

भाष्यपरम्परा ज्ञानप्रवाहश्च

(अन्ताराष्ट्रियपरिसंवादे प्रस्तुतानां निबन्धानां सङ्ग्रहः)

प्रधानसम्पादकः

प्रो. गोपबन्धु मिश्रः

सम्पादकाः

प्रो. देवेन्द्रनाथ पाण्डेयः

डॉ. दीपेश विनोद कतिरा

डॉ. जानकीशरण आचार्यः



श्रीसोमनाथसंस्कृतयुनिवर्सिटी, वेरावलम्

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Definitions and Kinds of Commentaries in the Light of Tantrayukti

Mrs. Bharati V. Kolekar

Introduction :

Every branch of knowledge in the course of its transmission from generation to generation acquires a unique mode of expression and evolves specific techniques to explain the text. For thorough understanding of the conceptual texts, the **Commentary** - one of the glorious and rich aspects of Saṃskṛta literature - a fundamental paradigm - an integral part of the world of Saṃskṛta works - a critical explanation with interpretation of the particular texts, has become essential. The words like Bhāṣya, Ṭikā, Vṛtti, Vārttika, Vyākhyā or Vyākhyāna commonly denote such elucidatory passages. In this paper an attempt is made to understand the concept Bhāṣya in detail and Definitions & functions of Bhāṣya, Ṭikā, Vārttika etc.; Understand and explore other types of Vyākhyā-s with reference to Tantrayukti.

In Saṃskṛta tradition almost all fields such as Śāstras, Literary Criticism, Kavyas, Natakas are enriched by several commentaries. Ancient scholars modulated their stream of thought by restructuring the original text to make it contemporary as well as to establish their own point of views. They, in fact, have gained high reputation because of their commentaries. Sometimes commentaries gain more popularity rather than the basic works. Thus, Bhāṣya or Ṭikā or Vṛtti or Vyākhyā or Vyākhyāna attained prominence side by side with the original text.

This type of commentary literature encircled all branches of Saṃskṛta literature - Philosophical, Śāstric, Romantic, Dramatic and Eulogistic as well. Thus commentator or a Ṭīkākāra is also recognized as an intellectual type of writer.

It is quite natural that the literature of a classical language like Saṃskṛta demands commentaries. The contextual changes, the sūtra tradition of India, the discussion-oriented intellectual environment of India etc. actually necessitated commentaries to understand the text property. Three aspects can be attributed to a text - the authoritative subjective intention, the objective meaning perceived by the readers in general and the subjective meaning perceived by the individual reader. So an interpreter should have a wide frame of reference and aesthetic sensibility to find the infinite horizons of meaning. Then, he can find out the hidden meaning of a text about which even the author himself has not awareness. So the reader or commentator, who defines an art form, actually gives rise to another form of art of his own. The creative aspects and efforts of commentators are being much more recognized in modern times.

The process of unfolding extensive and incomprehensible ideas and problems faced by the readers while reading a text depends on commentaries. A successful commentary helps its target audience to read understandably the text being commented upon, and mediates between the text and a given readership. Potentially, the features which mark out a text as being a valuable work of the text might include coherence and completeness in the description of a point of view, sound argument in favour of the view described, engagement with alternative views, demonstration of the utility of the view in question, and so on. At later times or in other cultural communities, new audiences can approach a commentary as a window through which to see what the practice of textual reading has meant to others.

Two aspects of textual commentary in Saṃskṛta are especially noteworthy :

i) The base texts are generally extremely compact. Indeed, compactness is seen as a commendable property in the foundational texts of all types of technical writing. So a characteristic function of one genre of textual commentary is to decompress the text being commented on. **ii) Commentary writing is heavily**

nested; in general there are multiple commentaries on any given text, commentaries on those commentaries, commentaries on the sub commentaries, and so on. This nesting gives rise to another characteristic function of textual commentary, which is to adjudicate between adversary commentaries at a lower level. **These two aspects lead to a distinctive, canonical pattern in the commentarial literature.**

Below is a list of the types of commentaries with their respective characteristics -

Bhāṣya, Vṛtti, Vārttika, Tīkā, Vivaraṇa, Vyākhyā, Vyākhyāna these words are considered synonyms for commentary. But each of these terms is technically different according to the nature of interpretation.

