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THE CONCEPT OF ŚUDDHA TATTVAS IN ŚIVA ŚATAKAM
BY NĀRĀYAṆA GURU AS A CONTINUATION
AND TRANSFORMATION OF THE SANSKRIT
AND TAMIL TRADITIONS

In the present paper an attempt will be made at interpreting selected stanzas from the Malayalam work of Nārāyaṇa Guru (1854–1928), a Southern Indian philosopher and social reformer from Kerala. In the 32nd stanza of his devotional hymn entitled *Śiva Śatakam* (*One Hundred Stanzas Devoted to Śivan* – henceforth abbr. ŚŚ), Guru presents the Śaivite concept of *śuddha tattvas*. The stanza runs as follows:

*Śiva! Śivatattvamoliñṇu śaktiyum ninnavadhiparaññoliyāte nādavum nin-
savanamatinu samittatākki hōmippavanivanennaruḷiṭukappanē nī // 32 //*

Śiva! Having abandoned *Śiva Tattvam*
Having stopped *Śakti*[*Tattvam*]¹, as well as *Nāda* [*Tattvam*]² of indescribable limits –
You, Father, bestow on me the blessing of being a sacrificer³
Offering all this as fire-wood back into that oblation!

LITERARY SOURCES OF ŚIVA ŚATAKAM

In ŚŚ Nārāyaṇa Guru mainly follows the *Śaiva Siddhānta* system. A unique place in the Śaivism of Southern India is occupied by the Tamil philosopher and saint Tirumūlar – the author of *Tirumantiram* (TM). He is considered to have

¹ *śaktiyum ninnū* – *śaktispandanavum nilaccū* – „having stopped the vibration of Śakti” (Nāyar 2010: 1.235).

² *hē śiva, śivatattvavum śaktitattvavum nissīmamāya nādatattvavum illātāyi ivayellām ninne pūjikkānuḷla samittākki hōmikunnavan ivanānenn, appanē, nī aruḷicceytālum* „o Śiva, deprived of *Śiva Tattvam*, *Śakti Tattvam* and limitless *Nāda Tattvam* – bestow your grace on me, o Father, so I could become the one, who may perform such a sacrifice, having turned them into the sacrificial fuel, that allows me to honor you with a sacrifice” (Bhāskaran 2015: 208).

³ *hōmikkān karuttuullavanāṇ ī bhaktan* „devotee who is able to perform a fire-sacrifice” (Nāyar 2010: 1.235).

been the first to bring the *Tantra* aspect of Śaivism from Kashmir to the Tamil world⁴. The Śaivism of Tirumūlar comprises among other things *Kuṇḍalinī Yoga*, although Tirumūlar calls it *Śiva Yoga*⁵; this Tamil work could have become one of the literary sources for Nārāyaṇa Guru who – as with the author of TM – avoids the term *kuṇḍalinī* or *cakra* (i.e. the energy centre)⁶ and introduces the so called twilight language in ŚŚ⁷. *Śiva Śatakam* was composed around 1884 during Guru's penance at *Marutvāmala* in Tamil Nadu. Before his stay at *Marutvāmala* Nārāyaṇan used to study yoga with notable ascetics such as *Caṭṭambi Svāmikaḷ* or *Taikkāṭṭū Ayyāsvāmikaḷ*, an adept of *Śiva Rāja Yoga* based on *Tirumantiram*.

The aim of this paper is to analyze the stanza given above in the light of both the Sanskrit and the Tamil Śaiva tradition.

A.1. NĀDA, ŚAKTI AND ŚIVA TATTVAS IN KUṆḌALINĪ YOGA / LAYA YOGA

In the previous stanza of ŚŚ (31) Guru introduces the concept of *kuṇḍalinī śakti* – the serpent power coiled at the base of spine in the state of sleep⁸. The practice of rousing the *kuṇḍalinī* and directing it upwards through the *suṣumnā* channel, the spinal or central column within the human body, to the crown of the head, is known as *Kuṇḍalinī Yoga* or *Laya Yoga* (Yoga of Dissolution). During the ascent of *kuṇḍalinī* all *tattvas* become dissolved in order to become merged within ultimate reality. In *Laya Yoga* there is a concept of *kuṇḍalinī* called *Śankhinī*, which expands above *sahasrāra* situated on the top of the head. Her first coil symbolizes *Para Bindu*, the second one – *Para Nāda*, the third one – (*Para*) *Śakti*, whereas

⁴ *Tirumantiram* is said to be the first exposition of Śaiva Siddhānta in Tamil Nadu (Tagare 1996: 60).

⁵ According to Ganapathy, the system of TM comprises – apart from *Śiva Yoga* – *Aṣṭāṅga Yoga*, *Khecari Yoga*, *Candra Yoga* and *Paryaṅga Yoga* (Ganapathy 2006a: 164–165).

⁶ The six main cakras are: *mūlādhāra*, situated at the base of the spine; *svādhiṣṭhāna*, located below the navel, *maṇipūra* being behind the navel, *anāhata* which is the heart *cakra*, *viśuddha* – the throat *cakra*, and *ājnā* located in the space between the eyebrows. While ascending in the *suṣumnā* channel, *kuṇḍalinī* opens those *cakras* in order to reach *sahasrāra* on the top of the head, where she unites with Śiva.

⁷ To express their mystical experience and to conceal the spiritual doctrines of *Kuṇḍalinī Yoga* from the uninitiated, the Siddhas have used paradoxical language: „a clothed language in which the highest truths are hidden in the form of the lowest, the most sacred in the form of the most ordinary. The meaning of the poems operates at two levels – one, the exoteric and the linguistic, the other, the esoteric and the symbolical” (Ganapathy 2006b: 295–297).

⁸ *paravakaḷ pattumaṟuttu paṟinilkkuṁ kurikaḷoḷiccu karuttaṭakkkiyāṭum / ceṟumaṇi cennu ceṟuttu kāḷanāgam nerukayilākkiyoḷicciṭṭunnu nityam // 31 //*

„Having cut down ten birds withdrawn from attendant goals, having restrained virility as soon as the dancing black snake – after the small jewel has been obstructed while passing [through *cakras*] – places [that jewel] in the crown on the top of the head, [the phenomenal world] disappears forever”.

It is worth emphasising here that the concept of *kuṇḍalinī* imagined as a dancing snake (*āṭunna pāmbū*), mentioned by Guru in another poem, *Kuṇḍalinī Pāṭṭū* (*The Song of the Kundalini Snake*), was borrowed from the Tamil songs of Pāmbāṭṭi Siddhar (Nair 1974: 48–65; cf. Siddhalingaiah 2004b: 485–513).

the last half coil stands for *Sakala Śiva*. Beyond these *tattvas* is the ultimate state of *Parama* (*Niṣkala Śiva*).

