

**Course Name: 'Introduction to Pāṇinian Grammar'**  
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Welcome, I welcome you all to this lecture in the course Introduction to Pāṇinian grammar. So, far we have studied several aspects of the Pāṇinian grammar. In today's lecture, we shall begin the study of the sūtra and we shall take up each of these questions and we will try to answer.

Let me read out the questions for you which are displayed on the slide. The first question is what is a sūtra? What are the types of sūtra? This is the next question. What are the types of sūtra? Then we have another question, what is the reasoning behind classifying sūtra in this particular form, in these types? Then how to make the meaning of the sūtra? How to decode what is stated in the sūtra? What is the speech form generated by the sūtra? The earlier bullet how to make the meaning of the sūtra related to the interpretation of the sūtra itself? And how to bring together words and make a proper meaning of the sūtra? Now, this sūtra accounts for a speech form. So, what is that speech form which is generated by the sūtra? Similarly, which is the speech form which is not generated by the sūtra and a very very important question. And then what is the derivation process supported by the sūtra?

So, in the derivation process we shall see that the initial enunciation is the starting point followed by the application of sūtra whose conditions fulfill as far as that initial enunciation is concerned. And then one sūtra at a time processes the stage, the input and returns the output which becomes the input for another sūtra. And then it processes the sūtra according to its own conditions and returns the output.

And this process recursively continues until no more sūtra in the text of the Aṣṭādhyāyī can apply on that derivational step. And so, this finished final step is returned as an output of this entire derivation process. We shall study this process in detail later on.

So, what does this grammar derive? The speech form that we were discussing just now and the derivation process which derives this speech form. What is it that this grammar derives? The grammar derives sentence or sentences. These sentences have different structures. So, this grammar derives sentences of different structures.

What is this grammar composed of? This grammar is composed of lists that is lexicon and also rules. Lists become part of the rules, lists are processed, lists are also tagged according to which rules operate on them and return the combinations as the derived form which is the speech form

that is ultimately spoken by that speech community the Sanskrit speaker's community. This is what these grammars do in a nutshell. Lists and rules takes the lists as input, applies rules, selects the combinations and returns the speech form that is spoken.

Now, the lists are of two types: Roots lists and Affixes list. The roots have two types of lists: one the list of verbal roots dhātus approximately 2000 and the list of nominal roots prātipadikas, these are innumerable. And the second list is that of affixes or pratyayas, these are finite in number. These two lists form the base of this grammar to operate on.

What about the rules? There are approximately 4000 rules divided into 8 chapters. Each chapter is further divided into 4 subchapters. Thus there are 32 sections longest being 6.1, shortest being 2.2. We have already seen some of this information, we have been regularly reading the first five sūtras of each pada in every second lecture of this course. So, we are aware of these subdivisions and divisions. Now what do these rules do? Approximately 4000 rules, what do they do? They apply on the input in two layers sequentially as well as simultaneously. How?

So, as far as the sequential application is concerned, the input is the lists of roots and affixes and the application provides an output namely the bigger unit namely the word technically called pada as output. Then, it takes the words or padas as input and returns sentence as an output. This happens sequentially. Rules apply sequentially. First from the list of roots and affixes, words are generated and then from the words, the sentence is generated. This is the sequential application of rules in these two layers. When we talk about the simultaneous application we talk about the embedded layers on which the rules are applied simultaneously.

So, the input is the entire word collection of words or the padas whereas, the output is sentence; this is the broad framework. So, we are generating sentence and we are generating the sentence from the list of roots and affixes. So, this first input which is words or padas, its part is 1.1 which is the input of lists which is the input namely lists of roots and affixes and output is the bigger unit namely the word technically called pada as output. So, this this is how these rules function sequentially as well as simultaneously. In the simultaneous process, the broad picture is the derivation of sentence at one go; and as a part of this the words are derived whereas, in the sequential derivation, we derive first the words and then we continue deriving the sentence based on the words

