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Dr. Sarada Purna Sonty
University of Applied Vedic
Sciences (UAVS online), USA

Dr. Venkata Chaganti
University of Applied Vedic
Sciences (UAVS online), USA

Sasi Peri
University of Applied Vedic
Sciences (UAVS online), USA

Padmaja Chevuru
University of Applied Vedic
Sciences (UAVS online), USA

Sowjanya Gajula
University of Applied Vedic
Sciences (UAVS online), USA

K Subrahmanya Sakethnath
University of Applied Vedic
Sciences (UAVS online), USA

Vani Padmavati Nallamilli
University of Applied Vedic
Sciences (UAVS online), USA

Anil Kumar Polepeddi
University of Applied Vedic
Sciences, (UAVS online), USA

Umarani Medepally
University of Applied Vedic
Sciences (UAVS online), USA

Shivarani Indurthi
University of Applied Vedic
Sciences (UAVS online), USA

Corresponding Author:
Dr. Venkata Chaganti
University of Applied Vedic
Sciences (UAVS online), USA

वेदाक्षर निर्माण (The origin of the Vēdākshara)

Sarada Purna Sonty, Venkata Chaganti, Sasi Peri, Padmaja Chevuru, Sowjanya Gajula, Vani Padmavati Nallamilli, Anil Kumar Polepeddi, Umarani Medepally and Shivarani Indurthi

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Abstract

This study examines the Vēdic conception of language and sound, distinguishing the *Chāndasa* (Vēdic) tongue from classical Sanskrit by its autonomous phonetic and metaphysical principles. In Vēdic thought, each *Vēdākṣara* (sound) embodies intrinsic consciousness and creative potency. Through an analysis of *Taittirīya Saṃhitā* (2.3.10–11), the terms *navanīta*, *sarpiḥ*, and *वृत्* are interpreted as representing origination, motion, and stabilization, the triadic stages of life (*āyus*). The transformation of sound within these mantras, especially the phonetic shift from *द* to *च*, reveals a metaphysical movement from flux to stability. “वृत्” thus signifies the embodied continuity of life, linking mortality (*āyus*) to immortality (*amṛta*). By correlating phonetics, ritual, and ontology, the study concludes that Vēdic speech (*vāk*) is not merely linguistic but cosmological-sound functioning as both the creative act and the vehicle of consciousness.

Keywords: *Taittirīya Saṃhitā*, Vēdic, consciousness, metaphysical principles, distinguishing

Introduction

The Vēdic language is the earliest known language, from which Sanskrit later emerged. However, the distinction between the two has not been adequately recognized by many scholars in recent times.

One possible reason for this oversight is that grammarians such as Pāṇini discussed the grammatical principles of both languages within a single treatise. Nevertheless, Pāṇini himself acknowledged that whenever differences arose between the two, the *Chāndasa* (another term for the Vēdic language) must be regarded as distinct.

There may be several reasons for this. One such reason is that almost all the principal commentarial texts on the Vēdās are composed in Sanskrit. Moreover, since nearly all the words occurring in the Vēdās have later appeared in Sanskrit as well, this might have further contributed to the confusion. In the Vēdic language, the Vēdā itself constitutes the sole textual source, there exists no second text for comparison.

As a result, a significant loss has occurred: the Vēdā has been examined predominantly from the perspective of Sanskrit. Consequently, whenever a word common to both the Vēdā and Sanskrit is encountered, its meaning is often interpreted according to Sanskrit usage. Thus, what the Vēdā truly intends to convey becomes something entirely different from what we understand.

For instance, terms such as *Sarasvatī*, *Sarasvān*, *Navanītam*, *Sarpi*, and *वृत्* occur both in the Vēdā and in Sanskrit. When the Sanskrit meanings of these words are imposed upon the Vēdic text, the Vēdic mantras fail to yield their proper sense. Not only does their intended meaning remain obscured, but erroneous and even opposite interpretations have arisen as a result.

Illustration through Example

The subject becomes clearer through an example. Consider the mantra:

“ये ते सरस्व ऊर्मयो मधुमन्तो घृतश्रुतः । तेभिर्नोऽविता भव ॥” (RigVēdā 7.96.5)

This Mantra belongs to the *RigVēdā*, Seventh *Maṇḍala*, Ninety-sixth *Sūkta*, and is the fifth “ऋक्” (*Rk*) therein. Every “ऋक्” (*Rk*) is associated with a specific *dēvatā*, who is invoked and praised within that Mantra. In this particular “ऋक्” (*Rk*), the presiding *dēvatā* is *Sarasvān*, the divine power being addressed through the mantra.

In the mantra, the three *Vēdāksharas* of *Sarasva* carry neither the *svārita* (|) symbol nor the *anudātta* (.) symbol mark. The above text represents the *Samhitā Pāṭha* (continuous recitational form). In the *Pada Pāṭha* (word-by-word form), the term appears as *Sarasvaḥ*, meaning that all *Vēdāksharas* are to be pronounced with the *anudātta* accent. When all *Vēdāksharas* bear the *anudātta*, the word must either be a *nominative-vocative noun* or a *verb*. Words in which every *Vēdākshara* is *anudātta* are known as *nighāta* forms.

Without knowledge of *Vēdic phonetics* (the science of *Vēdic recitation*) and the methodology of *Pada Pāṭha* construction, it is impossible to correctly segment or interpret the sentences in the *Samhitā*. Each *Vēdic mantra* represents a convergence point of numerous branches of knowledge.

The meaning of the above *Rk* is as follows:-

“O *Sarasvān*! May those waves of yours, which are imbued with sweetness and flow with ghee, bring us protection!”

Here, *Sarasvān* is a name the *Vēdā* assigns to a particular divine power (*dēva-śakti*). It is a matter worthy of reflection as to why the *Vēdā* chose this specific designation for that power. Moreover, the words *madhu*, *घृत*, *chuta*, and *ūrmi* all occur in this mantra. Since the *Vēdā* is a *śāstra* (a sacred science), these terms possess special, context-specific meanings within it. Their ordinary, worldly meanings must not be applied.

Therefore, the words of the mantra have been presented here in their original form without any attempt to translate them literally.

Following upon that *Vēdākshara*, the illumination of imagination (*ūhā-sphuraṇa*) arises, and its expression through utterance constitutes *Svādhyāya* (sacred self-recitation).

On the divine energies (*Dēvatā-Śaktis*) and the Meaning of Sounds in the *Vēdā*

The great sage *Śaunaka* composed a treatise titled *Bṛhaddēvatā*, which chiefly elucidates the *dēvatās* mentioned in the *RigVēdā* and describes their respective attributes. Regarding *Sarasvān*, the following Mantra occurs:

Saramsi ghṛtvantasya santi lokeṣu yatriṣu, sarasvantam iti prāha (Bṛhaddēvatā 2.51).

Śaunaka did not alter the name of this *dēvatā*. In Sanskrit, *saraḥ* means “lake,” and *घृत* means “ghee” or “clarified butter.” Hence, *Sarasvata* is conventionally translated as “one who possesses lakes of ghee.” However, to properly

comprehend this expression, one must first understand the meanings of the words *saraḥ*, *sarasvatam*, and *घृतम्* within the *Vēdic* context.

