ANALYTICAL STUDY OF HOMONYMY AND POLYSEMY IN SANSKRIT

Thesis submitted to the
University of Calicut for the Award of the Degree of
DOCTOR OF PHILOSOPHY IN SANSKRIT

By

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CERTIFICATE

This is to certify that this thesis, **ANALYTICAL STUDY OF HOMONYMY AND POLYSEMY IN SANSKRIT**, submitted for the degree of Doctor of Philosophy in Sanskrit in the faculty of Language and Literature in the University of Calicut, is a record of *bona fide* research carried out by **Sobhina.P** under my guidance. It is also certified that this thesis has not previously formed the basis for the award of any Degree, Diploma or Fellowship or other similar title or recognition in this University.

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DECLARATION

I, **Sobhina P**. hereby declare that this thesis, **ANALYTICAL STUDY OF HOMONYMY AND POLYSEMY IN SANSKRIT**, submitted for the degree of Doctor of Philosophy in Sanskrit in the faculty of Language and Literature in the University of Calicut, has not previously formed the basis for the award of any Degree, Diploma or Fellowship or other similar title or recognition in any University. The contents of the thesis have undergone a plagiarism check using iThenticate software at C.H.M.K. Library, University of Calicut, and the similarity index found within the permissible limit. I also declare that the thesis is free from AI-generated content. It is also affirmed that all corrections and modifications suggested by the adjudicators have been fully incorporated into the thesis.

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PREFACE

The study of Homonymy and Polysemy originates from linguistics. There are many branches within linguistics. This study exists under the branch of semantics. As time goes by, language also changes. The words and the meanings they convey evolve, or change. Therefore, the scope of semantic studies is expanding day by day. Homonymy and polysemy are lexical phenomena that create ambiguity in language. It is in the 19th century that the study of homonymy and polysemy emerged in semantics. Every word in every language is often coded with one meaning. But certain words are used to convey several meanings. A word is considered polysemic when it has multiple meanings that are related semantically or to that word's etymology. For example, there is the Sanskrit word अहिभुक् (*Ahibhuk*). It has multiple meanings: Peacock and Eagle. The etymological meaning of '*Ahibhuk'* is '*eater of snake'*. In this sense, these two meninges, the 'Peacock' and the 'eagle', are etymologically related to the word अहिभुक् (*Ahibhuk*). Thus, the word '*Ahibhuk'* is polysemy. But when a word has multiple meanings that are not related to each other, then such words are considered homonymy. For example, the Sanskrit word उद्भित् (*udbhit*) is homonymy. It has unrelated meanings: Tree and the name of a sacrifice. The etymological meaning of the word is '*upward germinating'*. In this sense, *Tree* is fit, and *Sacrifice* is unfit. Both are unrelated. All linguists do is discuss how these phenomena work in natural language. They never discuss its scope in the literature. In Sanskrit, there are only few studies are available on the present topic. There is no existing research work in Sanskrit.

The scope of this study extends from semantics to lexicography, literature, and translation studies. The present study aims to analyse how

homonymous and polysemous words acquire and express multiple meanings and how these meanings are scattered in dictionaries and literary texts. By analysing how Sanskrit lexical items carry and convey multiple meanings, it provides insight into India's linguistic heritage. Understanding polysemy and homonymy in the Sanskrit language helps modern scholars, translators, and educators interpret Sanskrit classical texts more precisely, thereby making ancient knowledge more accessible to the general public.

The present thesis entitled **Analytical study of Homonymy and Polysemy in Sanskrit** is an attempt to analyse Homonymy and Polysemy in Sanskrit lexicography and poetry within the context of *Nānārtha*, *śleṣālaṅkāra* and *śabdaśaktimūladhvani*. That is, the thesis covers both the lexical and poetic dimensions of the Sanskrit language. The thesis consists of seven chapters with observations.

The first chapter, entitled '**Introduction to Homonymy and Polysemy**' explores the linguistic phenomenon of polysemy and homonymy by examining the historical background of the related topic. The concepts of polysemy and homonymy remain a never-ending problem of confusion at the discursive level. Therefore, to understand them accurately, this chapter examines the origin of these concepts, history, analysis of Western thoughts, and previous studies.

The second chapter, entitled '**Mutual relationship of word and sense,'** examines the history of Indian thought about word-meaning relations. The early discussions come from grammatical and philosophical traditions. Therefore, this chapter attempts to explore the philosophical and grammatical thoughts on word-meaning analysis.

The third chapter, '**Homonymy and Polysemy in Sanskrit lexicons,**' aims to identify and list words exhibiting polysemy and homonymy preserved

in the *nānārthaśabdakośa*-s (lexicons of multiple-meaning words), such as the *Amarakośa* (third *kāṇḍa*), *Medinīkośa*, and *Viśvaprakāśakośa*.

The fourth chapter, '**Homonymy and Polysemy in Sanskrit poetry**' analyses how the linguistic phenomenon of polysemy and homonymy works within the framework of Sanskrit poetry, particularly in the context of certain *Alaṅkāra*-s. This chapter reveals the aesthetic function of homonymy and polysemy.

The fifth chapter, entitled '***Śabdaśaktimūladhvani* and *Śleṣālaṅkāra*,**' analysing how homonymy and polysemy work in the context of *Śabdaśaktimūladhvani*. Through this analysis, drawing out the homonymic and Polysemic differences in *Śabdaśaktimūladhvani* and *śleṣālaṅkāra*.

The sixth chapter is entitled '**Polysemic tendency in *Śabdaśaktimūladhvani*.**' The intensive study of *Śabdaśaktimūladhvani* reveals the transfer of the homonymy to polysemy. The seventh chapter is the **Conclusion** of the thesis.

This study is expected to yield significant results in the academic and linguistic fields. The study will be the first established analysis to understand and distinguish polysemy and homonymy in Sanskrit, drawing on traditional Indian and modern linguistic theories. Through an analytical comparison of the *Śleṣālaṅkāra* and *Śabdaśaktimūladhvani*, the study will clarify how homonymy and polysemy function at the linguistic and aesthetic dimensions. The study will enrich the understanding of Sanskrit poetics and enhance interpretative precision. Ultimately, the study will enable modern scholars, translators, and educators to engage more deeply with the semantic richness of the Sanskrit. Facilitating accurate interpretation, effective teaching, and meaningful cross-cultural communication.

This study was carried out under the guidance of Dr. K.K Abdul Majeed, Associate Professor, Department of Sanskrit, University of Calicut, Thenhipalam. I wholeheartedly acknowledge my gratitude to Dr. K.K Abdul Majeed, whose inspirational supervision and continual encouragement enabled me to make this study possible.

I want to express my sincere gratitude to my subject expert, Dr. E. Sreedharan, Retired Professor of Sanskrit Sahitya and former Campus Director of Sree Sankaracharya University of Sanskrit Kalady, Regional Centre Payyanur, for his invaluable guidance and active participation in the course of my thesis. His insightful suggestions, feedback, and continuous encouragement played a crucial role in shaping this work. I am particularly grateful for his willingness to spend time and effort in reviewing my progress and providing thoughtful recommendations, which greatly enhanced the quality and depth of this study. His expertise and support not only helped me overcome challenges, but also inspired me to approach the subject with greater clarity and confidence. I greatly appreciate his commitment and contribution; without him the successful completion of this thesis would not have been possible.

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I am extremely thankful to the authorities and staff of the Department of Sanskrit, CHMK Library of the University of Calicut, and the Department of Malayalam of Calicut University. State Central Library of Trivandrum, Adyar

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My gratitude to the faculty and staff of the Department of Sanskrit and the authorities of the University of Calicut for providing me with all the required facilities for the completion of my work. I am also thankful to my friends and family for encouraging me to complete the work. Most importantly, I am grateful to my family; without their support, this achievement would not have been possible. I am especially indebted to my parents, Yesoda and Balakrishnan, for their love and constant support throughout my academic journey. I am truly blessed to have my husband, Hav. Adarsh K, whose support throughout my PhD journey has been the source of strength for me. Finally, I bow in gratitude to the Almighty, whose grace made everything possible.

C.U. Campus **Sobhina.P**
21-05-2026

ABSTRACT

Analytical Study of Homonymy and Polysemy in Sanskrit

The study of the linguistic phenomena of homonymy and polysemy gained significant prominence in linguistics during the nineteenth century. In semantics, the terms homonymy and polysemy are used to describe words that convey multiple meanings. A word is considered polysemy, when it has multiple meanings that are etymologically or conceptually related to one another. The Sanskrit word *Ahibhuk* can be considered an example of polysemy. It has multiple meanings: 'Peacock, and Eagle'. The etymological meaning of the word '*Ahibuk'* is '*the one who eat snake'*. In this etymological sense, the two meanings, 'Peacock and Eagle,' are etymologically related. Therefore, the word *Ahibuk* is polysemy. However, when a word express multiple meanings that are unrelated to each other, such words are considered homonymy. For example, the Sanskrit word *udbhit* is a homonymy. It has two unrelated meanings, '*tree'* and '*the name of a particular sacrifice.'* The etymological meaning of this word is *to sprout upwards*. In this sense, the tree is appropriate, the sacrifice is inappropriate, and the two meanings are unrelated to each other.

The presence of such words can create ambiguity in communication. The study of homonymy and polysemy has rooted in early Greek philosophy, then during the nineteenth century the modern linguistics developed and systematized the concepts. An investigation into the concept of homonymy and polysemy from the Indian perspective is particularly significant. The Sanskrit tradition used the terms *nānārtha* or *anekārtha* to refer to words possessing multiple meanings. The concept of *nānārtha* encompasses both the phenomena that are understood in modern linguistics as homonymy and polysemy. However, the Sanskrit linguistic tradition does not provide a systematic classification to the modern distinction between homonymy and polysemy within the broader concept of *nānārtha* or *anekārtha*. Consequently, the boundary between homonymy and polysemy in Sanskrit continues to remain unclear.

It can be seen that, Sanskrit poets use such multi-semantic words in their poetry. The present study introduces homonymous and polysemous words in Sanskrit based on selected *Nānārthakośa*-s. It also analyses *nānārtha* words and proposes a model for classifying them into homonymy and polysemy. Furthermore, the study examines the concepts of homonymy and polysemy in the context of important Sanskrit poetic concepts such as *Śleṣālaṅkāra* and *Śabdaśaktimūladhvani.*

Keywords: Homonymy, Polysemy, *Nānārtha*, *śabdasaktimūladhvani*, *śleṣālaṅkāra*.

സംഗ്രഹം

Analytical Study of Homonymy and Polysemy in Sanskrit

(സംസ്കൃതത്തിലെ ഹോമോണിമിയുടെയും പോളിസെമിയുടെയും വിശകലനപഠനം)

പത്തൊമ്പതാം നൂറ്റാണ്ടിലാണ് ഭാഷാശാസ്ത്രത്തിൽ ഹോമോണിമി, പോളിസെമി എന്നീ ഭാഷാപ്രതിഭാസങ്ങളെ കുറിച്ചുള്ള പഠനം ശ്രദ്ധേയമാകുന്നത്. ഒന്നിലധികം അർത്ഥങ്ങൾ സംവേദനം ചെയ്യപ്പെടുന്ന വാക്കുകളാണ് സെമാൻ്റിക്സിൽ ഹോമോണിമിയും, പോളിസെമിയും. ഒരു വാക്കിന്, ആ വാക്കിന്റെ പദോൽപ്പത്തിപരമായോ, ആശയപരമായോ ബന്ധമുള്ള ഒന്നിലധികം അർത്ഥങ്ങൾ ഉള്ളപ്പോൾ ആ വാക്കിനെ പോളിസെമിയായി കണക്കാക്കാം. സംസ്കൃതത്തിലെ അഹിഭുക് എന്ന വാക്ക് പോളിസെമിയാണ്. കാരണം മയിൽ, ഗരുഡൻ എന്നിങ്ങനെ ഒന്നിലധികം അർത്ഥങ്ങൾ ഈ വാക്ക് സംവേദനം ചെയ്യുന്നു. അഹിഭുക് എന്ന വാക്കിന്റെ പദോൽപ്പത്തി അർത്ഥം പാമ്പിനെ ഭക്ഷിക്കുന്നവൻ എന്നാണ്. മയിൽ, ഗരുഡൻ എന്നീ രണ്ട് അർത്ഥങ്ങളും അഹിഭുക് എന്ന വാക്കിന്റെ പദോൽപ്പത്തി അർത്ഥവുമായി ബന്ധപ്പെടുന്നു. എന്നാൽ, ഒരു വാക്കിന് പരസ്പരം ബന്ധമില്ലാത്ത ഒന്നിലധികം അർത്ഥങ്ങളും ഉണ്ടാകാറുണ്ട്. അത്തരം വാക്കുകളാണ് ഹോമോണിമി. അമരകോശപ്രകാരം, അംബരം എന്ന വാക്കിന് പരസ്പരം ബന്ധമില്ലാത്ത വസ്ത്രം, ആകാശം എന്നീ അർത്ഥങ്ങളാണ് ഉള്ളത്. ഇത് ഹോമോണിമിക്ക് ഉദാഹരണമാണ്. ഇത്തരം വാക്കുകളുടെ ഉപയോഗം ഭാഷയിൽ ആശയഗ്രഹണം ദുർഘടമാക്കാൻ കാരണമാകുന്നു. ഗ്രീക്ക് ദർശനത്തിലാണ് ഹോമോണിമി, പോളിസെമി എന്നീ ആശയങ്ങൾ ഉടലെടുത്തത്.

ഹോമോണിമി, പോളിസെമി എന്നീ ആശയങ്ങൾക്ക് ഭാരതീയ കാഴ്ചപ്പാടിൽ എന്തായിരുന്നു സ്ഥാനം എന്ന അന്വേഷണം കൗതുകകരമാണ്. സംസ്കൃതപാരമ്പര്യം ഒന്നിലധികം അർത്ഥങ്ങളുള്ള വാക്കുകളെ സംബോധന ചെയ്യാൻ നാനാർത്ഥം അല്ലെങ്കിൽ അനേകാർത്ഥം എന്ന വാക്കുകളാണ് ഉപയോഗിച്ചിരുന്നത്. നാനാർത്ഥം എന്ന ആശയം ഹോമോണിമി, പോളിസെമി എന്നീ രണ്ട് ആശയങ്ങളേയും ഒരുമിച്ച് ഉൾകൊള്ളുന്നവയാണ്. എന്നാൽ, നാനാർത്ഥം/അനേകാർത്ഥം എന്ന ആശയത്തിൽ നിന്നും ഹോമോണിമി, പോളിസെമി എന്നിങ്ങനെ ആധുനികരീതിയിൽ കാണുന്ന വ്യവസ്ഥാപിതമായ ഒരു തരംതിരിവ് സംസ്കൃതഭാഷയിൽ കാണുന്നില്ല. അതുകൊണ്ട് സംസ്കൃതത്തിൽ ഹോമോണിമിയും, പോളിസെമിയും തമ്മിലുള്ള അതിർവരമ്പ് ഇന്നും അവ്യക്തമായി തുടരുന്നു. എന്നിരുന്നാലും ഇത്തരം വാക്കുകളുടെ അനവധി പ്രയോഗം സംസ്കൃത കവിതകളിൽ കാണാം.

പ്രസ്തുത പ്രബന്ധം ചില നാനാർത്ഥകോശങ്ങളെ അടിസ്ഥാനമാക്കി സംസ്കൃതഭാഷയിലെ ഹോമോണിമി, പോളിസെമി വാക്കുകളെ പരിചയപ്പെടുത്തുന്നതോടൊപ്പം നാനാർത്ഥപദങ്ങളുടെ വിശകലനവും, ഹോമോണിമി, പോളിസെമി എന്നിങ്ങനെ നാനാർത്ഥപദങ്ങളുടെ വർഗ്ഗീകരണ മാതൃകയും നല്കുന്നു. കൂടാതെ ശ്ലേഷാലങ്കാരം, ശബ്ദശക്തിമൂലധ്വനി എന്നീ കാവ്യാത്മക ആശയങ്ങളുടെ പശ്ചാത്തലത്തിൽ ഹോമോണിമി, പോളിസെമി എന്ന ആശയങ്ങളെ അപഗ്രഥിക്കുകയും ചെയ്യുന്നു.

Keywords: ഹോമോണിമി, പോളിസെമി, നാനാർത്ഥം, ശ്ലേഷാലങ്കാരം, ശബ്ദശക്തിമൂലധ്വനി.

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ABBREVIATIONS

A.M.K	-	Amarakośa
M.D.K	-	Medinīkośa
V.P.K	-	Viśvaprakāśakośa
D.L	-	Dhvanyāloka
R.G	-	Rasagaṅgādhara
K.P	-	Kāvyaprakāśa

CHAPTER I

INTRODUCTION TO HOMONYMY AND POLYSEMY

Before understanding what Homonymy and Polysemy are, it is necessary to explore their relationship to linguistics. Homonymy and Polysemy are two linguistic phenomena that have emerged within linguistics. But linguistics is a huge field; it has several subfields. Therefore, it is difficult to find these phenomena within linguistics. Hence, linguistics is briefly introduced here with this topic in mind.

1.1 Linguistics

The word 'linguistics' is derived from two components – 'lingua' meaning tongue and 'istics' meaning knowledge. According to Britannica, 'linguistics is the scientific study of language'[1] and the Cambridge dictionary gives some more explanations, as 'the scientific study of the structure and development of language in general or of particular languages[2]. It is believed that, more than seven thousand languages are spoken in the world today. A person who does not have a good understanding of linguistics may think that the linguistics is the complete study of one particular language or a study of more than one language. They may think this in many ways. But the fact that, study of linguistics is much more than this. Many topics are coming under this study.

Many books are available stating the origin and development of language study. *Language Evolution* edited by Morten H Christiansen and Simon Kirby, *the seeds of speech* by Jean Aitchinson, *Approaches to evolution*

1 www.britannica.com

2 Cambridge online dictionary

of language by James R. Harward Etal, *the origin of language: Tracing the evolution of the mother tongue* by Merrit Ruhlen, The Atlas of languages: *The origin and Development of languages throughout the world* by Bernard Comrie, Stephen Mathews and Maria Polinsky etc, are the notable books in the field.

In Malayalam one book is available on language and research namely *Bhāṣayum Gaveṣaṇaṅgaḷum* written by Ullāttil Govindankutti Nair. It explains the origin and development of language and language study. As per the book, language study was started as a mere curiosity in beginning and later developed into linguistic science. By the end of the 16th century, when the Europeans reached in different parts of the world for trade and business and had to interact with the local people, knowledge of the local language was very essential to them and began to study different languages of the local people. Later this led to language studies.[3]

Early Europeans used the term 'Philology' instead of linguistics for denoting language study. The word 'philology' is originated from Germany and which represented all the studies of the known subjects. Philip August Boekh (1877) defined Philology as "knowledge of the known." This definition represents to all the subjects like religion, literature, morals, and royal justice.

