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. In the previous lecture we studied the definition of kāraka, then we also studied the definitions of 6 kārakas. We also studied them in both the original sources the text of Aṣṭādhyāyī and also the post 18th century grammarian's scheme which defined the 6 kārakas in a unique way. We also looked at how both these descriptions match. We studied these descriptions in the diagrammatic form as well.

Now in today's lecture we shall look at the sutras which are correlated with the technical terms kāraka and these sutras are primarily the sutras which prescribed the vibhaktis. In this connection let us take a recap. The definitions of 6 kārakas given by Pāṇini serve the purpose of chalking out the structure of the sentence meaning. This is part of the arthākāśa. The explanation of these definitions given in the post 18th century tradition takes it in the realm of cognition.

In accordance with the description of the process of speech production given in the Pāṇinīyaśikṣā which we have studied quite a lot in this course. It is important to study the way these meanings get expressed in the śabdākāśa and the actually audible speech signals as the output of this process of speech production. So, in this lecture we shall be doing this task.

The main concept that we are going to study today is abhidhāna. Abhidhāna means expression. Expression of what? Expression of the kāraka in the śabdākāśa first and then in the actually audible speech signals next. So, when a kāraka is expressed it is said to be a 'abhihita' or 'ukta' as far as the Sanskrit terms are concerned the words 'abhihita' and 'ukata' are used do denote a particular kāraka being expressed and the general term is abhidhāna meaning and expression of the kāraka.

The correlation between a kāraka and the abhidhāna can be explained in the following way. So, if the sentence structure is of the following type where there are 3 words each has in itself a prakṛti and pratyaya. So, the left hand side of the plus sign within the bracket like this. This is the prakṛti, this is the pratyaya, this is the first word. In the second word you have this left hand side prakṛti and the right hand side a pratyaya. Similarly in the third word the left hand side is the prakṛti and the right hand side is the pratyaya. If this is the case and if this is the template of the sentence of Sanskrit, then the right hand side is pratyaya over here. This is the general one still generic, but little more specific. Now in order to express or denote kāraka the pratyaya are added to roots this

is the basic idea, this is the core idea. In this generic template where there are left hand sides and right hand sides mentioned over here by dashes.

We fill in first of all the left hand side element which is not filled in in this particular slide for the sake of highlighting the fact that a pratyaya is added in order to express the kāraka. Thereby linking the left hand side in one word with the left hand side of the other word in the sentence, this is the primary idea of the addition of the pratyaya to express or denote the kāraka. The bottom line is that the kāraka or the roles played by entities in the accomplishment of an action they are denoted always by kāraka this is the bottom line. I repeat the kāraka or the roles that entities play in the accomplishment of an action are expressed or denoted always by the pratyaya with some exceptions which we shall see later on, but generally the pratyaya express the kāraka.

So, when we construct a sentence we once again begin with a generic template of this kind plus signs indicate the combination of the two elements prakṛti and pratyaya. So, to begin with we take a prakṛti and let us say we follow the definition given by Kātyāyana in the vārtika namely a 'ekatiṅ vākyam' a sentence is that unit in which there is one thing what it means is there is at least one prakṛti which is a dhātuprakṛti. Therefore now in this sentence of three words at least one is dhātu which is here it can be anywhere here or here right now we place it over here so, this is dhātu. So, this unit qualifies itself to be called a vākya. Because there is possibility that there is tiṅ that comes over here which it comes later on as we show in the next step.

So, at least this is a dhātu and so, this can be a prātipadika, this can be a prātipadika. So, we take these we start with the dhātu and then we take all these other entities. And now we need the pratyaya over here to indicate the relation of this dhātu with these prātipadika and the relation of this prātipadika with the meaning of this dhātu.