As in other languages, in the *Vēdic* language too, *Vēdāksharas* combine to form words. Yet there is a fundamental difference: in ordinary languages, meaning is attached only to the word as a whole, whereas in the *Vēdic* language, each individual *Vēdākshara* (*akṣara*) possesses an intrinsic meaning. The semantic value of a *Vēdic* word arises from the combined significance of its constituent *Vēdāksharas*.

Thus, *varṇas* (consonants) and *svāras* (vowels and tonal variations) together form the *saṃhitā* (integrated phonetic structure). The discipline that imparts knowledge of these elements is known as *Śikṣā* (*Vēdic phonetics*). Without mastery of *Śikṣā*, understanding the *Vēdā* is exceedingly difficult.

The vowels अ, इ, उ are called *svāras*; the consonants from क to ण are *sparsās* (articulated sounds), produced when the tongue or lips touch particular phonetic positions designed for them. The sounds य, र, ल, व are classified as “अन्तस्थाः” (semivowels), produced through a combination of sound and breath.

In the *Vēdā*, *prāṇa-vāyu* refers to the air that moves outward from within, while *apāna-vāyu* refers to the air that moves inward. Hence, the very nature (*kāraṇa*) of sound in the *Vēdā* is understood to be of an entirely different order.

The Phonetic and Metaphysical Significance of Certain *Vēdic* Sounds

The *Vēdāksharas* ह, श, ष, स are formed through the mingling of *prāṇa-vāyus* (vital airs). Because these sounds are produced through the movement of life-breath, they are employed in words that denote matters related to *prāṇa* (vital energy). Each of these *Vēdāksharas* represents one such vital aspect.

In the expression aham (“I”), which conveys the sense of self-awareness or individuality (I-existence), the *Vēdākshara* “ह” signifies the illumination or manifestation of *prāṇa*. The consonant “स” (s-kāra) is used in contexts pertaining to the creation and existence of all living beings. The *Vēdāksharas* “श”, “ष” bear related but distinct functions, which become clearer upon understanding the meanings of *saraḥ* and *घृतम्* discussed earlier.

The vowel “ऋ” (*r*) is a symbol of *Brahman*, the ultimate reality. When one attempts to pronounce the sound “ऋ” (*r*), what actually emerges is “र”. Therefore, the *Vēdākshara* “र” signifies the *jīva* (the individual living being), whereas “स” corresponds to *prāṇa*, the vital principle. Thus, “र” denotes the creature (*prāṇī*), and “स” denotes the life-force (*prāṇa*).

In the word *saraḥ*, the final element is the *visarga* (ह). Phonetically, it lies between the vowels “अ” and the consonant “ह”, that is, between the states of pronouncing a vowel and a consonant. The *visarga* represents the intermediary stage between these two articulatory positions, corresponding to a subtle state of the mind (*manas*).

When considered deeply, the *akṣara* (*Vēdākshara*), *manas* (mind), and *mantra* (sacred utterance) are intimately

related. The *visarga* denotes the condition in which two principles, mind and sound, unite into a single form. It also symbolizes the act of the mind being instructed to conceive of a *spatial form* (sthāna), that is, the transition of consciousness from thought into articulated expression.

The Mind, the Visarga, and the Principle of Sṛṣṭi (Creation)

Once the *manas* (mind) attains the state of *saras*, the fluid, receptive condition, it can release or transcend the *visarga*. Hence, Śaunaka refers to it as *visarjanīya* ("that which may be let go"). Accordingly, *sarasa* denotes the conjunction of *prāṇa* (vital energy) and *jīvātman* (the individual soul). These *sarases* are the loci from which life-energies emerge; they constitute the very sites of creation (*sṛṣṭi-sthānas*).

On the Sa-sound and the Union of Phonetic Energies

The consonant "स" (*sa-kāra*) requires particular attention. The Vēdākshara "व" (*va-kāra*) is as intricate and subtle as "र". Its meaning is contained within its very articulation. The sound "व" arises at the junction where the edge of the teeth meets the lip, the terminal region of the bodily organ of speech.

When "स" (the sound of *prāṇa*) joins with "र" (the sign of the *jīva*), the living being expresses: "O स-*kāra*, the vital force! Manifest my knowledge, my bliss, and my creative power". The "र" -sound yearns for *prāṇa* because only through *prāṇa* can the *jīva*'s essential nature find expression.

To articulate its own essence, *prāṇa* takes support of *vāk* (speech). Speech arises from the union of the initial contact sound "क" (a consonant) and the vowel "अ", along with the terminal labial "व" through their conjunction, *vāk* (word) comes into being. Thus, *vāk* is the medium through which the living being (*jīva*) reveals itself fully, speech is the vehicle of *prāṇa*.

In this light, the *vāk*-sounds of the Vēdā must be understood as direct expressions of the life-force itself. Numerous Vēdic mantras elaborate this principle. The Vēdākshara "व" expresses the impulses of life (*jīvecchā*), while "स" and "व" together form a *saṁyuktākṣara* (conjunct Vēdākshara) that manifests the inner self of the living being.

Since these two sounds "स" and "व" are united, the resulting form "स्व" conveys meanings such as "mine", "belongs to me", "that which I have attained", or "that which I desire". Yet the true "I" (*aham*) does not reside in "स" or "व", but in the power of sound (*śabda-śakti*) that lies behind them.

In Vēdic mantras, the "र" sound, symbolizing the living being, becomes manifest wherever the sentiment "O Dēvatā! Grant unto me..." arises. For example, in the Mantra: *Agniḥ ṛṣim yaḥ sahasrāsanoti*

"O Agni! May you, who behold from every direction of life through the vision of the ṛṣi, endow us with that insight (*sanoti*)."

This interpretation is supported by the *Samhitā Pāṭha*, which prepares the ground for such an understanding.

Agni, the Seer, who bestows a thousandfold radiance (Kṛṣṇa Yajur Vēdā 2.2.12), is the giver. Between the giver Agni and the object called the *ṛṣidrṣṭi*, the vision of the seer, there stands the Vēdākshara "र", which has arisen and taken its position as the mediator. The *visarga* has disappeared, and the "र" -sound has emerged in its place. This is Vēdic grammar.

Vēdic grammar signifies the process through which the *jīva* within us attains the form of *vāk* (speech). Other forms of linguistic grammar merely describe the structural aspects of words.

The स्व-Vēdākshara is an essential Vēdākshara, inherent to the very nature of the living being. The Vēdā has generated innumerable profound words from this very Vēdākshara. *Svāhā*, *svadhā*, *svarga*, *suvarṇa*, *svapna*, *vaṣaṭ*, all these emerge from स्व. *Vaṣaṭ* too arises from स्व, with "स" followed by "व"; in *vaṣaṭ*, "व" precedes "स".

There is but little difference between "व" and "स": the point of articulation is identical, differing only slightly in the manner of breath-effort. These slight distinctions, or shifts in articulatory position, give rise to nuanced differences in meaning, which must be examined independently.

The word *sarasva* emerges through phonetic progression. When "र" or "ल" is added, the words *sarasvata* and *sarasvatī* arise. The "र" -sound denotes a state or position. In pronunciation, the tongue touches a wider area than for most other Vēdāksharas, indicating ease of articulation, a sound that can be produced without conscious effort to locate the point of contact. Furthermore, in speech, the tongue naturally comes to rest at "र". Hence, the state of repose (*sarasva*) becomes *sarasvata*, and the power inherent in that state is *sarasvatī*.

