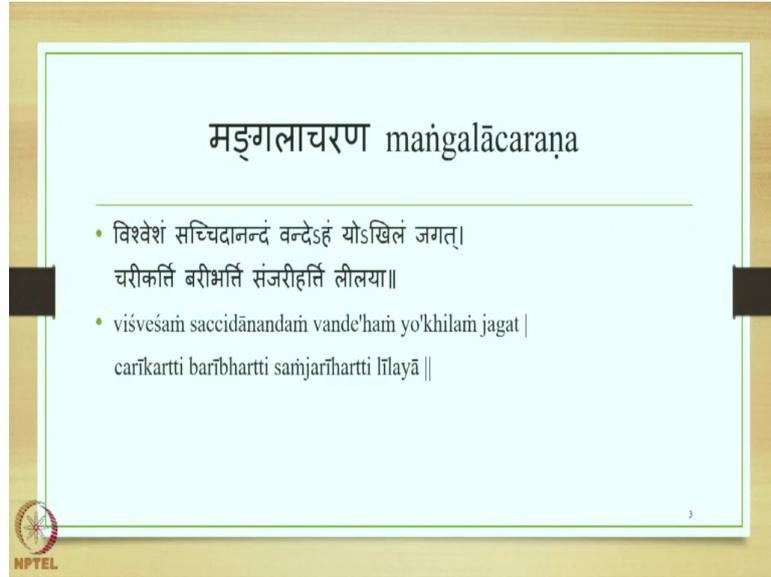


समास samāsa in Pāṇinian grammar- I
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Lecture - 18
Rules of compounding in Paninian grammar-4

Welcome. I welcome you all to this course samasa in Paninian grammar. This is the first course and I also welcome you to this lecture. We begin the lecture by the recitation of the mangalacarana.

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मङ्गलाचरण maṅgalācaraṇa

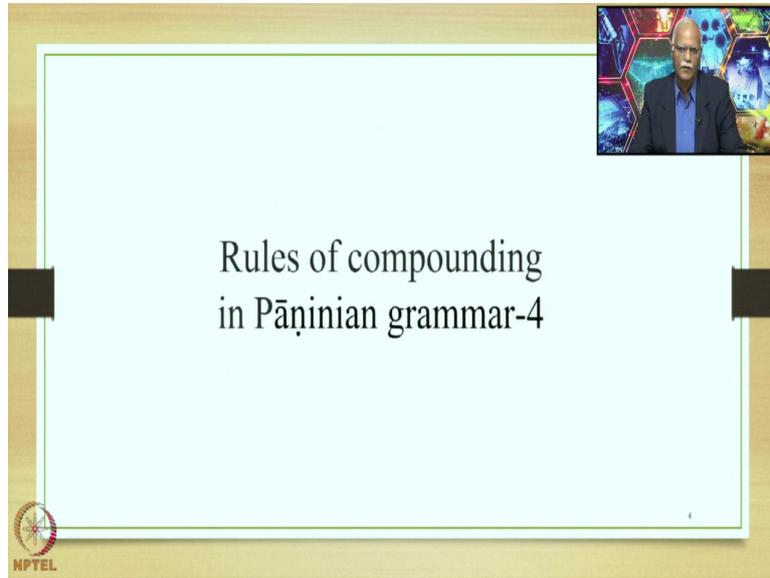
- विश्वेशं सच्चिदानन्दं वन्देऽहं योऽखिलं जगत्।
चरीकर्ति बरीभर्ति संजरीहर्ति लीलया ॥
- viśveśaṁ saccidānandaṁ vande'haṁ yo'khilam jagat |
carīkartti barībhartti saṁjarīhartti līlayā ॥

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[FL].

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So, far in this course we have studied the theory of compounding as stated in the Paninian grammar. The core of the Paninian grammar namely the Ashtadhyayi and also the Paninian grammatical tradition, which has commented on the text of Ashtadhyayi. We studied the passages from the great Vyakarana Mahabhashya of Patanjali which allowed us to better understand the theory of compounding as stated in the Paninian grammar.

He studied the concepts like samartha and then the two fold samarthya namely vyapeksha as well as ekarthibava. We also studied the four interpretations offered by Patanjali which he divided into two groups himself. The group of two explaining vyapeksha and the other group of two interpretations explaining ekarthibava.

We said that the karaka theory is the base of the samartha theory we also said that it is the sentence which is the input for the process of compounding and the nominal root or the

pratipadika is the output of the process of compounding. We also said that this output in the form of a pratipadika again becomes an input for a sentence.

We also said that compound and sentence they are similar in terms of the input the input for the sentence derivation is the padas and the input for the sentence derivation is also the interrelated padas which are part of the sentence. We then studied various processes involved in the derivation of the compound.

We noted down those processes we also noted down the sequence in which those apply we said that this semantic conditioning is the primary stage of the process of compounding at the cognitive level in the arthakasha and also in the shabdakasha. After this primary semantic condition which is stated also by the sutra Paninis sutra 2 1 1 [FL]. We go to the other rule which talks about the name of the process which is samasa stated by the sutra [FL] 2 1 3.