To transcend *nāda* means to reach the *nādānta* sphere (the sphere of the end of *nāda*). The term *nādānta* can define different levels of the *candra-maṇḍala* beyond the *ājñā cakra*⁹. The ultimate level of *nāda* is the infinite supreme sound (*para-nāda*) situated above the circular moon region of *sahasrāra*¹⁰ in the *dhruva-maṇḍala*, where the supreme *kuṇḍalinī* exists in the form of *Śankhinī*, which is in 3 ½ coils: the first coil is the supreme *bindu* (*para-bindu*), the second one – the supreme *nāda* (*para-nāda*), the third one – *Śakti*, and the half coil is *Sakala Śiva*. During the *laya* process this supreme sound, which is preceded by *nirodhikā* power, thanks to which *kuṇḍalinī* absorbs even the experience of *samādhi*, and which is said to be followed by *nādānta* and finally by *Śakti*. *Nāda* has been described by Nārāyaṇa Guru as *avadhiparaññoliyāte* – „of indescribable limits”. Hence it seems possible that the stanza under consideration can be interpreted as a description of *mahālaya* – supreme absorptive concentration, transcending the *ājñā* system representing the last phase of absorption at the senso-mental level as well as the *sahasrāra* region. When *kuṇḍalinī* passes into the centre of *sahasrāra*, consciousness becomes *mahān*, i.e. transmental, supreme consciousness. At the supreme *nāda* level¹¹ *mahā* (*turīya*) *kuṇḍalinī*, due to the predominance of *Śiva*-knowledge, absorbs *prāṇa* in the *nāda*. *Kuṇḍalinī* withdraws its specific aspect of power completely and is established in the being of *Śiva* as *Śiva* (which corresponds in ŚŚ 32 with the expression *śaktiyum ninnū* – „having stopped the *Śakti* [*Tattvam*]”). This is the stage revealing the *sakala* aspect of *Śiva*. Finally, *Sakala Śiva*-knowledge is transformed into *Niṣkala Śiva*-knowledge – the *Parama Śiva* (the final stage described in ŚŚ 32 as *Śivatattvamoliññū* – „having rejected the [*Sakala*] *Śiva Tattvam* [in aid of *Niṣkala Śiva*]”). This is the state of *asamprajñāta samādhi*, beyond the *sahasrāra*, in which *Parama Śiva* is one and the same with supreme *kuṇḍalinī*¹².

⁹ The *manas cakra*, being above the second *nāda* (Goswami 1999: 244); The *manas cakra*, which is the seat of *citta*, is situated above the *ājñā cakra* and second *nāda*, and below the *indu cakra*, which is the seat of *buddhi*); the region of *mahānāda*, which is in the shape of a plough, is placed above the *indu cakra* and below the *nirvāṇa cakra*, which is also called half of *Śiva* (i.e. *Śiva* in the form of *Ardhanārīśvara*), above which is the *nirvāṇa cakra* constituting the level of *samprajñāta samādhi*.

¹⁰ „This (primeval) sound element becomes sound principle at the (supreme) *bindu* level when *kuṇḍalinī* is *Śabdabrahman*. At the *nāda* level, when *kuṇḍalinī* is towards Supreme *Śiva*, sound is completely coiled into her. When supreme *kuṇḍalinī* is at the *Śiva-Śakti* level, *Śiva* shines forth in *kuṇḍalinī*. Thereafter *kuṇḍalinī* is in union in supreme love with *Parama Śiva* – infinite Consciousness. This occurs at the *Sakala Śiva* stage. Finally *kuṇḍalinī* in supreme union becomes one and the same with *Parama Śiva*” (Goswami 1999: 122).

¹¹ (Goswami 1999: 35). TM 7 1924 mentions *nāda*, which – when combined with *bindu* – gives rise to *para* and *apara nāda*.

¹² Cf. the commentary by Gītāsūrāj to the stanza cited above: *śivatattvavum śaktitattvavum oliññū avadhi paraññoliyāte nādavum nirre pūjaykkuḷla samittākki. [...] śaivasiddhāntaparamāya padyamāṇ it. śivanum śaktiyum nādavum ellām cenn oṭuññunñitamāṇ ā nirvikalpasthānam*

It seems that the Sanskrit literary sources concerning the *Laya Yoga* can be traced in Guru's hymn devoted to Subrahmaṇyan entitled *Ṣaṇmukha Stavam* („The Praise of Six-faced God”). The concept of the eight cakras or coils mentioned in 11th stanza, which appears in *Trīśikhibrahmaṇopaniṣad* 62–63, was crowned by Nārāyaṇan with an idea of the region [of *sahasrāra*] and finally with the sphere of the Lord's feet¹³.

A.2. NĀDA, ŚAKTI AND ŚIVA TATTVAS IN THE YOGA |OF TIRUMANTIRAM

The supreme, transcendent reality, representing *nirvikalpa samādhi* (*asamprajñāta samādhi*), is presented in TM 2 381 as *Parāparam* (neuter gender) that has neither beginning nor end (*ādiyōḍu andam ilāda parāparam*) and which is identical to pure consciousness (*pōdam = bōdham*):

Ādyantamillā parāparam – bōdhamāy, puṇarum parāparayām
Jyōti, atil param udayamāy tītilāpparayum atilūrum nādavum uṇṭām (Nayār
2007: 140)

Parāparam without beginning and end, as pure consciousness, consorts with *Parāparai*;
Pure effulgence, within this *Param* arises, pure *Parai*¹⁴, and within this oozing *Nādam* is born.

Parāparam, when consorting with *Parāparai* (feminine gender), gave birth to *Param* (*Para Śiva*). Supreme sound ([*para*]nāda) was born from the union of *Param* with *Parai* (i.e. *Parā Śakti*)¹⁵. According to Venkataraman, *Param* (*Para*

„Having abandoned *Śiva Tattvam* as well as *Śakti Tattvam* and boundless *Nādam* and having turned them into sacrificial fuel for the sake of your worship [...]. This stanza runs in accordance with *Saiva Siddhānta* system. After attaining *Śiva*, *Śakti* and *Nāda tattvas* – all of them – as soon as they cease to exist, the state deprived of thought-constructs (*nirvikalpa*) appears” (Gitāsūrāj 2013: 46–47).

¹³ *eṭṭu curroṭu mōkṣamārgamaṭaccummēvina kuṇḍali keṭṭaruttu kiḷarnnu maṇḍalavum piḷarnnu bhavatpādam*

tuṣṭiyōṭu piṭṭipattinnaruḷunnatennu bhavābdihiyil peṭṭupōkarutinniyum bhagavāne, ṣaṇmukha, pāhi mām //11//

„Having cut the knot of *Kuṇḍali[ni Śakti]* that was seated [in *mūlādhāra*] Having shut the liberation path with eight rotating wheels [cakras or coils], having risen up, having split the region [of *nirvāṇa cakra* / circle of *sahasrāra*] in order to grasp / reach the state of Lord / Lord's feet with satisfaction bestowing Your grace for that, o Lord, o Six-faced God, save me, do not let me get into the ocean of phenomenal!” It is stated in *Trīśikhibrahmaṇopaniṣad* 62–63 that *Kuṇḍalinī* remains in the form of eight coils around each of the eight subtle centres – as explained by Goswami, they are centres from *mūlādhāra* to *indu cakra* (i.e. *mūlādhāra*, *svādhiṣṭhāna*, *maṇipūra*, *anāhata*, *viśuddhi*, *ājñā* and two cakras above *ājñā*: *manas cakra* and *buddhi cakra* (Goswami 1999: 84; comp. picture 19)). Above *buddhi cakra* is the region of *nirvāṇa cakra* representing the end of *brahma nāḍī*; beyond that there is the sphere of *sahasrāra* (Goswami 1999: picture 19). Compare also commentary by Bhāskaran.

¹⁴ *Tītilāpparayum – tīt + il = tītallāta (cīttayallāta – śuddhamāya)*.

¹⁵ *Parāparam* that has neither beginning nor end (*ādiyōḍu andam ilāda parāparam*) in pure Consciousness (*pōdam = bōdham*) consorted with *Parāparai* and in that Light Pure (*cōdi = jyotis*) arose *Param*; and from union of *Param* with *Parai* immaculate was *Nāda* born //381// (Natarajan 1991: 92).