So, we add pratyaya over here in these slots which are vacant over here in this stage we add pratyaya over here which indicate the correlation between the prakṛti over here and the prakṛtis over here. So, we add tiṅ after dhātu and so now, this slot gets filled. So, dhātu plus tiṅ happens now. So, tiṅ expresses the relation that this dhātu will have with the prātipadika. So, now, we have sup plus sup added in the first two words whose prakṛti is prātipadika and we add tiṅ to this third word whose prakṛti is a dhātu this is how abhidhāna happens. So, in order to express or denote the kāraka or the roles that the entities which are expressed by these prātipadika, in this sentence in the accomplishment of the action which is denoted by this verbal dhā in this sentence dhātu, so the pratyaya are now added to express these roles.

So, pratyaya over here will express a particular role that these entities play. So, the remaining roles will remain an expressed and we shall see what happens then. But the point is that tiṅ is added to

a dhātu to express certain role, certain kāraka that the prātipadikas and the meanings of the prātipadikas play in the accomplishment of the actions denoted by the verbal root over here.

Let us note down the process once again. First we go to the tiṅ, the tiṅ expresses or denotes either kartā agent or karma object, but not both at the same time. First we go to the tiṅ. And why do we go to the tiṅ? Because kriyā is the vidheya in the sentence, kriyā is the most important element in the process of communication which makes the unit complete and makes it eligible to be called a sentence. So, we go to the tiṅ first and then we note that the tiṅ expresses or denotes either kartā agent, or karma object as far as kāraka are concerned, but not both at the same time.

So, once if it is decided that tiṅ expresses either kartā or karma. Then we go to the sup which are part of the other kāraka in the sentence and so, then the remaining kāraka they get expressed or denoted by these sup. This is the primary idea of the abhidhāna. So, the first abhidhāna happens by the tiṅ and in this threshold the remaining kāraka remain unexpressed. And so, then in order to get them expressed you add sup after prātipadika both sup and tiṅ they express the kāraka is taken first and taken as a threshold, it expresses one of the kāraka and the remaining kāraka now are unexpressed by the tiṅ.

So, in order to express them you add sup after the prātipadika. So, after going to the tiṅ and after having decided which kāraka is the abhihita, we go to the sup and the remaining kāraka get expressed or denoted by these sups. So, there is a sūtra that we follow 'anabhihitaṁ kārakam ekavarjam'. So, in this sentence living out to one the remaining kāraka is anabhihita unexpressed for which we need sup to express it.

So, here are the explanations of the three constructions available in Sanskrit; active voice, passive voice and also the impersonal construction. So, what happens in the active voice? And this we name as the first construction. When tiṅ expresses or denotes kartā or agent we say that this is an active voice a very simple definition of active voice.

When tiṅ expresses or denotes kartā or agent that is what is an active voice and in this active voice all other kāraka then remain unexpressed. Now in order to express them sup are added after the prātipadika and then the sentence becomes complete. This active voice is also known as kartṛvācya in Sanskrit kartṛvācya where kartā is the meaning of tiṅ here is an example 'Devadattaḥ Prayāgāt Kāśīṁ relayānena devapūjanāya Kārtikamāse gacchati', one complete sentence.

And we have provided the cases Devadattaḥ, Prayāgāt this is fifth case Kāśīṁ second case relayānena third case devapūjanāya fourth case Kārtikamāse seventh case. And gacchati the tiṅ.

The tiṅ in gacchati which is ti and Devadattaḥ they both are shown in blue precisely to highlight the fact that the suffix ti in gcchati which is a tiṅ which is a verb which has a tiṅ gccha is the dhātu is the tiṅ ti is pratyaya tiṅ this tiṅ expresses kartā.

In this sentence it is the Devadattaḥ which is the kartā intended by the speaker. So, Devadatta and his role gets expressed by this tiṅ. So, all the roles that are played by Prayāga the point of separation Kāśī, the saṃyoga, the karma, relayāna the karaṇa, devapūjana the saṃpradāna, Kārtikamāsa the adhikaraṇa. All these roles they remain unexpressed and in order to express them. We will add the fifth sup triplet after Prayāga second sup triplet after Kāśī third sup triplet after relayāna fourth sup triplet after devapūjana and seventh sup triplet after Kārtikamāsa.

