

## *Interpreting Some Aspects of Sanskrit Grammar*

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## CONTENTS

FOREWORD	2
1. BHARTRHARI - No World Beyond the Sphere of Language	3-7
2. BHARTRHARI - The Father Of Indian Semantics	8-17
3. THE NOTION OF VAAK IN VAAKYAPADEEYA	18-24
4. THE DOCTRINE OF SPHOTA	25-34
5. APABHRAMSHA - An Introduction	35-40
6. VIEWS OF GRAMMARIANS ON SHABDA - A Brief Overview	41-53
7. DHVANI - A Brief Overview	54-61
8. CONCEPT OF TIME	62-67
9. APODDHAARAPADAARTHA - The Principle of Intellectual Abstraction	68-75
10. ANUMAANA AND SHABDAPRAMAANA Inference and Verbal Testimony	76-81
11. PANINI'S GRAMMAR - A Few Characteristics	82-85

## Foreword

This monograph *Interpreting Some Aspects of Sanskrit Grammar* is a compilation of some of the articles Dr. Anirbhan Dash published some years ago in *Language in India* [www.languageinindia.com](http://www.languageinindia.com).

*Interpreting Some Aspects of Sanskrit Grammar* is written with great insight and is intended both for the learners of and experts in Sanskrit grammar.

The impact of Sanskrit as a standard language over languages belonging to the Indo-Aryan family and over the languages of other Indian families of languages such as Dravidian and Tibeto-Burman is well-known. Phonological, Morphological, Lexical, Syntactic and Semantic features have been adapted to suit the structures of many Indian languages. Script format of Sanskrit has been adopted in many Indian languages. Literary works in Sanskrit are also adopted or re-created in many Indian languages.

Sanskrit offers a long tradition of grammatical analysis by native Sanskrit scholars/sages. This monograph *Interpreting Some Aspects of Sanskrit Grammar* presents and discusses how some leading Sanskrit grammarians dealt with various aspects of Sanskrit grammar. The study offers useful insights focusing on similarities and differences between traditional grammarians of Sanskrit.

Dr. Anirbhan Dash is a very active researcher of Sanskrit grammar and grammatical traditions. He presently focuses also on the teaching of Sanskrit to Tibetan scholars and for scholars from other nations. We look forward to his future works in the fields of Sanskrit teaching as well.

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# 1. BHARTRHARI - A LINGUISTIC PHILOSOPHER

## No World Beyond the Sphere of Language

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### GRAMMAR IN ANCIENT INDIAN TRADITION

Grammar has been considered a system of philosophy in India, in addition to its being a linguistic grammar proper. It has been treated as an auxiliary discipline of the Veda. Maadhavaachaarya included grammar in his Sarvadashanasa Ngraha, in which he quotes the Vaakyapadeeya (VP) of Bhartrhari to describe his philosophical viewpoints.

Bhartrhari's contribution to the philosophy of language is very authentic and outstanding in nature. It is not an exaggeration to say that, Vaakyapadeeya (VP) continued to be a guidebook on the philosophical issues of grammar.

### BHARTRHARI'S LINGUISTIC MONISM

The philosophy called shabdaadvaita 'linguistic monism' occupies a central position in Bhartrhari's Vaakyapadeeya even if the attention is, sometimes, more directed towards grammatical issues. T. R. V Murti (1974, 328) remarks, 'The school of grammar is an Advaitavaada (Absolutism) and has a share in the virtues and difficulties of all Absolutism'. Bhartrhari declares that the attainment of Brahman is the ultimate goal of the study of grammar. It is not the only goal to be attained, but it is the ultimate source of the very thing. It is, therefore, the source of vaakya (sentence) and pada the word, the two main subjects of the Vaakyapadeeya. The first four verses of the BrahmakaaNDa in Vaakyapadeeya states the main idea of Bhartrhari regarding the unity of shabda and Brahman. Besides these, many other verses of Vaakyapadeeya take over this idea and elaborate it. According to Pere Sarveswara (1981, 75), "The whole of the Vaakyapadeeya is to be understood on the basis of the first four kaarikaas".

### THE NATURE OF ULTIMATE REALITY

According to Bhartrhari, the nature of ultimate reality, the Brahman, is:

"Without beginning or end, is of the nature of word (shabdatattva). All the objects as well as cosmos are manifested from it. This Ultimate Reality is one but manifests itself as many due to its various powers. Even though it is not different from its powers, it appears to be different. Among its many powers, time is the most important. It is one, but divisions are super-imposed on it. All the different kinds of changes depend on it, which causes multiplicity in the Being. The Ultimate, which is one, contains the seeds

of all multiplicity. It manifests itself as the experiencer, the experienced one, and the experience itself." [i]

## **WORD PRINCIPLE**

Thus, Brahman itself is word-principle (shabadatattva). According to Iyer (1969, 402) "The central idea in Bhartahari's philosophy is that the Ultimate Reality is the nature of the word which presupposes consciousness."

This cannot be said to be the original idea of Bhartrhari. It is rather inherited from the Vedic tradition. As per this tradition, the seers of the Veda proclaimed, 'the whole cosmos as manifestation of word (shabda) and that cosmos is evolved out of the Veda.'[ii]

## **NATURE OF VAAK AND BRAHMAN IN VEDIC LITERATURE**

The available Vedic literature, both the Mantras as well as the Brahmakaanda is full of statements about the nature of Vaak and Brahman in different contexts.

Some of these references contain the idea that Brahman is the ultimate source of everything, while others convey the idea that Vaak is the ultimate source of everything. Aitareya BraahmaNa 4.21.1 identifies Brahman with Vaak. BrhadaraNyaka Upanishad 4.1.20 echoes the same thought 'the speech (vaak) truly, is Brahman" (Vaag vai Brahman).

The Vrtti also quotes some passages from the Veda supporting Bhartrhari's statement that Vaak is source of everything. It is the experiencer as well as the experienced. For instance, in Rig Veda 10.125, Vaak is identified as everything in universe, and it is implied that it is the Vaak, which manifests itself as everything.

Some of the non-Vedic texts are also quoted as the authority behind this notion and these are said to be taken from Puraakalpa[iii].

Thus, one may conclude that the idea about the unity of the word and the Brahman has its root in the Vedic tradition. Nevertheless, Bhartrhari's original contribution in this regard lies in the rational framework provided by him in order to support the above-mentioned assumption.

## **BHARTRHARI'S ARGUMENTS**

Bhartrhari's arguments, in this respect, are as follows:

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Anirban Dash, Ph.D.

*Interpreting Some Aspects of Sanskrit Grammar*

Our knowledge of everything in the cosmos is interwoven with word. A knowledge, which is not, so would not be Knowledge at all. [iv] We cannot cognize an object through the word unless we cognize the word first. We find that all the manifestations of the Brahman are intertwined with the word and, therefore, their root cause, Brahman, must be of the nature of the word. In other words, it must be Shabdatattva. The object is really not different from the word. It is the word, which has become the object. As the object-figures are formulated in words, the conclusion is that they are products of the word. Consciousness of the word forms a part and parcel of our knowledge of objects. Their knowledge depends upon the word. Therefore, their ultimate source concerns with the nature of the word (Shabdatattva).

## **WORD AND THOUGHT**

Bhartrhari lays great stress on the idea that Brahman, being the word-principle, manifests all phenomena and objects in the form of a word. Therefore, all thoughts and whole knowledge are intertwined with the word. The universe consists of an infinite number of phenomena arranged in a temporal and spatial sequence and of the words, which are expressive of them.

The universals of these phenomena cannot enter worldly usage unless the particulars reveal them and the word-principle has to emerge from it. They emerge because the universals of the objects and the words inherent in them are distinct from one another and stand towards one another in the relation of the expressed (vaachya) and the expressive word (vaachaka). In this way the word principle is the ultimate source of the universe consisting of the vaachya and the vaachaka.

## **WORD AND MEANING: SHAPING OUR WORLD VIEW**

All the things, which emanate from the Brahman (Shabdatattva) are concerned with the manifestation of the vaachya and vaachaka. In other words, they are concerned with the artha and the shabda. Bhartrhari declares that there are no worlds beyond the sphere of language. As a window to the worldly knowledge, language comprehends the whole world and at same time, it is beyond the world. The language we use shapes our knowledge of reality.

Bhartrhari identifies the phenomenal universe in all its diversity with the ultimate principle, which according to him is pashyanti in which stage there is no difference between the word and meaning.

## **INDIVISIBLE SENTENCE**

This whole theory about the unity of the speech and Brahman also provides the basis for Bhartrhari's advocacy of indivisible sentence theory. According to Bhartrhari, the sentence and sentence meaning are indivisible. For him, sentence is the minimum meaningful unit of speech. He observed that people do not speak in individual words. The knowledge of language is not merely the knowledge of the meaning of individual words.

Though, Bhartrhari speaks about the phoneme and the individual word as the meaning-bearing units, he advocates the reality of indivisible sentence. The sentence meaning is a flash of insight or intuition (Pratibhaa).

## **BHARTRHARI'S REFUTATION OF VIEWS OF OTHER SCHOOLS**

While establishing his own view, Bhartrhari refutes mainly the views of the MImaamsakas, upholders of the view regarding the reality of the pada (word). MImaamsakas hold that the sentence and the sentence meaning are the result of joining together smaller units called words and word meaning.

## **GRAMMATICAL NOTIONS: DISSECTING REALITY**

After explaining the concept of shabdabrahman in the first chapter and the theory of the indivisibility of sentence and the sentence meaning in the second, in the third chapter Bhartrhari takes up some grammatical notions for discussion. They are Jaati (universal), dravya (substance), sambandha (relation), guNa (quality), dik (direction), kriyaa (action) saadhana, (participants in action), kaala (time), samkhyaa (Number), purusha (grammatical Person), linga (grammatical gender), upagraha (meaning of Atmanepada and parasmaipada endings) and vrtti (complex formation).

It is interesting to note that, on the one hand Bhartrhari talks of the uniform and indivisible reality, while on the other hand the philosopher is engaged in analyzing the same reality to arrive at the above mentioned categories.

## **PANINI AND BHARTRHARI**

Unlike PaaNini, Bhartrhari deals with these notions from the philosophical standpoint. In the spirit of accommodation, he tries to make the definitions also acceptable to the philosophers. Sometimes, he takes a notion from the philosophers in order to explain a form of the Sanskrit language. In the jaatisamuddesha, he expounds the view that all words and even parts of words denote jaati (the universal).

## **POWERS OF GRAMMATICAL CATEGORIES**

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Dik, saadhana, kriyaa and kaala have been grouped together because Bhartrhari looks upon them as a kind of power (shakti) existing in substantial entities.

While defining 'means' as understood by the grammarians, the views of the Vijñānaadins, the Vaisheshikas, the Mīmāṃsakas, the Advaitins and the Sāṃkhyaas on the same subject have also been briefly explained. Saadhana as power is a general notion. There is no limit to the number of powers of a thing, but they have been brought under six headings beginning with karma, with the addition of sesa seven powers are recognized.

Kriyaa (action) is an important notion because it is the meaning of the most important among other words obtained by analyzing the sentence, namely, verb. The notion of 'means' or accessory also presupposes action, because what is a 'means' is so because it helps in its accomplishment.

In the section on time (kaalasaṃuddesha), Bhartrhari records various views about time, current in those days. A Sanskrit verb always expresses an action qualified by time. The notion of time as expressed by the verb is directly subordinate to action. The notion of number and person are also subordinate to action, not, so directly as the notion of time and aspect are, but indirectly through the 'means' saadhana of which they are properties. Thus, Bhartrhari has explained all these grammatical notions from the philosophical point of view.

It is noteworthy that when he speaks about jaati, dravya, saadhana, kriyaa, etc. Bhartrhari always connects these ideas with the shabdabrahman. Thus, being a philosopher, he is always in search of reality that runs through various diversities of the language.

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[i] Bk. from Verse 1 to 4

[ii] Bk. 124

[iii] K.A. S. Iyer, Bhartrhari, p. 185

[iv] Bk. 131

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## 2. BHARTRHARI - THE FATHER OF INDIAN SEMANTICS

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### A DEFINITION OF SEMANTICS

Semantikos is a Greek word derived from 'sema' (sign) going back to the Indo-European 'dhiei' (to see), which is paralleled by 'OIA dhyaanam' (introspection) and the reduplicated form from Persian 'deedan' (to see). Sign has come to mean a word, which is the symbol of expression, the symbol denoting an object. In this connection we can also compare the word 'varNa'- which originally meant 'colour' a sign, and then a sound or a letter.

### THE STUDY OF MEANING IN INDIA

India has occupied the highest position in the field of semantics. The following statement of Prof. M. B. Emeneau may prove a source of encouragement and inspiration to many:

"Certainly, in one other slowly awakening department of Linguistics, that is concerned with meaning, the west still has to learn from India. Their grammarians, literary theoreticians and philosophers were all concerned with problems of meaning, and much was thought and written on the subject. Of this, the west is for all practical linguistic purposes. The Hindu treatises are in a difficult style, and only a few in the west will be qualified to deal with them, as Sanskritists, philosophers and linguistic scholars. Yet, the results are likely to be worth the efforts: It is the subject that can be recommended to aspirants." [vi]

### VYAAKARANA AND SEMANTICS

The Sanskrit term *vyaakaraNa*, which dissolves words into elements (stem and suffix) and thereby bringing out their exact meanings, is, in itself, an indication that grammar, etymology and semantics are intimately connected.

The ancient Indian scholars have recognized grammar as one of the eight[vii] methods of learning the meaning of words:

The other seven methods are:

1. Lokavyavahaara (Popular usage)



2. Aptavaakya (direct statement of trustworthy authority)
3. Upamaana (analogy)
4. Kosa (lexicon)
5. Vaakyasesa (the rest of the passage in the context)
6. Vivruti (explanation)
7. Siddhapada-saannidhya (syntactic connection with words already known)

## THE GRAMMAR AND THE GRAMMARIAN

Grammar explains what a correct sentence is. But semantics tells us the full significance of a sentence with all its implications. There are many idioms and paraphrases in a language, which may be grammatically incorrect but semantically most expressive.

The term used in ancient days to denote a grammarian seems to have been *vaagyogavid* [viii], that is, one who knows the connection and usage of words. The word Shaabda-shaastra for grammar clearly suggests how closely semantics and grammar are related. AAchaarya ShaNkara explains that grammar, by division of words, enables us to comprehend their meaning, and in the modern times, Jespersen, in his book Philosophy of Grammar, argued that 'for a clear understanding of grammar, a psychological study of language is most essential'.

## SEMANTICS BEFORE BHARTRHARI

Among the stalwarts of Indian linguistics and grammar, we may recount the names of ShaakaTaayana, Yaaska, PaaNini, Kaatyaayana, and PataNjali, along with Bhartrhari, who summed up all the precious gains and gave a distinct individuality to the science of language as well as to the philosophy of grammar. A long path was already trodden in these fields, before Bhartrhari arrived on the scene.

It will be worthwhile if we take into account some of those achievements, in order to get a clear picture of Bhartrhari's contribution in this field.

## THE ETYMOLOGY OF VEDIC WORDS, AND SEMANTICS

The study of meaning in India commenced with the attempt to give the etymology of Vedic words. During the period of the BraahmaNas, etymological explanation of Vedic words had made sufficient progress[ix] .

Thereafter, scholars like Yaaska (8th century) and PaaNini (6th century) expounded the scientific treatise on science of etymology and grammar. Both these seers have adopted a scientific methodology to explain the words as well as their meanings, while laying

down the principles of etymology. Yaaska declared: 'artho nityam pareekseta,' that is, 'while giving etymology, the meaning must be examined regularly'. Following this principle, he gives the etymology of the words, keeping constant touch with their meaning. PaaNini also, while giving the derivations of the words, concentrates upon their meanings.

Although both (Yaaska and PaaNini) describe the semantic manifestation based on phonetic changes in the words, PaaNini does not attempt a derivation of the non-derivatives (avyutpanna).

## YAASKA AND OTHERS ON SEMANTICS

Yaaska declares in unambiguous terms that any query regarding words should start on the presumption that every word has some set of meaning. ShaakaTaayana held the view that all nouns originate from a verbal root, that is, *naamaanyaakhyaatajaaeti* (SaakaTaayana, Nirukta. 1.1). This position may appear to be far-fetched for a few, but it has its deeper implication as well. It means, in other words, that every word originates from original sense.

Defending the theory of Kautsa, an argument was advanced, which was in itself the greatest rebuttal to the divine theory regarding the origin of language. It was in this context that the parity in the Vedic and folk languages, on the basis of their having the same words, was established along with the declaration that former amongst them is as much meaningful as the latter.[x] Yaaska summed up the whole argument and declared: 'Where the meaning is not accompanying and the separation of 'root' and 'suffix' is not possible in normal ways, even in those cases the query regarding the 'root' should be persisted with because every word is used only because of its sense.'[xi] Thus, the theory of ShaakaTaayana was taken to its logical end.

PaaNini followed ShaakaTaayana and AAPishali in his search for finding out a 'root' of even almost every doubtful word, and read the UNaadi section as separated from the general category[xii]

In the meantime, Meemaamsaa and Nyaaya Schools of Indian philosophy, along with Bauddha and the likes, also developed their distinct theories regarding the nature of meaning and its resting in the word. It was here that the 'direct' and 'indirect' forms of meaning were discussed first, which later gave birth to the theory of the three kinds of word - powers, namely, abhidhaa (direct), laksaNaa (related), vyaNjanaa (indirect).[xiii]

PataNjali is the first grammarian of the PaaNinian School who had deeper concern for the linguistic problems. For him the simplest definition of meaning was 'the cognition, which is received simultaneously with the utterance of the 'word' [xiv]. A word can convey four types of meaning, namely, jaati (universal); drvaya (object); guNa (quality); and kriyaa (action). According to PataNjali, the meaning should be distinguished from the word, which in fact is the utter sound, capable of conveying the object, for which it stands.