Śivam or Ādi Śivam) emanates from *Parāparam* consorting with *Parāparai*; *Parai* (*Parā Śakti* or *Ādi Śakti*), emanates from *Param*, and from *Parai – Nādam*¹⁶. TM 3 609 also states that the end of *nāda* (*nādānta*) is the state of Śiva-Śakti: „Śakti is where *nāda* ends, true yoga is where *nāda* ends; concentration is where *nāda* ends, Lord Śiva is where *nāda* ends” (Venkataraman 2010: 3.730)¹⁷. *Parāparam* defines the state of pure intelligence (consciousness) also being the real form (*svarūpa*) of Śakti. „When *Parāparam* desires to create the world, it is known as *Ādi Śivam*, and its Śakti is *Ādi Śakti*. They are also known as *Para Śivam* and *Para Śakti*” (Venkataraman 2010: 2.475–476). At the next stage, Śiva and Śakti are born from the union of *Nāda* and *Bindu*¹⁸. The whole process of creation has been presented by Krishnaraj as comprising three stages of perfection¹⁹.

The highest aspect of reality (the first stage of perfection), representing the *niṣkala* or *nirvikalpa* state, as mentioned above, is called in TM *Parāparam* (pure consciousness)²⁰. The Malayalam commentary (Nāyar 2007: 140) defines that term as follows: *parāparam – paramāyayilninnnum vimuktanāyavan; param – parāśakti – „parāparam – the one who is released from / free[d] from the state of param [i.e. the transcendental state]; param means the higher Śakti*”²¹. „The neuter *Parāparam* leaves no idea of Śakti, or female energy” (Israel 2011: 94)²². It is also said in TM 5 1430 that *Aruḷ* (the grace) is called *Parāparai* because she

¹⁶ *Parāparam*, without beginning or end, consorts with *Parāparai* in pure intelligence; a pure effulgence, from it, emanates *Param*; from *Param*, *Parai*, and from it, *Nāda* (Venkataraman 2010: 2.475–476).

¹⁷ Cf. „*Nāda-tattva* is the last of *śuddha-māyā tattvas*, and transcending *nāda* on the path to *jñāna* is the goal, all of which is facilitated by the Lord’s grace” (Venkataraman 2010: 3. 866). Cf. the commentary by Ramachandran: „The end of *nāda* is *Nādānta*, where all thirty-six *tattvas* end. Thereafter is direct experience of Lord Śiva and His grace that is Śakti. [...] Beyond the *nāda* is the pristine experience of Lord Śiva and His Consort”.

¹⁸ *Nāda* united with *Bindu*; from the union of *Nāda-Bindu* was Śiva and Śakti born; / From them evolved the three – *Jñāna*, *Kriyā* and *Ichā*; *Ichā* then sought union with *Bindu* //382// (Natarajan 1991: 92). *nādattilaṭṭaṇṇiṭṭam nādabindukkaḷil śuddhiyārnakam tannilirikkuṃ śivaśaktiraṇṇuṃ /bhēdiccu piriṇṇu jñānavum kriyayamāy – pin vādicceḷum icchakaḷāl viṇṇumavakūṭuvān // 382 //* (Nayār 2007: 140).

¹⁹ See <https://www.bhagavadgitausa.com/TATTVAS-36.htm>

²⁰ The Siddhas are described as non-believers in a personal deity – for them there is an „It” or „Thatness” – *Parāparam* (Somasundaram 2004: 164–165). Ganapathy interprets the term *Parāparam* as an impersonal conception – „It” or „Thatness”, „Suchness” (Ganapathy 2004a: 1).

²¹ According to *Śabdatārāvali* (2011: 1177) the noun *parāparan* (masculine gender) means *ādyantamāya vastu* – „substance being the beginning and the end”, whereas *parāparam* (neuter gender) stands for *paramātmāvū* or *parayilninnu vimuktanāyavan* – „*paramātmān* or the one who is released [even] from *para* state”. The term *para* has also been explained as *parāśakti*, hence *parayilninnu vimuktanāyavan* means the one who is freed from *parāśakti* (*Śabdatārāvali* 2011: 1172).

²² Cf. the commentary by Nandakumar on TM 3 598, which refers to the *dhyāna* of Śakti endowed with form (*uruvāya catti parattiyāṇam*) and the Supreme formless *dhyāna* of Śiva (*kuruvār civattiyāṇam*): „When one meditates upon the form of Śakti it is called *parā-dhyāna* (meditation on the Divine Mother). When one meditates on the concept of Śiva, it would be *Śivadhyāna* (meditation on the Transcendent or *parāpara-dhyāna*)” (Nandakumar 2004: 75). In the 15th stanza of *Ātmopadēśa Śatakam* (*One Hundred Stanzas of Self-Instruction*) – another poem by Nārāyaṇa Guru – the term

transcends both pure and impure, real and unreal (i.e. *para* and *apara*)²³. According to Ganapathy, the whole order of creation stays in complete agreement with the monistic view of Kashmir Śaivism (Anand-Ganapathy 2006: 489–492):

1. THE CONCEPT OF THE SUPREME REALITY IN TAMIL TM AND KASHMIR ŚAIVISM

<i>Tirumantiram</i>	Kashmir Śaivism
<i>Parāparam</i> has neither beginning nor end (<i>ādiyōḍu andam ilāda parāparam</i>)	Ultimate Reality is beyond the limitations of time, space and form
<i>Parāparam</i> , identified with <i>Parāparaṅ</i> or <i>Paramaṅ</i> (Masculine) and called <i>arum-pati</i> – the Rare Lord without beginning and end (TM 8 2453) – is consciousness (<i>pōdam</i>) in TM 2 381 and non-relational, pure consciousness (<i>para pōdam</i>) in TM 8 2453	The supreme reality, called <i>Parama Śiva</i> , is non-relational consciousness – <i>cit</i> , <i>parā-samvit</i> , <i>caitanya</i> , <i>bodha</i>
In TM 381 Ultimate Reality is represented by <i>Parāparam</i> as being consciousness (<i>pōdam</i>), which realises itself as the Supreme Power of self-awareness – <i>cōdi</i> (<i>Parāparai</i>). In TM 4 1142 <i>cōdi</i> is the power of <i>Paramaṅ</i> and illuminates the whole world, comp. also TM 2 384 TM 2 383 states that Śakti is inseparable from Śiva, similar to a jewel and its lustre (<i>kaloli</i>) It is said in TM 8 2453 that the Lord, being non-relational consciousness (<i>para pōdam</i>) is devoid of beginning and end, whereas effulgence (<i>cōdi</i>) appears and disappears Tirumūlar calls the Absolute <i>kōn</i> – King, one who has absolute freedom of action	Absolute Reality is not only pure consciousness and effulgence (<i>prakāśa</i>), but also self-awareness (<i>vimarśa</i>). <i>Pratyabhijñāhṛdayam</i> : the ultimate reality is called <i>prakāśa-vimarśa-maya</i> <i>prakāśa-vimarśa-svātantrya vāda</i> – the Absolute has <i>svātantrya</i> or complete freedom <i>Pratyabhijñāhṛdayam</i> 1: <i>citiḥ svatantrā viśvasiddhihetuḥ</i>
The sense of awareness appearing within this Absolute is effulgence (<i>cōdi</i> = <i>jyotis</i>) – comp. TM 2 381, 384; 8 2453 TM 4 1176 says that Śiva is <i>Parāparaṅ</i> and Śakti is <i>Parāparai</i> – the Supreme Śakti (<i>Catti</i>), which is <i>Ānanda Śakti</i> (<i>Cattiyum ānanda</i>).	<i>citiḥ pratyavamarśātmā parāvākśvarasoditā / svātantryametanmukhyam tadaiśvaryaṁ paramātmanaḥ //</i> „The divine Power is known as <i>Citi</i> . Its essence is Self-Consciousness. It is also known as <i>Parā Vāk</i> . It is in itself ever present, eternal. It is <i>svātantrya</i> . It is the main Power of the Supreme Self” (Īśvara Pr. I – Singh 2013: 16). <i>Tantrasāra</i> – Āhn. 1. <i>Svātantryam ānandaśaktiḥ</i> . (Singh 2013: 7)
TM 2 381–382 [From <i>Parāparam</i> and <i>Parāparai</i> (<i>prakāśa-vimarśa</i>) came <i>Param</i>]; from <i>Param</i> – <i>Parai</i> , from <i>Parai</i> arose <i>Nāda</i> , from <i>Nāda</i> – <i>Bindu</i>	<i>Śāradā Tilaka</i> : <i>sacchidānandavibhavāt sakalāt parameśvarāt / āścīchhaktistato nādo nādād bindusamudbhavaḥ</i> „From the <i>Sakala Parameśvara</i> who is <i>Sacchidānanda</i> issued Śakti; from Śakti came <i>Nāda</i> ; and from <i>Nāda</i> issued <i>Bindu</i>

