STUDY OF MAXIMS IN SANSKRIT GRAMMAR

Chapter 1

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The easiest tool to learn any language is its grammar. As the grammar itself is a rather difficult topic to learn, the Indian grammarians, after digesting the subject thoroughly, used the method of ‘gudajihvikānyāya’ (the technique of smearing sweat on the tongue to disguise the bitterness) for presenting it before people. They directly showed the relation of language and society by connecting them, announcing ‘yathā loke tathā vyākarane’. That is, any rule or regulation prevalent among the people in the society is valid for grammar also. These rules and regulations in the society is frames the picture of principles otherwise known as lokanyāya-s. 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.

Language and its rules cannot be separated from the society. The common usages in the society make an important part of Vyākaranaśāstra. However, it should be noted that sometimes the rules in the grammar might have some differences with common usages ‘na yathā loke tathā vyākarane’². Even though, most of the time, the grammar accepts the common usages as such, it will not do so always. It can either follow the
common usage or differ from it. Thus, the grammar is beyond the common usages. But, instead of all these, the general statement—ˈyathā loke tathā vyākaraneʿ is the most important guideline in grammar. In order to specify the correctness of words through the medium of language Pāṇini has introduced several technical terms to limit the scope of increasing in this grammar.

1.1. Social perspective in Grammar

Aṣṭādhyāyī can be considered as the best device, to have a complete and easy understanding of the entire spectrum of Vedic and classical Sanskrit words. The great scholar, Pāṇini using his 14 aphorisms consolidated the great ocean of Vedic and classical Sanskrit words into just 42 pratyāhāra-s (the grammatical symbol or abbreviation). Thus from the linguistic point of view, he could bring Vedas also part of the same creative process along with the classical. According to Pāṇini, the biggest single source of vyākaraṇa is the society itself. He collected the wealth of words from the common people from all different classes of society, leaving the boundary of the educated class like Brāhmaṇs, Parisads etc, ˈprathānapratyayārthavacanasvānyapramāṇatvāt ⁵ and ˈtadaśisyam samjñāpramāṇatvāt ⁶ are the examples for this. ˈmunde munde mattirbhinnā or ˈbhinnarucirhi lokah ⁷, according to this nyāya, in the society there can
be different and opposing about any subject. Unlike his predecessors, Pāṇini has given equal importance to all opinions in his śāstra, which made his creation much more popular.

From the beginning itself he understood the importance of the merging of society and śāstra, in order to popularise the śāstra. In this mortal world, only those things inherited from nyāya or common usage can be immortal. Anything that is not from the nyāya or common usage will only in words, but not in reality thus will perish past ‘yo hyutsūtram kathayennādo grhyate’⁸. That is why Pāṇini’s grammar has gained popularity and respect and is alive even today as the biggest source of Sanskrit grammar. Without making many alterations in the construction, he could make his sūtra-s simple and beautiful. In this context, when more than on ‘vidhisūtra’ is getting important at the same time for the same usage (prayoga) for deciding the relative importance of these ‘vidhisūtra-s’ Pāṇini had created many Paribhāṣāsūtra-s as well as made use of nyāya –supported theories. Pribhāśa-s are the first forms of regulations in application the sūtra-s. Nāgeśa has listed more than 150 Paribhāṣa-s collected from the Mahābhāṣya and received from loka. The knowledge about these kinds of nyāya-s can be acquired from Pāṇini’s sūtra-s itself. These nyāya-s, which eliminate the contradictions from different vidhisūtra-s, were later called as Paribhāṣa-s⁹.
Pāṇini’s work is a monument of perfection in descriptive grammar. The talent of a grammarian is described in Mahābhārata as follows-

’sarvārthānām vyākaranāt vaiyākarana ucyate /

pratyakṣadarśī lokānām sarvadarśī bhavennarah //\(^{10}\)

The word ‘sarvārtha’ is very much apt for a grammarian. That is, the grammarian should be inclusive of the rules for all or most of the words present in the transient language prevalent at that time. In this aspect Pāṇinīyavyākarana is beyond comparison, as quoted by “pāninīyam mahat suvihitam”\(^{11}\).

It is common style among great scholars (Ācārya-s) to describe their own opinions as third person-statements. Thus, in spite of being the authority to interconnect the grammar and society, Pāṇini presented the ideas in a highly technical language. Continuing the tradition, Kātyāyana also, even though he has not expressed it explicitly, had a deep understanding of the greatness of common usages from a grammatical point of view. ‘parokṣe ca lokavijñāte prayukturdarśanaviśaye\(^{12}\), ‘śamhitāvasānayorlokaviditavāt siddham\(^{13}\), ‘lingamaśisyam lokāśrayatvāllumgasya\(^{14}\), ‘lokavijñānāt siddham\(^{15}\), ‘yathā loke\(^{16}\), ‘lokavat halādiśeṣe’\(^{17}\), all these examples (Vārttika-s) are manifestations of this.
From this several vārttika-s we could easily see the underlying lokanyāya-s.

