CHAPTER I

YĀSKA'S TREATMENT ON THE EVOLUTION OF LANGUAGE

Man is a thoughtful animal. He is endowed with the power of thinking. But his thinking is impossible if there is not any suitable medium. Thus a medium is essential for the expression of his thoughts and ideas. The best medium for this purpose, however, is unquestionably the speech or the language. This speech again is not an accidental outburst. It has taken long time to manifest itself in its present form. Evolution in this respect has a very important role to play. It is evolution that is highly responsible not only in the development of language but also in the creation of life itself.

Indian thinkers were led to throw considerable light on the origin of language from the very hoary antiquity and from those good old days to the present time a continuous stream of thought and culture is flowing on. As a result, we have obtained some points of valuable information about the origin of language in the ancient Skt. texts. In the Samhitās, the Brāhmaṇas, the Niruktas, the Prātisākhyaśas and the extensive grammatical works there are copious references to the fact that not only the germs but also some forms of theories on the origin of language are to be traced in them.
In the Nāsadīya Sūkta of the Rgveda (X.125) we have the idea about the crude beginnings of linguistic speculation. The abstract unanalysed state of speech at the very primitive age of the world is revealed here. It is also known to us that speech was existed in both written and spoken form from the Vedic age. It is clear when the Rgvedic seer expresses that 'Even seeing (the written form) one does not see speech, even hearing (the spoken form) one does not hear it' etc.¹ Yāska explains it as a suggestive sense towards ignorant man who are unable to realise the meaning of both written and spoken form of speech.² In the Rgveda we have various linguistic speculations from which the later literatures are enriched on same aspect. An entire Sūkta on speech in the Rgveda X.71 is very conspicuous. Some of the various kinds of speech from the natural sounds are mentioned in different hymns of the Rgveda. The onomatopoeic names of birds from their natural sound (RV.II.42.1),³ the utterance of frogs which has been

¹ Cf. uta tvah pāśyant na dadarśa vācam uta tvah śrṇvan na śrṇotyeyēm etc.—RV.X.71.3

² Cf. apyekah pāśyant na pāśyati vācam api ca śrṇvan na śrṇotyeyēm, ity-avidvāmsamaḥārdham—Nir.I.19.

³ 'kanīkradajjanusam prabṛvāṇā iyartī vācam' etc.—RV.II.42.1; also cf. Nir. IX.4.
impelled by the cloud (RV.VII.103.1)⁴ sound of stream (RV.V.32.1),
rumbling sound of the cloud (RV.IX.73.3) and the friction of
stones which makes affricative sounds (RV.X.94.1)⁵ etc. are
very interesting in the linguistics.

In the Taittirīya Saṃhitā the split of unanalysed speech
into its analysed state is expressed. From here it is known
that speech is 'akhaṇḍa' in its very primitive state. This
task of analysis has been given to Indra by the TS⁶. Perhaps
it is the speculation of the Aindra school.⁷

In the Satapatha Brāhmaṇa also we have some interesting
data on the speech. Here it is clearly noted that speech and
mind are interrelated⁸ and by means of speech man thinks
everything here.⁹ It is also mentioned here that breath is the
mate of speech¹⁰ and speech is based on vital air.¹¹ It is said

⁴ Cf. 'samvatsaram śāsavānā brāhmaṇa vratācaāriṇaḥ vācam
parijñyajinvitān prā mandūkā avādīṣuḥ'—RV.7.103.1; also cf.
Nir IX.6.

⁵ Cf. 'praite vādantu pravayam vadama gravabhyaḥ vacam vādam
vadabbhyah'... etc.—RV.X.94.1; also. Cf. Nir. IX.9

⁶ Cf. 'vāg-vai parācyavyakta... etc.' — T.S. VI.4.7.

⁷ Cf. 'An account of the different existing systems of

⁸ Op. cit. I.4.4.1; III.2.4.11.

⁹ Ibid., VIII.1.2.7.

¹⁰ Ibid., VII.5.1.7.

¹¹ Ibid., VI.1.2.5.
here that speech is evolved from mind,\textsuperscript{12} what is thought in mind is spoken by speech and heard by ear.\textsuperscript{13}

The 'vānmānas' in the Nighantu I.11, also express some valuable linguistic speculations on the nature of speech. Every synonymous word of speech (total 57) as recorded in the Nighantu, denotes a separate entity. The term \textit{aksara} is for eternity of speech, \textit{aditi} is for unanalysed state of speech, \textit{kaśa} denotes the revelation power of speech, etc.

In the 'vākyapādiya' of Bhartṛhari it is clearly noted that every exchange of opinion is possible clearly only through language.\textsuperscript{14} In the Nirukta of Yāska we have some linguistic speculations on the evolution of language. In this chapter an attempt will be made to ascertain how far Yāska's outlook was scientific irrespective of modern linguistic speculations on the evolution of language.

By searching the origin of language we came to know that at the very ancient age one can communicate to others through the help of \textit{ṅgita} or gesture. Still now we use this gesture. The expressiveness of gesture is known to the ancient etymologist Yāska but he prefers the use of words to gesture as a comprehensive

\begin{itemize}
\item \textsuperscript{12}Ibid., X.5.3.4.
\item \textsuperscript{13}Ibid., XII.9.1.13.
\item \textsuperscript{14}na so'asti pratyayo loke yah ṣabdāṇugamādṛte anuviddham iva jñānam sarvam ṣabdena bhāsatē - VP.I.123.
\end{itemize}
process of communication.\textsuperscript{15} The gestures are insufficient medium to communicate all ideas which are mentally conceived. They are not enough to express all intentions of the speakers perfectly. Words are elements for communicating our day-to-day needs and store knowledge, born out of experience. Durgācārya's observation says that the gestures are not free from ambiguity and confusion and they require so much physical effort so that it is easier to use the articulated words as the vehicle of communication.\textsuperscript{16} Max Müller says in his 'Science of Language' (vol. I, p. 31): "Language is the work of man; it was invented by man as a means of communicating his thoughts, when mere looks and gestures proved inefficient."\textsuperscript{17} So it is speech or language which is treated as atom of our expression. But this speech or language has taken its present form through various processes of evolution.

On the origin of language, there are however certain theories ancient as well as modern.