## **BHARTRHARI ON MEANING**

Bhartrhari, the Linguist-philosopher, is well known for his Vaakyapadeeya (VP), based on Indian grammatical philosophy and several traditional schools of thought. According to Jan Gonda, "The extremely difficult VP... of this outstanding philosopher ... proves to be an intellectual achievement of considerable importance, and though its author, of course, follows traditional lines of thought, of remarkable originality." "The Vaakyapadeeya, is considered to be the major Indian work of its time on grammar, semantics and philosophy of language". (George Cardona, 1980)

## **CONTEXTUAL FACTORS DETERMINING THE MEANING**

Bhartrhari has recorded as many as fourteen contextual factors in determining the sense in doubtful cases. They are:

1. Samsarga: Close connection of one individual object with another .
2. Vipragoga: Separation as contrasted with samsarga
3. Saahacarya: Association; company
4. Virodhitaa : Contrary nature; dissimilarity; enmity as one.
5. Artha: Purpose
6. PrakaraNa: Context
7. LiNga: Significant expression supplying the factor needed by another expression to complete its sense.
8. Sannidhi: proximity with other words.
9. Saamarthya: Capability
10. Aucitee: Propriety
11. Desha: A place where a particular word is uttered
12. Kaala: The time factor notion of an individual object.
13. Vyakti: Person.
14. Svara: Accent

It is noteworthy that, six out of these fourteen contextual factors also figure in Bruhaddevataa kaarikaa. These are artha (purpose), prakaraNa (the subject matter under discussion), liNga (gender), aucitya (propriety), desha ( place; an indication from

another place) and kaala (time). These are the contextual factors for determining the meaning of the Vedic mantras or the expressions in the classical language. [xvi]

## TWO ASPECTS OF MEANING

Taking hint from a PaaNinian rule svam rUpam shabdasyaashabdasamjNaa (Panini 1.1.68) [xvii], Bhartrhari developed the idea of two-fold meaning. When a word is uttered, it reveals two types of meanings:

1. Its phonetic form.
2. An object for which it stands.

Thus, it is said that this twofold nature of word is compared with knowledge and light" "As the knowledge itself and its object are two inseparable aspects of one and the same thing, so are the two aspects of the word, i.e., word and meaning, inseparably united and belonging to one and the same thing." "Light has two aspects: as a receptacle thing by itself, and as an instrument in the reception of other things. In the same way, all the words have two aspects: they are receptacles in their own forms, and they are instrumental in reception of the sense, lying behind themselves." [xviii]

## THE INDIVISIBILITY OF SENTENCE MEANING

Bhartrhari's conception of shabda is analogous to a certain extent to the modern concept of linguistic sign [xix]. A linguistic sign is considered to be a two-sided entity. Even for Bhartrhari, shabda is related to the phonetic structure on the one hand and to the semantic fact on the other hand. [xx] He says that the grammarians recognize two kinds of words: sound word and semantic word. The latter is not a material word but a psychological entity or mental equivalent of an articulate sound (buddhistha).

Semantically speaking, the speech can not be divided into any 'parts'. According to Bhartrhari, the analysis of a sentence into words and of words into stem and suffix is made for the practical purpose and has no real value. The phonetic similarity and dissimilarity is the sole basis of such an analysis. Therefore, the individual words have no real meaning, sentence is the only meaningful unit of the language. [xxi]

The essence of these statements lies in the claim that the division of a sentence into parts is a result of grammatical analysis. It is a means for teaching the language for those who are ignorant. [xxii] Worldly behavior depends on the capability of words and their meanings. [xxiii] Similarly, phoneme is a device, employed in analyzing and understanding the correct pronunciation. It has its length measured only at the time of

its pronunciation. [xxiv] Otherwise, even the phonemes make themselves explicit only in the form of a plosion, the only mode of reception of speech.

## **THE SOLE PURPOSE OF SPEECH**

According to Bhartrhari, the sole purpose of speech is to help someone to express his own self. The word is the only medium of expression and its reception. Therefore, it is the desire for self-expression, which becomes the basic criterion for ascertaining the unit of speech or the semantic minimum. And, as this desire for 'self-expression' is indivisible into any parts, the 'statement' carrying this desire must also be indivisible. [xxv] The expressional form of this very 'statement' is called 'sentence' or *vaakya*, which thus proves to be indivisible into words or phonemes. [xxvi]

In other words, only a statement can convey any meaning, not the so-called parts of it. And 'phoneme' is nothing, but the smallest part of a sentence, having no distinct semantic value. [xxvii] It is interesting to note that as far as the Semantics is concerned, on the one hand, *varNa* or phoneme has no semantic value at all. But, on the other hand, even single *varNa* or phoneme might make a complete statement in itself, if a certain semantic value is ascribed to it. [xxviii]

Some declare the 'phoneme' as a basic and compact semantic unit, generating the bigger semantic unit. [xxix] The protagonists of the 'sentence theory' recognize sentence as the basic expressive unit. They are, however, divided amongst themselves, about the definition, length and form of the sentence.

The 'sphoTa' theory, as propounded by the post-Bhartrhari grammarians, leaves no room for recognition of either the 'word' or the phoneme as a semantic unit of speech. Though *sphoTa* is equally the basic mode of reception for the phoneme, word or sentence, yet, semantically, this *sphoTa* or explosion is dependent solely on the unit of the sentence. [xxx] Hence only the sentence may be called as the true semantic minimum, or the unit of speech. [xxxii]

## **SEMANTIC ROLE OF PRATIBHAA**

The sentence *sphoTa* of Bhartrhari is unique in nature. According to Bhartrhari, a sentence as a meaningful linguistic unit cannot be sub-divided further into smaller significant units. A sentence has parts, which constitute its external structure. But all parts of a single integrated sentence do not convey the meaning of the sentence severally. The meaning of the sentence is something over and above the meaning of the parts. Thus, the meaning of the sentence is understood as a flash. According to Bhartrhari, it is *pratibhaa*.

When a speaker utters the sounds (dhvani), they die away in the next moment revealing the sphoTa, which is an auditory impression of the sound. Immediately the pratibhaa, as flash, translates the impression of the sound into meaning. The gap between the flash and understanding of a sentence meaning is not noticeable. Due to this, people think that they are identical. Sometimes the meaning of a sentence is understood even before the sentence is auditorily perceived. Thus, the pratibhaa plays an important role in understanding the overall meaning of the sentence.

## SUMMARY

To sum up, the theory of indivisible sentence meaning can play pivotal role in Bhartrhari's discussions on semantic issues. Besides this, Bhartrhari has discussed other important issues such as words and meaning relationship, the nature and expression of the meaning, problem of homonyms, etc.

The impact of these theories is also visible on the works of subsequent thinkers such as KaiyaTa, Naagesha BhaTTa, KauNDa BhaTTa, and others. Both ancient as well as modern scholars also receive semantic issues with great appreciation.

Bhartrhari enjoys a unique position in the history of Indian linguistics. He is the first grammarian, who gave serious consideration to many linguistic issues, which were left untouched or unanswered by his predecessors. As it is quite well known, before Bhartrhari the main emphasis of the Sanskrit Grammarians was on the formal aspects of the language. The questions related to meaning were left at the mercy of Meemaamsakas and logicians. Bhartrhari changed the focus of his attention from the formal to the notional or philosophical aspect of language. He focused his attention on meaning and explored its multiple dimensions. He collected ideas scattered in the works of PataNjali and the other Shaastrakaaras and developed out of them a theory, that grammarians could call their own. His Vaakyapadeeya. marks a beginning of the tradition that was solely devoted to arthaprakriyaa (meaning analysis).

Thus, Bhartrhari can be called the father of Indian Semantics in the significant sense of the term.

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- [ix] India and linguistics, JAOS 75, 1955, p.151.
- [x] ArthavantaH shabdasaamaanyaat || Nir. 1.1||
- [xi] atha ananvite arthe apraadeshike vikaare arthanityaH parIkSeta || Nir. 2.1 ||
- [xii]For detail. See 'History of Sanskrit Grammar' written by Pt. YuddhiSTira MImaaMsaka, part I.
- [xiii] Studies in Indology, Satyakama Verma, Bharatiya prakaashana, 1976, p194.
- [xiv] yenoccaaritena saasnaalaaNUlakakudakhuraviSaaNinaaM saMpratyayo bhavati shabda1/2 || Mbh.1.1, p.1||
- [xv] Connection, separation, association , opposition , meaning, context, indication, the presence of another word, suitability, propriety , place, time, gender and accent etc. these are the causes of determining the meaning of a word when there is no definiteness



in it. Vk 315-316 The Vaakyapadeeya of Bhartrhari, Chapter-II, English translation, K.A. S. Iyer, first edition, p.136-137.

[xvi] Linguistic Thought in Ancient India, Pushpendra Kumar, Nag publisher, p. 103)

[xvii] "When a meta-linguistic item is mentioned in a rule for purpose of grammatical operation, then) the own (phonetic) form of the meta-linguistic item( is to be understood ), with the exception of a technical name for the meta-linguistic item. The ASTaadhyayee of PaaNini with Translation and explanatory Notes, by S.D. Joshi and J.A.F. Roodbergen, Vol.1, Saahitya Akademi, p. 121

[xviii] aatmarUpaM yathaa jnaane jneyarUpaM ca drushyate |  
artharUpaM tathaa shabde svarUpaM ca prakaashate || Bk. 51||  
graahyatvaM graahakatvaM ca dve shaktI tejaso yathaa |  
tathaiva sarvashabdaanaamete pruthagavasthite || Bk. 56||

[xix] This has been already pointed out by K.K Raja in "Indian Theories of meaning", p. 121.

[xx] dvaavupaadanashabdeSu shabdau shabdavido viduH |  
eko nimittaM shabdaanaamaparorthe prayujyate || Bk.44||

[xxi] Vk. 11-14

[xxii] shabdasya na vibhaago'sti kuto'rthasya bhaviSyati |  
vibhaagaiH prakriyaabhedamavidvaanpratipadyate || Vk. 13||

[xxiii] vyavahaarashca lokasya padaarthaiH parikalpitaiH |  
shaastre padarthaH karyaarthaM laukikaH pravibhajyate ||Pk. 3. 88||

[xxiv] Bk.77

[xxv] Vaakyapadeeya. 10-16

[xxvi] pade na varNaa vidyante varNeSvavayavaa na ca |  
vaakyaatpadaanaamatyantaM pravibhaago na ka<cana || Bk. 74||

[xxvii] yathaa saavayavaa varNaa vinaa vaacyena kenacit |  
arthavantaH samuditaa vaakyamapyevamiOyate || Vk. 54||

[xxviii] Vk. 40

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Anirban Dash, Ph.D.

*Interpreting Some Aspects of Sanskrit Grammar*



[xxix] Vk.41-43

[xxx] naarthavattaa pade varNe vaakye caivaM vishiSyate |  
abhyaasaatprakramo'nyastu viruddha iva drushyate || Vk. 402||

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### 3.THE NOTION OF VAAK IN VAAKYAPADEEYA

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#### VAAK: A HISTORICAL OVERVIEW

The literal meaning of the word 'Vaak' is 'speech' and it is derived from the root 'vac' meaning 'to speak'. It is an older term going back to Rg Veda, where it has assumed the form of goddess and has been described as the queen of the Devas [i]. The Devas created her, and animals of all forms "speak" her. [ii] .

This Vaak is related to brahman as well, which is not a mere sacred formula but supreme word and is also powerful activity. In Rg Veda, hymn 10.144.8, Vaak appears as co-extensive with it. "yaavad brahma viSTitam taavat Vaak", It means: As much as brahman did expand as large is the word. This formula implies a subordination of the word to brahman. In Rg Veda 1.164.46, Vaak is referred to as the one real "ekam sat". This formula will indeed be eventually interpreted as identifying brahman with word "brahmavai Vaak" (aitareya braahmaNa 4.21).

Even in the later Hindu scriptures, the ĀraNyaka and UpaniSadas there is a continued equation of speech and Brahman. As the BrhadaaraNyaka UpaniSad states: Vaag vai brahmeti, ' speech truly, is Brahman'.[iii]

#### 2. CHANGE IN THE CONCEPTION OF VAAK

A great advance in the conception of Vaak is seen in the UpaniSad, where the syllable 'Om' is identified with Brahman. Omiti Brahma | Omiti idam sarvam "Om' is Brahman; 'Om is this all," says the TaittirIyopaniSad 1. 8.

Prof. W. Norman Brown in his article 'The creative role the goddess Vaak in the Rg Veda' has analyzed the various metaphysical concepts relating to Vaak and the means of realizing its essence and observed [iv]:

"Vaak produced the raw material of the universe, the means for organizing it and taught the gods how to use those means. The capstone of the process was the provision that the instruction should be imparted to men so that they could constantly renew creation and thus perpetuate the existence of the universe."

As per the PaaNinian grammatical tradition, PataNjali, in his MahaabhaaSya has praised speech as great god (maho deva) residing in immortals. [v]

### 3. BHARTRHARI ON VAAK

Bhartrhari portrays speech as everything in the universe. It is the speech, which is the basis of all science, arts and crafts. It has capacity to produce and classify everything [vi]; the same speech remains within and outside with all living beings in the form of consciousness. There is no living being without the speech [vii]. The speech prompts the human beings in different deeds, when the same speech is gone, human being looks like a log of wood or piece of stone [viii].

Speech regulates everything. Thus, the speech does not go beyond oneness; the speech is eye of speech; the speech is bound with speech, and the divisions of speech 'cow' etc., are seen differently [ix].

Speech has six doors, six places, etc. Those who are dead cannot reach to them [x]. In the state of dream, speech manifests itself in the state of subject, object, and instrument [xi].

### 4. VAAK AND LANGUAGE

Bhartrhari has used the term Vaak in various senses. In Bk. 12 (yo vaacaH paramo rasaH) and 132, (vaagrUpataa cedutkraamedavabodhasya shaashvatI), Vaak is used in the sense of language. However, in Bk.182 'daivI vaagavyatikIrNeyam ashaktairabhidhaatrbiH,' Vaak is used in the sense of speech and language. On some other occasion, he used the term Vaak in the sense of sentence [xii]. Here it should be noted that apart from the term Vaak, Bhrrhari used also the term shabda in the same capacity.

The relation between speech and language is a little confusing due to their overlapping nature. Speech is the medium to express the language. It is a series of sounds produced from the vocal organ. Commenting upon the root vac in DhaatupaaTha, Dhaatuvrttikaara [xiii] clearly mentions that 'bhaaSaa vyaktaayaam vaaci.' Language means uttered speech. Thus speech and language are the two sides of the same coin. However, the scope of the speech is wider than that of the language.

### 5. LEVELS OF SPEECH

From the standpoint of the philosophy of grammar, there are two traditions regarding the levels of speech, namely, Pre-Bhartrhari and Bhartrhari. The Pre- Bhartrhari tradition accepts four levels: paraa, pashyantI, madhyamaa, and vaikharI. According to this tradition, paraa is the ultimate reality. However, according to Bhartrhari, they are

only three in number, namely, pashyantI, madhyamaa and vaikhari. For him pashyanti is the ultimate reality. See below for a brief description or definition of these levels.

The first reference regarding four different levels of speech is found in Rg. samhita:

"The four kinds of words form the constituent of speech; the learned BraahmaNas, who have got control over their mind know them thoroughly; three out of four stages of speech being closed in caves do not twinkle; it is the fourth one (vaikhari) that manifests in the talk of men" [xiv].

According to Tantraagama 2.13, these differences in speech are caused by the difference in the place of air. The different places are: mUlachakra for paraa, naabhi (navel) for pashyantI, hrud (heart) for madhyamaa and kanTha (throat) for vaikhari.

## 6. BHARTRHARI ON THE LEVELS OF SPEECH

As said earlier, Bhartrhari accepts only three levels of speech namely: pashyantI, madhyamaa and vaikhari. In this context, Satyakama Verma feels that, Bhartrhari has accepted these three only because they alone are the subject matter of the grammar [xv].

While expounding the sphoTa doctrine, Bhartrhari, gives a more penetrating and minute analysis of the speech.

At the **first level** there are audible sounds which are called vaikrta-dhvani, or secondary sound. They reveal permanent sounds, which are called praarkuta dhvani or primary sounds. The primary sounds are the abstraction from the various secondary sounds. They may also be considered as the linguistically normal forms devoid of the personal variations, which are linguistically irrelevant. This may be called the **second level**.

The **third level** is that of sphoTa which is the whole utterance considered as an integral unit as an indivisible language symbol. It is this sphoTa that reveals the meaning, which is in the form of an intuition. Strictly speaking both the sphoTa and meaning are different aspects of the same speech-principle.

Bhartrhari seems to be synthesizing these various aspects of speech with the three-fold nature of the revelation of speech. Thus, the three levels of speech, namely, pashyantI, madhyamaa, and vaikhari stages correspond respectively to sphoTa, praakrtadhvani and vaikrta dhvani [xvi].

## 7. ANALYSIS OF THE LEVELS OF SPEECH

A common man can never understand these categories of Vaak (speech). In fact, it is the subject matter of grammatical philosophy. The speech, which we utter, is the manifested form of speech, which undergoes many modifications. Some of them are visible but others are very subtle. This visible level of speech is called vaikharI. It is manifested in the form of phonemes and heard in the form of sounds [xvii]. Ancient thinkers recognized two or three stages prior to this visible stage.

## 8. FORM OF UNDERSTANDING

It is common experience that, in spite of the innumerable variations in the mode of utterance, the form of understanding remains the same. In order to explain this situation the ancient thinkers have proposed an existence of an abstract level of speech called madhyamaa Vaak [xviii], namely, intermediate speech. It exists in the mind of a speaker before the speech-process has started. At this level, both the word and its meaning have their own identity. For example, the word 'cow' denotes both word form as well as meaning. If someone asks, 'Write cow,' either the word 'cow' can be written in script, or the form of a cow can be sketched.

The fact that there are many words in our mind that are not heard outside, suggests the existence of another level of speech earlier to madhyamaa. This level is called pashyantI by the ancient thinkers. At this stage, word and meanings are inseparable. It is the most obscure and the subtlest form of speech. The *vr̥tti* states 'the pashyantI is that, in which sequence is merged and even though it is one, the power to produce sequence has entered it. It is restless and also still in concentration, hidden and pure; the forms of object of knowledge have entered it or merged into it, or it has no form at all. It has the appearance of limited objects or of connected objects or the appearance of all objects has come to an end in it. Thus, it has infinite variety' [xix]. The *vr̥tti* further says, 'The supreme form of pashyantI is devoid of all correct forms; it is not mixed up, and it is beyond worldly use' [xx].

*Vr̥tti* again defines 'the pashyantI is indivisible and is entirely without sequence. It is the inner light, the subtle word, and the imperishable' [xxi].

Thus, according to the *vr̥tti*, the pashyantI stage of speech is abstract in nature. It has no sequence and no form. It is invisible and beyond worldly use. But, even in this stage, yogins have an understanding of division of words.

## 9. PASHYANTI and Pratibhaa

A person, who has a desire of realizing the pashyantI form of speech passes through various stages [xxii] and ultimately arrives at an undifferentiated state known as pratibhaa. The pratibhaa is a means to attain the supreme good. It is derived from the word principle (shabdatattva). It is identical with being. It is the source of modification. It has the power of accomplishment and things to be accomplished [xxiii]. In an ordinary verbal communication, one starts from pashyantI and goes up to vaikharI. But, in shabdapUrvayoga or vyaayoga, one has to commence from vaikharI and ascend up to pashyantI.

The vrtti states, 'After having reached the undifferentiated states of the word, in pratibhaa, one comes to the source of all differentiation. From that pratibhaa, in which all being is latent, and which, due to the repetition of the union, tends to produce its result, one (the aspirant) reaches the supreme source in which all differentiation is completely lost' [xxiv].

The pashyantI form of speech and pratibhaa are literally the same. The pratibhaa is undifferentiated form of speech. It is the source from all the differentiation of speech begins. It is identical with the prakrti or pashyantI, which is subtlest form of speech. But there is difference between pashyantI and pratibhaa [xxv].

Pratibhaa is a means whereas pashyantI is the end. By virtue of pratibhaa, the pashyantI form of speech is activated. Thus, the relationship between pratibhaa and pashyanti Vaak is that of cause and effect.

## 10. SUMMARY

1. To sum up, Vaak is an older term going back to Vedic period, where it has assumed the form of deity.
2. Although grammarians like PataNjali and Bhartrhari have given it the same status, they, being grammarians, have taken steps further, by way of its analysis. Bhartrhari uses the term Vaak in various senses such as the speech, language, and even the sentence. Here it should be noted that the concept of language is wider than that of the sentence, whereas the idea of speech is still wider than it. Considering the Vaak from the holiest point of view, Bhartrhari has analyzed it into different levels of vaikharI, madhyamaa, and pashyantI.
3. Though the idea of dividing speech into different levels has its root in Rg. samhita, it was Bhartrhari, who evolved it into the form of theory in order to solve some of the linguistic problems faced by him.