- Bhāṣya is defined by Haradatta as आक्षेप-समाधानपरो ग्रन्थः¹, is a highly distinctive holistic style of philosophical commentary in the Saṃskṛta literature that represents an ‘elaboration’ or ‘development’ of an aggregation of brief statements called sūtra-s. Bhāṣya is defined as

सूत्रार्थो वर्णयते यत्र वाक्यैः सूत्रानुकारिभिः ।
स्वपदानि च वर्णयन्ते भाष्यं भाष्यविदो विदुः ॥²

There are numerous Bhāṣya-s available on various Saṃskṛta and non-Saṃskṛta works. A few examples are Brahma Sūtra Bhāṣya by Śri Mādhavācārya and Sri Ādi Śaṅkara Gitā Bhāṣya and Śri Bhāṣya by Śri Rāmānuja Mahābhāṣya by Patañjali.

Vṛtti - The explanation which essentially contains the meaning of the Sūtras is designated as Vṛtti, as is remarked by Haradatta सूत्रार्थप्रधानो ग्रन्थो वृत्तिः³। It appears that the वृत्ति-s are the earliest attempts to show the sense of Sūtras. These Vṛtti-s contain many factors. It can reasonably be concluded that

¹ Padamañjarī

² Parāśara Upapurāṇa (18th Adhyāya),

³ Padamañjarī

which was designated as व्याख्यान by Patañjali (as shown hereafter in 4th topic) is identical with वृत्ति for the function of a वृत्ति is nothing but to disclose the सूत्रार्थ and there can be no सूत्रार्थ without उदाहरण, प्रत्युदाहरण and वाक्याध्याहार. In the Kalāpa - Vyākaraṇa, a Vṛtti is defined as सूत्रार्थे विवरणं वृत्तिः which practically coincide with the said view. Besides these elements Vṛtti-s contained the following factors also.

- a) Discussion on अधिकार (province) of topics, as is remarked by Kaiyata वृत्तिकारास्तु ,अधिकाराणां प्रवृत्ति-निवृत्ति व्याचक्षते (Pradīpa .(24-4-7
- b) Discussion on पदच्छेद. It has already been said that no direct interpretation is possible without पदच्छेद and hence it is absolutely essential for a Vṛttikāra to withhold the पद-s from the sentence/s.
- c) a) In Vyākaraṇa, it was one of the essential duties of Vṛttikāra-s to afford उदाहरण and प्रत्युदाहरण. The उदाहरण-s contained in all the वृत्ति-s were called मूर्धाभिषिक्त (Pradīpa 1-1-50). Examples of the Vṛtti-s were also called वार्त्त (Pradīpa 1-1-56) which is defined in the Uddyota as वृत्युदाहरणानि.

Vārttika is a sub commentary on a Bhāṣya, defending its particular construction of the sūtra over alternatives, making revisions and adjustments as needed. It is explained that उक्तानुक्तदुरुक्तानां चिन्ता यत्र प्रवर्तते । तं ग्रन्थं वार्त्तिकं प्राहुः वार्त्तिकज्ञा मनीषिणः॥⁴ - the intelligent who understand what is meant by वार्त्तिक they call that composition as **Vārttika** wherein ‘a reflection on ideas expressed, not expressed, and badly or wrongly expressed’. There is a role for such commentary when competing bhāṣya-s exist on a single set of sūtras, and when ideas from ‘outside’ need to be evaluated. Regarding the topics to be discussed by a Vārttikakāra, Viṣṇudharmottara says Vārttika should contain eight factors

⁴ Parāśara Upapurāṇa (18th Adhyāya)

namely प्रयोजनं संशयनिर्णयौ च, व्याख्याविशेषो गुरुलाघवं च, कृतव्युदासो कृतशासनं च, स वार्तिको धर्मगुणोष्टकश्च⁵ ; A vārttika is thus a critical analysis of earlier commentaries, with two aims : i) to achieve reflective equilibrium in the system, and ii) to defend the system against competitor systems. A general term for commentarial work of this sort is **Nibandha**.

Nibandha is yet other higher-level commentarial works, which continue the process of revision and adjustment until a state of reflective equilibrium is reached.