For example, ‘abhya[rhitam ca’18 (abhiyarhitanyāya), ‘bhrāturjyāyasah’19 (jyeṣṭhānupūrvīṇyāya), ‘varṇānāmānupūrvyena’20 (varṇānupūrvīṇyāya) etc. are very well illustrated here.

It was Patañjali who simplified and popularized the condensed Pāṇini-sūtra-s by introducing more clarifying examples, some of them are his own and many of them taken from the literary world as well as current, well rooted sayings from the society. He could provide the grammar a stronger and clear base of the linguistic usages. Due to this reason, Patañjali is regarded as more authoritative than the other two Ācārya-s, even though he is coming much later than they are, ‘yathottaram munīnāṃ prāmāṇyam’. In one way, Patañjali’s authoritativeness ends up in Pāṇini’s greatness. Patañjali professes the highest regard to Pāṇini. At the beginning of his Mahābhyṣya, he says;

‘pramāṇabhūta ācāryo darbhapavitrapāniḥ śucāvavakāśe prārṇimukha upavisya mahatā yatnena sūtram praṇayati sma. tatrāśakyam, varṇeṇāpyanarthakena bhavitum kim punariyatā sūtreṇa’21. That is the competent teacher, having sat down facing east with purifying darbha grass in his hand in a pure place, composed the rules with great care--hence it is
impossible that a single sound should be without meaning much less an entire rule.

While describing the mutual relation between words and their meaning Patañjali explicitly states in Mahābhāṣya ‘lokato arthaprayukte śabdaprayoge śāstreṇa dharmaniyamah’22 ‘lokānno lauikikah siddhaḥ’23, the ultimate authority of grammar is people themselves. If you need a new pot, you can go to a pot maker and ask him to make a new one. But in the case of words, you can’t approach a grammarian for getting new words. It should be present in the world, prevalent among people. If this is the case, the natural question that arises is why we should give grammar at all? For this Patañjali gives the answer that grammar is for organizing and arranging the already present linguistic conventions deep rooted among people for sake of dharma and its purpose is not for imposing new things. But the distinctive function of grammar is to restrict speech to correct words (as distinguished from apaśabda-s or corrupted words). According to Patañjali, those words are to be regarded as correct the precise meaning of which may be easily ascertained from the practice of experts or ‘śiṣṭa-s’. He gives a definition of ‘śiṣṭa-s’- ‘etasminnāryāvarte ye brāhmaṇāh kumbhīdhānyā alolepā agrhyamāṇakāraṇāh kiṃcidantareṇa kasyāścid vidyāyāh pāragāstatra bhavantah śiṣṭāḥ’.24
Those brāhmaṇa-s who live in this Āryāvartha, the land of the Āryās, who store just a basketful of grain, who are not greedy, and who without any motive have attained the highest wisdom in some branch of learning they are the śiṣṭa-s. He also says-

‘sabdamānakā vayam, yacchabda āha tadasmākam pramāṇam’.\(^{25}\) According to this, grammar is based on śabda. We know that the base for śabda is society. Thus it turns out that society or loka is the ultimate base for grammar.

‘na hyavavsthākārinā śāstrena bhatīvayam’\(^ {26}\), ‘śāstrato hi nāma vyavasthā’\(^ {27}\), ‘cakrakesviṣṭato vyavasthā’\(^ {28}\), ‘yogavibhāgādiṣṭasiddhiḥ’\(^ {29}\).

All these portraits his respect for the opinions of the śiṣṭa-s or experts. He further states, when Pāṇini uses an ambiguous term, its precise meaning has to ascertain from learned interpretations by śiṣṭa-s—‘vyākhyānataḥ viśeṣapratipattiḥ na hi sansehādalakṣaṇam’\(^ {30}\). In this way, in the varttika ‘kāraṇād dravyo śabdaniyeśaḥ’\(^ {31}\), by the word ‘kāraṇa’, Patañjali means the society itself. Another example is the vārttika darsanam vai hetuḥ\(^ {32}\). Here also the word ‘darsana’ means society.

