



# International Journal of Sanskrit Research

अनन्ता

ISSN: 2394-7519

IJSR 2022; 8(1): 86-89

© 2022 IJSR

[www.anantaajournal.com](http://www.anantaajournal.com)

Received: 25-11-2021

Accepted: 27-12-2021

**Dr. Anitha Kallyadan**

Associate Professor in Sanskrit,  
Govt. Brennen College,  
Dharmadam Under Kannur  
University, Kerala, India

## Role of Lokanyāya-s in Sanskrit grammar

**Dr. Anitha Kallyadan**

### Abstract

Our nation is abounded with many traditional languages, in which Sanskrit is the crown among these languages. An affluent language has its own style, ideas and expression of verse. That ideas or idioms are the tendon of that language. These idioms have a special potential to express the ideas. Gradually, these idioms became the nyāya-s and proverbs. Lokanyāya means the method of using examples from well known, suitable, appropriate proverbs and sayings from the society for illustrating, supporting or opposing any idea.

Grammar is the science of language. Without the help of grammar, the analysis of language is not possible. Grammar can be learnt easily with the help of many simple examples, nyāya-s or maxims taken from the society. These simple nyāya-s help to know the difficult grammatical sūtra-s, their *prayoga* and usefulness. In order to simplify the doctrines revealed in the traditional grammar texts, several grammarians have introduced certain Lokanyāya-s for the sake of the students. These nyāya-s fulfill the need of the students and support the religious laws for maintaining the rules and regulations in the Dharmic texts. Here is an attempt to point out some of the Nyāya-s used in Pathanjali's Mahabhasya and illustrate their nature, function and application of grammatical rule.

**Keyword:** Lokanyaya, society, culture, tradition, language, grammar

### Introduction

Our nation is abounded with many traditional languages, in which Sanskrit is the crown among these languages. An affluent language has its own style, ideas and expression of verse. That ideas or idioms are the tendon of that language. They elucidate the cultural growth of a society and lighten the pulchritude of health. On decomposing these idioms, they reveal the knowledge of the society about art, aesthetic concept, universe etc. These idioms have a special potential to express the ideas. Sometimes, the idioms can express an idea in its full sense, than that of express an idea by using a lot of verse. It is like 'dew that reflects a forest full'. Gradually, these idioms became the nyāya-s and proverbs. The use of Lokanyāya-s and proverbs make Sanskrit to dazzling language and it has been blended with the linguistic and semantic peculiarities of Sanskrit. Lokanyāya means the method of using examples from well known, suitable, appropriate proverbs and sayings from the society for illustrating, supporting or opposing any idea.

Grammar is the science of language. Without the help of grammar, the analysis of language is not possible. To explain the forms of language is the main purpose of the science of grammar. For this, to isolate and analyze the notions, which are expressed by the forms of that language, is necessary. Grammar can be learnt easily with the help of many simple examples, nyāya-s or maxims taken from the society. These simple nyāya-s help to know the difficult grammatical sūtra-s, their *prayoga* and usefulness. In order to simplify the doctrines revealed in the traditional grammar texts, several grammarians have introduced certain Lokanyāya-s for the sake of the students. These nyāya-s fulfill the need of the students and support the religious laws for maintaining the rules and regulations in the Dharmic texts. In order to acquaint with this doctrine a study of Lokanyāya-s is essential to understand the nature of the society also.

### Origin of Nyāya-s

India has a long tradition of civilization, which has imbibed different ancient cultures. Hence, an analysis of the evolution of various strata of folklore became inevitable. The folklore study is aimed to know the real and actual characteristics of group of people and then existing music, rituals and art forms.

**Corresponding Author:**

**Dr. Anitha Kallyadan**

Associate Professor in Sanskrit,  
Govt. Brennen College,  
Dharmadam Under Kannur  
University, Kerala, India

The art form and ritual of our ancestors are the messages regarding their tradition and culture. Significance of the study is it gives importance to the oral tradition also. In folk mythology, imagination and factors are interlinked. Hence, it does not bear historical validity. This collective knowledge became a form of history and it communicates a message having traditional touch. On the basis of human faith, the communicated knowledge was survived. So, they are become unquestionable but acceptable piece of advice. Even though they have no historical recognition, but it goes beyond histories through the generation. Thus, folk is defined as 'history emerged as imagination'. Thus, we can believe that sometimes the origin of the maxims, proverbs, idioms etc. is the oral tradition transmitted through these advices.