Then we also studied the necessary condition for the process of compounding namely [FL] and we said that for compounding in Sanskrit we necessarily require a subanta which is interrelated to another subanta only. So, a compound is possible in Sanskrit or a compound is used in Sanskrit by the speakers of Sanskrit in such a manner that its constituents are always both of them subantas.

[FL] and the speakers of Sanskrit have never compounded a subanta and a tinanta and a tinanta and a tinanta as a by default theory. There are exceptions of this kind which are treated as exceptions to the general by default rule of a subantha getting compounded with another interrelated subanta as a basic by default theory. We then also stated and studied the stage where the sup gets deleted [FL].

Then we also studied the [FL] pratyaya then the purva pada karya etcetera. Now let us proceed further and try to understand some more rules of compounding in Paninian grammar in this particular lecture.

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वर्णकार्य varṇakārya

- These are the operations that are based on individual sounds in the environment of compounding
- सन्धि sandhi
- षत्व ṣatva
- णत्व ṇatva
- These operations are done towards the end of the derivation process and the outputs of these operations generally do not become inputs to any other further operations

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We deal with varnakarya in this lecture. These are the operations that are based on individual sounds in the environment of compounding this is what is varnakarya. And notable amongst them are the three karyas sandhi karya, satva karya and also natva karya.

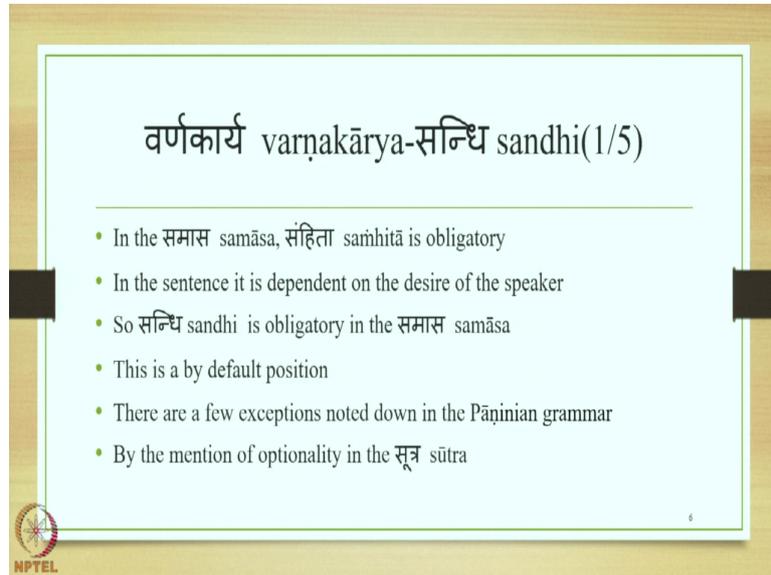
Satva and natva are generally referred to as cerebralization satva and natva [FL] karya where sa and na both of them are produced from [FL] as the place of articulation in the oral cavity as far as the Paninian grammatical tradition is concerned. These operations namely any sandhi and also satva and natva substitutes they are done towards the end of the derivation process.

And the outputs of these operations generally do not become inputs to any other further operations this is the peculiarity and that is why satva and natva particularly are stated in the

section in the Ashtadhyayi which is not visible to the most of the part of the Ashtadhyayi. Satva and natva are the operations stated in 8.3 and 8.4 respectively.

And in part of the sandhi is also stated in 8.2 and 8.3 and these rules by a clever mechanism are declared to be nonexistent for all the 29 padas before. So, from 1 1 up to 8 1 the 29 sections do not see the remaining last three sections of the Ashtadhyayi 8 2 8 3 and 8 4 and we have spoken more about this in the other course introduction to Paninian grammar. So, these are the varnakaryas which are stated towards the end of the Ashtadhyayi mostly.

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वर्णकार्य varṇakārya-सन्धि sandhi(1/5)

- In the समास samāsa, संहिता saṁhitā is obligatory
- In the sentence it is dependent on the desire of the speaker
- So सन्धि sandhi is obligatory in the समास samāsa
- This is a by default position
- There are a few exceptions noted down in the Pāṇinian grammar
- By the mention of optionality in the सूत्र sūtra

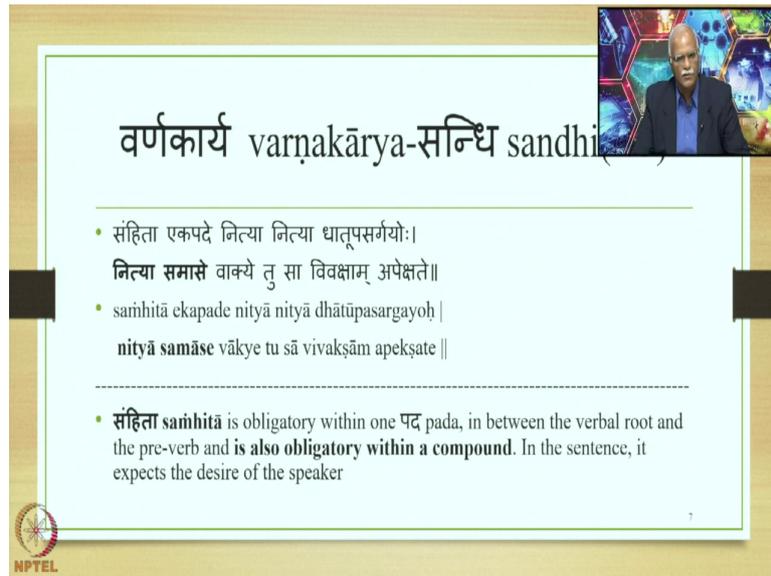
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Let us study them one by one. First let us study the sandhi karya which happens in the environment of the samasa in the samasa samhita is obligatory in the sentence it is dependent on the desire of the speaker a speaker may want to do samhita; that means, the speaker may want to put together the words from the shabdakasha in the samhita mode.