Ṭikā the most familiar style of exposition is defined as टीका निरन्तरा व्याख्या ie Tikā explains each word of the original text without any exception, as is further remarked by Hemacandra सुगमानां विषमाणां च निरन्तरं व्याख्या यस्याम् and टीका-विषमपदव्याख्यारूपा⁶ These definitions clearly show that the chief function of a टीका is to explain obscure or otherwise tricky words without leaving any word but at the same time it is devoid of आक्षेप-समाधान or introduction of any understated topic .टीका is not found in ancient period and it can reasonably be presumed that the वृत्तिs took the part of modern टीकाs, though as a matter of fact, the वृत्तिs were more precise and authoritative in comparison to these Tikās. Moreover a वृत्ति deals with Sūtras only, while a टीका can be composed on other types of works. Again a टीका is supposed to be composed for beginners while a वृत्ति is of a higher standard.

Among various terms used to indicate when the purpose of a commentary is the extraction of a deep or hidden meaning in the text, we find: Tātparyā (or tātparyā-ṭikā) in the sense of a gloss revealing the true intended meaning of the author; Gūḍhārtha-ṭikā, which is the meaning covered up or hidden; Sphuṭārtha-ṭikā, if the meaning is to be made bright and clear; Bhāvārtha-ṭikā, presenting the

⁵ Visṇudharmottara : 3-6

⁶ सर्वतन्त्रसिद्धान्तपदार्थलक्षणसङ्ग्रहः। सूत्र क्र. 860 / Pg 123

drift, gist, substance of the text; and vivekārtha-ṭīkā, the meaning discriminate, made distinct.

Ṭippaṇa or Ṭippaṇī is मूलटीकान्यतरव्याख्यारूपा⁷ - A word inserted between the lines or in the margin as an explanatory correspondent to obscure or otherwise difficult word in the text; hence applied to a similar explanatory rendering of a word given in a dictionary. When the text being thus elucidated is itself a commentary, the explanation may often be called a Ṭippaṇa or Ṭippaṇī.

Vyākhyāna Removing the doubts pertaining to the sense of words is main function of Vyākhyāna. व्याख्यानतो विशेषप्रतिपत्तिर्निहि सन्देहात् अलक्षणाम्। This Paribhāṣā clearly indicates that -

- a) There arises doubt regarding the verbal meaning,
- b) A Śāstra cannot be regarded as futile, simply because its words are not always easily intelligible and
- c) Such doubts should be removed with the help of traditional expositions.

According to Patañjali, words of the rules do not constitute the exposition, but the examples, counter examples and the supplying of what is requiring in a sentence all these together constitute the Vyākhyāna. So, it is said that - उदाहृतिः पदकृतिः पदार्थानां विवेचनं तन्त्राणां त्रिविधा व्याख्या Here उदाहृति means examples, पदकृति is the deduction of words from a Vākya and पदार्थानां विवेचनं means description of separate meanings of the word/s there in the Vākya.

व्याख्यान is regarded as having five factors - पदच्छेदः पदार्थोक्तिर्विग्रहो वाक्ययोजना । आक्षेपस्य समाधानं व्याख्यानं पञ्चलक्षणम्॥⁸ Here, पदच्छेद is the deduction of words, पदार्थोक्ति is to show the senses of words, विग्रह is to show the sense of compounds, वाक्ययोजना is to show the inter-relation of words so as to furnish one

⁷ सर्वतन्त्रसिद्धान्तपदार्थलक्षणसङ्ग्रहः । सूत्र क्र. 859 / Pg 123

⁸ Parāśara Upapurāṇa, (18th Adhyāya)

complete sense, आक्षेपस्य समाधान means the clearing the raised doubt. It can easily be understood that here Vyākhyāna is further developed from the said kinds for it comprises आक्षेप and समाधान which has no direct touch with the meaning of words.

Vyākhyā - Followings are the व्याख्या-s as stated in Tantrayukti.

