

**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 in this course certain important features of Pāṇinian grammar. The Meta language, the process of speech production, the types of sūtras etcetera the compositionality the layers etcetera. Now, in this lecture we shall study how accent is treated in Pāṇinian grammar, basics of accent in Pāṇini.

So, here is a famous first ṛcā from Ṛgveda with marked with accent marks both in saṁhitā as well as pada format, agnimīle purohitam yajñasya devamṛtvijam| hotāram ratnadhātām|| Now this is stated in the pada form in the following manner, agnim| īle| puraḥ| S hitam| yajñasya| devam| ṛtvijam| hotāram| ratna S dhātām| while interpreting the ṛcā and its meaning and also the padapāṭha the traditional commentators. They usually take help of the accent rules available in the Pāṇinian grammar.

Now, same thing happens with 1.1.6 yadaṅga dāśuṣe tvamagne bhadrām kariṣyasi| tavettatsatyamaṅgiraḥ|| Here also we have the pada yat| aṅga| dāśuṣe| tvam| agne| bhadrām| kariṣyasi| tava| it| tat| satyam| aṅgiraḥ| and so, on even while explaining this ṛcā, the traditional commentators generally take help of the accent rules available in the Pāṇinian grammatical system not just these two, but overall the traditional commentators like Sāyaṇa and BhaṭṭaBhāskara and so on. They refer to Pāṇinian rules of accent while explaining the forms of the Veda, the Vedic data.

So, Pāṇinian grammar is thus used for this very important purpose also. Pāṇini notes down accents with respect to the language that was spoken in his time. So, in this lecture we shall study certain basics of accent treated in the Pāṇinian grammatical tradition. We have already noted that there are three layers in which the Pāṇinian grammatical system functions. The first one is artha, the second one is śabda and the third one is svara.

We also noted that artha is the cause of the articulation of sounds. We have studied this aspect in detail before when we studied the process of speech production. The artha appears at the beginning of the process of production of speech. The location of this artha is the intellect namely the intellectual plane. This artha is compositional as well as one undivided both at the same time and finally, the most fundamental principle is that artha is nothing, but śabda.

So, here is an example of how compositional as well as one undivided whole it is. So, vākyārtha consists of three padārthas. For example and each padārtha is also made up of prakṛtyārtha and pratyayārtha the plus sign over here shown in red indicates the exclusive vākyārtha which is a combination of padārthas and the blue plus sign within the padārthas indicates the over and above meaning available from the prakṛtyārtha and pratyayārtha which is exclusively the padārtha.

Something similar gets replicated in the śabda level. śabda is the expression of the artha to be communicated this is an effect a kārya. This can be checked or controlled. This is also compositional as well as one undivided at the same time this is operational only when known before.

And śabda also is compositional and one undivided whole in the same form like this. A vākya vākya<sup>1</sup> one is composed of three padas and each pada is composed of prakṛti and pratyaya. The plus sign shown in red indicates the combination of padas at this sentence level and the blue plus sign between the prakṛti and pratyaya indicates the exclusive nature of the pada.

Now, something similar also happens to svāra or accent. There is vākya-svāra which is made up of three pada-svāras and each pada-svāra is made up of prakṛti-svāra and pratyaya-svāra so the red plus sign between the pada-svāra indicate the combination of padasvāra exclusive vākya-svāra and the blue plus sign between the prakṛtisvāra and pratyayasvāra shows the exclusive nature of the padasvāra. All these three correspond with each other all these three layers of artha, pada and svāra they correspond with each other.

Let us look at the datasets that we have been seeing so far. The data set with respect to accent now with the accent marks so we have already seen this grāmaṃ gacchati Rāmaḥ, śālām gacchati Rāmaḥ and so on. Now we have an additional feature namely the accent marked on it. These are all the sentential accents where we see there is a vertical bar on top of 'mam'. There is no symbol in gacchati there is a horizontal bar below rā and so on and so forth. What is the meaning of all these symbols and how these accents get constructed and composed out of its constituents. Let us try to study this.

So, first of all we have the prakṛtipratyayasvāra which is the basic we call it the grammatical atom, the aṇu. So, the word grāma is initially accented. Now the system that we use belongs to the R̥gvedic system in which the udāttasvāra the accent is not marked by any symbol. Now, if one is udātta the rest is anudātta non accented and then the anudātta that comes immediately after udātta gets this vertical bar on top and is also called as svarita. In gam there is only one vowel and the principle is that only the vowels get an accent and not the consonants. So, here we have grāma with initial udātta, gam the only vowel which is udātta, rāma with the final vowel being udātta,

śālā with the first vowel being udātta. So, the next one is svarita, Mohana with the final vowel being udātta. So, everybody else is anudātta which is shown by the horizontal bar below, dṛś is udātta, am is sup by default an anudātta by anudāttau suppitau śap is pit, tip is pit. So, these vowels are anudātta and s is a consonant there is no scope for any vowel getting udātta in it. So, these are the prakṛtipratyayasvaras the basic svaras from which now the padasvara will be constructed.

