NATURAL OBSERVATIONS

Chapter - VII

NATURAL OBSERVATIONS

Great Mountainous ranges, huge forests, rich flora and fauna diversify the land of India, which have lent its social and economic life additional wealth and beauty.

7.1. Flora

The study of flora furnishes an important role in the history of Indian plants. Flora has provided the people with fruits and roots as food and medicine and sprouts and flowers as means of ornamentation. Patañjali speaks of a tree as consisting of roots, trunk, fruits and leaves. The important fruit-bearing tree is mango tree and it has also an important role in the pitṛtarpaṇa. As a part of this ceremony, water was poured under the mango tree, for satisfying forefathers. bilva is a wood-apple tree and the sacrificial post (yūpa) should be made of the wood of the bilva or khadira tree. Khadira and barbura are a kind of palm of white trunk and small leaves- khadirabarburau gaurakāṇḍau sūksmaparnaṇau. In addition to this khadira has hard bark (kaṇḍakavān). There is a reference about the usage of charcoal of khadira wood. tāla tree and vamśa are also mentioned. darbha, kuśa, pūtika are a kind of grasses which are used in the sacrifices.
*pūtika* grass was substituted to *soma* in the soma sacrifices. A sweet scented flower *śephālika* used to a cloth dried with its colour called *śaiphālika*. There is also a reference of a famous herb *brahmi*.

7.2. Fauna

Through the evaluation of maxims, there can be seen references of large number of animals, reptiles, birds and insects and a keen observation to the nature and behavior of the animals. Mongoose does not stay on hot place for a long time and enmity between the snake and mongoose also referred. There is a reference regarding the fostering of animals like, sheep, pig, cow, bull, horse and ass. A mark being branded on the ear or on the rump of the cow. The branding of the cows was known from the Vedic period onwards. The *Atharvaveda* refers to it as *laksma* and mentions the *mithuna* mark. Horses and bulls were used in chariot and carts respectively. There is a reference of wild ox (*gavaya*), porcupine, deer, and dog. A lion's evaluation of his way that he came, after proceeding is a natural habit of lion. Jump of a frog, moving of a snake, and lizard, scorpion, quick fly of a *śakuni* bird, flying style of pigeon, birds like crow, crane, goose, cock and peacock etc. also referred.
7.3. Nyāya-s on Nature

7.3.1. ABHRACANDRANYĀYA

“the maxim of moon in the cloud”.

‘svabhāvataḥ eteṣām śabdānām eteṣvarthesvabhinivistānām
nimittatvenānvākhyānam kriyate / tad yathā-kūpe hastadaksināh panthāḥ
/ abhre candramasam paśyeti / svabhāvatastatrasthasya
pathaścandramasaśca nimittatvenānvākhyānam kriyate / evam ihāpi cārthe
yah saḥ dvandvasamās ‘nyapadārthe yah saḥ bahuvrīhiriti”21/

While refuting the sūtra samarthaḥ padavidhiḥ P.2.1.1,
Mahābhāṣyakāra raises the question whether denotation of word meaning
by compound word is natural or rather taught by grammarians. It is a
natural thing, because there is no teaching of meaning. If so, from the
denotation of word meanings of anyapadārtha, cārtha, apatya, rakta,
nirvṛṭta etc. through the rules ‘anekamanyapadārthe’ P.2.2.24, ‘cārthe
dvandvah’ P.2.2.29, ‘tasyāpatyam’ P.4.1.92, ‘tena raktam rāgār’ P.4.2.1,
‘tena nirvṛttam’ P.4.2.68 respectively formulate the compounds like
bahuvrīhi, dvandva etc, we may say that Pāṇini teach us meanings. The
meanings denoted here represent the condition for applying designations
like, bahuvrīhi, dvandva or for taddhita suffixes like ‘an’. If fact,
explanation given through the way of guidance or condition to the words which is naturally endowed with these meanings. For more clarification, Patañjali describes the abhracandra nyāya. The statements, kūpe hastadaksinah panthāḥ -the path is on the right hand side of the well, abhre candramasam paśya- look at the moon in the cloud, do not confer a new position up on the path or the moon, but their existing location is explained with the help of distinctive signs, well and cloud. Similarly, the sense conjunction is mentioned in carthe dvandvah as a sign or condition for the application of the designation dvandva, and denotes the meaning of another word not included in the compound is called bahuvṛhi.