So, let us take a concrete example. This is a picture which does convey something to the audience the human being. The question is how will you describe this picture? So, one can observe that, in this picture the action of going is happening the action of going; this seems to be reasonable. So, this picture describes the action of going, if we say this we would not be wrong. Now, this action

of going along with it we also note that there are female students; and there is probably a school which are also related to the action of going. It is the female student we now search for a word in Sanskrit for female student, we use Lexicon. And by using the Lexicon, now we decide that we want to use the word chātrā to indicate the meaning of female student. We want to use the word chātrā to indicate the meaning a school and we want to use the verbal root gam in order to indicate the action of going. Now, we also decide that the students the female students they are the performers of the action of going; and the school is the place where the female students are going.

After having decided this we now decide that the students are the performers of the action of going. And in order to express this, we select a word which is as which indicates the female performers. This is done by 4.1.2 and also am that is the word which indicates where where the performer goes. And this corresponds with the school which is the place where the students are going. And of course, anti namely the performer of the action according to the rule 3.4.78 and ah 7.1.3. So, now this is the correspondence between the meanings that we selected to express and the actual words that are selected for the expression

Thus we bring together chātrā plus as plus pāṭhaśālām plus am plus gam plus anti. And here are the rules which help us in bringing together these elements. These elements are mentioned in square brackets indicating that they are padas, that they are one unit. And what we are going to derive is one big unit called a sentence from these subunits. It is these red plus signs which indicate that these are going to be united in the form of a sentence. Then by applying some rules chātrā plus as we apply 6.1.101 , pāṭhaśālā plus am we apply 6.1.107 gam plus anti, we apply 3.1.68 and 7.3.78 and so, on. We get the following unit chātrā pāṭhaśālām gacchanti. And this is one unit; this fact is indicated by the vertical bar that comes at the end in Sanskrit. So, chātrā pāṭhaśālām gacchanti is now the one unit that we derived with the help of the rules as well as the Lexicon.

Now, if we replace the left hand side elements with the following elements bālaka a boy, pustaka a book, and paṭh to read. Then and if we fill those left hand side elements in this structure dash dash plus as this is one pada, dash dash plus am this is another pada, dash dash plus anti this is the third pada. Each pada indicated by a square bracket and this is the big sentence which is indicated by a big square bracket at the end and also at the beginning. Now, if we replace these dashes with bālaka pustaka and paṭh, we get the following sentence bālakāḥ pustakāḥ paṭhanti. Earlier it was chātrāḥ pāṭhaśālām gacchanti, now we get bālakāḥ pustakāḥ paṭhanti.

Similarly, we can generate n number of such sentences with the same structures. We can generate n number of sentences with different structures as well by replacing the right side elements as well. This is directed by the rules that are stated in the Pāṇinian grammar. This is how the sentences get derived.

Now, what are these rules? The rules assume certain conditions or certain environments. These are of meaning; meaning form to begin with as we have already seen in the process of speech production. Then these conditions or the environments are also of the word form in bigger units. And then also various constituent word forms in the smaller units and then also the sounds individual sounds as well as accents. All this becomes a condition or an environment.

The rules assume these conditions and also these environments. And this is how these rules get triggered first of all and then apply themselves and process the input and then return the output. The output of the rules is of the following kind. The rules return the output in the form of next step in the derivation process. This output becomes an input for another rule. The rules return the final output in the form of a finished word form fit to be used in a sentence. This is the final output that is produced by the rules.

The rules are stated by sūtras in the Pāṇinian grammar sūtras. And now we shall study what is a sūtras. Literally, sūtras means a thread; a thread in which items are woven together. The idea behind the concept of sūtras is that one remembers the thread and the items that are woven together are also remembered. So, if one remembers the rule one easily remembers the forms that are generated by the rule, the forms that are not generated by the rule and so on and so, forth that is the reason why this rule is stated by the sūtras in the Pāṇinian grammar.