The "स"-breath can utter Vēdāksharas, yet it does not express the knowledge (*jñāna*), will (*icchā*), bliss (*ānanda*), or emotion (*ākrośa*) residing in the *jīva*. Only upon attaining the *sarasvata* state does the mind arise, capable of understanding and expressing the *jīva*'s *jñāna*, *icchā*, and *ānanda*. Moreover, this mind possesses the power to comprehend and internalize expressions made by other living beings and to render them intelligible to its own *jīva*.

Whatever the *jīva* commands to be spoken, the mind transmits to *sarasvatī*. Yet *sarasvatī* does not move by the power of *prāṇa* alone. The convergence of the *jīva*, *prāṇa*, and *sarasvatī* (the power of speech) constitutes the locus of the mind. Another name for the mind is *sarasvān*.

Why does the mind have two names? When the mind manifests the expressions of the *jīva*, or when it receives impressions from without and conveys them inward to the *jīva*, it is called *sarasvān*. But when, accompanying the *jīva*, it rejoices, grieves, or remains in silence, when there is no need for speech, as in sleep, it is simply *manas*, not *sarasvān*. "*Mano hi sarasvān, vāk Sarasvatī, etau sārāsvatau utsau*" (*Śatapatha Brāhmaṇa* 7.5.1.31).

The mind is *sarasvān*, and speech is *sarasvatī*; together they are *sārāsvata*. The word *utsa* in Sanskrit denotes a flowing current. Hence, one must understand that this is the sense in which the Vēdā employs the term. The meaning of *sarasvān* found in the RīgVēdā is elucidated in the *Śatapatha Brāhmaṇa* of the Śukla Yajur Vēdā. No Vēdā stands apart from another; those who fail to perceive their unity find it difficult to grasp the true meaning of the Vēdā.

The remaining component denotes the state of घृत (ऋत), indicating that घृत is a particular state or condition. Just as ऋत, नृत, and other sounds are associated with the vowel ऋ, and thus are related to Brahman, घृ is combined with touch and, unlike ऋत, is not eternal. Since it is associated with corporeal action, it cannot vanish immediately like ऋत. What, then, is this ऋत with such qualities?

When a Vēdā, through the articulation of its Vēdāksharas by the mind, enacts an effort via life-force, that effort itself constitutes the meaning of the Vēdākshara, which the Vēdā reveals back to the mind through its mantras. Therefore, the Vēdā must be regarded as the source of meaning for the घृत sound it employs. A Vēdā that produces a sound cannot remain silent regarding its meaning.

The Taittirīya Saṃhitā (2-3-10-1) states:

Yannavamaittannavanītam bhavat,
Yad asarpat tatsarpiḥ bhavat,
Yad addhriyata tadghvatam bhavat

This appears in the Yajus portion of the Krishna Yajur Vēdā.

In the Vēdā, there exists a specific desire for longevity. One who seeks a prolonged life must perform the corresponding ritual (a type of यज्ञ). Among these ritual formulas, this is the first.

The Vēdā explicates the meaning of āyus, or lifespan, through the mantra:

“yannavamaittannavanītam bhavat”-Due to a certain cause, the new (nava) becomes pervaded with the principle of expansion, hence it is called fresh butter (navanīta). This is a mahā-mantra, and meditation upon it, or practice (tapas), reveals manifold profound meanings. “New” here denotes the sudden emergence of novel thoughts and meanings within the mind. These novelties are universal: new creatures, clouds, and lands continually arise in creation. In human intention, however, this is strictly new. The Vēdā implies that this is not only novel but also pervading, as seen in the analogy of a newly formed mountain spreading across space. Hence, the Vedic word for navanīta conveys pervasiveness and not butter.

“yad asarpat tatsarpiḥ bhavat”-Whatever moves due to a cause (asarpaḥ), that movement renders it a sarpiḥ. The cause that moves it is the very property that defines its quality is the meaning of Vēdā. Observers that see the sarpi, and the sarpi become motion. In creation, everything follows this principle. The Atharva Vēdā contains numerous mantras concerning sarpi, referring to Brahman as the cause of movement.

“yad addhriyata tadghvatam bhavat”, Whatever is firm or immobile due to a cause (addhriyata) becomes घृत because of that cause. Bhāṭṭabhāskara explains addhriyata as coherence or densification. As the Vēdā combines multiple meanings and doctrines, it conveys the notion of densification. The distinction between “द” and “त” is irrelevant here; “त” indicates stability, as in घृत, combining two “द” sounds, and conveys the settled state of consciousness or life. That which is stable (dhr̥ta) is firm but not घृत.

The Vēdā replaces the original “द” sound with gha without violating any grammatical principle. Bhāṭṭabhāskara notes this phonetic transformation and names it “Chāndasam”. The purpose of this alteration is for the practitioner to grasp the mantra’s meaning, enabling the awakening of knowledge within their cognitive horizon.

Viewed from the perspective of countless living beings, the three states correspond to: navanīta-entering into the mother’s womb, sarpa-existing in the womb, and घृत-emerging at birth. For humans, this is nine months; for other beings, each according to its duration. Upon emerging from the maternal womb, the घृत state begins, representing a portion of maternal life and, simultaneously, the initiation of one’s own karmic fruition. The three aforementioned mantras are expressed through both past actions. And from there all mantras are said in present and future actions. Mantras are those which require thinking. The manifested घृत possesses firmness (dhr̥ta) and continues in the form of घृत, establishing continuity until the end. Hence, this घृत-state denotes āyus, or lifespan. These mantras are not exclusive to humans but extend universally, applying to all creation.

To understand the nature of creation, one must contemplate this particular Yajus mantra.

In human terms, contemplating gha is crucial. “स्पर्श” Vēdāksharas determine what one desires, achieves, or fails to achieve, encompassing all objects, beings, and concepts. From “क to म्”, the क group signifies the initiation of life. While all Vēdāksharas of the क group indicate the beginning of life, distinctions among them require careful consideration. Across the four Vēdās, this may remain obscure. Presently, in घृत, gha indicates the commencement of life,” ऋ” denotes cosmic consciousness, “त” indicates stability, and the final-“म्” marks termination. Hence, घृत encompasses beginnings and ends, unlike eternal ऋत, and is subject to transformation along with āyus.

Accordingly, in the āyuskarmēṣṭi mantras of the Krishna Yajur Vēdā, “āyur vai घृतम्” (Taitt. Saṃhitā 2-3-11), life is represented as घृत. To be घृत means to possess life; life in घृत begins movement from the outset. This घृत is mobile and flowing. As the “ऋक्” states: “घृतस्या धाराम अमृतस्या पान्थाम”-one should hold the stream of घृत as the path of immortality.

Life arises from amṛta, or the immortal source, as the Krishna Yajur Vēdā explains: “amṛtāt iva āyur niṣpibati”-life flows from immortality. Death does not occur at birth; it occurs when the stream of घृत ceases. The firmness of घृत represents life; once released into form, स, र, and व manifest, and their dissolution constitutes death. By following the immortal path detailed in the Vēdā, lifespan is prolonged; the Vēdā calls this extension jaradaṣṭi.