Or the speaker may not want to put all those words in the samhita mode the speaker wants to take as much gap as possible between the two symbols in the form of the sounds and then it they are not in samhita and; obviously, then there is no sandhi requirement over there. But in the samasa samhita is obligatory and so, sandhi is also obligatory in the samasa this is a by default position (Refer Time: 10:15) the sandhi will have to be made.

There is no other choice and if that is the case as a by default position; obviously, the few exceptions are noted down in the Paninian grammar on this very (Refer Time: 10:36) by the mention of optionality in the sutra Panini has noted down a few exceptions, but the by default position is that sandhi is obligatory in the samasa.

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वर्णकार्य varṇakārya-सन्धि sandhi

- संहिता एकपदे नित्या नित्या धातूपसर्गयोः।
नित्या समासे वाक्ये तु सा विवक्षाम् अपेक्षते॥
- saṁhitā ekapade nityā nityā dhātūpasargayoh |
nityā samāse vākya tu sā vivakṣām apekṣate ||

• संहिता saṁhitā is obligatory within one पद pada, in between the verbal root and the pre-verb and is also obligatory within a compound. In the sentence, it expects the desire of the speaker

NPTEL

So, we have a famous verse which says [FL]. What this means is that samhita is obligatory within one pada also in between the verbal root and the proverb datu and upsarga and is also obligatory within a compound. In the sentence it expects the desire of the speaker.

So, the highlighted words are samhita is also obligatory within a compound. So, we will have to do the sandhis in the samasa. This is extremely important without sandhi operations carried out the samasa output would not be considered as the final output of the process of compounding.

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वर्णकार्य varṇakārya-सन्धि sandhi(3/5)

- One who has immeasurable lustre
- अमिता आभा यस्य सः amitā ābhā yasya saḥ
- [[अमिता amitā + सुसु] + [आभा ābhā + सुसु]]
- [[अमिता amitā + 0] + [आभा ābhā + 0]]...A 2.4.71
- [[अमित amita + 0] + [आभा ābhā + 0]]...A 6.3.34
- [[अमित amita + 0] + [आभ ābha + 0]]
- [[अमित amita] + [आभ ābha]]...A 6.1.101
- [[अमिताभ amitābha]]

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Let us take an example. If we have the meaning one who has immeasurable luster and if this meaning is to be expressed in the following form amita, abha, yasya, saḥ then the speaker desires to compound these elements and produce one unit of word as well as meaning.

So, then amita abha yasya sah which is the [FL] vighrah is converted into an [FL] vighrah in the following manner amita plus su plus abha plus su and this is the [FL] vighrah and then it assumes the status of a samasa and therefore, these two square brackets denote this particular fact and there are these two constituents abha plus su as well as amita plus su, amita abha yasya sah.

In this case we apply [FL] pratipadika [FL] and then we delete this there is no samasantha pratyaya which is applicable over here. So, we do not add any samasantha pratyaya it is not compulsory that samasantha pratyaya is added in each and every compound that is not mandatory.

There is no rule based system which suggests addition of a samasantha pratyaya in this case so, we do not add the samasantha pratyaya. So, we have amita plus 0 plus abha plus 0, we delete the sups [FL]. Then we are at this stage where amita is substituted by amita and this is where we apply the purva pada karya namely [FL] because amita and abh a they are co-referential they are referring to one.

And the same entity referend and therefore, there is the relationship of co-referentiality between them [FL] and both of them are in the feminine gender amita is part of the purva pada, abha is part of the uttarapada and in the environment of this uttarapada now this amita which is in feminine gender is taken back to its root form which is amita this is the [FL] operation that happens over here.

So, we have amita plus 0 plus abha plus 0 this happens because of the sutra [FL]. And then we have amita plus 0 plus abha plus 0 and now because this is a bahuvrihi compound as is clear from this kind of [FL] amita abha yasya sah. So, neither amita nor abha are the heads, it is this sah which is acting as the head and this sah is out of the compound sah is not figuring anywhere in this particular compound.

So, this is a bahuvrihi compound and a bahuvrihi compound is always such that both of its constituents become subordinate. So, this abha is also subordinate and in such a case [FL] is a

sutra that applies here and substitutes this [FL] by [FL] and so, we get abha over here. So, amita plus abha and now we can say that this is the final output of the compound, but unless and until we do the sandhi, we will not be able to say that this is the final output.

So, this ah over here at the end of this purva pada and ah at the beginning of this uttarapada they are the conditions for the application of [FL] 6.1.101 So, this sutra is applied over here and we get amitabha as the final output. Now we can say that this is the final output of the process of compounding. Amita and abha are not the final output of the process of compounding because we did not do any sandhi over here once we do the sandhi and get amitabha then this is what is the compound output.