para denotes *parā śakti* – the Divine Mother feeding the blessed one with her milk, whereas the term *apara* means *prakṛti* or *māyā śakti*.

²³ „She transcends the worlds of Matter, Pure and Impure, and the seven states of *turiya* awareness and the categories of Real and Unreal, She is *Parāparai*; She grants the soul deliverance; She is ever within; She is the Lord’s Divine Grace, The *Aruḷ Śakti* that is all pervasive” (Natarajan 1991: 332–333).

In TM 8 2285 the state called *Paramam* is mentioned as superior to the *Param* (*Parai* or *Parā Śakti*) stage and the *Śivaṇ* (*Para Śiva*) stage²⁴; or *Paramam* [identified with *Brahmam*] is above the *Para Śiva* stage which goes beyond both (*Parai* and *Paraṇ*), and is called *Parā Nandi*²⁵, whereas the state called *Paramparaṇ*²⁶ is described as the state devoid of any *Param* [aspect]:

Paramśivam mēlām brahmam [*Paramam*], *parattil parambrahmam* [*Paramparaṇ*] *mēlām*; *parabōdham viriñña svapnaññalakarriṭum suṣupti uramtarum mānanditan satyapporuḷē* (Nāyar 2007: 695).

Paramam is above *Param* [*Parā Śakti*] and *Śivaṇ* [*Para Śiva*]/ is above *Para Śiva* or *Parā Nandi* (which is beyond both *Parā Śakti* and *Para Śiva*); *Paramparaṇ* is what goes beyond [any] *Param* (i.e. it is that which is beyond among any *Param* states; it is deprived of any *Param* aspect); [The states are:] *Parabōdham* (i.e. *Jāgrat*), blossomed [from that] *Svapnam*, after removing [that] – *Suṣupti* which bestows strength [to attain] the *Mānandi* [*Mahā Śiva*] state – the ultimate substance and reality.

The whole concept has been introduced in the context of another idea – the idea of eleven states (*turiyāvasthā*)²⁷; among them the last, eleventh step in the spiritual ladder is known according to Kandaswamy as *Śiva-turiya-atīta* and according to Natarajan as *Parānandi*, beyond which nothing is to be achieved (TM 8 2284; Kandaswamy 2010: 8. 2559–2560; Natarajan 1991: 538).

TM 2284 says that beyond the ten states comprising the *jīva*, *Para* and *Śiva* stages there is an eleventh state called *Parā Nandi* (*Para Śiva*). Beyond the *Para Śiva* stage are *Paramam* and *Paramparaṇ*; accordingly, three states included in this eleventh state are mentioned: [*Para*] *Śiva jāgrat*, *Para Śiva svapna*, *Para Śiva suṣupti* – Natarajan 1991: 538). All of them can be used to refer to that ultimate state called *Parā Nandi*, which is above ten states. Thus above four *turiya* states there is the three-levelled stage of *Para* [*ParāŚakti*], and above that we have the *Śiva* stage, which also comprises three levels and which can be referred to *Sakala Śiva*; above all these states there is the eleventh

²⁴ „*Paramam* is superior to *Param* and *Śivam*, *Paramparaṇ* is still superior; from *para-jāgrat* expands *svapna*, removing sorrow and *suṣupti* secures *jñāna* with realization of *Paraśiva*” (Kandaswamy 2010: 8. 2560)

²⁵ „Beyond *Para Śiva* is *Paramam* (*Brahmam*); beyond *Paramam* is *Paramparam* (*Para Brahman*); thus are states ascending; from *Para Śiva Jāgrat* to *Para Śiva Svapna*, and to *Para Śiva Suṣupti*. The *Jīva* that has *Para Śiva* become, reaches the Finite Truth that is *Parānandi*”. The title given by Natarajan is as follows: „Further Beyond *Para Śiva* state is *Paramam* (*Brahmam*), *Paramparam* and *Para Mahā Śivam*” (Natarajan 1991: 538).

²⁶ According to *Śabdatārāvali* 2011: 1175 – „*Paramparaṇ* = *paramātmavū*, i.e. *parāparam*”.

²⁷ *turiyabōdham*, *turiyasvapna*, *turiyasuṣupti*, *parabōdham*, *parasvapnam*, *parasuṣupti*, *śivabōdham*, *śivasvapnam*, *śivasuṣupti*, *śivaturiya*, *śivaturiyātītam* – Nāyar 2007: 695; *turiya*, *turiya-jāgrat*, *turiya-svapna*, *turiya-suṣupti*, *turiya-atīta*; *Śiva turiya*, *Śiva-turiya-jāgrat*; *Śiva-turiya-svapna*, *Śiva-turiya-suṣupti*, *Śiva-turiya-atīta* – Kandaswamy 2010: 8. 2560; [*jīva*] *turiya*, *turiya-jāgrat*, *turiya-svapna*, *turiya-suṣupti*, [*para turiya*] *para turiya-jāgrat*, *para turiya-svapna*, *para turiya-suṣupti*, [*Śiva turiya*] *Śiva turiya-jāgrat*, *Śiva turiya-svapna*, *Śiva turiya-suṣupti*, *Parānandi* – Natarajan 1991: 537–538.

state called *Parā Nandi*, named the *Para Śiva* stage by Natarajan and followed by *Paramam* and *Paramparaṇ*. Finally, one attains ultimate state of *Mānandi* (*Mahā Śiva*), called in TM *dvādaśānta* or the Twelfth End, *Parāparam* or *Parāramparam*, which can be referred to as *Niṣkala Śiva*. The end of the four-levelled *jīva* state is *turiyātīta*, the end of three-levelled *Parai* state is *upaśāntam*, whereas the end of *Para Śiva* (i.e. the eleventh and twelfth stage) is identical to *ānandam* (bliss – TM 8 2474).