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## CITED REFERENCES

[i] raaSTree devaanaam Viii. 89.10

[ii] devI vaacamajayanta devaastaam vishvarUpaaH pashavo vadanti. viii. 89.11

[iii] BrhadaaraNyaka UpaniSad 4.1.2

[iv] Bishnupada Bhattcharya, Bhartrhari's VaakyapadIya and linguistic monism, BORI, pp.3-4.

[v] maho devo martyaam aavivesha. *MaahaabhaaSya*. 1.1p.3

[vi] saa sarvavidyaashilpaanam kalaanaam copabandhanI  
tadvashaadabhiniSpannam sarvam vastu vibhajyate. Bk.133

[vii] saiSaa samsaariNaam samjNaa bahirantashca vartate

tanmaatramavyatikraanta caitanyam sarvajaatiSu. Bk.134

[viii] arthakriyAAsu Vaak sarvaan samIhayati dehinaH

tadutkraantau visajNo'yam drshyate kaaSThakuayavat. Bk.135

[ix] ekatvamanatikaantaa vaaÉnetraa vaaÉnibadhanaaH  
prthak pratyavabhaasante vaagvibhaagaa gavaadayaH. Bk.137.

[x] Saadvaaraam SaadhiSThaanaam ( SaTpra) bodhaam Saavyayaam te  
mrtyumativartante ye vai vaacamupaasate. Bk.138

[xi] pravibhajyaatmanaatmaanam srSTvaa bhaavaan prthagvidhaan. Bk.140.

[xii] Satyakaama Verma, *BhaaSaatattva aur VaakyapadIya*. p.22.

[xiii] ibid p. 23.

[xiv] catvaari Vaakparimitaa padaani  
taani bidurbrahmaNaa ye maniSiNaH  
guhaatreeNi nihitaa neNgayanti  
tureeyaH vaacao manuSyaa vadanti. Rg Samhitaa 1.164.45

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Anirban Dash, Ph.D.

*Interpreting Some Aspects of Sanskrit Grammar*

[xv] Satyakam Verma, *BhaSaatattva aur VaakyapadIya*, p. 13

[xvi] *Indian theories of meaning* by K. Kunjunni Raja, Adyar Library and Sanskrit Research Centre. 1963)

[xvii] paraiH samvedyam yasyaaH shrotraviSayatvena pratiniyatam shrutirUpam saa vaikharI. *vrtti* on Bk. 159.

[xviii] madhyamaa tvantaHsamniveshinI parigrhItakrameva buddhimaatropaadaanaa saa tu sUkSmapraaNaavrtyanugtaa kramasamhaarabhaave'pi vyaktakramaparigrahaiva keSaaNcit. *vrtti* on Bk.159

[xix] pratisamhrtakramaa satyapyabhede samaaviSTakramashaktiH pashyanI saa calaacalaa pratilabdhasamaadhaanaa caavrtaa vishuddhaa ca, sanniviSSajNeyaaakaraa pratlonaakaraa niraakaraa ca, paricchinnarthapratyavabhaasaa samsrSSarthapratyavabhaasaa prashaantasarvarthapratyavabhaasaa cetyaparimaaNbhedaa. *Vrtti* on Bk. 59.

[xx] parantu pashyantIrUpamanapabhramshamasamkIrNe lokavyavahaaraatItam. *Vrtti* on Bk. 159.

[xxi] avibhaagaa tu pashyantI sarvataH samhrtakramaa svarUpajyotirevaantaH sUkSmaa vaaganapaayInI. Bk.167.

[xxii] For details, see K. A. S Iyer, *Bhartrhari*, p.139-142.

[xxiii] tadabhyaasaacca shabdapUrvakam yogamadhigamya pratibhaam tattvaprabhavaam bhaavavikaaraprakrti sattaam saadhyasaadhanashaktiyuktaam samyagavabuddhya niyataa kSomapraaptiriti. *vrtti* on Bk. 144

[xxiv] so'vyatikIrNaam vaagavasthaamadhigamya vaagvikaaraaNaam prakrtim pratibhaamanuparaiti tasmaacca sattaanuguNyamaatraat pratibhaakhyaacchabdapUrvayogabhaavanaabhyaasaak Sepaatpratyastamitasa rvavikaarollekhamaatraam paraam prakrtim pratipadyate. *Vrtti* on Bk.14.

[xxv] Coward H. G., *Bhartrhari*, pp.44-45.

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Anirban Dash, Ph.D.

Interpreting Some Aspects of Sanskrit Grammar



## 4. THE DOCTRINE OF SPHOTA

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### 1. *SphoTa* - A HISTORICAL OVERVIEW

The term *sphoTa* is etymologically derived from the root sphuT, which means 'to burst', or become suddenly rent asunder (with a sound) [i].

The word *sphoTa* is explained in two ways [ii].

1. Naagesha BhaTTa defines sphoTa as sphuTati prakaashate'rtho'smaad iti sphoTaH (that, from which the meaning bursts forth, that is, shines forth. In other words, the word that expresses a meaning, or the process of expressing a meaning through a word is called sphoTa.
2. SphoTa, according to Maadhava, is that which is manifested or revealed by the phonemes: sphuTyate vyajyate varNairiti sphoTaH.

### 2. A UNIQUE CONTRIBUTION OF INDIAN GRAMMARIANS

Gaurinatha Shastri suggested that the original Greek conception of logos best conveys the meaning of sphoTa: 'The fact that logos stand for an idea as well as a word wonderfully approximates to the concept of sphoTa' [iii].

The concept of **sphoTa** is the unique contribution of Indian grammarians to the philosophy of language. This is the theory, which explains the working of the speech process. We do not have sufficient evidence, in our hand to establish as to who was the first founder of the sphoTa theory. Haradatta in his PadamaNjari and Naagesha BhaTTa in his sphoTavaada claim that the sphoTaayana was the first founder of the sphoTa doctrine [iv].

### 3. VARIOUS VIEWS ON SPHOTA

VyaaDi, the author of *samgraha*, might have recorded some discussion about the sphoTa theory; as the distinction between the **praakrta dhvani** and **vaikrta dhvani** mentioned in the Vaakya Padeeya is supposed to have been made by him [v].

Some scholars believe that the indirect reference to sphoTa theory is found in the writings of AudumbaraayaNa quoted by Yaaska in his Nirukta [vi]. Here it should be noted that Yaaska did not use the term sphoTa and he seems to have known little about it. AudumbaraayaNa also does not mention the term sphoTa directly. His awareness of sphoTa is speculated on the basis of the sphoTa concept of Bhartrhari. (See the earlier

chapters on **The Notion of Vaak in Vaakyapadeeya, and Bhartrhari -- the Father of Indian Semantics.**)

Some grammarians even claimed that the germs of the sphoTa theory are present in PaaNini's *ASTaadhyaayee* [vii], as he mentions the name of **sphoTaayana**. The specific mention of the name **sphoTaayana**, neither sufficiently indicates that PaaNini knew anything similar to the sphoTa theory, nor does it point out that this doctrine originally belonged to the sage sphoTaayana.

The Vaartikakaara, Kaatyayana does not mention the word sphoTa in his Vt. He only established the great principle that shabda is nitya ("eternal, or permanent"), artha is nitya, and their mutual relation i.e., vaacya- vaacaka-bhaava is also nitya [viii]. While explaining upon PaaNinian rule taparastatkaalasya, P.1.1.70, he says that the letters are fixed and the style of vrtti depends upon the speech habits of the speaker. This statement of Kaatyayana, regarding the nature of word and the difference in tempo takes us near to the sphoTa doctrine.

#### **4. PATANJALI ON SPHOTA -- THE FLAME AND THE FIRE**

Here it should be admitted that though earlier thinkers talk of the eternal and pervasive character of word, as an element or unit, the clear picture of sphoTa theory is not found before PataNjali. He discusses the idea of sphoTa, under P-1.1.170 (taparastatkaalasya), and P-8.2.18 (krpo ro laH), where the word sphoTa is not applied to the meaning bearing element, but to a permanent aspect of phonemes.

According to PataNjali, sphoTa is not identical with shabda. It is rather a permanent element of shabda, whereas dhvani represents its non-permanent aspect. The sphoTa is not audible like dhvani [ix]. It is manifested by the articulated sounds. The dhvani element of speech may differ in phonetic value with reference to the variation in the utterance of different speakers. Differences in speed of utterance and time distinctions are attributes of dhvani, which can not affect the nature of sphoTa revealed by the sound. When a sound passes from a speaker's lips, sphoTa is revealed instantaneously. But before the listener comprehends anything, dhvani elements manifest the permanent element of shabda. So, sphoTa comes first and manifesting dhvani also continues to exist after the revelation of sphoTa. That is why PataNjali remarks that dhvani-s are actualized and ephemeral elements and attributes of sphoTa [x].

PataNjali points out that the sphoTa, which is revealed by the articulate sounds, can be presented through phonemes only. A phoneme (vowel) which represents sphoTa remains the same in three modes of utterance, i.e. slow, fast and faster, whereas dhvani (articulate sound) differs in different utterances [xi].

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**Anirban Dash, Ph.D.**

*Interpreting Some Aspects of Sanskrit Grammar*

It is just like the distance, which remains the same, even if it is covered by various means, which travel slow, fast, and faster. Regarding the unaffected nature of sphoTa, PataNjali gives the analogy of a drumbeat. When a drum is struck, one drumbeat may travel twenty feet, another thirty feet, another forty feet and so on. Though the sounds produced by beating the drum differ, the drumbeat remains the same. SphoTa is precisely of such and such a size, the increase and decrease in step is caused by the difference in the duration of dhvani [xii].

According to PataNjali, sphoTa is a conceptual entity or generic feature of articulated sounds, either in the form of isolated phonemes or a series of phonemes. It is a permanent element of physical sounds which are transitory in nature, and which vary in length, tempo and pitch of the speaker. It is an actualized replica of ephemeral sounds.

## 5. BHARTRHARI ON SPHOTA

In interpreting the doctrine of sphoTa, Bhartrhari follows the tradition handed down by his predecessors like PataNjali and others. While explaining the notion of sphoTa, he not only gives his own view but also gives the views of others (using the quotative markers, kecit and apare) [xiii], without mentioning their names. Traditionally it is believed that they may be MImamsakas and Naiyaayikas.

The notion of sphota is part of Bhartrhari's monistic and idealistic metaphysical theory. The term sphoTa occurs nine times in the BrahmakaaNDa [xiv], the use of the term shabda [xv] in different senses namely, pada, vaakya, sphoTa, dhvani, naada, praakrtadhvani, and vaikrtadhvani pose certain difficulties in determining the actual nature of sphoTa.

## 6. NATURE OF SPHOTA

Bhartrhari begins the discussion of the nature of sphoTa with the observation that words or sentences can be considered under two aspects as sound pattern, or its generic feature. He recognizes two entities, both of which may be called shabda, one is the underlying cause of the articulated sounds, while the other is used to express the meaning. Thus it is said:

dvaavupaadaanashabdeSu                      shabdau                      shabdavidō                      viduH  
eko nimittam shabdaanaamaparo'rthe prayujyate. Bk. 44//

The former, called sphoTa, is the conceptual entity and permanent element of word, whereas the latter, called dhvani, is a sound pattern, which is the external aspect of the

language symbol. Thus, sphoTa which is mental impression of an audible sound pattern, is the cause of that sound pattern.

## 7. TWO VIEWS REGARDING THE RELATION OF SPHOTA AND DHVANI

Bhartrhari records two totally contradictory views about these two different elements of the word - - SphoTa and Dhvani. According to some, there is an absolute difference between these two elements, with cause-and-effect relationship between them. This agrees with the view held by the logician, who assumed total distinction between the cause and effect. According to the second view, the difference between these elements is mere psychological and not real. This is said to be the view held by Vedaantins, Saamkhya, and grammarians, who believe that the effect is inherited in the cause [xvi].

SphoTa, according to Bhartrhari, is always intimately related to dhvani. As soon as the sounds are produced the sphoTa is cognized instantly. Thus, sounds are manifesters and sphoTa is manifested [xvii].

It is the articulate sound, which reaches the listener's ear in the form of the sphoTa. To put it differently, sphoTa is a replica of dhvani having phonetic features. That's why it is an "auditory image of the sound" [xviii].

According to Bhartrhari, sphoTa [xix] is one and without sequence. Therefore, neither the question of parts nor the order can arise in the conception of sphoTa. It is sound or naada, which is produced at different moments of time, and the notions of sequence of plurality that really pertain to sounds are wrongly attributed to sphoTa.

Bhartrhari elucidates this point with the illustration of reflection. The reflection [xx] of moon in the water, though actually immovable, appears to be moving due to the movement in the water. Here is the property of water; that is, movability is superimposed on the reflected image of the moon. Similarly, sequence which is a property of sound is superimposed on the sphoTa which in reality is without sequence.

The temporal distinction [xxi] and variations in the speed of utterance [xxii] are the properties, which provide many varieties and, thereby they explain continuity of the perception of sphoTa. But the properties of the secondary sound do not affect the intrinsic form of the sphoTa.

## 8. THREE VIEWS ON THE RELATION BETWEEN SPHOTA AND DHVANI

### First View

The sound, which is closely bound up with the sphoTa, is not perceived separately, like color, which is not separately perceived from the object.

### Second View

The sound, without getting itself perceived, causes the perception of the sphoTa, as the sense organ and their qualities, which being themselves unperceived, cause the perception of objects.

### Third View

Sound is also perceived without giving rise to the perception of the form of sphoTa. In other words, the perception of sound is not regarded as identical with the perception of the sphoTa.

## 9. THREE VIEWS OF BHARTRHARI ON SPHOTA

Bhartrhari records three different views on the nature of the sphoTa. He says that, according to some, the term sphoTa stands for the initial articulated sounds produced by the various degrees of contacts of articulatory organs with the point of articulation.

The sounds, which are produced, from the initial sounds that spread in all directions in the two ways, that is, 'vIcItaraNganyaaya' (like ripples) and 'kadambagolakanyaaya' (like the blossom of kadamba tree). They are like the reflections of the original sound. The first sound in each chain is the result of the vibration of the vocal organs, while the others are produced, not by the movement of the vocal organs but by the sounds immediately preceding them. The former is the sphoTa and the latter is called 'dhvaniH'. Thus, according to the thinkers of this view, even after the organs have ceased to vibrate, other sounds also originate from the sphoTa like the series of flames which stream forth from other flames [xxiv].

The second view put forward by Bhartrhari is that both [xxv] dhvani and the sphoTa are said to be produced at the same time. This is explained by the analogy of the flame and the light. The flame and light are produced at the same moment. However, from a distance we see the light without seeing the flame. In the same manner, from the distance we may perceive the sound and not the sphoTa. According to this theory there is no interval between sphoTa and dhvani.

According to the third view, sphoTa stand for the universal concept, which is manifested by many individual sounds. The varied individual sounds are called dhvanis, while the universal nature of these varied individual sounds is considered to be sphoTa [xxvi].

## 10. THE PROCESS OF COMMUNICATION - - *vaagvyavahaara*

The sphoTa remains in the intellect of both the speaker and the listener with no motion before its manifestation. There is an inter-link between sound and sphoTa, as soon as the speaker produces the sound through the articulatory organs, the sphoTa is revealed. But the listener cannot understand sphoTa immediately.

Each sound unit contributes something to the total perception of sphoTa. The listener receives the phonemes in a sequence and grasps the form of a word in his mind, when the last phoneme is heard. The last sound helps the listener to recognize the sphoTa absolutely. This entire process of manifesting sphoTa is compared with the act of painting. Just as an artist reproduces his mental [xxvii] idea of the form of an object on a cloth, similarly the speaker reproduces the mental verbal image of a word through articulated phonemes.

## 11. FOUR STEPS IN THE PROCESS OF COMMUNICATION

The process of communication (*vaagvyavahaara*) is the combination of four steps [xxviii].

1. The speaker selects in his mind a particular word form, which is related to particular meaning.
2. The sound-form of the word is revealed through the phonetic act.
3. The sounds are emitted in sequence by the speaker and are received by the listener in sequence.
4. From these sounds, a listener receives the mental idea of the uttered word.

## 12. SOME MISCONCEPTIONS ABOUT BHARTRHARI'S SPHOTA THEORY

Later grammarians treat sphoTa as meaning-conveying power of the language. S.D Joshi after studying carefully all the nine occurrences of the term sphoTa in the VP, has stated that:

Bhartrhari does not say that sphoTa is an indivisible entity. He does not treat it as a meaningful aspect of the language. The term does not occur in connection with the sentence and word in the second and third kaaNDa of the *Vaakyapadeeya*. It is always

related to the sound (dhvani). The idea of the indivisibility of sphoTa can be traced in BrahmakaaNDa 74 [xxix].

Accordingly, 'there are no phonemes in the word nor are their parts in the phonemes. There is no absolute difference of the words from the sentence' [xxx].

On the basis of the verse, S.D. Joshi states that significative units cannot be broken into parts. But phonemes have no relation with the meaning. He argues that an indivisible nature is assigned to sphoTa by the latter grammarians, which goes against the intention of Bhartrhari. They have deliberately interpreted the term varNa sphoTa in the sense of stem, roots, suffixes, etc., to justify the indivisibility and meaningfulness of sphoTa. Thus, they have imposed their own idea on Bhartrhari [xxx].

Bhartrhari's statement pointed out that the shabda is self-revealing, that is, it reveals its own phonetic form as well as the meaning. The later grammarians have wrongly applied this self-revealing character of a word to sphoTa. But Bhartrhari does not say that sphoTa is self-revealing [xxxii].

According to S. D. Joshi, the sphoTa is comprehended by the listener through the sound produced by the speaker. The sphoTa represents a class of individual sounds, whereas dhvani represents a particular sound. The sphoTa is a sound or a type of sound, which may or may not be meaningful. The meaning-conveying nature of the word in the BrahmakaaNDa Verse 44 has been wrongly identified with the feature of sphoTa by the later grammarians and some modern scholars [xxxiii].

Joshi is fully justified in his interpretation of Bhartrhari's views on sphota, as this interpretation also agrees with that of PataNjali's description of sphoTa.

### 13. SUMMARY

To sum up, there is no agreement among the scholars as to who was the profounder of the sphoTa theory. The first systematic discussion on sphoTa is found in PataNjali's MahaabhaaSya. According to PataNjali, sphoTa is a conceptual entity or generic feature of the articulated sound. However, there is no such other ancient work, which deals with the nature of sphoTa as satisfactorily as does Bhartrhari's Vaakyapadeeya.

According to Bhartrhari, sphoTa is an auditory image of sound. It is indivisible and without inner sequence. It does not stand for the meaning-bearing aspect of the word. It is not over and above the sound. Many grammarians and modern scholars have misunderstood Bhartrhari's position on the nature of sphoTa. They misunderstood sphoTa to be the self-revealing and meaning conveying power of the language.