So, sandhi is obligatory we have no choice or no choice of optionality between amita plus abha and amitabha. Amitabha is the only output of this particular compounding process sandhi karya is obligatory in the samasa. Samhita nitya and swar sandhi is also nitya this is how the word amitabha is derived and amitabha is a very popular word and popular name in modern India and rightly so.

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वर्णकार्य varṇakārya-सन्धि sandhi(4/5)

- Meaning: Master/Lord of the Group
- गणस्य ईशः gaṇasya īśaḥ
- [[गण gaṇa + ऊस् ūs] + [ईश īśa + सु su]]...A 2.4.71
- [[गण gaṇa + 0] + [ईश īśa + 0]]
- [[गण gaṇa] + [ईश īśa]]...A 6.1.87
- [[गण gaṇ] ए [शīśa]]
- [गणेश gaṇeśa]



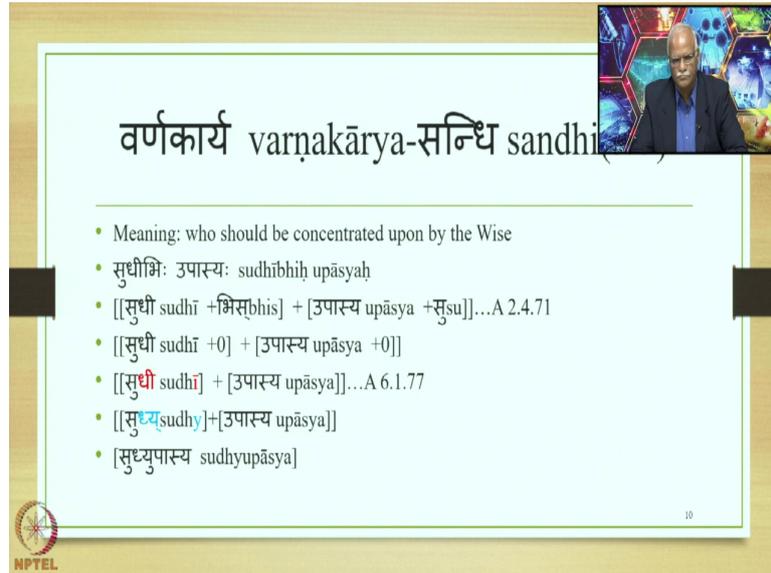
Similarly, if we have another meaning master or lord of the group ganasya isah ganasya isah and so, the [FL] vigrah of this would be gana plus nas and isa plus su and obviously, gana will have the purva pada status. So, gana plus nas is the purva pada and isa plus su is the uttara pada and there is no samasantha pratyaya added over here. Because there is no such condition for the addition then we apply [FL] and we delete the sups.

So, we get gana plus 0 and isa plus 0 and this is a samasa at the beginning of the [FL] itself. So, all this is samasa. So, these sups are parts of the pratipadika because samasa is pratipadika and so, then 2.4.71 applies and the sups get deleted. So, we get gana plus isa now [FL] has the scope of application and it does apply 6.1.87 and converts this gana plus isa as gana e sa and finally, ganesa.

So, gan e sa and ganesa this is the final output of the compound gana plus isa cannot remain as it is without getting the sandhi substitution as the final output of the compound that is not possible. In the samasa sandhi is obligatory samhita is and [FL] sandhi obligatory. So, we get ganesha as the final output of the process of compounding over here and as we know that there are several words also in modern Indian languages which follow the same pattern like ganesa.

We also have words like Gunesa, Suresa, Ramesa, Rajesa, Rakesa, Dinesa and so, on and so, forth so, many such words are there and they are derived in the similar fashion and unless and until the sandhi is done the final output is not the final is not declared to be the final output. So, final output must have the sandhi operation done.

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वर्णकार्य varṇakārya-सन्धि sandhi

- Meaning: who should be concentrated upon by the Wise
- सुधीभिः उपास्यः sudhībhiḥ upāsyah
- [[सुधी sudhī +भिस्bhis] + [उपास्य upāsyā +सुsu]]...A 2.4.71
- [[सुधी sudhī +0] + [उपास्य upāsyā +0]]
- [[सुधी sudhī] + [उपास्य upāsyā]]...A 6.1.77
- [[सुध्य sudhy]+[उपास्य upāsyā]]
- [सुध्युपास्य sudhyupāsyā]

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This is another example where we have the meaning namely who should be concentrated upon by the wise sudhi is wise and upasyah is who should be concentrated upon. So, upasya has got the verbal root asa with the reverb or [FL] means to sit, but upasa means to worship or to concentrate and upasya is the [FL] pratyaya which means karma and that is the reason why upasya is meant here as who should be concentrated upon.

So, the [FL] vigrah is sudhi plus bhis plus upasya plus su. At this stage this attains the status of a compound samasa, this is the [FL] vigrah and then immediately we apply [FL] there is no samasanta pratyaya added sudhi plus bhis occupies the initial position, then we apply [FL] and both the sups are deleted.