As “क” indicates initiation, the “च” group indicates stability thereafter. Movement in creation begins after initiation. Finally, the word “भव” at the end of the “ऋक्” must be understood as “नियत”, not merely as it appears in the text.

Discussion

In this section we will be expressing some of the important aspects of our research work and giving our Methods and References that follows this section.

Formation of the Vēdic Language

The Vēdic language is the earliest known language, from which Sanskrit later emerged. [Method-1, Ref (1)]. In the *Pada Pāṭha* (word-by-word form), the term appears as *Sarasvaḥ*, meaning that all Vēdāksharas are to be pronounced with the *anudātta* accent. When all Vēdāksharas bear the *anudātta*, the word must either be a *nominative-vocative noun* or a *verb*. Words in which every Vēdākshara is *anudātta* are known as *nighāta* forms [Method-2, Ref (2)].

On the Divine Energies (*Dēvatā-Śaktis*) and the Meaning of Sounds in the Vēdā

As in other languages, in the Vēdic language too, Vēdāksharas combine to form words. Yet there is a fundamental difference: in ordinary languages, meaning is attached only to the *word* as a whole, whereas in the Vēdic language, each individual Vēdākshara (akṣara) possesses an intrinsic meaning [Method-3, Ref (3)]. The semantic value of a Vēdic word arises from the combined significance of its constituent Vēdāksharas. In the Vēdā, *prāṇa-vāyu* refers to the air that moves outward from within, while *apāna-vāyu* refers to the air that moves inward. Hence, the very nature (*kāraṇa*) of sound in the Vēdā is understood to be of an entirely different order [Method-4, Ref (4)].

On the Sa-sound and the Union of Phonetic Energies

When “स” (the sound of *prāṇa*) joins with “र” (the sign of the *jīva*), the living being expresses: “O स-*kāra*, the vital force! Manifest my knowledge, my bliss, and my creative power.” [Method-5, Ref (5)]. Vēdic grammar signifies the process through which the *jīva* within us attains the form of *vāk* (speech). Other forms of linguistic grammar merely describe the structural aspects of words [Method-6, Ref (6)]. The “स”-breath can utter Vēdāksharas, yet it does not express the knowledge (*jñāna-ज्ञान*), will (*icchā-इच्छा*), bliss (*ānanda-आनन्द*), or emotion (*ākrośa-आक्रोश*) residing in the *jīva* [Method-7, Ref (7)]. The mind is *sarasvān*, and speech is *sarasvatī*; together they are *sārasvata*. The word *utsa* in Sanskrit denotes a flowing current [Method-8, Ref (8)]. Due to a certain cause, the new (*nava*) becomes pervaded with the principle of expansion, hence it is called fresh butter (*navanīta-नवनीत*). This is a mahā-mantra, and meditation upon it, or practice (*tapas-तपस्*), reveals manifold profound meanings. “New” here denotes the sudden emergence of novel thoughts and meanings within the mind. These novelties are universal: new creatures, clouds, and lands continually arise in creation [Method-9, Ref (9)]. The cause that moves it is the very property that defines its quality is the meaning of Vēdā. Observers that see the sarpi-सर्पि, and the sarpi-सर्पि become motion. In creation, everything follows this principle [Method-10, Ref (10)]. Accordingly, in the āyus-karmēṣṭi mantras of the Krishna Yajur Vēdā, “आयुर् वैधृतम्” (Taitt. Saṃhitā 2-3-11), life is represented as वृत्. To be वृत् means to possess life; life in वृत् begins movement from the outset [Method-11, Ref (11)]. Life arises from amṛta, or the immortal source, as the Krishna Yajur Vēdā explains: “amṛtāt iva āyur niṣpibati”

life flows from immortality. Death does not occur at birth; it occurs when the stream of वृत् ceases. The firmness of वृत् represents life; once released into form, स, र, and व manifest, and their dissolution constitutes death.

Methods

Method-1

RigVēdā (1-164-45)

देवता: वाक्, ऋषि: दीर्घतमा औचथ्यः, छन्द: भुक्तिवृष्टिप्, स्वर: धैवतः

चत्वारि वाक्यरिमिता पदानि तानि विदुर्ब्राह्मणा ये मनीषिणः । गुहा त्रीणि निहिता नेङ्गयन्ति तुरीयं वाचो मनुष्या वदन्ति ॥

Essence of RigVēdā (1-164-45)

The *vāk* known to the enlightened Vēdic Pandits and the discerning scholars of language and grammar is governed through four stages and manifests in four distinct modes. Among these, three remain internal, concealed within the intellect (*buddhi*) in an unmanifest and subtle state, while only the fourth part becomes externalized as articulate human speech.

Proposition

- The speech (*vāk*), as discerned by Brāhmaṇas, that are *saṃjñāni-संज्ञानि* (intellect and cognition endowed by birth) and *prajñāni-प्रज्ञानि*, exists in four stages: *parā-परा*, *paśyanti-पश्यन्ती*, *madhyamā-मध्यम*, and *vaikharī-वैखरी*. Among these, the first three remain unmanifest, subtle, and concealed within the depths of consciousness. These internal modes correspond respectively to cognition (*saṃjñāna*, *prajñāna*), imagination, and the operations of the mind (*manas*). The fourth state, *vaikharī*, alone becomes manifest as audible, articulated language used by human beings.
- **Parā-परा** the causal and unmanifest foundation of speech; the potential source prior to expression.
- **Paśyanti-पश्यन्ती** the intuitive stage where thought assumes a perceptual or ideational form, yet prior to sound.
- **Madhyamā-मध्यम** the mental stage wherein speech attains form within the internal faculty (*antaḥkaraṇa*).
- **Vaikharī-वैखरी** the externalized and audible stage wherein thought becomes articulated as sound.
- The Vēdic utterance (*Vēdā-Śruti*), triadic knowledge, the *trayī-vidyā* (1-164-45 ref: *vācaḥ*) apprehended and comprehended (1-164-45 ref: *viduḥ*) by *prajñāni*, the enlightened (1-164-45ref: *manīṣiṇaḥ*) Brāhmaṇas, is concealed in the Vēdās as
 - Ṛk-ऋक्
 - Sāma-साम
 - Yajus.-यजुस्
 - *Tūriya*, the fourth is expressed as conventional spoken languages such as Sanskrit in its pragmatic usage among ordinary men.
- The Vēdic speech (*Vēdā-vāk*), comprehended by *vijñāni*, accomplished scholar; discerning grammarians and linguistic philosophers, is governed by four grammatical categories: *nāma* (noun), *ākhyāta* (verb), *upasarga* (prefix), and *nipāta* (indeclinable particle). Ordinary spoken languages differ fundamentally from this Vedic linguistic structure, for common speakers neither analyze nor consciously

employ the grammatical and semantic principles underlying their utterances.

- Nāma denotes the proper nominative or substantive form.
- Ākhyāta represents the verbal form (tiñanta), expressing action.
- Upasarga prefixes that modify verbal meaning and extend semantic nuance.
- Nipāta indeclinable elements that convey various contextual or idiomatic senses in usage.
- It is therefore not an exaggeration to affirm that speech, in all its levels and operations, does not remain beyond the scope of regulation by these three modes of knowing.
- Consequently, the Veda itself declares how Vedic speech emerges into expression, through what antecedent states it resides prior to its manifestation, and how it is governed by the discipline of grammar. Conventional languages such as Sanskrit in everyday usage are derived from Vedic speech, yet they are not themselves Vedic speech.