In fact, sphoTa merely represents the class of individual sounds, whereas dhvani represents a particular sound. The sphoTa is a sound or a type of sound, which may or may not be meaningful. The meaning-conveying nature of the word in the Bk.44 has been wrongly identified with the feature of sphoTa by the later grammarians and some modern scholars.

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[ii] NaageshabhaTTa, SphoTavaada, P.5; & Maadhava, Sarvadarshanasamgraha (edited by Abhya?kar), p. 300.

[iii] Gaurinatha Shastri, *The Philosophy of word and meaning*, p.102-103.

[iv] sphoTaayanaH sphoTapatrapaadanaparo vaiyaakaraNaacaaryaH|| SK. vol. iv. p.6  
vaiyaakaraNanaageshaH sphoTaayanarSermatam |  
pariSkrtiyoktavaamstatra prIyataam jagadIshvaraH || SV. p. 12||

[v] shabdasya grahaNe hetuH praakrto dhvaniriSyate |  
sthitibhedanimittatvam vaikrtaH pratipadyate || Bk 78||

[vi] indriyanityam vacanamaudumbaraayaNaH | Nir.11

[vii] ava? sphoTaayanasya | P.6.1.123

[viii] siddhe shabdarthasambandhe lokato arthaprayukte shabdaprayoge shaaStreNa dharmaniyamaH yathaa laukikavaidikeSu || *MahaabhaaSya*, Vol.1. 6.

[ix] dhvaniH sphoTashca shabdaanaam dhvanistu khalu lakSyate  
alpo mahaaNca keSaamcidubhayam tatsvabhaavataH ||  
MahaabhaaSya.,vol.1, p.181.)

[x] evam tarhi sphoTaH shabdo dhvaniH shabdaguNaH || *MahaabhaaSya*. Vol. 1., p.181.

[xi] katham avsthitaa varNa drutamadhyamavilambitaasu ki?krtastarhi  
vrttvisheSaH vaktushciraaciravacanaad vrttayo vishiSyante vaktaa  
kashcidaaSvabhidhaayI bhavati | aashu varNaanabhidhatte | kashciccireNa



kashcicciratareta | tadyathaa | tamevaadhvaanam kashcidaashu gacchati  
kashciccireNa gacchati kashcicciratareNa gacchati| rathika aashu  
gacchatyashvikaashcireNa padaatishchiratareN | viSama upanyaasaH  
adhikaraNamatraadhvaa vrajatkriyaayaaH | tatraayuktam yadadhikaraNasya  
vrddhihraasau syaataam  
|| MahaabhaaSya. Vol.1 p.181.

[xii] katham bheryaaghaatavat | tadyathaa bheryaaghaataH | bherImaahatya

kashcidvi?shati padaani gacchati kashcittrimshatkashciccatvaari?shat ||  
MahaabhaaSya, 1.1, 181 || for detail see , Joshi S. D., *SphoTa NirNaya*, 1967, p.14)

[xiii] ibid, p.20

[xiv] Bk. Verse No- 50, 76,79,83,96,100,105,106,109.

[xv] Satyakama Verma, VaakyapadIya aur Bhasaatattva, p.23.

[xvi] aatmabhedam tayoH kecidastItyaahuH puraaNagaaH|  
buddhibhedaadabhinnasya bhedameke pracakSate || Bk.46||

[xvii] grahaNagraahyayoH siddhaa yogyataa niyataa yathaa|  
vya?gyavyaNjakabhaave'pi tathaiva sphoTanaadayoH|| Bk..100

[xviii] S. D Joshi, *SphoTa NirNaya*, p.23

[xix] naadasya kramajaatatvaanna pUrvo na parashca saH|  
akramaH kramarUpeNa bhedavaaniva jaayate || Bk. 49||

[xx] pratibimbam yathaanyatra sthitam toyakriyaavashaat |  
tatpravrttimivaanveti sa dharmaH sphoTanaadayoH.||Bk.50||

[xxi] sphoTasyaabhinnakaalasya dhvanikaalaanupaatinaH |  
grahaNopaadhibhedena vrttibhedam pracakSate || Bk. 76||

[xxii] svabhaavabhedaan nityatve hrasvadIrghaplutaadiSu |  
praakrtasya dhvaneH kaalaH shabdasyetyupacaryate || Bk. 77||

[xxiii] sphoTarUpaavibhaagena dhvanergrahaNamiSyate|  
kaishcid dhvanirasamvedyaH svatantro'nyaiH prakalpitaH|| BK.83||

[xxiv] anavasthitakampe'pi karaNe dhvanayo'pare |  
sphoTaaadevopajaayante jvaalaa jvaalaantaradiva || Bk.109||

[xxv] dUraatprabheva dIpasya dhvanimaatram tu lakSyate |  
ghaNNTaadInaam ca shabdeSu vyakto bhedaH sa drshyate|| Bk.107||

[xxvi] anekavyaktyabhivya?gyaa jaatiH sphoTa iti smrtaa |  
kaishcid vyaktaya evaasyaa dhvanitvena prakalpitaH || Bk. 96||

[xxvii] yathaikabuddhiviSayaa mUrtiraakriyate paTe |  
mUrtyantarasya tritayamevam shabde'pi drshyate || Bk. 53||

[xxviii] vitarkitaH puraa buddhyaa kvacidarthe niveshitaH |  
karaNebhyo vivrttena dhvaninaa so'nugrhyate || Bk . 48||

[xxix] pade na varNaa vidyante varNeSvavayavaa na ca |  
vaakyaatpadaanaamatyantam pravibhaago na kashcan || Bk . 74||

[xxx] K. A. S. Iyer, *English Translation of Brahmakaanda*, 1965, p.77

[xxxi] S. D. Joshi, *SphoTa Nirnaya*, p. 37.

[xxxii] ibid., p.40-43.

[xxxiii] ibid., p.37,38,46.

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## 5. APABHRAMSHA - AN INTRODUCTION

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### 1. APABHRAMSHA - A HISTORICAL OVERVIEW

The word *apabhramsha*, is formed by adding the prefix *apa* in the sense of 'going away' to the root, *bhramsha* meaning 'to fall'. Thus, *apabhramsha* means 'to fall away,' that is, 'falling down'. The first reference of the term *apabhramsha* is found in TaaNDyaBraahmaNa[i], where it is used in its literal sense of 'falling down'.

The term *apabhramsha* is an example of the shift in the approach of the grammarians in dealing with variations in Sanskrit language. In literature, the word *apabhramsha* is used in several senses. From its original sense of 'falling down,' it came to signify an incorrect or corrupt form by the time of PataNjali. Later, from 4th century onwards, it principally denotes standardized, literally language different from Sanskrit, and desi. In Kaavyaalamkaara, Namisaadhu mentions praakrtameva apabhramsha 'apabhramsha is nothing but praakrta'[ii]. In ĪabdaarthacintaamaNi, apabhramsha is defined as ungrammatical word, crude word, language of countryside, or vulgar language. [iii]

### 2. PANINI AND APABHRAMSHA

PaaNini never used the term *apabhramsha* or *apashabda* in the ASTaadhyayee. The variations, as he has described, are part of the standard language and are treated as such. PaaNini does not refer to them as sub- standard, but only as optional forms.

Deepti Tripathy, in the article "Apabhramsha in Sanskrit Grammar," (*Aligarh Journal of Oriental Studies*, No.3: p.81-92) mentions that "PaaNini has used two methods of incorporating regional variations in his grammar. These two methods are:

1. "By referring to the region in which a particular word is exclusively used;
2. "By referring to grammarians of different region and mentioning the variations acceptable to them."

Kaatyayana also does not use the word *apabhramsha* or *apashabda* in his *Vt.*, but when he wrote his *Vt.*, the PaaNinian Sanskrit had undergone considerable changes. Kaatyayana took note of these changes, which were phonetic, morphological, and semantic in nature. These changes can be considered to be the first step towards *apabhramsha*.

In the PaaNinian School of grammar, the term *apabhramsha* is found for the first time in Mbh. of Patañjali. There it is used in the sense of incorrect form. Patañjali observes



it represents that stage, which follows the praakrta and precedes the development of modern Indian languages."

## 5. DEFINITION OF APABHRAMSHA

Bhartrhari starts his exposition of apabhramsha with a precise definition of the term. He defines apabhramsha as a word denoting a particular meaning, but devoid of the derivation through grammatical procedure.

shabdaH samskaarahino yo gauriti prayuyukSite |  
tamapabhramshamicchanti vishiSTaarthaniveshinam || BrahmakaaNDa. 175 ||

The commentary provides another definition, which is traditionally considered as statement of VyaaDi, namely, 'shabdaprakrtiH apabhramsha' (that is, the correct word is the original and it is the source of the corrupt one).

However, some modern scholars do not agree with the interpretation of vrtti. According to them, the apabhramsha is the source of the correct word. [viii]

K.A. Subhramaniyam Iyer mentions,

It is true that the word shabdaprakrtiH, if taken as tatpuruSa, that is, as shabdaanaam prakrtiH, such an interpretation is possible. But it is to be emphasized that Bhartrhari and the ancient commentators take the word only as a bahuvrihi i.e. shabdaH prakrtiH yasya saH and explain that, according to VyaaDi, it is the correct word which is the source of the corrupt one.

## 6. MEANING - THE PRINCIPAL GROUND FOR DECIDING STANDARD AND CORRUPT FORMS

According to Bhartrhari, the correctness or corruptness of a particular form depends upon the meaning context. The same word is corrupt in a particular sense and correct in another sense. Bhartrhari clarifies this point by giving the example of goNi, asva.[ix]

Both goNi and asva are correct forms, when used to denote other objects, that is, other than the cow and horse. GoNi and asva are incorrect (apabhramsha), when they are used to convey the meaning cow and horse respectively, but if the speaker's intention is to convey the idea of "a lot of milk" and "one who has nothing" respectively, then, both are correct because in this sense they are not the corrupt form of ashva[x] and go (cow). In Vrtti, Bhartrhari clearly mentions that, a word becomes an apabhramsha only when

the speaker tries to pronounce the correct one to convey the intended meaning, but, due to incapability, he eventually utters the corrupt one.

Thus, it is said:

tatra                      gauriti                      prayoktavye'shaktyaa                      pramaadaadibhirvaa  
gaavyaadayastatprakrtayoH'pabhramshaaH                      prayujyante  
|| vrtti on BrahmakaaNDa. 175 ||

## 7. DIFFERENCE BETWEEN STANDARD AND CORRUPT FORMS

Another point, which Bhartrhari makes, is that even though corrupt form (apabhramsha) conveys the same meaning as its counterpart, it cannot be considered as a synonym of it, because the apabhramsha forms are not explained by the grammar. In this regard, the only authority is the tradition of the cultured people, recorded in the science of grammar.[xi]

Further, Bhartrhari records views of different schools on the context of the ability of the corrupt forms to convey the meaning. According to the view of Naiyaayikas, an incorrect word cannot denote meaning directly. When an incorrect word is uttered, then the related correct word is recollected and that correct word alone can denote the meaning. Thus, according to this view, here the understanding of the meaning comes through the process of inference. [xii]

Sometimes the corrupt form gives a clue to know the correct one. Here, Bhartrhari gives an example of the effort of a new-born baby. Due to the deficiency in the vocal organs, the baby utters indistinct sounds, which give clues to the hearer to understand the distinct form, which is original. [xiii] (Put in this way, perhaps, modern linguistics scholars may have difficulty in accepting the viewpoint of Bhartrhari.)

There are certain circles in the society, where the use of corrupt forms is the habit of the people. Actually, they are quite ignorant of the correct forms. They know only the corrupt forms through long tradition. For them the corrupt form expresses the intended meaning. [xiv]

Bhartrhari makes it clear that, when people are not cultured, if correct words are used in their presence, they would not understand the meaning; they would have doubts and those would have to be cleared with the help of the corresponding corrupt forms. [xv] A very interesting pedagogical application, indeed!

The most illuminating fact about apabhramsha presented by Bhartrhari is that these forms have been handed down uninterruptedly. [xvi]

They are used side by side with the standard forms. The only difference between these two is that the latter are generated by the great sage PaaNini, whereas the former are not.

## 8. TO CONCLUDE

To sum up, the derivative meaning of the apabhramsha is "falling away" or "falling down." Later on, at the time of PataNjali, it came to signify the incorrect or corrupt form. Bhartrhari uses it in this sense. The idea of apabhramsha is missing in PaaNini's ASTaadhyayee and Kaatyaayana's Vt., where the variations are treated not as substandard but as optional forms.

Bhartrhari considers standard forms as the original forms and apabharmsa as its derivative. According to him, the correctness or corruptness of a particular form depends upon the meaning context. Both correct as well as corrupt forms are capable of conveying the meaning. The only difference between these two is that the former is derived by standard grammar and therefore is meritorious, whereas the latter is not.

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[i] vishvaaH prtanaa abhibhUtarantara ityajagati varSiyayashcchanda  
aakramate'napabhramshaaya  
|| TaaNDyaBraahmaNa 1.5 ||

[ii] *Apabhramsha Hindi Dictionary*, Dr. Naresha Kumar, p. xviii.

[iii] "ashastra shabde , asamskrta shabde . graamyam bhaaSaayaam" *Apabhramsha Hindi Dictionary*, Dr. Naresha Kumar, p. xix.

[iv]jekaikasya hi shabdasya bahavo'pabhramshaaH | tadyathaa | gaurityasya shabdasya  
gaavi , goNi , gotaa, gopotaliketyevamaadayo'pabhramshaaH ||Mbh. 1.1, p.2 ||

[v] The concept of apbhramsha and apashabda in Amarakosha as described in Apabhramsha Hindi Dictionary, Dr. Naresha Kumar, p. xviii.

[vi] mleccho ha vaa eSa yadapashabdaH || Mbh . 1.1, p.2 ||

[vii] yastu prayumkte kushalo visheSe shabdaanyathaavadavyavahaarakaale so'nantamaapnoti jayam paratram vaagyogavid duSyati ca apashabdaiH || Mhb.1.1, p. 2 ||

[viii] Only VyaaDi has dared to say the statement ( shabdaprakrtiH apabhramshaH), BhaaSaatattva aur Vaakyapadiya , Satyakaama Verma, p. 13.

[ix] asvagoNyaadayaH shabdaaH saadhavo viSyaantare |  
nimittabhedaatsarvatra saadhUtvam ca vyavasthitam || BrahmakaaNDa.176 ||

[x] asva iti nirdhane saadhuH | naikashaphaadilakSaNe || Mbh. Dipikaa, ABORI 43, 1962, p.11.

[xi] na shiSTairanugamyante paryaayaa iva saadhavaH |  
te yataH smtishaastreNa tasmaatsaakSaadavaacakaaH || BrahmakaaNDa.178 ||

[xii] te saadhuSvanumaanena pratyayotpattihetavaH |  
taadaatmyamupagamyeva shabdaathasya prakaashakaaH || BrahmakaaNDa. 177 ||

[xiii] ambvambviti yathaa baalaH shikSamaaNo' pabhaaSate |  
avyaktam tadvidaam tena vyaktau bhavati nishcayaH || BrahmakaaNDa.179 ||

[xiv] evam saadhau prayoktavye yo'pabhramshaH prayujyate |  
tena saadhUvyavahitaH kashcidartho'bhidhiyate || BrahmakaaNDa.180 ||

[xv] paaramparyaadapabhramshaa viguNeSvabhidhaatrSU |  
prasiddhimaagataa yena teshaam saadhuravaacakaH || BrahmakaaNDa. 181 ||

[xvi] ubhayeSaamavicchedaadanyashabdavivakSayaa |  
yo'nyaH prayujyate shabdo na so'rthasyaabhidhaayakaH || BrahmakaaNDa.183 ||

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## 6 VIEWS OF GRAMMARIANS ON SHABDA A Brief Overview

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### 1. SHABDA - A HISTORICAL OVERVIEW

The first reference to the word shabda is found in Maadhyandina Samhitaa 30.19, where it is used to refer to god.[i]

The word shabda has been used in different senses in different contexts. In general, shabda is used in the sense of sound (dhvani) of any kind, which is perceived by the auditory sense organ [ii]. A specific sense of a spoken word, it signifies a meaningful utterance. Thus, for example when the word 'cow' is uttered it brings in the understanding of an animal having a dewlap, a tail, hoofs and horns etc.[iii] More specifically, shabda is used in the sense of a sentence spoken by a reliable person (aapta vaakyam), which is taken as authority or testimony. [iv]

### 2. SHABDA AND HINDU PHILOSOPHY

The word shabda has been of great interest to different systems of Philosophy as well as the science of grammar for different reasons. The system of philosophy has twofold interest in it.[v]

1. The philosophers and grammarians had an epistemological interest in shabda. They had to decide whether or not to recognize it as an independent means of knowledge.
2. They had to determine the nature of it as a purely physical phenomenon. They had to make up their mind as to whether it is a product of waves of aakaashaa, as the Naiyaayikas held, a product of a combination of atoms, or it is somehow derived from consciousness.

### 3. GRAMMARIANS' APPROACH TO SHABDA

The grammarians, who, as linguists, began to take interest in shabda as a means of communication, ended in dealing with it as a psychologist and metaphysician. They looked upon shabda as an eternal entity as opposed to the logician and Buddhists, for whom it was impermanent.

In the present work, I focus on shabda, as it appears to grammarians.

### 4. PaaNini ON SHABDA

In ASTaadhyayI, PaaNini has used the term shabda in the sense of sound (gatibuddhipratyavasaanaarthashabdakarmaakarmakaaNaamaNi kartaa sa Nau, PaaNini.1.4.52).

## 5. PataNjali ON SHABDA

PataNjali has used the term shabda in three different senses:

1. A mere sound.
2. Meaningful word.
3. The conceptual sound entity, otherwise known as sphoTa.

In the introductory chapter of MahaabhaaSya., PataNjali provides two alternative definitions of shabda. The first definition (yenoccatitena saasnaalaaÉgUlakakudakhuraviSaaNinaam sampratyayo bhavati sa shabdaH. MahaabhaaSya. 1.1 p.13) [vi] tells us that the term shabda 'word' stands for a meaningful segment.

According to the second definition, (pratItapadarthako loke dhvaniH Sabda ityucyate tadyathaa, MahaabhaaSya. 1.1 p.13) [vii], any meaningful or meaningless sound is designated as shabda. This shows that PataNjali knows the two-sidedness of word. One side represents 'sound' and the other, 'content'. Then he proceeds to contrast this sense of shabda with the other sense of shabda, namely, sound, which is accepted by the lay man.

Sounds are of two kinds[viii]: dhvanyaatmaka (inarticulate) and varNaatmaka (articulate).

1. Dhvanyaatmaka, for example, is the sound produced by the beat of a drum or the ringing of a bell, etc.
2. VarNaatmaka is the sound produced by the vocal organs, namely, the throat, palate etc. For example, the sound of the letter, ka, kha, etc.

While commenting on P. 1.1.70 (taparastatkaalasya), PataNjali uses the term shabda in sense of sphoTa word (evam tarhi sphoTaH shabdaH, dhvaniH shabdaguNaH MahaabhaaSya. 1.1 p.180). [ix] According to him, sphoTa word represents the structure of expression, which may or may not have meaning.