On the basis of the available information of the literary history of the world languages it is said that Indian grammatical and etymological traditions present the earliest speculations on

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\item \textsuperscript{15} Cf. 'aniyastvācča sābdena samjñākaraṇam vyavahārārtham loke' - Nir. I.2.
\item \textsuperscript{16} Cf. 'abhinayā api vyāptimantah. na tvanīyāmsah te mahatā vatena vyāpnuvanti na ca niśaṃdigaṃ kurvanti. sabdastvapi parimitamartham alpiyasa vatnenoccārito vyāpnoti' - Durgā on Nir. I.2.
\item \textsuperscript{17} Cf. The Linguistic Speculations of the Hindus - Prabhat Chandra Chakrabarti, University of Calcutta, 1933, p. 75.
\end{itemize}
the origin of language. According some, language is eternal and therefore no origin of language can be traced. They opine that the speech or language is eternal and its various analytical parts are eternal. This is proved by Yāska in the Nirukta when he clearly established this after disregarding the view of Audumbarāyana that the words are non-eternal. 18

By word we mean the significant and articulate sound. 19 According to Patanjali, a word is the same as sound. 20 The nucleus of speech is sound. Without sound articulate speech is impossible. This sound is a quality of space where air exists. 21 It reminds us the wave theory (vicitaranganyāya)—a sound acts upon the tympanic membrane of the ear before it becomes audible. Air plays an important part in the evolution of sound. As the air is always moving so the sound which is from air is eternal. Speech is now being recognised as a

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18 Cf. 'indriyanityam vacanam'—Nir.I.1

19 Cf. 'śrotagrahane hi artha loke śabdāśabdāh prasiddhah'—Sabara under Mīśū 1.1.5.

20 Cf. 'atha gautityatra kah śabdah?... tasmād dhvani śabdah'—MBh 1.1.1

21 Cf. 'ākāśagunah śabdah. ākāśād vāyuh'—Nir. 14.4

22 Cf. vāyur-vāter veter-vā syād gatikarmanah —Nir. X.1
modification of the act of breathing. The result is that
the word is ubiquitous and eternal. Durgācārya clearly
explains this idea regarding the ubiquity of sound. The word
pervades the intellect of both the speaker and the listener.
If the word is non-eternal such realisation of the word to
the listener is impossible. When a word is uttered by the
speaker definitely it expresses some sense to both the speaker
and the listener. Both these senses abhidhāna and abhideya
remain in the space of the body. So the word is the result
of twofold activity—the vital breath (prāna) and intellect
(buddhi). This idea is more clear in later literatures.
Language is the result of our spontaneous expression of mental
feelings. With the help of air and various sound producing
organs these expressions of ideas manifested themselves as
language. So there is a direct relation between our mental
feelings (bhāva) and language. We have found this conception

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23 Cf. vyāptimattvāt tu ābādasya—Nir. I.2.

24 Cf. Sarīre hy-abhidhānābhidheyarūpā buddhirhṛdayāntargata-
kāśa pratīśṭhitā. tayor-abhidhānārūpābhidheyarūpayor-buddhyor-
madhye abhidhānārūpayā śāstrābhīmata prAYojanavijīpāpayisayā
buddhyā purusena tad-abhivyakti samarthena svagunabhūtena
prayatnenaodyamānāḥ ābda urahkanthādivarnasthāneṣu nispadyamā-
naṣṭathā purusārthābhidhānasamartha varṇādhīvan-āpadyamanāḥ
purusāprayatnena vahirvinikipto’vināśini vyaktibhāvanāpannāḥ
śrotadvārenānupravīṣya pratyāyayasya buddhāṃ sarvārtharūpāṃ
sarvābhidhānārūpāṃ vyāpnotīti vyāptimāṇchabdaḥ—Durgā unter
Nir. I.2, p. 22.
of the origin of language in Pāṇinīya śikṣā -

ātma buddhyā sametyārthān mano yuhkte vivakṣaya . manah kāyāgnimāhanti sa prerayati mārutam.25

On the evolution of the sound the explanation of Śabarāsvāmin is widely accepted. According to him, the internal air first rises from the navel region, receives expansion in the lungs and undergoes changes in the throat; then it strikes palate etc. and comes back and finally produce various sounds in the mouth which acts as a 'resonance-chamber'.26 This is the eternal process of manifestation of sound. As the sound is eternal so its result i.e. word, speech, etc. are also eternal. The etymologist Yāska and the grammarian Patañjali also refer to the natural and conventional origin of language. Patañjali has mentioned several times in his Mahābhāṣya about the eternality of word (śabda-nitya) and explained its real nature by the epithets which are generally used to signifying the supreme being such as kūtastha (subtle), avicali (motionless), avikāri (without modification), anupajana (without origin) and anapāya (indestructible).

All the systems of philosophy specially mīmāṃsā and nyāya dealt with this problem of language. Mīmāṃsakas dealt with the

25 op. cit., śloka 8.

26 Cf. vāyur nābherutthitah, urasi vistīrṇah kanthe vivartitah, mūrdhānāmāhatya paravṛttah, vaktre vicaraṇ vividhān śabdānabhīvyanakti - Śabarabhāṣya, under Mīsū 1.3.25.
natural (nitya) sources on the origin of language. Similarly
the Naiyāyikas, the behaviouristic school of thought, also
deal with the conventional (kārya) sources of language. So we
find differences in understanding. The sphoṭavādins or
grammarians will undoubtedly say that it is sphoṭa or the
eternal unit of speech from which the word was produced. So
the māṁsakas and the grammarians support the eternality of
word. The naiyāyikas and vaiśesikas support the non-eternality
of word. Prior to this ancient Indian etymologist Audumbarāyaṇa
also thought of this problem and we have found the supreme
manifestation of this problem in the Nirukta of Yāska.

We have similar conceptions on the origin of language
like our natural and conventional tradition in the Greek and
Roman traditional grammars. Plato (427-347 BC) discusses in
his work 'Cratylus' on the origin of words and have searched
the causes of naming whatever natural or conventional. 27

In dealing with the origin of language as thought by
Yāska it will be helpful if we discuss various theories of
ancient as well as modern speculations. It is mostly viewed that
language is the divine gift to the man. The base of this
understanding is mainly the religious belief. Schools of ancient
period thought that without the grace of God it is not possible
to denote a thing by a same word in a language community. It
is believed that every religious community has inherited this.

27 Cf. AISL, p. 9.
as a direct gift of God through their prophets. That is why it is seen that almost all the sacred books of the world are treated as the impersonal works.

Ancient European schools of linguistic thought also conceived that their speech which was treated as the best medium of expressing ideas was the gift of God.\(^{28}\)

The speech has been implanted in human nature by the supreme being (Creator), man simply expresses it by exercising his vocal organs. The power of articulating sound is given to man by the creator in order to distinguish man from other animals. Speech has its real origin in the emotional inspiration of the heart or lungs. The great God i.e. the supreme being (mahā devaḥ), that makes his presence felt by the unbeaten sound (anāhatadhvani) or the pulsation of life is speaking within us in a measured language.\(^{29}\) The seers of the Upaniṣads have found the source of the four Vedaś and all branches of learning from the vivacious inspiration of the supreme being. It is recorded in the Brhadāraṇyaka Upaniṣada.\(^{30}\)

The sacred character of the Sanskrit language is still among

\(^{28}\)Cf. AISL, p. 10.

\(^{29}\)Cf. RV.IV.58.3.