Let us now look at the definition of the sūtras provided in the Pāṇinian grammatical tradition. The sūtras is defined in the following manner. It says, "alpākṣaram asandigdham sāravad viśvatomukham| astobham anavadyam ca sūtram sūtravido viduḥ||". I will repeat "alpākṣaram asandigdham sāravad viśvatomukham| astobham anavadyam ca sūtram sūtravido viduḥ||".

So, in the first line are stated several features which make a sūtra. The first thing is alpākṣaram, alpa akṣara having small number of letters that is very brief. So, brevity is extremely important. At the same time it should not be ambiguous asandigdham unambiguous in nature sāravat is an essence. So, sāravat means possessing the essence, viśvatomukham should be applicable universally, astobham should not be unclear should not be humming it should be very clear so, non humming. anavadyam refers to being flawless there should not be too many mistakes in it. So, this is how the knowledgeable, the wise know the sūtra of.

So, alpākṣaram asandigdham it should be brief, but it should be unambiguous. It should contain the essence it should have a general universal application. It should not be unclear and it should not contain errors, it should be error free free, it should be flawless. This is how sūtra is understood

by the knowledgeable people who know the sūtra. And this is very much true about the sūtra in the Pāṇinian grammatical tradition because they also fulfil these conditions alpākṣaram etcetera.

So, now along with the sūtras, there are some supporting statements available in the Pāṇinian grammatical tradition namely vārtika and bhāṣya and also vyākhyāna. Let us look at these one by one these are the comments made on the sūtra. So, these sūtras in our case were made around 350-500 BCE, and then in the course of time a scholar called Kātyāyana wrote these vārtikas which are the supporting statements which commented upon the sūtra and the vārtikas is defined as "uktānuktaduruktānām cintā yatra pravartate taṁ grantham vārtikam prahurvārtikajñā manīṣiṇaḥ".

I repeat, "uktānuktaduruktānām cintā yatra pravartate taṁ grantham vārtikam prahurvārtikajñā manīṣiṇaḥ".

Ukta is what is stated, anukta is what is not stated durukta is something stated in a flawed manner. So, cintā is the thought. So, the knowledgeable scholars who know what a vārtika is term that text a vārtika in which thought is given to what it said what is not said and what is wrongly said. Pāṇini's sūtras were commented upon by Kātyāyana, in the course of time he found out that certain elements in the Pāṇinian sūtras may not be required because the language changes. And so, he thinks about what is stated in the sūtras because the language change happens there are certain other usages that come up which are not accounted for in the sūtras of Pāṇini and so the statements of Kātyāyana think of an arrangement because of which the newly arrived usage can be accounted for by the sūtras of Pāṇini that is anuktacintā. And finally, there are some elements which do not stand the test of reason which are subjected to reasoning and then are also corrected in the course of time. Probably they were correct at the time of writing first writing, but are probably not correct at the time of writing the same text in the time of Kātyāyana.

So, Kātyāyana does give a thought to the sūtras of Pāṇini from all these three angles ukatacintā anuktacintā and duruktacintā. And therefore, his comments are extremely important because they give us information about what Pāṇini had said what he did not say. Probably because of the change in language what is missing in this grammar and probably what was proven wrong or what is wrong which was said in the grammar of Pāṇini. And Kātyāyana provides us with reasoning which we can own study and subject to scrutiny and come up with our own conclusion which even the mahābhāṣyakāra has also done.

So, let us look at what is bhāṣya, an extremely important statement to be remembered along with the sūtra. bhāṣya is literally a commentary. It is defined in the following manner, "Sūtrārtho varṇyate yatra padaiḥ sūtrānusāribhiḥ svapadāni ca varṇyante bhāṣyam bhāṣyavido viduḥ". What it means is the knowledgeable scholars who know what a bhāṣya is term that text a bhāṣya in which

the meaning of the sūtra is explained by the words following the sūtra and in which also the own words are explained.

