

## PANINIAN METHOD OF LINGUISTIC ANALYSIS

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The importance of Panini in the history of Sanskrit language is unequalled anywhere in the world; specially the accuracy of his linguistic analysis is unequalled until modern times. Many of his descriptive techniques can still be employed to advantage. That's why, Panini to whose revered authority due respect is paid and whose rules are referred to at every opportunity even today. Several lifetimes of works will have to be spent upon Panini before we have a conveniently usable exposition of the language which he recorded for all time. One of the great linguists L. Bloomfield writes:

"Indo-European comparative grammar had (and has) at its service only one complete description of a language, the grammar of Panini. For all other Indo-European languages it had only the traditional grammars of Greek and Latin, woefully incomplete and unsystematic. . . . For no language of the past have we a record comparable to Panini's record of his mother tongue, nor is it likely that any language spoken today will be so perfectly recorded".

His Astadhyayi, which fixed the form of Sanskrit language once and for all, consists of some four thousand aphorisms of the greatest brevity. Panini's model is composed with an invention of an algebraic condensation called Sutra style, which is not found outside the grammatical schools. To Panini the main source of his work was the living speech of himself and his contemporaries on which all his statements was based. It must be borne in mind that his work is a linguist's and not a language teacher's grammar.

Paninian analysis of the Sanskrit language presents an ideal appropriation of all theories of scientific analysis and description. The rule of Allomorph, the hypothesis of zero for Allomorph i.e. the loss,

the illustration of Morphophonemics i.e. the process of Sandhi and many explicit regulations at the level of word and sentence can be observed in his Morphological and Syntactic analysis. Available in Paninian grammar are extensive and perfect interpretation of Phonology, Morphology, Syntax and Semantics. The link between the ancient Indian and the modern Western Schools of Linguistics is considerably very close, both in Phonology and in Grammar.

The fundamental principles of analysis and description as postulated and observed are:

It is true that the Devanagari Script is syllabic, but the analysis underlying it and actually set out in the Varna Samamnyaya at the beginning of Panini's grammar, comes very near to that which a modern Phonemicist would evolve by a substitutional distributional analysis of the word-isolates. It has been adopted by the many modern linguists who favour an exclusively phonemic approach that this technique was a means to a limited practical end and by means the ultimate analysis. Varna primarily denotes not a sound—unit but a more comprehensive sound quality, in fact always a vowel quality, as Patanjali expresses it, it is a generic term comprehending a whole 'family of sounds' called Varna—Kula.<sup>1</sup> It is noteworthy that Panini's Varna Samamnyaya gives only the short vowel of each quality, an analysis in which Panini further supports by his treatment of the long vowels as phonologically equivalent to two short vowels of the same Varna.

One of the outstanding phonological processes of Sanskrit language is that of vowel-gradation:

Grade I	i	(इ)	u	(उ)	(ऋ)
Grade II	e	(ए)	o	(ओ)	ar (अर)
Grade III	ai	(ऐ)	au	(औ)	ar (अर)

This alternation is duly noted by Panini who treats Grade I as basic (corresponding to the Indo-European 'reduced grade'), giving to Grade II the title of Guna (corresponding to the Indo-European 'normal grade') and to Grade III the title of Vrddhi or increase. The working of this alternation is seen in Verbal forms such as-

<sup>1</sup> Mahabhasya (avarnakrti upadigta sarvam avarnakulam grahisyati); D. Jones: The Phoneme.

Stu 'Praise'		Kr 'Make'	
Stuta	(Past Participle)	Krta	(Past Participle)
Stotum	(Infinitive)	Kortum	(Infinitive)
Stauti	(Present Indicative)	Cakar	(Perfect Indicative)

A further phonological process is that of Samprasarana, whereby a sequence of the type 'va' alternates with ,u' e.g. Svapiti (Present indicative); Supta (Past perfect). Panini uses the term both for the process and for the resultant vowel.<sup>2</sup>

Again we find the great creation of Panini's genius, the Phonological Zero.<sup>3</sup> The modern usage begins with Sweet Nida, Jakobson and others.

Linguistic symbols in themselves do not have any meaning. They become meaningful in specific language environment. We find a full awareness of the view that the basic linguistic unit, upon which all other analyses must be founded is the sentence. Within the sound-unit the component features have no independent existence, nor the sound-units within the word; nor have the words any separate existence apart from the sentence. The Western Linguists too recognize sentence as the most significant practical unit.

The Vedic texts in fact come down to us in two principal forms; the 'Samhita' with the sentence or breath-group (ekpranabhava) corresponding in the Vedic hymns to one line of verse, as its basic unit and the 'Pada', having the word-isolate as its basis. The latter is generally recognized to be an artificial analysis devised by grammarians and others for purposes of instruction. The study of the word-isolates is designed to teach the beginnings and ends of words and their correct form, tone and meaning.

In the Padapatha of Veda we see the primitive method of linguistic analysis. To show the component parts of the compound word and to dissect the verb phrase into the verbal root and the prefix, is the subject matter of Padapatha. Grammar is the highly developed form of this very faculty.