\(^{30}\)Cf. asya mahato bhūtasya nihśvasitametad yadṛgvedo yajurvedah sāmadevatharpāngirasa itihāsah purāṇam - op. cit. II.4.10.
orthodox linguistic schools as devabhāṣa. One entire Ṛṣṭkta in the Ṛgveda has been devoted to the function and importance of vak. The divine origin of speech has been admitted in classical literature also. Dandi says in his Kavyadarśa - "samsktam naṃ dāvī vak-anvākhyaṭā maharsibhiḥ." Bhartṛhari says in his Vākyapadīya - "dāvī vāq vyavakīrṇeyam..." etc. Later teacher Śaṅkara has also mentioned the impersonal nature of speech. The holy Bible admits the initial existence of the world is word. It is the sound which is admitted by all as primitive creation. "In the beginning was the word and the word was with God and the word was God"—this extract from the Gospel according to John clearly shows that speech or language owes its origin to God Himself. This metaphysical outlook of the Bible is also clearly expressed in a Ṛgvedic verse -

"devīṃ vācam ajanayanta devāstvāṃ viśvarūpāḥ paśavo vadanti."  

31 op.cit., X.71.
32 op.cit., I.33.
33 op.cit., I.155.
34 Cf. anādinidhanā nityā vāgutsṛṭā svayambhuvā ādau vedanāyī divyā yatah sarvah právṛttayah. Smṛti text quoted by Śaṅkara under Vedānta Sūtra 1.3.28.
36 op.cit., VIII.100.11.
The gods generated the divine speech which is used by all to express their mental ideas. The above quoted verse is explained by Yāska lucidly. Yāska says that all kinds of creatures speak this language in both articulated and inarticulated forms which is created by God. From the experience of practical world, Durgācārya explained it that the articulate speech is of man and the inarticulate speech is of animals like cow etc. In the Satapatha Brāhmaṇa also it is admitted that vāk (speech) speaks intelligibly, articulately and distinctly (niruktam) in men.

But these explanations cannot give us a clear idea of divine origin of speech. Here is an attempt to explain it from more practical point of view as the Nirukta says that the gods are self-luminous and they have also the power of illuminating or enlightening everything. so by devīm vācam ajanayanta it is said that the gods created the speech by their illuminative power. It is related with the nature

37 Cf. devīm vācam ajanayanta devāstām sarvarūpāḥ pasāvo vadanti, vyakta vācaścāvyaktavācaśa - Nir. XI.29.

38 Cf. vyaktāvāco manugyādayāḥ avyaktāvāco gavādayāḥ - Durgā under the same passage, Nir. XI.29.

39 op.cit., IV.1.3.12.

40 cf. devo dānādvā dīpanādvā dyotanādvā dyusthāno bhavatītī vā - Nir. VII.15.
of dīpana (illuminating) of gods as prakāśana (manifesting).

This expressive power of language is admitted by Yāska in his explanation of the vocable Kāśa (speech). Actually this revelation power of language comes through our emotional inspiration of heart which again created by using the language itself. It may be conceived here that this divine origin of speech is some natural phenomena like vāyu (air) etc. Practically the sound, the ultimate unit of language, is impossible without air.

Most of the synonyms of speech as recorded in the Nighaṇṭu and the Nirukta are natural and sometimes these are mentioned as divine speech in the Nirukta. E.g. sarasvatī, an atmospheric speech, is applied to the objects of speech. Speech is therefore regarded as belonging to the sphere of the atmosphere. During the explanation of a ṛgvedic verse pāvīravi tanyatu...etc. Yāska throws some light to support the divine origin of speech. The deity of this verse is speech pāvīravi. Pāvīravi is a divine speech. It denotes the thundering which is originated from an invisible power. It is

\[41\text{ cf. (Kāśa) vāk punah prakāśayty-arthān - Nir. IX.19.}\]

\[42\text{ cf. (sarasvatī) vāgarthesu vidhiyate. tasmān mādhyamikām vācam manyante - Nir.XI.27.}\]

\[43\text{ op. cit., X.65.13.}\]
the expansion of atmospheric speech. Etymologically it
denotes the purified speech. It is the extension of \textit{madhyamā vāk} which is used here as atmospheric speech (\textit{madhyamikā vāk})
in suggestive sense. It indicates that \textit{pāvīravī} is the
articulate speech i.e. \textit{vaikhari vāk}, next stage of \textit{madhyama}.

This divine origin of speech in reality is based on the
state of scientific knowledge prevailing at that time. In
ancient time the religious belief is dominated on every sphere
of our life. But in later age, this metaphysical idea is
becoming more explicit with the help of realistic reason. These
theories are amalgamation of both materialistic and idealistic
conceptions. We have already shown about the scientific
materialistic aspect of the theory above.

The theory of divine origin is not safely acceptable to
a linguist. For, if God is the creator of speech which
signify some particular concepts, the question why a particular
concept is signified by different words in different language
remains unanswered. Hence another theory is advanced to
explain the origin of language from our practical experience.
This theory is known as evolution theory. It proposes that
language is the result of human efforts. Through the ages

\[44\text{ Cf. tād devatā vāk pāvīravī. Pāvīravī ca divyā vāk.}
tanyatus tanitṛī vāco'nyasyāḥ - Nir. XII.30.\]
it is the more scientific attitude. It is seen in the primitive form of language, words are coined to denote particular concepts which are best to meet the needs of the linguistic community. The linguists thought that after a long period men tried to use speech instead of gesture or other means of linguistic communication. Their emotional inspiration of heart with the help of air and psyche (manas) touches various sound producing organs and then produce articulate sounds.

This has certain affinities with the psycho-analysis of speech. In the Rgveda we have a verse where we find the wise (dhīrā) have created speech by their mind and explains role of manas (psyche) and the relation with language. Yāska has explained it from same outlook. In the Satapatha Brāhmaṇa also it is admitted that the mind (mati) doubtless is speech, for by means of speech everything thinks man here.

This evolution theory is existed also in the Nirukta XIII.9 in the explanation of the Rgvedic verse catvāri vāk parimitā padāni. tāni vidur brāhmaṇā manīsinah. ouhāyām trīṇi nihitā neḥgavanti, turiyām vāco manusyā vādanti. The speech is an object of intellectual intuition which is manifested as a word

45 Cf. saktumiva titaunā punanto yatra dhīrā manasa vācama-kṛata. atrā sakhāyāh sakhyāni jānate bhadraśām lakṣmīr nihitā-dhīvāci - RV X.71.2.
46 Cf. Nir.4.10.
47 op.cit., VIII.1.17.
48 RV.1.164.45.
as spoken and heard. According to the etymologists and some others the fourth stage is the colloquial (vyavahārikī) language. He also quotes a passage from Satapatha Brāhmaṇa, where it is said that the fourth stage of speech i.e. vaikhari is used by man, animal, bird and small reptiles.

The fourfold stages of speech—para, paśyantī, madhyama and vaikhari—are found in the Rgvedic verse - catvari vak etc. which says 'while the former three are hidden into the cave, the fourth is spoken by men.' Yāska has explained this verse as the evolution of speech while the first three are subvocal and vaikhari the fourth stage which is in vocal is called articulated speech or language. In the Laghu Mañjūśā of Nāgesh Bhatta the place of these four stages of speech is mentioned as para (transcendent speech) is in the region below the genital (mūlādhāra), paśyantī (subtle speech) is in the navel, madhyama (inner speech) is in the heart and

49 Cf. catvari vācaḥ parimitānī padāni...roo yajumśi samāni caturthī vyavahārikīti nairuktān. sarpaṇāṃ vāgvāyasaṃ kṣudrasya sarisarpasya caturthī vyavahārikītyeke. paśuśu tūnavesu mṛgesvātmāni cetyātmapravādāḥ - Nir.XIII.9.