The kāraka the role which was express by tiṅ namely the kartā. This role is played by Devadatta and because it is role is already expressed by ti now you do not need another sup to express explicitly it is role that it is playing in the accomplishment of the action of going. But non the less we need to add the case ending in order to make this a pada

So, we add prathamā over here and this prathamā is closely linked with the kāraka that is expressed by the tiṅ, but we say that the prathamā does not exp express any kāraka. What does it express? We shall see later on. So, now, this sentence is 'Devadattaḥ Prayāgāt Kāśīṃ relayānena devapūjanāya Kārtikamāse gacchati' which means Devadatta goes to Kāśī from Prayāga by railway for worshipping deities in the month of kārtika.

This is the sentence which has active voice construction kartṛvācya. Why because? ti which is the tiṅ in the kriyāpada gacchati the verb gacchati this tiṅ expresses kartā and the kartā over here intended by this speaker is Devadatta. So, Devadatta has prathamā. So, this prathamā and the tiṅ they are bound they are closely associated this is the active voice.

So, because tiṅ expresses kartā in the active voice karma object is expressed by the second triplet of the sup karaṇa is expressed by the third triplet of the sup, saṃpradāna recipient is expressed by the fourth triplet of the sup caturthī adhikaraṇa point of separation is expressed by the fifth triplet of the sup pañcamī and adhikaraṇa location or substratum is expressed or denoted by the seventh triplet of the sup saptamī. This is what happens in the active voice and this is what we saw in the 'Devadattaḥ Prayāgāt Kāśīṃ relayānena devapūjanāya Kārtikamāse gacchati'.

The second scenario is that the tiṅ expresses or denotes karma or object. So, this construction is called passive voice. In the passive voice all other kārakas remain unexpressed now in order to express those unexpressed kārakas sups are added this passive voice construction is also known as

karmavācya where the tiṅ means karma the tiṅ denotes the role of karma this is what is karmavācya or passive voice.

Now, let us take the example more or less the same example semantically let us see how passive voice construction in some Sanskrit takes place the sentences Devadattena Prayāgāt Kāśīṃ relayānena devapūjanāya Kārtikamāse gamyate. I repeat now let us look at the passive voice construction the second type of sentence construction in Sanskrit. When tiṅ expresses or denotes karma or an object this is called passive voice construction.

Because karma is expressed by tiṅ all other kārakas remain unexpressed and now in order to express them sups are added after those respective prātipadikas. This construction is also known as karmavācya where karma is the meaning of the tiṅ suffix. Here is an example Devadattena Prayāgāt Kāśīṃ relayānena devapūjanāya Kārtikamāse gamyate. Devadattena has got the third case here this is the difference from the previous sentence.

Prayāgāt has got the fifth case Kāśī this is another difference earlier it had the second sup triplet dvitīyā. Now it does not have anything the first triplet will be added here relayānena is in the third sup triplet devapūjanāya same fourth sup triplet Kārtikamāse same seventh sup triplet and we have the verb gamyate. In this word te which is a tiṅ add it after the verbal root gam meaning to go this stay is expressing karma which is Kāśī over here and that is why te is shown in blue colours which matches with this te.

So, there is this binding between the first case and the tiṅ the remaining kārakas are unexpressed. So, in order to express them we use these cases we use these vibhaktis these sups. So, the third sup triplet namely tṛtīyā is used to express the kartṛkāraka kartṛ role played by the Devadatta. Fifth pañcamī is used to express the apādāna role played by Prayāga relayāna is playing the role of karaṇa. And in order to express it we use the third sup triplet which is tṛtīyā devapūjana is playing the role of saṃpradāna and to express this role we use the fourth sup triplet namely caturthī.