According to Jagadīśa\(^ {33}\), there are eight ways to understand the correct meaning of words. Among this, ‘lokavyavahāraḥ’ is considered as the most important. Pāṇini also says that in lokavyavahāra power of
conveying meaning is quite independent\textsuperscript{34}. Other grammarians like Bhartrhari, Jinendrabuddhi, Kaiyata and Nagesa also have utilised many lokanyāya-s, some of them very old and some of them framed by them.

From all these it is apparent that the grammarians are well versed with the social life especially the village life. \textquote{\textit{jānapadiṣu vidyātah prāśasyo bhavati}} (Nirukta). By seeing all these illustrations and examples from common life in Mahābhāṣya concluded that most of his lifetime was spent on observing and understanding languages of common man. Because of this, only Patañjali in every step, keeps the common people in mind and takes special interest in giving suitable examples for his interpretations whether for both tough and easy deliberations.

1.2. Significance of applying Lokanyāya

The most significant feature of any language is its capability to express the meaning inherent in it and the ability to convey several meanings through a few words. Highest magnitude of such salient features of a language is considered as nyāya. The usage of pratyāhāra-s (abbreviations) in vyākaraṇa comes under this head.

The proverb \textquote{Brevity is the soul of art} seems to be absolutely right in the usage of nyāya-s because nyāya-s are characterized by its potential to
reflect wide range of meaning through simple words. Therefore, the topics mentioned in highly scientific and complicated grammar texts are rendered innovative and more attractive. Nyāya-s are the suggestive of experiences in day-to-day life and also the dynamic media which reflects the emotions. The nyāya-s proposed by great scholars are useful in eliminating the complexities of the śāstra. It can be compared to the use of a boat to cross a flooded river. The scholars of ancient period started the usage of nyāya-s in śāstra owing to its extra ordinary significance. In fact, nyāya is the apt medium, which explains the topics mentioned in śāstra-s. Thus, it has the tremendous potential to link śāstra with society.

Nyāya-s are the principles that consolidate characteristic of common people and in this aspect it is similar to wise sayings. There are practical difficulties in the use of loka, Veda and śāstra of a language and this aspect is a matter of dispute and debate. In this context, nyāya serves as a simple means to make it completely meaningful. Nyāya-s also has the unique ability to inter connect the three stages of language in terms of divers opinions. Nyāya is also indicative of natural activities of human beings, legitimate principles, actual experience etc. These nyāya-s adopt the natural behavior of human beings as well as the qualities and behavior of the animals, birds and other organism. The entire universe is thus coming
within its limit. Certain nyāya-s give insight into the rules and regulations as well as the life style prevalent in society in a particular era.

1.3. Role of Maxims establishing the Principles in the Vyākaraṇa

Lokanyāya is a conventional well accepted principle powerful enough to shut the mouth of any opponent. The Sanskrit grammarians understood this power and successfully employed them to popularize their śāstra. According to Bhāṣyakāra, the easy understanding of śāstra is possible if they contain both general (sāmānyasūtra) as well as special (viśeṣasūtra) characteristics. In this way without illustration using lokanyāya-s the sūtra-s in grammar become incomprehensible. Supporting this view Nyāsakāra also says- 'agatyā hi khalu paribhāṣā sūtram vāśīyate'.

The structure of Aṣṭādhyāyī is founded in the principle of 'sāmānyaviśeṣa' or 'utsargāpavāda'. Acceptability of a rule of wide range is called 'utsarga'. Due to other reasons, some rules function only in a limited circle. They are called 'apavāda'.

Thus it is clear that Vārttikakāra and Bhāṣyakāra had effectively made use of both Vedic and classical examples for making the tough Sanskrit grammar more digestible. They are completely successful in this mission. From this point of view, we can say that they have completely
depended on different sources like experiences from the world, experiences 
from the nature, old sayings and dharmaśāstras. Whenever there is an 
ambiguous point in the Vyākaraṇaśāstra, Patañjali gives the instruction to 
look at the interpretation. This is solid proof for the importance of 
lokanyāya in the decision-making. While considering the gender in general, 
which has a significant role in the science of grammar, Patañjali simply 
says that 'lingamaśisyam lokāśrayatvāllingasya'. There is no need of 
explaining the gender in vyākaraṇa. The concept of gender is a byproduct 
of the usages made by common man. Patañjali is the only person who has 
profusely used the various nyāya-s to make easy the study of difficult 
Vyākaraṇaśāstra.

Thus the grammatical rule apavādairutsargah bādhyaṁ as' has been 
very explained by using ‘takraukauṇḍinyanyāya’. ‘dvigatā api hetavo 
bhavanti’ and ‘vākyānyapi dvīṣṭhāni bhavanti’ these two rules have been 
very easily explained by ‘āmrakekapitṛtarpaṇanyāya’ and 
‘vṛddhakumārīvaravākyanyāya’. Similarly the rule ‘kāryamanubhavan hi 
kāryi nimittatayā nāsrīyate’ is explained in very simple manner by 
‘māṭharakauṇḍinyanyāya’.

