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The grammatical structure of *Sarasvata vyakarana*

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Introduction

Sarasvata vyakarana is generally ascribed to Anubhutiśvarupacarya. There is a story associated with the origin of *Sarasvata vyakarana*. In his old age, Anubhutiśvarupacarya, in some conference of scholars, uttered the word *Punksu*. As he was old, the incorrect pronunciation *Punsu* came out of his toothless mouth. Scholars present in the conference began to criticize him. With a view to prove the pronunciation as correct, he prayed to Goddess *Sarasvati*. *Sarasvati* being pleased with him, gave him, seven hundred *sutras*. On the basis of these *sutras*, he wrote a grammar. This grammar is called *Sarasvata* grammar.

The Author

Anubhutiśvarupacarya belonged to the 13th century A.D. Anubhutiśvarupacarya is the spiritual name of a man about whom we know practically nothing.

His Date

The origin of the *Sarasvata* school of grammarians cannot be put to a date very much earlier than 1250 A.D. None of the commentaries on this work belongs to a date earlier than 1450 A.D. and the majority of them were written in the 16th and 17th centuries. It may be noted that during the Muhammedan rule of India there was a rising interest for learning Sanskrit which in its turn demanded a more simple grammar of Sanskrit than that of Panini. This eventually led to the rise of the *Sarasvata* School of grammar. Anubhutiśvarupacarya could not have lived earlier than 1250 and later than 1450 A.D., when Punjaraja the earliest of his known commentators lived. Kshemendra writes at the end of his commentary on the *Sarasvatapraakriya*.

His life

Like many other important authors of Sanskrit, Anubhutiśvarupacarya has practically remains in oblivion as far as his life history is concerned. The only solace is that his work has fortunately come down to us.

Contents of *Sarasvata Vyakarana*

By going through the *Sarasvata vyakarana* we will get the impression that the method of this work is quite easy. This is because the technicalities employed are more simple than those employed by Panini. *Sarasvata vyakarana* also deals with all the topics discussed in the *Vaiyakarana Siddhantakaumudi*. The work is divided into three parts.

The first part of the *Sarasvata vyakarana* deals with the following topics:

samjnaa prakaranam, svarasandhi, prakritibhaava sandhi, vyanjana sandhi, visarga sandhi, svarantha pumlinga, svarantha strilinga, svarantha napumsakalinga, hasaantha pumlinga, hasaantha strilinga, hasaantha napumsakalinga, yushmad asmad svarupapraakriya, yusmad asmad aadesha vishesha, stripratyayapraakarana, karaka prakarana and taddhita prakarana.

The second part deals with the following topics:

Bhvaadishu parasmaipathi, bhvaadishu aatmanepathi, bhvaadishu ubhayapathi, adhaadishu parasmaipathi, adhaadishu aatmanepathi, adhaadishu ubhayapathi, juhothyadishu parasmaipathi, juhothyadishu aatmanepathi, juhothyadishu ubhayapathi, divaadishu

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parasmaipathi, divaadhishu aatmanepathi, divaadhishu ubhayapathi, svaathishu ubhayapathi, svaathishu parasmaipathi, svaathishu aatmanepathi, rudhaadhishu ubhayapathi, rudhaadhishu parasmaipathi, rudhaadhishu aatmanepathi, thanaadhishu ubhayapathi, thudhaadhishu ubhayapathi thudhaadhishu parasmaipathi, thudhaadhishu aatmanepathi, krayaadhishu ubhayapathi, krayaadhishu parasmaipathi, krayaadhishu aatmanepathi, churaadhaya, nyiantha prakriya, sa prakriya, yagh prakriya, yaghluk prakriya, naamadhaathu prakriya, aatmanepadha vyavastha, bhaavakarma prakriya, lakaaraartha prakriya.

Part three deals with the following topics

Karthartha prakriya, nishtaadhikaara prakriya, kvasvaathi prakriya, sheelartha prakriya, unaadhi prakriya, bhaavaadhikaara prakriya, kritya prakriya, strayadhikaara prakriya, ktvaa prakriya.

Samjnaprakarana

Sarasvata vyakarana begins with the *Samjnaprakarana*. The *Samjnaprakarana* begins with the *Pratyaharasutra* – “*a i u n samaanaaha*”. Then the author variously designates other *pratyaharas* like *hasa, vapa, rasa* etc. All the letters of the Sanskrit alphabet are included in various *Samjnas*. There are thirty two aphorisms under the *Samjnaprakaran*. *Samjnas* like *it, lopa, agama, adesa, Samyoga, guna, vrddhi, ti, upadha, anunasika, anusvara* etc have been presented. In the process of the arrangement of a particular grammatical topic, the other *Samjna* are defined only where they are needed.

Sandhiprakarana

In *Sarasvata vyakarana*, the *Sandhis* are divided into four chapters. They are *Ac, Prakritibhava, Hal* and *Visarga*. There are thirty two *sutras* under *Ac Sandhiprakarana*. *Ac Sandhi* discusses five *Sandhis* in all, affecting the juxtaposition of two vowels. The *ya, ay, guna* and *vrddhi* are the *sandhis* under *Ac Sandhiprakarana*. There are seven *sutras* under *Prakritibhava (non - sandhi) Prakarana*. It discusses the *Purvarupa* and *Pararupa Sandhis*.

In *Halsandhi* the discussion on non - sandhi is done. There are thirty two *sutras* under *Halsandhiprakarana*. This *prakarana* starts with the *sutra* “*chapaabe ghabhaaha*”. The *Halsandhiprakarana* begins with *scutva* and *stutva, jastva, anunasika, parasavarna, purvasavarna, chartva* and *anusvarasandhi* are dealt with successively. Then, the author explains *kuk, tuk, tuk* and *namut* affixes.