Language is essentially a social phenomenon, which is the easiest way to communicate or intention without ambiguity has attained an important role in preserving the concepts related to the past. Our ancient Sanskrit thinkers have taken examples from daily life of common people for the better presentation, which is the *lokōktis* otherwise known as *lokanyāya-s*. *Nyāya-s* are functioned by accepting the examples, which comes in front of us in daily life. Being the different lifestyle of the world, newly committed experience of someone may be shared to the world and which may be transformed to a *nyāya*.

### Role of Nyāya-s

Language is a powerful medium to express the ideas. Since there are limitations in expressing the ideas through gestures and actions, language expressed ideas more clearly and powerfully. An affluent language has its own style, ideas and expression of verse. That ideas or idioms are the tendon of that language. Gradually, these idioms became the *nyāya-s* and proverbs. They elucidate the growth of cultural, economic, social, political etc. of society. On decomposing these *nyāya-s*, they reveal the knowledge of the society about art, aesthetic concept, universe etc. These *nyāya-s* have a special potential to express the ideas and to provoke the thoughts of listeners strongly. Sometimes, the *nyāya-s* can express an idea in its full sense than that of express an idea by using lot of verse. It is like 'dew that reflects a forest full'. Due to the poetical quality of *nyāya*, it is deeply rooted in the mind of the people. On course of a dispute, discussion and conversation, some raise *nyāya-s* for supporting and strengthening their arguments, and opposing others' arguments.

*Nyāya-s* have connections with various activities of human life and explain trends of human behaviour. There are many *nyāya-s*, which became a cause to lead us to a right way of life. It teaches us how to solve a problem easily when we face in day-to-day life, and also teach us what to do, what not to do, how to do and so on. Moreover, *nyāya-s* are used to explain the deep and abstract *śāstra* topics.

Thus, it is evident that *lokanyāya-s* place an important role in both day to day lives as well as in literature. From these *nyāya-s* occurred in different branches of Sanskrit work, one is informed that the principles can be clearly substantiated with these *lokanyāya-s* which enable him to have a glance on the tradition and culture. The power of *lokanyāya-s* reflects wide range of meaning through simple words be an interesting study for every language student. By evaluating each and every *nyāya-s*, it will open a wonderful world of imagination. At the same time, these maxims reveal to us some of the educational, social, economic, religious, cultural and political conditions of ancient India.

### Nyāya-s in Mahābhāṣya

Patañjali is the first grammarian who applied *nyāya* widely. He is conscious about his readers' difficulty and limitations; he tries to inspire them with maxims, which are expected to lighten the strain on the reader. It is like to hit two birds with a stone. Patañjali's *Mahābhāṣya* is a very influential book to the readers since, it has been accepted as the last and final word in the subsequent grammatical work, and he interprets each and every matter of the world in his work. This is an example of his keen observation to very minute things of the world, which is happened around him.

The *Mahābhāṣya* of Patañjali is divided in to 8 *addhyāya-s* of 4 *pāda-s* each corresponding to the *Aṣṭādhyāyī* and the commentary on each *pāda* is divided in to *āhnika-s*, the number of which varies from *pāda* to *pāda*. There are 85 *āhnika-s* in all. It is interspersed with dialogues. An important feature of the work is that it explains many rigid and recondite *śāstrāic* rules in terms of maxims derived from everyday life, which makes it higher and wider than a *śāstrāic* commentary and enables it to a flood of light on the religious and other aspects of contemporary life.

Here I am discussing some selected maxims in *Mahābhāṣya* which reflects the society and illustrate their nature, function and application of grammatical rules.

### Variety of Nyayas-An Evaluation

#### Ekadeśavikṛtanyāya

'a thing that is changed in one part does not there by become something else'.

*'ekadeśavikṛtamanyavad bhavatīti tin̄grahaṇena grahaṇam bhaviṣyati/ tad yadhā-śvā karṇe vā pucche vā chinne śvaiva bhavati, nāśvo na gardabha iti '1/*

Bhāṣyakāra introduces this *nyāya* in the *sūtra* '*stānivadādeśo'nalvidhau*' (Pāṇini *sūtra*. 1.1.56). It means that even when modification occurs to a part of an item, that item is treated as what it was. A dog continuous to be a dog, and is not transformed into an ass, though its tail may be cut off, or a man does not become a beast though he may lose one of his fingers. A form receives the same treatment even though it has lost part of itself or undergone some modifications. Consider *pacati* and *pacatu*, where *pacati* a form terminating in 'ti', has lost its final 'i', and *pacatu*, again a form terminating in 'ti', has had its final 'i' replaced by 'u'. Rule '*supināntam padam*' (P.1.4.14) requires that the term *pada* should be assigned only to those items which end in a *sup* or *tin̄*. However, *pacati* ends in 'ti' and *pacatu* ends in 'tu'. The original 'ti' which qualified *pacati* and *pacatu* as *pada-s* has been modified. So, the words *pacati* and *pacatu* may be taken as *tin̄anta*, by the *nyāya* *ekadeśavikṛtamananyavat bhavati*. That is the object is the same, though it has undergone slight modification.