Thus, the lokanyāya-s have rich position in transforming difficult 
and obscure vyākaraṇa treatises in to popular ones. The nyāya-s helps the
common people to understand easily the difficult grammatical matters in an interesting manner. The profuse use of lokanyāya-s in grammatical work makes us to believe that in ancient days the Sanskrit language was used as a spoken language.

1.4. Concept of Lokanyāya

Generally, lokanyāya is meant that behavioural patterns which are debited in loka, veda and śāstra. It is based on the personal and social incidents, activities, the experiences in society and nature, sayings among people of society, incidents and stories and purāṇa-s, examples (evidences), dharmaśāstras etc. it is highly elaborate in terms of usage and meaning. At the same time, it is simple and easy to mention in the form of sentences and words.

Though there three main sources such as Loka, Veda and Śāstra for languages, the lokanyāya have its origin mainly from the loka. That is why it is named as lokanyāya-s. In the science of grammar these lokanyāya-s are mentioned as ‘lokavijñānam’, lokavidit, lokāśraya, laukikoyam drstāntah. Even though these words are used, an exactly meaningful word about lokanyāya has not been mentioned anywhere in Mahābhāṣya. The three terms mentioned above though have the same meaning; the apt word ‘lokanyāya’ was used for the first time in Padamañjari only.
Nāgeśa interprets loka as follows;

\[ \text{lokyate yena śabdārthau lokastena sa ucyate} \]

\[ \text{vyavahāro 'thavā vrddhavyavahartrparamparā}^{42} \]

That by which the meaning of the word enlightens is called \textit{loka}. \textit{loka} is of two types, the usage of learned people and infinite use of tradition. The usage, which is traditionally in vogue among the scholars, is called as śāstranyāya-s, and the usage among the common people is called as lokanyāya-s. Thus by ‘lokavyavahāra' and ‘anādivṛddhavyavahāra', correctness and incorrectness of śabda-s achieved. Knowing the greatness of the usage of nyāya-s in śāstra, the great grammarian Pāṇini has composed the sūtra ‘parinyorninordyūṭabhresayoh’ (3-3-37) to explain the etymology of the word nyāya. This sūtra means that, the affix \textit{ghaṇ} comes after the rules ‘\textit{ni}’ (to lead) and ‘\textit{i}’ (to go) when the prepositions, ‘\textit{pari}’ and ‘\textit{ni}’ are respectively in composition with them and when the words so formed respectively mean ‘a game and propriety’ or arrangement or law. The verb ‘\textit{ni}’+ ‘\textit{i}’ take \textit{ghaṇ}, ‘\textit{ni}’+ ‘\textit{i}’+\textit{ghaṇ}, ni+ai+gha=ni+āya=nyāya.

Thus according to the etymology of the word nyāya laid down by Pāṇini, the meaning of the word nyāya can be explained thus- that the
gaining of appropriate meaning of the word based on rationale or Veda or usage of learned people is called nyāya. Kaiyata uses the word nyāya, in the sense of ‘aucitya’ (aptness) on the practical basis—‘karmādīni tu vijātiyakṛiśāpeṣanādbhahiraṅgānimī nyāyaprāptah kramah’. In the same meaning, he also used this in another instance also. Patañjali and Bhattojidīkṣita also used the word nyāya in the sense of ‘aucitya’, ‘eso’tra nyāyah ucitamityarthah’.

In fact, in Vyākaraṇaśāstra, well proved usages of Āpta-s (reliable people) and Śiṣṭa-s (learner) are called as nyāya-s. Based on the meaning of the word in wise saying, ‘pramāṇairarthaparīkṣaṇam nyāyah’ that Pāṇini explains the meaning of pramāṇa as rational worldly usage in his usages ‘anyapramāṇa’, ‘samjñāpramāṇa’ etc. Thus the learned people are refer to by commentators as ‘nyāyavit’, ‘sudhī’, ‘bahuśrutah’, ‘bahudarśi’ etc. as the masters of lokanyāya-s and not as well versed in Nyāyaśāstra (Naiyayika-s). According to Nāgeśa, the word nyāya is also used in the sense of common usage.