The *Visargasandhiprakarana* starts with the *sutra* “*visarghaneeyasya saha*”. Seventeen *sutras* are discussed under this *prakarana*.

Subantaprakarana

Sarasvata vyakarana has divided the *subantas* into six chapters. They are:

1. *Svarantha pumlinga*
2. *Svarantha streelinga*
3. *Svarantha napumsakalinga*
4. *Hasantha pumlinga*
5. *Hasantha streelinga*
6. *Hasantha napumsakalinga*

The author discusses the general *pratyayas* and then it is followed by the above six *prakaranas*. In the *Svarantha pullinga* section, the author first deals with the words ending in a vowel and then it is followed by the words ending in *a, i, i, o, r, l, e, o, au* vowels. In the feminine vowel ending stems, the author begins with in ‘*a*’ and the proceeds on with those ending in *i, i, u, u, r* vowels. In the case of neuter *ajanta*

words, the author follows the order of the masculine section, for, in almost all the words of neuter gender, ending in a vowel, the case endings, except only in the case of the first two *vibhaktis*, nominative and accusative, are similar to those of masculine gender.

The words ending in consonants have also regularly been divided into three genders. The order of words dealt with here is as follows: those ending in *h, v, r, l, m, n, n, dh, j, d, th, c, t, p, s, s* and *s*. In the case of words with feminine and neuter genders, too, this scheme has been followed.

Yusmadasmatprakriya

The words like *Yusmat* and *Asmat* are not actually genderless pronouns, but are gender pronouns and hence their description in appropriate gender section.

Adesavisesah

The *Sarasvata vyakarana* discusses the *adesas* and *avyayas* in the *Adesavisesaprakarana*. The author defined the ten *Adesas* and *avyayas* by using two *sutras*. In this section he discusses mainly two type of *avyayas* namely *nipatas* and *cidadih*. The *nipatas* are called *avyayas*. The term *avyaya* generally means, the words which do not undergo any kind of change and remain indeclinable in the grammatical process.

Stripratyayaprakriya

The topic deals with the feminine suffixes *ip, cap* and *ap* are the feminine suffixes discussed in the *Stripratyayaprakriya*. The author also discusses various cases of ‘*i*’ - augment in the formation of certain feminine words.

Karakaprakriya

This *prakriya* deals with the meaning of *vibhakti*. The titles of *Karakas* are introduced in two *slokas*. The author adopts the method of first mentioning *Samjnasutra* on each *Karaka*, then giving each *Karaka* its case ending and finally describing their applicability.

Samasaprakarana

Six *Samasas* are mentioned in *Samasaprakarana*. He discusses the *Samasas* as:

1. *Avyayibhaava*
2. *Tatpurusa*
3. *Dvandva*
4. *Bahuvrihi*
5. *Karmadharaya* and
6. *Dvigu*

Taddhitaprakarana

The *Taddhita* section deals with the Secondary suffixes, which are added to nominal and pronominal words. One hundred and twenty five *sutras* are discussed in the *Taddhitaprakarana*.

Tinantaprakarana

The entire *Tinantaprakarana* has been divided into thirty four chapters. Of these, the first twenty six chapters from *Bhvadi* to *Curadi*, deal with the roots to which *pratyayas* of primary conjugation are added. The rest mainly deals with the secondary conjugations. The *gana* chapters have been arranged in the following order: *Bhvadi, Adadi, Juhotyadi, Divadi, Svadi, Rudhadi, Tanadi, Tudadi, Kryadi* and *Curadi*. The secondary conjugation is divided into eight chapters. They are arranged in the following order:

Nyantaprakriya, Saprakriya, Yanprakriya, Yanlukprakriya, Namadhatuprakriya, Atmanepadavyavastha, Bhavakarmaprakriya, Lakarthaprakriya.

Krdantaprakarana

The third part of the *Sarasvata vyakarana* is called *Krdantaprakarana*. This grammatical topic is divided into nine parts namely, *Kartharthaprakriya,*

Nisthadhikaraprakriya, Kvasadiprakriya, Sitarthaprakriya, Vnadiprakriya, Bhavadhikaraprakriya, Krtyaprakriya, Ruyyadhikaraprakriya, and Ktvaprakriya.

The *Krdantaparakarana* deals with *Krt* suffixes, *Krt* suffixes are added to the roots as *taddhita* suffixes are added to nominal and pronominal stems. This portion mainly discusses the following suffixes: *nvul, tavgat, tavya, aniyar, ac, yat, kyap, ya, yu, vu* etc. The *Unadiprakriya* deals with *Unadi* affixes, which are headed by the affix *u*, and are similar to *krt* affixes. Thirty two *sutras* are discussed under the *Unadiprakriya*. The *Nisthadhikaraprakriya* deals with the *Ktava* suffix. The *Kvasadiprakriya* discusses the *Kvasuk* suffix. The *Sitarthaprakriya* deals with the suffixes *Isnu, Snu, Knu* etc. The *Bhavadhikaraprakriya* deals with the *tum* suffix. The *Ruyyadhikaraprakriya* deals with the *Kyap* suffix. The *Ktvaprakriya* discusses the *ktva* suffix.

Resume

The most important and striking feature of *Sarasvata vyakarana* is its simplicity. The total number of *sutras* used in *Sarasvata vyakarana* is comparatively much less than that used in *Siddhantakaumudi*. The *Sarasvata* used *pratyaharas*, but dispenses with the puzzling use of “*ith*”. The time and energy necessary for possessing and applying the *Sarasvata* in use are accordingly much less. The language of the *sutra* is very easy. In their interpretation we do not need to follow the guidance of any *paribhasha*. In the light of all these, *Sarasvata vyakarana* has an important role to play.

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