### NA HI BHIKṢUKĀḤ SANTĪTI STHĀLYO NĀDHĪŚRĪANTE /NA HI MRĠĀḤ SANTĪTI YAVĀ NOPYANTE

'men do not refrain from setting the cooking pot on the fire because there are beggars, or do not abstain from sowing seed because there are wild animals'

*'na hi doṣāḥ santīti paribhāṣā na kartavyā lakṣaṇam vā na praneyam / na hi bhikṣukāḥ santīti sthālyo nādhīśrīyante / na ca mṛgāḥ santīti yavā notyante /*

*doṣāḥ khalvapi sākalyena parigaṇitāḥ prayojanānā-  
mudāharaṇamātram / kuta etat? na hi doṣāṇām  
lakṣaṇamasti / tasmād yanyetasyāḥ paribhāṣyāḥ  
prayojanāni tadarthameṣā paribhāṣā kartavyā /  
pratividheyam ca doṣeṣu' 2 /*

While the time of interpreting the sūtra 'krñmejantah' (P.1.1.39), Bhāṣyakāra says the merit and demerits of the *paribhāṣa*, 'sannipātalakṣaṇo vidhiranimitam tadvigḥātasya' <sup>3</sup>. It means that the rule depending upon the combination of two things never allows another rule to destroy it. This *paribhāṣa* has more defects than merits, and then there arise a question for what this *paribhāṣa* is? In reply Patañjali quotes the nyāya – *na hi bhikṣukāḥ santīti sthālyo nādhiśrīyante, na hi mṛgāḥ santīti yavā nopyante*'.

By the sūtra 'nēryaḥ', *rāma + nē* became *rāma + ya* by substituting 'ya' to a stem ending in 'a' in the place of 'nē'. Here the 'ya' being taken to be *sthānivat* to 'e' gets also the designation of *sup* and therefore the final 'a' of the stem *rāma* is lengthened before 'ya' by the rule *supi ca*. Here, there is substituted 'ya' for the dative ending 'e', after a stem ending in 'a'. Then short *aṅga* is the cause of this substitute 'ya'. According to the *paribhāṣa*, it never destroys the short *aṅga*. The *paribhāṣa* does not apply here. It is sometimes *nitya*, and sometimes *anitya*. Pāṇini himself indicates the *anitya* nature of this *paribhāṣa*, by forming the dative of *kaṣṭa* as *kaṣṭāya* in the sūtra *kaṣṭāya kramaṇe*. Even if this *paribhāṣa* more defects, Bhāṣyakāra emphasis the importance of this *paribhāṣa* through the nyāya '*na hi bhikṣukāḥ santīti sthālyo nādhiśrīyante, na hi mṛgāḥ santīti yavā nopyante*'. He says, men do not refrain from cooking because there are beggars or do not abstain from sowing seed because there wild animals since the field is near the forest. There is the need of prevention to defects and accepts the merit. Therefore, according to this nyāya acceptance of the *paribhāṣa* is suitable.

The content of this nyāya can be seen in Hitopadeśa;  
'*doṣabhīteranārambhastatkāpuruṣalakṣaṇam /  
kairajīrṇabhayād bhrātarbhojanam parihīyate // 4*

### NAṢṬĀSVADAGDHARATHANYĀYA

'the maxim of the lost horses and burnt chariot'.

*'athavā naṣṭāsvadagdharathavat sampratyayo  
bhavati / tadyathā- tavāśvo naṣṭaḥ, mamāpi ratho  
dagdhaḥ, ubhau sampratyujyāvahai iti, evamihāpi  
tavāpyantaratamā prakṛtirnāsti, mamāpyantaratama  
ādeśo nāsti, astu nau sampratyoga iti' 5 /*