In the same sense, Bhattojidīkṣita also uses the nyāya word. ‘laukikadvividhavyavahāra upaṣṭambhakatvenodāṁtah kaiyatādibhiḥ’.
Kaiyata also takes the same meaning for nyāya as it is clear from ‘etat darśanasamśrayenocythe yasya ca lakṣṇāntareṇa iti. yadā tvesa nyāya
Another noteworthy meaning of the word nyāya is paribhāsa (explanatory sūtra). There are three types of paribhāsa-s in Vyākaraṇa-sāstra as jñāpakasiddha, nyāyasiddha and vācanika. The word nyāya may either be taken in the sense of lokanyāya – a maxim from ordinary life and if a paribhāsa be established by such a maxim it will be a lokanyāyasiddha or nyāyasiddha. Almost of the paribhāsa-s of Nyāyasiddha is flourished with lokavyavahāra. Jaina grammarian Hemasaṅgini names his paribhāsākośa as Nyāyasaṅgraha. From this, it is clear that the meaning of the word nyāya is lokavyavahāra or paribhāsa. In śāstra-s, the word nyāya is used in the sense of laukikavyavahāra but also in the sense of śāstranyāya. Thus for example is the paribhāsa sakṛtgatau vipratisedhe yadbadhitam tadbādhitameva. Similarly, there are nyāya-s like tulyabalapreśananyāya, which is an example for lokanyāya. Thus the nyāya word is used both in the sense of laukika and śāstra meanings. And the paribhāsa ‘aniyame niyamakārinī paribhāsa’ is supportive this.

The nyāyaśabda is also used in this sense jñāpaka (suggestive) in science of grammar. Expressing the ideas indirectly in a suggestive manner
by the composition of the sūtra-s, as is done by Pāṇini in his Aṣṭādhyāyī, is called jñāpakasiddha. In the same manner nyāyaśabda is used by Patañjali, Haradatta, Nāgeśa, Bhartṛhari etc. But the words sūtra and nyāya have different meanings in certain instances. ‘śailīyamācāryasya yasya kvacidbhidhānamāśrayati, kvacinyāyam, kvacitvacanamiti, tatsarvamucyate, nedam vyapadeśīvad vacanam (sūtram) laukikoyam nyāyah and ‘nyāyāpekṣayā vacanasya balīyastvā.

The lokanyāya-s expressing many meanings helps one to understand easily the difficult śāstra treatises. The worldly usages, which are in the nature of examples, which enhance the knowledge of worldly matters, itself, are known as nyāya-s.

1.5. **Some particular Maxims with negation**

In the universe, taste of people is different, which makes counter arguments in each and every matter. As such, in śāstra, for the fulfillment of aim, same nyāya-s are used its opposite what it really mean. ubhayathā hyācāryena šisyāḥ sūtram pratipāditāḥ, pāṇinesteḥbhayam matam-these words stress the above argument. Here some of the nyāya-s are quoted.

1. kṛtakāri khalvapi sāstram x akṛtakāri khalvapi sāstram.

2. sato’pyavivakṣā x asataśca vivkṣā.
1.6. Influence of maxims in other śāstra works.

The etymological description of term nyāya is ‘niyante prāpyante vivaktārthā yena’; which is leading us to the intended meaning. To explain the deep and abstract śāstra topics, our ancient thinkers have used various maxims. In darśana-s, particularly nyāya, mīmāṃsa and vedānta texts contain thousands of maxims. Here the influence of maxims in philosophical works are explained and their functions to promote the concepts elaborated by that scholars.
Sri. Śankara in his Kaṭhopaniṣatbhāṣya (1.25) explains the ‘kākadantaparīkṣānyāya’ to denote a fruitless effort. naciketah maraṇam maraṇasambandham praśnam pretyāsti nāstīti, kākadantaparīkṣānurūpam mā anuprākṣiḥ maivam praśṭumarhasi iti, i.e. Naciketa’s question whether there is life after death or not, is like the examination of a crow’s teeth.

arundhatīpradarśananyāya is originated from the custom of showing the star ‘arundhati’ to the bride and the groom at the time of the marriage ceremony. It is difficult to see the star directly, so the attention of the couple first drawn to the saptarṣimāṇḍala and to vasiṣṭa, a star in this group, and to arundhati, nearby this, which is very tiny star. It is used in cases when with a view to bring a very small thing to one’s notice, his attention is first drawn to a bigger and conspicuous object nearby and gradually to the thing in question. It is explained by Sri. Śankara in Brahmaṣūtrabhāṣya (1.1.8)- arundhatīm didarśayiṣustatsamīpasthām sthūlām tārāmamukhyāṁ prathamamarundhatīti grāhayitvā tāṁ pratyākhyaṁ pasçādarundhatīmeva grāhayati’. The idea here is that the gradual instruction is needed to understand the principle of the ‘adyāropāpavādanyāya’.