PataNjali makes another important statement about the nature of shabda. (shrotropalabdhirbuddhinirgraahyaH prayogeNaabhijvalitaH aakaashadeshaH shabdaH ekam ca punaraakaasham, MahaabhaaSya.1.1, p.18). [x]

Here PataNjali gives an adequate description of the process of communication. Firstly, the articulated process reveals sound. Secondly, it is perceived by the listener's ear, and, thirdly, the auditory perception of the sound is translated into thought. Here, it should be noted that these ideas form the basis for Bhartrhari's deliberations on shabda.

## 6. BHARTRHARI ON SHABDA

Bhartrhari has dealt with various aspects of shabda in his VP. He has used the term in the following five senses: speech, word, sphoTa word, sound, and one of the means of knowledge (pramaaNas). In the present work, I restrict myself only to the first four of the meanings.

## 7. SHABDA - THE ULTIMATE REALITY

Bhartrhari starts his philosophical exploration with the discussion of the concept of Shabdabrahman. For him, Shabdabrahman is the unique and ultimate reality. He speaks about the Brahman not only because it is the ultimate reality to be reached, but also because it is the ultimate source of everything. It is, therefore, the source of Vaakya and Pada, the subject matter of Vaakyapadiya. [xi] It is obvious that Bhartrhari offers primacy to the concept of unity in his metaphysical scheme. Therefore, Shabdabrahman signifies supreme unity rather than supreme existence. All along, his attempt has been to show the pluralities of the phenomenal world and to direct us towards an ultimate form of unity.

Bhartrhari's main metaphysical approach to Shabda brahman is given in the first four kaarikaas of Bk. There are many other kaarikaas, where the main idea is supplemented or elaborated. In fact, one can say that right through the VP., Bhartrhari has this ultimate reality at the back of his mind, even when he is dealing with what appears to be purely linguistic or grammatical topics. It runs like a thread through his work and gives it a kind of unity. When he is speaking about jaati or dravya, saadhana, dik, and kaala, etc., he somehow connects it all with Brahman. [xii]

Bhartrhari's philosophical inquiry about the nature of language culminates in the idea of Shabda brahman as the ground of all-phenomenal multiplicities and changes. It is a form of monism in which the principle of language is identified with the reality otherwise known as Shabdaadvaitavaada. Then he goes on to unravel the structural concepts of language and thought and ends his inquiry with an analysis of the nature of utterances. In this sense his Vaakyapadeeya. consisting of three parts is a complete book in the area of language analysis.

## 8. SHABDA BRAHMAN

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*Interpreting Some Aspects of Sanskrit Grammar*

The main ideas regarding Shabda Brahman are:

1. The ultimate reality, Brahman, which is without beginning and end, is of the nature of the word (Shabdatattava) and from it proceeds the whole universe. [xiii]
2. The ultimate Reality, that is, Brahman is one, but it manifests itself as many because of its many powers. It is not different from its powers but appears to be different. [xiv]
3. Time is one of the powers of Brahman, in fact, the important of them. It is one, but divisions are superimposed on it. On it depends all the different kinds of actions and changes (SaD bhaavavikaaraaH) which bring about multiplicity in Existence or being. [xv]
4. The ultimate reality, which is one, contains all the seeds of all multiplicity. It manifests itself as the Experiencer, the Experienced, and the Experience itself. [xvi]

## 9. ETERNITY OF SHABDA

Grammarians are generally of the opinion that speech is of eternal character. Ancient thinkers like AudumbaraayaNa [xvii] and VyaaDi [xviii] may be treated as first thinkers of this view. It was then supported by other thinkers like Kaatyaayana, PataNjali and Bhartrhari.

Under the Vt. "siddhe shabdarthasambandhe"[xix] PataNjali established that words as well as their meaning and their relation is eternal. He has brought out the exact meaning of the term nitya (eternal) with the epithets such as kuTastha, avicaali [xx] etc. In Vedaantic conception, all these epithets are frequently used to signify the Supreme Being. PataNjali extends the meaning of the term nitya further and says 'that is also eternal where the essence is not really destroyed'. [xxi] Here, essence means existence, thus when one says the word is eternal, it means that it exists all the time.

Bhartrhari also supports this concept of eternity. He declares 'shabda may be produced or may perish but it is there in uninterrupted currency'. Words look like a stream, and therefore they are eternal. It is called pravaahanityataa or vyavahaaranityataa'. [xxii]

## 10. SOUND AND MEANING: TWO ASPECTS OF SHABDA

A word has two aspects: sound and meaning. The first aspect refers to the phonetic form, while the second aspect refers to the thing meant by it. [xxiii] In the grammatical context, a word stands for its own form, while in communication we understand from a word a thing meant. [xxiv]

These two aspects of word are compared to two aspects of knowledge and light. Knowledge and light both reveal their own form as well as that of the object to be known and illuminated. Similarly, words while revealing their own form reveal the meaning to be conveyed. [xxv]

But the sound-form is regarded as secondary with regard to meaning because the sound-form is only instrumental in conveying meaning to the listeners. Although the listener has to hear the sound-form carefully, his attention is mainly directed to the meaning conveyed. [xxvi]

Words do not make meaning known independently, that is, before they become the objects of audition. If the listener does not grasp the form of a word, he will not understand the meaning. Mere existence of words does not convey any meaning unless they are uttered by the speaker and heard by the listener. [xxvii]

## 11. TWO TYPES OF WORDS: MENTAL AND AUDIBLE

Bhartrhari assumes two types of words: mental and audible. The mental word is an abstract form known as sphoTa, whereas the audible word is a phonetic form known as dhvani or naada.

The abstract form is a conceptual image of the phonetic form. According to some, the difference between these two is real, whereas according to others it is superfluous. [xxviii] According to Bhartrhari, there is a cause-and-effect relationship between these two types of words. If viewed from the speaker's point, the abstract form is the cause of phonetic form. However, if viewed from the listener's point, it is the exact opposite. When a speaker intends to speak, he first selects a word related to a particular meaning in his mind. And then expresses it with the help of articulated sound. The nature of the abstract word is such that it is devoid of any sequence and parts. However, since the articulation of sound is done in sequence and in parts, these qualities are superimposed upon it.

## 12. ORIGIN OF SHABDA

Bhartrhari presents different views with regard to the origin of shabda. This includes the views of sikSaakaara, jainas and PataNjali. The cause of shabda according to shikSaakaara is air, according to Jaina is atom, and according to grammarian it is knowledge [xxix].

### 13. THE THEORY OF SHIKSAAKARA

When a speaker intends to express his mental thought, certain internal process takes place in order to express it. The desire [xxx] of expression leads the speaker to make an effort, that is, pushing the air upwards in the direction of the mouth, tightening the vocal chords, opening the lips, stretching the jaw, etc. The air, set in the motion by these efforts, strikes [xxxi] at the different places of articulation and transforms into sounds. The impact of the forceful air caused by the desire and effort of the speaker is such that even the solid masses are broken up due to its accumulation.

### 14. THE JAINA THEORY

According to this theory, atom [xxxii] is the cause of shabda. There are distinct qualities in atoms. They have all the powers. Because of their separation and association, they assume various forms such as shadow, sunlight, darkness, and sounds. The blue atom changes into shadow and darkness, while the white atom changes into sunlight, and shabda atoms change into solidified sounds. When the power of shabda atoms is manifested by the effort [xxxiii] of speaker, they are set in motion and start gathering like rainy clouds urged by the wind. The shabda atoms gathered in this way take the shape of solidified audible sounds.

### 15. THE THEORY OF GRAMMARIANS

According to this theory, the knowledge [xxxiv], which is in the form of subtle speech, takes a form of shabda. When someone wants to express his knowledge to others, first his knowledge, which is in the form of subtle speech (sukSma vaagaatmaa), comes in contact with the mind. Then with the help of some special samskaara of the fire in the stomach [xxxv], it reaches the stage of maturity where it can assume the form of an audible speech. It then transforms into praaNavaayu, life-breath and is thrown in the upward direction. The life-breath, which is the substratum [xxxvi] of the mind, carries its intention with it, and gets ready to assume the form of audible speech. At this stage all the phonetic distinctions are in the latent stage. These distinctions become manifest only when the life-breath reveals itself in the form of phoneme. After manifestation, it merges into them. It means, it is revealed to the listener in the form of phoneme [xxxvii] and not in the form of air.

This view is different from the first view, which holds that the air assumes the form of phoneme, in as much as it lays down more emphasis on the various components of the knowledge such as knower, mind, knowledge and their capacity to manifest. Moreover, in this view, praaNavaayu is simply treated as the medium or physical means of expression.

## 16. FOUR VIEWS ON THE NATURE OF SHABDA

Verse 71 [xxxviii] of Bk. records four different views on the nature of shabda as follows: Some scholars considered the word to be one, whether it is to be produced or eternal; others considered it as many, whether it is produced or eternal.

Thus, the four views are:

1. Word is produced and is absolute one (not many) ( kaaryatve ekatvam).
2. Word is Eternal and is absolute one (nityatve ekatvam).
3. Word is produced and is many (kaaryatve naanaatvam).
4. Word is Eternal and many (nityatve naanaatvam).

## 17. WORD IS PRODUCED AND IT IS ONE, NOT MANY (KAARYATVE EKATVAM)

It is our common experience that words are produced as a result of various articulated efforts. Thus, the view that words are produced agrees with our common experience. In the same way, the unity among many individual utterances of the same word does not contradict with our verbal usage. People always say that, for example, the word agni is the same word agni which is in use since the time of Veda. Thus, on the basis of our common experience and generally accepted usage it can be said that the word is produced and is one.

## 18. ETERNAL AND ONE (NITYATVE EKATVAM)

According to this view the relationship between the sound and word is that of revealer and revealed. The meaningful words such as: ghaTa, paTa, etc , which permanently exist in the mind of the speaker are manifested by those particular phonemes, which are produced by the speaker with the help of several articulated efforts. Thus, sounds only manifests the words that are already there in the speaker's mind, in the same way as the light manifests the already existing forms. Here it cannot be said that the forms are produced by the light. In the same way words cannot say to be produced as they always exist in the mind of the speaker. Thus, according to this standpoint, words are eternal. At the same time they are also one following the conventions: 'This is the same word as the other'.

## 19. PRODUCED AND MANY (kaaryatve naanaatvam)

According to this view, words are produced by the effort of the speaker. Thus, at one moment they are born and next moment they perish. Every time a word is produced it



can be treated as new word on account of the diversity in speaker, place, and time of production. Thus, word is produced and many. The oneness of the word is simply figurative and not real.

## 20. ETERNAL AND MANY (nityatve naanaatvam)

According to this view, the basic form of the word, which is manifested through the phonemes such as 'gha', etc. is eternal, but at the same time its each manifestation by one or the different speakers is different from the other. This is similar to the view held by the Naiyaayikas with regard to individual soul (Jivaatman). According to them, individual soul is eternal and at the same times many as it is different in each individual body. 'jIvaatmaa tu pratisharItam bhinno vibhurnityashca', (Tarkasamgraha, pratyakSakhanDa). Thus, according to this fourth view the word is eternal and at the same time it is multiple. Here too the idea of oneness among the words is said to be figurative and not based on the reality.

## 21. OTHER POSSIBILITIES

Out of these four views the view: nityatve ekatvam is the view of MImaamsakas and Grammarians. Kaaryatve naanaatvam is the view held by the Naiyaayikas. The other two views namely kaaryatve ekatvam and nityatve naanaatvam are not ascribed to any particular school or scholar. It seems that they are mentioned here as the remaining two possibilities

### Greatness of SHabda

The basis for the expression of a meaning is that the speaker wants to communicate it, no matter whether it has an external existence as an object or not. Desire to communicate depends upon the existence of suitable word for every meaning which, when desired, comes to the mind. The expression of what one wants to say depends upon the word.

'arthapravrttitattvaanaam shabdaa eva nibandhanam' | Bk. 13

There is no cognition in the world in which the word does not figure. All the knowledge is as it were, intertwined with the word.

na so'sti pratyayo loke yaH shabdaanugamaadrte |  
anuviddhamiva jNaanam sarvam shabdena bhaasate || Bk. 131||



It is the word, which is the basis of all the sciences, crafts and arts. Whatever is created due to it, can be analyzed (and communicated).

saa sarvavidyaashilpaanaam kalaanaam copabandhanI  
tadvashaadabhiniSpannm sarvam vastu vibhajyate || Bk.133||

The consciousness of all beings going through transmigration is in the nature of the word; It exists within and without. The consciousness of all types of beings does not go beyond this essence.

'saiSaa samsaariNaam samjNaa bhirantarashca vartate|  
tanmaatramvyatikraantam caitanyam sarvajaatiSu|| Bk .134||

It is because consciousness is of the nature of the word that the distinction between sentient and insentient is made in the world.

It has been said:

It is the word, which urges all beings towards purposeful activities. If that were absent, everything would be insentient like a piece of wood or a wall.

arthakriyaasu vaak sarvaan samIhayati dehinaH |  
tadutkraantau visamjno'yam drshyate kaaSThakuDyavat || 135||

Shabda is the soul of all the transactions in the world. The power, which creates and regulates this universe, rests on word. It is through it, that all this diversity of understanding is perceived.

It is the word which sees the object, it is the word which speaks, it is the word which reveals the object which is lying hidden, it is on the word that this multiple world rests and it is this very word which enjoys all the differentiation.

## 22. SUMMARY

To sum up, the word *shabda*, which originally meant sound, was later used by the grammarians to denote different levels of the speech, such as: Articulated sound, word, sphoTa and the speech itself.

Bhartrhari, raised the word to the level of ultimate reality, as all human experiences are intertwined with the word. The word is said to be the principal cause of existence.

According to grammarians, word is eternal in two ways: one, because it is a permanent, non-changing entity. Two, because it is in use since the time immemorial.

Word has two aspects; the first aspect is in the form of sound pattern whereas the second aspect is in the form of meaning. When a word is uttered both these aspects are revealed simultaneously.

Patañjali and Bhartrhari speak of two types of words: mental and audible. The mental word popularly known as the *sphoṭa*, is the abstract form of audible word, whereas the audible word popularly known as *dhvani* is the manifestation of the mental word.

To conclude, different shastrakaras have their different theories about the origin and nature of the word in accordance with their accepted standpoint. However, in spite of the differences in their viewpoints, they all agree on the unrivaled importance of the word in the human life.

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## NOTES

[i] Pratishrkaayaa artanam ghoṣaaya bhaṣamantaaya bahuvaadinamanataayamUka shabdaayaaDambaraaghaatam mahase vINaavaadam koṣaaya tUNavadhmavarasparaaya shaṅaravadhma vanaaya vanapamanyatoraNyaaya daavapam || Maadhyandina samhitaā 30.19 |

[ii] 'shrotragraahyo'rthaH shabdaH, Vaakyavrtti of LaugaakSi Bhaaskara.

[iii] yenoccaritena saasnaa-laaṅgulakhura-viSaaNiNaam sampratyayo bhavati saH shabdaH || MahaabhaaSya.1.1, p.1||

[iv] aaptopadeshaH shabdaH , Vaatsaayana BhaaSya

[v] Shastri Charudeva, The philosophy of Bhartrhari, p. 102)

[vi] Word is that which, when uttered, gives rise to the knowledge of objects possessed of dewlap, tails, humps, hoofs and horns.

[vii] word is that sound from which there arise the knowledge of things in the affair of the world.

[viii] dhvani visheSasahakrta kanThataalva |  
bhighaata janyashca varNaatmaka ||  
shabdartha Ratnaakara ||

[ix] Or may it be thus shabda is sphoTa , an quality of that sound is shabda.

[x] He says shabda is what is perceived by the auditory organs, grasped through intellect, revealed by the sounds pertaining to the region of the sky.

[xi] The VaakyapadIya : Some problems , K. A.S. Iyer, BORI, 1982. p.1.

[xii] ibid. p.2)

[xiii] anaadinidhanam brahma shabdatattvam yadakSaram |  
vivartate'rthabhaavena prakriyaa jagato yathaH || Bk. 1||

[xiv] ekameva yadaamnaatam bhinnashaktivyapaashrayaat |  
aprthaktve'pi shaktibhyaH prthaktveneiva vartate|| Bk. 2||

[xv] adhyaahitakalaam yasya kaalashaktimupaashritaaH|  
janmaadayoH vikaaraaH SaD bhaavabhedasya yonayaH || Bk.3||

[xvi] ekasya sarvabIjasya yasya ceyamanekadhaa |  
bhoktrbhoktavyarUpeNa bhogarUpeNa ca sthitiH || Bk. 4||

[xvii] indriyanityam vacanamaudubaraayaNaH || Nir.1.1||

[xviii] kim punaH nityashabdaH ahosvit kaarya? samgrahe etat pradhaanyena  
parIkSitam || MahaabhaaSya. 1.1, p.7||

[xix] MahaabhaaSya. 1.1.p.6

[xx] yatkUTastheSvavicaaliSu bhaaveSu vartate ||MahaabhaaSya. 1.1.p.6 ||

[xxi] aakrtaavapi tattvam na vihanyate || MahaabhaaSya. 1.1, p.7

[xxii] nityatve krtakatve vaa teSaamaadirna vidyate |  
praaNinaamiva saa caiSaa vyavasthaanityatocyate || Bk.28||

[xxiii] bhedenaavagrHItau dvau shabdadharmavapodhrtau|  
bhedakaaryeSu hetutvamavirodhena gacchataH || Bk. 59||

[xxiv]vrddhyaadayo yathaa shabdaaH svarUpopanibadhanaaH ||  
aadaichpratyaaayitaiH shabdaiH sambandham yaanti samjNibhiH || Bk.60 ||

[xxv] aatmarUpam yathaa jNaane jNeyarUpam ca drshyate |  
artharUpam tathaa shabde svarUpam ca prakaashte || Bk. 51 ||

graahyatvam graahakatvam ca dve shaktI tejeso yathaa |  
tathaiva sarvashabdaanaamete prthagavasthite ||Bk. 56||

[xxvi] yathaa prayoktuH praag buddhiH shabdeSveva pravartate |  
vyavasaayo grahItrNaamevam teSveva jaayate || Bk. 54||

[xxvii] viSayatvamanaapannaiH shadairnaarthaH prakaashyate |  
na sattayaiva te'rthaanaamagrhitaaH prakaashakaaH || Bk. 57||

ato'nirjNaatarUpatvaat kimaahetyabhidhIyate|  
nendriyaaNaam prakaaSy'e'rthe svarUpam grhyate tathaa || Bk. 58||

[xxviii] avibhakato vibhaktebhyo jaayate'rthasya vaacakaH |  
shabdastatrartharUpaatmaa sambhedamupagacchati || Bk.45||

[xxix] vaayoraNUnaam jNaanasya shabdatvaapattiriSyate|  
kaishciddarshanabhedo hi pravaadeSvanavasthitaH ||Bk.110||

[xxx] labdhakriyaH prayatnena vakturicchaanuvartinaa  
sthaaneSvabhithato vaayuH shabdatvam pratipadyate || Bk. 111

[xxxii] tasya kaaraNasaamarthyaaad vegapracayadharmaNaH |  
sannipaataadvibhajyante saaravatyo'pi mUrtayaH || Bk. 112||

[xxxiii] aNavaH sarvashktitvaad bhedasamsargavrttayaH |  
chaayaatapatamaHshabdabhaavena pariNaaminaH || Bk.113||

[xxxiiii] svashaktau vyajyamaanaayaam prayatnena samIritaaH|  
abhraaNiIva pracIyante shabdaakhyaaH paramaaNvaH || Bk.114||

[xxxv] athaayamaantaro jNaataa sUkSmavaagaatmani sthitaH |  
vyaktaye svasya rUpasya shabdatvena vivartate || Bk.115||

[xxxvi] sa manobhaavamaapadya tejasa paakamaagataH |  
vaayumaavishati praaNamathaasau samudIryate || Bk.116||

[xxxvi] antakaraNatattvasya vaayuraashrayataam gataH |  
taddaharmeNa samaaviSTastejasaiva vivartate || Bk. 117||

[xxxvii] vibhajan svaatmano granthINchrtirUpaIH prthagvidhaiH|  
praaNo varNaanaabhivyajya varNeSvebopalIyate || Bk. 118||

[xxxviii] kaaryatve nityataayaam vaa kecidekatvavaadinaH|  
kaaryatve nityataayaam vaa kecinnaanaatvavaadinaH || Bk. 71||

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## 7. DHVANI A Brief Overview

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### 1. DHVANI: A HISTORICAL OVERVIEW

The term *dhvani* (sound) is derived from the root 'dhvan' to make sound. Dhvani is an older term going back to Atharva Veda, where it was used in the sense of sound, tune, noise etc. [i]

In the Veda and UpaniSad, there are many mythical and magical speculations regarding speech and sound. The BraahmaNa texts have also given some focus on analyzing the words into their elements in the context of meaning [ii]. The problem regarding the relation between sound and meaning is fully discussed by the ancient Indian thinkers. Thinkers like AudumbaraayaNa and VaarttaakSa [iii] were the pioneers in this field. Even Yaaska, in his NirUkta, records the view of AudumbaraayaNa regarding the eternal character of the sound [iv].

