned some of the <i>Vedas</i> and puranas; mentioned in <i>Mahabharata</i> ; word pronunciation; references Indra's <i>Aindra</i>
collection	<i>Upanisads</i>	800 BCE	<i>sabda-brahman</i> ; ontological <i>Vac</i> ; knowledge of reality; sits within corpus of <i>Vedas</i>
collection	<i>Aranyaka</i>	700 BCE	ritual philosophy
collection	<i>Bhagavad-Gita</i>	400 BCE	transcendental knowledge; religious classic

POST VEDIC / PANINI PERIOD

Panini (400BCE)	<i>Astashyayi</i>		first grammarian rules and classifications in written form; the ultimate reference; perceived 14 sounds from Indra's drum sounds became the aphorisms and thus created entire grammar; directly quotes and saw Indra's and Vayu's texts
Katyayana (250BCE)	<i>Varttikas</i>		criticism & changes to Panini
Patanjali (150BCE)	<i>Mahabhasya</i>		contemporary and everyday usages of language; science of grammar
	<i>Yoga Sutras</i>		eight limbs
Jaimini (200BCE)	<i>Purva Mimamsa</i> <i>Mimamsa Sutra</i>		Mimamsa tradition
Badarayana	<i>Uttara Mimamsa</i>		aka <i>Vedanta</i>
	<i>Brahma Sutra</i>		aka <i>Vedanta Sutra</i> ; triple foundation of revealed truth

GRAMMARIAN PERIOD

Bhartrhari (450BCE) <i>Vakyapadya</i>	linguistic philosophy & metaphysics
<i>Brahmakanda</i>	<i>subdabrahman</i>
<i>Mahabhasyatika</i>	grammar & liberation salvation
Begun (500BCE) Saivism	tantric traditions
Shankara (700BCE) <i>Vivekacudamani</i>	brings closure to <i>Brahma Sutra</i>

APPENDIX 2

Holy Bible and Bhagavad-Gita Scripture Comparisons

These samples from the *Holy Bible* are similar if not identical with the *Bhagavad-Gita (BG)*⁵⁸. Many more abound between the Hindu and Christian-Judeo sacred scriptures. Well worth exploring in editions available.

Matthew 4.04 and 6.04 cannot live on bread alone but live by words that proceed from the mouth of God; *BG* 6.10

Matthew 5.19 teach others; *BG* 18.68

Matthew 6.22 keep eyes single; *BG* 6.13

Matthew 7.06 pearls, swine; receive the knowledge; and John 6.44; *BG* 18.67

Matthew 9.11; and Mark 11.24 ask and get heavenly gifts; *BG* 4.12

Matthew 15.11 what comes out; Speech, word; *BG* 17.15

Matthew 22.14 many called few chosen; *BG* 7.03

Mark 9.23 everything is possible with faith in me; *BG* 9.03

Luke 11.09 Seek and receive knock open; *BG* 4.11

Luke 17.21 kingdom of god within you; John 3.03 reborn see god; *BG* 18.55

John 1.3 sound vibration created; *BG* 10.41

John 1.9 blaze of light sustains creation; *BG* 11.12

John 1.12 Luke 18.17 child gets in is shown how; *BG* 10.10

John 3.15 belief is eternal life; *BG* 9.30

John 8.12 remove maya; *BG* 13.17

John 8.32 the truth shall make you free/fire/ashes; transformation; *BG* 4.37

John 10.34 You are gods; *BG* 7.19

John 10.38 14.01 one with father; and Matthew 7.07 ask and be given; *BG* 9.29

John 13.15 What the noble do others follow; *BG* 3.21

John 14.0 must go through me; *BG* 12.2

⁵⁸ Source: Prasad (1995).