50 op.cit., IV.1.3.16.
vaikhari (manifest speech) is in the throat. 51

From the etymology of the term guhā from gūth in the Nirukta of Yaska we can surmise that three internal stage of speech para, paśyanti and madhyama cannot reveal the meaning to all as it is existed in the inner source of the revelation of sound. But the fourth stage of speech i.e. vaikhari can manifest the meaning of the word. 52 Perhaps of these four levels of speech first three are the processing of expression of speech by the help of air from muladhāra navel and heart. The fourth stage of vaikhari i is the result of the force of the previous three stages into vocal chord. Here lies the origin of utterance.

There are also some theories on the origin of language relating to sound and sense (meaning) i.e. how the words are coined from natural imitative sources. Some natural sounds whether imitation of natural phenomena or spontaneously ejaculated internal emotion denote a particular sense.

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51 Cf. para vāṁ mulacakrastha 
apasyanti nābhīga smṛtā 
hṛdīstha madhyama jñeyā 
vaikhari syāt tu kaṇṭhagā. - op. cit.

52 Cf. guhāyami trīṇi nihitāni niṛtham vedayante. 
guhā guhateh... turiyaṁ tvarateh etc. - Nir.XIII.9.
in the practical world. In the vocabulary of a language the vocables are coined from various sources. Of these sources four are conspicuous and admitted by various scholars as the important factors in the origin of language. These theories are named as (a) bow-wow theory or the onomatopoeic theory, (b) the pooh pooh theory or the interjectional theory, (c) the ding-dong theory or the pathogenic theory, and (d) the ye-he-ho theory. But very few of the vocables can be traced from these. The words which are not apparent rooted i.e. where the roots are not clear, generally come under these theories. These are not enough to have a clear idea on the origin of sound and meaning and its relation with language. We consider that there are actually two ideas about the origin of language connected with sound and sense or meaning. These two ideas connected with sound and sense or meaning are (i) imitative, and (ii) interjectional or spontaneous ejaculation of internal sound. So-called bow-wow theory attributed to Max Müller is of first nature and other three (pooh-pooh, ding-dong & ye-he-ho) are of second type. But the source of these theories are mentioned also in our ancient literary evidences, though most of them are natural phenomena. Now we shall be explaining these theories in details specially mentioning Yāska's view.
Bow-wow theory - The very outset of the verbal communication man found that some natural imitative sounds can express his mental ideas certainly. That is why he prefers imitative sounds to denote something.

Yāśka has explained some words which are treated as onomatopoeia. He has found that most of the names of the birds are onomatopoeic and as a result he has mentioned the most familiar bird Kāka as an onomatopoeic word. 53 This idea is inherited in Yāśka from the Rgvedic verse - kanikradajjanusām prabrūvāna iyartti vācam-ariteva nāvam...etc. 54 Durgācārya explains this view of Yāśka from a clear outlook and gives a clear idea on the onomatopoeia. 55 Skandavāmī's commentary is also remarkable on the same passage. 56 But his theory is not limited to the names of birds, it extends to other things as well. That is why we have so many words in the Nirukta

53 Cf. kāka iti śabdāṅukrtih, tadidam ādunisu bahulam - Nir. III.18.
54 Op. cit. II.42.1
55 Cf. anukaranam anukṛtih, śabdasyāṅukṛtih śabdāṅukṛtih, yāḍrasamevāsau śabdam karoti tayaivāṅkrtyā tasya nāmāpi bhavati. sa hi kāku-āṅkviti vāsyate tasmāt sa kāka ītyucyate - op. cit.
56 Cf. tadiya śabdāṅukarananimittam evāsyaitan-nāmadheyam op. cit.
which are formed by the mere imitative sounds of nature.

Though this theory is named as bow-wow in the linguistic science and claimed as Max-Müller's creation yet its nature is clearly known to the ancient Indian etymologist Yāska. Max-Müller also admits it.⁵⁷ We donot know why L. Sarup says in his 'The Nighaṇṭu and the Nirukta': "According to Yāska, onomatopoeia does not play any important part in the foundation of language. He discards therefore the so-called Bow-wow theory."⁵⁸ In my opinion before accepting or rejecting the formulation of L. Sarup quoted above we are to see that there are so many references to onomatopoeic words in the Nirukta of Yāska.

⁵⁷ Cf. "The following remarks on the interjectional theory from Yāska's Nirukta (iii.18), a work anterior to Pāṇini and therefore belonging at least to the 4th century B.C. may be of interest. After mentioning that words like lion and tiger, or dog and crow, may be applied to men to express either admiration or contempt, Yāska continues kāka, crow is an imitation of the sound (kāku kāku according to Durgā) and this is very common with regard to birds. Aupamanyava, however, maintains that imitation of sound does never take place. He therefore derives kāka, crow from apakālayitavya, i.e. a bird that is to be driven away; tittiri, partridge from tar 'to jump' or from 'tilamātracitra', with small pots etc.' - "Lectures on the science of Language", F. MaxMüller, vol. I, London 1873, p. 416, fn. 29.

Though Yāska was aware of the onomatopoeic theory yet he was also aware of other aspects on the origin of language relating to sound and sense. His various references on onomatopoeia indicate that the onomatopoeia takes an important role in the formation of language. In Nirukta we get some vocables of which some are purely onomatopoeic and some are related with the natural sound.

**Purely Onomatopoeic Vocables**

(a) Kāka iti śabdānukṛtih tadidam ṭekunisu bahulam - Nir.III.18

The word काका is a very familiar onomatopoeic term used to denote a particular bird 'crow'. It is from काका sound. Perhaps from this imitation of the natural sounds of birds some concept of root has come, which is the last result of linguistic analysis. Here lies the germ of the root theory.

The grammarians have traced it from the root खाई 'to sound' and formed it with the help of unādi kan (Un 323). In the Padacandrika besides other derivations it is derived also as an onomatopoeic.\(^{59}\) MW has treated it also as onomatopoeic imitation of the cawing of the crow.\(^{60}\)

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\(^{59}\) cf. का इति śabdām kāyati + ka (a to... pā, 3.2.3). Another derivation is kāka laulyle + ac (nandigrahi... 'Pā.3.1.134), *op.cit.*, vol. II, p. 302.

\(^{60}\) *op.cit.*, p. 266.
The etymologist Aupamanyava has traced it from \( \kai \) 'to prohibit' or, he had an idea about the black coloured bird.\(^{61}\) However in my consideration it is better to trace a thing or a person from its or his sound than its or his appearance. Therefore, kāka is traced to the root \( \kai \) 'to sound' from the viewpoint of root theory and from ka ka sound on the basis of the onomatopoeic theory. Perhaps the root \( \kār \) 'to make a rough sound' (\( \text{śabdakutsāyām} \)) is from this kā kā sound.