PaaNini's grammar does not talk anything about eternity or non-eternity of dhvani because it is not related to the philosophical problem of language.

### 2. PATANJALI ON DHVANI AND SPHOTA

PataNjali has, however, presented a systematic discussion on dhvani by accumulating various ideas from his predecessors. He makes an important statement regarding the nature of dhvani and sphoTa. He says that dhvani is heard by the ear and sphoTa is grasped by intellect. Therefore, both sphoTa and dhvani are essential for the knowledge of meaning [v]. PataNjali mentions that language (shabda) has two aspects, namely, sphoTa and dhvani. The former is the permanent unchanging element, whereas the latter refers to the non-permanent element of the speech associated with length, tempo, and various peculiarities of any individual speaker. Therefore, dhvani is the actualized and ephemeral (lasting a very short time, or transient) element and an attribute of the former [vi].

Commenting upon the rule 'krupo ro laH ' (P. 8.2.18), PataNjali further states that dhvani stands for ordinary sounds and sphoTa represents the class sounds. To explain the above aspect, PataNjali gives the analogy of drumbeat.

When a drum is struck, one drumbeat may travel twenty feet, another thirty, another forty, but the sphoTa is precisely such and such a size, the increase and decrease in the steps is caused by the difference in the duration of dhvani [vii].

Thus, the term *sphoTa* stands for the initial sound of the drum while the term dhvani stands for the reverberation of the initial sound. This reverberation is called dhvani and it is responsible for the increase and decrease in length.

The above discussion makes it clear that, for PataNjali, the sphoTa is a unit of sound as an isolated letter or a series of letters, which can be analyzed as a succession of sound units; it has a normal and fixed size. The difference in the speed of utterance does not affect the sphoTa, but it is felt to be associated with it, due to the difference in the sounds, which manifests the sphoTa.

### 3. BHARTRHARI ON DHVANI

Bhartrhari in his Vaakyapadeeya and MahaabhaaSya Deepikaa exhaustively discusses the dhvani theory. In this regard, he not only gives his own views, but also records the views of others without mentioning their names.

According to Bhartrhari, the physical audible sound manifests the sphoTa, which is nothing but the mental articulated image of the sound through which the meaning is conveyed to the listener. Thus, dhvani is the physical body of the word, whereas sphoTa is the conceptual entity of sound.

### 4. NATURE OF DHVANI

An important feature of sound is its fixed capacity to express a particular phoneme. For instance, a particular sound, produced by its particular articulated efforts, reveals a particular phoneme [viii].

Dhvani is a divisible entity. It is produced and grasped in a particular sequence and generally by mistake the same qualities of sound are superimposed on sphoTa [ix].

The soundwave emanating from its origin is compared to a light-wave starting from the original flame. Once the first flame has been produced by the fire-producing machinery, the light-wave continues to spread in all direction, even after the fire-producing machinery has stopped [x].

The sound, which contains vibration in it, travels in all directions. The range covered by the sound depends upon loudness (intensity) of the sound. The area covered by the

sound may be smaller or larger, but that does not change the duration of the sphoTa [xi].

According to another view, sphoTa is the first sound. It results from the conjunction and disjunction of the vocal organs with points of articulations. On the other hand, sounds, which originate from the first sound and spread in all directions and travel over a certain range, are the dhvanis. In short, the articulated sound is sphoTa, and its continuation in the form of soundwaves is called dhvani [xii].

## 5. TWO TYPES OF SOUNDS: THE PRIMARY AND THE SECONDARY

Bhartrhari makes a new distinction within the manifesting sounds: primary sound (praakruta dhvani) and secondary sound (vaikruta dhvani) [xiii].

### PRIMARY SOUND

Primary sounds are those, without which the form of sphoTa would remain unmanifested and therefore unperceived [xiv]. Primary sounds are considered to be the root cause of sphoTa, because, as soon as we hear the primary sounds, sphoTa is perceived. Due to this close relationship between the two, the features of primary sounds are often attributed to the sphoTa.

Another character of primary sounds is that they determine the exact nature of the sphoTa, as short, long or prolonged, for example a1, a2 and a3. Length of the vowel as short, long or prolonged is considered as the primary feature of sounds because, in the case of length, we find some significant differences in the concerned articulating position of the vocal organ.

Duration seems to be the basis for this distinction. According to this distinction, primary sounds are classified into three, namely, apacita, pracita and pracitatarā. When a primary sound is apacita (brief in duration), it manifests a short vowel; when it is pracita (long in duration), it manifests a long vowel; when it is pracitatarā (longer in duration), it manifests a prolated (extended or elongated) vowel:

kaanidapacitarUpaavrttigraahyaani			
tathaa	svabhaavabhedaadapacitadhvanidyotyō	hrasvaH	
taavataa'bhivyaktinimittena		svarUpasya	
graahikaa	buddhistatrotpadayate		
pracitadhvanidyotyastu	dIrghaH		
pracitataradhvanipratipaadyastu	plutaH		



sa ca praakrtadhvanikaalo  
vyatirekaagrahaNaadadhyaaropyamaaNaH  
sphoTe sphoTakaala ityupacaryate shaastre ||  
vrtti on Bk. 77 ||

## SECONDARY SOUND

The second type of sound is called vaikrta dhvani [xv]. It arises out of the primary sounds after the manifestation of sphoTa, and therefore does not affect the quality of sphoTa. It can be perceived again and again uninterruptedly for a longer period of time. The duration of the period depends upon the tempo, (vrtti of the speaker). Drtatva (rapidity); Vilambita [xvi] (slowness) are the properties of secondary sound. These qualities depend on the movements of the vocal organ from one position to another at slower or faster rate.

These properties of secondary sounds are not superimposed on the sphoTa [xvii]. The length of the time of continued cognition of sphoTa fully depends on the tempo with which the secondary sound is associated.

The term never refers to a single phonemic unit taken by itself, but it refers to the relation of sounds within a series.

## 7. RELATION BETWEEN DHVANI AND SPHOTA

Bhartrhari records three different views regarding the relation between dhvani and sphoTa.

sphoTarUpaavibhaagenadhvanergrahaNamiSyate.  
kaishcid dhvanirasaMvedyaH  
svatantro'nyaiH prakalpitaH ||  
Bk. 83 ||

## SPHOTA CANNOT BE DIVORCED FROM THE SOUND

According to the first view, the sphoTa perceived by the listener is not different from dhvani produced by the speaker. In this context, sphoTa means auditorily perceived sound, as there is no gap between the perception of sphoTa and dhvani. According to a more orthodox view, it is the sphoTa, which is perceived as one with dhvani, so that the properties of the dhvani are wrongly attributed to sphota.

## SPHOTA REFERS TO THE DISTINCTIVE PERCEPTION OF SOUND

According to the second view, dhvani refers to the sounds emitted from the speaker's vocal organ, whereas the sounds reaching the ears of the listener is called sphoTa. Here, the relation between sphoTa and dhvani is that of manifest and manifested.

## SPHOTA REPRESENT THE GENERIC ASPECT

According to the third view, sphoTa represents the constant distinctive phonetic features revealed to the listener's ear, whereas dhvani represents the gross sound.

Thus, it is said:

anekavyaktyabhivyaNgyaa jaatiH sphoTa iti smrtaa | kaishcid vyaktaya evaasyaa  
dhvanitvena  
prakalpitaH ||  
Bk. 96 ||

## 8. NAADA AND DHVANI

As in ordinary language, Bhartrhari uses the terms *naada* and *dhvani* as synonyms, even the adjectives praakrta and vaikrta are found added to naada as they are to dhvani, without any apparent difference in the meaning. However, at another occasion, he has differentiated the dhvani and naada. [xviii]. In a passage from vr̥tti, dhvani, and naada are distinguished, as follows:

nityapakSe tu samyogavibhagajadhvanivyaNgyaH  
sphotaH ekeSaam  
samyogavibhaagajadhvanisambhUtanaadaabhivyangyaH ||  
Vr̥tti on Bk 78 ||

According to this view, the word is eternal, and the sphoTa is revealed by the sound produced by the contact and separation of the vocal organs. However, according to some, it is manifested by naada resulting from the dhvani produced by the contact and separation.

Thus, according to this view naada is the product of dhvani. In the vr̥tti on Bk. 47, naada is looked upon as a gross form or an accumulation of dhvanis [xix].

However, this is a minority viewpoint, and it is neither emphasized nor further elucidated.

## 9. SUMMARY

To sum up, dhvani (meaning sound) is the term of an earlier origin. Though, thoughts about its nature are already met with in the works of scholars like AudumbaraayaNa and others, its role in the ordinary verbal usage, and its relationship with the abstract level of sphoTa, was defined only at the time of PataNjali. Bhartrhari has thrown more light on this entire issue by expounding the ideas already met with in MahaabhaaSya and by providing an original theory about the two-fold nature of the sound as primary and secondary. He has also elucidated the relation between sphota and dhvani by explaining it from the standpoint of the speaker as well the listener. Another merit of his work is that, he has also provided viewpoints of other scholars on the same issue.

Bhartrhari's theories about the praakrta and vaikrta dhvani and the explanation of the dhvani-sphoTa relationship are very significant as they provide the solution to some of the linguistic problems.

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## REFERENCES

[i] Sanskrit - English Dictionary , Monier- Williams , p.522

[ii] SphoTa Dhvani and Pratibhaa ,( thesis) A. Hota, University of pune, p. 78

[iii] VaakyakaaNDa. 344

[iv] indriyanityaM vacanamaudumbaraayaNa | Nirukta.1.1 |

[v] dhvaniH sphoTashca shabdaanaaM dhvanistu khalu lakSyate,  
alpo mhaamshca keSaaMcidubhayaM tatsvabhavataH ||  
MahaabhaaSya \*Vol. 1. P.181 ||

[vi] sphoTa shabdaH dhvaniH shabdaguNaH || MahaabhaaSya. Vol. 1 p.181||

[vii] tadyathaa bheryaaghaataH |  
bherImaahya kashcidvimshati padaani gacchati |  
kashcitrmshatkshciccaatvaarimshat ||  
MahabhaaSya Vol. 1 . p.181. ||

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*Interpreting Some Aspects of Sanskrit Grammar*

[viii] grahaNagraahyayoH siddhaa yogyataa niyataa yathaa |  
vyaNgyavyaNjakabhaave'pi tathaiva sphoTanaadayoH || Bk.100 ||

[ix]naadasya kramajaatatvaanna pUrvo na parashca saH |  
akramaH kramarUpeNa bhedavaaniva jaayate || Bk 49 ||

[x] anavasthitakampe'pi karaNe dhvanayo'pare |  
sphoTaaDevopajaayante jvaalaa jvaalaantaradiva ||  
Bk. 109||

[xi] alpe mahati vaa shabde sphoTakaalo na bhidyate |  
parastu shabdasamtaanaH prachayaapacayaatmakaH ||  
Bk.106||

[xii] yaH samyogavibhaagaabhyaam karaNairupajanyate |  
sa sphoTaH shabsajaaH shabdaa dhvanayo'nairudaahrtaa ||  
Bk. 105||

[xiii] shabdasya grahaNe hetuH praakrto dhvaniriSyate |  
sthitibhedanimittatvam vaikrtaH pratipadyate || Bk 78||

[xiv] tatra praakrto naama yena vinaa sphoTarUpamanabhivyaktam na |  
paricchidyate |  
Vrtti on Bk.77 ||

[xv] vaikrtastu yenaabhivyaktam sphoTarUpam punaH |  
punaravicchedena pracitataram kaalamupalabhyate ||  
Vrtti on Bk. 77

[xvi] sthitibhede nimittatvam vaikrtaH pratipadyate. Bk. 78

[xvii] tasmaadupalakSitavyatirekeNa vaikrtena |  
dhvaninaa samsrjyamaano'pi  
sphoTaatmaa taadrUpyasyaanadhyaaropaat  
shaastre hrasvaadivat kaalabhedavyavahaaram naavatarati ||  
vrtti on Brahmakanda. Verse -79 ||

[xviii] naadairaahitabIjaayaamantyena dhvaninaa saha |  
Brahmakaanda verse- 86 ||

[xix]                      tacca                      sUkSme                      vyaapini                      dhvanau  
karaNavyaapaareNa                      praCIyamaane  
sthUlenaabhrasamghaatavadupalabhyena  
naadaatmanaa                      praaptavivartena  
tadvivartaanukareNaatyantamavivartamaanaM  
vivartamaanmiva                      grhyate                      ||  
Vrtti on BrahmakaaNDa. Verse- 48 ||

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## 8. CONCEPT OF TIME

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### 1. Introduction

'Time' is an important factor that governs human life. Every one of us understands time. Every day we use it and we also realize it. In general, everybody is acquainted with it.

### 2. Time: A Historical Overview

Numerous viewpoints have been put forward by various thinkers to solve the mysterious character of time. These viewpoints are based upon numerous philosophical systems. Both Indian and western thinkers have given a special status to time in their philosophical outlook.

The original conception of 'time' in Indian mind seems to go back to Vedic period of Indian thought. The earliest reference to time is found in Rg Veda (10.42.9), where it is used in an adverbial sense 'in time'. [i] In AV it is also used in the sense of an "ultimate cause" of the world.[ii] MaitrI UpaniSad clearly mentions the two forms of Brahman i.e. time (kaala) and timeless (akaala). 3

### 3. Views of Grammarians on Time

PaaNini has not defined time. The concept of time with its rudimentary division into three was already well known before PaaNini. PaaNini has grouped verbal endings under three adhikaaras referring to divisions of time. He has divided the time into three parts i.e. bhuta (past), vartamaana (present), bhavishyata (future ) to which different lakaras are employed. PaaNini's main contribution to the concept of time is that he has made it a component meaning understood from a verbal form in a sentence.

There are different sections in *AsTaadhyaayee*, which discuss matters in relation to time. A number of sutras starting from P. 3.2.84 onwards discuss the peculiarities of time with reference to verbal forms whereas another two sets of rules starting from P. 4.3.43 to 52 and again from P. 5.1.78 to 96 discuss regarding the syntactic and morphological peculiarities of the various words and sentences in relation to time.

Kaatyayana who has followed PaaNini did not discuss the concept of time as such. His advancement consists in making some remarks on 'vartamaane laT' (P.3.2.123). Since PaaNini has not explained vartamaana (present), Kaatyayana has devoted five of his Vaartikas for the explanation of present and division of time.

It was PataNjali who for the first 'time' incited a philosophical discussion on time. He says that through kaala 'time' the growth and decay of material objects are perceived.

yena mUrtInaamupacayaapacayaacsha lakSyante tam kaalamityaahuH ||  
MahaabhaaSya. on PaaNini .2.2.5 ||

**Kaala** is divided into days, nights, months, etc which is an artificial process of calculation. It is the movement of the sun, which is the basis of our conception of the perceived division of time. (Vide MahaabhaaSya. On PaaNini. 2.2.5)

#### 4. Bhartrhari on Kaala

For the first time in the history of grammar, Bhartrhari paid special attention to time as a concept. He accumulated the main idea from his predecessors and gave a new approach to time in his philosophical discourse. He introduced this concept to explain another important dimension of the phenomenal world, i.e., the idea of change. He conceived of the reality as one and unchangeable. The phenomenal world being characterized by change owes an explanation in terms of unchangeable reality. To explain this issue, Bhartrhari introduced the concept of the time.

Bhartrhari identified the notion of time with power (shakti). He does not confine himself only to the explanation of time with reference to a verbal system as done by PaaNini. He raised some fundamental questions such as: What time is and how it is related with the ultimate reality?

#### 5. Time: A Creative Power of Brahman

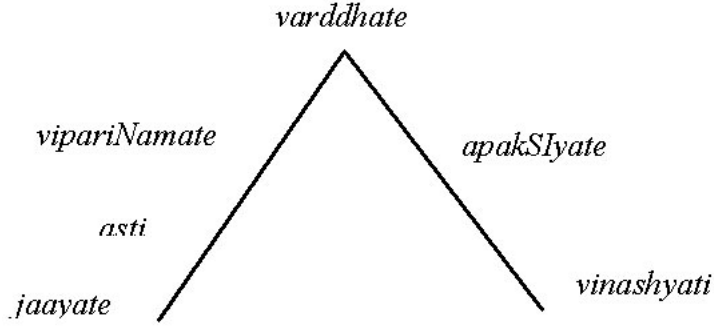
For Bhartrhari, the ultimate reality is nothing but the expression of the Brahman itself, which is reflected in the form of shabdatattva from which the whole cosmos is manifested in the form of object<sup>4</sup>. Time (kaala) is an independent power (shakti) of shabdabrahman.<sup>5</sup>

In **BrahmakaaNDak 2**, he says that shabdabrahman, though one, has many powers and one of the powers is time 'kaalashakti'. These powers are actually not different from the Shabdabrahman<sup>6</sup>. It is due to our ignorance that we conceive these powers as different from the ultimate reality.

Time is a creative power of shabdabrahman and thus it is responsible for creation, destruction, and continuity of everything in the cosmos.<sup>7</sup> This manifestation in the universe is an evolution, which involves actions and processes.

According to Bhartrhari, all animate and inanimate things are liable to change and this change, according to VaarSyaayaNi (quoted by Yaaska in his *Nirukta*), can be analyzed into six states 8, as follows: jaayate (genesis), asti (existence), vipariNamate (alteration), varddhate (growth) apakSIyate (decay) and vinashyati (destruction).

It can be illustrated as follows:



## 6. Prohibition and Permission: The Two Powers of Time

Time functions with its two prominent powers called **pratibandha** and **abhyanujNaa**. 9. These are the powers through which the sequence in the manifestation is brought about.