01. पिण्डव्याख्या – संक्षेपतया सूत्ररूपेणाध्यायादीनां व्याख्या। or पिण्डव्याख्या पिण्डितार्थप्रतिपादनमुच्यते । – succinct explanation of the chapter/s in the form of sūtra.
02. पदव्याख्या - पदव्याख्या नाम यत्पदानां छेदं कृत्वोच्चारणम् । or पदव्याख्या पदच्छेदं कृत्वा व्याख्यानमीरितम् । –Separating each word used in a sūtra or a karika by breaking up the सन्धि-s .
03. पदार्थव्याख्या – पदार्थव्याख्या नाम तेषामेव पदानां विवरणम्। or तेषां पदानां विवृतिः पदार्थव्याख्ययोच्यते – .Explanation of each word split there in the पदव्याख्या.
04. अधिकरणव्याख्या – यद्वस्तुकृतमारभ्य तदनुषङ्गेण व्याख्यानमारभ्यते। or अधिकृत्य आनुषङ्गेण व्याख्या अधिकरणात्मिका । -This is a detailed explanation along with illustrations of the topic/subject undertaken for consideration.
05. प्रकरणव्याख्या – प्रकरणव्याख्या नाम यस्मिन्नर्थे सूत्रे वा प्रकृतेनाप्रकृतं साध्यते। यथा त्रिलवणाद्ये चूर्णे गुणानुक्त्वाऽभ्याख्ये एवमाह समानं पूर्वेण इति। तत्र समानगुणता व्याख्याता। or सा हि प्रकरणव्याख्या या तद्वदिति वर्ण्यते। – To accomplish an incidental topic by means of the one already accomplished.
06. अर्थव्याख्या – यत्र प्रकरणे सूत्रे वा स्वभावस्योपवर्णनं क्रियते। तद्यथा – प्रकृतिरुच्यते स्वभावः। or अर्थव्याख्या नाम यत्र स्वभावस्योपवर्णनम्। – The detailed description of the natural state of something is called अर्थव्याख्या. It is the fine description of the innate properties of an item.

07. कृच्छ्रव्याख्या – यत्र लेशतः उक्तानामविस्पष्टानां प्रकरणे सूत्रे वा अर्थानां यत्रतः उद्भावनं क्रियते। or कृच्छ्रव्याख्या यत्रतोऽर्थस्य उत्पादनं उदीर्यते। - To try to explain at length the topic just tangentially referred to in the original sūtra.
08. फलव्याख्या – फलव्याख्या नाम यत्र वस्तुनि बहुषु अनिश्चितार्थेषु एकीयमतेषु प्रस्तुतेषु वस्तुसारभूतं स्वमतं स्वमर्थमुपनिक्षिप्य एकीयमतानि तस्मिन्नेव स्वमतेऽन्तर्भावं नयति। or फलव्याख्या बहूक्तीनां फलग्रहणमीरितम् । – This vyākhyā has three aspects 1) To record the indecisive or mutually contradictory views of other thinkers on a given topic 2) To state emphatically one's own considered view about it and 3) To show that the divergent views of others are includable in one's own views. This threefold intellectual activity is called फलव्याख्या.

As the saying पिण्डे पिण्डे मतिर्भिन्ना it is quite possible that different thinkers think same topic differently. These differences stand for different angles of observation at the same topic. It is necessary to bring them to the notice of the curious readers. The scientist himself has also formed firm opinions about the topic/s after profound reflection. He then skilfully shows how the indecisive and divergent views of others can be included in his own views. In this manner the फलव्याख्या helps us know the stages of development of a scientific perception.

09. उद्धृतव्याख्या– यस्मिन् सूत्रे निदर्शनभूतानि उदाहरणानि तत्रान्तः समाकृष्यार्थः शस्यते। or इतस्ततः समाकृष्य स्वोचितार्थस्तु साध्यते। यत्र सा ह्युद्धृतव्याख्या तन्त्रकारैरुदीर्यते। To explain the meaning drawn from the example given to illustrate a concept in a sūtra.
10. न्यासव्याख्या– यस्मिन्नधिकारे वर्तमाने तेनाधिकरणार्थेन सहितं सम्बन्धमभिवीक्ष्यान्यस्यार्थो विनिक्षिप्यते। or अन्यार्थोऽपि अभिधीयेत न्यासव्याख्या हि सा स्मृता। – To raise a doubt about the meaning of the

sūtra in the beginning and to remove it later and to discuss another meaning related to that of the sūtra during the same process. न्यास mainly supports the views of the original author (न्यस्यते स्थाप्यते दृढीक्रियतेऽनेनेति न्यासः).