7.3.2. ĀDITYADARŚANANYĀYA

‘the maxim of seeing of Sun’

‘na hi eko devadatto yugapat srughne ca bhavati / mathurāyām ca /
naiko draṣṭā ādityamanekādhikaraṇastam yugapat
deśaprthaktvesūpalabhate / akāram punarupalabhate22 /

Bhāṣyakāra refutes the ekatva of akāra by the ‘ādityadarśananyāya’, the sounds are taken to be like the Sun. The one and the same Sun can be seen in different places in same time. So the one and the same akāra can be seen in different words in different places.
But Bhāṣyakāra object this view and says, the same person does not see the Sun in different places at the same time, but the akāra seen simultaneously at different places. So to state the ekatva of akāra, the ādityanyāya is not apt here.

7.3.3. AVATAPTE NAKULASTHITAM NYĀYA

"mangoose’s stay on hot ground"

‘ksepa ityucyate / ka iha kṣepo nāma? yathāvatapte nakulā na ciram sthātāro bhavanti, evam kāryānyārabhya yo na ciram tiṣṭati sa ucyate avatapte nakulasthitam ta etaditi’

Patañjali explains how the example avatapte nakulasthitam in the sūtra ‘ksepe’ P.2.1.46, conveys a sense of contempt. Just as a mongoose does not stay on hot place for a long time, in the same way a person taken up projects does not stick on for a long time, we use the term ‘avatapte nakulasthitah’ and his conduct is like a mongoose standing on hot ground that is contempt.

7.3.4. GOSAKTHIKARṆAGRAHAṆOPADEŚANYĀYA

“tell about the cow by touching its thigh or ear”.

239
athaḥvā'ḥsthāne'yaṃ yatnaḥ kriyate / na hidam lokād bhidyate /
yadīdham lokād bhidyate tato yatnāḥram syāt / tadyathā- agojjāya kaścid
gāṃ sakthani karne vā grhītvopadīṣati ayam gauriti / na cāsmai ācaṣte
iyamasya samjñeti / bhavati cāsyā sampratayayāḥ²⁴ /

samjñādhikāra is for clear conception of samjñā. So there should
be a sūtra atha samjñā before vrddhi, guna etc., so that there may be clear
conception that the words like vrddhi are samjñā-s—says Bhāsyakāra in the
rule 'vrddhirādāic' P.1.1.1. But this attempt is inopportune, for this is not
different from what is met in the world. If this is different from what
happened in the world, then it deserves to be specially treated. For
example, one takes hold of a cow by its thigh or ear tells another ignorant of
it 'this is a cow', but he never tells him that it is her samjñā. Correct
impression is formed in the mind of the hearer. Likewise, in śāstra, to
understand vrddhi, there is a need of ā, ai, au only. ākāra can be shown in
mārstih, when the rule mrjervrddhi is mentioned. Here he understood that
the name of ākāra is vrddhi. In this circumstance, there is no need to say
'the name of ākāra is vrddhi, he understood the vrddhi, when saw the letter
'ā'.