A goat being suddenly killed by an accidental contact of a sword is illustrated by the ‘ajākrpāṇīyanyāya’, in Khaṇḍanakhaṇḍakhādyā of Harṣa.
It is used to illustrate any surprising event happening altogether by chance.

pañau pañca varātakān pidhāya kaścit prcchati kati varātakāh iti pṛṣṭaścājākṛpāṇīyanyāyena bravīti pañca iti. Here the right answer happened accidently.

ustrakaṇṭakanyāya is a maxim of a camel and a thorny plant. The camel likes much to eat the thorny leaves and bark of certain plant though it has to suffer much pain. It is used to denote that one would be pleased to follow his own taste however inconvenient or undesirable it may in reality be. In Vācaspatyam it is explained thus; ‘ustrasya śamīkaṇṭakavedha-jātadukhakāle’pi śamīpatrabhakṣaṇasukhaleśo yathā tathābhīṣṭavīṣayopārjana dukhakāle taddapājitadravyajasukhaleśo yatropadipyate tatrāsyā pravṛtthiḥ’.

Śri. Śankara explains the character of a preceptor who does not teach well through andhagolāṅgulanyāya in vedāntasūtra (1.7.7). It is used to denote a wrong instruction will lead ones to destruction. An evil-minded person find a blind man losing his way to his village requesting help, promising his help and putting a cow’s tail into the blind man’s hand and told him to hold on and said, she will lead him to his village. ‘yadi ca ajñasya sataḥ mumukṣoh acetanamātmānām ātmetyupadiṣet pramāṇabhūtam śāstram śraddhadhānatayā andhagolāṅgulanyāyena
purusārthān vihanyeta anartham ca rochet'. A teacher who wrongly instruct about inanimate as soul to his pupil is ignorant and desiring to get his salvation and hold on the wrong instruction according to the andhagolāṅgūlanyāya.

sūcīkaṭāhanyāya is the maxim of a needle and a kettle. It is used to denote that when two things- the one easy and the other difficult-are required to be done, the easier should be attended first to, as when one has to prepare a needle and kettle, he should take place in hand a needle, as it is easier work compared with the preparation of kettle. pramā and apramā are the two types of anubhava. Though the apramā is to be deliberated by the pramā, the apramā is firstly divided through the sūcīkaṭāhanyāya. In saptapārdtthi it is like this; anubhavo’pi dvividhah / pramā’pramā ca / pramānirūpyatvātparastād vibhaktāmapiyapramām sūcīkaṭāhanyāyena prāgvibhajate’pramāpīti /

In Nyāya Philosophy, tantupatanyāya is used to denote the principle ‘the effect exists for a moment even when the cause is destroyed. Thread is the cause, and the cloth is the effect. The cloth exists shortly even when the thread is destroyed.

kadambakorakanyāya is the maxim of kadamba tree. They are said to burst forth simultaneously. It used to denote successive operations.
vīcīṭaraṅganyāyena tadupattistu kīrtitā, kadambakorakanyāyādutpattīh kasyacinmate; (Bhāṣāpariccheda, sloka-166), the production of sound is like the production wave in the ocean. According to some one sound comes to the seat hearing in the same manner as the anthers of a kadamba flower evolved.

maddhyadīpikānyāya, the maxim of the central lamp which lights on all sides when it keep in center of a room. grhe dadhighaṭīm draṣṭumāṇīto grhamedhinā, apūpāṇapi taddeśān prakāśayati dīpakāḥ. (Nyāyamañjari, p-212). The lamp placed in the room by a householder to see his milk pot, lights on the cakes also.

ākāśaṁustihanananyāya is the maxim of striking the sky with one’s fist, which used to denote a vain attempt at an impossibility. In Tantravārttika, p-170, this nyāya read like this;

‘yastantūmanupādāya turīmātraparigrahāt/
paṭam kartum samīheta sa hanyāt vyomamūṣṭibhiḥ’ – depending only the machine for stitching without the thread is like striking the sky with fist, i.e. a fruitless effort.

If an object can be accomplished by simple means why should we go for a difficult one- arke cet madhu vindeta kimartham parvatam vrajet. If you get honey from an arka tree then why you go to mountain. In
Tantravārttika (1.2.17), Kumārila says, ‘yadyalpiṁmahataśca karmanah samam phalam jāyeta tato’rke cenmadhu vindetetyanenaiva nyāyenālpena siddhe mahati na kaścitpravarteta. If the result of an action is same even it is big or small, no one will try to do the big actions according to this nyāya.