A. 3. TURĪYA AND BEYOND. GURU'S CONCEPT

It is interesting that in another poem of Guru entitled *Ātmōpadēśa Śatakam* (AŚ) Nārāyaṇan defines *vidya* as consisting of consciousness which is soleness (*kēvalam cinmayi vidya*) and is ordained by *māya* to stay divided from its opposite, which is *avidya*. The supreme state called *advaya para bhāvana*, as deprived of both – *vidya* as well as *avidya* – becomes the result or goal of *turyam* (*turiya*)²⁸. *Turyam* as the only representative of *sama śakti* is opposed to other manifestations or processes of knowledge, representing *anya śakti* (which comprises *kāraṇa*, *sūkṣma* and *sthūla*)²⁹; it is mentioned that one should dissolve in this portion (*kala*), which is *sama śakti* or *turyam*, in order to attain the ultimate state – *sāmyam*³⁰. However, *turyam* becomes classified in the same way as the rest of *śaktis*, sharing with them both a generic aspect (*sāmānyam*) and a specific one (*viśēṣam*)³¹. As a result, through the *bhrama-kala* – the portion of movement or vibration – *turyam* becomes dependent

²⁸ *kriyayorukūritavidya; kēvalam cinmayi maṛukūritu vidya; māyayālē /niyatamitiṅṅane nilkkilum piriṅṅadvaya para bhāvana turyamēkiṭṭunnu // 72 //* „Now there is action which is *avidya* (ignorance); and again there is *vidya*, which consists of consciousness being soleness [of *ātman*]; although these two are thus ordained by *māya* to stay divided, a non-dual and transcendent vision brings about *turyam*”.

²⁹ A systematic exposition and classification of *bhānas* has been introduced by Guru in the fifth chapter of his Sanskrit work *Darśana Mālā*. In accordance with four aspects: *sthūla*, *sūkṣma*, *kāraṇa* and *turiya*, conditioned shining forth of consciousness (*cit*) is classifiable as four stages: *sthūlabhāna* („This is a pot”), *sūkṣmabhāna* („This is manas”), *kāraṇabhāna* („I was unconscious [during deep sleep]”) and *turiyabhāna* („This is *brahman* – knowledge”).

³⁰ *palavidhamāyariyunnatanyayonnāy vilasuvatām samayennu mēlilōtum / nilayeyariṅṅu nivarnnu sāmāyemul kalayilaliṅṅu kalarnnirunniṭṭēṇam // 38 //*

„What is known as manifold variety, is the other, and that which shines forth as oneness is the same; having known the state, which is going to be spoken of, having erected, one should remain dissolved and blended in this part which brings about the sameness (which has the sameness as its top [goal])”.

³¹ *idamaṛivuenatīlādyamām itennullatu sama tanre viśēṣamāṇu bōdham;/ matimutalāyavayokke māri mēl sadgativaruvānitinebbhajicciṭṭēṇam // 42 //*

„In the [knowledge] „this is knowledge” the initial „this” represents sameness, while the word „consciousness” becomes its specific [power]; in order to realise the path [leading] to the ultimate reality beyond and within, where vanishes everything, beginning from mind, one should contemplate „this” / this”.

on subject-object differentiation³². In these stanzas Nārāyaṇan introduces the concept of two *kalas* (portions): one of them has a liberating aspect, and *yogi* should become dissolved (*aliyuka*) in this one in order to attain the supreme state (*sāmyam*); the other one participates in the process of differentiation. It brings to our mind the concept of two *kalās* called *amā* and *nirvāṇa*, which is present in *Laya Yoga*. Both these portions, as, respectively, the 16th and 17th digits of the moon, are included in the *Nirvāṇa Śakti* of *sahasrāra*. The first one is said to be placed in the *sahasrāra cakra*, and described as being shaped like a crescent moon turned downward, and discharging a stream of nectar. *Amā-kalā* is both looking towards creation and upwards or towards liberation; it takes the soul upwards to liberation. In the lap of this *kalā*, the *nirvāṇa-kalā* is placed. It is more subtle and also turned downwards, bestowing divine knowledge (Avalon 1950: 446–449, 457–458; Goswami 1999: 174).

In another of Guru's hymns, *Viṣṇu Aṣṭakam* (*Eight Verses on Viṣṇu*), which presents the Lord as the one substance and the refuge for all, the Lord is addressed as *param* and *parāparam*. Although the latter term has been interpreted by commentators as transcendent and immanent at the same time³³, it seems possible that – when associated with the term *param*, the compound *parāparam* can be translated as the supreme, which is higher than *param* or deprived of *param* aspect:

*bhaktārttihanāntāram aharnniśantaṃ munīndrapuṣpāñjali pādapañkajam/
bhavaghnamādihāramahāśrayaṃ paraṃ parāparaṃ pañkajalocanaṃ bhaje//6//.*

I adore the Lotus Eyed One, the One who is the Higher and the Supreme at the same time,
The One who is the support and refuge, the One who puts an end to the world of *saṃsāra*,
The one, whose lotus feet are adorned with flowers by excellent *munis* day and night,
The One who annihilates the pain of His devotees.

We can compare relevant passages from Tamil and Sanskrit literature:

³² *samayilumanyayilum sadāpi vanniñnamaruvatuṅtatatin viśeṣaśakti / amitayatākilumāke raṅṅivārriṅṅin bhramakalayāl ahkilam pramēyamākum // 40 //*

„The specific power is constantly arising, remaining – when manifested here [as the phenomenal world] – in the same as well as in the other; although it is immeasurable, by the portion of vibration of these two in all, everything becomes the object of knowledge”.

³³ *param parāparam - sarvvātītamāyīṭṭuḷḷavanum orē samayam paravum aparavumāyirikkunna satyavumāya tāmarakkaṅṅane*

„o Lotus-Eyed One, being that which is beyond everything and being the reality which is transcendent and immanent at the same time” (Prasād 2000: 48–49).

Cf. this translation: „The transcendental one, the one who is transcendent and immanent at the same time” (Prasād 2006: 14).

Viṣṇu Aṣṭakam 6	Tirumantiram	Abhinavagupta, <i>Parā-trīśikā-vivaraṇa</i> 3
<p><i>param parāparam</i> <i>pañkajalocanam bhaje</i></p> <p>I adore the Lotus Eyed One, the One who is the Higher (<i>param</i>) and the Supreme (<i>parāparam</i>) [at the same time]</p>	<p>TM 4 1224: <i>Āḡum parāparai</i> <i>yōṭu ap-parai</i> <i>aval āḡum aval aiñ</i> <i>karumataḷ tāṇē</i></p> <p>She is the Supreme One (<i>parāparai</i>) as well as the Higher (<i>parai</i>); She enacts the <i>pañca kṛtyā</i></p>	<p><i>Naraśaktiśivātmakam trikaṁ hṛdaye yā vinidhāya bhāsayet /</i> <i>Praṇamāmi parām anuttaram</i>³⁴ <i>nijabhāsām</i> <i>pratibhācamatṛtim // 3//</i></p> <p>I offer my homage to the wondrous delight of that consciousness which is supreme (<i>parām</i>) and unsurpassable, which is effulgent by its own light, which while having within itself the group of the three, viz. phenomenal reality (<i>nara</i>), the Universal Spiritual Energy (<i>śakti</i>), and <i>Śiva</i> makes them appear externally – Singh 2011: 3–4.</p>

Nārāyaṇa Guru describes the ultimate reality in two stanzas of ŚŚ with the term *Parama*. In the 27th stanza *Paramaśivan* is the one whose real form is grace or the one who is real form attainable by means of grace alone (*aruḷvaṭivū*); the divine feet of the Lord (*tiruvaṭikaḷ*) bestow grace on the devotee:

aruḷvaṭivāyorupōḷ niṛaṅṅunilkkum paramaśivan bhagavāṇaṛiṅṅusarvvam
suranaditinkalaṅṅiṅṅadaivamē! nintiruvaṭinīyamanugrahicciṭēṇam //27 //

Parama Śivan, who pervades everything in the same way,

As the One whose real form is grace /

Who is the real form attainable by means of grace alone, the all-knowing Lord –
O Deity adorned with heavenly river and crescent moon!