7.3.5. HASTIMAŚAKASANNAKARṢANYĀYA

"the proximity of elephant and mosquito is same"
‘parah sannikarṣah samskritā cet drutāyāmasamhitam/ tulyah sannikarṣah / tulyah sannikarṣo varṇānām, drutamadhyamavilambitāsū vṛttiṣu / kimkṛtastarhi viśeṣāḥ? varṇakālabhūyastvam tu / varṇānām tu kālabhūyastvam / tad yathā-hastimaśaśakayostulyah sannikarṣah 125/

hastimaśakasannikarṣanyāya is introduced in the bhāṣya of the sūtra ‘parah sannikarṣah samhitā’ P.1.4.108. If the closest proximity of letters is samhitā, there will be samhitā in drutāvṛtti only, not in madhyamā and vilambitā. Due to the continuous utterance, the proximity is equal in three vṛtti-s. Utterance of letter in drutāvṛtti is short time, in madhyamā it takes more time than drutāvṛtti and in vilambitā it increases. prākṛtadhvani and vaikṛtadhvani are two types of dhvani. vṛtti-s are the divisions of vaikṛtadhvani. So, due to the difference of vṛtti-s, there have difference in kāla in letters. But the proximity is same. Here Patañjali quotes this hastimaśakasannikarṣa nyāya and says that, in the world the proximity between two elephants and the proximity between two mosquitos are same. Being a big animal, the place required for the proximity of elephant is large. At the same time the mosquito need only a small place. But their proximity is same, space is different. If there is a difference in kāla due to the difference in vṛtti-s, there will have samhitāsamjñā to letters in all vṛtti-s because of the same proximity.
7.3.5. KĀKATĀLIYANYĀYA

‘the maxim of the corw and the Palm fruit’.

‘katham punarnityānām śabdānāmandhakādīvamśasmasāsrayaṇe-
nānvākhyaṇam yujyate? kecidāhuḥ -kathamapi kākata
diyanyāyena kurvādivamśesvasamkarenāvīva nakula
ahadevādayāḥ śabdāssubahahavah samkalitāḥ, tānup
dāya pāvininā smṛturapanibaddheti’²⁶ /

While explaining the meaning of the sūtra
‘ṛṣyandhakavṛṣnikurubhyas’ca’ P.4.1.114, Kāśikākāra quoted this nyāya. It
is a very famous nyāya. The direct meaning of this is as follows. At the
moment a crow alighted on a Palm tree, a fruit fell from the tree.
Accidently these two incidents happened simultaneously. It was not
necessary that the fruit should fall at the same moment when the crow sat
on the tree. The crow did not come to the tree, with the intention of eating
the fruit. But it so happened that when the crow come to the tree, the tāla
fruit happened to fall down and the crow got the opportunity of eating the
tāla fruit unexpectedly. But it happened that way accidently. The maxim is
therefore used to illustrate a startling and pure co- incidental happening.

kākata
diyanyāya is cited to illustrate how a rule affecting a
permanent object is conditioned by an impermanent adjunct. An
impermanent object sometimes designates a permanent object. The words or šabda-s such as Nakula and Sahadeva are eternal according to Vyākaraṇaśāstra. Whereas the families or vamsa. Such as Andhaka, Vṛṣṇi and Kura to which they belong are non-eternal. To explain this Kāśikākāra suggests that there are two mere co-incidences that is not as cause and effect.

Bhartṛhari writes about kākatāliya as follows;

\[ 'caitrasya tatrāgamananam kākasyāgamanam yathā \\
\text{dasyorabhhinipātastu tāśasya patanam tathā} / \\
\text{kriyāyām samavetāyām dravya šabdo 'vatiṣṭhate } \\
\text{pātāgamanoyoh kākatālaśabdau tathā sthitau}^{27} // \\
\]

In Hitoipadeśa;

\[ 'kākatāliyatprāptam drṣṭvāpi nidhimagrataḥ \\
\text{na svyam daivamādatte puruṣārthamaṃ apekṣate}^{28} // \\
\]

In sense ajākrpāṇīyam is similar to kākatāliya nyāya and Padamaṇjarīkāra establishes this through the sūtra ‘samāśācca tadvisayāt’ P.5.3.106. It is the maxim of the she-goat and the sword. It is founded on some story of a goat is being suddenly killed by accidental contact with a
sword, and is used to illustrate any surprising event happening altogether by chance. It, therefore, belongs to the same class as kākatāliya, khalvätabilviya and others of a similar kind.