This study analyzes the fourfold structure of vāk as understood by the enlightened Brāhmaṇs, scholars and linguistic philosophers. Vedic tradition conceives speech as manifesting through four progressive states-*parā*, *paśyantī*, *madhyamā*, and *vaikharī*, of which only the last becomes audible as human language, while the first three remain latent within consciousness as cognition, imagination, and mental formulation. The *trayī-vidyā*, triadic epistemic structure embedded in the *Ṛk*, *Sāman*, and *Yajus*, with vāk restricted to the Vedic register. The *Tūrīya*, fourth layer corresponds to the conventional linguistic usage, e.g., Sanskrit employed pragmatically by ordinary speakers. Furthermore, Vedic speech (Vēdā-vāk) is governed by four grammatical categories: *Nāma*, *ākhyāta*, *upasarga*, and *nipāta*-which distinguish it from ordinary spoken languages. Unlike vernacular or classical Sanskrit, Vedic language originates from and reveals the inner processes of creation and consciousness. Thus, the Vēdā itself articulates both the metaphysical and linguistic foundations of speech.

- **Question:** In the RigVēdā (1.164.45) mantra, through how many states and in how many forms is speech (*vāk*) regulated?
- **Answer:**
- Speech exists in four states-*Parā*, *Paśyantī*, *Madhyamā*, and *Vaikharī*.
- It manifests in three forms as the *Ṛk*, *Sāman*, and *Yajus*-collectively known as the *trayī-vidyā* and a fourth, the *vyavahārika bhāṣā*, the language of ordinary human communication.
- It is governed in four grammatical modes: *nāma*, *ākhyāta* (verb), *upasarga* (prefix), and *nipāta*.
- **Question:** According to the Yajur Vēdā (1-164-45), which state of speech manifests as ordinary (practical) language?
- **Answer:** *Tūrīya*-the fourth state (i.e., *Vaikharī*).
- **Question:** According to the Yajur Vēdā (1-164-45) mantra, who is capable of apprehending the fourfold nature of *vāk*?
- **Answer:** The enlightened Brāhmaṇas (*manīṣiṇaḥ*), the wise and knowledgeable.

Conclusion of Method-1

Hence, the Vēdā itself elucidates both the process through which speech becomes manifest and the grammatical principles that govern its manifestation. Vernacular and classical languages such as Sanskrit have originated from Vedic speech, yet they do not possess the same intrinsic, revelatory nature as the Vedic language itself. The Vēdic language is the earliest known language, from which Sanskrit later emerged.

Method-2:

RigVēdā (1-40-1)

देवताः बृहस्पतिः ऋषिः कण्वो घोरः छन्दः निचूदुपरिष्टाद् बृहती स्वरः मध्यमः

उत्तिष्ठ ब्रह्मणस्पते देवयन्तस्त्वेमहे । उप प्र यन्तु मरुतः सुदानव इन्द्र प्राशूर्भवा सचा ॥

Essence of RigVēdā (1-40-1)

O Brahmanaspati! Those who possess faith in the divine (in Brhaspati), the most generous of givers, approach you in the presence of the Maruts.

O Indra! You are the bestower of all forms of happiness. Therefore, we approach you with utmost devotion and closeness.

Proposition

- **Question:** Who is addressed first in this Mantra?
- **Answer:** Brahmanaspati.
- **Question:** Who are described as the most generous givers?
- **Answer:** Those who have dedication in the divine, specifically in Brhaspati.
- **Question:** In whose presence do these faithful individuals approach Brahmanaspati?
- **Answer:** In the presence of the Maruts.
- **Question:** Who is addressed next in the Mantra?
- **Answer:** Indra.
- **Question:** What is Indra described as?
- **Answer:** The bestower of all forms of happiness.
- **Question:** What do the devotees seek to do in relation to Indra?
- **Answer:** They approach him with utmost devotion and closeness in order to attain joy and fulfillment.
- **Question:** Who is the devatā of this Mantra?
- **Answer:** Brhaspati.
- **Question:** In the phrase “ब्रह्मणस्पते देवयन्तस्त्वेमहे”, the word “ईमहे” carries neither the *svārīta* (|) accent nor the *anudātta* (_) accent. Why then does the *padapāṭha* (word-recitation) render it as “ब्रह्मणः । पते ईमहे ।”?
- **Answer:** Because in “ब्रह्मणः । पते ईमहे”, all the Vēdāksharas are to be pronounced with the *anudātta* accent.
- **Question:** Why is “ब्रह्मणः । पते ईमहे” recited in that manner in the *padapāṭha*?
- **Answer:** According to the science of Vedic phonetics and *stotra* recitation, the method of *padapāṭha* construction requires that the syntactic units (sentences) of the *saṃhitā* text be separated in that specific way.
- **Question:** What does the *saṃhitā* text reveal about the construction of the words “ब्रह्मणः । पते” (singular, dative case) and “ईमहे”?
- **Answer:** In RigVēdā (1.40.1), both “ब्रह्मणः । पते” and “ईमहे” are entirely *anudātta* (low-pitched). Therefore, they are either verbs or vocative forms or expressions

within the mantra.

Conclusion of Method-2

If all the Vēdāksharas in a word bear the *anudātta* accent, the word must either be a vocative noun (sambodhana-prathamā-vibhakti nāmavācaka) or a verb (kriyā). Sounds in which all Vēdāksharas are *anudātta* are termed *nighāta*, as demonstrated in the RigVēdā (1.40.1) mantra.

Method-3

Yajur Vēdā (9-31)

देवताः अग्न्यादयो मन्त्रोक्ता देवताः, ऋषिः तापस ऋषिः, छन्दः स्वराड् अति धृतिः स्वरः षड्जः

अग्निरैकाक्षरेण प्राणमुदंजयत् तमुज्जेषमश्विनौ द्व्यक्षरेण द्विपदो मनुष्यानुदंजयतां तानुज्जेषं विष्णुस्त्र्यक्षरेण त्रील्लोकानुदंजयत् तानुज्जेषं सोमश्चतुरक्षरेण चतुष्पदः पशुनुदंजयत् तानुज्जेषम् ॥३१॥

Essence of Yajur Vēdā (9-31)

From the first paadam “अग्निर् एकाक्षरेण प्राणमुदंजयत् तमुज्जेषम्”

- **Question:** What did Agni generate?
- **Answer:** *Prāṇa*.
- **Question:** By whose aid was it generated?
- **Answer:** By the aid of Ekākṣara.
- **Question:** How did Agni obtain that *Prāṇa*?
- **Answer:** Agni obtained the *Prāṇa* in the highest way (*ut jeṣam*).

Proposition

According to this mantra, if we understand *Agni* as *Vidya* (knowledge), *Vēdā*, or the *Vedic Mantra* itself-then this *Agni* (knowledge) through the *Ekākṣara* (OM) gives rise to *Prāṇa*, the life-force, and also *conquers* it.

Conclusion of Method-3

In other words, the *Vedic Mantra*, by the power of *Ekākṣara*, enables mastery over *Prāṇa*, and to conquer *Prāṇa* means to attain Mokṣa (liberation). Thus, for *Mokṣa* to be attained, there must be *Jñāna* (knowledge). And for such *Jñāna* to exist, each Vēdākshara of the Vēdā must indeed carry its own meaning.