Kārtikamāsa is playing the role of adhikaraṇa in order to express which we use the sup triplet seventh that is saptamī and this way the sentence construction happens. The sentence meaning is Kāśī is being reached by Devadatta from Prayāga by railway for worshipping deities in the month of kārtika. So, the roles of Devadatta Prayāga Kāśī relayāna devapūjana and Kārtikamāsa in the accomplishment of the action of going remain same across both voices Devadatta remains kartā Kāśī remains a karma Prayāga remains apādāna relayāna is karaṇa devapūjana is saṃpradāna and Kārtikamāsa is the adhikaraṇa.

The difference in both these voices is that in gamyate the role played by Kāśī namely the karma expressed by te. And therefore, now Kāśī is having the first sup triplet namely prathamā and the roles played by all others they remain unexpressed by tiṅ. Therefore, now we add sups after it previously gacchati was the verb in which ti expressed the role of kartā, Devadatta is the kartā.

So, Devadatta's role gets expressed by ti therefore, Devadatta will have prathamā and other kāraka their roles are unexpressed by the tiṅ. Therefore, they will get the sups to express those respective kāraka roles. This is the difference between the active voice and the passive voice in Sanskrit also called as kartṛvācya active voice and karmavācya passive voice.

So, in the passive voice because karma is expressed by the tiṅ te hear kartā agent remains unexpressed and so, it is expressed or denoted by the third triplet of the sups namely tṛtīyā. karaṇa instrument is expressed by the third triplet of the sups tṛtīyā once again saṁpradāna recipient is expressed denoted by fourth triplet of the sups namely caturthī.

apādāna the point of separation is expressed or denoted by the fifth triplet of the sups namely pañcamī. And adhikaraṇa location or substratum is expressed or denoted by the seventh triplet of the sups. This is the explanation of the passive voice. Let us look at the third voice which is impersonal voice in this case tiṅ expresses or denotes bhāva or state, state of action and then this voice is called impersonal voice.

All kāraka all 6 kārakas remain unexpressed. In fact, there is no possibility of the karma here. So, all 5 kārakas remain unexpressed. Now in order to express them sups are added this particular voice is also known as bhāvavācya. Here is an example 'Devadattena Kāśyāṁ devapūjanāya Kārtikamāse sthīyate'. Devadattena in the third case Kāśyām seventh case. devapūjanāya fourth case, Kārtikamāse seventh case sthīyate is the verb.

In this case now you do not have any corresponding bound word with the tiṅ because tiṅ expresses only the state of action. Because tiṅ expresses state all the kāraka they remain unexpressed Devadatta is the kartā Kāśī substratum or the location devapūjana is the saṁpradāna Kārtikamāsa is also the location or substratum and sthīyate has got sthā remains or stays as an action and te indicates the state.

So, what this sentence means is that Devadatta stays in Kāśī for worshipping deities in the month of Kārtika Kāśī is act playing the role of the adhikaraṇa which is a special adhikaraṇa and Kārtikamāsa is playing the role of temporal adhikaraṇa. So, but both are the kartraadhikaraṇa because Devadatta is residing in Kāśī and Devadatta is residing in Kāśī in the month of

Kārtikamāsa. So, now we have all the kārakas being expressed in the respective cases. So, kartā is expressed in third by the third triplet of the sup namely tṛtīyā, karaṇa is also expressed in the third sup triplet, saṁpradāna is expressed by the fourth triplet of the sups, apādāna point of separation is expressed by the fifth triplet of the sups and sups adhikaraṇa location of substratum is expressed by the seventh triplet of the sups. This is how the voices are explained in Sanskrit, the active voice or kartṛvācya passive voice or karmavācya and impersonal voice or bhāvavācya.