It is very interesting to note that the concept of this onomatopoeic word is almost similar in a number of languages. The languages of Dravidic origin express it as Ta.kākkai, Ma. kākka, Ka. kāke, Pā-kakal, Kur. khākhā, Mā. qāqe, Brāh. khākho used to denote the same meaning as that of the preceding word i.e. crow.\(^{62}\)

(b) Kitava - kim tavāstītī śabdānuktṛiḥ (Nir.V.22)

Yāska has clearly admitted here the influence of onomatopoeia. Perhaps here the root is omitted. Phonologically, it is a sentence word or contraction. The vocable is used to denote a gambler in the vedic and later literature. It is

\(^{61}\) Cf. na śabdānuktṛiḥ vidyata ityaupamanyavah. kāko'pakālayitavyo bhavati - Nir. III.18.

apparently traced from the repetition of the sentence in a gambling as *kim tavāstīti* (what have you got to stake?). This idea is also recorded in the Padacandra when it is used as a synonym of gambler. It is also recorded there as a synonym of thorn-apple. The vocable *kitava* is applicable in the sense of intoxicating in both the thorn-apple and gambler. The derivation of the vocable is not clearly shown from the root anywhere, but is recorded in *byāghrādi* and *sarvādi* gaṇapātha. S. Varma finds here a faint indication of prakritism and treats it as an obscure word.

(c) **Krkavāku - krkavyōkah pūrvam saṃśanukaranam vaceruttaram** (Nir. XII.13)

This onomatopoeic vocable is used to denote the familiar bird 'cock' which declares the time of day by its calling *krka krka*. Yāska has given the etymology of the vocable *krkavāku* by dividing two parts, first of which is onomatopoeic and the rest is root-based. But the grammarians have derived it in a different process. According to them the cock is that which

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64 Ibid., p. 167.

65 Cf. MW, p. 282


67 Cf. VINS, vol.I, p. 178, fn. 6
produces sound by throat and the derivation is krka + vac + nun. In the Padacandrika it is recorded as a synonym of cock and etymologised as grammarians' view. It is very interesting to note that the concept of this onomatopoeic word is almost same in a number of languages when we find the echo of its krka sound—skt. krka, kukkuta, Oriya. kukura, Eng. cock, OE. coce, ON. kokkr, OF. coq, Lat. coccus < from imitation.

(d) Ciscākrnoti...sabdānukaranam vā (Nir. IX. 14)

We have not found the root /čiscā in the dhātupātha but the vocable is used as an epithet of arrows in the Vedic literature. Yāska has stressed on its onomatopoeic origin instead of its imaginative root-sense that the quiver is smiling. When the arrow is taken from quiver it makes a sound like čiscā čiscā. So the vocable is purely onomatopoeic.

(e) Jajjhatirāpo bhavanti sabdakārinīyah (Nir. VI. 16).

The vocable is used to denote splashing or rushing waters in vedic literature. It is obsolete in later literature. It is traced possibly from the onomatopoeic root

68 cf. krkena galena vakti krkavākuh - Si.Kau. Pt.IV, p. 141 under the unādi rule 1.6, 'krka vaćah kaśca'.


70 Cf. AT, p.1017.

71 Cf. Ngh.IV.3.
\( \sqrt{\text{jajh 'to make noise'. The root is not recorded in the dhatupātha. However, a relating root of this kind is} \sqrt{\text{jaji 'to fight' recorded in the dhatupātha. Whatever it may be, Yāska's intention in treating the vocable is to trace it as onomatopoeic because the rushing waters produce the sound 'jajha-jajha'.} \)

(f) dundubhirīti sabđanukaranam... dundubhyater vā syac- chabdakarmanah (Nir.IX.12)

This apparently onomatopoeic vocable is used to denote 'drum' in both Vedic and classical Sanskrit literature. Yāska has given three etymologies of the vocable of which two are of onomatopoeic origin. In the practical world we are acquainted with the sound of drum-beating like 'dund, dund'. It may be derived from the onomatopoeic root \( \sqrt{\text{dundubhya 'to make a sound'}} \). The drum is invoked to drive away dangers etc. 73 skandasvāmi also admits here the onomatopoeic origin. 74 The onomatopoeic origin of this vocable is admitted by various scholars. 75

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72 Cf. āpo meghat patantyo jajhatīrītyevaṃ rūpam sabđan kurvantītyevaṃ rūpaśīladharmāh tataścānavigatam sabđanukarana- nimittam - skandasvāmi under the same passage, Nir.VI.16.

73 Cf. Vedic Mythology - Prof. Macdonell, p. 155.

74 Cf. sabđanukarananimittam etannāma - op.cit., Nir. IX.12.

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(g) nādi - nadyah kasmān nadanā śunā bhavantī śabdavatyah
(Nir. II.24)

The word nādi is traced to the onomatopoeic root

√nād 'to make a sound'. In practical world we find that the
rivers produce a natural sound 'nad-nad' in the primary stage
of flowing. It is very interesting to note that same
onomatopoeic origin of this vocable remains in various
languages. The vocable 'gadā' denotes river in kurku language,
a brunch of Austric. They have coined this from the natural
sound of river as 'gad-gad'. The word gadā is perhaps from
the onomatopoeic sound 'gadgadā'. Some scholars have conceived
that this word gadgada was used to denote river in ancient
times. In the Nighantu we have also an interesting synonym
of river-'dhuni'. It is perhaps from dhvanyat (sound).

(h) śakunī...śaknoti naditumiti vā (Nir. IX.4)

This vocable is used to denote 'bird' in both Vedic and
classical Sanskrit literature. 'Onomatopoeia is mostly
found in the names of birds' - this theory is apparently
reflected in this etymology. Though it is derived otherwise,
still its onomatopoeic origin is very interesting. This
onomatopoeic origin is clearly supported in a Rgvedic verse
'kanikradajanuṣam prabuvāna iyarti vacam...etc.'

Yāska

77 Cf. Rv.II.42.1
explains it (śakuni) from natural sound (śak śak) that it cries violently, proclaiming its birth i.e. its name is onomatopeic. Skandasvāmi also admits here the onomatopoeic origin.

(i) adhūgur manṭro bhavati - api vā prāśasanam evābhīpṛetam syāt taccaḥbdavattvāt -(Nir.V.11)

The vocable is used to denote a praisamantra (vedic stanza used in animal sacrifice). It is so-called for its repetition of the word 'adhūgu' in the praisamantra as adhūgo samīdhvam suṣāmi samīdhvam, samīdhvam adhūgaviti'.