APPENDIX 3

DEFINITIONS AND BRIEF COMPARISON OF TWO OPPOSING THEORIES
ON WORD SOUND AND THE APPREHENSION OF ITS MEANING⁵⁹

<i>Sabda</i> (linguistic sound)		Brahman (eternal Word, Ultimate Reality)
<i>Dhvani</i> (word sound)		<i>Varna</i> (word meaning)
<i>Sphota</i> (apprehension of meaning)		<i>Sphut</i> (burst forth)
Dharma (moral and spiritual path)		<i>Artha</i> (meaning)
<i>Sabda-Brahman</i> (Sonic Absolute; Supreme Unity)		
	<u>Mimamsa/Vedanta</u>	<u>Grammarians</u>
<i>Vedas</i>	divine law; eternal; uncreated; their authority is self-existent	rational; eternal; uncreated
Dharma	through command and Vedic injunction	<i>i priori</i> ; human consciousness
<i>Artha</i>	phonemes as exists in <i>Vedas</i> ; intuitive	<i>sphut</i> ; cognitive
<i>Sabda</i>	from the Vedic Sanskrit letters;	absolute sonic in consciousness and cosmos;
	language links the seen and unseen; dualism	word and consciousness the same; monism
Ultimate Reality	external; <i>sabda-brahman</i>	internal; <i>sphotavada</i>
<i>Vac</i>	sacred sound; intuitive cognition	sacred sound; intuitive cognition viz <i>sphota</i>
Sound Meaning	through individual phonemes viz letters, then sum of letters sum of letters then words gives inherent knowledge	a burst or flash of illumination above words provides unified mental cognition

⁵⁹ Sources: Guy Beck (1993) and Andre Padoux (1992).

APPENDIX 4

Sanskrit Phonemes

Many alphabet and pronunciation charts are published and/or freely available on the Internet. This one was selected for its interesting visual representation of groupings, although the reprint quality was difficult. It was originally published by William Dwight Whitney in 1889, and may very well be the first in the English language.⁶⁰

⁶⁰ Source: Arthur Burnell (1875).

APPENDIX 5

SabdaDescent of sound current⁶¹

	State of Vac	
<u>Stage of Sound</u>	<u>State of Speech</u>	<u>Level of Consciousness and Reality</u>
<i>Para</i>	<i>manas</i> (none)	beyond: <i>pranava</i> ; <i>samadhi</i> ; Siva; OM hum sustained from M; transcendental; <i>subdabrahman</i> ; mind; beyond sound and vibration; virtual; causes evolution of consciousness
<i>Pashyanti</i>	A	sleeping: will; <i>bhuh</i> = a; deep sleep; dreamless; subtle vibration of unexpressed sound; illumines; Brahma: heart; has color and sound and can be seen; background oscillation
<i>Madhyama</i>	U	dreaming: knowledge; <i>bhuvh</i> = u; dream; mental; Vishnu: throat; sound and object distinct and separate; breathing; quantum
<i>Vaikhari</i>	M	waking: action; <i>svah</i> = m; waking state; Rudha; palate; sound is heard on level; audible; through the mouth speech is manifest sight and hearing; thermodynamics

⁶¹ Sources: Various references in Bibliography.

REFERENCES AND BIBLIOGRAPHY

- Alper, Harvey P., editor. *Mantra*. University of New York Press, 1989.
- Austin, J.L. *How to Do Things with Words*, Harvard University Press, 1962.
- Banerji, Debashish. *Seven Quartets of Becoming: A Transformative Yoga Psychology Based on the Diaries of Sri Aurobindo*. Nalanda International, 2012.
- Batson, C. Daniel, Patricia Schoenrade, and W. Larry Ventis. *Religion and the Individual: A Social-Psychological Perspective*. Oxford University Press, 1982.
- Beck, Guy. *Sonic Theology: Hinduism and Sacred Sound*. University of South Carolina Press, 1993.
- Bhaskarananda, Swami. *The Essentials of Hinduism: A Comprehensive Overview of the World's Oldest Religion*. Viveka Press, 1994.
- Burnell, Arthur. *On the Aindra School of Sanskrit Grammarians, Their Place in the Sanskrit and Subordinate Literatures*. Basel Mission Book and Tract Depositor, 1875. <https://archive.org/details/onaindraschools01burngoog>
- Cassirer, Ernst, trans. by Susanne K. Langer from German. *Language and Myth*. Dover Publications, 1953.
- Coward, Harold. *Sacred Word and Sacred Text*. Orbis Books, 1988.
- Coward, Harold. *The Sphota Theory of Language: A Philosophical Analysis*. Motilal Banarsidass, 1980.
- Coward, Harold, and David Goa. *Mantra: Hearing the Divine in India and America*. Columbia University Press, 2004.
- Coward, Harold, and K. Kunjunni Raja. *Encyclopedia of Indian Philosophies: The Philosophy of the Grammarians*. Princeton University Press, 1990.
- Cremona, Michael, Austin Gordon and Jeff Long. *Chant and Be Happy: The Power of Mantra Meditation*. Bhaktivedanta Book Trust, 1982.
- Datta, Dharendra Mohan. *The Six Ways of Knowing: A Critical Study of the Vedanta Theory of Knowledge*. Patna College, 1932.
- Deshpande, Madhav M. "Historical Change and the Theology of Eternal Sanskrit". *Zeitschrift Für Vergleichende Sprachforschung*, vol. 98, no. 1, 1985, pp. 122–149.
- Doniger, Wendy, trans. from Sanskrit. *Rig Veda*. Penguin Classics, 1981.
- Frawley, Dr. David. *Mantra Yoga and Primal Sound*. Lotus Press, 2010.
- Hamilton, Sue. *Indian Philosophy*. Oxford University Press, 2001.
- King James version. *Holy Bible*. <https://www.kingjamesbibleonline.org>