So, we have sudhi plus 0 plus upasya plus 0 and then straight away this long e comes immediately before this u which is the subject matter of a scope of [FL] 6.1.77 and therefore, this e gets substituted by ya. And so, we have sudhy upasya and finally, sudhyupasya this the final compound output and there is no choice between this and sudhy plus upasya.

We cannot keep it as sudhyupasya that is not possible. Samhita is nitya in samasa and su is sandhi also nitya as far as the final samasa output is concerned sudhyupasya is the compound output.

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वर्णकार्य varṇakārya-षत्व ṣatva(1/2)

- Retroflex is by default negated at the beginning of the पद, pada
- But as exceptions, in some of the compounds, in order to denote special meaning outputs, षत्व ṣatva is noticed and stated by rules
- Meaning: One who bathes in a river
- नद्यं स्नातः nadyāṁ snātaḥ
- [[नदी nadi + डि ṇi] + [स्नात snāta + सु su]]
- [[नदी nadi + 0] + [स्नात snāta +0]]
- [[नदी nadi] + [स्नात snāta]]
- [[नदीस्नात nadisnāta]]

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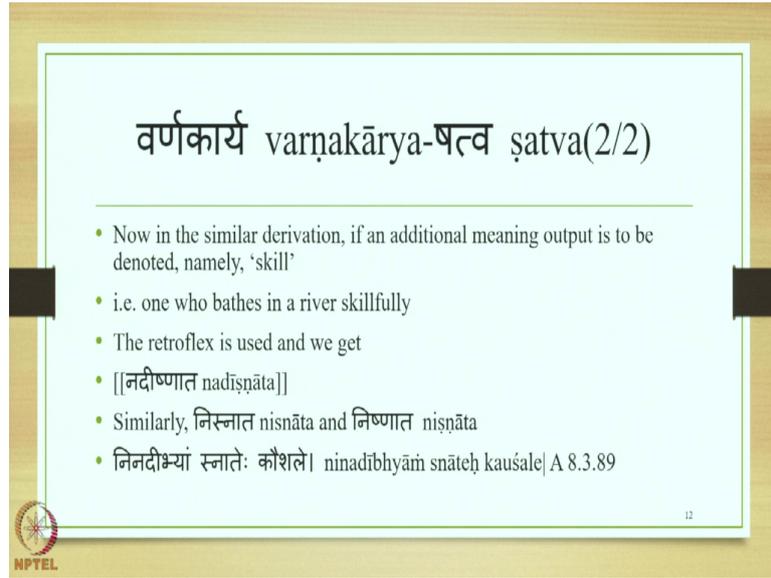


Let us now look at the varnakarya satva in this case satva is stated in 8.3. Now retroflex is by default negated at the beginning of the pada [FL] that is the sutra in 8 3, but as exceptions in some of the compounds in order to denote special meaning outputs satva is noticed and stated by the Paninian rules for example, if we have the meaning one who bathes in a river nadyam snatah if that is the meaning.

And if there is something additional that is to be conveyed because to bathe in a flowing river is not an easy job one needs quite a lot of skill to do that and therefore, nadyam snatah although literally means one who bathes in the river later on takes the shape of a word denoting something who is skilled. So, here we have nadi plus ni nadi plus ni plus snata plus su as [FL] vigrah and then this attains the status of a compound at this stage.

And so, this is a samasa now and therefore, it becomes a pratipadika now this su and this ni they become part of the pratipadika. So, 2 4 71 applies and by the application of this [FL] we delete both the sups and so, we have nadi plus 0 plus snata plus 0 and then of course, we have nadi snata and this is the output nadi snata.

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वर्णकार्य varṇakārya-षत्व ṣatva(2/2)

- Now in the similar derivation, if an additional meaning output is to be denoted, namely, 'skill'
- i.e. one who bathes in a river skillfully
- The retroflex is used and we get
- [[नदीष्णात् nadiṣṇāta]]
- Similarly, निस्नात् nīsnāta and निष्णात् niṣṇāta
- निनदीभ्यां स्नातेः कौशले | ninadibhyaṃ snāteḥ kauśale | A 8.3.89

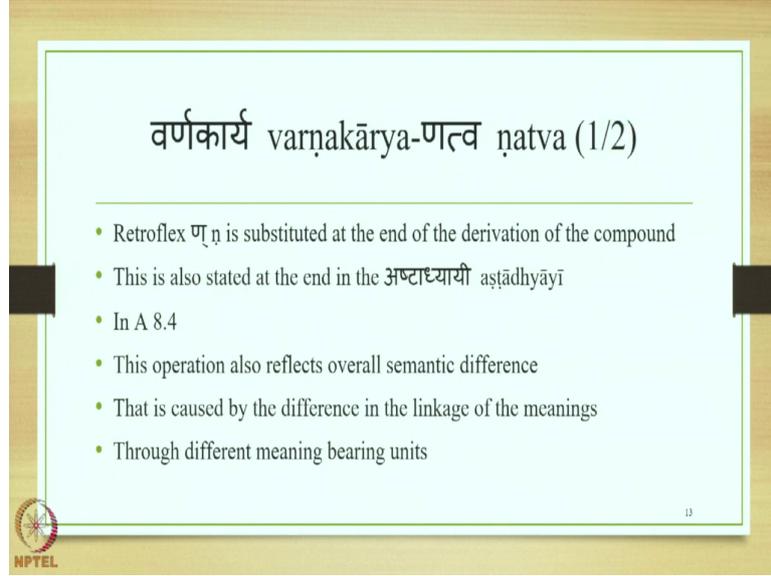
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Now, in the similar derivation if an additional meaning output is to be denoted namely skill; that means, one who bathes in a river skillfully, the retroflex is used and we get the output nadisnata. Nadisnata means, one who bathes in a river skillfully.