The Vocables of Secondary Onomatopoeic Origin (related with sound)

(a) ādupe...śabdapātinau - Nir VI.33

Yāsaka has explained this vedic vocable 'ādupe' in various ways of which this rendering bears an onomatopoeic origin. The denotation of this obsolete vedic vocable is 'arm'. It is

78 Cf. nyakrandījjanma prābruvaḥo yathāsya sabdastathā namerayati vācam...etc. - Nir.IX.4

79 Cf. prāyena śakunināmna śabdānukrtinimittatvāt tasya sabdasya tannāmhasca sādṛṣyāt te jātiṃatniyām prabravyāna iva - op.cit. on the same passage - Nir. IX.4; also cf. SL, p. 153 and SV, p. 71.

traced from याद 'to sound'.

(b) Kapिन्जलाह ... कामान्याम साब्दम पिन्यायत्ती (Nir.III.18)

Yaska has given various etymologies of the vocable of which this is only based on the natural sound of the bird. He has presented this vocable to support the view of Aupamanyaya that onomatopoeia does not exist in the names of birds. That is why he has tried to trace this vocable from various roots. Still in the last etymology he has traced it to its sound as it warbles a melodious note.

This vocable is explained by various scholars as Ka (isadarthe) + पिन्जला i.e. 'slightly tawny'. S. Varma has compared it with I.E. *ping 'to colour' (/piji), Lat. pingo 'I paint'. But we consider that Yaska was conscious about the onomatopoeia regarding the etymology of the familiar bird 'francolin partridge' as he explains this in the context of onomatopoeia. Practically this bird also makes a sound as 'kapin jala'. MW has treated it as doubtful etymology.

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81 Cf. SV, p. 95; also cf. MP, p. 39.

82 Cf. na साब्दनुक्तिर्विद्यात-ित्यापामायिवाह - Nir.III.18.

83 Cf. SV, p. 59.

(c) Kusikah...kroṣateḥ sabdakarmanah...(Nir. II.25)

The word 'kusika' denotes a squint-eyed but it is familiar as a name of a king.85 The word Kusika is traced from the root krus 'to cry out'. It is very interesting to note the same nature of this base in various I.E. languages86 - Lith. klykin 'to cry' kryksztanju, Hib. cruisigh 'music', song; Lat. crocis, crocits; Goth. Krukja, Skt. √krand etc.

(d) Jihvā kokuva kokuyamanā varnāṁ nudatīti vā kokuyater vā syāt sabdakarmanah (Nir. V.26)

This obsolete onomatopoeic vocable is a synonym of tongue used in Vedic literature. It is traced from the onomatopoeic root Rū 'to sound' as a frequentative form or it is derived from the root √kokuy 'to make a sound'. It may be compared with I.E. *Keukau 'to sound'. Lith. kaukti 'to cry'. But the vocable is entirely absent in Sanskrit literature.87

(e) brbukam-ityudakanaṁ braṁtaḥ sabdakarmano...Nir.II.22

The vocable 'brbuka' (moisture) is a synonym of water. It is traced from bru 'to make a sound' + uk (up 479). Brbuka

85 Cf. MW, p. 297.
86 Cf. MW, p. 322.
87 Cf. SV, p. 63.
is practically a particular stage of water when it makes sound like the rising and bursting of bubble (cf. the 'buk buk' sound of bubble).

(f) busam ityudakānaṁ ām.bravīteh ṣabdakarmah (Nir.V.19)

This obsolete Vedic vocable is recorded in the Nighantu I.2 as a synonym of water. It is traced from the root /bru/ 'to make an inarticulate sound'. So the root is onomatopoeic. This vocable is explained by various scholars in different ways. S. Varma has treated the vocable as obscure from meaning and etymology. 88 It is recorded in the Padacandrika as a synonym of sterile grain. 89 In Bengali the same idea is in the word 'tusa' which denotes husk. Perhaps it is from the sound of winowing fan (sūrpa). S. Varma 90 has mentioned that some scholars (BR, PW) render the term busa as husk.

(g) ṣabdakaroti mimaṣṭi saṣadakarma (Nir.II.6)

This vocable is from \( \sqrt{mim} \) 'to make a low sound'. Generally \( \sqrt{mim} \) denotes 'to go' but the causative \( \sqrt{mim} \) denotes 'to make a sound'. 91 This root is perhaps from the natural sound of

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88 Cf. SV, p. 141.
90 Cf. SV, p. 141; also cf. MW, p. 735, busa = mist.
the imitation of the low voice of a cat.

(h) \textit{rasā nādi rasateḥ sabdakarmanah} (Nir. XI.25)

The vocable is used in the Vedic literature as 'a name of a real stream in the extreme north-west of the Vedic territory' as well as it is also applied to every river. As the term 'gangā' is used to denote a special river and it is also used as a general name of river specially in Hindi. The vocable is traced to the onomatopoeic root \( ras \) 'to make a sound'. We find that the rivers produce a natural sound. It is very interesting to note that it is used to denote a genuine river 'Jaxartes' in the 'vendidad as 'rambā', the Avestan form of rasā. It is an action noun with the suffix 'a'. T. Burrow treats it to mean moisture comparing with O.SL. rosa, Lith. rasa 'dew'. In the Padacandrika it is recorded to denote earth and also as a synonym of various plants. Whatever it may be in the sense of river it is of onomatopoeic origin.

(i) \textit{sakatam...sadbena takatīti vā} (Nir. VI.22)

The vocable is rarely used in the Vedic literature but very familiar in later literature and it is used to denote

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93 Cf. SL, p. 191; also cf. SV, p. 65 - OHG rasta 'speech'
94 \textit{op. cit.}, vol. II, p. 2.
95 \textit{Ibid.}, p. 175, 219; also cf. MW, p. 870.
'a cart'. Yaska has given various etymologies of the vocable one of which is of onomatopoeic origin. It is derived from śabda + suk 'to move'. Here the word is condensed and we have a metathesis of suk 'to move' with the cerebralisation of s. The word is onomatopoeic as we observe in practical world that the cart produces a creaking sound during its moving. But the grammarians have derived it as suk 'to be able' + atān (un.4.81). The same idea is followed in the 'padacandrika' and there it is treated as a source of living.

(j) **hrada haḍateḥ śabdakaranah** (Nir.1.9)

The word hrada (lake) is traced to the root hrad 'to make a sound'. Practically we find that a plunging sound originates in lakes due to plentifulness of water stroked by the wind and denotes its origin from the natural sound.

From the above statements of Yāska we arrive at the conclusion that onomatopoeia takes an important part in the formation of language and from a study of the above onomatopoeic words we have a clue to the fact that the origin of some verbal roots also can be traced to the imitative processes. Here is the germ of the root theory which will be discussed later on.

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96 Cf. Ngh.II.14, but in dhātupātha suk is recorded to denote 'to laugh'.

97 Cf. SV, p. 99.

Besides the passages from the Nirukta there are other sources also in Sanskrit literature to prove the onomatopoeic theory. Patañjali has traced 'yavānastavrāṇah' from 'yad va naḥ' and 'tad va naḥ' 'let us have anything'.\(^{99}\) Another example from the Mahābhāṣya is 'maskara'. It is the short form of 'mā kṛta karmāṇi, mā kṛta karmāṇi' (do not do any works).

