

SANSKRIT TRADITION
AND
NEW TRENDS IN LINGUISTICS

General Editor:
Dr. P. SYAMALA DEVI

Editors:
Dr. P.P. Rajeev
Dr. P.T. Suresh Kumar



DEPARTMENT OF VEDANTA
Govt. Sanskrit College
Tripunithura

2017

**SANSKRIT TRADITION AND NEW TRENDS
IN LINGUISTICS**

(Papers presented at International seminar organised
by Dr. P. Syamaladevi at Karyavattom Campus,
University of Kerala, January - 2012)

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First Edition- 15th Dec- 2017

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ISBN: 978-81-928204-2-2

Printed & Published by:

Dept. of Sanskrit-Vedanta

Govt. Sanskrit College, Tripunithura

govsktclgtpravedanta@gmail.com.

ISBN-978-81-928204-2-2

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SPHOTA DOCTRINE AS CONCEIVED BY NAGESABHATTA

Dr. R.D. SUNIL KUMAR

There have been intense discussions among grammarians about Vākyakarana's great doctrine- *Sphota*, for long. However, the present treatise is on how Nagesa differentiate himself from others. Some scholars are of opinion that though Nagesa depends on Vākyapadeeyā to substantiate his theory he has discarded Vākyapadeeyā *Siddhantas* under the influence of other *Sastras*. In fact, we can see that he has made certain timely modifications to the traditional *Sphota*-concept in order to refute the rebukes made by the followers of other *sastras* against *Sphota* Theory. In Hartrhari's opinion, at the beginning of *Sarga*, the *śabdabrahman* in the form of *Pasyantivaak*, which does not have *Utpatti* or *Vinaasa* and devoid of the difference between *śabdavya* and *Graahaka*, with the help of *Maya* with unlimited *śaktis*(skills), firstly after conceiving the whole universe of animal forms into the intellect, thinks that 'I will do this'. Then along with its own independent *Sakti* named *Kaala* it generates *pancheekritis* named *Thanmatra* of *Aakasa* and others. Then there originates *Bhuta* and others. Thus is the *Srishti* of *śabdabrahman*. It dissolves there itself.¹

But the order of *Srishti*, according to Nagesa, is somewhat different from Hari's. According to Nagesa *śabdabrahman* is *śabda* originates from *Bindusakti*. Nagesa says that what is explained by Hari in the first *kaarika* of Vākyapadeeyā² is none other than the supreme stage called *Para*³. Kalikaprasad Sukla says that this *Srishtiprakriya* of Nagesa imitates certain Tantrik texts like *Prapanchasaarakaasikhandā* and others.⁴

And also with the first *karika*, which explains the *śabdabrahman* into *śabdabhava* and *Arthabhava*, *śvartha* of

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