May your divine feet bestow grace all the time!

The idea of *aruḷ* is one of the most important concepts in the Tamil *Śaiva Siddhānta* system, in which grace (*aruḷ*) or love (*aṅbu*) is the real form, which is *Śiva* Himself. (Schomerus 2000: 55–56). *Aruḷ* is also identified with *Śakti*–*Śiva*'s power or energy (Schomerus 2000: 60–62)³⁵. As such, *Śiva* is called *aruḷCit* (Schomerus 2000: 46). In TM the holy feet of the Lord become the symbol of the grace of the Lord. In TM 5 1437 it is *Parāparai*, the consort of *Parāparaṇ*, who bestows the grace of union with *Śivaṅ* Himself as attained through the holy feet [of the Lord]³⁶. TM uses the very same term *tiruvaṭi* in describing the state of bestowing and attaining *Śivaṅ*'s grace (TM 3 857). *Parāparai* represents supreme effulgence (*cōdi*) within *Parāparam* – pure consciousness (*pōdam*), devoid of beginning and end, as mentioned before (TM 2 381); however, in TM 8 2453 that non-relational,

³⁴ *Uttara* [in *anuttara*] is used in the sense of *śaktis* like *paśyantī* etc. (these *paśyantī*, *madhyamā*, etc. are *śaktis*, and not gradations of speech). *Uttara* may mean *śaktis* like *aghorā* and others. *Uttara* may mean *para* etc. *Anuttara* is that where these do not exist. (Singh 2011: 23–28)

³⁵ In *Śaiva Siddhānta* *Śakti* signifies energy, or more exactly, the energy of God, which relates to God as sunbeams to the sun or as the king's will to the king himself. The *Aruḷ* is his *Śakti*, and the one cannot exist without the other. To wise men, God and His *Aruḷ* appear as one, just as to the eye, the sun and its light appear as one. [...] (Schomerus 2000: 60).

³⁶ „It is said to be one, two and nothing; being one with that, detached from religious contentions, attaining the grace of *Parāparai* by the holy feet (*pādattāl*), and becoming *Śivam* is *Siddhānta Siddhi*” (Arumugam 2010: 5.1552–1553).

pure consciousness is equal with the Lord (*arum-pati*)³⁷, whereas in TM 4 1142 *Parāparai* is said to abide in the Supreme [Lord] – *Paramaṇ* (Masculine gender)³⁸. There is another concept present in Tamil works which influenced Guru's philosophical system: the eleventh state of *Parā Nandi* which is represented – as mentioned above – by *Paramaṇ* or *Paramparaṇ* – in TM 9 2952 becomes identified with the one substance (*poruḷ*) attainable by means of the grace (*aruḷ*). Nārāyaṇan defines such state (called *Parama Śivan*) with the compound *aruḷ-vaṭivū* – the real form or substance attainable through grace³⁹. In TM the only one non-relational consciousness, alternatively called *Parama* (the highest state, which is above *Param* [*Parā Śakti*] and *Śivaṇ* [*Para Śiva*] – TM 8 2285) and *Parāparam* – *Paramparam* (the state which goes beyond or which is deprived of any *Param* state), becomes identified with the Lord (*pati*). The very same scheme can be found in Guru's works: the ultimate reality, identical to *Parama Śivan* (ŚŚ 27), is called the Supreme Lord (*Paramēśvaran*) in ŚŚ 2940. As in TM, the Supreme, when addressed as Lord (*Īśvaran*), becomes involved in the process of creation or manifestation. The same reality is depicted by Guru in several stanzas of ŚŚ (35; 44; 65) as [*parama*]āli – „the ultimate depth [of the ocean]”, identified in AŚ 75 with *paramātmāvū* itself⁴¹. It is the ocean of consciousness (*saṃvitkaṭal* – AŚ 56) or the depth deprived of waves (*alayarumāli* – AŚ 57)⁴², albeit containing all of

³⁷ „Rare lord (*arum-pati*), devoid of beginning and end, the supreme effulgence appears and disappears; he stands as the moral law; those who know that supreme *bodha* (*para pōdam*) are the virtuous” (Kandaswamy 2010: 8.2751).

³⁸ „The bejewelled consort abides in the Supreme principle (*Paramaṇ*); she, the ever-enduring liana, is the abounding effulgence (*cōdi*). As She is the ethereal and vivifying radiance, the world is at work, illumined by the liana” (Ramachandran 2010: 4.1295).

³⁹ The same concept can be found in other poems by Guru – comp. *Svānubhava Gīti* 24: *poruḷē, parimaḷamiyalum poruḷ ētāṇṭō nīrañña nīraporuḷē, aruḷē, yaruḷiṭuka tēruḷū ērāyvan enikk it iha paranē //24//* „O Substance (*poruḷ*), o Sweet Fragrant Substance of „What is that?” kind [indefinable one], o Substance being Wholeness spreading and filling up everything, o Grace (*aruḷ*), bless me with Your words, so I can avoid mounting that chariot wheel here, O Higher One (*Paran*)”. The term *vaṭivū* given in ŚŚ 27 can be treated as an equivalent of the term *poruḷ* (the Substance, essence; real form).

⁴⁰ *janiṃṭirōgamaṇuppatinnu saṅjīvani paramēśvaranāmamenniilla / punaratumokkemaṇannu pūttukāykkum punakṛtikōṇṭu nīraññu lōkamellām //29//*

„There is no other life-restoring medicine, fit for removing disease which is [the cycle] of births and deaths, except for the name of *Paramēśvaran*; the whole phenomenal world, having forgotten all this – again and again, has spread all around by junglification, and blossoms to bear its fruits”.

⁴¹ *prakṛti jalam tanu phēnamāliyātmāvahamahamennalayunnatūrmī jālam / akamalar ārnnaṇivokke muttu, tān tān nukaruvātāmamṛtāyatīnñu nūnam // 75 //*

„*Prakṛti* is water, body is a foam; [*param*]ātmāvū – the depth of the ocean; „I, I” wandering around all the time becomes the magic net of waves. Each consciousness filling the flower of heart becomes a pearl which is sipped here as nectar of immortality – that is for sure”.

⁴² *alayarumāliyilunṭanantamāyākalayitu kalyayanādikāryamākum / salilarasādi śarīramēnti nānāvulakuruvāyuruvāyi ninnīṭunnu // 57 //*

„Within the waveless depth of ocean there do abide endless *māyā*'s portions – this ability, when assuming bodies beginning from water and taste, which become beginningless effects, remains forming various worlds upon worlds”.

śakti's portions (*kalas*). In such words Guru depicts pure consciousness as devoid of *śakti*, yet being the actionless substratum for Her activity.

In Kashmir Śaivism *parāsamvit* or *caitanya* – the supreme reality – is identical to the Supreme Lord called *Parama Śiva* or *Parameśvara*. „Ultimate reality is called *Parameśvara* on account of His being said to be endowed with infinite powers (*śakti*), particularly that on which is called „the power of divine freedom” (*svātantrya śakti*) (SenSharma 2009: 61). *Parameśvara* is the aspect involved in the process of manifestation: compare *manuṣyadehamāsthāya channāste parameśvarāḥ* – „[Individual beings] are the Highest Lord in a veiled form, having entered a human body” (Singh 2013: 85). Guru's *Paramēśvaran* becomes an equivalent of *Īśvara Tattva* or *Bindu Tattva* in Kashmir Śaivism, whereas *Paraśivan* can be referred to as *Sadākhyā Tattva* or *Nāda Tattva*. The ocean-and-waves analogy, as presented by Guru, is also widely used in Kashmir Śaivism⁴³.