Of these, pratibandha is a preventative power, which prevents or hides things from appearing and abhyanujNaa permits a thing to appear. In this way time functions like a puppet-operator or a string holder who causes opening and closing of an act.<sup>10</sup> Thus, time works through its two powers in such a systematic way that automatically things get priority and posteriority through their activities, and everything become ordered. In the absence of these two prominent powers called abhyanujNaa and pratibandha, all the functions would take place at one time and there will be no order. <sup>11</sup>. Thus ordering or making a sequence is also one of the powers of time. <sup>12</sup>

## 7. Time and Action

Time is also called the operator of this mechanical world<sup>13</sup> and measurement of the course of activity.<sup>14</sup> Coming into existence, the appearance and disappearance of all the objects are due to time alone<sup>15</sup>. Therefore, according to Bhartrhari, time is the cause of the motion. Since it is an instrumental cause of the activities, it is treated as being identical with activity.<sup>16</sup> though in reality different from it.<sup>17</sup>



Again, time is comparable to water wheel, which drives (kaalyati) the beings and hence designated as kaala.<sup>18</sup> From the explanation given by Helaaraaja it is understood that the only true being is Parabrahman (which can be considered as shabdabrahman here). It has definite powers through which it produces all kinds of effects and again since it creates effects in cyclic manner (kaalayati) it is called kaala.<sup>19</sup>

## 8. Past, Present, and Future: An Illusion

About the three divisions of time i.e. present, past, and future, Bhartrhari says that these are not three different times but the same single time appears, as three through its three powers.<sup>20</sup> Time is a relative term. It is determined by the action.

Bhartrhari explains this by giving an example of a balance. In the center of the balance rod there is a needle. One side of balance contains the weight value, whereas the other side contains a thing to be weight. When the weight value is equal to weight of other side then the needle remains in exact vertical position. When it remains like that, we consider it as the correct weight. Thus, we impose the correct weighting process on the action of needle. In the same way we impose the action of the needle in a watch on time.  
21

According to M. SrimannaaraayaNa Murti, Bhartrhari exposed two points regarding the notion of time.

1. He has introduced a dual function of time i.e., abhyanjNaa and pratibandha.
2. His mode of treatment though mainly argumentative has a poetical tinge with a host of similes and metaphor.<sup>22</sup>

Thus, in the view of Bhartrhari, the kaalashakti holds the similar relation with the shabdabrahman as maayaa does with the Brahman.

## 9. Summary

1. In the grammatical tradition divergent views regarding time are found.
2. Being a formal grammar, PaaNini's ASTaadhyayee. does not talk anything about the nature of time. His grammatical tradition is basically related with the morphological and syntactical aspect of time. Though it recognizes different times past, present, and future, they are not treated as particular philosophical notion. It was PataNjali, who for the first time incited a philosophical discussion on time.

3. Bhartrhari has given further consideration to this concept in his Vaakyapadeeya. According to him, Time is a creative power of shabdabrahman and thus it is responsible for creation, destruction, and continuity of everything in the cosmos. Being an independent power of shabdabrahman it functions through its two powers, namely: abhyanujNaa and pratibandha i.e., permission and privation.
4. It is an instrumental cause of the activities. Therefore, generally it is treated as being identical with activity, though, in reality different from it. Thus, in the view of Bhartrhari the kalashakti holds the similar relation with the shabdabrahman as maayaa does with the Brahman.

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1. According to St. Petersburg Sanskrit German Dictionary.

2. AV. xix, 53-54

3. MaitrI Upanisad Vi.2

4. anaadinidhanam brahma shabdatattvam yadakSaram |  
vivartate'rthabhaavena prakriyaa jagato yataH || Bk.1||

5. kaalaakhyaa svaatantryashaktirbrahmaNa iti tatra bhagavadbhartrharerabhipraayaH  
||  
Prakaasha on PK. 9.62||

6. ekameva yadaamnaatam bhinnashaktivyaapaashrayaat |  
aprthakatve'pi shaktibhyaH prthakatvene va vartate || Bk.2||

7. utpattau ca sthitau caiva vinaashe caa'pi tadvataam |  
nimittam kaalamevaahurvibhaktenaatmanaa sthitam || Pk. 9.3||

8. adyhaahitakalaam yasya kaalashaktimupaashritaaH |  
janmaadayo vikaaraaH SaD bhaavabhedasya yonayaH || Bk. 3||

**9. pratibandhaabhyanujNaabhyaam tena vishvam vibhajyate || Pk. 9.4 ||**

10. tamasya lokatantrasya sUtradhaaram pracakSate (loc. cit).

11. Mishra K. K. "Time according to Bhartrhari," *Vishvesvaraanda Indological Journal*, Vol.xix , 1981 , p. 9.

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*Interpreting Some Aspects of Sanskrit Grammar*

12. cirakSipravyavasthaanam kaalaadhikaraNam tathaa || Pk 9.47||
13. tamasya lokayantrasya sUtradhaaram pracakSate.|| Pk. 9.4||
14. gurutva parimIyeta kaalaadevam kriyaagatiH || Pk. 9. 28||
15. mUrtInaam tena bhinnaanaamaacayaapacayaaH prthak |  
lakSyante pariNaamena sarvaasaam bhedayoginaa || Pk. 9.13||
16. tatastu samavaayaakhyaa shaktirbhedasya baadhikaa  
ekatvamiva taa vyaktIraapaadayati kaaraNaiH || Pk. 9.18||
17. kecit kaaraNavyatiriktam kaaryam necchanti |  
bhedapratyayaviSayebhyo'bhedapratyayaviSayasyaavayavino'vayave  
bhyo vastuto'bhedaannaikatvamiti iva shabdaH || Prakaasha on Pk.9.18:||
18. jalayantrabhramaaveshasadrshibhiH pravrttibhiH |  
sa kalaaH kalayansarvaaH kaalaakhyaaam labhate vibhuH || Pk. 9.14||
19. See vrtti on Bk. 3.
20. ekasya shaktayaH tisraH kaalasya samavasthitaH |  
yacchambandhena bhaavaanaam darshanaadarshane sataam || Pk 9.49||
21. tasya kramavadbhirmaatraarUpaiH karttrshaktiH pravibhajyamaanaa  
vikaaramaatraagam bhedarUpam tatraadhyaaropayati tulaasUtra iva  
samyogidravaantargarutvapatibandhakaale daNDalekhaavacchedam ||  
Vrtti on Bk.3||
22. Mishra K. K. "Time according to Bhartrhari", *Vishvesvaraanda Indological Journal*, Vol.xix, 1981, p.7.

(Originally published: <http://languageinindia.com/nov2004/kaalashakti2.html> )

## 9. APODDHAARAPADAARTHA

### THE PRINCIPLE OF INTELLECTUAL ABSTRACTION

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#### APODDHAARA: A HISTORICAL OVERVIEW

The word *apoddhaara* is derived from the root *dhr* by adding the prefixes (apa + ud). It means taking something away. The Dictionary of Technical Terms by Abhyankara & Shukla records following meanings for the term:

1. Disintegration
2. Analysis
3. Separation
4. Division
5. Detachment

The first occurrence of the term *apoddhaara* is found in *Padaartha samgraha* (A VaisheSika text from 4th century). There it denotes a cause of an act as, taking away from. In grammatical parlance, it denotes the separation of the stem and suffix. Sometimes it also denotes a separated morpheme that is either stem or suffix. [i]

While commenting upon the Bk. 24, Bhartrhari says "apoddhaaraH vibhaagaH," 'apoddhaara means separation.' [ii]

In philosophical context, the word *apoddhaara* is used in the sense of analysis. Whenever what is united in reality is divided merely for practical purposes, it is called apoddhaara.

For example, when a word conveys meaning in the form of a denoted object, it is called *graahaka*, but when it conveys its own form it is known as *graahya*.

Thus, the very single word plays two different roles, that of graahya (named) and graahaka (name). In other words, when a word plays a role of graahaka it acts as a name (samjñaa), whereas when it plays the role of graahya it acts as a named (samjñin), though the word basically is one. It is looked upon as two things by means of apoddhaara.

## INDIVISIBLE SENTENCE - THE MINIMUM FREE UNIT OF LANGUAGE

The doctrine of the grammarian is that, both the sentence and the sentence meaning are indivisible units, which are used for the purpose of communication.

It is a very common experience that our thought cannot be dissected into various parts. It is a partless whole. When we think of an incident like "Lord Raama killed demon RaavaNa", (This incident took place in the great epic RaamaayaNa), we think of the entire incident which took place in hoary antiquity. Both the speaker and the listener of the above-mentioned sentence take it as a single indivisible idea. It cannot be dissected into three independent parts, namely, Raama, RaavaNa, and the act of killing. Thus, both the fact and its ideational thought-construction, which figures as the direct meaning-content of the sentence, are indivisible units of reference, the one direct and the other indirect. From the above discussion we can conclude that the meaning of a sentence is always indivisible.

As we communicate our ideas or thoughts through sentence, the study of language should begin with sentence and sentential meaning. In any discourse, only sentences are uttered and not unrelated words. Words having no bearing upon sentences cannot be imagined. A word is and was never found except in a sentence. The linguistic reality belongs to sentence and not to words. Similarly, the reality of meaning belongs to the sentential meaning and not to the word- meaning. What we call the constituent parts of a sentence, and its meaning did never reside as independent units.

One cannot imagine a time in the history of mankind, when individual and independent words that were afloat assembled together to constitute sensible sentences. On the contrary, the indivisible sentence is rendered into some divisible and apparently independent meaning units. This breaking through of the sentence and its meaning is done by logical analysis called apodhaara.

The fact is that a sentence is not made of several meaningful independent words. And the sentential meaning is not a sum total of the meanings denoted by different words in a sentence. The linguist-philosophers have undoubtedly established the theory of *AkhaNDapakSa* headed by Vaakyavaadins, refuting *SakhaNDapakSa* headed by Padavaadins.

### PADAVAADA

The upholders of this doctrine have established that the words alone are real. And they alone express the meaning. This is generally said to be the opinion of the *BhaaTTa MImaamsakas*. According to their theory, the sentence and its meaning are the result

of grouping together of different words and their meanings. The words are the source of a sentence. They have quoted following the aphorism (PadaprakrtiH samhita) from the Rk praatisaakhya 2.1 to support this doctrine.

The aphorism 'PadaprakrtiH samhita' means the connected text samhita of the Vedas has the words as its source. According to this doctrine, the words of Vedas have been revealed to different RSis and the samhita in the form of different sentences is an artificial structure made by men. This type of interpretation is possible in the case of bahuvriH compound.

The following statement in Nirukta also supports the Padavaadin.

Now what are the four classes of words? They are namely: nouns, verbs, preposition and particle, with reference to this, they prescribe the definition of noun and verb: the verb has becoming as its fundamental notion, nouns has being as their fundamental notion. [iii]

Yaaska's division of words (parts of speech) into four categories and his assignment of meanings to verb and nouns clearly indicates that words have real existence and their division is not artificial.

## **VAAKYAVAADA**

The upholders of this doctrine want to establish that sentence and its meaning are indivisible. It is only through logical analysis that one can render an indivisible sentence into many parts which are thought to be the constituent elements of the sentence. And these constituent elements are also thought to be meaningful entities through the operation of the same logical analysis, which has been as styled apoddhaara by the upholders of this doctrine.

There are innumerable words. It is very difficult to learn each and every word, because it consumes a lot of time. In *Paspashaahnika*, it has been stated by Patañjali that Brhaspati had taught Indra orally each and every word for thousand years and still the learning had not come to an end. [iv]

The above statement from the *MahaabhaaSya* indicates the indivisibility of the sentence and its meaning. Division of the sentence into different words on the basis of artificially divided sentence meaning is also artificial and not real. This artificial division is made as means to explain easily and conveniently the indivisible sentence and its meaning. For this doctrine also the same aphorisms of the praatisaak Sya, (Padaprakrti Hsamhita) 2.1 is the authority. This type of interpretations is possible in

the case of tatpuruSa compound. In this case the samhita becomes the source of different individual words. It means the samhita of Veda has been revealed to RSis and therefore, it is eternal and real one. The upholder of this doctrine is called akhaNDapakSavaadin. According to this doctrine sentence and its meaning is indivisible in reality. Their division is artificial and is for the sake of convenience and grammatical purpose. Bhartrharisupports this doctrine. The statement of AudumbaraayaNa quoted by Yaaska in his Nir. also supports it. [v]

According to AudumbaraayaNa, speech is permanent in the organs only. In that case, the fourfold division of words will not hold good, nor the grammatical connection, nor the mutual reference of sounds which are not produced simultaneously. Words are used to designate objects with regard to everyday affairs in the world, on account of their comprehensiveness and minuteness.

This shows the eternity of sentence. In this context, Bhartrhari presents two kaarikaas as follow:

Therefore, the word does not exist as more than its phonemes, nor is there is a sentence existing as more than the phonemes and the words. [vi]

There are no phonemes in the word nor are their parts in the phonemes. There is no absolute difference of the words from the sentence. [vii] (See K. A. S. Iyer, English translation of VP., 1965, pp.75-77)

## INDIVIDUAL WORDS DO HAVE USES

By refuting the PadavaadIn's standpoint, the grammarian concedes that even though the individual word and its meaning are not of much use for vyavahaara (communication), they have other uses. But not like padavaadIn's standpoint. The other uses are

1. They (words) are the means for the understanding of the sentence as well as it's meaning.
2. In order to accommodate others like the MImaamsakas, who believe in reality of individual word and its meaning and to analyze sentence into words and their meanings.

Though the grammarians accept indivisibility of sentence they do not reject the individual words and its meanings. According to them, however, the individual words are unreal, as they are only means to an end. For a hearer, it is very difficult to understand the indivisible sentence and its meaning instantly. In that case sentence is analyzed. This artificial analysis is called shaktibheda.



## **APODDHAARA - THE PRINCIPLE OF INTELLECTUAL ABSTRACTION**

Finally, the grammarians climb down to analyze the indivisible sentence for practical purpose. The basic question is by which method and 'how one can analyze the sentence?' The answer can be found in Vt. of Kaatyaayana and the MahaabhaaSya. of Patañjali. The word used for analysis is apoddhaara.

Bhartrhari has not done the analysis himself. He explains certain ideas already found openly expressed in the Vt. of Kaatyaayana and MahaabhaaSya of Patañjali.

In BK 24-26 [viii], Bhartrhariintroduces eight main topics of the science of grammar. One of them is apoddhaarapadaaratha. The analyzed meaning is apoddhaarapadaartha and on the other hand unanalyzed meaning is sthitalakSaNa, i.e., static in character. No analysis is possible in the case of sthitalakSaNa, where the meaning of the sentence is indivisible. Before the analysis takes place, the word meaning is well fitted into the sentence meaning. It is artificially analysed out of sentence by a kind of reasoning, says the vr̥tti.[ix]

The principle of intellectual abstraction (apoddhaara) is applicable to any given language, though we have taken up Sanskrit to suit our purpose. In the light of the theory of AkhaNDavaakya, all the grammatical categories like noun, pronoun, adjective, verb, adverb, conjunction, interjection, different case relations and other grammatical usage are unreal, the indivisible sentence being the only 'Reality'.

## **ANVAYA AND VYATIREKA - THE TWO WAYS OF INTELLECTUAL ABSTRACTION**

Now let us apply the process of intellectual abstraction to bring out separate words along with their meanings from indivisible sentence. The grammatical analysis of the word (apoddhaara) consists in dividing the sentence-meaning into and ascribing each of them to one of the divisions of the audible part of the sentence. The recognized method of doing this is that of agreement and difference (anvaya and vyatireka.). Kaatyaayana had already referred to this method [x]. Whether it be the analysis of sentence into word and word meanings or the analysis of the word into root and suffix or stem and suffix and their meaning, the method is to assign recurrent parts of the meaning to recurrent parts of the speech and certain meanings, is anvaya and the disappearance of certain audible element and their meanings is vyatireka.

To explain it further, take any sentence and you will find that words in the sentence are syntactically related to each other. To abstract away a word from a sentence means not



only to bring out a particular word from a particular sentence but also to ascertain its meaning when it is not syntactically related to any other word.

To make it clear, if we logically analyze the constituents of a sentence, we shall find that there is no word denoting only 'cow' what we get is only a nominative singular 'gauh' or an accusative singular 'gaam' or an instrumental singular gavaa etc, from which some common formal and semantic element i.e., 'go' (cow) is to be abstracted. Thus, from any given language, various words and verbal roots may be logically abstracted. We, however, should stick to any particular language like Sanskrit for uniformity.

In language, we always come across verbal forms like 'pacati' (he cooks), 'pacanti' (they cook), 'apacat' (he cooked) etc. but we never get a word that simply denotes the sense of cooking or time of cooking. So it is evident that the verbal root 'pac' (to cook) is abstracted from various utterances like 'DevadattaHpacati' 'te pacanti' etc. Thus, we come to discover the common element 'pac' a verbal root, and 'go' a nominal stem which permeate pacati, apacat, pakvavaan, etc. and gauh, gavi, etc. form respectively.

By applying this logical abstraction, it becomes possible for us to discern the verbal suffixes like ti, anti, syati, etc. on one hand and 'su' 'bhyam' 'anam' 'esu' etc. on the other.

Some points should be noted while analyzing of the meaning of a sentence. When we take a sentence like 'Devadatta Hsthaalyaam odanam pacati' (Devadatta cooks rice in a metal pot.) and analyze its meaning, we find that it includes many notions.

First of all, the idea of cooking is conveyed by the verb 'pacati' then there is a notion of particular person Devadatta, who does the cooking and is, therefore, agent. He does it in a metal pot which thus become the adhikaraNa. The result of the cooking is the cooked rice (odana), the object of action (karma).

In addition to these notions one understands, from the meaning of the words in the sentence, the notions of singular number, and present time. Thus, from the analysis of this sentence emerge the notions of action, agent, object of action. These notions are called the formation of words, that is, anvaakhyaana. In fact, they are analysed out of the sentence for that very purpose.

According to Bhartrhari, this type of analysis is only meant for popular convenience.  
[xi]

Bhartrhari has devoted the entire third kaaNDa, the PrakirNakaaNDa of VaakyapadIya containing more than thirteen hundred kaarikaas, to deal with different philosophical

aspects of artificial division of sentence on the basis of the artificial division of the sentence-meaning (apoddhaara).

According to VaiyaakaraNa, division can be possible on the basis of the meaning and its feature. Introducing the artificial division of sentence into words, that is, different part of the speech, Bhartrhari states:

dvidhaa kaishcitpadam bhinnam caturdhaa pañcadhaapi vaa |  
apodhrtyaiva vaakyebhyaHpraktipratyayaadivat || Pk 1.1 ||

It means: Just as stems, suffixes, etc., are artificially divided from words, in the same way, having artificially been divided from sentences, indeed, by some scholars, the word has been declared to be two-fold or three-fold or four-fold even five-fold. Meaning is the substratum of their division. Sentence is an indivisible unit, words and phonemes are extracted from that, and therefore they are illusory.

## SUMMARY

Whenever what is united in reality is divided merely for practical purposes, it is called apoddhaara. The grammarians strongly advocate the sentence as the absolute indivisible entity; they accept the reality of individual words for practical purpose by using the word apoddhaara. According to Bhartrhari, this type of analysis is only meant for popular convenience. Finally, the grammarians climb down to analyze the indivisible sentence for practical purpose.