In the Lokanātha's commentary on Rāmayana adikānda, we find the word 'vadānya' to be formed as a result of onomatopoeia. 'Vadānya' is from 'vada kimanyat tubhyam dāsyāmi' (say, what else I shall give you?).\(^{101}\)

The onomatopoeic theory was also known to Panini. He refers to the imitation of indistinct sounds (avyaktānukarana) twice in the grammatical aphorisms (i) avyaktānukaranasyatā itau (Pa.6.1.98). and (ii) avyaktānukaranaḥ dvya.jarārādhād-anitau dāc (Pa.5.4.57). He also derives some words like pata-pata khaṭa-khaṭa and mara-mara etc., from the direct imitation of sounds. In most of the languages these imitative sounds are generally reduplicated. Plato, a Greek philosopher, contemporary to Yaska, lays emphasis on onomatopoeia as the most important factor in the foundation of language.

\(^{99}\) Cf. MBh. I.1.1

\(^{100}\) Cf. op. cit. under Pa. 6.1.154.

\(^{101}\) Cf. Linguistic speculations of the Hindus - P. Chakrabarti.
The opponents of this theory are few in number. One of these adverse critics is the Indian etymologist, Aupamanyava. He does not admit the existence of onomatopoeia as the main factor in the formation of words. He derives the word 'kaka' from the root \( \sqrt{kala} \). It indicates that he is a supporter of the root-theory.

**pooh-pooh Theory or the Interjectional Theory**

The words which are spontaneously ejaculated from our heart through the various vocal organs to express horror, pleasure, surprise, abhorence and various types of outcries and exclamations are come under this interjectional theory. It seems that Yāśka was conscious about the interjectional theory in his treatment on various interjectional words.

Some particles are also come under this theory. We know that in sanskrit literature, ten vowels (a, ą, i, i, u, ū, e, ai, o, au) are accepted as particles. Of these eight vowels (except ai & au) are ejaculated from our lungs to denote compassion. The rest two vowels are generally used to denote call or invitation.

The words which are possibly based on this interjectional theory are explained here. Some of these interjection-based

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102 cf. na ṣabdanukrtir vidyate ityaupamanyavah. kāko'pakālayitavyo bhavati - Nir. III.18.
words as in the Nirukta are aha, ā, āsu, it, im, Im, u, ut, 
uta, udu, ū, ānu, eva, kam, kā, kih, kim, kimu, kuvit, kuha, 
kena, kau, kva, kham, khalu, khidra, ghā, ca, cana, cet, dur, 
duh, na, nanu, nahi, ni, nir, nu, nūca, net, naiva, vat, batah,103 
ma, me, vā, vi, vasat, vai, sam, saśvat, su, svah, sam, sīm, su, 
svit, ha, hi, him, etc.

From the above mentioned words we can treat some of them 
in some separate categories which are discussed here.

/ su theory

It is named by us from the similarity of ideas among the 
words which denote the sense 'soon'. The sounds which are 
spontaneously ejaculated from our lungs to denote an order to 
perform a work quickly are coined in this head. It is generally 
found that the words which are the denotation of quick may 
come under this theory. From the Nirukta of Yāska we have such 
idea in the etymology of the vocable 'āśuśuksani'.104 Here 
śu and āśu both the words are used to denote quick. Some 
familiar words under this category are su, asu, sam, sva, 
saśvat, tu, tura, tūyam, tūrnāśa, tvar, tutum, ju, dru etc. 
It may be named as śu theory.

103 bata iti nipātā khedānu-kampayoh! - Nir. VI.28.
104 Cf. Nir. VI.1.
It is also interesting to note that the terms which are used to denote negative approach, mostly of nasal sounds.

Interrogative words like kat ha, kam etc. are also the result of spontaneous ejaculations.

We have not found any clear reference of the ding-dong theory and the ye-he-ho theory in the Nirukta of Yāska.

The Theory of roots

Every school of grammar and linguistics admit the importance of root as the origin of word. However question arises, what is root or dhatu? The term 'dhatu' (root) is derived from the root, (dha) 'to lay, put'. It originally meant layer, constituent part', then it means 'element or primitive matter'. In the Nirukta it is aptly derived from the root (dha) and it means 'a constituent element' or 'essential ingredient' of a word.

In the Nirukta we find that the terms akhyāta and dhatu are almost similar. Generally Yāska uses the term dhatu to denote verbal root but sometimes he uses the verbal forms in the sense of dhatu. But in later these two terms are used


107 Cf. jvalatikarmāna uttare dhatava ekādasa - Nir. II.28; also cf. kāntikarmāna uttare dhatavo 'stādasa - Nir. III.9, etc.
In a particular way - 'ākhvāta' denotes the finite verb and ihātu means the verbal root. 108

Yāska has etymologised a word from a root showing the root in 'ik' or 'tip' form e.g. vak kasmād vaceh (ik/i) (Nir.II.23) and for tip kupah kasmāt...kupyateh (Nir.III.19). So the vārtika of Kātyāyana 'ikstipau dhatunirdese' under 3.3.108 is inherited from Yāska. Yāska thinks that generally name of a thing or person is from its action. That is why he has used the term nāma in the sense of karma. 109 All the roots denote some action.

The roots in I.E. are generally monosyllabic but there are triconsonantal roots also in sanskrit etc. The main features of inflected languages is that they can be easily analysed into roots. Roots are the ultimate base upon which the whole superstructure of an inflexional language is erected. In Sanskrit Panini records almost two thousand roots in his work. In English there are about 250,000 words which are traced to a few roots. 'English has about 460 Aryan roots.' 110 As for example we can present here the word 'man' (Eng.) which may be traced back to the Skt. root √man 'to think' (also Cf. Beng. manusya, Germ. Mann).

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109 Cf. Nir.III.20; also cf. A.T., p. 456, fn. 3.

110 Cf. Taraporewala, p. 9, fn. 3.
The idea of root-theory in a clear form primarily we have from the Nirukta where Yāska strongly support the view of Śākatāyana that all words are derived from some verbal roots.111 Yāska is not only the adherent of the root-theory but also the precursor of it as he firmly established this theory throughout the Nirukta.

In the 'Linguistic Speculation of the Hindus', Dr. P.C. Chakrabarti elaborates this idea thus:

In order to get some idea of this (root) theory, we need picture before our mind an infantile stage of language when man used to give expression to their thoughts through the medium of short sounds resulting from internal emotions. Each of those sounds was as expressive as a sentence and ordinarily denoted some sort of action. These short notes, formed either in imitation of natural sounds of birds or flowing spontaneously from the music of the heart are called roots.112

From the above-mentioned idea of root an attempt is made here to ascertain how far it is correct to say that the imitation of the natural sounds of birds is the primary stage of roots. This idea is also related with the onomatopoeic theory of Yāska.113

111 Cf. tatra nāmāṃ-ākhyāta-jānīti śākatāyana nairukta-samayasca - Nir. 1.12.

112 Cf. op. cit., p. 62-63.

113 Cf. Nir. III.18.
Sounds of birds - Name of the bird - Change into the root (by imitating the natural sound the grammarians present these roots)

(a) Ku-ū-u Cuckoo (kokila) √Ku 'to make a sound'\(^{114}\)

(b) Kā Crow (kāka) √Kār 'to make a rough sound'\(^{115}\)

(c) Cat-Cat Sparrow (catāka) √cata 'to break'\(^{116}\)

(d) Pipit-pipit Pipit (śakhā-bageri Beng.) √Pita 'to sound'\(^{117}\)

The imitation of natural sounds played an important role in the formation of roots like √gard, √mard, √ard, √bharj, √gad, √pat etc. As the roots are the last result of linguistic analysis so it may be compared to the atoms of Vaiśeśikas.