So, when grāma gets an suffix am added to it this is the status grāma is ādyudātta, am is anudātta. Now this anudātta 'a' and this anudātta 'a', they get a sandhi and in place of both of them comes one 'a' which is this 'a'. So, it retains its anudātta status and so grāmam continues to remain initially accented. When we have a gam to which a is added which is anudātta to which ti is added which is also anudātta.

So, we add both of them and then gam is substituted by gacch. So, this 'a' udātta gets extended and finally, we get this initial vowel udātta. So, gacchati has these accents. So, then this anudātta becomes a svarita in order to indicate that this is an udātta remember this is a pada level accent.

Similarly in rāma to which s is added there is no scope. So, Rāmaḥ is finally, accented śālām is initially accented mohanaḥ is finally, accented and paśyati is initially accented. These are the padasvara without the context of the vākya.

Now, when they get joined in the sentence this is what happens. So, now, we have grāmam gacchati Rāmaḥ this is written with the accent marks retained. The pada accents are retained over here grāmam gacchati Rāmaḥ and similarly gacchati grāmam Rāmaḥ if the order is changed or gacchati Rāmo grāmam. So, the order is changed over here.

So, next we take the another set which is the passive voice sentence set 'Rāmeṇa grāmo gamyate' and Rāmeṇa śālā gamyate and so on and we can explain the accent in the same fashion. These are the prakṛtipratyayasvaras and the only change is this ina which is sup therefore, it is anudātta and ya is udātta te is also udātta.

So, now when we join these elements together we get the pada accents of this kind Rāmeṇa is middle udātta gamyate is middle udātta and Mohanena is having this ne as udātta śālā initial udātta and dṛśyate has got middle vowel udātta.

So, now the vākyasvara will be of this kind 'Rāmeṇa grāmo gamyate'. So, this gamyate will not be accented any more as it comes after grāmo the other when gamyate comes in the beginning, then it will retain its accent because of the sūtras available to us.

Now, the general rules marking the accent are the followings. Accent known as udātta is not marked with any symbol. The accent known as anudātta is marked with a horizontal bar below the letter like ina both the letters are marked with a horizontal bar indicating that both the vowels are anudātta. The accent known as svarita is marked with a vertical bar on top of the letter. So, the ṇa is anudātta, but it comes immediately after udātta. So, it is the svarita marked with a vertical bar on top. The anudātta which are described as ekaśruti they are also unmarked.

Each verbal element prakṛtipratyaya or pada contains at least one udātta, remaining all vowels are anudātta. This is stated by the paribhāṣāsūtra anudāttaṃ padam ekavarjam. The anudātta vowel that comes before an udātta is marked with a horizontal bar below and the anudātta vowel that comes after an udātta is termed as svarita and is marked with a vertical bar above. This svarita is also called paratantrasvarita.

The anudātta vowels which come after the paratantrasvarita they are termed as ekaśruti and are unmarked for example, 'Rāmeṇa grāmo gamyate'. So, gamyate are all anudātta and therefore, they come after the svarita in mo and therefore, they become ekaśruti, but when these anudātta of or ekaśruti vowels are followed by an udātta vowel. In the next word the final amongst these ekaśruti is shown as an anudātta vowel with a horizontal bar below to indicate that the next vowel is udātta.

Generally all the verbal roots have their final vowel udātta by dhātoḥ. Generally, all the nominal roots have their final vowel udātta. This is the phiṣūtra which tells this phiṣo'nta udāttaḥ and phiṣ is prātipadika. Generally all the suffixes have their initial vowel udātta by the sūtra ādyudāttaśca. A verb which is the tiṅanta has one udātta only when it appears in the initial position in the sentence or is part of a subordinate clause these are the general rules governing the accents.

About certain key terms used in the context of the accentual rules first of all udātta, what is an udātta, defined as 'uccair udāttaḥ', a vowel with high tone or pitch is called udātta. Each and every verbal element contains at least one udātta, at all levels, be it a prakṛti or a pratyaya or a pada. As an exception derivates with tavai and the devatādvandva compounds they are said to have two udātta.

Similarly the anudātta is described as nīcairanudāttaḥ a vowel with low tone or pitch is called anudātta, all but one verbal elements contain anudātta, at all levels prakṛti level and pratyaya and

also the pada level. It is described as grave by abhyankar same as same in the just as abhyankar describes udāṭṭa as acute. Similarly, it describes anudāṭṭa as grave. An anudāṭṭa vowel preceding udāṭṭa is shown with a horizontal bar below. And svarita described by the sūtra samāhāraḥ svaritaḥ a vowel with a combination of tone or pitch of both udāṭṭa and anudāṭṭa is called svarita. Again it exists at all the levels prakṛtipratyaya as well pada level, this is called circumflex by Abhyankar. And anudāṭṭa following an udāṭṭa is termed as svarita and is marked with a vertical bar on top, this is called paratantrasvarita. Sometimes the svarita also occupies the position of udāṭṭa which is called svatantrasvarita. Svatantrasvarita there is a possibility of only one svatantrasvarita in an element like an udāṭṭa and so the rest will all be anudāṭṭa. This is not explicitly defined, but this is derived with the help of the marker 't' in the system of Pāṇinian grammar by the 'tit svaritam' 6.1.185.