Similarly, nīsnata and niṣṇāta, nīsnata is a skilled person and we have the sutra ninadibhyaṃ snāteḥ kauśale 8.3.89 denoting this additional and specific meaning for the retroflex. The

retroflex that is sha in place of sa denotes in this particular additional meaning in the compound.

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वर्णकार्य varṇakārya-णत्व ṇatva (1/2)

- Retroflex ण् ṇ is substituted at the end of the derivation of the compound
- This is also stated at the end in the अष्टाध्यायी aṣṭādhyāyī
- In A 8.4
- This operation also reflects overall semantic difference
- That is caused by the difference in the linkage of the meanings
- Through different meaning bearing units

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Similarly, natva varnakarya also is of the same kind. So, retroflex n is substituted at the end of the derivation of the compound. This is also stated at the end of the Ashtadhyayi the grammar of Panini in 8.4. This operation also reflects the overall semantic difference that is caused by the difference in the linkage of the meanings through different meaning bearing units.

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वर्णकार्य varṇakārya-णत्व ṇatva (2/2)

- Meaning: The act of creation
- M: from whom ego has gone away
- [[निर् nir + सुsu] + [[मा mā + अन ana] + सु su]]...A 2.4.71
- [[निर् nir + सुsu] + [मान māna + सु su]]...A 2.4.71
- [[निर् nir + 0] + [[मा mā + अन ana] + 0]]
- [[निर् nir + 0] + [मान māna + 0]]
- [[निर् nir] + [मा mā + अन ana]].A 8.4.29
- [[निर् nir] + [मान māna]]
- [[निर् nir] + [[मा mā + अण ana]]]
- [निर्माण nirmāṇa]
- [निर्माण nirmāṇa]



For example, here we have two word forms the first one means the act of creation and here we have nir plus su plus ma plus ana and then we have sue added to it. So, ma plus ana is the [FL] and su is added to it. And then of course, in the compound process we delete the sups. So, we have nir plus 0 plus ma plus ana plus 0. So, this attains the status of a compound and therefore, these sups are deleted.

So, we have nir plus ma plus ana and now in this case 8.4.29 applies [FL] and that substitutes this na by ana and so, we have nir ma ana and then sandhi happens and we get the form nirmana which means the act of creation. And now if we compare this with the right hand side derivation nirmana is the output and the meaning is from whom ego has gone away.

Now here we have nir plus su mana plus su and the samasa (Refer Time: 27:24) happens. So, we have su as part of the pratipadika. So, by [FL] we delete both the sups. So, now, we have

nir plus 0 plus mana plus 0 and so, we have nirmana and finally, we get the output nirmana this na does not change into ana.

And we have the word nirmana. Now compare and contrast these two nirmana as against nirmana and the meaning is changed here the meaning is the act of creation where nir is a proverb of the verbal root ma and here nir is not a proverb with verbal root ma. This is a word mana which means ego and nir is related to the action of going gone away. So, [FL] that is the meaning.

So, nir is related with gata and nir is not related with mana and therefore, nir cannot be called as an upasarga of mana and therefore, this na is not changed to ana. So, nirmana which is a bahuvrihi compound and nirmana which is a tatpurusha compound and the retroflex gives us this difference of meaning when it is ana it means, the act of creation and when it is nirmana it means one from whom ego has gone away.

This is how varnakarya tells us about the difference of meaning this happens only at the end and this is not an input of something else.

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वर्णकार्य varṇakārya-उत्तरपदह्रस्व
uttarapadahrasva (1/4)

- This is an operation that takes place on the final sound of the उत्तरपद uttarapada
- This operation is that of shortening
- Along vowel at the end of the उत्तरपद uttarapada is shortened
- With specific environments in place, like, neuter gender as well as उत्तरपद uttarapada being subordinate
- ह्रस्वो नपुंसके प्रातिपदिकस्य | hrasvo napuṁsake prātipadikasya | A 1.2.47

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Also, we have varnakarya as uttarapadahrasva we saw this in amitabha. This is an operation that takes place on the final sound of the uttarapada this operation is that of shortening along vowel at the end of the uttarapada is shortened with specific environments in place like neuter gender as well as uttarapada being subordinate. This is stated by the sutra hrasvo napuṁsake pratipadikasya 1.2.47.