Kumārila Bhaṭṭa in his Tantravārttika (1.3.3, p-95) used the kūṭakārśāpananyāya, which is the reasonless employment of base money in one’s business. There is an argument on the relative value of śruti and smṛti, he maintains that if any teaching of the letter is found to be in opposition to that of the former, it must be given up; just as a man who finds that he has been using counterfeit coins must at once abstain from so doing. yo hi kūṭakārśāpanena kamcīt kālamajño lokamadhye vyavaharāti na tena vivekajñānajanita vyutpattināpi tathaiva vyavahartavyam.

A rope, which binds at both ends, is ubhayataspāsarajjunyāya. It is used to denote the difficulty of situation of a person when it is injurious for him either to do a thing or to live it undone. The Jaimini section of Sarvadarśanasamgraha (p-133) quotes this nyāya.

A thing though made for one purpose may also serve for another is anyārthamapi prakṛtamanyārtha nyāya. Kumārila in his Tantravārttika, quotes anyārthamapi prakṛtamanyārtha nyāya during his discussion of śeṣa, an accessory that which serves the purpose of something else. na hi
kas'citapi śālikulyāsthamudakam pibanmadarathametāḥ prāṇītā
tiyadhyavasyati / tasmādanyattādarthyamanyāscopakāra iti vijñāyate //

panīgvandhanyāya is a maxim of the characters of an impaired man and blind man. The impaired man mounted on the shoulders of a blind man, so as to reach the destination by which the former is furnished with the power of locomotion and the latter with sight. Mutual dependence of prakṛti and puruṣa is explains by this maxim in Samkhya-kārika (sloka-21);

puruṣasya darśanārtham kaivalyārtham tathā pradhānasya /
panīgvandhavadbhayorapi samyogastatkṛtah sargah // i.e. as of the lame and blind, the union of both soul and nature takes place for soul’s contemplation of nature and its abstraction.

kudyam vinā citrakarma nyāya-like shadow with a pillar or like a painting without a canvas, the buddhi, ahankāra etc. will not exist without the sūkṣmaśarīra; ‘citram yathāśrayamṛte sthānvādibhyo vinā yathā cchāyā / tadadvinā viśeṣairna tiṣṭati nirāśrayaśringam’ // (Samkhya-kārika, sloka-41).

1.7. Sociolinguistic approach

Sociolinguistics is the descriptive study of the effect of any and all aspects of society, including cultural norms, expectations, and context, on
the way language is used, and the effects of language use on society. Sociolinguistics differs from sociology of language in that the focus of sociolinguistics is the effect of the society on the language, while the latter's focus is on the language's effect on the society. It is a term including the aspects of linguistics applied toward the connections between language and society, and the way we use it in different social situations.

The name sociolinguistics appeared first in the work of Haver.C. Currie, 1952 (Dittmar, 1976). De Saussure declared that language is a social fact, so it was clear that language and society are interrelated. Boas, Sapir and Whorf the famous anthropologists stressed on the need of studying language and culture together. They argued that language forms a part of culture and the cultural traits are hidden in it. Study the language of a particular community or cultural group is necessary for studying culture. Thus, a new branch known as sociolinguistics formed among the modern linguistics. According of Fishman, J.A, "the sociolinguistics means the social organization of language behaviour, including not only language usage but also language attitudes and overt behaviours towards language and language users". Thus, it is clear that society, culture and linguistics are interrelated. Indian writers may be composed their literary work with the concept that without the sociological and cultural aspects, the study of linguistics is not possible. Because, Patañjali makes various observations on
different social aspects in his Mahābhāṣya in order to interpret the Pāṇini sūtra-s. Therefore, this branch, sociolinguistics is not a newly introduced one but was prevalent from the ancient period onwards.

The dhārmic texts reveal the culture of a society and the concept of dharma of that era. However, the popular sayings among the common people are the easiest way to study the dharma concept of Indian society. These sayings otherwise known as maxims or lokanyāya-s, which are the insight, emerged from their experiences. It expresses the truth based on common sense or the practical experience of a mankind, and they are often metaphorical. A society that has a rich tradition was blended with many lokanyāya-s. These nyāya-s can be seen in stories, poetry, philosophy etc. The nyāya seen in the story is in the form of an advice, in the poetry it is aphorism, in philosophy it is nyāya, in the texts like Pañcatantra, Arthaśāstra, it is subhāṣita (ethical expression) and in common speech, it is lokokti-s. Even though, they are known in different names, actually they are lokanyāya-s.

The Sanskrit grammarians, especially Patañjali quotes several lokokti-s in his Mahābhāṣya. Through the study of nyāya-s, the study of vyākaraṇa become easier. It is not the study of maxims to learn vyākaraṇa but study vyākaraṇa through nyāya.