Method-4:

Yajur Vēdā (25-2)

देवताः प्राणादयो देवताः, ऋषिः प्रजापतिऋषिः, छन्दः भुरिगतिशक्यौ, स्वरः पञ्चमः।

मन्त्रः वातं प्राणेन आपानेन नासिके उपयाममधरेण ओष्ठेन सदुत्तरेण प्रकाशेन अन्तरमनूकाशेन बाह्वं निवेश्यं

मूर्ध्ना स्तनयितुं निर्बाधेन आशनिं, मस्तिष्केण विद्युतं, कनीनकाभ्यां कर्णाभ्यां श्रोत्रं, श्रोत्राभ्यां कर्णौ तेदनीम्।

अधरकण्ठेन आपः, शुष्ककण्ठेन चित्तं, मन्याभिः अदितिं, शीर्ष्णां निर्रक्तिं, निर्जर्जल्पेन शीर्ष्णां संक्रोशैः प्राणान् रेष्माणं स्तुपेन ॥२॥

Essence of Yajur Vēdā (25-2)

O *Prāṇa*, which departs and returns as *Apāna* through the inhalations and exhalations, O Nostrils, you who guide its Mantra near! Through the lower lip that meets the upper, through that which is distinctly perceived, and through that which gracefully follows in proper sequence; through that which remains outwardly situated; through the crown of the head which, by its constant pulsation,

generates sound like a subtle wind; through the brain, which, by means of the eyelids, the auditory canals, and the organs of hearing, perceives sound; through the throat and its lower dry region; through the mind, situated behind the neck's nerves; through *Aditi*, the indivisible and all-pervading principle; through the head that confers auspiciousness; through that which is mature and complete in all respects-

May the vital breaths (*prāṇas*) be attained through noble invocations!

That which is thus invoked destroys afflictions and diseases arising from violence (*himsā*).

Proposition

This Mantra presents a symbolic synthesis of physiological and metaphysical processes within Vedic thought. The *prāṇa*, vital life-energy, is depicted as traversing the human body through various sensory and cognitive channels: the nostrils (breath), lips (articulation), head and brain (perception), auditory organs (reception of sound), and mind (cognition). Each locus signifies a progressive manifestation of consciousness, linking the subtle (*sūkṣma*) and gross (*sthūla*) dimensions of being. The invocation culminates in the prayer that these vital currents, harmonized through disciplined utterance and awareness, may confer auspicious vitality and dispel disorders born of imbalance or violence (*himsā*).

- **Question:** Through what vital process does the movement of breath take place according to the text?
- **Answer:** The movement of breath (*prāṇa*), expressed through inhalation and exhalation (*ucchvāsa-niḥśvāsa*), occurs outwards under the agency of the life-force and is regulated through the nostrils (*nāsikā*).
- **Question:** How are the organs of speech and perception described in relation to this vital movement?
- **Answer:** The upper and lower lips act in coordination to shape articulated sound; the head and the upper regions perceive and direct the process, while the eyes, ears, and auditory faculties (*śravaṇendriya*) receive and internalize the vibration of sound.
- **Question:** What is the role of the brain and the nervous system as described?
- **Answer:** The brain and cranial system are portrayed as conducting the electrical or vital currents produced by sound, maintaining rhythmic vibration and sensory coordination.
- **Question:** Where is the mental faculty situated according to this description?
- **Answer:** The mind (*manas*) is said to reside near the nape of the neck, connected with the network of subtle nerves (*nāḍīs*), functioning as the internal regulator of perception and consciousness.
- **Question:** What does the term “*Aditi*” symbolically represent here?
- **Answer:** *Aditi* represents the indivisible totality or unbroken continuum of consciousness, which is neither fragmented nor constrained by bodily limitations.
- **Question:** What is the ultimate purpose or prayer expressed in the Mantra?
- **Answer:** The text prays that all these coordinated forces-breath, speech, perception, and mind, may

harmoniously sustain life, promote auspicious well-being, and dispel diseases or disorders born of violence and imbalance (*himsā*).

Conclusion of Method-4

Prāṇa is the breath that is outwards from the nostrils and Apāna is downwards and inwards from the nostrils. Prāṇa protects us from violent diseases.

Method-5

Yajur Vēdā (12-46)

देवता: अग्निदेवता ऋषिः सोमाहुतिर्ऋषिः छन्दः भुरिगार्षी त्रिष्टुप् स्वरः धैवतः

संज्ञानमसि कामधरणं मयि ते कामधरणं भूयात् अग्नेर्भस्मास्युग्नेः पुरीषमसि चितं स्थ परिचितं ऊर्ध्वचितः श्रयध्वम् ॥४६॥

Essence of Yajur Vēdā (12-46):

O steadfast one, embodiment of stability and strength! You who have pervaded the entirety of knowledge and extended your influence upward, having gathered and assimilated it within yourself, may you continue to flourish and expand. You have reduced impurities to ashes through the power of Agni and attained the purifying waters of that very Fire. May the desire that you sustain also arise within me; may the aspiration that abides in you be firmly established in my own being.

Proposition

- **Question:** To whom is the address in this Mantra directed?
Answer: The address is directed to the *sthitiśīla*, the steadfast or stable principle, symbolizing the sustaining force of consciousness and existence.
- **Question:** How is this steadfast principle described in relation to knowledge?
Answer: It is described as one that has fully pervaded and integrated complete knowledge (*vijñāna*), expanding upward and encompassing all dimensions of awareness.
- **Question:** What achievement is attributed to this entity concerning Agni (fire)?
Answer: It is said to have transformed impurities into ashes through the purifying energy of Agni, thereby attaining the subtle essence or “waters” of the Fire, symbolizing purification and renewal.
- **Question:** What is the aspirational element or prayer expressed by the speaker?
Answer: The speaker prays that the same desire, intention, or will (*kāma*) that resides within the steadfast principle may also dwell within themselves, signifying the union of the individual will with the cosmic will.

Conclusion of Method-5

The Mantra conveys the integration of stability (*sthiti*), knowledge (*vijñāna*), purification (*agni*), and desire (*kāma*) as interconnected dimensions of spiritual realization, where the human self aspires to mirror the cosmic order through internal harmony and divine alignment.

When the syllable “स” (*sthiti*) unites with the Vēdākshara “र” (*agni*), the resultant र *kāra* symbolizes the living being (*jīva*). This *jīva*, embodying the principle of “र” (the radiant, vital essence), seeks union with स -*kāra*, the life-breath

(*prāṇa*), imploring it to manifest one’s knowledge (*vijñāna*), bliss (*ānanda*), and creative power (*śṛṣṭi*).