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**वर्णकार्य varṇakārya-उत्तरपदह्रस्व
uttarapadahrasva (2/4)**

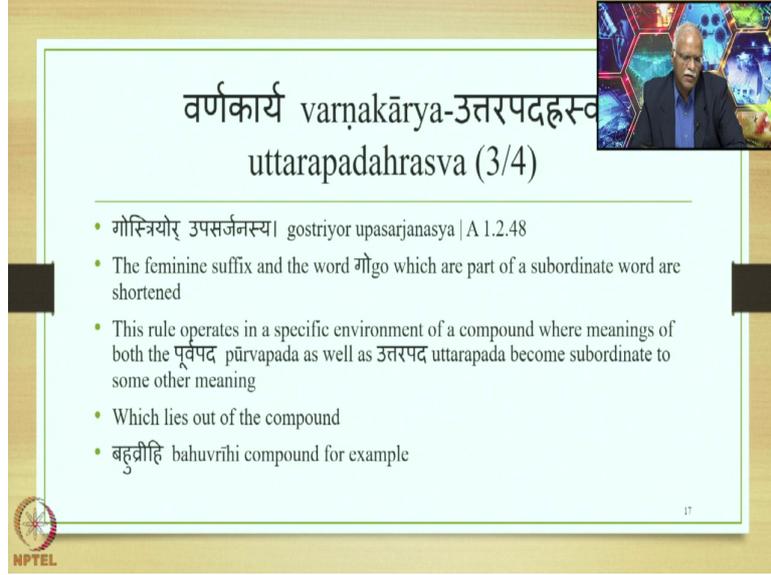
- Meaning: a family which protects the wealth
- श्रियं पति śriyaṁ pāti
- [[श्री śrī +अम्am] + [पा pā + विच्vic]]
- [[श्री śrī +0] + [पा pā +0]]
- [[श्री śrī] + [प pa]]
- [श्रीप śrīpa]

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So, here is an example if we have a meaning a family which protects the wealth sriyam pati. So, we have sri plus am and pa plus vic and then we have sri plus pa and sri plus pa and so, now, we get the form sripa. So, in this case the uttarapada pa has become shortened and we get the form sripa.

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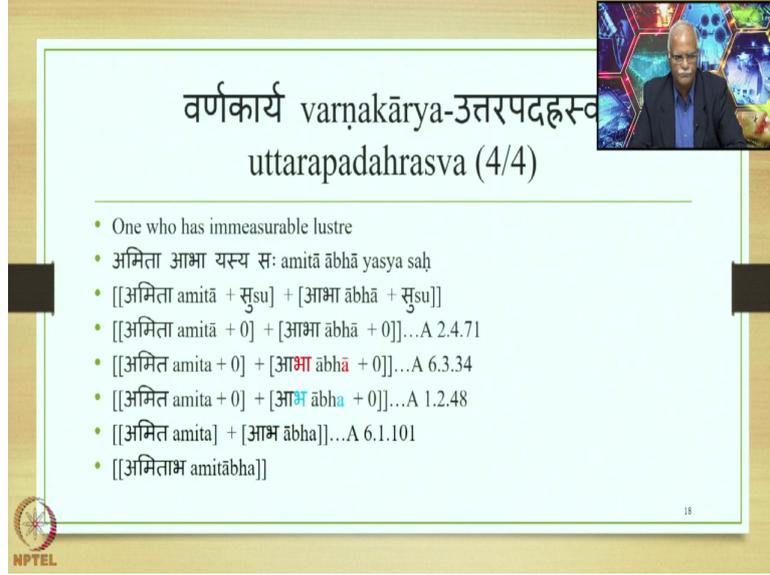
वर्णकार्य varṇakārya-उत्तरपदह्रस्व
uttarapadahrasva (3/4)

- गोस्त्रियोर् उपसर्जनस्य | gostriyor upasarjanasya | A 1.2.48
- The feminine suffix and the word गोgo which are part of a subordinate word are shortened
- This rule operates in a specific environment of a compound where meanings of both the पूर्वपद pūrvapada as well as उत्तरपद uttarapada become subordinate to some other meaning
- Which lies out of the compound
- बहुव्रीहि bahuvrihi compound for example

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Similarly, we have gostriyor upasarjanasya another sutra talking about the uttarapada rasva. So, 1.2.48 is the sutra and this means that the feminine suffix and the word go which are part of a subordinate word are shortened. This rule operates in a specific environment of a compound where meanings of both the purva pada as well as uttarapada becomes subordinate to some other meaning which lies out of the compound. Bahuvrihi compound is therefore, an example we have already seen amitaabha.

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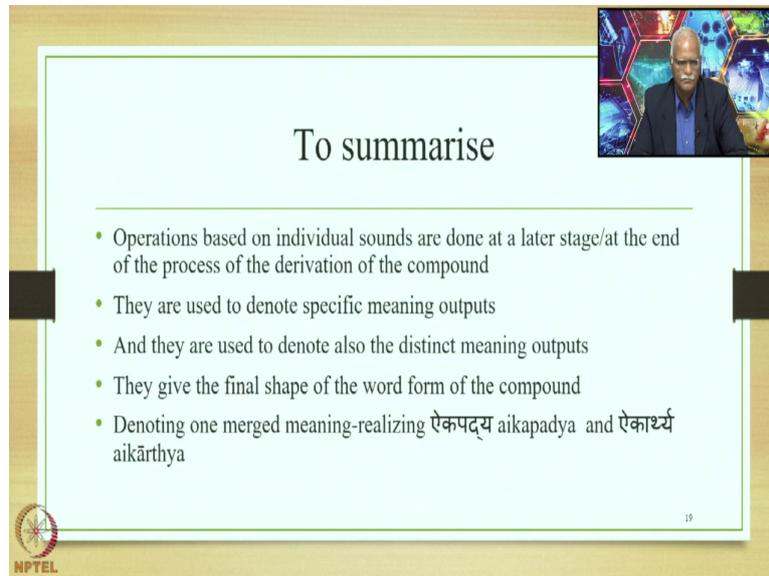
वर्णकार्य varṇakārya-उत्तरपदह्रस्व
uttarapadahrasva (4/4)