It is interesting to note that the Marathi-speaking folk of Western India have adopted the maxim, but with a changed meaning. Molesworth defines it as, ‘the maxim of the sword upon the neck of the goat. Expressive of meekness and absolute helplessness’.

7.3.6. KHADIRABARBURANYĀYA

“the maxim of plant of khadira and barbura”

`'athavā yattāvadayam sāmānyenopadesṭum śaknoti
tattāvadupadīṣati-prakṛtim, tato vālādyārdhadḥātukam, tataḥ
paścādikāram, tenāyam viśeṣena śabdāntaram samudāyam pratipadyate/
tadyathā-khadirabarbaru gaurakāṇḍau sūkṣmaparnau / tataḥ paścādāh -
kaṇḍakavān khadira iti`²⁹/

According to vyākraṇaśāstra, the sound is eternal. They should neither move nor change, i.e. they should not be elided, augmented or replaced. By the sūtra ‘ādyantau takitau’ P.1.1.46, the tit and kit are ādyanta. Placement of the augments marked with takāra and kakkāra is restricted by this rule. So they are agama-s. āgama is a new letter that is
inserted as an augment. If so, there is a doubt, whether the śabda will become anitya. To clear this doubt, Bhāṣyakāra denotes the khadirabarburaṁyāya. When we see three kids, we say that those kids who are wearing black pants are Rāma, Kṛṣṇa and Govinda. Then we say again to denote a kid especially among the three that, the kid who wear white shirt is Rāma. Likewise, in śāstra, the prakṛti is generally formulated and after that the pratyaya-s are specially formulated. It is first generally said that khadira and barbura have pale-red branches and tiny leaves. It is then specially said that khadira is covered with thrones. From this characteristic khadira assumes a different form in the mind of the hearer. Same as, in bhavitavya generally reads the stem tavya and then specially reads the ārddhadhātuka suffix, which commences in val, by the sūtra ārddhadhātukasya idvalādeḥ and then he reads ikāra. Then we assume the different form bhavitavya instead of bhūtavya. The changes occurred in the mind is called agama. The stem and suffixes are used to understand the sound easily. The word alone is considered as nitya and the idea of the stem and the suffix is only the assumption of the grammarian.

7.3.7. MAṆḌŪKAPLUTINYĀYA

‘the maxim of the frog moving by jumps’
‘atḥava maṇḍūkagatayo’dhikārāḥ / yathā maṇḍūkā utplutyotplutya
gacchanti tadvadadhiḥkārāḥ’

In the sūtra ‘iko guṇavrddhi’, the mention of guṇavrddhi is not needed. Then how the guṇa and vrddhi replace ‘ik’, if the expression guṇavrddhi is not read here. From the sūtra-s ‘vrddhirādaic’ and ‘adeṅgunah’, the expression guṇavrddhi is applied here. Here, Pūrvapakṣin says that, if vrddhi follows from the first sūtra, the second sūtra will have to be read as adeṅguno vrddhiśca and as a result, the term vrddhi will also be taken as prescribed for the vowels, a, e and o too. To clear this doubt Bhāṣyakāra uses the maṇḍūkaplutinyāya. The mere connection of the words vrddhi and ādaic from the first sūtra to the second one, the sūtra-s will be taken to be read as vrddhirādaic, adeṅgunah vrddirādaic, iko guṇavrddhi. In the rule ‘iko guṇavrddhi’ the words guṇa and vrddhi will continue from the previous rule, while the words adeṇi and ādaic will stop in the second rule. Or the words which are put in a rule as adhikāra or governing words which are meant to continue all the rules in the topic, go jumping on like frogs. The jump of a frog shows pouncing upon the desired object only, leaving aside all the other things on the way.

7.3.8. PAṆJARASTHASIMHANYĀYA

“maxim of a lion in a cage”. 