The formal definition of Linguistics is *the scientific study of language*. For understanding the definition, first, need to clarify what we mean by the concept of 'language'. Different definitions have been proposed for 'Language' by many linguists like Bloomfield, Saussure, and Noam Chomsky, etc. Aristotle defines as, "*Language is a speech sound produced by human beings to express their*

[3] Ullattil, Govindan kutty Nair. *Bhashayum gaveshanavum,* K.R. brothers published, (1958).

ideas, emotions, thoughts, desires, and feelings"[4] Encyclopaedia Britannica, defines *language is a system of conventional spoken, manual (signed), or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves*[5]. likewise, so many definitions are seen for the term 'language'. By analysing those definitions, one can understand that the all concepts are the same which means, the basic function of language is communication. The speaker communicates some ideas/concepts/ thoughts to the listener. In the word or sentence of the speaker, meanings are coded and the listener decodes the meaning and understands it. It is known that the communication is occurred not only of human beings but between non-human beings also. Animals, plants etc. are able to communicate some concepts to others. They can also communicate through their sounds, touch, and gaze etc. But the communication of non -human beings are not considered as a language process. Because they are not able to produce structured language with words and sentences. Uttering the sounds by various parts or organs in the mouth and throat coding a particular technical meaning is named as language. Therfore, Linguistics is mainly concentrated on human languages.

According to Ronald W. Langacker, Linguistics *is the study of human language*[6]. But human languages are many and of different types. Although the study of their history and origines has a relation to linguistics, it is not the study of a particular language, but it is the study of 'Language' in general. Since, human language is the primary means of communication, linguistics is a very vast, gradually evolving, and growing field of study. According to

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4 Hakkim, Azizul, *Definition of Language by Different Scholars and Linguists,* (2018), web.

5 www.britannica.com

6 Langacker, Ronald w. *Language and its structure: some fundamental concepts,* New York: Harcourt, Brace & world, (1968).

Robins, "*Linguistics is concerned with human language as a universal and recognizable part of the human behaviour and human faculties, perhaps one of the most essential parts of the human life as we know it and as one of the far-reaching of human capabilities, in relation to the whole span of mankind's achievements*"[7].

Secondly, it needs to be discussed what the scientific study of langugae is. *the Scientific study of language is meant its investigation by means of controlled and empirically verifiable observations and with reference to some general theory of language structure* [8]. It is not only the study of sound, grammar, and meaning and it is the study of various aspects of language from functional theory to language acquisition, and computational to psycholinguistics. There is also a group of linguists like M Srimannarayana Murti who states that "*It is not an exact science in the sense that mathematics and chemistry, but it does not stand in isolation from other sciences. It connected with many other sciences casting new light upon them*"[9].

After accurately understanding the terms 'language' and 'linguistics', it is need to understand the history and origin of linguistics. The origin and development of linguistics is represented in three phases; traditional grammar**,** comparative linguistics, and modern linguistics. This distinction is based on the period of development of linguistic science. Traditional grammarians attempt to describe the structure and formation of words and sentences without reference to sound and meaning. Comparative linguistics began with the entry of Wlliam Johnson in the 18th century. On February 2, 1786, he pointed out that, Sanskrit, Greek, Celtic, and Germanic all these languages have structural

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7 Robins, Robert Henry, *General Linguistics: An introductory survey,* 4th ed. Longmans, (1989).

8 https://doi.org/10.1017/CBO9781139165570.002. Cambridge University press, (1968).

9 Murti, M Srinnarayna, *An introduction to Sanskrit linguistics*, D.K. Publications, Delhi, (1984), p.20

similarities. His states that: '*The Sanskrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, then could possibly have been produced by accident; so strong, indeed, that no philologer could examine them all three, without believing them to have sprung from some common source, which, perhaps, no longer exists: there is a similar reason, though not quite so forcible, for supposing that both the Gothic and the Celtic, though blended with a very different idiom, had the same origin with the Sanskrit, and the old Persian might be added to the same family, if this were the place for discussing any question concerning the antiquities old Persia.'*[10]

It started there to compare various members of the Indo-European language family, to find out their common ancestor and drew trees and diagrams for them. A research paper published by Dr. Israa Burhanaddin Abdurrahman states that, this amazing discovery is the birth date of linguistics[11]. The modern field of linguistics is dated from the beginning of the 19th century. The development of linguistics in the 20th century was based on the ideas of Saussure. He is known as the founder of modern linguistics.[12] His posthumous publication *Cours de linguistique générale* (1916; course in general linguistics) is considered the starting point of 20th century Structural linguistics. Later, Edward Sapir came up with ideas about the relationship between language and culture. He is an ethnolinguistic. He investigated in detail the role of language in the formation of a culture and how various human activities are related to language in various ways.

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[10] Ravishankar S Nair, *Bhaṣayum baṣa śastravum*, Kerala Bhasha institute, Thiruvanandapuram. p.52

[11] Dr Israa Burhanaddin Abdurrahman, *The History of Linguistics*, p.1.

[12] M Srimannarayana Murti, *An introduction to Sanskrit linguistics*, D.K. Publications, Delhi, (1984), p.23

Traditionally, it is believed that the purpose of linguistics is only language learning and translation. But linguistics has developed and applied beyond that. Its scope reaches other fields through various branches of linguistics. such as sociolinguistics, psycholinguistics, computational linguistics, descriptive linguistics, etc. As mentioned earlier, there are a large number of unrecorded languages in the world. Many of them are unlikely to survive in the ensuing centuries. Contemporary linguistics aims to maintain and strengthen such languages. The world of linguists is not limited to the field of education. Linguists are needed today, from helping people with language disabilities to the computational field. All human sphere of activity encompasses language. In the modern era, we cannot even imagine a world without language. Therefore, linguistics has been important as long as humans have existed. That is what has kept the scope and importance of the field of linguistics constant over time.

1.1.1 Branches of Linguistics

Linguistics addresses the questions such as, how do language evolutions influence social life, are language and society interdependent, the answers to such questions are the scope of studying linguistics. Linguistics aims to find out how language originates, evolves over time and makes communication possible. Its helps to study the roots and history of a language. Linguistics have a very broad area of study. It covers wide range of topics. Because of the complex nature of language, it dividing it into many subfields is known as a branch of linguistics. The branches of linguistics can be divided into two types.

- Based on language structure.
- Based on language use or purpose.

A language is made up of many components. The first division of linguistics is based on the components that make up a language: Phonetics,

Phonology, Morphology, Syntax, Semantics, and pragmatics. They are different levels of language structure.

1. **Phonetics**- It is a study of speech sounds. Speech sound is the smallest unit of the language system. By a close examination of the speech sounds, one can classify them under various heads. Mechanism of speech, varieties of speech sounds, efforts and touching places etc. are included in the branch. How sounds are produced, how they are varied, how can classified them are dealt here.

2. **Phonology-** It is a science of the speech sounds. It explains the history and theory of sound changes in a language. It is a study of contrastive relationship among the speech sounds and explains, how sounds are combined to form words and how sounds alternate in different languages and different sound patterns in different languages.

3. **Morphology**- This subfield deals with the study of morphemes. Morphemes are the smallest meaningful unit in a word. That means morphology is the study of word structure.

4. **Syntax-** It explains the rule system of how words are arranged to form a sentence, clause, or phrases.

5. **Semantics-** It is the scientific study of how language conveys meanings.

6. **Pragmatics-** It the study of relationship between language forms and their users. Also studies how context affects spoken sentences, beyond their literal meaning.

Another division is based on how different factors influence linguistic studies. Modern linguists have proposed the following as the main branches of linguistics.

1. **Applied linguistics-** It is an interdisciplinary field of study, that involves the extensive work of investigating, understanding, and solving linguistics problems in the fields such as psychology, social science, and education.

2. **Sociolinguistics-** It is a growing branch of linguistics that studies how society and language relate to each other. It examines how culture, gender, age, socioeconomic status, etc. influence language.

3. **Psycholinguistics-** It is a field of study that investigates how our brain acquires a language through psychological processes.

4. **Historical linguistics-** It is not only the historical study of language and language families, but also this branch of science that studies the evolution and development of language over time.

5. **Computational linguistics-** It investigates how computers process and interpret human language. It considers the mathematical and logical features of natural language used by humans.

6. **Comparative linguistics-** it is a comparative study, that studies the development of languages by emphasizing the similarities and dissimilarities between two or more different languages.

Based on these two aspects of branches, semantics is closely involved in this study, particularly with respect to homonymy and polysemy. Semantics is the scientific study that deals with meanings. Homonymy and polysemy are also phenomena involving multiple meanings. Therefore, homonymy and polysemy are studied within semantics.

1.1.2 Semantics

It has been said by numerous scholars that language is the main means of communication and meaning is the basis of communication. For communication to be successful, the listener needs to accurately decode the speaker's ideas. Semantics is not a subject that can be interpreted only grammatically but also includes psychological issues. The limitations of semantics arise when psychological questions arise, such as how ideas are formed and how they are related to meanings. Ogden and Richards stated that "Throughout the whole history of human race, there have been no questions which have caused more heart-searching, tumults, and devastations that questions of correspondence of words and facts…Now, it is the investigation of the nature of correspondence between words and facts, to use these terms in the widest sense, which is the proper and highest problem of science of meaning".[13] This means that the study of semantics becomes a philosophical and psychological subject of study. The science of semantics will be complete only when such questions are satisfactorily answered. Semantics cannot provide a proper explanation for such questions. According to Bloomfield, "the statement of meanings is therefore the weak point in language-study, and will remain so until human knowledge advances very far beyond its present state".[14] Besides that, Language can be seen to be influenced by many factors such as place, time, and context. Therefore, language is changing, disappearing, and evolving day by day. In that case, it is very difficult to learn about the shifting meanings. For example, today, some of the language or words used by Gen Z can be seen to be slightly different from the language used by the generation immediately following them or millenials. New words are emerging among them, and it takes special effort to understand or learn their meanings. This

[13] Dr. Astgate quoted by Ogden and Richards; *The meaning of meaning* (1949), p. 17

[14] Bloomfield, Leonard. *Language,* Chicago: University of Chicago press, (1933).

means that as time changes, some words become obsolete and new words are introduced to replace them.

1.1.3 History of semantics

The history of semantics is very important in linguistics. According to the discovery of linguists such as R.L Trask, semantics did not exist as a separate discipline until the mid-19th century. Initially, semantics was a field that was not generally of interest to linguists. At the beginning of the 20th century, Edward Sapir and Bloomfield, two important figures in linguistics, dared to come forward with this topic. But it did not work because they did not have enough knowledge in this field. Later in the 1960s, the arrival of American philosophers such as Richard Montague had a great impact on this field. R.L. Trask says, "some of the most important work in semantics was being done from the late 19th century onwards by philosophers." Over the past 50 years, however, "approaches to semantics have proliferated, and the subject is now one of the liveliest areas in linguistics".[15]

1.1.4 Semantics - the word origin

The term semantics came from the Greek word *semantikos* that from the Greek noun *sema* "symbol or sign" and Greek verb *semaino* "to mean or to signify". The word semantics was invented by Michel Breal a French philologist in 1883. Semantics also called semiotics, semiology and semasiology. But Semantics is the prominent name today.

Semantics is an elegant, deep, and multidisciplinary science. Semantics in the language is the study of the relationships between words and meanings. Encyclopaedia Britannica says that semantics *is the philosophical and scientific study of meaning in natural and artificial languages*. In a wider

[15] Trask, R. L, *key concepts in language and linguistics*, Rowledge, (1999*)*.

study of semantics, this also studies the meanings of symbols, signs, words, phrases, and sentences.

1.1.5 Different aspect of word-meaning

Linguists still find themselves in a conceptual dilemma when it comes to the question of what 'meaning' means. However, ‘meaning’ is generally said to be the relation between the word and the object represented by the word. According to Srimannarayana murti, *meaning is a reciprocal relation between word and sense*.[16] “*The meaning of meaning*” The book written by C.K Ogden and I.A Richards, published in 1923 gave twenty-two definitions of the term “meaning”. Geoffrey Leech accurately discusses the contradiction that arise from their twenty-two definitions. According to Leech, those definitions were derived from the words of experts working in various fields, and these definitions is explicable in terms of each specialist’s need or desire to tailor the study of meaning to the requirements of his own field.[17] Similarly, Leech has comprehensively dealt with the term “meaning” from the semantic point of view. He mentioned seven types of meanings. They are as follows,

1) **Conceptual meaning**- according to the dictionary meaning, it is the central or the literal meaning. E.g Cat- a domesticated carnivorous animal.

2) **Connotative meaning**- the emotional or cultural meanings beyond the literal meaning of a word. E.g, Home- security, comfort, beyond ‘a place where one live permenantly’.

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16 M Srimannarayana Murti, *An introduction to Sanskrit linguistics*, D.K Publications, Delhi, (1984), p.287

17 Leech, Geoffrey. *Semantics; the study of meanings*. Second edition, Harmonds worth: penguin books, (1981).

3) **Social meaning-** Leech stresses that the social type of meaning includes all the social circumstances regarding the use of a piece of language.

4) **Affective meaning-** It deals with the way a language can reflect personal feelings of the speaker that may include attitude to a listener or something he is talking about. Example, using the words 'fatty or obese' makes a different feeling in the listener.

5) **Reflected meaning-** It can be explained as when one word has multiple conceptual meanings, and that one meaning influences another's sense. The word 'King' can be used to refer to royalty and also a chess piece.

6) **Collocative meaning-** The meaning of a word comes from the other words used with it.

7) **Thematic meaning-** Matter of choice between alternative grammatical construction", for instance in sentences "A man is here to see you." and "There is a man here to see you".

Like this, one word has many meanings. It is not correct to think that a word can have only one meaning or that meaning is associated with only one word. There is no rule that a sound or word can only be used in one sense. We use one form in various sense. This usually creates a situation of ambiguity. The meaning of a word can be used in a variety of ways. Not only words, but sentences can also create ambiguity in communication, as a word can have multiple meanings. Stern (1931) concluded that "though the meaning has not yet been precisely defined, it must be part of the mental content associated with the word"[18]. Next, we analyze how words are related in meaning, how words are related to other words, and how they create ambiguity. Such an analysis of

[18] Stern, Gustaf. *Meaning and change of meaning: with special reference to the English language.* Indiana University press: Bloomington, (1931).

semantic relationships brings us closer to the study of homonymy and polysemy.

1.1.6 Semantic relations

A sentence contains several components. To understand the meaning of a sentence, we first analyse the meanings of each of the lexemes it contains. Only after that is the complete meaning of the sentence obtained. Therefore, a sentence contains two types of meaning namely 'Lexical meaning' and 'sentence meaning'. In this way, the relationship between the meanings of words, or the meanings of sentences are called a semantic relationship. But interrelationships between words are called lexical relationships. Here, discusses about semantic relationships. The main associations that exist between the meanings of words are as follows: Synonymy, Antonymy, Hyponymy, Metonymy, Homonymy and Polysemy.

i. Synonymy

Synonymy is the semantic relationship between two or more words that have the same meaning but different spelling. Cambridge online dictionary defines a synonym as follows *A word or phrase that has the same or nearly the same meaning as another word or phrase in the same language.*[19] For example, the English word 'Small' synonyms with 'Little'. The word 'Big' synonyms with 'Large'. The Sanskrit word '*Mitram'* synonyms with '*Suhṛt'*.

ii. Antonymy

Antonymy is the semantic relationship that exists when words have opposite meanings. Cambridge online dictionary defines antonym as follows, *a word or phrase whose meaning is the opposite of another word or phrase.*[20]

[19] http://dictionary.cambridge.org
[20] http://dictionary.cambridge.org

For example, Antonyms of the word ‘light’ are ‘dark’ and ‘heavy. The word ‘big’ antonyms with ‘small’ and ‘little’. The Sanskrit word ‘*Hitaṃ*’ antonyms with ‘*Ahitaṃ’*.

iii. Hyponymy

Cambridge dictionary gives a definition for hyponymy as follows, *a word whose meaning is included in the meaning of another word.* David crystal states that Hyponymy is a less familiar term to most people than either synonymy or antonymy, but it refers to a much more important sense relation. It describes what happens when we say 'An X is a kind of Y'—*A daffodil is a kind of flower*, or simply, *A daffodil is a flower*.[21] The words ‘table, chair, sofa etc. are hyponyms of the word ‘furniture’.

iv. Metonymy

Cambridge online dictionary defines a metonym as follows, *a word or expression that refers to something using the name of one of its qualities or features.*[22] . In particular contexts, in two words, one is used metaphorically in place of another word to convey the same meaning.[23]

For example, Crown - monarchy

Cops - policemen

v. Homonymy

Cambridge online dictionary gives a definition of Homonymy as, *a word that sounds the same or is spelled the same as another word, but has a different*

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21 Crystal, David, The Cambridge Encyclopaedia of the English Language, 2nd ed. Cambridge University Press, (2003)

22 http://dictionary.cambridge.org

23 Fromkin, rodman. *An introduction to language, 6th ed*. Harcourt Brace college publisher, fortworth, (1998).

meaning.[24] Simply it can say that, two or more words have identical forms but different meanings. In which meanings of words cannot be related in any way.

E.g, Lead (pronounce as *led*) - the name of metal

Lead (pronounce as *lid*) - to show the way

In Sanskrit, the word *Udbhit* is homonymy. It has two meaning; the name of a sacrifice and Tree.

vi. Polysemy

When a word has more than one closely related meaning that word is considered to be polysemous. Cambridge online dictionary defines the word polysemy as *polysemy occurs when a word form carries more than one meaning.*[25]

E.g, Mouse - animal and computer mouse.

Wood - a piece of tree and a group of trees.

In Sanskrit the word '*Patańga'* is Polysemy. It has two meanings; Sun and Flies.

1.1.7 Polysemy; the word origin

Michael Breal brought the two terms polysemy (*polysemie* in French) and semantics (*semantique* in French) in the 19th century. In 1920 it entered English as *Polysemy*. It came from medieval Latin "*Polysemus*", which came from Greek origin "*Polysemos*". *Poly* refers to "many", or "much". *Semy* refers to "sign" or "meaning." Therefore, the term *Polysemy* refers to many meanings or multiple meaning. That is to have multiple meanings for a single

[24] http://dictionary.cambridge.org

[25] ibid

word or phrase. But that meanings should be etymologically or semantically related. *Polyseme* (singular), *polysemy* (plural).