- One who has immeasurable lustre
- अमिता आभा यस्य सः amitā ābhā yasya saḥ
- [[अमिता amitā + सुसु] + [आभा ābhā + सुसु]]
- [[अमिता amitā + 0] + [आभा ābhā + 0]]...A 2.4.71
- [[अमित amita + 0] + [आभा ābhā + 0]]...A 6.3.34
- [[अमित amita + 0] + [आभ ābha + 0]]...A 1.2.48
- [[अमित amita] + [आभ ābha]]...A 6.1.101
- [[अमिताभ amitābha]]

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And this is what it is and we note now that the word abha has got a at the end and this is shortened because this abha is also upasarjana or subordinate to the meaning which is out of the compound. So, this a is shortened and we get abha and finally, we get amita abha.

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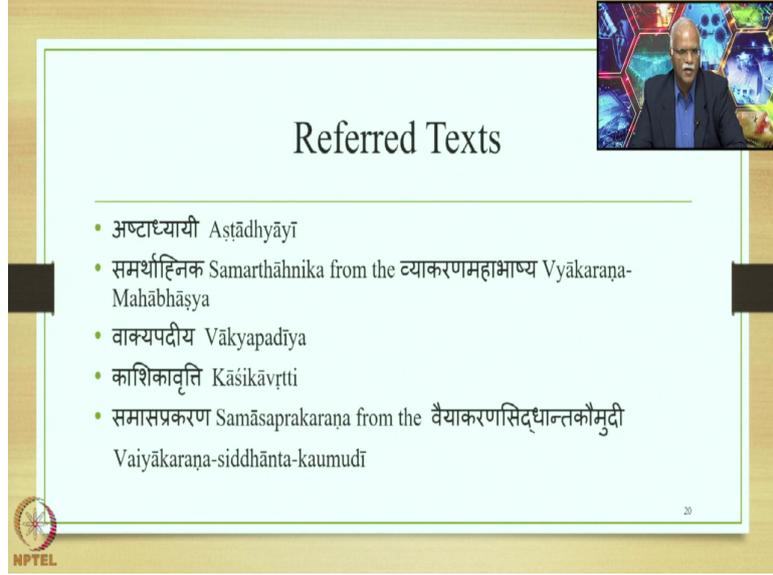
The slide features a light blue background with a white border. At the top center, the title "To summarise" is written in a black serif font. Below the title, a horizontal line separates it from a bulleted list of five points. The list items are: "Operations based on individual sounds are done at a later stage/at the end of the process of the derivation of the compound", "They are used to denote specific meaning outputs", "And they are used to denote also the distinct meaning outputs", "They give the final shape of the word form of the compound", and "Denoting one merged meaning-realizing ऐकपद्य aikapadya and ऐकार्थ्य aikārthya". In the top right corner, there is a small video inset showing a man with glasses speaking. In the bottom left corner, there is a circular logo with a red and white design, and the text "NPTEL" below it. A small number "19" is visible in the bottom right corner of the slide.

To summarise

- Operations based on individual sounds are done at a later stage/at the end of the process of the derivation of the compound
- They are used to denote specific meaning outputs
- And they are used to denote also the distinct meaning outputs
- They give the final shape of the word form of the compound
- Denoting one merged meaning-realizing ऐकपद्य aikapadya and ऐकार्थ्य aikārthya

To summarize, operations based on individual sounds are done at a later stage or at the end of the process of the derivation of the compound. There used to denote specific meaning inputs as well and they are used to denote also the distinct meaning outputs nirmana versus nirmana. They give the final shape of the word form of the compound denoting one merged meaning realizing aikapadya and also aikarthy.

(Refer Slide Time: 32:23)



Referred Texts

- अष्टाध्यायी Aṣṭādhyāyī
- समर्थाह्निक Samarthāhnikā from the व्याकरणमहाभाष्य Vyākaraṇa-Mahābhāṣya
- वाक्यपदीय Vākyapadīya
- काशिकावृत्ति Kāśikāvṛtti
- समासप्रकरण Samāsaprakaraṇa from the वैयाकरणसिद्धान्तकौमुदी Vāyākaraṇa-siddhānta-kaumudī

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These are the traditional texts referred to.

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अनुगृहीतो'स्मि

• मीळवणं ऋणंणी.	• Muchas gracias.
• अनेक धन्यवाद.	• Merci beaucoup.
• बहुत बहुत धन्यवाद.	• Danke.
• आभारी आहे.	• Grazie mille.
• ખૂબ ખૂબ આભાર.	• Thank you.



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Thank you for your patience.