246
'yathā pañjarastham simhamanubhavataḥ simhapratītiḥ, pañjare, 
tatra hyantarvartyeva simhaḥ simhaśasbdavācya iti jānto’pi balāt 
pañjaramapi pratiyāte tadvadihi pi vyaktigatāmeva jātimanubhavato 
jātiruptadyamānā balād vyakrimapi gocarayati”31/

Haradatta illustrates this nyāya to state the meaning denoted by śabda is both jāti (genus) and vyakti (person). When we see a lion in a cage, we get the knowledge of the lion and the cage simultaneously. To see a lion in a cage, it should be seen the cage also, cannot see the lion alone. As such in Vyākaraṇaśāstra, to know the jāti in vyakti, there should be the knowledge of vyakti with jāti. Therefore, Haradatta refutes the opinion of the Pūrva-pākṣin, that the knowledge of vyakti will not be the meaning denoted by śabda.

7.3.9. REKHĀGAVAYANYĀYA

"the maxim of the outline of a wild ox’s image”.

‘nityaśabdavāde tu prayogadrṣṭānāmeva śāstra kālpanika-
vidheyatveneṣṭapratyayavibhāgasiddhīḥ / rekhāgavayanyāyasyādyantāviti 
sūtre bhāṣya eva vakṣyamāṇatvāt 32/

Udyotakāra Nāgeśa mentions this nyāya under the rule na veta 
vibhāṣā P.1.1.44, while he interpreting the vārttika, yasyāpi kāryah
śabdāṣṭathaṁ pi gālavagrahaṁ pūjārtham. To know about a wild ox, an illiterate villager went to a forest and enquired of an inhabitant of that forest about the wild ox, which that he never saw before. The forester drew an outline on the ground to show the villager what kind of animal a wild ox was. The picture is not an exact one of the wild ox, but the villager gets the idea of that animal. As such, Vyākaraṇaśāstra functions by imposing arthavatva to prakṛti and pratyaya through anvaya and vyetirekha. To enumerate the eternal words, Grammarians assume the prakṛti and pratyaya. Then they give separate meanings to them. But there is not occurred any change to the eternity of śabda.

Bhartrhari says:

'upāyāḥ śikṣamān ānām bālānāmupalālanāh /

asatyey vartmani sthitvā tataḥ satyam samihate.'

7.3.10. ŚAKUNINYĀYA

'the maxim of the simile of the quickly flying birds'

'yadi punarime varṇāḥ śakunivat syuh / tadhyaṭhā-śakunayah
āśugāmitvāt purastadutpatitāh paścāt drṣyante / evamayamakāropi 'da'
'ityatra drṣto 'nda' ityatra drṣyate.'
'śakuninyāya' is used in the bhāṣya of the sūtra 'a i u .getPageDimensions().

Bhāṣyakāra says, the sound 'a' is like the birds. The birds are flying up in our front and immediately they are also seen behind us although they are the same, because they fly very quickly. Similarly, the letter 'a', which has been noticed in 'da' may be noticed immediately in 'nda' in the word 'danda'.

But Patañjali says, it will not happened, if it happen the words will become anitya. But words are nitya, then the word must be invariable, indestructible and devoid of decrease and increase. If the 'a' which is seen after 'd' is afterwards seen after 'nd', it cannot be called invariable. Here Bhāṣyakāra emphasised the ekatva of akāra through the śakuninyāya.

7.3.11. ŠALYAKANYĀYA

'the maxim of the simile of porcupine's quills'.