Sūtrārtho varṇyate yatra, where the meaning of the Sūtra is explained by the words following the Sūtra . So, using the words of the Sūtra only without adding anything to be very faithful with the original text. However, there are some other own words are added in order to explain those Sūtra and even those words are explained. Sometimes, they become very difficult for the later scholars to follow, but bhāṣya explains one's own words in order to be intelligible for the other scholars who are listening.

So, such a text is called bhāṣya. So, sūtrārtha is described. sūtra is the primary focus and then you take the words of the Sūtra and explain them you also use your own words and also explain them. This process leads to the generation of a text also known as bhāṣya. So, we have in the Pāṇinian grammatical tradition, the text called Vyākaraṇamahābhāṣya which falls into this particular category which explains the Sūtra using the words of the Sūtra.

Sometimes the mahābhāṣya interprets the words with the Sūtra in multiple ways, sometimes it suggests the split of the Sūtra into two portions to be able to derive the forms the linguistic usage of his own time. So, the bhāṣyakāra as far as Pāṇinian grammatical tradition is concerned is explaining the words that are present in the text of Aṣṭādhyāyī in multiple ways he is also bringing in his own terminology.

He also uses his own words and also explains them. This is the reason why this commentary of the Vyākaraṇamahābhāṣya is called bhāṣya rather it is called mahābhāṣya, because it is the great bhāṣya with the beautiful style of writing and also the in depth analysis of Sūtra make this bhāṣya a unique bhāṣya a unique one with also a proper sense of humour one should say. Patañjali is endowed with the sense of humour which is a very rare combination.

The other important statement as far as the Sūtra are concerned is vyākhyāna or explanation. This is stated by the Mahābhāṣya of Patañjali which says that a Sūtra needs an explanation which is provided by the following categories. carcāpada for example, dissolved words words in the Sūtra need to be dissolved and here Patañjali offers multiple explanations to avoid certain problems as well. sthāne antarātama uraṇ raparaḥ these are the two Sūtras, but Patañjali offers sthāne antarātama to be interpreted in two ways sthāne antarātamaḥ and sthāne antarātame in order to account for certain usages.

Similarly, ato yeyaḥ dissolved in different ways ato yā ya or ato yās ya and so on and so forth. The words are dissolved in a peculiar manner by Patañjali. Then the addition of examples is extremely

important what is it that the sūtra is achieving which is that speech form that is being generated by the sūtra. This is shown by examples and the scholarly books whose titles are India as known to Pāṇini known to Patañjali etcetera they primarily based themselves on the examples which is a very unique store of information historical information. So, udāharaṇa is very important each and every sūtra must possess some examples.

Similarly, it should also also possess the counterexamples the speech that is not produced by this sūtra. So, the shape of the sūtra ensures that certain kinds of examples are produced which are in actual use and certain other kinds of examples are not produced these are called counter examples. Now, if you remove a particular word from the sūtra, then the resultant form of the sūtra would produce would start producing forms that are actually not to be derived which are counter examples. But the absence of a particular sūtra particular word in the sūtra might start generating such forms. That is the reason why a particular word in the sūtra is absolutely necessary this is what the later tradition interprets, this is how the later tradition interprets the concept of pratyudāharaṇa.

And then vākyādhyāhāra, certain elements certain contexts which are sentential contexts they are continued in the previous in the subsequent sūtra from the previous sūtra this is called vākyādhyāhāra.

So, using all these four carcāpada, udāharaṇa, pratyudāharaṇa and vākyādhyāhāra, a vyākhyāna takes shape. And this vyākhyāna helps us understand the nature of the sūtra and the output of the sūtra the speech form that is generated and also the derivation process. This is how the sūtras work and this is how the sūtra are explained. From the definition of the sūtra, it is clear to us that sūtra are brief statements. In Pāṇini's case they are very terse and definitely need explanation which is provided by Kātyāyana by his vārtika Patañjali by his Vyākaraṇamahābhāṣya and of course, the vyākhyāna which is provided by these three munis as well as the other scholarly commentators. This is how the sūtra get explained and we shall study these sūtras and the types of sūtras in the coming lectures.

Thank you for your attention.