The 'naṣṭāsvadagdharathanyāya' is based on a story that two persons in a village went out in their own respective chariots. On the way, the horse of one person lost and another's chariot burnt accidentally. By mutual agreement, the chariot is ready to move with other person's horse and they returned to their village. Bhāṣyakāra explains this nyāya while he interpreting the sūtra '*sthāne'ntaratamaḥ*' (P.1.1.50). The close association of vowels can be seen in śāstra. *ā, ai, au* are *vṛddhisamjñā* and *a, e, o* are *guṇasamjñā*. Here the place of the letter 'e' is gutturo-palatals (*kaṅṭhatālu*) and *prayatna* is *vivṛta* and the place of the letter 'i' is palatal (*tālu*) and *vivṛta prayatna*. So 'i' is the proximate *sthānin* of 'e' and 'ai'. Similarly, 'o' and 'au' have the place at gutturo-labials (*kaṅṭhoṣṭya*) and the *prayatna vivṛta* and its proximate *sthāni* is 'u' because it has the place at labials and *vivṛtaprayatna*.

But the letters 'a' and 'ā' have place gutturals and the letter 'r' has the place at cerebral. Here the *sthānin* and the *ādeśa* have no nearness in the organ of speech. There is no similar *sthānin* to 'r' and there is no similar *ādeśa* to 'a' and 'ā'. So, both associated together by the '*naṣṭāsvadagdharathanyāya*'. Then there comes *ar* and *ār* in place of 'r'.

The '*paṅgvandhanyāya*' of the Sāmkhya Philosophy is same as this nyāya;

*'puruṣasya darśanārtham kaivalyārtham tathā  
pradhānasya /  
paṅgvandhavadhayorapi samyogastatkr̥tāḥ  
sargaḥ' 6.*

### GARGAŚATADAṆḌANANYĀYA

'the maxim of the Gargas collectively are to be fined a hundred'

*'samudāye vākyaparisamāptiriti / tad yathā-gargāḥ  
śatam daṇyantamiti / arthinaśca rājāno hiraṇyena  
bhavanti / na ca pratyekam daṇḍayanti' 7 /*

'*saha*' should be read in the sūtra *halo'anantarāḥ samyogaḥ*, so that the whole may get the designation *samyoga* collectively and not individually. Pāṇini reads the word *saha*, whenever he wants *kārya* collectively. For example, *saha supā, ubhe abhyastam saha*.

If without the mention of the word *pratyekam*, the designation *vṛddhi* and *guṇa* can be individually applied, the mention of the word *saha* in the sūtra is not necessary. To clear this, Patañjali uses the '*gargaśatadaṇḍananyāya*'. Though the rules have individual applications, in certain cases rules have collective applications also. For instance, when it is ordered by a King that, "the Gargas shall be fined one hundred coins, it means that the total fine of hundred be collected from all the Gargas. The number of the coins is more important than the number of Gargas. So in the words like *vipra*, in the contiguous consonants 'p' and 'r' get collectively the *samyogasamjñā* and in *chandra*, consonants 'n', 'd', 'r' have also collectively get the *samyogasamjñā*.

### TĪRTHAKĀKANYĀYA

"crows are not stay for long time in sacred places"

*'kṣepa ityucyate, ka iha kṣepo nāma? yathā tīrthe  
kāka na ciram sthātāro bhavanti, evam yo  
gurukulāni gatvā na ciram tiṣṭati sa ucyate  
tīrthakāka iti' 8 /*

In the example *tīrthakāka*, the relation of substratum and super stratum is not possible to express contempt. So, Patañjali explains how this compound *tīrthakāka* conveys a sense of contempt in the bhāṣya of sūtra '*dhvānkṣeṇa kṣepe*' (P.2.1.42). Just as a sacred place crows are not stationary for a long time, in the same way a student who visits teaching institutions one after the other, but does not stay at one place for a long time is called *tīrthakāka*- a student guided by whims.

Here the crow became a contempt bird because of its presence in the sacred place is only for taking food. Nothing is sacred behind this. Likewise, a selfish and lazy student, who is desirous to study without effort is contempt in *gurukula*. The sense of contempt from the compound *tīrthakāka* through the *upamānopameyabhāva*-relation of standard of comparison

and this to be compared between the crow and the student, which is based on unsteadiness of objects.

### ĀMRASEKAPITṚTARPAṆANYĀYA

“watering a mango tree and at the same time satisfying the forefathers”

*‘dviḡatā api hetavo bhavanti / tadyathā-āmrāśca siktāḥ pītaraśca prṇītāḥ iti / tathā vākyānyapi dviṣṭhāni bhavanti / śveto dhāvati, alambusānām yāteṭi’<sup>9/</sup>*

In the Paśpaśāhnika of Mahābhāṣya on the course of discussion about ‘what are the purpose of instructions of letters’, Patañjali answered by using the *āmrasekapitṛtarpaṇanyāya*, which means watering a mango tree and at the same time satisfying the grandfathers, i.e. by doing one thing brings two results. The same action provides two or more results.