'ekoyamakāro yaścākṣarasamāmnāye yaścānvrttau yaśca dhātvādisthāḥ / anubandhasankarastu prāpnoti / viṣayena tu nānālingakaranāt siddham / yadayam pratīviṣayam nānālingamakāram karoti-karmanyān, āto'nupasarge ka iti, tena jñāyate nānubandhasankaro'stīti / yadi hi syat nānālingakaranamanarthakam syāt/ ekamevāyam sarvagunamucchārayet / naitatasti jñāpakam /
itsamñjäpraklptyarthametat syāt / na hi anubandhaih śalyakavechakya upacetum\textsuperscript{35} /

Is akāra one or many, is the question raised in the course of discussion of the sūtra ‘a i u n’. If accepting the ekatva of akāra, akāra is one whether it is in a i u n or asya cvau etc. or in dhātu etc. Then there will arise confusion in the effect of the different anubandha-s. Since Ācārya makes different indicators in each place like ‘n’ in ‘karmanyam’ P.3.2.1, ‘k’ in ‘āto nupasarge kah’ P.3.2.3, it is learnt that there is no confusion in the effect of anubandha-s. If there was to arise any confusion, the reading of different indications will be of no avail, he would have read only one akāra with all anubandha-s.

Bhāṣyakāra uses the ‘śalyakavatnyāya’ and says that the above indication cannot suitably be given. The application of different anubandha-s on different occasions is presumably for giving them the designation ‘it’. It is not possible to apply at one time several anubandha-s to one single ‘a’, just as many quills are attached to one porcupine. Besides, in such a case there will be difficulty in getting the designation ‘it’, all being put together, the designation of ‘it’ is possible only for two, the initial and the final sounds. Therefore, it cannot be said that the akāra with
anubandha-s is one. Infact, the anubandha-s in akāra is for the designation ‘it’.

7.3.12. SARPADARŚANANYĀYA

“the maxim of seeing a snake”

‘na hi svajñānaprabhṛtiparajñānaparyantamekah kṣano’sti / samūharūpatve tvavayavāntarāvacchetena svānubhūtām vartamāna-tāmavayavāntarāvacchedena bodayitum tadutpatteḥ / bilādbilam praviśati sarpe kimcidavayavāvacchedena sarpamanubhavatovayavāntarāvacche-dena tam darśayitum sarpam paśyeti prayogavat”36//

Udyotakāra uses this nyāya in the bhāṣya of the sūtra ‘bhuvādayo dhātavaḥ’ P.1.3.1. Seeing a portion of snake, which is moving from one burrow to another, a man, says “look at that snake”, even if he didn’t see the snake completely. Due to the movement of the snake from one hole to another, it is difficult to see the snake fully. We say that we saw snake, even though seeing a portion. Likewise, the kriya pacati (action of cooking) is an output of several actions i.e. putting the pot on the fire, pouring water in the pot, putting the rice in the pot, supplying fuel, etc., which are interlinked. When we see a part of these actions of cooking, we infer that it is an action of cooking.
7.3.13. SIMHĀVALOKANANYĀYA

"the maxim of lion’s glance"

vaksyamāṇam śākalyagrahaṇamihopatiṣṭate simhāvalokitanyāyena,
sā ca vyavasthitavibhāṣā, tena manīvādinām prayīṣedho bhaviṣyati37/

Nyāsakāra introduced the simhāvalokananyāya during the interpretation of the sūtra īdūdedvivacanam pragrhyam P.1.1.11. By the simhāvalokananyāya, the word śākalya in the sūtra sambuddhau śākalyasyetāvanārse P.1.1.18, look behind to the sūtra īdūdedvivacanam pragrhyam. How a lion evaluates his way that he came, after proceeding, likewise the anuvrtti of the word śākalya is only to the 11th sūtra īdūdedvivacanam pragrhyam. Actually the mentioning of the word śākalya is vyavasthitavibhāṣa. This sort of vibhāṣa restricts the application of optional rules in examples. Therefore, in the example maṇī + iva, the long vowel ‘i’ is followed by an ac, it becomes maṇīva. The long vowel is followed by an ac, there comes savarṇadīrgha by the rule aṅah savarṇe dīrghaḥ and the word maṇīva is formed. If comes the pragrhyasamjñā the word becomes maṇī iva due to the prakṛtibhāva by the rule īdūdedvivacanam pragrhyam.