PART B. THE CONCEPT OF SELF-SACRIFICE IN THE 32ND STANZA OF ŚIVA ŚATAKAM

The concept of self-sacrifice, introduced by Guru as the second part of the 32nd stanza of ŚŚ, is continued in the consecutive stanza (33), which mentions that the devotee's body should be sacrificed in the fire of consciousness⁴⁴.

B.1. THE CONCEPT OF SELF-SACRIFICE IN KASHMIR ŚAIVISM

The *Śaivāgama* literature transforms the Vedic concept of kindling the sacrificial fire with two wooden sticks called *araṇis*⁴⁵. The sacrifice called by Abhinavagupta *pūrṇahūti* – plenary oblation – becomes self-sacrifice, which comprises the churning (*manthana*) of *prāṇa*, the churning of *Kuṇḍalinī Śakti* with *bindu* (Silburn 1988: 41–42) etc. The sacrificial fire is:

the great splendor of the supreme *Bhairava*, perpetually surging up amidst the *araṇi* of the supreme energy when, stirred up by the profuse outpouring

⁴³ „The use of the epithet *ūrmi* (lit. waves) for signifying the ever-active *śakti* of the Lord has another implication as well. It is common knowledge that the surface of water in an ocean appears to be always ruffled and turbulent, but beneath the turbulence lies calm and placid water, similarly, beneath the ceaseless activity of *Śakti* exists an actionless substratum in the form of *Śiva*, constituting the locus for the activity of *śakti*” (SenSharma 2009: 52–53).

⁴⁴ *ceṛumayirtōlupotiñṇu cattupōvān varavumeṭuttuvalattuvāyuviml / carukucuḷannu paṛanniṭṭunnavāṇṇam tiriymatiñṇuvarāte tīyitēṇam //33//*

„Covered with skin of tender hair, gifted with coming in order to depart from this life, whirling rightwards in the air like a dry leaf as if flying all around aimlessly all the time – that [body] – may it be burnt up in the fire [of consciousness] without coming back in this world”.

⁴⁵ „As early as the *Rgveda*, it is from the rubbing of two wooden sticks, the *araṇi*, that the sacrificial fire springs forth. Later, with the *Śaivāgama*, the great sacrifice is the offering of the Self, an oblation poured into the fire of the supreme conscious Subject, which consumes all limitations” (Silburn 1988: 15).

of clarified butter [semen], she is „churned” by the effervescence of the universal and intense love. (Silburn 1988: 88).

The body itself is called oblation to be poured into the fire of the highest consciousness: *śārīraṃ haviḥ* (*Śiva Sūtra* 2 8)⁴⁶.

The concept of self-sacrifice is clearly exposed in two verses of *Vijñāna Bhairava Tantra* (147, 149):

*Pūjā nāma na puṣpādyar yā matiḥ kriyate dṛḍhā/
Nīrvikalpe mahāvvyomni sā pūjā hyadarāllayaḥ // 147 //*

Offering of flowers, etc. is not *pūjā*, or worship, but making one's mind steady in *mahākāśa* [*mahāvvyoman*]⁴⁷,
In *nīrvikalpa* is worship indeed. From such reverence, dissolution (of mind) takes place.

(Singh 2012: 119)

*mahāśūnyālaye vahnau bhūtākṣaviṣayādīkam /
hūyate manasā sākāṃ sa homaḥ srukca cetanā //149//*

One should pour into the fire of the Highest Consciousness⁴⁸ all the elements, senses,
And the objects of sense together with mind (that creates all these divisions).
This is real *homa* (oblation). The (Self-inquiring) consciousness is the ladle
(With which this oblation is to be performed)

(Singh 2012: 119)

⁴⁶ Cf. the commentary: *sarvairyatpramātrtvena abhiṣiktaṃ sthūlasūkṣmādisvarūpaṃ śārīraṃ tat mahnyoginaḥ parasmin cidagnau hūyamānaṃ haviḥ; śārīrapramātrtāpraśamanena sadaiva cinmātrtābhiniṣṭatvāt /*

„Of that great *yogi*, all this gross, subtle and causal body which is affected with the idea of knower or I becomes an oblation to be offered to the highest consciousness-fire. Because of the annulment of the idea of the body being the Self, he is constantly steeped in the idea of pure consciousness only being his Self” (Singh 2012: 118–119).

⁴⁷ *Mahāvvyoman* – „the highest ether of consciousness means *vijñāna* or the supreme spiritual consciousness which is *Bhairava*. – Singh 2006: 135. Cf. the commentary of Jayaratha:

vibhinnasyāpi rūparasāderbhāvaughasya deśakālādyanavacchinna nirupādhipūrnāparasamvid ātmanā yā saṃgatīḥ ekikāraḥ sā pūjā

„Worship consists in the unification of the different streams of sense experiences like form, colour, savour, etc. with the infinite (*ananta*), free (*svatantra*), immaculate (*vimala*) consciousness of *Bhairava* which is above the limitation of space, time, etc., entirely unconditioned (*nirupādhi*), perfect and highest consciousness (*pūrnāparasamvit*)” (Singh 2006: 136).

The same sphere has been described in TM 2455 as the empty void of consciousness (*pōda verum-pāl*) within which *kuṇḍalinī* unites with radiant Śiva – *Mēru* mountain.

⁴⁸ *Mahāśūnyālaya vahni* – the fire of the abode of the great void. The fire of Supreme Reality (i.e. *Bhairava* in which even the highest void is dissolved) – Singh 2006: 137. The Kashmirian poetess Lalla praises in vivid images some practices related to breath control and *kuṇḍalinī*: „With a rein did I hold back the steed of my thought. By ardent practice did I bring together the vital airs of my ten *naḍīs*. Therefore did the digit of the moon melt and descend unto me, and a void became merged within the Void. The moon of the *brahmarandhra* distils the cool nectar when *kuṇḍalinī*, reaching the summit of her ascent, attains the void, the state free from all *vikalpa*”. (Silburn 1988: 69)

B.2. THE CONCEPT OF SELF-SACRIFICE IN THE TRADITION OF TAMIL *SIDDHAS*

The very same concept can be found in the literature of Tamil *Siddhas*. Two aspects are characteristic of that tradition: firstly, the aim of the self-sacrifice is to obtain the nectar of immortality; secondly, the Tamil texts emphasise the key role of grace, which enables the devotee or *yogi* to perform the offerings successfully:

Just as one climbs and reaches the top of the mountain, the *kuṇḍalini-yogin* climbs the six *ādhāras* and reaches the top, the *sahasrāra*. There **he enjoys the ambrosial juice** oozing from the top. The effort of the *Siddhas* to get at this nectar is called by the *Siddhas* „**begging at the top**” (in Tamil *ucciyilē piccai eḍuttal*). The nectar has got several names in Tamil *Siddha* literature, such as *uccippāl* (the juice or milk at the top), *sōmacalam* (the Soma drink) [...]”

(Siddhalingaiah 2004: 354).

In TM this practice is called kindling fire at the root, i.e. in *mūlādhāra*⁴⁹; one should use his own bones as fire wood, chopping the flesh. However, it is impossible to attain the Lord unless one's self melts with love (*aṅbu*)⁵⁰. That kind of fire sacrifice is called *ōma* (*homa*); *Kuṇḍalinī śakti* is depicted as smoke which rises to return with *amudu* (*amṛta*)⁵¹ obtained from the moon region of the body (i.e. in *sahasrāra* and beyond)⁵².