1.1.8 Homonymy; the word origin

The term *homonymy* is derived from Latin *homonymum.* Which is derived from the Greek word *homonymos. Homos* means "same", "common", or "similar". *onuma* means "name". Therefore, the term in English *homonymy* refers to having the same name. *homonymy* (singular), *homonyms* (plural).

1.2 Literature Review

Studies in this field are emerging in the 20 & 21th century. Compared to Indian tradition, in Western Tradition, there have been many studies on this topic. All of them contribute to a deeper understanding of the phenomenon of homonymy and polysemy. The works *Semantics* (vol1) by Lyons (1977), *Linguistic categorization and cognitive grammar* by Taylor (1995,2002) *Lexical semantics* by Cruse (1986), and *Polysemy: multiple meanings of a single form* by Evans and Wilkins (2009), are early studies, all mainly focused on defininining and distinguishing Homonymy and Polysemy. But in the 21st century, there have been many studies that approach this topic from different angles of language. The article *Polysemy vs. Homonymy* by Salvador Valera (2020), and *Polysemy and Homonymy in Language and Linguistics* by Konchok Tashi (2014), focuses to provide the historical background of Homonymy and Polysemy. Whereas, *Homonym and its effect on students of Translation at Jordanian University* by Reem Ibrahim Rabadi (2015) identify how homonymous words affect in translation studies in students in jordanian University. *The distinction between Polysemy and Homonymy on Lexical Ambiguity* by Resmiyati Restu (2020) provides the strategies to differenciate the Homonymy and Polysemy. *Polysemy in Traditional Vs. Cognitive Linguistics* by Eva Kovacs (2011) brings a comparative study on Polysemy in

Traditional and Cognitive Linguistics. *Homonymy and Polysemy; A conceptual Labyrinth* by Niladri sekhar Dash (2025) is a recent study that identify salient features of classification between Homonymy and Polysemy in a language. *Polysemy and Homonymy and their importance for the study of word meaning* by McCaughren (2009) identify the importance of these two phenomena in language and linguistics.

In contrast, despite its extensive lexical and grammatical tradition, the Sanskrit language has received relatively little or no attention in this topic. The notable Research work in Sanskrit from Kalady University, which is titled *A Critical Study of the Medinīkośa* (2024) of Neethu Krishna, fourth chapter includes an analysis of homonymous and polysemous words in the *Medinīkośa*. Another important study of Émilie Aussant (2014) titled *Sanskrit Theories on Homonymy and Polysemy* try to examines how ancient grammarians and philosophers identified and differentiated this phenomenon through philosophical and grammatical discourse. The author tries to determine this phenomenon as *ekaśabdasarśna* and *anekaśabdadarśana.* However, ancient Sanskrit scholars did not formulate and classify this phinomena as modern linguists have done. A paper published by Joanna Jurewicz (2019) *Polysemy and cognitive linguistics; the case of vana* try to demonstrate the methodology of cognitive linguistics to analyse the polysemy. *Context and WSD: Analysing google Translate's Sanskrit to English output of Bhagavatgītā verses for word meaning* by Anagha Pradeep, Radhika Mamidi & Pavan Kumar Satuluri (2024), is a recent study in Sanskrit, stating that NLP language applications cannot properly capture the meanings of polysemous words. They miserliness in translations of the *Bhagavatgītā* is examined and analysed the errors arising from polysemous words.

Although western linguistics has developed various methods to distinguish between homonymy and polysemy, similar analytical methods or studies have not been adequately emerged to Sanskrit.

The existing body of literature focuses only on how homonymy and polysemy work in natural Languages. However, this study shows that the phenomena of homonymy and polysemy can works beyond natural language. There is a scope for a systematic analysis of the phenomena of homonymy and polysemy in Sanskrit poetics (especially in *Alaṅkāraśāstra* and *Dhvani*). That is, how this concept contributed to the creation of poetic ambiguity and multiple interpretation in Sanskrit poetry has not yet been explored. But the basis for the study is the Sanskrit *nānārthakośā*-s. Therefore, the study covers both the lexicographic and poetic dimensions of Sanskrit semantics. To clearly understand the topic of homonymy and polysemy, an integrated explanation of Sanskrit semantics and modern linguistics is needed.

1.2.1 Semantic studies on Polysemy and Homonymy

Almost each word in every human language in the world has multiple meanings. The scope of words is endless, as well as meanings. Meanings have a variety of uses. That is why meanings play an essential role in language. But the fact is that, when a word expresses multiple meanings, it creates a problem of ambiguity in every language. The term *ambiguity* refers to the concepts of *double meaning*, *uncertainty*, and *lack of clarity.* When such ambiguity occurs in any language, the term linguistic ambiguity is used. But the question remains as to why this ambiguity occurs in natural languages, and how speakers resolve this ambiguity by receiving the appropriate meaning. Addressing the question requires an examination of the circumstances in which the ambiguity occurs. Here we analyze how words and meanings create ambiguity in natural languages. Polysemy and Homonymy also create ambiguity in language and literature. When a word has many meanings, it means that many other words

are used to convey those meanings. That is, in such situations, one word is associated to many other words. Within the broader study of meaning itself, the study of 'multi-semantic words' can be seen to have a history. As early as the 18th century, studies in the area of multiplicity of meaning had begun. In the 19th century, many researchers came into this field. The term polysemy and homonymy came into vogue in connection with the study of multi-semantic words.

A paper published by Niladri Sekhar Dash states that *"In recent years, the multi-semanticity of words in a natural language has been discussed at length in semantics, applied linguistics, psychology, philosophy, literature, and artificial intelligence. Following this trend, the study of polysemy and homonymy has arrested considerable attention in lexical semantics, cognitive linguistics, psycholinguistics, and many other fields".*[26]

Research on this topic has been done not only in European languages but also in many languages like Tibetan, Bengali, Chinese, Arabic, etc. In Sanskrit, this topic has come up as part of many research. A journal published by Konchok Tashi, '*Polysemy and homonymy in language and linguistics'* in which he stated his findings about the historical background of polysemy and he gives examples in the Tibetan language.[27] In semantics, the term 'Polysemy' was first used by Michael Breal to denote several related meanings for a single word form. In 1887 he published *"Essai de Sémantique: Science des Significations*" (Essay on semantics; science of meanings), it states as follows,

'The new meaning, whatever it is, does not put an end to the old. They exist both next to each other. The same term can be used alternately in the literal sense or in the metaphorical sense, in the restricted sense or in the

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[26] Niladri Sekhar Dash, *Polysemy and Homonymy: A Conceptual Labyrinth,* p. 1

[27] Konchok Tashi, *Polysemy and homonymy in language and linguistics,* p. 157, (2014). https://doi.org/10.1093/acrefore/9780199384655.013.325

extended sense, in the abstract sense or in the concrete sense ... as a new meaning is given to the word, it seems to multiply and produce new copies, similar in shape, different from value. We call this multiplication phenomenon polysemy'.

The concept that a word can be represented by multiple related meanings can be found in the work of Aristotle.[28] However, it was during Breal's time that the term 'polysemy' was popularized. Eva Kovacs suggests that this complex issue between words and meanings is rooted in Greek philosophy. The Sanskrit scholar Pānini was the first to notice the connection between words and meanings. The polysemous nature of words is initially observed from a diachronic level. Breal says that when a word acquires new meanings through use, the old meanings do not disappear altogether. It is the discourse of context in which words are used that determines their meanings and supersedes other meanings.[29] Later Breal observed that polysemy is a synchronic phenomenon.

Polysemy which disappeared with the advent of generative grammar in the 1950s came back into vogue in the 1980s with the advent of cognitive linguistics. cognitive linguists claim was that Polysemy is not a linguistic phenomenon but rather a cognitive linguistics phenomenon. During that period, the names of Brugman and Lakoff are worth mentioning. Their research, related to previous studies, greatly influenced the study of polysemy. Eva Kovacs posits two reasons why ideas about polysemy developed by Katz and Fodor (1963) and Katz (1972) have not received much attention.[30]

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[28] Barnes, J. (ed), *the complete works of Aristotle; vol 1*. Princeton, NJ: Princeton University press. (1984).

[29] Bréal, M. (1924). *Essai de sémantique: Science des significations*. Paris: Gérard Monfort, (1897).

[30] Kovacs Eva, *Polysemy in traditional vs. cognitive linguistics,* Eger Journal of English Studies XI pp 3-19, (2011).

- Katz did not distinguish Polysemy from homonymy.
- He took "the one form - one meaning approach"

Accordingly, those who later came forward with this study put polysemy within a frame work by giving precise definitions and giving more examples (Leech 1981, Lyons 1977,1981,1991, Lipka 1992). Many linguistics are still exploring polysemy, focusing primarily on the distinction between polysemy and homonymy.

The relevance of comparative study of homonymy and polysemy has received more attention than the individual study. The study of polysemy in a language is always associated with homonymy because these two often create a problem of ambiguity in language as well as literature. There have been many studies interrelating polysemy with synonymy. Homonymy, polysemy, and synonymy are three phenomena that cause not only semantic ambiguity it also creates lexical ambiguity. Some studies tend to view synonymy and polysemy as interdependent and choose synonymy as a way to solve polysemy problems. But polysemy is completely different from synonymy and it is more related to homonymy.

- **Synonymy –** multiple words/ phrases have the same meaning
- **Polysemy –** same words/ have different meanings/ that meanings are etymologically or semantically related.
- **Homonymy –** same words /have different meaning/ that meanings are unrelated.

Tom Mc Arthur states that "*there is an extensive grey area between the concept of polysemy and homonymy*". [31] When a word has multiple meanings,

[31] Mc Arthur Tom, Concise oxford companion to the English Language, 2005

which of them is more important needs to be clarified. When this question came up in the study of polysemy and synonymy, Lakoff answered with a single word, "frequency".[32] Whichever meaning or form people use the most is the most important, that is called frequency. However, he adds that it is not possible to say that frequency is the only criterion for finding a prototype.

Early polysemy studies concentrated within a cognitive linguistics framework. Later studies were based on the practical aspects of language in relation to communication. Most recent studies have focused on comparative studies of homonymy and polysemy.

1.3 Homonymy and Polysemy

It can be seen that polysemy and homonymy have been defined in various ways by linguists, semanticists, and Lexicographers. The study of polysemy began at the end of the 19th century, precisely in 1887, with the research of the French semanticist Michael Breal. But he did not give a precise definition of polysemy.

See how polysemy defined in dictionaries. The Cambridge online dictionary defines polysemy as *Polysemy occurs when a word form carries more than one meaning.* The Lexico dictionary gives the definition as *the coexistence of many possible meanings for a word or phrase.* The definitions in both these dictionaries express the same concept. Neither of these can be said to be the exact definition of identifying polysemy. Because, when these two definitions convey "having more than one meaning" therefore, there is likely to be ambiguity as to whether it is homonymy or polysemy. Therefore, these two dictionary definitions are not enough to distinguish polysemy from homonymy.

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[32] Lakoff 1980.

For an example, *Bank* – shore, financial institution.

Mole – a mammal, intruders.

Here, it is given more than one meaning of the words *bank* and *mole.* One of these is an example of homonymy and the other of polysemy. According to the definition of polysemy in the dictionary, it is not easy to distinguish which of these is polysemy. Because these two words have multiple meanings. Rather than identifying the multiple meaning of words, the challenge lies in understanding whether they are polysemy.

Some notable polysemy definitions are given below.

- Apresjan (1973) - *the similarity in the representations of two or more senses of a word.*[33]
- Taylor (1989) - *the association of two or more related senses within a single linguistic form*.[34]
- Harford and Heasley (1983) - *a word with several very closely related senses.*[35]
- Mojela (1991) - *one word may have a set of more than one different but related meanings.*[36]
- Nick Riemer (2010) - *the possession by a single phonological form of several conceptually related meanings.*[37]

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33 Apresjan, J.D, *Regular polysemy; Linguistics*, p.142, (1973).

34 Taylor, J.R. *Linguistic Categorization: Prototypes in Linguistic Theory.* Oxford: Clarendon Press, (1989).

35 Hurford, James and Heasley Brendan, *semantics: a course book*, Cambridge: Cambridge University press, (1983).

36 Mojela, V. M. *Semantics changes accompanying Loan-words in the northern Sotho Lexicon,* vista university, (1991).

37 Riemer, Nick. Introducing Semantics. Cambridge: Cambridge University Press, (2010).

These definitions all refer to the same concepts. According to the definitions of the linguists mentioned above, polysemy is the words with related multiple meanings. That relation can be conceptual or semantical, or etmological. Based on these concepts, Zgusta (1971), Lyon (1977), Palmer (1981), Jackson (1988), Saeed (1997), and others carried out polysemy research.

See another example; *Bark* – dog bark, bark of a tree. There is no etymological, psychological, or metaphorical connection between the meanings of the term *bark*. When the connection between the meanings of a word is lost, the word can be move into another category. Zgusta (1971) says, Homonymy begins at this point, when the speakers of a language are unable to conceive different senses as connected.[38]

Some Linguists suggest homonymy occurs in three ways.

- **homophones:** words which have different meaning and different spelling but same pronunciation. Such as,

  feet vs. *feat*

  here vs. *hear*

  hair vs. *hare*

- **homograph:** words which have different meanings and different pronunciation but the same spelling. Such as,

  Lead: (led) – the name of a metal

  Lead: (līd) – to show the way.

- **absolute or complete homonymy:** words which have different meanings but same pronunciation and same spelling. Such as,

  Bank – financial institution

[38] Zgusta, L. Manual of Lexicography. The Hague/Paris: Mouton, p74. (1971).

Bank – the bank of river

Crystal (2008) states that homonymy can be illustrated as homographs and homophones.[39] But Watkins (2001) and Fromkin (2010) not stating homophones as homonyms.[40] They refers to the term homographs and homophone as partial or near homonyms.

Cambridge online dictionary defines homonym as *a word that sounds the same or is spelled the same as another word but has a different meaning*[41].

Significant homonymy definitions from linguists are provided below.

- Leech (1981) - *Roughly two or more words having the same pronunciation and or spelling, but different meanings*.
- Macdonald (1977) – *a word having the same sound and perhaps the same spelling as another, but a different meaning and origin.*
- Palmer (1984) – *words (lexemes) which denote two different meanings at the same time according to the native speaker of the relevant language.*
- Nick Riemer (2010) - *Single phonological form possesses unrelated meaning.*

These definitions are not sufficient to distinguish homonymy and polysemy. It happens frequently for homonymy to being misinterpreted as polysemy or vice versa. While making the distinction between the two may seem theoretically possible, doing so practically is highly challenging.

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39 Crystal, David. A Dictionary of Linguistics and Phonetics (6th ed.). Oxford: Blackwell Publishing, (2008).

40 Watkins, F., C.; Dillingham, W. B.; & Hiers, J. Practical English Handbook. (11th ed.). Boston: Houghton Mifflin Company, (2001).

41 Cambridge online dictionary.

According to Crystal (2008) "the theoretical distinction between homonymy and polysemy in semantic analysis has always been a problematic aspect for linguists to solve".[42]

Linguists and lexicographer have proposed traditional approaches (criteria) for distinguishing polysemy and homonymy. According to Lyons (1977), lexicographers typically consider two key factors when determining the polysemy and homonymy. 'Historical derivation of words and the other Relatedness and unrelatedness of meanings.'[43]

The following are the criteria stated by Leech (1974).

- Know the etymological history of lexical items.
- Relationship of meanings by psychologically or metaphorically.

These can be seen as ways of linking polysemous words together. Words with variant meanings arise because they are historically, psychologically or conceptually and metaphorically related. Therefore, the basis for words to be polysemous is 'relatedness of meaning' and homonymy is 'unrelatedness of meaning'.

- **Etymological relationship**

When multiple meanings of a word are etymologically related, they are said to be polysemy. When two words or meanings are derived from the same source, they are said to be etymologically related. Linguists argue that this involves a historical approach. According to Leech (1973) etymology is based on the notion of historical relatedness. But some linguists argue that this criterion has number of limitations. Palmer (1981) and Landau (1984) argue

[42] Crystal, David. A Dictionary of Linguistics and Phonetics (6th ed.). Oxford: Blackwell Publishing, (2008).

[43] Lyons, 1977, p. 550.

that etymology is an uncertain one. Firstly, palmer states that history can be misleading, the history of a language does not always accurately reflect its present state. Such as, oral tradition is not necessarily the correct source of information. Landau notes that, distinct words sometimes develop related meanings, and historically related words develop distinct meanings.

- **Metaphorical relationship**

Use of metaphor can make the words as polysemy. In Greek, the word "metaphera" means "to transfer. Metaphor is defined as a case where a word appears to have both a literal and transferred meaning.[44] Words are polysemous when they are metaphorically related. In other words, transferred meaning or figurative meaning occurs when polysemous words are metaphorically related. Lakoff and Johnson states that, metaphor is pervasive not only in language but also in our thought. Hence metaphorical thought is a common phenomenon in our daily life.[45] Some sort of similarities is the basis of metaphor. Stephen Ullman stated that *similarities give rise to metaphor.*[46]

- **Psychological or conceptual relationship**

Leech (1974) states that, When the users of a language intuitively feel a relationship between two or more meanings and tend to treat them as different uses of the same word then they are psychologically related.[47] When the meanings are related to the feelings of the speaker, then it is considered as psychologically related.

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44 Jackson, H, and E.S. Amvela, *Words, meanings, and vocabulary*, London, New York: continuum, (2000) p. 59-60.

45 Lakoff, G. and M. Johnson, *metaphors we live by*, Chicago: Chicago university press, (2003), p3.

46 Ullman, Stephen. *Words and their meanings*, Australian national University press, Canberra. (1974).

47 Leech, G.N. *semantics 2*, Cambridge; Cambridge University press (1974).

Several linguists like Leech (1981), Lyons (1995), Jackson and Amvela (2007), Yule (1985) have treated polysemy with homonymy together for distinguishing them. There have been several criteria suggested by linguists as followings.

- According to Yule (1985) polysemy has only one etymological ancestor, whereas homonyms are not etymologically related.[48]
- Ravin and Leacock (2000) states that, in polysemy, words are semantically related and sense variances frequently result through the use of metaphors; when homonymy occurs, words have distinct meanings that are not often connected.[49]
- According to Leech, (1974), multiple semantic specifications for the same lexical item occur when there is polysemy. The problem, according to Homonymy, is that multiple morphological specifications that all have the same phonological or orthographic representation. [50]

1.3.1 Difference between homonymy and polysemy

Polysemy (figure. 1)

- When a word form carries multiple related meanings, then the word is said to be polysemy.
- The basis of words to be polysemous is "relatedness of meanings".
- Polysemous words are derived from the same etymology.

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48 Yule, George. *The study of language*, Cambridge: Cambridge University press, p96, (1985).