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## REFERENCES

[i] Abhyankara Limaye, p.372.

[ii] See vrtti on BK 23.

[iii] Nir. 1.1

[iv] brhaspatirindraaya divyam varSasahasram pratipadoktaanaam  
shabdaanaam shabdapaaraayaNam provaaca naantam jagaam  
|| MahaabhaaSya. Vol- 1, p.5 ||

[v] indriyanityam vacanamaudumbaraayaNaH | tatra catuSÔvam nopapadyate |  
ayugadutpannaam vaa shabdaanaamitaropadeshaH | shaastrakrto yogashca |

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vyaaptimatvaattu shabdasyaaNIyatvaacca shabdena samjñaaakaraNam  
vyavahaaraartham loke ||Nir.1.1 ||

[vi] padavede'pi varNaanaamekatvam na nivartate |  
vaakyeSu padamekam ca bhinneSvapyupalabhyate || Bk. 72 ||  
[vii] na varNavyatirekeNa padamnyacca vidyate |  
vaakyam varNapadaabhyaam ca vyatiriktam na kiñcana || Bk. 73 ||

8. see the Bk. text

[ix] K.A.S. Iyer , VP. kaaNda 1, p. 65.

[x] siddham tvanvayavyatirekaabhyaam | Vt. 9 on P. 1.2.45 ||

[xi] shaastre padaarthaHkaaryartham laukikaHpravibhajyate || Pk. 3.88 ||

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## 10. ANUMAANA AND SHABDAPRAMAANA Inference and Verbal Testimony

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### PRAMAANA - A HISTORICAL OVERVIEW

Most of the philosophical systems consider the problem of language as the parts of their epistemological concern, otherwise known as pramaaNaa shaastra. While analyzing the concept of pramaa, early grammarians and philosophers categorized different methods or means of knowledge called pramaaNaa. Thus, pramaaNaa is that, by which something is measured i.e. known: (pramiyate jNaayate anena iti prmaaNam). Three pramaaNas are accepted by grammarians

### THREE METHODS OF ACQUIRING KNOWLEDGE

There are three methods of acquiring knowledge [iii].

1. We ordinarily acquire the knowledge, when our sense organs come in contact with the external world. This is called direct perception or PratyakSa pramaaNaa.
2. In everyday life, we also get knowledge of things with which our senses are not in contact. Even though we do not see the fire, we can infer its presence when we see smoke. This is inference, which is otherwise known as anumaana [iv].
3. Another way of acquiring knowledge is word, that is, shabda pramaaNaa. This is the speech of a reliable person, which tells us about an event, and from that speech only we get the knowledge of that event. This is called shabda pramaaNaa or verbal understanding.

### A VARIETY OF SCHOOLS AND A VARIETY OF METHODS OF ACQUIRING KNOWLEDGE

Of course, there is no homogenous view regarding the number of such valid methods of knowledge. The Saamkhya and Yoga schools of Indian philosophy accept three pramaaNas: PratyakSa, anumaana and shabda. [v] The Prabhaakara school of PUrva MImaamsaa defines five pramaaNas; PratyakSa, anumaana, upamaana shabda, arthaapati, but the BhaaTTa school accepts one more in addition to the above, namely, abhaava. [vi] The same six pramaaNas are also stated by Vedaanta. On the other hand, Caarvaak and Baudha have accepted only one.

## PATANJALI AND BHARTHARI ON PRAMAANAS

Patanjali accepts three pramaanas in his Mahaabhasya. [vii] He mentions that Pratyaksha, which is the substratum of anumana, is not always reliable [viii]. Bharthari, in his commentary, Mahaabhasya Dipika on Mahaabhasya., accepts also three pramaanas. Following the footsteps of Patanjali, he states that, direct perception is judged as liable to be erroneous, and at times inference is seen as superior to perception, But shabda or Agama which consists of the revealed (shruti) and remembered (Smriti) scripture, is the strongest pramaana.

## THE EFFICIENCY OF INFERENCE AND SCRIPTURES

### A. Reason versus Faith

The efficiency of both inference and scriptures has been the issue debated by the scholars for a long time. In spite of the change in the form of arguments and proofs, the fundamental point of this tussle, whether to favor reason or faith is still unchanged.

At the time of Bharthari, Indian metaphysics was divided into orthodox (those who accepted the authority of Veda), and heterodox (those, who rejected authority of Veda) school. The former included the Saamkhya, Yoga, Nyaya, Vaisheshika and Vedanta, whereas the later included Jaina, Buddhist, and Carvaka. In other terms orthodox group was in favor of faith, whereas the latter in favor of reason.

### B. Bharthari's Argument in Favor of Agama

It is true that Bharthari nowhere declares Pratyaksha and anumana to be unacceptable or always unreliable, but he always argues for the acceptance of Agama, which he treats equal to direct perception.

Verses from 30 to 42 of Bk. make his stand clear in this regard. Among the grammarians, Bharthari is chiefly concerned with establishing the authority of grammar. It can be authority only if it gives valid knowledge about something, and it is in this connection that Bharthari was led to make some observations on valid knowledge, and how it arises.

## LIMITATIONS OF PRATYAKSHA AND ANUMAANA

According to Bharthari, all methods function as the means to acquire valid knowledge, but they all have some limitations. Bharthari recognizes the usefulness of inference and reasoning in everyday life. He points out that even the direct perception would be

incomplete without the help of inference. In this world we cannot see the whole of a thing. We can only see some of it and infer the rest. What we see is enough to bring the universal of the object to the mind and it is that which is directly perceived .8

## **REASONING IS CLOSELY CONNECTED WITH THE POWER OF THE WORDS**

It is also with the help of inference and reasoning that we understand the full meaning of words. The meaning of the Vedas would not be understood without their help. That kind of reasoning is the eye of those who cannot see the truth otherwise. It never goes against the fundamental teaching of Veda because its only purpose is to grasp that fundamental teaching<sup>9</sup>. It is easy to see that such reasoning is closely connected with the power of the words themselves. In fact, its purpose is to determine the exact scope of the words. Context and other such considerations do not transcend the innate power of words. When such reasoning leads to particular conclusion, the power of words must be deemed to have led to it. <sup>10</sup>

## **AGAMA: THE ONLY SOURCE OF KNOWING DHARMA AND ADHARMA**

To begin with, there are certain matters like dharma and adharma, which are beyond the scope of human intelligence. Dharma can be known only through Aagama, scripture<sup>11</sup>. To know the dharma and adharma means to know which act will lead to which invisible fruits. Only the scripture can tell us that.<sup>12</sup> Human intelligence is unreliable even with regard to visible objects; then, there is no question about the invisible objects. In the world, objects are constantly under the effective influence of all sorts of factors. Their changes depend on time, place, and associations. One can therefore never be sure of them through inference. <sup>13</sup> Human beings also differ greatly in their power of reasoning. What is established, after great deal of labor, by one thinker, is upset by a clever one.<sup>14</sup>

## **PRACTICE, INVISIBLE FORCE, AND INSIGHT: THE THREE SPECIAL MEANS OF ACQUIRING THE KNOWLEDGE**

### **1. Practice (Abhyaasa)**

The knowledge such as distinguishing between different diamonds and coins, etc. can not be obtained through the famous means of cognition, i.e. perception, inference and scripture. One could know them through the intuition (practice.<sup>15</sup>).

### **2. Invisible Force (AdrSTa)**

Adrsta is an invisible force generated by one's own deeds in the previous birth. It determines many things in one's present life. Among them, it is the power to confer special knowledge on some. The example given in the vrtti in this context is that of the power of demon and spirit, which enables them to enter into bodies of others and to make themselves invisible. It might be said that it is a case of the invisible force resulting in power to do things and not in a special knowledge, which is the result of the previous birth (adrSTa).<sup>16</sup>

### 3. Insight

According to Bhartrhari, there are persons, other than the experts who are credited with a special insight into things, which another person cannot see. They are persons whose impurities have been burnt away by tapas and whose cognition is free from all types of limitations. They alone can see the past, present and future. Their vision is divine. They can see things, which are beyond our senses and our mind.<sup>17</sup>

### SCRIPTURE AND POPULAR TRADITION: THE ONLY MEDIUM OF KNOWLEDGE FOR COMMON MAN

The direct perception of sages is, however, far from the ability of common man and at the same time the intricacies of inference are also beyond their reach. Yet, if a person has strong faith in those sages, then he even starts thinking their perception just as his own. Thus, even those matters which could only be perceived by sages could also be comprehended by the common man through the medium of scripture.

"How can one, who does not question the authority of such persons any more than his own experience and has, therefore, taken his stand on direct vision, be set aside by others (who follow reasoning)".<sup>18</sup>

Authenticity of this type of congenial or natural knowledge is proved even by the fact that for the sake of the knowledge of 'sin'<sup>19</sup> and 'good,' even the most ignorant and illiterate man does not require any help from one or the other scripture. By tradition, he learns it in an automatic way. Thus, popular tradition which has its roots in scriptures cannot be defeated by mere dry logic.<sup>20</sup> Those who take recourse to mere logic even in such situations, where the object of knowledge is beyond its purview, their fall is certain - just like a blind man running on the uneven path.<sup>21</sup>

Thus, the key for the successful application of inference lies in the fact that, it should be in conformity with the scripture and the popular tradition, or, in other terms, inference has no role to play in matters that are beyond its reach.

## SUMMARY

PramaaNā is that, by which something is measured, that is, known. Grammarians accept three types of pramaaNas, namely, PratyakSa, anumāna and shabda. Direct perception is judged as liable to be erroneous, and at times inference is seen as superior to perception, But shabda or Āgama, which consists of the revealed (shruti) and remembered (Smṛti) scripture, is the strongest pramaaNā. Bhāṛṭhari recognizes the usefulness of inference and reasoning in everyday life. Āgama is the only source of knowing what dharma is and adharmā is. Scripture and popular tradition are the only medium of knowledge for ordinary men. Such knowledge of ordinary men can never be defeated by mere dry logic. Those who take recourse to mere logic even in such situations, where the object of knowledge is beyond its purview, their fall is certain. Thus the key for the successful application of inference lies in the fact that it should be in conformity with the scripture and the popular tradition.

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[iv] 'anumitīkaraNam anumānam, TS

[v] Saamkhyakārikā: 4, SaamkhyasUtra 1:88 and YogasUtras 1:7

[vi] Ganganātha Jha, Pūrva-Mīmāṃsā in its sources, p. 80

[vii] Vide: Māhābhāṣya. on P. 1.2.64

[viii] bhavati vai pratyakSaadāpyanumānabālīyastvam | tad yathā alaatacakram  
PratyakSam drshyatenumācca gamyate naitadasti || Māhābhāṣya. On P. 3.2.124

8 durlabham kasyacilloke sarvaavayavadarshanam |  
kaishcitvavayavairdrSTairarthaH kṛtsno'numīyate || Vṛk. 156||

9 vedashāstraavirodhI ca tarkashcakSurapashyataam |  
rUpamaatraaddhi vaakyārthaH kevalam naatitīSThati || Bk. 151||

10 shabdaanaameva saa shaktistarko yaH purUSAashrayaH || Bk. 153||

11 na caagamaadrte dharmastarkeNa vyavatiSThate ||Bk.30||

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12 adrSTaarthaanaam ca karmaNaam phalaniyame svabhaavasamvid  
Aagamapratibaddhaa | Vrtti on Bk. 30||

13 avasthaadeshakaalaanaam bhedaad bhinnaasu shaktiSu |  
bhaavaanaamanumaanena prasiddhiratidurlabhaa || Bk. 32||  
nirjNaatashakterdravyasya taam taamarthakriyaam prati |  
vishiSTadravyasambandhe saa shaktiH pratibadhyate || Bk.33||

14 yatnenaanumito'pyarthaH kushaliranumaatrbbhiH |  
abhiyuktatarairanyairanyathaivopapaadyate || Bk. 34||

15 pareSaamasamaakhyeyamabhyaasaadeva jaayate |  
maNirUpyaadivijNaanam tadvidaam naanumaanikam || Bk. 35||

16 PratyakSamanumaanam ca vyatikramya vyavasthitaH | pitrakSaHpishaacaanaam  
karmajaa eva siddhayaH || Bk. 36||

17 aavirbhUtaprakaashaanaamanupaplutacetasaam |  
atItaanaagatajNaanam pratyakSaanna vishiSyate || Bk. 37||  
atIndriyaanasamvedyaan pashyantyaarSeNa cakSusaa |  
ye bhaavaan vacanam teSaam naanumaanena baadhyate || Bk.38||

18. yo yasya svamiva jNaanam darshanam naabhishaÉkate || Bk. 39||

19 idam puNyamidam paapamityetasmin padadvaye |  
aacaan±aalam manuSyaaNaamalpam shaastraprayojanam || Bk. 40||

20 caitanyamiva yashcaayamavicchedena vartate |  
AagamastamupaasIno hetuvaadairna baadhyate || Bk. 41||

21 hastasparshaadivaandhena viSame pathi dhaavataa |  
anumaanapradhaanena vinipaato na durlabhaH || Bk. 42||

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## 11.PANINI'S GRAMMAR - A FEW CHARACTERISTICS

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### PANINI'S GRAMMAR - PRAISED BY ALL

The ASTaadhyaayii of PaaNini (5th Century B.C) is a monumental work, comprising about four thousand short aphorisms, best known for its technical excellence.

VyaakaraNa is a term for grammar in Sanskrit. It means a set of rules by which the language is analyzed ( for example, vyaakriyate'neneti vyaakaraNam).

The Sanskrit grammatical tradition has always been praising PaaNini for his exactness in compiling the rules in a particular order, his minute observations and precision in his descriptive technique.

Eminent linguist L. Bloomfield described Panini in his book Language as "the greatest monument of human intelligence".

### NATURE OF PAANINI'S GRAMMAR - THE SUTRA STYLE

Panini's grammar is written in a sutra style. The term sutra means string or thread. It represents a particular type of style in Sanskrit literature.

The definition of sutra is follows:

alpaaksaram                      asandigdham                      shaasvad                      vishvatomukham  
aStobham anavadyam ca sUtram sUtravido viduh //

It means that the scholars who know what a sutra is understand sutra to be holy, consisting of a few letters, containing clarity, having the essence, open on all sides, without ambiguity.

PaaNini's sutras are regarded as the most ideal illustration of the sutra style. However, the sutra style of the composition came into existence even before him. Many had composed their grammars in sutra style.

### ECONOMY OF EXPRESSION

PaaNini has made use of a number of devices to achieve economy of expression. It is because of these devices that PaaNini could compose the grammar of the Sanskrit

Language, both Vedic and non-Vedic, only in 4000 rules. The technique of anuvrtti and adhikaara, the use of Anubandhas, the use of pratyahaaras are some of the prominent devices employed by PaaNini to achieve brevity.

## **IT IS A DERIVATIONAL GRAMMAR**

PaaNini's work is devoted to the description of Sanskrit language. At the outset, it must be pointed out that, PaaNini's avowed goal was to provide an adequate descriptive grammar for Sanskrit and not to make a semantic analysis of the language. As a result, PaaNini focused only on deriving grammatically correct phrases and sentences, and not on the derivational process involving a number of syntactical, morphological and phonological operations. Thus, PaNini's grammar is primarily a derivational grammar.

PaaNini reduced almost all the grammatical notions to the level of morphemes. For instance, from the PaaNinian point of view, concepts such as person, tense and case are nothing but a set of suffixes expressing these ideas. For example, his declaration, TiNasrINi trINi prathamamadhyamottamaaH P.1.4.101.

## **PANINIAN APPROACH TO LINGUISTIC PHILOSOPHY - A STOREHOUSE OF LINGUISTIC THEORIES**

It is known that PaaNini's ASTaadhyaayii is not philosophical in nature. However, this does not mean that it totally lacks the philosophical import. PaaNini's ASTaadhyaayii is storehouse of linguistics theories. Though PaaNini did not write any theoretical treatise on language, his ASTaadhyaayii uses and presupposes linguistic theories. PaaNinian sutras reveal that a strong and full-fledged system of linguistic concepts underlies them. Therefore, all the linguistic philosophers and grammarians like PataNjali, Katyaayna and Bhartrhari, et al. drew upon PaaNinian sutras and quoted them as proof for various kinds of linguistics theories and philosophical concepts.

For example, PataNjali, while discussing two-fold nature of the meaning as universal and particular, quotes PaaNini as authority behind his assumption. According to Patanjali, PaaNini has accepted both views, Universal and particular, as the import of word. PaaNini's Sutra 'jaatyaakhyaamekasminbahuvacanamanyatarasyaam' (P. 1.2.58) is based on the assumption that the primary sense of word is universal. On the other hand, the sutra 'sarUpaaNaamekasheSa ekavibhaktau' (P. 1.2 64) is based on the view that the primary sense of it is the particular.

## LANGUAGE IS A TOTAL AND INTEGRATED SYSTEM

PaaNini views language as a total and integrated system. He gives due importance to its parts as words existing in the total structure of language and not in isolation or wholly independent. The sentence is the kernel item of derivational process in PaaNini. This process starts with sentence and ends in sentence construction.

PaaNinian padas also never stand in their absolute and isolated position, rather always in syntactic structure. He has concerned himself with the syntactical, morphological, and phonological description of Sanskrit. He has also given due consideration to accentuation, which is a very important characteristic of any spoken language. However, semantics is one such branch of linguistics, which is left unattended by him.

## SEMANTICS AND PANINI

Patanjali in his *MahaabhaaSya*, declares in unambiguous terms that grammar is a science of words (shabdaanushaasanam). Meaning is not a subject matter of grammar; it is learnt from the worldly usages. Patanjali remarks that usage among people gives the sense; the science of grammar only determines the use of correct words with a view to achieve merit: LokataH arthaprayukte Shabdaprayoga shaastre dharmaniyamaH.

Thus, we see that the consideration of meaning was kept in the backseat in the early days of PaaNinian grammatical tradition. Therefore, PaaNini was not led away by semantic considerations, but he used them in his grammar so far as they do not go against formal considerations. Thus, for instance, PaaNini provides rules to derive the verbal and nominal forms through affixation, conditioned in part by the semantics categories. The fact of the matter is that PaaNini clearly understood the importance of semantic features in grammatical analysis, involving only formal features.

## PANINI'S USE OF SEMANTIC ASPECTS

PaaNini made use of semantic aspects in his grammar in three main ways (Proceeding of the International Seminar on studies in the ASTaadhyayee of PaaNini, "PaaNini's Uses of Semantics" P.S. Subrahmanyam, P. 127-128, University of Pune.)

1. PaNini used semantic concepts, i.e. vartamaana (present time), bahutva (plurality) as a starting point in his grammar to derive the corresponding phonological forms by a series of replacement rules.
2. As far as it was possible, he used semantic concepts for grouping words and stems to form class system (for example, varNa 'color words').

3. The shades of meaning were conveyed by the whole derived words (consisting of the root and suffixes or compound).

In addition, PaaNini utilized semantic markers to distinguish members of groups of semantically related words when this is required for the correct description of the data.

1. Domestic animals (pashu) P. 2.4.7
2. Tree (vrkSa) P. 2.4.12
3. Grain (dhaanya) P. 2.4.12

Thus, it can be said that PaaNini's use of semantic aspects of the word was limited to the derivation of correct forms, and therefore can be called as secondary.

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