Kālidāsa beautified this nyāya by making it a verse,
“śaśamsa tulyasatvānāṁ sainyaghoṣe’pyasambhramam /
guhāśayānāṁ simhānāṁ parivṛtyāvalokitam”\(^{38}\) //

7.3.14. **VRKŚAPRACALANANYĀYA**

‘the illustration of the shaking of a tree’

‘idam vicāryate / ya ete varṇēṣu varṇaikadeśā
vṛnñantarasaṁānākṛtaya eteṣāmavayavagrahaṇena grahaṇam syādvā na
eti / kutah punariyam vicāraṇā? iha samudāyā apyupadiśyante avayavā
api / abhyantarāśca samudāye avayavah / tadyathā – vrkṣaḥ pracalan
sahāvayavaiḥ pracalati’\(^{39}\) /

‘vrkṣapracalananyāya’ is used in the bhāṣya of the sūtra ‘e o n, ai au
c’. The diphthongs e, o, ai, au are a result of the combination of the sounds
‘a’, ‘i’, ‘u’. Here arise the doubt that whether in the compound letters, their
parts that resemble other letters operate like the latter or not. On the other
hand, they should not be looked upon as separate independent parts. Under
this circumstance, Bhāṣyakāra answers this by using **vrkṣapracalana nyāya**.
There are enunciated diphthongs as also simple letters that form parts of
diphthongs, and part is evidently with in the whole. For example, a tree
when it moves, moves with all its parts. Similarly, the rules relating to the
compound letters will also liable to its parts naturally.
This nyāya is also used in the bhāṣya of the sūtra ‘ekāco dve prathamasya’.

7.3.15. VṛKṢAŚĀKHĀBALĀKĀNYĀYA

“maxim of sitting of a crane on the branch of a tree”.

‘anekāntastūpalakṣaṇameva kevalam / yathā grhasya kākah /
tatropalabhyamānasya rūpadvayadarśanādvrkṣe sākhābalākayoriveti praśnah’

In order to illustrate the rule tasya lopah P.1.3.9, Pradīpakāra brings this nyāya. If a crane come and sits on one of the branches of a tree, the branch is the part of that tree and the crane, because the crane has no permanent relation with the tree. Likewise, in śāstra, whether the anubandha-s like n, k, ni, etc are the part of root (ekānta) or not (anekānta).

This can be understood by the following examples. In the world, a person knowing the name of Devadatta is merely a person of lump of flesh having arms, legs etc. as its limb, but not a person with turban, because the turban is not a limb of him. As the turban is not a part of Devadatta, the anubandha-s are not a part of root. Moreover, in the world its opposite things can also be seen, i.e. Devadatta is a person with hunchback is his part, on account of it being seen there permanently. As such in śāstra,
anubandha-s are also parts of root. So Bhāṣyakāra thinks about these two opinions and ultimately accepts the ekāntapakṣa. In vyākaraṇaśāstra these two ekānta-ānekāntapakṣa are accepting according to its laksya. Bhāṣyakāra says- ubhayamidamanubandheśūktamekāntā anekāntā iti / kimatra nyāyam / ekāntā ityeva nyāyam / kuta etat ? atra heturyapadsṭah / yacca nāma sahetukam tannyāyam /

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5. MB, P. 5.3.55.
6. Ibid, P. 3.2.33.
7. avatapte nakulasthita nyāya, Vyālanakulanyāya.
8. gosakthani karne vā grhītvopadiśati ayam gauriti, MB, P. 1.1.1.
9. naṣṭāsvadagdharatha nyāya, śākatāyanaśakatāsārtha nyāya.
10. rekhāgavayanyāya, MB, P. 1.1.44.
11. śālyakavat, Ibid, a i u n.
12. nahi mrgāḥ santītī yavā nopyante.
13. ekadeśavikrtanyāya, MB, Paś.
14. simhāvalokananyāya, KV, Nyāsa, P.1.1.11.
15. maṇḍūkaplutiinyāya, MB, P. 1.1.3.
16. na hi godhā visarpanti sarpanādahirbhavati.
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<tr>
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<td>38.</td>
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