49 Ravin and Leacock, *polysemy: theoretical and computational approaches,* New York: oxford university press, (2000).

50 Leech, G.N. *Semantics 2*, Cambridge; Cambridge University press (1974).

Homonymy (figure. 2)

- When two words share the same pronunciation or spelling but have distinct meanings, then the words are said to be homonymy.
- The basis of words to be homonymous is “unrelatedness of meanings”
- Homonyms have different etymology.
- Homonyms are considered as different lexemes.

The following figures are provided by Gergely Petho (2001) to distinguish homonymy from polysemy.

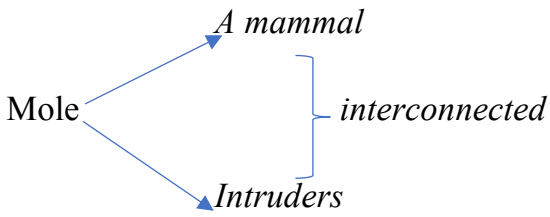


Figure 1.

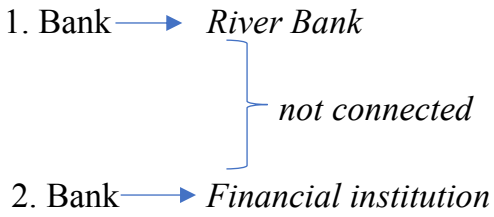


figure 2.

Homonymy and polysemy words can be identified to some extent easily using dictionaries alone. This is because dictionaries accurately distinguish and record words with multiple meanings or the multiple meanings of words. However, there are limitations in identifying these two and making the distinction clear at the discourse level. The traditional criteria written down to distinguish homonymy from polysemy are found to be inadiquate in real- world use. Therefore, in practice, they are generally recognized only as muti-semantic words. Although the distinction between these is theoretically important, uncertainty remains in their practical analysis.

To meet this challenge, the only effective approach is to develop a deep grammatical and literary familiarity with the multi-semantic vocabulary of a

language. Here, the need to systematize and popularize multi-semantic words by clearly classifying them into polysemy and homonymy becomes clear. It goes beyond refining linguistic analysis and increases our appreciation for literary expression.

Conclusion

According to linguists, there are many unused and unrecorded languages in the world. Many of them are disappearing with each passing century. The main reason for this is the lack of use of such languages. But one of the main reasons behind it is the lack of understanding of the meaning of language. According to Miller (2001) Human language is so vague and ambiguous that only a very clever mind could possibly understand it.

Semantics is a branch of linguistics that studies meanings. The relationship between words and senses are always mysterious since words are endless and their meanings are boundless. Lack of proper comprehension of this relationship between words and meaning is the root cause of all controversies and disagreements in the political and scientific spheres. Meanings are related to the human ability to think and understand psychologically. Different people will think and use logic in different ways. Consequently, their perception of meaning will likewise differ. Hence, meaning is always a vague and ambiguous concept. Linguists are generally concerned about two types of semantic ambiguity. It is polysemy and homonymy. They are two lexical phenomena of semantics. These types semantic relationship give rise to ambiguity by giving multiple meanings. In polysemy the meanings are related to each other by etymologically or semantically. In the case of homonymy, a word shares same spelling or pronunciation as another word but

there is no relationship between their meanings, and has identical linguistic form (orthographic and phonetics)[51].

Polysemous and homonymous concepts exist in our daily life communication. All languages exhibit these features. It makes communication ambiguous. Moreover, some people mistake polysemous words for homonymous words and vice versa. Ambiguity has no existence there when you are able to comprehend, identify, and distinguish these kinds of words. Hence, a major challenge facing linguists is the complex task of distinguishing between polysemous words and homonymous words. Very objective theories have traditionally been cited to distinguish them. But none of those criteria is enough. The two terms polysemy and homonymy remain a never-ending problem of confusion at the discursive level. Therefore, to understand them accurately, this chapter discusses their origin, history, analysis of systematic theories, and comparison, among other aspects and finally defining what polysemy and homonymy are. In short, the main objective of this chapter is to provide a precise outline of this linguistic phenomenon of polysemy and homonymy by examining the previous studies related to the topic.

[51] Ravin and Leacock, *polysemy: theoretical and computational approaches,* New York: oxford university press, (2000).

CHAPTER II

MUTUAL RELATIONSHIP OF WORD AND SENSE

As early as a thousand years ago, Indian scholars began to study deeply into the essence of sound and meaning within language. According to them, the genesis of a language emerges from the harmonious amalgamation of sound, meaning, and their bond. Indian masters say that the relation between words and their meanings is eternal and natural. However, understanding this relationship involves diving into both philosophy and psychology, making it a complex topic. Therefore, unraveling the intricacies of how sounds and meanings interact requires a careful and multifaceted approach. The topic of homonymy and polysemy lies within this complex area. Thus, it is important to highlight this topic in this chapter.

When one hears the term 'sound' and 'meaning', the first thing that appears in the reader's mind may be the lines of *Kālidāsa*. There can be no one who does not know those lines of *Kālidāsa* who said that there should be harmony between word and meaning in *Ardhanāriśvara* model of Parvati-Parameshvara.[1] That is, sound and meaning are inseparable. But the theory that, sound and meaning are not separable is first found in the *Vākyapadīya* of Bhartṛhari, a grammarian who lived in the 7th century.

There have been a few new studies published on this topic. *Vākyapadīya; sambhandha samuddeśa- Eka vivecanātmaka Adhyayana* by

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1 वागर्थाविव सम्पृक्तौ वागर्थप्रतिपत्तये

जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ॥ Raghuvaṁsa of Kālidāsa (Ed), edited by C. R. Devadhar, he interprets this verse as, "I bow down to Pārvatī and the supreme Lord, the world's parents, who like word and meaning are unified, that I may attain right knowledge of word and sense." Pp.1.

Virendra sharma, *Pratibhā as vākyārtha* by Hugo David, *Nyāya-vaiśeṣika theory of meaning* by V.N.Jha, *Sentence cognition in Nyāya epistemology by* Madhav Deshpande, *The theory of the sentence in Pūrvamīmāṃsā and western philosophy* by John A. Taber, *Vākya and Vākyārtha* by V.P. Bhatta, *The relationship between a word and its meaning* by V.M Bhatt, *The problem of meaning in Indian philosophy* by R.C. Pandeya etc., are some notable article in this topic.

The relationship between sound and meaning has two aspects, as it is previously mentioned: a philosophical side and a psychological side. Indian and Western linguists generally agree on this. In it, Indian philosophy, grammarians, and certain aestheticians examine this topic from a philosophical perspective. However, the traditional Indian philologists believe that *Dhvanivādi-s* are those who examine the psychological side. Here, begin from the initial perspective.

2.1 *Śabdam* (sound)

In Indian philosophy and linguistics, sound (*śabda*) is known by a number of different names, such as *bhāṣa* (language), *vāk* (speech or voice), *nāda, Dhvani, akṣara* (phonetic sense), *mantra, svarā* etc depending on the context and the particular linguistic theory or philosophical school being discussed. E.A Warrier suggests that *śabda* is knowledge of facts derived from words or sentences.

Within certain ancient philosophical frameworks, sound *(Śabda)* is equated with language, but it is essential to differentiate between the two; while sound constitutes the fundamental component of language, it does not inherently convey meaning. Varieties of sounds such as laughter, crying, humming, and coughing cannot convey complete meaning. In contrast, language emerges through the deliberate modulation of air through vocal

organs, enabling the communication of comprehensive meanings. Therefore, language represents the evolution of initially meaningless sounds into a structured and meaningful form of expression. According to *Nyāya* philosophy, there are two sorts of sound: *Varṇa* and *Dhvani*. The first is an acronym for "letter" or articulate sound, while the latter is more of a noise word. Billimoria (1988) says *śabda is used to mean sentence, or any such well-formed composite expression, and sometimes even to stand for a 'word', by which we mean the 'atomic' meaning-bearing linguistic unit.* [2]

2.1.1 *Śabda* as *Pramāṇa* (means of knowledge)

According to Indian philosophy, *Śabda* is referred as one of the means of knowledge. Two types of knowledge have described as real and unreal. The real knowledge is translated in to Sanskrit as *yadhārthajñāna* or *pramā* and unreal knowledge is as *ayadhārthajñāna or apramā.* The real knowledge is divided into four categories – Perceptional knowledge (*Pratyakṣā*) Inference knowledge (*Anumiti*), Similarity knowledge (*Upamiti*) and Word knowledge (*Śābda*).

It is also noted that the four types of means of knowledge - Perception (*Pratyakṣā*), Inference (*Anumāna*), Similarity (*Upamāna)*) and Word (*Śabda*). The English word means of knowledge is translated into Sanskrit as *pramāṇa*. *Pramā* means true knowledge and *karaṇa* means *asādhāraṇam kāraṇam* or exceptional cause. *Pramāṇa* is acknowledged by Indian philosophers as the standard by which knowledge is judged to be real, based on firm grounds and evidence. That is, *Pramāṇa* is developed in search of criteria for distinguishing what is acceptable and what is to be rejected. *Pratyakṣā* is the first means of

[2] P. Bilimoria, *Śābdapramāṇa: Word and Knowledge*, (Studies in Classical India, vol. 10). Chapter 4, pp. 128–163, (1988).

knowledge. *Śabda* is accepted as fourth *pramāna* in medieval Indian philosophies. *Śabda* as a *pramāṇa* is also adopted in the western tradition.

The history of sound that developed as a *Pramāṇa* can be briefly mentioned. In ancient times, *śabda* (verbal testimony) was preceded by *āgama or* "traditionally derived words" as *Pramāṇa*. They consider these kinds of words are highly authentic, because it emerged in the light of experience. Here, words are the medium that helps one communicate the knowledge gained through experiences. Traditional wisdom cannot be transmitted from generation to generation without verbal articulation or words. *Āgama* later became known as *śabda* probably because the possibility of acquiring all traditional knowledge is through words.

It has also been argued that *śabda* is an independent means of knowledge and does not come within the purview of *pramāṇa*. But it is important to notice that, when *Śabda* is taken as a source of knowledge (*pramā*), it becomes a sentence rather than a word. That means *Śabda* is a verbal utterance. It can be call as language. A substantial amount of knowledge is acquired through what other people say and by reading books. However, it is vital to ask why some philosophies are unwilling to embrace *Śabda,* as a source of knowledge (*pramā*). Some ancient Indian philosophers recognized *Śabda* as important source of knowledge or *pramā* than other *pramaṇā-s.* They are *Sāṃkhya, Yoga, Nyāya, Pūrva-Uttara Mīmaṃsā,* and *Jaina*. According to *Budhism* and *Vaiśeshika, Śabda* comes under the *Anumāna. Charvāka* philosophy states that it is a kind of *prathyakṣa Pramāṇa.*

2.2 *Arthaḥ* (Meaning)

It is necessary to understand the difference between the terms 'meaning' and 'sense'. The term 'sense' is used when a word has multiple meanings; those meanings need to be distinguished clearly in various contexts. That is, it is used

to apply and understand the meanings of a word in different contexts with greater precision and nuance. The word conveys that an object, cognition, knowledge, recognition, and idea are all described in terms of 'sense. But the term 'meaning' is used in narrow sense. A rich explanation of meaning has been provided by Western-Indian linguists, based on multiple levels of meaning.

In the first chapter it has been said what the concept of 'meaning' is conveyed based on Western thought. Next to be examined are the views of Indian scholars, including Sanskrit grammarians, philosophers, and literary men, on the meaning. The contribution of Bhartṛhari, Ānandavardhana and Kumarilabhatta etc. in this topic is immense. Modern Sanskrit scholar Kunjunniraja has given us a detailed codification of their theories and thoughts in his research paper *Indian theories of meaning.* It is a compendium of linguistic, philosophical, and figurative information about meaning in India. It is a thorough study on Indian semantics. Nothing can be gained for Indian semantics beyond this work. Dr. K.A Raveendran has given a Malayalam translation of this book. Along with this in Malayalam, the works worth mentioning are Vedabandhu's *Arthavijñanam* and *śabdārthasiddhāntangal samskrithathil* by N.V.P. Unithiri. It is not necessary to repeat here the entire doctrines codified by them. Only the thoughts related to the subject of 'multiple meaning' of words and sentence are to be considered here.

Vedabandhu, a Sanskrit linguist, opines that the study of meaning or semantics is not a modern subject for Indians, and it continues from the Ṛgvedic period. Quoting from Patanjali's *Mahābhāṣya*, Vedabhandhu says, *Word is the external form of language. Internal is meaning*[3]. It implies that the essence of

[3] शब्दश्च शब्दात् बहिर्भुतः, अर्थो अबहिर्भुतः
Vedabhandhu quoting from Pātanjali Mahābhāṣyaṁ (1.1.66). pp. 19.

language is ‘meaning’. Therefore, when the question arises whether sound or meaning is more important, it is not wrong to say that meaning is important. Yāska in his *Nirukta* says; “whoever utters words without knowing the meaning thus uttered is useless, just like a fireless oven filled with dry wood does not glow.”[4] From his words, it may be argued that the ‘meaning’ plays the vital role rather than the ‘sound’.

Language is not the only discipline that has defined "meaning" in different ways. Mathematics, philosophy, semiotics, literature, and the arts all define "meaning" in accordance with the requirements of their respective disciplines. Various philosophers have defined meaning differently based on their perspectives, even in Indian semantics. There are several different definitions of "meaning" in Indian semantics, but it appears that V.N. Jha's definition is the one that most people agree with[5].

Where meaning is considered, words cannot be ignored. The meaning or meanings of one word is definitely expressed in the form of another word. In other words, whereas A is a meaning of the word B, both A and B are words in their own right. The same is the case when a word has more than one meaning. It needs to be analysed how a word can express more than one meaning, and how true the claim is that the correct meaning of a word is its etymological meaning. A meaning beyond the etymological meaning of words arises as a result of world discourses (*Rūḍhi*). Such words are found in abundance not only in Sanskrit but in all languages. Based on this, our previous

[4] “यदृहीतमविज्ञातं निगतेनैव शब्द्यते अग्नाविव शुष्केन्धो न तत्ज्वलति कर्हिचित्,” Yāskamunipranītam Niruktam by M.M. Mukunda Jha Bakshi, pp.48.

[5] V.N Jha defines meaning as ‘that which forms an object of a remembrance caused by the knowledge of the relationship between a morpheme (*padā*) and its reference (meaning). *Nyāya-vaiśeṣika theory of meaning. Pp 283.*

scholars have classified words into four categories. They are *yogam, rūḍhi, yogarūḍhi* and *yaugikarūḍhi*.

2.2.1 Yogam (derivative)

The meaning that derived from Etymology. Which is derived from roots and suffixes. For example, the word *Pācakaḥ* (cook) is composed of the root '*pac*' (to cook) and the suffix '*aka*' indicates the person who does the action, thus the word *Pācakaḥ* denote 'the cook'.

2.2.2 Rūḍhi (conventional)

The Meanings derived from discourse/usage. All Indian school of thought have accepted that the meaning popularized by the people's everyday usage is more authentic that the etymological meaning. For example, the word *gouḥ* means 'cow'. But its etymological meaning is 'the one who goes'. But it usually the word *gouḥ* is not used to mean anything that moves.

2.2.3 Yogarūḍhi

Here, a word's conventional meaning and etymological meaning both allude to the same meaning. For example, the etymological meaning of the word *paṅkajaḥ* is 'born from mud'. The conventional meaning is 'lotus'. That is the both meanings of the word *paṅkajaḥ* fit well.

2.2.4 Yaugikarūḍhī

The etymological meaning of a word can be different from conventional meaning. For example, the word *Udbhit* denotes a famous *yāga,* as well as its etymological meaning denotes the tree and shrubs.

This makes it clear that a word can convey more than one meaning. Even when a term is assumed to have a single meaning, it remains inaccessible unless its meaning is already known. Our ancient masters have said that it can

understand the meaning of words through eight ways, they are *Vyākaraṇa*, *Upamāna, Kośa*, *Āptavākya, Vākyaśeṣaḥ, Vivṛti, siddhapadasānidhyaḥ* and *Vṛddhavyavahāraḥ*[6]. These eight ways are known as *śaktigrahōpāyā*. *Vyākaraṇa* (grammar) is used to understand the meaning of '*dhātu*, *prakṛti*, *pratyaya* for the correct language usage. *Upamāna* is comparing the unknown with the known to understand its meaning. The meaning of unknown words can be understood from the *Kośa* (dictionary). *Āptaḥ* is trustworthy person, who gives correct meaning of words. *Vākyaśeṣa* is understanding the meaning of a word from the meaning of the other words that follow it. *Vivṛti* is understanding the meaning of a word by describing it. By the presence of a known word, the meaning of unknown word can be understood. It is called *Siddhapadasya sānidhyaḥ.* Learns the meaning of words from daily life conversations of adults is called *Vṛddhavyavahāra.*

After getting the meanings of the words in this way, they are separated into primary meaning (*mukyārtha*) and secondary meaning (*gauṇārtha*). Ancient philosophers have different views regarding *mukyārtha.*[7] According to Bhartṛhari, a word conveys its well-known meaning, it is called *mukhyā*. But a word conveys a remote meaning, it is *gauṇā*.[8] Words use *vṛtti* or *vyāpāra* to convey its meanings (*mukhyā* or *gauṇa*). Two forms of *vṛtti* are typically accepted by Indian philosophers. It is the association between the word and its meaning. They are *Abhidhā* and *Lakṣana. Vyañjanā* is another *vṛtti* mentioned by Ānandhavardhana. (will be covered in the next chapter). When the relation of a word with its meaning is direct then *Abhidha* works. Primary meaning of

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6 śaktigrahaṁ vyākaraṇopamanakōśāptavākyatvyavahārataśca vākhysyaśeṣātvivrutērvadanti sānidhyataḥ siddhapadasya vṛuddhāḥ siddhantamuktāvali p. 266.

7 see, *Indian theories of meaning*; Malayalam translation, Dr. K.A Raveendran. pp. 68-69.

8 *Vākyapadīya of Bhartṛhari*, second kanda, pp. 250-52

a word conveys through *Abhidhā vṛtti. Gauṇārtha* conveys through *lakṣana. Gauṇārtha* has to be adopted when there are inconsistencies with *mukhyārtha.* Here the relation between word and its meaning is indirect.