Method-6

RigVēdā (4-58-3)

देवता: अग्निः सूर्यो वाऽपो वा गावो वा घृतं वा ऋषिः वामदेवो गौतमः, छन्दः

भुरिक्पङ्क्ति, स्वरः पञ्चमः

चत्वारि शृङ्गा त्रयो अस्य पादा द्वे शीर्षे सुप्त हस्तांसो अस्या त्रिधा बद्धो वृषभो रोरेवीति महो देवो मर्त्या आ विविश ॥३॥

Essence of RigVēdā (4-58-3)

The Supreme Deity, the source of Vedic Grammar, has entered the human being from all directions, permeating every faculty of expression and cognition. Grammar (*vyākaraṇa*), as revealed through the Vēdās, operates with four principal components: *nāma* (noun), *ākhyāta* (verb), *upasarga* (prefix), and *nipāta* (indeclinable particle). These are supported by the three temporal dimensions, present, past, and future, and governed by two primary heads: *sup* and *tip*, representing the nominal and verbal paradigms. The seven *vibhaktis* (cases) function like the hands of expression, enabling relational articulation. Bound together through the triadic centers of resonance—the chest (*uras*), the throat (*kaṇṭha*), and the head (*śiras*), this divine grammar produces sound that showers delight and harmony like rain.

This mantra is composed in the *Bhurik-Pankti* metre. Vedic Grammar, manifesting within the human being in the form of speech (*vāk-rūpa*), is said to have entered from all directions. The expression “from all directions” signifies the manifold aspects of grammar, its *śṛṅgas* or principal limbs, namely *nāma* (noun), *ākhyāta* (verb), *upasarga* (prefix), and *nipāta* (indeclinable or qualifier). Grammar also encompasses the *trikālas*, the three temporal modes—past, present, and future, which function as its three “feet.” The *subantas* (nominal forms) and *tinantas* (verbal forms) are regarded as its two “heads,” while the seven *vibhaktis* (grammatical cases) operate like the hands that extend and articulate language in multiple directions.

Speech, thus structured and enlivened by these grammatical elements, becomes embodied in the human system through the three centers of phonation—*uras* (chest), *kaṇṭha* (throat), and *śiras* (head). Propelled by the vital air (*vāyu*), this speech produces sound that showers joy and well-being, symbolizing the creative and life-sustaining potency of divine utterance.

Proposition:

- **Question:** Who is described as entering the human being in this Mantra?
Answer: The Supreme, the great divine principle who is the very essence of *Vedic Grammar* (*Vēdā Vyākaraṇa*), is said to have entered the human being from all directions, permeating every aspect of existence and speech.
- **Question:** What are the four principal components of Vedic Grammar mentioned here?
Answer: The four fundamental elements are:
 - *Nāma*—the noun or substantive form,
 - *Ākhyāta*—the verbal form expressing action or being,
 - *Upasarga*—the prefix that modifies or extends meaning, and

- *Nipāta*-the indeclinable particle used for nuanced expression.
- **Question:** What temporal dimensions are associated with grammatical expression?
Answer: The three temporal modes-*Vartamāna* (present), *Bhūta* (past), and *Bhaviṣyat* (future)-constitute the triadic movement of verbal time within language.
- **Question:** What do the “two heads” (*śirassu dvayam*) symbolize?
Answer: The two heads are *Sup* and *Tip*-representing the nominal and verbal inflectional systems respectively, which govern the structure of nouns and verbs within Vedic grammar.
- **Question:** How are the seven *vibhaktis* (grammatical cases) described?
Answer: The seven *vibhaktis* function metaphorically as “hands of expression,” enabling linguistic action, relational articulation, and the conveyance of meaning through syntactic structure.
- **Question:** What are the three regions of sound-production mentioned, and what do they signify?
Answer: The three regions-*uras* (chest), *kaṇṭha* (throat), and *śiras* (head), represent the loci of vocal resonance and cognitive articulation through which divine sound is manifested.

Conclusion of Method-6

When harmoniously integrated within the human being, this divine (Vedic) grammar produces sound imbued with vitality and purity, which “rains” joy, clarity, and well-being-symbolizing the creative and sustaining power of sacred speech (*vāk*).

Vedic grammar (*Vēdā-vyākaraṇa*) refers to the systematic method by which the speech-form (*vāk-rūpa*) inherent in the living being (*jīva*) manifests. Unlike conventional linguistic grammars, which merely describe the forms of words, Vedic grammar elucidates the intrinsic nature and structure of speech itself. This research investigates and demonstrates this principle through a close study of the RigVēdā mantra (4.58.3).

Method-7

RigVēdā (1-48-10)

देवता: उषा: ऋषिः प्रकण्वः काण्वः छन्दः निचूत्सतः पङ्क्तिः स्वरः पञ्चमः

विश्वस्य हि प्राणं जीवं त्वे वि यदुच्छसिं सूरि । सा नो रथेन बृहता विभावरी श्रुधि चित्राम्बु हवम् ॥

Essence of RigVēdā (1-48-10)

O Ushā! Bring forth a delightful night and bestow extraordinary gifts! By your magnificent chariot, you sustain the vital forces and life of all beings, establishing the very expanse of the heavens. Hear our invocation and graciously respond to it.

Proposition

- **Question:** Who is being invoked in the Mantra?
Answer: Ushā, the goddess of the dawn, is being invoked.
- **Question:** What is Ushā asked to bring forth?
Answer: Ushā is asked to bring a delightful night and bestow extraordinary gifts.
- **Question:** What does Ushā’s chariot symbolize in the

Mantra?

Answer: Her magnificent chariot symbolizes the sustaining of the vital forces and life of all beings.

- **Question:** What cosmic effect is attributed to Ushā’s actions?
Answer: By her actions, Ushā establishes the very expanse of the heavens.
- **Question:** Whose invocation is Ushā asked to hear?
Answer: Ushā is asked to hear our invocation.
- **Question:** What is the ultimate request made to Ushā?
Answer: The ultimate request is for Ushā to graciously respond to the invocation and provide life, protection, and blessings.

Conclusion of Method-7

The vital principle represented by the Vēdākshara “स” (sa-kāra) is capable of articulating Vēdākshara; however, it does not convey the knowledge, volition, bliss, or emotional expressions inherent in the individual living being (*jīva*). But the ultimate request for Ushā will graciously respond to the *jīva*’s invocation and provide life, protection, and blessings.

Method-8

Yajur Vēdā (13-35)

देवता: जातवेदा: देवता: ऋषिः गोतम ऋषिः छन्दः निचूदृहती स्वरः मध्यमः

इषे राये रमस्व सहसे द्युम्नः ऊर्जेऽ अपत्याया सम्राडसि स्वराडसि सारस्वतौ त्वोत्सौ प्रावताम् ॥३५॥

Essence of Yajur Vēdā (13-35)

The two, Sarasvān and Sarasvatī, are acknowledged as distinct flows. In the act of consciously invoking you-the knower of all beings (*JātaVēdā*)-the individual (*jīva*) willingly submits. You (*JātaVēdā*) are present as a source of wealth and strength, manifesting playfully in the world. You (*JātaVēdā*) exist to bestow progeny, prosperity, and enthusiasm. Moreover, you (*JātaVēdā*) shine forth as the illuminating principle, sustaining the dominion of a universal sovereign (Chakravartin).

Proposition

- **Question:** Who is Sarasvatī?
Answer: Speech (*Vāk*).
- **Question:** Who is Sarasvān?
Answer: The mind (*Manas*).
- **Question:** What is the relationship between Sarasvān (mind) and Sarasvatī (speech)?
Answer: They are like two flowing currents.
- **Question:** What do Sarasvān and Sarasvatī bestow or desire?
Answer: They bestow or seek wealth, strength, progeny, prosperity, enthusiasm, and sovereignty.
- **Question:** Whom does the individual (*jīva*) desire?
Answer: The individual desires the Knower of All Beings (*JātaVēdā*).
- **Question:** Through whose assistance does the individual desire this?
Answer: The individual seeks it through Sarasvān and Sarasvatī.