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1. MB. Paś, under the sūtra ‘vṛdhirādaic’ (1-1-1)

2. Ibid, (Ed) by Keiohorn, Vol.I under the sūtra ‘ādyantavadekasmin (1-1-21) p-77

3. Ibid. part I sūtra 1.1.23, p-77—‘ubhaya gatirihabhavati’

4. Ibid I sūtra.1.4.56, Paṇini ‘laukikam ca ativartate’.

5. Paṇinisūtra 1.2.56 according to Kāśikākāra the word ‘anyā’ means loka—“anyā iti śāstrapekṣa loko vyapadiṣyate. śabdairarthābhidhānam svābhāvikam na pāribhāṣikam, aśakyatvāt, lokataḥ evārthagate”.

6. Paṇinisūtra 1.2.53 Here also ‘Samjñā prāmāṇa’ means loka. ‘samjñāśabda hi nānālingasamkhyaḥ pramāṇam.(Kāśikā) ‘pramāṇam pratyāyakā vācakā ityarthah (Nyāya).

7. Rāghuvamśa—6.30

8. MB, Paś, p-12 (under lakṣyalakṣane vyākaraṇam)


“prācīna vyākaraṇatantre vacanikāni, atra pāṇiniyatantre jñapakanyāyasiddhāni bhāsyavarttikayorupanibhaddhāni yāni paribhāṣārūpāni, tani vyākyayamte”

10. Mahābhārata, Udyogaparva 43.36.

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31. MB, Vol.II, P.2.2.29, p-736 under this sūtra Mahābhāṣya Pradīpa
writes—'karaṇādīti śabdārthāvasāyaheturlokavyavahāro atra
dīnasābdena vivakṣītaḥ.

32. In the same sūtra Mahābhāṣya Pradīpa—darśanamiti—lokavyvyāra
ityartharāh.

33. śaktigraham vyākaraṇopānakośāptavākyāt vyavahārataśca.
vākyasya sēsāt vivṛtavadanti sānīdhyataḥ siddhapadaśya vṛddhaḥ
(Śaḍaśaktipraṇāśīkā).

34. 'pradhānapratyayārthavacanamarthasyanyapramāṇatvāt.' (Sūtra
1.2.56) Here 'anyapramāṇatvāt means vyavahāramūlatvāt.

35. 'te khalvapi vidhayāh suparigrhītāt bhavanti yesu khaluksaṇaṁ
prapancasāca. kevalaṃ laksanam prapancavā na tathākāraṇaṁ
bhavati'. MB,P. 2.1.58

36. (a) MB,P. 1.4.1 'anyatra samjñāsamāvesaḥ prāpnoti. kva anyatra?
loke vyākaraṇa ca'.

(b) Mahābhāṣya Pradīpa P.1.4.49, 'Iheti lokah śāstraṁ ca
sāmānyena nirdiśate. lokeprayujyamāṇatvāt, śāstre ca
udāhriyamāṇatvāt'.


41. PM (KV. Part II, P.3.1.31).
42. MB, Pradīpa, P.4.1.3, p-439.
43. Ibid, P.1.1.57, p-434.
44. Ibid, P.1.1.70, p-535.
45. Vaiyākaraṇa siddhānta kaumudi,
46. Panini, 1.2.56- 
"pradhānapratyayārthvacanamaśīsyāmānyatapramāṇatvāt".
47. P, 1.2.53—"tadaśīsyāṃ samjñāppramāṇatvāt".
   (a) "nyāyamūlyam cedamantarangam bāliyāḥ. na ca nyāyasya atra 
   kenacit bādhā astūti bahuśvetyeva bhavitavyamiti nyāyavid 
   ānih.
   (b) Ibid, sūtra 1.4.50 p-411. 'iti nyāyavido manyante'.
   (c) Ibid, sūtra 2.1.3 p-565 'iti sudhiyo vibhāvayantu'.
   (d) Ibid, sūtra 2.1.58 p-632 'atra samāśābhāve pramāṇam vicārya 
   bhāsyārūḍham bahuṣrutiḥ.
49. Paribhāṣāsankhya 48 p-75
50. Śabdakaustubham Part I sūtra 1.1.57 p-223.
53. Ibid, Part II, P. 3.2.146 p-133.


56. VP 2.3.49.

57. Nyāsa (KV, Part IV,P. 5.1.12 p- 23.

58. PM (KV, Part IV, P. 6.1.1 p-438.

59. Tatvabodhini (Siddhāntakaumudi) Part II sūtra 828 p-128.