From the very ancient age Indian etymologists conceived of the root theory perhaps even before the formulation or naming of the theory itself. In the Rgveda when we see the verse 'gāvanti tvā gāyatrinah arcanty-arkam-arkinah...etc.'\(^{118}\)

and again when the Vedic seer describes Āśvins as Āshanta\(^{119}\)

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\(^{114}\) Cf. 'ku sabde' adadi class; Si.Kau, Pt.III, p. 276.

\(^{115}\) Cf. 'Kār sabdakutsāyām', bhvadi class; ibid., p. 158.

\(^{116}\) Cf. 'cata bhedane', curadi class; ibid., p. 400.

\(^{117}\) Cf. 'pita sabdasamghatayoh', bhvadi class, ibid., p. 123.

\(^{118}\) Cf. RV 1.10.1.

\(^{119}\) Cf. RV 8.5.31.
(the consumers) - the position of noun and verb side by side indicates that both are traced to a common verbal root. Another example is the description of Maruts by the Vedic poet as 'yē sahansī sahasā sabhante' (RV 6.66.9) indicates that three forms are of the same origin i.e. derived from a common verbal root. 120

In the Atharva-Veda 3.13.1, the waters are called 'nadyah' (roarers) as they roared (anadāta). 121 It is compared to Yāska's etymology of the word nadi as 'nadyah kasmān nadanā imā bhavanti sādavatyah'. 122 So the sense of root is clear here.

In Taittirīya Samhitā II.4.12.2 the etymology of Vṛtra - 'sa imān lokān avrnot, yad imān lokān avrnot tad vṛtrasya vṛtratvam' bears a sense of the verbal root 'vṛ 'to cover' though they could not give any exact expression. Yāska also follows this etymology. 123

Even the authors of the Brāhmaṇas were conscious of the verbal root, although they could not give any exact expression

120 Cf. Palsule, p. 1.
121 Cf. 'yadadāh samprayatīrahāvanadātā hāte tasmādā nadyo nāma stha tā vo nāmā nāmā nāmā sindhavah'. - op. cit.
122 Cf. Nir. II.24.
123 Cf. 'vṛtro vṛnote' - Nir. II.17.
to it. When we see the etymology of 'isti' in the Aitareya Brāhmaṇa124 - 'yad istibhiḥ praisam aicchams tad istināṁistītvam' indicates that the seed of verbal root 'to desire' is lied in the etymology.

The authors of the Brāhmaṇas are very interested to trace the origin of the word to a verbal root. According to LIEBICH125 there are 49 etymologies in the first six books of the Aitareya Brāhmaṇa where the concept of verbal root is clear.

Following the Brahmanical tradition on etymology (i.e. derivation of the word from the verbal root), Yāska gives the etymologies in the Nirukta which indicate the existence of the genesis of modern linguistic ideas in those days. Yāska wants to bring out the intended meaning of the words by the etymological explanation.126

Yāska is the adherent of the root theory because he supports Śākaṭāyana's view that all nouns are derived from verbal roots. Gārgya and the majority of grammarians said that all words are not derived from verbal roots.127

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124 Cf. op.cit.,I.2.1
125 Cf. Palsule, p. 3.
126 Cf. 'arthanityah parīkṣeta' - Nir. II.1.
127 Cf. 'na sarvāṇīti gārgyo vaiyākaranānāṁ caike' - Nir.I.12.
to refute the opponent's view Yāska puts forward so many strong arguments to establish the root theory and so he may be called the precursor of the root theory. Supreme manifestation of this theory is found in the Nirukta among the etymologies of the obscure words.

Both Panini and Patanjali are the followers of the school of Gārgya. Patanjali says against Kātyāyana that 'the unadi words are crude forms of nouns which are not derived.'

The grammarian Maheśa has also supported this theory. He opines strongly that the words are root-based. The grammarian Bhojadeva admits the view of Śākataśayana that all words are derived from verbal roots. The grammarian Kramadīśvara has specially followed Śākataśayana. For example, we mention here the two chapters of Saṃksiptasāra - (i) Kṛcchesonādipāda and (ii) Kṛccheso'vyayapāda. In these two chapters he has shown the etymology of many words (definitions) by modification. By giving the etymologies of the obscure words Yāska shows his craze for etymology. Unādisūtras are of great help to solve the derivation of the obscure words as root-based. So we can repeat the older's view 'anu Śākataśyanam vyākaranah'.

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129 Cf. 'vyākarana darśaner itihāsa' - Gurupada Haldar.
The root theory is corroborated by some modern scholars also. Wilhelm von Humboldt (1767-1833), a German scholar, opines that words are traceable to roots and that inflections were originally independent words which were joined on to other words to modify their sense. 130

Prof. Sayce says: "the Aryan verb was originally a noun." 131

Breal also firmly says in his 'Semantics' (p. 107): "...it comes from the fact that the verb is the essential and the capital part of our languages, which serves to form substantives and adjectives." 132

In fine it can be safely concluded that the stream of culture and thought of Indian etymologists is heightened by the theory of roots.

Invoking Idea

The first necessity of speech is for invoking or calling. That is why the words which are used for calling are so important in searching the evolution of speech. It is interesting to note that the sound 'him', which is originated from a cow, is used in the sense of invoking in ritual sacrifice. This idea is expressed by Yāska in the explanation

130 Taraporewala, p. 450.
131 Ibid.
of a Rigvedic verse bearing the vocable 'him'. He has mentioned the vocable 'him' in an invoking of a cow for her calf according to the ritualists.

Conclusion

We have many reasonable theories on the evolution of language but we cannot trace a particular cause behind this aspect. Actually language has achieved its present form through various linguistic processes which are the result of evolution. That is why Yāska has not stressed to a particular cause on the evolution of language. But his treatment expresses an important linguistic speculation that it is better to search the origin of language in the various natural phenomena. So it is not a windy talk.

Above all, Yāska's speculation on the various linguistic aspects, specially on the evolution of language, may throw some light to the modern linguistic speculations.

133 Cf. 'gauramimedanu vatsam misantam mūrdhōnam hiṁkrnonmātava u srkṣvanam gharmambhi vāvasanaṁ mimāti mayum payate payobhih - RV 1.164.28.

134 Cf. Nir.XI.42.