Conclusion of Method-8

The *jīva*, representing the soul or sentient being, aspires toward the ultimate knowledge and realization embodied

in the JātaVēdā. To fulfill this aspiration, the jīva employs the faculties and guidance symbolized by Sarasvān and Sarasvatī, deities representing knowledge, learning, and wisdom. In this way, the pursuit of ultimate understanding is mediated through the intellectual and spiritual resources that these divine principles provide.

The mind is identified with Sarasvān, and speech with Sarasvatī; these two are understood as the currents of Sarasvatī. In Sanskrit, the term *utsama* denotes a “flow” or “current”. This interpretation has been examined and substantiated through the analysis of the Yajur Vēdā (13-35) mantra.

Method-9

RigVēdā (1-10-11)

देवता: इन्द्रः ऋषिः मधुच्छन्दाः वैश्वामित्रः छन्दः अनुष्टुप् स्वरः गान्धारः

आ तू न इन्द्र कौशिक मन्दसानः सुतं पिबा नव्यमायुः प्र सू तिर कृधी सहस्रसामृषिम्॥

Essence of RigVēdā (1-10-11)

O Indra, expert in the lexicons! We beseech you to accept the “स्तुति” offered with our dear words, the most excellent of all Mantras. Grant us, with certainty, a long and prosperous life, and graciously bestow upon us the “ऋषि” who manifests manifold knowledge.

Proposition

- **Question:** Who is Kaushika?
Answer: One who is proficient in lexicons.
- **Question:** According to this mantra, who is Kaushika?
Answer: Indra.
- **Question:** According to this mantra, who receives the most excellent praises?
Answer: Indra in his form as Agni.
- **Question:** Who offers the most excellent praises?
Answer: Human beings.
- **Question:** What do the humans who offer praises request?
Answer: They request a long life and the sage who demonstrates manifold knowledge.
- **Question:** Who is a sage (Rishi)?
Answer: A sage is one who understands the meaning of the mantra or one who reveals it.
- **Question:** What benefit comes from the sage?
Answer: He bestows upon us a renewed life.

Conclusion of Method-9

In conclusion, the mantra identifies Kaushika as Indra, who, in his form as Agni, graciously receives the highest praises offered by humans. These praises are directed toward securing both a long and prosperous life and the guidance of a sage endowed with profound knowledge. A sage (Rishi) is defined as one who comprehends or reveals the meaning of the mantra, and through the sage’s presence and blessings, humans are granted renewal and spiritual benefit. Thus, the interplay between divine receptivity, human devotion, and the wisdom of the Rishi forms the central mechanism by which life, knowledge, and spiritual merit are conferred.

In this mantra, Kaushika is identified as Indra. Humans, by praising Indra, pray for a renewed life and for the sage’s knowledge, sages who have mastered the mind, to bestow new wisdom, that is, novel concepts and meanings.

Method-10

RigVēdā (5-7-9)

देवता: अग्निः ऋषिः इष आत्रेयः छन्दः निचृदनुष्टुप् स्वरः गान्धारः

आ यस्तं सर्पिरासुतेऽग्ने शमस्ति धार्यसे ऐषु द्युम्नमुत श्रव आ चित्तं मर्त्येषु धाः ॥९॥

Essence of RigVēdā (5-7-9)

O Agni! Whoever derives sustenance from the bliss generated by your “घृत” attains, in all respects, prosperity, fame, and knowledge among humans.

Proposition

- **Question:** Who is addressed in this Mantra?
Answer: Agni.
- **Question:** What is the source of bliss mentioned in the Mantra?
Answer: The bliss generated from Agni’s “घृत” or “सर्पि”.
- **Question:** Who derives sustenance from this bliss?
Answer: Whoever bears or receives it (Agni’s घृत ie सर्पि) for nourishment.
- **Question:** What benefits do humans receive from partaking in this bliss?
Answer: They attain prosperity, fame, and knowledge in all directions.
- **Question:** What happens if the Agni’s घृत or सर्पि flows in the human?
Answer: The human becomes घृत or सर्पि.

Conclusion of Method-10

The entirety of creation is Agni’s “sarpi” (essence or energy). Therefore, as part of this creation, we too partake of Agni’s “sarpi” and, in essence, become sarpi ourselves. This is demonstrated in the RigVēdā (5-7-9).

Method-11:

RigVēdā (2-11-7)

देवता: इन्द्रः ऋषिः गुत्समदः शौनकः छन्दः विराट्पङ्क्ति स्वरः पञ्चमः

इषे राये रमस्व सहसे द्युम्नः ऊर्जेऽ अपत्याया सुम्राडसि स्वराडसि सारस्वतौ त्वोत्सौ प्रावताम् ॥३५॥

Essence of RigVēdā (2-11-7)

O Indra! That which arises from your waters, associated with sound, causes the green and golden rays of the sun to resonate.

In distinguished battles, he who advances like the clouds across the battlefield swiftly gains name and fame throughout the earth.

Proposition

- **Question:** Who is addressed in this Mantra?
Answer: Indra.
- **Question:** What arises from Indra’s waters and is associated with sound?
Answer: That which is guided or directed by Indra, producing resonance.
- **Question:** What effect does it have on the sun’s rays?
Answer: It causes the green and golden rays of the sun to resonate.
- **Question:** How should one act in distinguished battles?
Answer: He should advance like clouds across the battlefield.
- **Question:** What is the result of his actions in such battles?

Answer: He swiftly gains name and fame throughout the earth.

Conclusion of Method-11

To bear life is to consume घृत. The life inherent in घृत begins to move from the very outset. That घृत moves like Chuta (a subtle motion); hence the Ṛk states, “Ghrutaś Chutaḥ.” This aspect has been investigated through the RigVēdā (2-11-7) mantra.

Conclusion

The foregoing analysis demonstrates that Vēdic language (Vēda-bhāṣā) is not merely a historical antecedent to Sanskrit, but an ontological system of sound through which consciousness, life, and knowledge are articulated. The Vēdākṣara of the Vēda, functions simultaneously as phoneme, symbol, and metaphysical principle, bridging linguistic expression and divine revelation.

Through the interplay of prāṇa and vāk, Sarasvān and Sarasvatī, the Vēda reveals that speech is not an arbitrary human construct but a manifestation of cosmic intelligence. The ṛṣis, by discerning the hidden meanings within these sounds, become mediators between the human and the divine, translating transcendental truths into articulate form.

The RigVēda, Yajur Vēda, and related mantras studied here attest that the processes of creation, cognition, and liberation are encoded within the very grammar of sacred sound. Agni's sarpi, घृत, and the dynamic movement of chuta together symbolize the fluid continuum between life and light, body and consciousness, word and meaning.

In essence, Vēdic speech (Vāk) is both the origin and the vehicle of realization. Mastery over sound entails mastery over prāṇa; mastery over prāṇa culminates in mokṣa. Thus, the Vēdic system of language and grammar is not descriptive but generative-revealing the divine mechanics by which being itself becomes audible.

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