The introduction of letters at the beginning is for giving a serial order of letters for the sake of knowing their correct pronunciation. If so, an authoritative utterance has to be made in the case of vowels, which are *udātta*, *anudātta*, *svarita*, *anunāsika*, *dirgha*, and *pluta*. It will be achieved on account of the general nature of the original utterance. Even if saying so, the letters with the defect of *samvṛta* should be prohibited. The defects *samvṛta* and others are avoided by *gargādi-bidādipāṭha*, but there is another purpose served by *gargādi-bidādipāṭha*, so that correctness of the whole may be secured. Here arises the question, ‘how can two things are obtained by one single effort?’ For answer to this question, Bhāṣyakāra uses this nyāya and says that, both are accomplished by *gargādi-bidādipāṭha*, the correct reading is understood and the defects are removed. There can be sometimes a two-fold purpose also in doing a thing. For example, by performing *pitṛtarpaṇa* while sitting under mango tree, the mango tree is watered, as also the grandfathers are appeased at the same time. Ordinary sentences also convey a double sense. *śvetodhāvati*-the white one runs, *śvāitodhāvati*-the dog is running away from here, and *alam busānām yātā*- go to the country of Alambusa, *alambusānām yātā*-able to go to the waters.

The *āmrasekapitṛtarpaṇanyāya* is also seen in Padmapurāṇa.

*‘eko munistāmraakarāgrahastohyāmreṣu mule salilam dadāti / āmrāśca siktāḥ pītaraśca tṛptā ekā kriyā dvayarthakarī prasiddhā’<sup>10/</sup>*

### Conclusion

In grammar, the grammarians bring the realities of the external world to bear upon discussions of the inside world of grammar. Hence, there are numerous maxims mentioned in support of grammatical discussion. The maxims showed the relation of language and society. They are the rules and regulations prevalent among the people in society. The source of Vyākaraṇa is the society itself. The Vyākaraṇaśāstra is simplified and popularized by introducing more clarifying examples from the society. The ultimate authority of grammar is people themselves. But taking illustration and examples from common life, the entire universe is coming within the limits of maxims. The Sanskrit grammarian understood the power of nyāya-s and employed them their sūtra to shut the mouth of any opponent and popularise their śāstra.

Maxims give insight to the rules and regulations as well as the life style existed in society in a particular era. Therefore, these maxims throw light on the religious, social, educational, economic and other aspects of contemporary life. By evaluating these maxims, we have a clear picture of the social life in that period.

### References

1. Patañjali, *Vyākaraṇamahābhāṣya*, Bhargava Sastri Bhikaji Josi (Ed), Vol. I, Chaukamba Sanskrit Pratishthan, Delhi, 2004, 451p.
2. Ibid, I, 366p.
3. Nāgeśabhaṭṭa, *Paribhāṣeṭuśekhara*, Paṇḍit Śrī Sadāśivaśāstri (Ed), Chaukamba Sanskrit Sansthan, Varanasi, 2001, 85p.
4. Nārāyaṇapaṇḍita, *Hitopadeśa*, Nārāyaṇaśarma Ācārya (Ed), Chaukamba, Delhi, 1990, 2.26
5. Patañjali, *Vyākaraṇamahābhāṣya*, Vol. I, Bhargava Sastri Bhikaji Josi (Ed), Chaukamba Sanskrit Pratishthan, Delhi, 2004, 424p.
6. Samkhyakarika, isvarakrishna, Chaukamba, Delhi, 1991, 21p.
7. Patañjali, *Vyākaraṇamahābhāṣya*, Bhargava Sastri Bhikaji Josi (Ed), Chaukamba Sanskrit Pratishthan, Delhi. 2004;I:169.
8. Patañjali, *Vyākaraṇamahābhāṣya*, M.M. Pandit Shivdatta Sharma (Ed), Chaukamba Sanskrit Pratishthan, Delhi, 1988;II:383p.
9. Patañjali, *Vyākaraṇamahābhāṣya*, Bhargava Sastri Bhikaji Josi (Ed), Chaukamba Sanskrit Pratishthan, Delhi. 2004;I:84.
10. Gurumaṇḍalagrāndhamāla, Padmapurāṇa, sṛṣṭikhaṇḍa II - 95, (Part I – V), Aṣṭādaśapuṣpam, Kolkatta, 1957-59,