Distinguishing a word's primary meaning is the most effective way to clear up the conceptual ambiguity that arises when a word has multiple meanings. Bhartṛhari's list of fourteen *prakaraṇaghadakā-s* to resolve such situation[9]. They are *saṃyōga, viprayōga, sāhacaryaṃ, virōdhitaṃ, arthaṃ, prakaraṇm, lingaṃ, śabdasya anyasya Sannidhi, sāmarthyaṃ, auciti, dēśaṃ, kālaṃ, vyakti* and *svaraṃ*. These *prakaraṇaghadakā-s* determine whether the meaning of a word is to be taken in its *mukhyārtha* or *gauṇārtha.*

2. 3 *Śabdārthasambandhaḥ* (word-meaning relationship)

Sound and meaning have already been discussed. *sambandha* means relation between two entities. Here, we are referring to the connection between sound and meaning. In Sanskrit, *sambandha* (relation between two) is typically classified in a variety of ways. These include *saṃyōgasambandha, samavāyasambandha, tādātmyasambandha, guṇaguṇinasambandha* etc. However, *Vākyapadīya* mentions two different kinds of *Sambandha* between words and meaning. It is *Kāryakāraṇabhavēna* and *Yogyabhavēna*.

- *Kāryakāraṇabhavēna sambandha* – cause and effect relationship.
- *Yogyabhavēna sambandha* – relationship of fitness or compatibility.

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[9] संयोगो विप्रयोगस्च साहचर्यं विरोधिता
अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य संनिधिः
सामर्थ्यमौचिति देश कालो व्यक्तिः स्वरादयः
शब्दस्यानवच्छेदे विशेषस्मिप्रतिहेदवः

Vākyapadīya, 2.317

Also see *mukhya and gauṇa words in language*, V.A. Ramaswami śāstri, (1952), pp 184.

According to Ramanuja Tatacharya, people must accept the relationship between sound and meaning, because there can be a sense of meaning only after hearing the *śabda*. He argues that if there is no unique relationship between sound and meaning, all words can be used for any meaning.

Many people and school of thoughts have formulated their philosophies on the relationship between sound and its meaning (*śabdārthasambandha*) in various ways, but *Naiyāyika*-s, Grammarians and *Mīmāmsakā*-s these are the ones who have worked the most and laid down the most important ideas on the subject of *śabdārthasambandha.* They use a philosophical perspective to explain the *śabdārthasambandha*.

According to *Pāṇinīyam*, the relation between word and meaning is eternal. Patanjali and Kātyayana follow his opinion. The reason for arriving at such a conclusion is that they believe that sound is eternal. When the sound becomes eternal, the meaning becomes eternal, so the relationship between them will also be eternal.

सिद्धे शब्दार्थसंबन्धे लोकतोऽथ प्रयुक्ते

शब्दप्रयोगे शास्त्रेण कर्मनियमः यदा लौकवैदिकेषु[10]

Bhartṛhari follows the same opinion, and he says *nityāḥ śabdārtthasambandhaḥ. Mīmāmsakā*-s is the pioneer for the investigation of the *śabdārthasambandha*. Their point of view is that the *sambandha* is also *nityaḥ* (eternal) and *svābhāvikaḥ* (natural).

[10] Śābara Bhāṣya on the Pūrvamīmāṃsā Sūtra 1.1.5. Sūtra: "कृत्स्नप्रत्ययस्य हेतुः संदेहः।" In the context of interpreting how word meaning is used in communication, Śābara mentions:
"सिद्धे शब्दार्थसंबन्धे लोकोऽर्थं प्रयुञ्जते"....

Sāṃkhya philosophy does not have a detailed theory of the relationship between a word and its meaning. An article *classical sāṃkhya on the relationship between a word and its meaning* published by Olena Lucicina makes it clear that in his research based on *Sāṃkhya's* commentary Yuktidīpika, he arrives at two conflicting views on the relationship between word and meaning. The first view is that this relationship is conventionally originated. He uses the following statements to support the second inverse perspective, which holds that this connection is natural. He uses the following statements to support the second inverse perspective, which holds that this connection (*śabdārthasambandha*) is normal:

> "The relationship between a word and its meaning is natural and stable; it follows from this idea that language sounds and words from which the Veda-s consist of are the products of the natural development of prakṛti at the beginning of each new creation and preserving stability till the next periodic dissolution(*pralaya*) of the world."[11]

Besides this, Mahimabhaṭṭa provides a clear and critical perspective on the relationship between sound and meaning and the process of semantic comprehension in poetry. He recognizes only the primary power, namely *Abhidhā* as a valid means of Knowledge. According to him, a word is related to only a single meaning. Therefore, he rejects additional semantic powers such as *Lakṣaṇā* and *Vyañjanā* accepted by earlier theorists. Mahimabhaṭṭa argues that, the Function of multiple powers in a single word is unacceptable. Therefore, a word cannot be given multiple meanings at same time. Additional meaning reducible to *Anumāna*, which arises only from primary meaning. From this view point the concept of *Lakṣaṇā* and *vyañjanā* are unnecessary. To connect the sound and meaning he suggests a cultural relationship. He sees the

[11] *Classical Samkhya on the relationship between a word and its meaning*, Olena Lucyszyna, pp.310.

knowledge of sound and knowledge of meaning as two aspects of one mind. He says that, if one side awakens, the other side will also awaken on its own. He states that, the sound is insensible. Sound has no power. He says that the power lies in the meaning that lies in the sound knowledge, it is the *Abhidhā*. Therefore, the connection lies in between meanings.

2.3.1 *Naiyāyikā*-s view on *śabdārthasambandhaḥ*

Nyāyasūtra says *Āptōpadēśaḥ śabdaḥ*. *Aptaḥ* is trustworthy person who can understand things as they are, and he can instruct others what *Aptaḥ* has understood. Even during silent reading, readers are able to apprehend the meaning of words in it. Here, the same wisdom that produces verbal utterance occurs in the absence of sound. Here, 'sound' is words. It means the sense that arises from reading (with or without sound) or hearing makes a sense. It is called *śābdabodha. Śābdabodha, vākyārthabhodha* or *vākyarthajñāna* refers to the state of linguistic cognition or verbal comprehension that emerges after hearing the words. Viśvanātha Pañcānana gives the definition of a word "letters so combined as to be suited for use, not in logical connection one part with another-conveying a meaning and only one".[12] There are three statement mentioned by Viśvanātha. They are follows,

1. Letters so combined as to be suited for use.

It means words are not the collection of random letters or sounds. They must be arranged systematically. As well as it should be acceptable in usage (प्रयोगयोग्याः).

2. Not in logical connection one part with another.

In a sentence, there must be a logical or syntactic connection between words in it. Whereas, a word does not need any such connection between its parts. That is, a word is independent.

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[12] वर्णाः पदम् प्रयोगार्हानन्वितैकार्थबोधकाः, sāhityadarpaṇa, second Pariccheda.

3. Conveying a meaning and only one.

A word must evoke a meaning. Otherwise, it cannot be considered as *śabda*. Viśvanātha state that a word must conveys 'only one' meaning. But he referring the idea that, a word conveys a single meaning in a given usage or context. That is, if a word is polysemy or homonymy, only one of their meanings is accepted in a given context.

One may ask it is correct to say, 'linguistic cognition arises only from words.' *Śābdabodha* happens not only from the words (*vāk*) but also from the sentence (*vākyam)*. That is to say the sense of meaning that we have after hearing the sentence is also *Śābdabodha.* According to Nyāya, Vaiśeṣika and Mīmāṃsā *Śābdabodha* is a sense of meaning of sentence not words. It needs to explain why the 'words' are not regarded as having *Śābdabodha* in this context. each component word in a sentence has a specific meaning. Some words can have more than one meaning. In such a case, the proper *Śābdabodha* does not arise. In a sentence, a word does not denote all its meaning at the same time. That is to say the right *Śābdabodha* arises through comprehension of the sentence rather than the word. Bhartṛhari suggests that, the sense of meaning of the sentence occurs through the words it contains. A sentence is a combination of words (*padā*). But the right knowledge of the word is the cause of *Śābdabodha.* That's why Viśvanātha Pañcānana says *padajñānam tu karaṇam* in his Kārikāvali.

According to Nyāya, *Vākyam padasamūhaḥ*[13] (a sentence is collection of words). In the following example, *gauraśvaḥpuruṣohasti (cow horse man elephant)*. It is impossible to claim that it is not a sentence. Because there are a

[13] Annaṁbhaṭṭaḥ, *Tarkasangraha* with Nyāyabhodhinī, Vākyavṛtti, Pattābhirā ma-tippani, tarkasangrahadīpikā, Nīlakānthaprakāśika, Ramarudriya, Nrisimhaprakasika and Pattabhiramaprakasika; (ed), edited and published by S. Chandrasekhara Sastrigal, Balarama press. (1916) pp.314.

lot of words in this sentence. But it does not convey specific meaning, and it cannot be regarded as a sentence as it is devoid of grammatical components. Therefore, making it impossible to determine the speaker's actual meaning. Simply combining a few words together does not make a sentence. It should be able to generate precise meaning instead. As a result, most of the linguistic scholar typically define a sentence as *an arrangement of words in a particular order that should convey meaning*. That is, a sentence is made up of combinations of different words or *padā*, each of which has a distinct meaning. The unity of words is the cause of the formation of sentences. *Mīmāmsakā*-s asserts that the verb is the focus of a sentence. But *Naiyyāykikā*-s disagrees with this viewpoint. They argue that a sentence without a verb can nonetheless convey meaning. 'I go to the village' and 'a king in the city of Bombay' both sentences convey a meaning. The verb is clearly present in the first sentence, but the second sentence conveys the meaning without the verb. To the sentence meaningful even without the verb, certain conditions must be met. In other words, they are conditions of knowing the meaning of a sentence. It is based on the interdependence between the words in the sentence as well as the meanings of the words. These conditions are called *Vākyārthajñānahetu*-s. Four *Vākyārthajñānahetu*-s are assigned by *Naiyāyika*-s to a sentence formation that expresses a precise meaning. These are *ākāṅkṣā, Yogyatā*, and *Sannidhi*. *Mīmāṃsakā*-s proposed *Āssattī* and *Tātparyā* also.

ākāṅkṣā: a word cannot fully express its meaning in the absence of another word or words. It is interdependence between words to completely express the meaning of a sentence. Words like 'bring' and 'take away' must be connected to words like 'elephant' and 'pot'. If not, the queries 'what' and 'for what' arise and turn into sentences with incomplete meaning.

Yogyatā: When a word is used with another word, they shouldn't contradict one another. The phrase 'watered with fire' lacks any sense of meaning. because the verb 'watering' and 'fire' are incompatible together.

Sannidhi: Sentences are formed when more than one word is combined, so it is necessary to pronounce the words without pause to remember the meaning of each word correctly. *Sannidhi* is the pronunciation of words without a lengthy pause.

Viśvanātha Pañcānana in his *Kārikāvali-Muktāvali* also consider *Tātparyajñāna* as *Vākyārthajñānahetu***.** It is the understanding of the meaning intended by the speaker. In the sentence *Saindhavam ānaya* the word '*Saindhavaṁ'* expresses two meanings, 'salt' and 'horse'. Which of these meanings to adopt depends on the intention of the speaker and the context talk.

There are two views among the *Naiyāyikā*-s, one is that *Tātparyajñāna* can be used only where a word has multiple meaning. In a sentence, when a word with multiple meanings is applied, all the meanings given by that word or sentence cannot be taken together. That is where the interest of the speaker should be understood. The second perspective holds that the speaker's '*Tātparya*' applies to every sentence, hence '*Tātparyajñāna*' is not only applicable in the applications of multiple meanings.

Based on this, *Naiyāyika*-s defined a sentence as a group of words with these four conditions.[14] As well as two classifications were given to the sentence. They are *pramāṇa vākya* (acceptable sentence) and *apramāṇa vākya* (non-acceptable sentence). *pramāṇa vākya* possesses word with *ākāṅkṣā,*

[14] वाक्यं तु आकांक्षा योग्यता सन्निधिमतं पदानां समूहः Tarkabhāsha, p.16.

Yogyatā and *Sannidhi*. *apramāṇa vākya* is words without any one or any two or all three of these.[15]

Compared to other *pramāṇā*-s, the Nyāya philosophy claim that *śabdapramāṇa* enable to comprehend a wider range of things. Therefore, by declaring that *śabda* is *Mahaviṣaya*, it is granted precedence over all other *pramanā*-s. However, the contention that *śabda* is a separate and independent source of knowledge has been raised in other philosophies. This argument arises from the fact that *pramāṇa* should be the source of new knowledge, nothing is known by *śabdapramāṇa* other than what is known by *pramāṇa*-s such as perception, inference etc. This argument is totally refuted by Nyāya philosophy.

Because the speaker is the one who comprehends the knowledge through various *pramāṇa*-s. It is through the speaker's voice that the listener becomes *śabdabhodhavān.* It is new knowledge for the listener that the speaker conveys. Hence there is no dispute in establishing that *śabda* is a *pramāṇa*. In her book *Nyāyadarśana*, Dr. T. Aryadevi poses the question, "Even those who claim that there is no *śabdapramāṇa* or that *śabda* is not a *Pramāṇa* must use voice (sound) to say it, if they do not accept the *śabdapramāṇa* in this way, does it mean that what they are saying is untrue? No matter what language people use, they use sound to make their ideas known to others. Hence what is the basis for saying that it is not a *Pramāṇa*?" [16]

See how the words are defined according to the *Naiyāyikā*-s. The smallest meaning-bearing unit is *pada*. Thus, there is a connection between the word '*pada*' and its meaning '*padārtha*' (*padapadārthasambandha*). This relation occurs because of the '*śakti'* (power) or '*saṅketam*' in a word contains.

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[15] vākyaṁ dvividhaṁ pramāṇa vakyaṁ apramāṇa vakyaṁ ceti, nyāyakośa p.730

[16] Dr. T. Aryadevi, Nyāyadarśanam (Malayalam), grandha series13, kanippayyur Sankaran namboothiripad smāraka grandhaśāla, kanippayyur, 2013.

Because of that relation that the hearer or reader becomes aware of the meaning of a word. According to *Nyāya* concepts, *śakti* is an *icchārūpaḥ* that 'from this word, this meaning should be known' or 'this word should convey this meaning'. That is to say, this *śakti* allows a word to have the "same meaning" in every linguistic use; that is, it allows the term to "be put to the same use" or serve a comparable purpose in many usages. That means *śakti* is eternal and unchanging. They argue the relation between '*Pada'* and '*Arthā*' is not natural. The older tradition of the Nyāya belief is that each word is applied in its meaning according to the desire of God,[17] because there was no one else at the beginning of the world.

For people who are struggling with the idea of multiple meanings, this may be confusing. This raises the question: Can words be systematically classified based on whether they possess multiple *śakti* or not, and if no such categorization exists, how can people understand that these are words that have multiple meanings? the answer can be considered as follows. Human can also give meaning to words. That is, When the *saṅketam* is human made it is called *'paribhāṣā*' it is not *īśvarecchā*. The *paribhāṣā* is not eternal and changing. Hence, *Navyanyāya* exhibits each word came to be used in its own sense by the desire of community or local practice.[18]

Most schools of philosophy other than *Nyāya* argue that the relationship between sound and meaning is natural and eternal.

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[17] अस्मात् पदादयमर्थो बोधव्य इतीश्वरेच्छ संकेतः शक्तिः, Tarkasamgraha by annambhatta, p.66

[18] आधुनिक संकेतिते तु न शक्तिरिति संप्रदायः/ नव्यास्तु इतीश्वरेच्छा न शक्तिरिति किन्त्विच्चैव / तेनाधुनिका संकेतितेपि इवेति आहुः - Kārikavali by Viśvanātha Tarkapancānana with commentary Muktavali, sri Balamanorama series 6, madras 1923.

2.3.2 Grammarian's view on *śabdārthasambandhaḥ*

The entry of the *Sphoṭa* theory is very important in the discussion surrounding Sanskrit semantics.[19] The indian tradition's view on *śabdārthasambandha* is illustrated by grammarians mainly through the *Sphoṭa* theory. It is a major theory in linguistics that discusses the Sanskrit semantics, such as the origin and comprehension of sound and meaning. Different scholars, such as Pāṇini, Patañjali, Nāgeśa Bhaṭṭa, etc., have interpreted this concept differently[20]. But the theory based on this concept is developed through the Bhartṛhari. The word *Sphoṭa* has multiple meanings, such as to be derived, to be manifested, to be lighted, and to be developed, etc. However, what is meant by the term Sphoṭa is that it expresses the meaning.

Pāṇini discusses the concept of *Sphoṭa* based on the grammar and structure of the language. But Patañjali discusses the concept *Sphoṭa* based on sound and meaning. But he does not explicitly define. But Bhartṛhari systematically establishes the Sphoṭa theory through the philosophy of Language and meaning.

Bhartrihari's concept of *śabda Brahmam* is very famous in ancient Indian thoughts. Bhartṛhari describes *śabda* as *Svaprākāśa Chaitanyā* means 'sound reveals itself'. Knowledge cannot be acquired without follow-along sound. Every piece of knowledge is related to sound. One who knows the principle of *śabda* can experience the nectar of *śabda Brahmam.*

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19 "Sphoṭa doctrine appears in connection with meanings of sanskrit words" Sphoṭa doctrine in Sanskrit semantics Demystified, Pp. 187.

20 "Pāṇini (around 4th century B.C) mentioned in his Aṣtādhāyi. Another indirect refernce to the Sphoṭa theory is found in the writings of Audumbarāyaṇa quoted by Yāska in his Nirukta." - Sphoṭa doctrine in Sanskrit semantics Demystified, Pp. 186.

न सोस्ति प्रत्ययो लोके यः शब्दानुगमादृते

अनुविद्धमिव ज्ञानं सर्वं शब्देन भासते 114/123

तस्माद् यः शब्दसंस्कारः सा सिद्धि: परमात्मनः

तस्य प्रवृत्तितत्वज्ञ: तद् ब्रह्मामृतमश्नुते 122/131

In this, *śabda tatva* (sound principle) is seen as the form of *Brahmā*. In it, the word *śabda* applied in five senses.

1. A sound that cannot make sense of meaning. (*Anupādāna śabda)*
2. A sound that can make a special sense of meaning. (*Upādāna śabda*)
3. A human spoken sound capable of producing a special sense of meaning- human word. *(vākya, pada, varṇa*).
4. Language (human word system).
5. Linguistic faculty.

Bhartrihari says that,

अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरं, विवर्तते अर्थभावेन प्रक्रिया जगतो यतः।[21]

Jagat (Universe) has emerged from the *śabda tatva.* This *śabda Brahmam* is an eternal and imperishable. This transforms into meaning. From it the process of the universe takes place. According to grammarians there are two types of *śabda.*

1. *Anvāgyeyāh* – sounds, that are made up of different morphemes.
2. *Prātipadikah* – sounds which are made up of prefixes, suffixes and roots

[21] Vākyapadīyam 1. 1

The meaning-based perspective of Bhartṛhari differs greatly from that of other *vaiyyākaranā*-s. Bhartṛhari establishes that sound and meaning are *Abhinna* (Not separable) they are integral aspects of a soul. *Ekasyaivātmano bhedau ṣabdārthāvapṛthak*[22]. Vedabandhu suggests that his statement can be seen as the *Advaita Darśana* of the *śabdārthasambandha.* They accept to types of 'meaning'

1. *Yaugikī (Apoddhārapadārtha)* – Words meaning is derived from combinations of its root and suffixes.