Pracaya is another important term also known as ekaśruti, Monotone as described by Abhyankar. All the anudāṭṭa after the svarita which is paratantrasvarita are termed as ekaśruti and are not marked by any other symbol, but this should not be confused with an udāṭṭa vowel.

Another important principle to be remembered in this case is 'sati-śiṣṭa-svara-balīyastva'. This talks about the accent dynamics, accent in derivation process. In the derivation each and every item in the initial enunciation contains an accent as we have seen before. When the next element is introduced a state occurs where there are two elements and so there are two accents, in the one derived unit which is not going to be accepted as a general fact, one derived element has to have only one accent. So, one of the two accents will have to be retained over the other and the principle is the one will have to be restricted in a limited domain. Now this meta rule says that the accent of the element is retained which is stated later 'sati-śiṣṭa-svara-balīyastva'. In the presence of an earlier element, so the accent of the earlier element is restricted to a limited domain. There are certain exceptions to this which we shall study in detail when we look at the advanced level course.

So, let us now go back to the Ṛgvedas ṛcās which we cited earlier and try to see which ones are udāṭṭa and which ones are anudāṭṭa and which are pracaya. Here we have the first ṛcā of Ṛgveda, agnimīḷe purohitaṁ yajñasya devamṛtvijam, in this this gni this i is without any symbol. Now it is shown with a horizontal bar preceding and a vertical bar following which indicates that this is an udāṭṭa, this is an anudāṭṭa this is also an anudāṭṭa. But because it comes immediately after anudāṭṭa this is turned into a paratantrasvarita shown with a vertical bar on top.

Now, this is a verb actually īḷe, but because it comes immediately after another atinanta, therefore it has lost all its accent. Therefore, both these are anudāṭṭas, but because this anudāṭṭa comes immediately after a svarita this is marked without any symbol, but do not confuse this with this this is an udāṭṭa - ī, but this 'e' in īḷe is not udāṭṭa, this is pracaya.

Similarly, this 'u' in purohitam is marked with a horizontal bar below it and i is marked with a vertical bar on top of it which indicates that this o is udātta. This is a paratantrasvarita followed by this tam which is not marked by any symbol which is an anudātta vowel which comes immediately after a svarita. Therefore, it is unmarked, this is pracaya, do not confuse this with this o. O over here is udātta, ta a over here is pracaya.

Now, in yajñasya this 'a' in between is udātta because it precedes an anudātta vowel shown by a horizontal bar below and a paratantrasvarita which is an anudātta with a vertical bar on top. Similarly in devam and ṛvijam and everywhere else. This is how the system of udātta and anudātta and svarita gets explained by the traditional commentators in order to explain the data from the veda using the Pāṇinian terminology.

Now, let us quickly go and study and take some information about the texts which are solely devoted to the explanation of accents. Although the sūtras dealing with accent in the Pāṇinian grammatical tradition have been commented on by several commentators including the Bhaṭṭojī Dīkṣita and also the Nāgeśa. We have some independent treatises focusing only on accent and here are some of them.

Svarasiddhāntamañjarī composed by Nṛsiṃha Paṇḍita in the 15th century CE, also known as Svaramañjarī which talks about 'lopāgamvikārāśca prakṛteḥ pratyayasya ca, plutasandhipadānam ca samāsānām ca bhedataḥ' accents with respect to all these aspects, namely the lopa of the words āgama, vikāra that is ādeśa of the prakṛti as well as pratyaya and then pluta and sandhipada and also the samāsa accents of all these, they are treated separately in this particular text called Svaramañjarī by Nṛsiṃha Paṇḍita.

Then another important text is Svaraprakriyā composed by Rāmacandraśeṣa composed in 18th century CE with 410 sūtra divided into 7 chapters. This is also published by Anandashrama Pune in 2001 and we are working on the translation of this particular text, translation and annotation and also a Sanskrit commentary.

Then there is Svarasiddhāntacandrikā composed by Śrīnivāsajvan composed in the 19th century CE with 516 sūtras in 12 chapters with a long introduction in 42 verses, Svarasiddhāntacandrikā.

Again Svaraprakriyā composed by Bhagavadbhakta composed in 19th century CE with 360 sūtra having 10 chapters in all.

To conclude accent plays a crucial role in the formation of padas as well as vākyas. Rules transform the prakṛtisvara and the pratyayasvara into the padasvara. Rules transform the padasvaras into a vākyasvara. Order of words is therefore, significant in Sanskrit from the point of view of accent.

To have the overall conclusions we can say that the principle of compositionality does play a crucial role in the formation of sentence meaning sentence and sentence accent in Sanskrit. It is this principle which protects scientificness of the enquiry in general. It is this principle that also allows multiple interpretations of a given text based on multiple possible compositions. But at the level of speech production comprehension and communication we also need the non compositionality indivisibility. Compositionality and non compositionality both go hand in hand that is what is the overall picture which is summed up by a sūtra called 'sarvasatyavādasiddhāntaḥ in the śabdasūtra. We will study some more features of accent and how accent gets derived in the next lecture of this course.

Thank you for your attention.