Now, the next question is what happens to the abhihita or express kāraka. The kāraka that is expressed we have seen that there are three types of constructions that are possible in Sanskrit kartṛvācya karmavācya and bhāvavācya. And in all this we noted that kartṛvācya means when the tiṅ expresses or denotes kartā. And then remaining kārakas remain unexpressed in order to express these unexpressed kārakas we use sups and then we listed down the numbers of the sup triplets to express a particular kāraka. Similarly in the karmavācya we noted that the tiṅ expresses the karma. So, remaining all kāraras remained unexpressed and now we use specific sup triplets to express those unexpressed kārakas. And in bhāvavācya when the tiṅ expresses bhāva, all kārakas they remain unexpressed and we use the sups to express those unexpressed kārakas. Now what happens to the kārakas that is abhihita or expressed that is a very pertinent question in this regard. Let us try to figure out using the traditional sources the answer to this question.

So, the entity whose role whose kāraka gets expressed by tiṅ does not require any other word to express its role once again. And so, this prātipadika is added the first triplet of sup namely prathamā after it, and this prathamā and the tiṅ they can be said to be correlated or can be said to be bound in this particular sense.

So, we do not need to add a sup to prātipadika whose role is already expressed by the sup. But we have to add a sup to a prātipadika in order to make it a pada fit to be used in a sentence and that sup is prathamā. This is what happens to the abhihitakāraka. If we look at the examples that we have seen Devadattaḥ Prayāgāt Kārtikamāse Kāśīm gcchati. gacchati is the verb which has a tiṅ which expresses kartā.

So, Devadattaḥ playing the role of kartā and the role of devadatta is already expressed by tiṅ. And so now, we do not need any word to express the role of Devadatta, but we add prathamā after it to give it the status of pada. This is what happens to the abhihitakāraka, be it in kartṛvācya or be it in karmavācya prathamā is to that prātipadika whose role in relation with the action denoted by the verbal root is already expressed by the tiṅ that is added after that verbal root.

So, to summarise the kāraka theory explains the interrelation of action and entities the roles played or thought to be played by the entities in the accomplishment of the action. These are kārakas, they

form the basis of sentence meaning construction and the suffixes which express them form the basis of the sentence. Two constructions namely active and passive voice are based on them. Active voice can be summarised in the numbers 1,2 and passive voice construction can be summarized in the numbers 3,1. What 1,2 and 3,1 indicate is the following one indicates the vibhakti of the kartṛkāraka which is the prathamā first vibhakti and two indicates the dvitīyāvibhakti in which the karmkāraka is expressed in the passive voice the kartṛkāraka is expressed by the third case tṛtīyāvibhakti.

Therefore, three and karmakāraka gets expressed by the first vibhakti namely prathamā actually in both these constructions the prathamāvibhakti is not expressing any kāraka the tiṅ is expressing that kāraka and prathamāvibhakti is used to be added after that prātipadika whose role is expressed by the vibhakti. None the less active voice can be described as 1-2, 1-2 passive voice can be described as 3-1, 3-1.

Before closing let us reside the maṅgalācaraṇa as is our practice This is taken from Mahābhāṣyapradīpavivaraṇam by Annaṁbhaṭṭa and it reads like this, "mahābhāṣyapradīpasya kṛtsnasyoddyotanaṁ mayā, kriyate padavākyārthatātparyasya vivecanāt". I repeat, "mahābhāṣyapradīpasya kṛtsnasyoddyotanaṁ mayā, kriyate padavākyārthatātparyasya vivecanāt".

And the 5 sūtras they are taken from 7.1 seventh chapter first sub chapter seventh adhyāya first pada. And they are the following, 'yūvoranākau, 'āyaneyīnīyiyaḥ pha-ḍha-kha-cha-ghāṁ pratyayādinām', 'jho'ntaḥ', 'adabhyastāt', 'ātmanepadeṣvanataḥ'. I repeat, 'yūvoranākau, 'āyaneyīnīyiyaḥ pha-ḍha-kha-cha-ghāṁ pratyayādinām', 'jho'ntaḥ', 'adabhyastāt', 'ātmanepadeṣvanataḥ'

Thank you for your attention.