2. *Rūḍhī (Sthitalakṣanā)* - Word's sense is entirely distinct from the meaning it derives from its roots and suffixes.

What makes Bhartṛhari's perspective different is the idea of *Akaṇḍapakṣā*, which emphasizes the concept "sentences (*vākya)*, not words, are the basic elements of language". He accepts that sentence is the basis of language, and defines sentence as *ēkō'navāyavaḥ śabdaḥ*. It is the *vākya* that conveys the meaning. His stance on the *Vākyārthajñāna* is that 'the meaning that the *vākya* illuminates is '*pratibhā*'. Bhartrhari saying that it helps us grasp the meaning of sentences (*vākyārtha*). This ability is called *śabdabhāvana*, and every child is born with the potential for it.

According to grammarians, the mutual relationship between sound and meaning *(śabdārthasambandha)* is natural and eternal. Bhartṛhari states that, previous grammarians such as Pānini, Kātyāyana and Patanjali have made it clear that the *śabdārthasambandha* is eternal.[23]

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[22] Vākyapadīyam. 2.31

[23] नित्याः शब्दार्थसंबन्धास्तत्राम्नाता महर्षिभिः
सूत्राणामनुतन्त्राणां भाष्याणाञ्च प्रणेतृभिः Vakyapadiyam brahmakandam 1, 23.

While accepting the arguments that words are made up and they have an end, Bhartṛhari says, *prāṇināmiva vyavasthānityatā* to explains the eternity of sound[24]. That is, even though living beings are born and die, they are said to be eternal. Any organism is formed by a cell dividing into many cells. Meanwhile, that creature takes on many shapes and sizes. Even though all that transformation is in various forms, it is the same being. Bhartṛhari says that this oneness is eternity. V. K Hariharaunnithan points out an idiom by Kunjannambiar to refute the argument that 'words are created and perished'. It is as follows, Kunjannambiar substitutes the term *pūśaka* for the word *cat* in his work *Ghōṣayātra*[25]. Most people agree that he is the creator of this word. But if he was able to understand the meaning of 'cat' by the word *pūśaka*, he must have been familiar with that word before. That is, the fact is that the word *pūśaka* has existed in his language awareness as eternal. Similarly, he adds, if meaning can be understood from words that are no longer in use today, that means that those words have not become extinct.

When the sound is uttered, the impression of the three principles is formed.[26] They are *Śabdasvarūpabodha, Bāhyārthabodha* and the *Vaktasya svābhiprāyabōdha*. All the three are naturally present in sound. Without the interrelation of these three, there can be no sense of meaning. Thus, *śabdārthasambandha* becomes natural. That is why the sense of the object arises when the sound is uttered[27].

ज्ञानं प्रयोक्तुर्बाह्योऽर्थः स्वरूपं च प्रतीयते
शब्धैरुच्चारितैस्तेषां संबन्धः समवस्थितः।।[28]

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24 Vākyapadīyam 1.28

25 Vākyapadīyam (brahmakandam), annotation(malayalam), V.K Hariharan Unnithan. Vallathol educational trust, sukapuram.

26 Arthavijñānam, Vedabandhu p.25

27 Harivrishabhan, Vakyapadīyam.

28 Vākyapdīya. Karika 1

When the sound '*gou*' is used, the figure of the cow is known and not that of the horse. This is called *Śabdasvarūpabodha*. The second one makes the sense, the object under the 'cow' category. The third makes the sense that, the meaning that the speaker is trying to convey, makes the knowledge that cow is.

In *Mahābhāṣya āhnika* 1 states, "कथं ज्ञायते सिद्धः शब्धो अर्थसंम्बन्धश्चेति लोकतः॥" the relationship between sound and meaning is determined by world discourse. That means, when the relationship of sound and meaning is not natural, world discourse cannot take place.

"तस्मात् वृद्धव्यवहारादेव शब्दार्थसम्बन्धव्युत्पत्तिः"[29]

The same viewpoint has already been presented by Bhartṛihari in *Vākyapdīya*. Vedic sages knew that this world is the evolution of sound[30]. The entire world discourse depends on sound. Even a newborn baby learns all the new things in the world depending on the sound.

śabdārthasambandha is known through *Vṛddhavyavahāra*. When an old man tells another old man to *gāmānaya* (bring a cow), he brings a cow. Following that, when a child hears the statement *gām naya* (take away the cow) and *aśvamānaya* (bring the horse) then that child understands the relationship between sound and object. This is called *Vṛddhavyavahāra.* Thus, through this mutual relationship, the sense of meaning arises through sound.

2.3.3 *Mīmāmsakā*-s views on *śabdārthasambandhaḥ*

The Mīmāmsā school was the first to provide acceptable explanations by creating rules for the study of sentences. Therefore, philosophers have also given the *Mīmāmsā* school another name, *Vākyaśāstra*. Comprehending the

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29 Mahābhaṣyam, Pradīpam. 2.1.1.

30 शब्दस्य परिणामेऽयमित्याम्नायविदो विदु: brahmakaṇḍam 111/120

sacrifices and rites mentioned in the *Vedā*-s was the main objective of the *Mīmāmsā* philosophy.[31] To find out how effectively these rituals were in achieving a particular objective, they closely examined statements in *Vedā*-s. It resulted in certain findings that would eventually become part of the scientific analysis of the sentences. By interpreting Vedic statements they approached the scientific aspect of sentences, such as the correct order of words, the elimination of unnecessary words that deviate from the required levels of meaning, and the identification of meaningless words, how words come together to form a sentence and how the meaning of each word adds to the meaning of the sentence etc.

Their theory about word, meaning and the relationship between them is as follows,

- Sound and meaning are naturally connected.
- No human or divine decision determines word meanings.
- Sound is eternal (always exists).
- Meaning is not eternal.
- The relationship between sound and meaning is eternal.
- This connection comes from a power called *yogyatā* (inherent suitability).
- When a sound is spoken, its meaning is revealed automatically due to this power.

[31] The Mīmāmsā insistence on the external relationship between words and their meanings might have originated in their concern for the preservation of the *veda*-s and their authoritative position; *Mimamsa contribution to language studies, by dr. k. kunjunniraja, Calicut university Sanskrit series no. 2. department of Sanskrit, university of Calicut, 1988.*

- This power is known as *śakti* (word power).
- *Śakti* is intrinsic to the word—just like fire naturally burns, a word naturally expresses its meaning.
- This power is not given by gods or humans; it is natural and eternal.

When speaking a language, sentences are used to convey meaning, not isolated words. However, the building blocks of sentences are words. But this does not imply that words are meaningless. Although words also have a precise meaning, in the language, the emphasis is on the sentence, not the words.

Therefore, the *Mīmāmsāka-s* observed how the sense of meaning arises from the sentence. But within that there are different approaches are existing. While observe from the side of the listener, from the side of the speaker, from the side of children who do not know how to handle language well, from the side of adults who know how to handle language well, etc., we can see different observations about meaning. It can see the *Khaṇḍapakṣa* and *Akhaṇḍapakṣa* approaches of different philosophical thought projects. The *Mīmāmsāka* are the *Khaṇḍapakṣavādin*-s. Their approaches are based on words. The proponents of the *Khaṇḍapakṣavādin*-s argue that language study generally proceeds on the basis of word and word meanings. A sentence is made up of several independent words. In other words, there will be several words in a sentence. That group of words addresses a single meaning through the precise arrangement of words. But that single meaning is determined by the constituent words in that sentence. In this the emphasis is on the single meaning expressed by the sentence rather than the meaning of constituent words[32]. There are two

[32] Bhatta V.P: vākya and vākyārtha. Annals of the Bhandarkar Oriental Research Institute, 2011, Vol. 92 (2011), pp. 28.

sides on this. The first is *Bhāttavāda* (*Abhihitānvayavāda*) and the second is *Prabhākaravāda* (*Anvitābhidhānavāda*)[33].

Abhihitānvayavāda sates that,

- Word conveys its meaning first. Then, forming the sentence's meaning.
- Role of context secondary.
- Two-step process.
- Words can convey isolated meaning.

Anvitābhidhānavāda state that,

- Words never exist alone. Sentence conveys the meaning.
- Role of context primary.
- One-step process.
- Words cannot convey isolated meaning.

The precise arrangement of words in a sentence is based on the interrelationship between words. It has been mentioned earlier that this interrelationship exists through the regulatory elements of the sentence, namely *ākāṅkṣā, yogyatā,* and *āsattī* (*Sannidhi*). That is, in order for a sentence to be formed, there must be a harmony and unity between the words within the sentence and between the meanings of the words. These are the rules that have been laid down for this purpose. These rules are first mentioned by the *Mīmāmsakā*-s. A fourth component, *Tātparya*, which is the speaker's aim, is

[33] Abhihitānvayavāda: when we hear a sentence, first we understand each meaning of words one after another. Then we combine those meanings to arrive at a single meaning. Anvitābhidhānavāda: words do not give meaning in isolation, they give meaning when combined with other words, that is, a sentence directly gives meaning.

also being accepted. This involves analyzing the context to determine the speaker's purpose or intended meaning. Kunjunniraja comments these are the cementing factors which bring about the syntactic unity among the various isolated words to form a sentence. Of these four, the *Mīmāmsakā*-s give more importance to *ākāṅkṣā*.

Jaimini is the first to accurately define sentence, incorporating these principles. *sākāṅkṣam arthaikatvādikam vākyaṁ* [34]. Here, the acharya Jaimini has used the term *arthaikatvā* to mean that the sentence conveys single meaning. That is, Jaimini defines a sentence as one that conveys a single meaning by combining multiple words that carry a specific meaning. But not only some words, but also some sentences express more than one meaning. Many such examples can be found in our Sanskrit literature. But what can be observed here is that if any word in a sentence has multiple meanings, then that sentence can also express more than one sense. This means that no language works by linking a word with only one meaning, and vice versa. Kunjunniraja clarifies that the *Mīmāmsakā*-s are already aware of this. But they believed that, ideally every word should have only one meaning, and each meaning should link to just one word, *anyāyam anekaśabdatvam* and *anyāyaścānekārthatvam*[35]. But they observed that words exist in ways like polysemy and homonymy, and therefore language often works in that way. *Mīmāmsā* approach such words are corrupt or changed version of words. Therefore, the proper word is what truly carries the meaning. However, sometimes these incorrect forms become common in every speech. But in such situations, words must be interpreted and their meaning determined by taking the context into account.

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[34] A sentence is made up of a number of words that share a single meaning and syntactic expectation. Mīmāṁsāsūtra 2.1.46.

[35] Mīmāmsā contribution to language studies, Dr. K. Kunjunniraja, department of Sanskrit University of Calicut, Sanskrit series no, 2. 1988.

Conclusion

The comprehension of language is created by the integration of three thoughts: word, meaning, and the relationship between word and meaning. When investigating the history of thought about word and word-meaning relations, it is clear that early discussions come from grammatical and philosophical traditions. Therefore, this chapter attempts to include various philosophical thoughts such as *Nyāya* and *Mīmāmsā*, as well as Bhartṛhari's views on sound and meaning. In addition to providing the ideas of Bhartṛhari, *Nyāya* philosophy, and *Mīmāmsā* philosophy related to this topic, information about some recent studies in this field has also been added. The question of 'how words and their meanings are related' is the basis for approaching the study of Polysemy and Homonymy. When bringing that study into Sanskrit, it is important to understand the history of where and by whom the discussion of words and meaning began. But there is no definitive answer to the question of who spoke about it first. However, the Yāska's *Nirukta*, which talks about semantics and etymology, is the first work to address words and meanings. It appears that this is the beginning of semantics in Sanskrit linguistics. Although Patanjali did not make any systematic contributions to the subject, later, Bhartṛhari, a grammarian who assimilated Patanjali's thoughts, contributed greatly to this topic. After Yāska. It was Jaimini who developed the eternal theories about the word-meaning relationship. When it comes to Jaimini's theories, what can be understood is the semantics thought that extends from words to sentences. Therefore, this chapter aims at an approach to Sanskrit *Arthaśāstra*. Its center is the thought of Bhartṛhari, *Nyāya* and *Mīmāmsā* perspectives. Its investigation according to the concept of polysemy and homonymy is included in this chapter.

In Sanskrit literature, there are instances of using words with multiple meanings. Words with multiple meanings can be homonyms or polysemy. But

when it enters into the Sanskrit, the concept of polysemy and homonymy is reflected through the concept of *Nānārtha* or *Anekārtha*. There are many instances of the use of *Nānārtha* or *Anekārtha* in the context of *Alaṅkāra* and *Dhvani* in Sanskrit poetry. The next chapter going to Analyse the study of *Nānārtha* or *Anekārtha* in Sanskrit *Nānārthakośā-s.*

CHAPTER III

HOMONYMY AND POLYSEMY IN SANSKRIT LEXICONS

3.1 The concept of *Nānārtha*

The study of meanings in Sanskrit language has been going on since the Vedic period. This language is very rich in vocabulary. If words are listed in terms of their meanings, the number of meanings in any language is much greater than the number of words. While looking at dictionary entries, one can see that many of words have multiple meanings. It is observed that out of hundred words, about thirty of them have more than one meaning. In Sanskrit tradition, such words are usually called *Nānārtha* or *Anekārtha*.

In the compound word *Nānārtha,* the word *Nānā* and *artha* are combined. *Nānā* represents many folds and *artha* represents meaning. When a word is coded with multiple meanings, it is named as *Nānārtha.* In Sanskrit, it is included in the '*Bahuvrīhi'* compound. It is derived as *Nānā arthāh yasya sah - Nānārthah*[1]. In the same sense*, Anekārtha* is also used. Here the term directly represents the word, which has more than one meaning. By combining the words - *aneke* and *arthāh* in the *Bahuvrīhi* process as *Aneke arthāh yasya sah -Anekārthah*, the compound is formed. The word, *aneke* is meant as more than one. Hence, this word conveys more than one meaning.

In Sanskrit lexicon, these two words *Nānārtha* and *Anekārtha* are used with same sense. Yāska says [2] एकार्थं अनेकशब्दं एतत् उक्तं | अथ यानि अनेकार्थानि एकशब्दानि तानि अतोनुक्रमिष्यामः However, when later scholars started to follow Yāska's concept of *Nānārtha* or *Anekārtha*, they translated them as

1 Vacaspatyam-V, Vacaspatimisra, Chowkhamba Samskrta series, Varanasi, p 4031

2 Nirukta 4.1

'homonymy'. For example, see a few sentences from an article titled *Contribution of Sanskrit Lexicons* by Jayashree Sathee (2004)[3] are given below: *the Ekārtha-s or Paryāya-s means synonyms, and Anekārtha-s or Nānārtha* means *Homonyms. The lexicons enlisting ekārtha-s are known as synonymous work, while the homonymous lexicon records Nānārthaśabda-s.* Here, the author describes *Nānārtha*-s as homonyms. From this, it can be analyzed that later scholars used the terms polysemy and homonymy to refer to the same sense, or they were unaware of the concept of polysemy. Otherwise, it is used without realizing that polysemy and homonymy are different sub-branches of semantics. But it is necessary to understand the fact that *Nānārtha* is the combination of polysemous and homonymous words.

Another notable thing is that, the terms *Nānārtha* and *Anekārtha* themselves show that there is a subtle difference between them. When examining the Monier-Williams Sanskrit-English dictionary[4], the term *Nānā* is shown to mean '*various, different, or distinct from'*. That is, the term '*Nānārtha*' is different/diverse meaning. If the term *Nānārtha* refers to 'diverse meanings', then it is unlikely that their meanings are related to each other. That is, there can be a chance that *Nānārtha* is homonymy. Or, there is nothing wrong with referring to *Nānārtha* as homonymy.

While examining the meaning of the term '*Aneka*', the Monier Williams dictionary provides the meaning '*not one, several or many'*. That is, the term *Anekārtha* means, having more than one meaning. That is, it can be described that *Anekārtha* is polysemy.

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3 Jayashree Sathee, *Contribution of Sanskrit Lexicons,* 2004, 304.

4 Monier-Williams Sanskrit-English dictionary, p.535.

3.1.1 The importance of studying *Nānārtha* in Sanskrit

The unique characteristic of the Sanskrit vocabulary to encompass multiple layers of meaning, from etymological to cultural, philosophical, or metaphorical, is astonishing. Thus, the purpose of studying *Nānārtha* is to understand the depth of the semantic richness of the Sanskrit language. But the study of *Nānārtha* is not limited to identifying the multiple meanings of words. It influences many other related fields, including poetry, interpretation, lexicography, and vocabulary. It is essential for anyone who wants to enter fields such as literature and grammar to have a deep understanding of this study.

i) Relate to the study of lexicography:

Dictionaries reveal the meanings that a word implies in all its forms, including etymology, philosophical, literary, cultural, and religious. For example, according to the Sanskrit glossary, the word '*Brāhman'* has many related or unrelated meanings, such as creator of the world, a *Brāhmaṇa*, holy knowledge, *Vedā*-s, or scripture, etc. That is, to understand *Nānārtha'*s types of words, it is helpful to refer to the lexicons at first. The Lexicography, such as A.M.K, M.D.K, and V.P.K systematically lists *Nānārtha* types of words. Such dictionaries provide a rich and reliable foundation for the inquiry of *Nānārtha* words, which helps make learning about *Nānārtha* easier. This provides an opportunity to more closely distinguish and understand such *Kośagraṇtha*-s and to understand such words' entries. Also helps to understand how multiple related meanings can be constructed from a single word.

ii) Contribute to poetry:

In Sanskrit poetry, especially in aesthetics, *Nānārtha* words serve as tools to evoke poetic beauty. In the theories of poetics such as *Dhvani, Alaṇkāra,* and a large role of *Nānārtha* words can be seen. That is, even some *Alaṇkāra*-s such as *śleṣa* exist only by relying on *Nānārtha* words. Sanskrit

works of Kālidāsa, Bhāravi and Māgha are excellent examples of this. The use of such words not only highlight the poet's erudition but also the reader's ability to grasp the meanings.

iii) Contribute to interpretation:

The awareness of *Nānārtha* types of words helps modern scholars more accurately interpret and refine ancient classical or scientific texts. Most of the Sanskrit verses are often created to evoke multiple readings, and a kind of aesthetic effect is created in poetry by using such words in *śleṣālaṅkāra* and *Śabdaśaktimūladhvani*. For it to be enjoyable, it is necessary to understand this concept and the meanings of such words.