B.3. THE MOTIF OF SELF-SACRIFICE – GURU'S CONCEPT

In his works Nārāyaṇa Guru uses both concepts depicting the process of self-sacrifice: the kindling fire with two *araṇis* as well as the churning of the ocean. The former one appears in AŚ 82, where the self-sacrifice results in attaining *vivēkam*⁵³, and

⁴⁹ TM 7 1937 „He looks not at the glancing women, but stays away, his searching mind melts, he kindles fire at the root; he lets desire of the eyes fall apart, the *yogi* who concentrates at the root, is *Śivayogi* indeed” (Kandaswamy 2010: 7.2128).

⁵⁰ TM 1 272 „Use the bone as fire wood, chopping the flesh, fry it hard in the golden fire; unless your self mellows and melts with tender love, you cannot attain our Lord, the priceless gem (*poṇmaṇi*)” (Venkataraman 2010: 1.335)

⁵¹ TM 4 1091 (A garland adorns her tresses, her eyes pour mercy (*daya*); She – a liana, blows away the well-night indestructible; inner murk; from the homa fire (*ōma*) she rises like smoke; rises aloft and returns with the ever-vivifying elixir (*amudu*). (Ramachandran 2010: 4.1253). Cf. this commentary: „The inner murk is *āṇava mala*. The *homa*-fire burns in the *mūlādhāra*. The smoke is the power that blends with the vital air (*prāṇa-vāyu*); it reaches the *sahasrāra* and then descends with the elixir of immortality” (Ramachandran 2010: 4.1253).

⁵² TM 7 1958 (Willfully burning the white seed of *bindu* in the conductive *mūlādhāra* with the rising flame and lifting it to the region of perpetual sun and by reaching by the side of the moon, cool ambrosia (*amudu*) will manifest) (Kandaswamy 2010: 7.1958)

⁵³ *araṇi kaṭaṇṇēlumagnipōleyārāyavavarilirunnatiraṅṅelum vivēkam / paramacidambaramārṇna bhānūvāy ninneriyumitinnirayāyitunnu sarvam // 82 //*

seems to be the product of the *Vedānta* tradition⁵⁴; the latter one is introduced in the 35th stanza of ŚŚ, which presents the churned depth of the full moon or the perfect mind, resulting in *amṛt* flow. As mentioned above, in the 31st stanza of ŚŚ Nārāyaṇan introduces the concept of *kuṇḍalinī śakti* imagined as the black snake, which after reaching the summit of its ascent puts the precious jewel (*maṇi*) within its hood. Guru defines the whole process of transformation described in the 32nd stanza by means of the Sanskrit term *savanam* – „Soma pressing”. It evokes the concept of Soma or *amṛta* growing at the top of the mountain or extracted on the moon; as a result, the picture appears of the *Kailāsa* or *Meru* mountain and the moon region placed within *sahasrāra*⁵⁵. With the expression *muḷumatiyāli* (the depth of the full moon or the perfect mind) introduced in the 35th stanza, Guru presents the complexity of that transformation process. One can find here the concept present in TM, which reinterprets the ancient myth of the churning of the milk ocean as self-sacrifice in the context of the *kuṇḍalinī* ascent as soon as *prāṇa* becomes churned with the *suṣumnā* channel⁵⁶. At the same time the expression *muḷumati* indicates the goal of such churning, which is the perfect being, the full moon: the elements of *Candra Yoga*, describing experiences which occur in the *candra-maṇḍala* comprising *ājñā* and *sahasrāra*, are present here. The churning of such a *candra-maṇḍala* results in *amṛt* flow, as described above. The term *āli* is introduced by Guru in the 44th stanza of ŚŚ defines the flow of the heavenly Gaṅga bestowing bliss on the devotee. With that term Nārāyaṇan defines what is actionless and deprived of waves. The top of the mountain, i.e. vertical orientation, becomes the inward orientation at the same time. However, this philosophical concept is endowed with a devotional dimension thanks to the idea of the loving father as introduced by Guru⁵⁷.

The concepts introduced by Nārāyaṇa Guru in his devotional hymn seem to be the continuation and transformation of both Sanskrit and Tamil Śaiva literature. The mystic, twilight language of his work as well as the intensive *bhakti* elements indicate its close relationship with the Tamil *Siddha* tradition, whereas his

⁵⁴ See *Śvetāśvatara Up.* 1.14: *Svadeham araṇim kṛtvā praṇavaṃ co'ttarāraṇim / dhyānanirmanthanā bhyāsāt Devam paśyēt nigudhavad //*

„Having made one's own body the lower *araṇi* and *praṇava* sound the upper one, meditation becomes the churning. Then one should see the unmanifest Lord”.

⁵⁵ The mountain *Kailāsa* as an abode of Śiva in the *Laya Yoga* system is said to be situated in the form of triangle within *sahasrāra*, the moon-region, or represents *sahasrāra* itself (Avalon 1950: 149–153). *Amā-kalā* is said to be placed in the moon sphere within the triangle symbolising the *Kailāsa*, and described as ‘as thin as the hundredth part of the lotus-fibre’; lustrous, in a shape like the crescent moon turned downward discharging a stream of nectar. In the lap of this *kalā* is the *nirvāṇakalā*, more subtle and also turned downward, bestowing divine knowledge (Avalon 1950: 446–449; 457–458). Cf. also (Goswami 1999: 174).

⁵⁶ *toḷilukaḷaṇcumoḷiñṇu tōnni nilkkum muḷumatiyālikatañṇeṭuttumunnam oḷuki varunnamṛtuṇṭum āṇṭupōkātoḷuviloṭukkamudikkumarṅkabimbam //35//*

The same myth appears in TM 3 625 and 3 672, where the *Mandara* mountain symbolizes the *suṣumnā* channel which is to be ascended by *yogi*.

⁵⁷ Cf. TM 8 2268, where the journey of the *jīva* to the *śuddha* state is helped by Śiva as Father.

vocabulary proves his proficiency in reading Sanskrit texts. However, Nārāyaṇan avoids direct reference to both. As a result, his poem can be treated as an elaborate composition which unites different literary traditions.

Abbreviations

ŚŚ – *Śiva Śatakam*

AŚ – *Ātmōpadēśa Śatakam*

TM – *Tirumantiram*

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THE CONCEPT OF ŚUDDHA TATTVAS IN ŚIVA ŚATAKAM BY NĀRĀYAṆA GURU
AS A CONTINUATION AND TRANSFORMATION OF THE SANSKRIT
AND TAMIL TRADITIONS

Abstract

In the present paper an attempt will be made toward interpreting selected stanzas from the work of Nārāyaṇa Guru (1854–1928), a South Indian philosopher and social reformer from Kerala. An analysis of the concept of *śuddha tattvas* presented by Guru in his several Malayalam works,

among others *Śiva Śatakam* („Hundred Verses Devoted to Śivan”), *Svānubhava Gīti* („Lyric of Ecstatic Self-Experience”) as well as *Ātmōpadēsa Śatakam* („Hundred Verses on Self-Instruction”) in the light of Sanskrit and Tamil literary sources shows clearly that Guru’s philosophical works could have been influenced by *Laya Yoga* (*Kuṇḍalinī Yoga*) system as well as by Tamil *Śaiva Siddhānta*; Nārāyaṇan seems to apply the Tamil style of presentation of yogic experiences while introducing the twilight language to his works, at the same time proving his proficiency in Sanskrit language and literature.

Keywords: Śaivism, Śiva Śatakam, Tirumantiram, Nārāyaṇa Guru, śuddha tattva