- King James version. *Holy Bible*. World Publishing Company, 1968.
- King, Richard. *Indian Philosophy: An Introduction to Hindu and Buddhist Thought*. Georgetown University Press, 1999.
- Kirby, Rick. "What Does it Mean That the Word Became Flesh", 2020.
<https://www.christianity.com/wiki/bible/what-does-it-mean-that-the-word-became-flesh.html>
- Langer, Susanne. *Philosophy in a New Key*. Harvard University Press, 1967.
- Maheshwari, Krishna. "Mathematics of the Vedas", (not dated).
http://www.hindupedia.com/en/Mathematics_of_the_Vedas
- Michaels, Axel. "Perfection and Mishaps in Vedic Rituals", in *When Rituals Go Wrong: Mistakes, Failure, and the Dynamics of Ritual*. Edited by Ute Husken. Brill, 2007.
- Olivelle, Patrick, trans. from Sanskrit. *Upanisads*. Oxford University Press, 1996.
- Ong, Walter J. *Orality and Literacy: The Technologizing of the Word*. Routledge, 1982.
- Ong, Walter J. *The Presence of the Word*. Yale University Press, 1967.
- Otto, Rudolf, trans. by John W. Harvey from German. *The Idea of the Holy: An Inquiry into the Non-Rational Factor in the Idea of the Divine and Its Relation to the Rational*. Pantianos Classics, 1923.
- Padoux, Andre, trans. by Jacques Gontier from French. *Vac: The Concept of the Word in Select Hindu Tantras*. Sri Satguru Publications, 1992.
- Patnaik, Tandra. *Sabda: A Study of Bhartrhari's Philosophy of Language*. DK Printworld, 1994.
- Perman, Matt. "What is the Doctrine of the Trinity", 2006.
<https://www.desiringgod.org/articles/what-is-the-doctrine-of-the-trinity>
- Peterson, Eugene H., trans. from original languages. *The Message: The Bible in Contemporary Language*. NavPress, 2005.
- Prasad, Ramananda, trans. from Sanskrit. *Bhagavad-Gita: The Song of God*. The American Gita Society, 1995.
- Radhakrishnan, Sarvepalli, and Charles J. Moore. *A Sourcebook in Indian Philosophy*. Princeton University Press, 1973.
- Rig Veda*. <https://archive.org/details/rigvedacomplete/mode/2up>
- Sanders, J. Oswald. *The Holy Spirit and His Gifts*. Zondervan, 1940.
- Staal, Frits. "Rig Veda 10:71 on the Origin of Language", in *Revelation in Indian Thought: A Festschrift in Honour of Professor T.R.V. Murti*. Edited by Harold Coward and Krishna Sivaram. Dharma Publishing Co., 1977, pp. 3-14.

Taittiriya Brahmana, 2021. <http://vedicheritage.gov.in/brahmanas/taittiriya-brhamana>

Thibaut, George, trans. from Sanskrit. *The Vedanta Sutas of Badarayana with the Commentaries by Sankara. Part I*. Dover Publications, 1962. Originally published in "The Sacred Books of the East", Volume XXXIV, by Clarendon Press, 1890.

Thibaut, George, trans. from Sanskrit. *The Vedanta Sutas of Badarayana with the Commentaries by Sankara. Part II*. Dover Publication, 1962. Originally published in "The Sacred Books of the East", Volume XXXVIII, by Clarendon Press, 1896.

Whitney, William Wright. Sanskrit Phonology Chart, 1889.
<https://commons.wikimedia.org/wiki/File:Sanskrit-phonology-chart.png>

Yoganandasite. "OM (AUM) and Two Stories ~ Paramahansaji, Ram Tirtha, Shyamananda", 2017.
<https://yoganandasite.wordpress.com/2017/08/30/om-aum-and-two-stories-paramahansaji-ram-tirtha-shyamananda/>