3.2 *Nānārthakośā*-s

What makes Sanskrit stand out from many other ancient languages is the richness of its lexicography and vocabulary. The main purpose of dictionaries is to explain the meanings of words and provide correct pronunciation. Therefore, dictionaries serve as a guide for any student, writer, or learner who uses the language. In Sanskrit, dictionaries are called '*Kośa-grandhā*-s'. Many texts and dictionaries give many meanings to the word '*Kośa*'[5]. However, by preserving the richness of the language, the word '*Kośa*' represents the sense of 'treasure'.

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[5] *Kośa* is referred in different meanings in Veda-s. In *Amarakośa*. At a place, it refers to gold or silver. In the *Mārkaṇḍeyapuraṇa,* it referred as 'treasure'. 'Kośo balam cāpahṛtam tatrāpi swapure tataḥ', *Mārkaṇḍeyapuraṇa.* Pp. 278. In the *Raghuvaṃśa*, *Kośa, śrīmad Bhāgavata*, *Rājatarangini* are used in the meaning of treasury. But *śivarāmavijayam*, it is used for petals. *Vācaspatya* is given fifteen types of meanings for the word 'kośa' such as, foundation, basement, egg, gold silver, flower bud, sword sheath, group, divine, dictionary, treasury drinking pot, substance, covering, cloud. *A critical study if the M.D.K.* Pp.19-21.
The correct meaning of the word 'kośa' is 'Bhandāra'. *Amarakośa paarameswarivyakhyanam,* Pp.43.

According to V.P. Bhatta, there are about eighty *kośa-grantha* identified in Sanskrit, such as the *Amarakośa (6thcen CE), Medinīkośa, Haima-kośa, Trikāṇḍakośa, Dvirūpakośa, Viśvaprakāśakośa, Ekākṣarakośa, Ratnamāla, Trikaṇḍaśeṣa, Vaijayanti, Ratnakośa, śabdārṇava, Halāyudha, kośāvatārasa (19thcentury CE) etc*. He also points out that Many of them have become widely accepted only due to the detailed commentaries written by later scholars. This clarified and expanded upon the original texts.

According to subject matter, Sanskrit dictionaries are two kinds, general and specialized. In general type all words from language are available, in specialized dictionary contains specific subject related words only. *A.M.K* is general and Gaṇitanāmamāla is specialized in mathematics. According to the style and structure of Sanskrit dictionaries, they are divided into three types: *Samanārthakośa* (collection of synonyms), *Nānārthakośa* (collection of words with more than one meaning), *Ekārthakośa* (containing a single meaning), and *Ubhayārthakośa* (containing both). The focus here will be limited to *Nānārthakośa-s* (multiple-meaning dictionaries), rather than *ekārtha* (single-meaning) and other types, since the phenomenon of polysemy and homonymy comes under the lexical items that generate semantic multiplicity. That means, such *Nānārthakośa*-s focus on words that are Polysemous (words with related meaning) and Homonymous (words that are similar but different meanings).

But when viewed from the perspective of Sanskrit dictionary makers, these *Nānārthakośa*-s are assigned only to collect and understand the multiple meanings of a word. They are not specifically classified as Polysemy or Homonymy. Although it is said that our tradition has been discussing the meaning of words since the Vedic period, this distinction between meanings has not been deliberately drawn until now. But it cannot say that they are unaware of this concept. They already understood that there are words with related meanings and words with unrelated meanings. Moreover, it can be

assumed that the two names *Nānārtha* and *Anekārtha* are used because they had an early understanding of modern linguistic studies, such as polysemy and homonymy. However, Such Sanskrit dictionaries play an important role in highlighting the richness of the Sanskrit vocabulary and the importance of multiple meanings. The term *Nānārtha* means 'various or different meanings.' The goal of *Nānārthakośa*-s is to present the different meanings a word carries, including grammatical, philosophical, poetic, and others, using reference. Major *Nānārthakośa*-s are *śāśvatakośa, Anekārthanighaṇṭu, Anekārthadhvani Manjari, Viśvaprakāśam, Nānārthasaṃgraham, Dharaṇī, Anekārthasaṃgraha, Maṅghakośa, Nānārthārnavasaṃkṣepa, Nānārtharatnatilaka, Nānārtharatnamāla, Nānārthamanjari. Viśvalocana,* and *Medinīkośa*.

3.3 Homonymy and Polysemy in *Nānārthakośa*-s

3.3.1 *The Amarakośa*

The *A.M.K*, composed by Amara Siṃha, is one of the most influential and enduring lexical works in Sanskrit literature, serving as the model for many later *kośa*-s. The *A.M.K* is an authoritative reference for scholars, poets, and students across centuries of Sanskrit learning. Traditionally believed to have been composed around the 4th or 5th centuries CE, the *A.M.K* is written entirely in metrical verse, making it easy to memorize and transmit orally. It contains approximately three thousand words, classified mainly as *ekārtha* (single-meaning) and *Anekārtha* (multiple-meaning) terms. It is arranged systematically into three main *kāṇḍa*-s (sections) and further divided into *Varga*-s (categories) according to meaning and grammatical function. The third *kāṇḍa* contain five *Vargā*-s. In which, third *Varga* is named as *Nānārthavarga*. It focuses on words with multiple meanings. Listing words exhibiting polysemy and homonymy as preserved in the *Nānārthavarga.*

The *A.M.K* not only lists words but also indicates their gender and semantic relations. The *A.M.K* has influenced an abundance of interpretation and commentary across India, including Tamil, Telugu, Kannada, Malayalam, etc. English commentaries are also available. Within Sanskrit itself, numerous scholars have written detailed commentaries to elucidate the *A.M.K'*s structure, meaning, and grammatical features. Among the most prominent are *Amarakośolghādanam* by Kṣīraswami, *Padacandrikā* by Rāyamukuda, *Sudhamanōrama* by Vedāntimahādeva, *Pīyuṣavākhya* by Ramakrishna Dīkṣita, *Amaracandrika* by Paramānandamaidhila, *Padavivṛti* by Lingasūri, *Vyākhyāsudhā (Rāmāśramī)* by Bhānujī Dīkṣita*, Amaraviveka* by Maheśvara, *Bhṛhatdṛtti* by Kṣīraswami, and *Lingābhaṭīya* by Gurubālaprabhodhika. Notable commentaries in Malayalam, such as *Bālapriya, Amarapadārthaprakāśikā,* and *Pārameśvarī,* highlight South Indian traditional schools' priority to preserving and teaching the *A.M.K*. The *A.M.K* is not just a dictionary but also a cultural and educational tool for Sanskrit learning, as seen by these multilingual interpretations.

3.3.2 Analysis of *Nānārtha* in the *Amarakośa.*

In the *Nānārthavarga* of *A.M.K,* there are 256 verses and it is divided in to 30 parts like *kānta, khānta, gānta, ghānta* etc. The multiple meaning of Sanskrit words with ending *ka* are included in *kānta.* There are 51 words come in this group. Likewise other groups are arranged.

The first verse of *Nānārthavarga* of *A.M.K* explains multiple meanings of four words – *nākah, lokah, ślokah and sāyakah,* which are *ka* ending words.

आकाशे त्रिदिवे नाको लोकस्तु भुवने जने।

पद्ये यशसि च श्लोकः शरे खड्गे च सायकः।।[6]

[6] Amarakośa of Amarasimhan, with parameswari, NBS, 1983, p.732

The word *nākah* represents two meanings - the sky and the heaven. The etymological meaning of this is as, न अकं (दुःखं) अत्र[7] - the place, where not seemed sorrow. As per the Indian mythology, the result of performing sacrifices successfully is attaining heaven. It is also believed that the sky is also the attainment place of the virtuous person. Hence, both named *nākah.* By analysing this, it is understood that these meanings are interrelated and both are polysemous. Likewise, the word *lokah* represents two meanings - world and men. The etymological meaning of this is: लोक्यते इति[8] - Viewed by. The world and the people are viewed. Hence, both named *lokah,* they are polysemy. By analysing this, it is understood that these meanings are interrelated and both are polysemous.

The word *ślokah* represents two meanings - verse and glory. The etymological meaning of this is: श्लोक्यते इति[9]- Composed. The verse is composed with different words, meanings and meters. Therefore, the etymological meaning is fit in that sense. At the same time, it is unfit for the second meaning. Poets are using the word in the sense of glory and it comes in popularity with that sense. Hence, these two meanings are unrelated and both are homonymous. Even though the word is a homonymy, some poets accept a distant relation between these two meanings. The word *ślokakṛt* used in the *Bṛhadāraṇyaka Upaniṣad* and *Taitirīya Upaniṣad* represents the meaning as poet. Later poets used the word for expressing glory. In ancient verses, the glory of the gods is narrated. As a result, and in similarity to this, later poets used the word to represent glory. It is explained by the linguistic phenomenon namely analogy. In this sense, it can be put in polysemic category also.

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7 Amarakośa with Ramasrami comme. Chowkhamba Vidyabhavan, 1987, p.397

8 Amarakośa with Ramasrami comme. Chowkhamba Vidyabhavan, 1987, p.397

9 Ibid

The word *sāyakah* represents two meanings- 'arrow and sword'. The word is originated from the root षो अन्तकर्मणि[10]-The weapon for killing enemies. Arrow and swords are used in the war as weapon and so both named *sāyakah.* It is understood that these meanings are inter related and are polysemous.

3.3.3 Polysemy in the *Amarakośa*

Word	***Meaning 1***	***Meaning 2***	***Relation***
सरस्वती	Name of river	Ocean	The one who bears water
मरुत्	Air	God of air	Wind in general
सिन्धु	Name of a River	Flowing	Nature of flow
राजा	Moon	king	Both have the quality of shining
कामः	Desire	God *Kāmadeva*	The giver of desire
लोकः	The world	Human race or mankind	Both are visible
आलोकः	Light	Vision	That let you something to see.
अर्कः	Sun	Crystal	Both are praised
सायकः	Arrow	Sword	Both are used for killing enemies
मयूखः	Ray	Flame	Both are destroying darkness.
नगम्	mountain	tree	Both are unmoving
आशुगः	Wind	Arrow	Both have speed moving.
शिलीमुखः	Arrow	Black beetle	Both have sharp edge in their face.
खगः	Sun	Bird	Both are moving in the sky
नाकः	Sky	Heaven	Both are places where there is no sin or sorrow.

[10] ibid

पृथुकः	Flattened rice	Baby	Both are Growing (Flattered rice grows in size when placed in water)
भूतिकं	Gamhar plant	Rush grass	It sprouts on its own.
क्षुल्लकः	Hungry person	Poor	People do not have enough food.
जैवातृकः	Long- lived person	Moon	Living one.
गैरीकं	Gold	A type of soil	Both occur in the mountain
अलीकं	Unpleasantness	Untruth	Not done/said by knowledgeable people
अनूकं	Habit	dynasty	What we are following
धेनुका	Female-elephant	Female-horse	Both are feminine
वार्द्धकं	Alderman	Aging	Both are related to age
पिनाकः	Lance	God Shiva's bow	Both are praised
विनायकः	Guru	God Ganapathi	Both are punisher
पुण्डरीकः	Tiger	White Lotus	Both are beautiful
शालावृकः	Fox	Dog	Both are animals around the farms
कालिका	Cloud cluster	Crow	Both are black
मयूखः	Brightness	Blaze	Both are destroying the darkness
शिलीमुखः	Beetle	Arrow	Both are sharp edge
अशुगः	Air	Arrow	Both are moving fast
भेकः	Cloud	Frog	Both are related to rain
खगाः	Sun	Birds	Both are moving in the sky

पतङ्गः	Bird	Flies	Both are falling down
मृगाः	Deer	Seeking	Both are related in the meaning ‘search’
परागः	Dust	Pollen	Both are flying in the air
चित्रभानु	Sun	Fire	Both have multicoloured rays
प्लवगः	Frog	Monkeys	Both are jumping creatures
शृङ्गं	Supremacy	The peak of the mountain	Both are high in position
अघम्	Worry	Sin	Both are bad situation
परिघः	Violence	Weapon	Both can harm others
ओघः	Crowd	The flow of water	Both can bear something
अहिर्भुक्	Peacock	Eagle	Both are snake eaters
द्विजाः	Brahmin	Tooth	Those who are born twice
प्रजा	Progeny	Human	Those who are born
अजाः	Lord Vishnu	Lord shiva	Those who has no birth
अब्जः	Conch	Moon	They are emerged from water
हारिणी	Green coloured	Deer	Both are attracted
कालज्ञ:	Astrologist	Chicken	Those who are knowledgeable about time
दृष्टिः	Wisdom	Eyes	Can see with these
इष्टि:	Sacrifice	Desire	Doing based on one’s wishes
पटुः	Smart	The one who is not sick	Someone who is not affect any negativeness
दृढ:	Someone who is fat	Strong man	Related in the sense ‘more’
कणः	Very subtle	Brocken rice	Both are very small
जडा	Root	Hair	Both can tangle together
पणः	Salary	Wealth	Countable

हरिणः	Deer	Pale colour	Both can attract
स्थूणा	Pillar	Metal statue	Lasting for a long time
तृष्णा	Craving	Thirst	Both are desire to eat or drink
घृणा	Disgust	Contempt	The state of mind
द्रविणं	Strength	Wealth	Perishable things
शरणं	Home	The Savior	Both are Destroy the sorrow
तीक्ष्णं	War	Poison	Both caused death
समुद्धरणं	Lifting	Vomiting	Both are rising up
शिखरिणः	Mountain	Tree	Both have branches
शकुन्तः	Crow	Eagle	Common noun for some birds
धूमकेतुः	Fire	Comet	Both have smoke
जीमूतः	Mountain	Cloud	Related with rain
विवस्वतः	Sun	God	Both are Glorious
भर्ता	Preserver	Lord	Those who are ruling
भूभृत्	Mountain	King	Ruling the earth
अव्यक्तः	Lord Vishnu	Without structure	Unclear
अजितः	Lord Vishnu	Undefeated person	No one can Unconquered
महती	Lute of lord Narada	Glorious person	Both are praised
कशिपु	Food	Cloth	Both are destroying sadness
गरुत्मतः	Bird	Eagle	Both are winged
वाहिनी	River	Army	Both are carrying something
द्विजिहवः	Snake	Tell-tale	Both have two tongues
भोगवती	The name of the river in the underworld	City	Giving pleasure

समिति	War	Meeting	Here people join together
क्षिति	Earth	Decay	Both are Destroy
प्रेतः	Dead person	Person living in the Hell	Both are related to the state of after death
सुतः	King	Son	Both denote the prosperity
श्रुतिः	Veda	Ear	Related to hearing
वासिता	Women	Female elephant	Both are Feminine
सिकता	Sand	Sugar	Both are nature of fall off
धौतम्	Gold	Silver	Both are Minerals of the nature
वृत्तं	Verse	History	Both are praised or forever exist
रजतं	Gold	Silver	Both are Shining
शीतिः	White	Black	Colourless
सत्	Truth	Valuable	Both are good
निवातः	Residence	The place where no wind	Wind proof
अब्दः	Cloud	Mountain	Those who give water
पादाः	Foot	Rays	Both are moving
तमोनुदः	Fire	Sun	Both are destroying the darkness
शादः	Mud	Young grass	Quick drying
मन्दाः	Fool	Incompetent	Those who are not enthusiastic
स्वादुः	Sweetness	Taste	Both are enjoyable
दायादः	Son	Relative	Related to family
विधुः	Lord Vishnu	Moon	Those who punish the demons or lovelorn
बुधः	Scholar	Aged person	Both are Knowledgeable persons
वधू	Wife	Wife of son	Used to describe married women

3.3.4 Homonymy in the *Amarakośa*

Word	***Meaning 1***	***Meaning 2***	***Relation***
द्रोणः	Crow	Acharya Drona	Both are unrelated
बाणः	Bow	Demon Banasura	Both are unrelated
ब्रह्माः	Creator of the universe	Brāhmana-s of Veda-s	Both are unrelated
कर्णिका	An ear -ornament	The tip of the elephant's trunk	Both are unrelated
पूगः	Areca plant	Crowd	Both are unrelated
वेगः	Flow	Speed	Both are unrelated
रेणुः	Flower	Powder	Both are unrelated
अङ्कः	Lap	Symbol	Both are unrelated
आतङ्कः	Illness	Fear	Both are unrelated
जम्बूकः	Fox	The god Varuna	Both are unrelated
कलङ्कः	Sign	Slander	Both are unrelated
दीपकः	Cumin seed	Herb Carum carvi	Both are unrelated
शल्कं	Bark of tree	A bit	Both are unrelated
कण्डकः	Enemy	Goosebumps	Both are unrelated
लुब्धकः	Hunter	Tiger	Both are unrelated
उत्कलिका	Waves	Anxiety	Both are unrelated
गणिका	Female elephant	A prostitute	Both are unrelated
दारकः	Boy	Emperor of demons	Both are unrelated
टङ्क;	Arrogance	Axe	Both are unrelated
शङ्खः	A Bone of forehead	Treasure	Both are unrelated
नागः	Elephant	Serpent	Both are unrelated
सर्गः	Creation	Sacrifice	Both are unrelated
सारङ्गः	Deer	Name of a bird	Both are unrelated
अभिषङ्गः	Curse	Refuse	Both are unrelated

भगं	Desire	Wealth	Both are unrelated
अर्घ:	Price	Ritual	Both are unrelated
लघु	Love	A bit	Both are unrelated
व्रजः	Coop	Group	Both are unrelated
आजिः	Evenness land	War	Both are unrelated
निजः	Eternal	His/her	Both are unrelated
रक्तं	Love	Red colour	Both are unrelated
संज्ञा	Name	Gesticulation	Both are unrelated
करट:	Crow	Cheeks of an elephant	Both are unrelated
शिपिविष्टः	Lord shiva	Baldness	Both are unrelated
त्वष्टा	Sun	Carpenter	Both are unrelated
रिष्टम्	Welfare	Inauspiciousness	Both are unrelated
अरिष्टं	Auspicious	Inauspicious	Both are unrelated
कूटं	Magic	Unmoving	Both are unrelated
त्रुटि	A bit	Timeline	Both are unrelated
कोटि	Elevation	Edge of the bow	Both are unrelated
व्युष्टि	Benefit	Prosperity	Both are unrelated
निष्टा	Origin	Execute	Both are unrelated
काष्ठा	Civility	Directions	Both are unrelated
दण्ड:	Stick	Measurement	Both are unrelated
व्याड:	Serpent	Carnivorous animal	Both are unrelated
क्ष्वेडा	Sound	Poison	Both are unrelated
काण्ड:	Stick	Arrow	Both are unrelated
गुड:	Sphere	Jaggery	Both are unrelated
इडा	Cow	Earth	Both are unrelated
नाडी	24 Minute	Nerve	Both are unrelated