11. **प्रयोजनव्याख्या** – यत्सूत्रमभिधीयमानं स्वार्थस्य निष्पत्तौ निमित्तभावमुपैति। or यत् सूत्रं स्वार्थवद्वक्ति परमर्थमपि ध्रुवम्। एषा प्रयोजनव्याख्या फलनिष्पत्तिकारिणी। – To explain the reason of the thought or concept expressed in the sūtra.
12. **अनुलोमव्याख्या**– आनुलोम्यं नाम यत्क्रमात् सूत्रमारब्धं तत्क्रमेण पुनस्तथा। अभिधा सानुलोमाख्या व्याख्या पूर्वैरुदीरिता।। - Exposition retaining the serial order of a mention of the items in the sūtra/kārikā.
13. **प्रतिलोमव्याख्या**– येन क्रमेण सूत्रे हि निक्षिप्तोऽर्थो विहाय तम्। or वक्त्यन्यथा प्रतिलोमव्याख्या वाच्यबहुत्वतः। - Explaining the items without following serial order in which they are mentioned in the sūtra.
14. **सूत्रसमाव्याख्या** - यथासूत्रन्तु या वक्ति व्याख्या सूत्रसमा हि सा। - Explain the scientific items in the same serial order in which they are mentioned in the sūtra.
15. **ध्वजव्याख्या** – उन्नतत्वं महत्त्वं च ध्वजशब्दात् प्रतीयते। or सर्वप्रकाशनं यत्र ध्वजव्याख्या हि सा स्मृता। - Apparently it means an exposition of all the aspects of a topic.

Of the 15 vyākhyā-s considered so far पद, पदार्थ, अर्थ, फल, उच्चित, न्यास, प्रयोजन and प्रतिलोमव्याख्या are scientifically significant; they promote a clearer and better understanding of the words used in a scientific text; they reason out the disorder of certain items in a treatise; and they shed light on the scientific concepts and principles.

Paspaśa was also a kind of explanation. Mallinātha defines this kind of exposition as शास्त्रारम्भसमर्थकः उपोद्धात सन्दर्भग्रन्थः (Śiśupālavadhā 2-112) and

Vallabha says पस्पशः प्रयोजनग्रन्थः. In the Uddyotana commentary of the Mahābhāṣya, Annambhaṭṭa defined पस्पशव्याख्या in a very clear manner. He says शास्त्रारम्भसमर्थकोपोद्धातसन्दर्भस्य पस्पशशब्देन... and further quotes a verse showing that उपोद्धात and पस्पश are identical (शास्त्रस्यारम्भको ग्रन्थ उपोद्धात इतीरितः स एव ग्रन्थसन्दर्भः पस्पशः कथितो बुधैः).

Upodghāta Some consider that उपोद्धात is also a particular kind of exposition. They define it as स्थानं निमित्तं वक्ता च तथा श्रोतृप्रयोजनम्। सम्बन्धाद्यभिधानं च ह्युपोद्धातं विदुर्बुधाः ॥ (Māthara Vṛtti Page 1). It shows that उपोद्धात not only describes the प्रयोजन or शास्त्रारम्भ समर्थन but also स्थान, निमित्त etc. Anyhow this उपोद्धात can be accepted as further development of पस्पश.

Cūrṇi : Some consider that चूर्णि is also different kind of explanation. They consider चूर्णि - which mainly refutes the views of opponents (चूर्णयति शतशः खण्डयति परमतानि इति चूर्णिः) As there is no sufficient stronger proof, we are at present unable to accept this views as valid.

What is interesting to note is that, even at this minimal level, commentary is given the evaluative task of considering alternative possibilities and steering the reader away from mistaken, confused and contradictory construal.

Conclusions

- In Sanskrit literature the art of explanation is very old. We find different kinds of explanation with different characteristics. It appears that in ancient India the composition of expositions became an art regulated by some principle.
- The Bhāṣya is a fundamental paradigm in Saṃskṛta world of commentary. One basic reason for the discursive richness of the model is that it permits one to state something at a high level of generality and then go on to qualify or restrict, to moderate or modulate, what one has just said.

- Through a thorough review we can see how Commentator deals with the words scholarly and gives them authentic justifications.
- Not only these commentaries make the meaning of the words clear but also support the formations.
- Commentator not only quotes the rules of grammar or points out the figures of speech, but also brings out the significance of the political expressions.
- From a technical viewpoint, a commentary is a secondary source of understanding of the teachings of scripture.
- A typical Bhāṣya would be an interpretation of a Sūtra or other classical work word by word. It can also consist of word by word translations and the individual viewpoint of the commentator or **Bhāṣyakāra**.
- One basic reason for the discursive richness of this reproduction is that it permits one to state something at a high level of generality and then goes on to qualify or restrict, to moderate or modulate, what one has just said.

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