Grammar counts an analysis and interpretation of words called Anvakhya. In this context, it is to be remembered that the grammarians interpret already attested words. They do not manufacture

2 Igyanahsamprasaranam

3 Astadhyayi 1.1.56.

unattested words, by combining the root and affixes at their free will. The grammarians imagine the roots and affixes of the words attested in advance. This is why the grammarian is viewed as a rememberer (Smarta) of words rather than a maker (Karta) of words, one can go to a potter and ask him to make a pitcher, but that does not hold in the context of words.

Hence the crux of grammar is the usage. The Pacinian School recognizes the linguistic usage as the norm provided it is currently attested in the speech behaviour of the community in general. According to an ancient legend Vṛhaspati taught Indra by the way of Pratipadapatha for a millenium, yet the total word stock did not exhaust.<sup>4</sup>. Therefore, it is not possible to comprehend the meaning of all the words only by enumeration of words. The method of grammatical interpretation enables one to comprehend the meaning of derived words and also of additional words. This is so exactly as according to the Sankhya opinion the knowledge of only five elements makes the comprehension of innumerable external matter.

This grammatical analysis and interpretation, called Anvahyana is of two types:

1. Analysis and interpretation of sentences  
(Vakyavibhajanvakhyana)
2. Analysis and interpretation of words  
(Padavibhajanvakhyana)

The two have been termed as Syntax and Morphology respectively. In order to arrive at the meaning of sentences, the sentences are dissected into words, it comes under Syntax and when the words are dissected into roots and affixes for the meaning of words, it is called Morphology.

The earer understands the entire sentence first, thereafter the words. Therefore, the analysis is of two types-syntax and morphology. According to the ancient grammarians, the words are separated from the attested sentences. Words do not form sentences. If at all it so happens, that is only through formal process, and not substantially. The real syntactic meaning is of the sentence, and not of words used in the sentence. Thus, the importance of the sentence is automatically proved.

4 Vṛhaspatirindraya divyam varṣasahasram pratipadoktanam Ṣabdanam provaca, nantam jagama.

In fact, the prefixes, suffixes etc., of the words, do not have any meaning because when used separately they do not give any meaning. For example, 'harati' gives a meaning, 'praharati' too gives a meaning, but the usage of only 'pra' or 'hr-' does not make us to comprehend any meaning. The meanings of prefixes like 'pra-' etc., in grammar are imaginary.

So it is clear that Panini's grammar is "sentence based. That is not merely word based because Panini has accepted the existence of words only within the sentences.

We can see the earlier syntactic pattern of literary Sanskrit in the Aṣṭadhyayi of Panini. There are so many Sutras, which occur in the form of full sentences. This clearly indicates the style of Sanskrit Syntax of that time. One can easily get the examples of all the three major types of sentences viz., Simple, compound and complex. The examples of a simple sentence are as 'adarsanam lopah'<sup>5</sup>, 'Vipratīṣṭhe param karyam'<sup>6</sup>, 'Sa eṣam gramanih'<sup>7</sup> etc. Here the structure of simple sentences reveals that the use of verb 'to be' was omitted, but the other types of verbs were generally used in a simple sentence e.g. 'tadasmā diyate nityam'<sup>8</sup>, 'Ṣaṣṭhikah Ṣaṣṭhiratrema pacyante'<sup>9</sup> etc. The subject of the sentence is not always expressed often it is implied by the verb, e.g. 'anyebhyohi drsyate'<sup>10</sup>, 'anyebhyopi drsyante'<sup>11</sup> etc.

On the other hand, examples of compound sentences can also be seen as 'tadadhite tadveda'<sup>12</sup>, 'tadasya tadasmin syaditi'<sup>13</sup>.

Like compound sentences, we can easily find the complex sentences occurring in the Sutras of Astadhyayi. For example, 'Karmana yamabhipraiti sa sampradanam'<sup>14</sup> etc. Even the structure of embedded complex sentences can be seen in quite a large number of Sutras like ,antardhau yenadarsanamicchati'<sup>15</sup> and so on.

5 Aftadhyayi 1.1.60.

6 Aṣṭadhyayi 1.4.2.

7 Aṣṭadhyayi 2.5.78.

8 Aṣṭadhyayi"4.4.66.

9 Aṣṭadhyayi 5.1.90.

10 Aṣṭadhyayl 2.3.178.

11 Astadhyayl 3.2.75.

12 Aṣṭadhyayl 4.2.S9

13 Aṣṭadhyayl 5.1.16

14 Aṣṭadhyayl 1.4.32

15 Aṣṭadhyayi 1.4.28.

The Astadhyayi of Panini has received a careful treatment at the hands of competent scholars. So much has been, of late years, written and spoken about Panini, that to go minutely into this subject would be according to a Hindu saying 'Pistapesana' i.e. to grind ground corn. But I feel convinced that my labour might prove of some profit by facilitating the study of Sanskrit language and that, on the other hand, this might afford some base for further investigations on special points.