प्रगाढम्	Biggest	Worry	Both are unrelated
श्वेतम्	Silver	Ireland	Both are unrelated
निमित्तं	Reason	Symbol	Both are unrelated
वार्ता	Rumor	Livelihood	Both are unrelated
आयतिः	Skill	Supremacy	Both are unrelated
पङ्तिः	The number ten	Rows	Both are unrelated
प्राप्तिः	Sunrise	Obtain	Both are unrelated
सातिः	Donation	End	Both are unrelated
सितः	White	To tie	Both are unrelated
अभिनीतः	The one who apologized	Angry person	Both are unrelated
प्रतीतः	Happy person	Famous person	Both are unrelated
पुरस्कृतः	Worshipped	Attacked	Both are unrelated
अर्थः	Meaning	Wealth	Both are unrelated
मूर्तिः	Rigidness	Body	Both are unrelated
हस्तः	The name of a star	Hand	Both are unrelated
पोतः	Baby	Boat	Both are unrelated
आनर्तः	War	Dance hall	Both are unrelated
वसति	Night	Home	Both are unrelated
अपचिति	Ruin	Ritual	Both are unrelated
रीतिः	Style of a country	Flow	Both are unrelated
ईतिः	Ruin	Leave the country	Both are unrelated
भूतिः	Wealth	Ash	Both are unrelated
व्यञ्जनं	Mustache	Curry	Both are unrelated
पक्ष्मः	Eye-lash	Petals	Both are unrelated
वनः	Water	Forest	Both are unrelated
कलापः	Adornment	Peacocks feather	Both are unrelated

कुम्भः	Pot	Head of an elephant	Both are unrelated
तार्क्ष्यः	Horse	Eagle	Both are unrelated
क्षयः	Home	Destroy	Both are unrelated
मथुः	Sacrifice	Angry	Both are unrelated
आकारः	Opinion	Shape	Both are unrelated
अद्रि	Tree	Sun	Both are unrelated
कराः	Hand	Tax	Both are unrelated
संगरः	Pledge	War	Both are unrelated
मित्रः	Sun	Friend	Both are unrelated
करीरः	Tree	Pot	Both are unrelated
धात्री	Gooseberry	Earth	Both are unrelated
क्षुद्रा	Disabled	Bee	Both are unrelated
नेत्रं	Root of trees	Cloth	Both are unrelated
सत्रं	Cloth	Sacrifice	Both are unrelated
अम्बरम्	Sky	Cloth	Both are unrelated
पुष्करं	Sky	Blue Lotus	Both are unrelated
पीलवः	Coffee	Elephant	Both are unrelated
बालः	Boy	Cobra	Both are unrelated
अवयवः	Mountain	Goat	Both are unrelated
द्वन्दं	Twin	Chaos	Both are unrelated
कक्षः	Grass	Creepers	Both are unrelated
प्रैषः	Prompting	Hit	Both are unrelated
वृषः	Bull	Gentle man	Both are unrelated
वत्सः	Child	Year	Both are unrelated
आशीः	Snake venomous teeth	Blessings	Both are unrelated
स्रोतः	Flow of river	Hearing	Both are unrelated

फलं	Result	Banan	Both are unrelated
बाणः	Name of a demon	Arrow	Both are unrelated
क्षणः	Measurement of timeline	Do nothing	Both are unrelated
द्रोणः	Crow	Measurement	Both are unrelated
वर्णः	Cate	Colour	Both are unrelated
अरुणः	Sun	Colour	Both are unrelated
स्थाणु	Lord shiva	Pillar	Both are unrelated
रणः	War	Sound	Both are unrelated
वारुणी	Alcohol	West	Both are unrelated
घृणा	Kindness	Contempt	Both are unrelated
प्रमाणं	Reason	Measurement	Both are unrelated
करणं	Farm	Body	Both are unrelated
काचाः	Gold	Eye disease	Both are unrelated
रुचिः	Desire	Rays	Both are unrelated
कुञ्जः	Elephant tusk	Shrubbery	Both are unrelated
भाण्डं	Ornaments of horse	Vessel	Both are unrelated
बाढम्	Acceptance	Increase	Both are unrelated
दृढ़:	Fatty	Strong	Both are unrelated
पुगः	Community	Arecanut	Both are unrelated
कर्णिका	Earring	Middle finger	Both are unrelated
वृन्तारकः	Beautiful	Main person	Both are unrelated
लालाटिक:	The one who looks at the forehead	Useless man	Both are unrelated
छन्दः	Opinion	Influence	Both are unrelated
आस्पदं	Duties	Position	Both are unrelated
उत्सेधः	Body	Height	Both are unrelated
परिधिः	Branch of a tree	Plant used for rituals	Both are unrelated

आधिः	Mental illness	Mortgage	Both are unrelated
अवधिः	Border	Burrow	Both are unrelated
प्रणिधिः	Prayer	Spy	Both are unrelated
स्कन्धः	Shoulder	Community	Both are unrelated
सुधा	Nectar	Plaster	Both are unrelated
श्रधा	Honor	Desire	Both are unrelated
प्रसिधः	Famous	Decorated	Both are unrelated
बुधः	Scholar	Increased	Both are unrelated
घनः	Cloud	Rigid	Both are unrelated

3.4 Homonymy and Polysemy in the *Medinīkośa.*

3.4.1The *Medinīkośa*

M.D.K of *Medinīkāra* is a lexical work that contains only *Nānārtha* types of words. That is why the *M.D.K* is known in the name *Nānārthaśabdakośa*. Although many studies have mentioned *M.D.K*, but a detailed study is available only in Neethu Krishna's research titled '*A critical study of the Medinīkośa'*. Currently, a detailed insight into *M.D.K* is only available through this research. It covers a very detailed introduction to *M.D.K* and detailed analysis of the word set and gender knowledge of words. Before that, a M. Phil thesis titled *Medinīkośa* (2014) was published by Dr. Kuldeep Kumar, also available.

3.4.2 Analysis of *Nānārtha* in the *Medinīkośa*

The first word narrated with meaning in the *M.D.K* is given below:

को ब्रह्मणि समीरात्मयमदक्षेषु भास्करे।

कामग्रन्थौ चक्रिणि च पतत्रिणि च पार्थिवे।।

मयूरेग्नौ न पुंसि स्यात् सुखशीर्षजलेषु कम्।

The word '*kah'* is used in the meanings like *Brahman*, air, *ātman*, God Yaman, *Dakṣan,* Sun, sex gland, God *Viṣṇu*, bird, peacock and fire. If it is used in neutral gender as '*kam'*, then it gives meanings like pleasure, head and water.

'*Kah'* is originated from the root '*kai*' represents 'to sound'. As a concept in Indian mythology of '*śabdabrahman'*, it is suited to *Brahman* as it is sounding. The same etymology is apt to the air, bird and peacock as they are sounding. When the word is derived from the root '*kaca*' with the meaning of enlighten, it is suited to the Atman, Sun, Visnu and fire. It is also derived from the root '*kacha*' with the meaning of bound it is suited for God Yaman and Daksan. While analysing the word '*kah*', the meanings like Brahman, air, bird, peacock etc. are interrelated and polysemy. The meanings like Ātman, Sun, Visnu and fire are interrelated by its root. The meanings like Yaman and Daksan are interrelated by the root meaning. At the same time, the meanings originated from different roots are not related and they are homonymous of the word '*kah*'.

The word '*kam*' is different from '*kah*' as their gender. '*kam*' represents meanings like pleasure, water and head. When the word represents water, its origin from the root '*kai'* and in the case of pleasure, it comes from *'kac'*. But it is directly meant for head. Hence these meanings are examples for homonymy.

3.4.3 Polysemy in the *Medinīkośa*

Words	Meaning 1	Meaning 2	Relation
कर्कः	Fire	White horse	Give pleasure to eyes
काकः	Crow	Tree	Both are sounding
अंशुकम्	Pure cloth	Upper cloth	Cloth in general
आलोकः	Light	Vision	Both let you see
आतङ्कः	Doubt	Worry	Both make you feel bad
पृथुकः	Rice flakes	Child	Both are growing
खगः	Sun	Planets	Lying in the sky
खड्गः	Sword	Horn of the Rhinoceros	Both are sharp
सिंहः	Sign of the zodiac	Lion	Similar in shape
मधूकः	Beetle	Bee	Appear where there is honey
अलिमकः	Cuckoo	Beetle	Both embellish the lotus
वंशः	Human race	Baboo	Growing and expanding
पनसः	Jackfruit	Thorn	Both have thorn
शाखा	Hand	Branches of tree	Both Can Spread
शिखा	Tuft	Tip of tail	Both are Edges of the part of the body
सुखम्	Heaven	Fortune	Both provide pleasure
प्रमुखः	Important	Chief person	Both are important
मयूखः	Rays	Flame	Destroy darkness
रोगः	Illness	Name of a disease	Disease in general
शृङ्गम्	Top of the mountain	Horn of animals	Standing tall

प्लवगः	Charioteer of sun	Monkey	Jumping and running
विसर्गः	Wealth	Sacrifice	Let go of the hand
अघम्	Sin	Sadness	Bad condition
अनघः	Happiness	Pure	Good condition
काचः	Swinging Bell	a string fastened to each end of a pole with a net in which burdens etc.	Both are tying with string
क्रौञ्च:	Used to denote mountain	Irland	Able to fly
रुचिः	Beam	Shiny	Both are luminous
अब्जः	Lotus	Conch	Originated from water
रजः	Dirt	Women menstruation	Make you shiny
अहिर्भुज्	Eagle	Peacock	Both are eating snake
कण्टः	Throat	A tree	Both are sounding
शोणः	Brick red	Fire	Red coloured
कङ्कणं	Bangles	Band	Both are used to adorn hands
कृपाणः	Sword	Knife	Both are unkind
गोकर्णः	Horse	Deer	Their ear similar to cow’s
अनन्तः	Infinite	Lord Vishnu	The endless
कपोतः	Pigeon	Bird in general	Flying with the help of wind
पलितः	Greyness of the hair	Angry	Both affect the health
पर्वतः	Tree	Mountain	Both fill the earth
जलदः	Cloud	Grass Vyperus	Both are filled with water
चतुष्पदी	Verse	Creature	Those who has four legs

अन्धः	Darkness	Blind	Related to vision
मधू	Honey	Alcohol	These can cause drowsiness
इक्षुगन्धा	Thorn	Shrubs	Both of these have thorn
शीनः	Bird	Eagle	Bird in general
जवनं	Speed	Horse	Related to running
निधनं	Without money	Human race	Both are perishables
व्यसनं	Sin	Danger	Make you feel sad
शङ्खः	Hari	Conch shell	Destroy sadness
शाखी	Tree	Vedas	Both have branches
ऊर्मी	Wave	Light	Moving
घर्मः	Heat	Sweat	Related to summer
पयोधरः	Cloud	Coconut	Bearing water
पीताम्बरः	Dancer	Lord Krishna	Those who bears yellow cloth
कैतवः	Fraud	Gambling	Those who doesn't have wisdom
क्षेत्रं	Body	Wife	Perishable
कलुषं	Sin	Disease	Make you feel bad
दासः	Slave	Man of the fourth caste	Those who live at low-level
ओकस्	Resting place	Temple	Here we get peace
रेपा	Scoundrel	Cruel	Bad personality
प्रवाहः	Stream	Water	Flowing
दात्यूहः	Lord shiva in Rudrabhava	A sort of cuckoo	Giving bad omens
मही	The earth	River	Worshipped
अवध्वंसः	Disrespect	Renunciation	Make you feel bad

दीर्घायुः	The silk-cotton tree	Crow	Both are long live
विभावसुः	Sun	Fire	Both are shining

3.4.4 Homonymy in the *Medinīkośa*

Words	Meaning 1	Meaning 2	Relation
अर्भकः	Said	Boy	Both are unrelated
करकः	Bird	Pomegranate tree	Both are unrelated
क्षुरकः	Eye of cuckoo	Cow hooves	Both are unrelated
कार्मुकं	Bow	Hair	Both are unrelated
कञ्चुकः	Cloth	Upper part of the palm	Both are unrelated
कर्णिका	Earing	Seed of lotus	Both are unrelated
तक्षकः	The king of serpent	Cultivate	Both are unrelated
स्नेहः	Affection	Oil	Both are unrelated
सिंहः	Sign of zodiac	Roar	Both are unrelated
शम्बूकः	To those who destroys the sadness	Aquatic animals	Both are unrelated
आक्षेपकः	Hunter	The one who contempt	Both are unrelated
आदर्शः	Mirror	Commentary	Both are unrelated
पनसः	Jackfruit	A disease	Both are unrelated
मुखं	Mouth	The first act of a play	Both are unrelated

मृगः	Searching	Name of a star	Both are unrelated
भुजङ्गः	Serpent	Go without straight	Both are unrelated
कुञ्जः	Shrubbery	Jaw	Both are unrelated
तार्क्ष्यः	The name of son of sage Kashyapa	Horse	Both are unrelated
कोटिः	The tip of the bow	The name of number	Both are unrelated
कूटम्	Top of the mountain	Magic	Both are unrelated
वरुणः	Water	Tree	Both are unrelated
हरिणः	Deer	Yellowish white	Both are unrelated
पीतं	Yellow colour	Drunk	Both are unrelated
भूति	Ash	Wealth	Both are unrelated
भूतं	Tolerance	Ghost	Both are unrelated
रथः	Limb	Chariot	Both are unrelated
वानप्रस्थः	Tree	The brahmana of the third stage of his religious life	Both are unrelated
अब्दः	A year	Cloud	Both are unrelated
पादः	Foot	Quarter	Both are unrelated
अङ्गदः	Name of monkey in the Mahabharata	A bracelet worn on the upper arm	Both are unrelated
शारदः	New born	Talented	Both are unrelated
दानं	Ichor flowing from the temples of elephants	Donation	Both are unrelated

अञ्जनं	Eyeliner	Mother of Hanuman	Both are unrelated
छदनं	Perishable	Covering	Both are unrelated
रोही	A tree	Red colour	Both are unrelated
वर्ष्म	Body	Measurement	Both are unrelated
वर्त्म	Eyelid	Road	Both are unrelated
शकुनः	A bird	An omen	Both are unrelated
सवनं	Sacrifice	Religious bathing	Both are unrelated
गर्दभं	White lilly	Donkey	Both are unrelated
वक्त्रं	Mouth	Circle	Both are unrelated
पीवरं	Tortoise	Sky	Both are unrelated
शैलूषः	Actor	Bilva tree	Both are unrelated
अलि:	Beetle	Border	Both are unrelated
क्षेत्रं	Field	Wife	Both are unrelated
वैदेही	A sort of pigment	Sīta	Both are unrelate
विदेहः	Without body	Name of a place	Both are unrelated
वराहः	Particular measure	Mountain	Both are unrelated
प्रवहः	Going forth	One of the seven *vāyu*-s	Both are unrelated
कलहं	Battle	The sheath of a sword	Both are unrelated
वाहः	Horse	Wind	Both are unrelated

अधिवासः	Abiding	A religious ceremony	Both are unrelated
उरस्	Chest	Excellent	Both are unrelated
कंसः	Name of demon	A particular measure	Both are unrelated
अम्बरीषं	Sun	War	Both are unrelated
त्रासः	Fear	A defect in a jewel	Both are unrelated
प्रदोषः	Bad	Mountain	Both are unrelated
ऋक्षः	Bear	Star	Both are unrelated
अपभ्रंशः	Falling down	A language	Both are unrelated
शीनः	Bird	Snake	Both are unrelated
कृपाणः	Sword	The one who follows her husband	Both are unrelated
गोकर्णः	A type of snake	A medicated climbing plant	Both are unrelated
काचः	A type of soil	Blindness	Both are unrelated
रुचिः	Addicted	Rays	Both are unrelated

3.5 Homonymy and Polysemy in the *Viśvaprakāśakośa*

3.5.1 The *Viśvaprakāśakośa*

The *V.P.K* is another *Nānārthakōśa* that is as important as *M.D.K.* Which is composed by Sri Maheśvarasūri in the style of *A.M.K*. Although it is written under the name *Nāmānuśāsana*, this work is known as *V.P.K*. It is also known as *Viśvakośa*, but there is also an opinion that these two are different works. The introduction to the work states that this work is older than the

dictionaries like *A.M.K, M.D.K, Hemachandrakośa,* and *Trikāṇḍakośa*. The writing style is in metrical verse. The words are arranged in an order like *kānta, khānta, gānta*, and *ghānta*, etc., not in alphabetical order. The words that end in the letter '*ka*' are included in the '*kanta*'. Within them, there are groups named *Kaikam*, *Kadvikam*, *katrikam* etc. The meaning of the letter '*ka*' is collected in the group '*kaikam'*. The meaning of '*kha*' is collected in the group '*khaikam*'. Meaning of words with only two letters that end in the letter '*ka*' is collected in the group *'kadvikam*'. The meaning of words with only three letters that end in the letter *'ka*' is collected in the group '*katrikam'*. The classification of *khanta* and *ganta,* etc continues in this method. There have been no studies based on this work. *V.P.K* is edited by Sri śīlaskandha Sthavira and Sri Ratnagopala Bhatta.

3.5.2 Analysis of *Nānārtha* in the *Viśvaprakāśakośa*

The first verse in the *Kadvikam* explains multiple meanings of the three words - *akam, śakah,* and *Vakah.*

अकं पापे च दुखे च शको राजन्यदेशयोः

वकस्तु वकपुष्पे स्यात् कह्वे श्रीदे च राक्षसि ||

The word *akam* is originated from the root '*kam*', represents the meaning pleasure, head and water. The word *akam* represents two meaning – sin and sorrow. The etymological meaning of *akam* is as- without pleasure. Therefore, these two meanings are interrelated by the root meaning and the words sin and sorrow are polysemous.

The word *śakah* represents two meanings- a sovereign and country. It is derived from the root '*śak*' and etymological meaning of the word *śakah* is 'शक्यते'-to be able. The etymological meaning is fit in the sense 'sovereign'.

However, it is unfit for the second meaning 'country'. Hence these two meanings are unrelated and both are homonymous.

The word *vaka* is represents four meanings- demon, a tree, a crane, and Kubera. The word derived from the root 'वच् or वकि'. The etymological meaning is 'to speak, to be curved, to be depraved or wicked. The etymological meanings 'to be curved' is fit in the sense 'the tree, and crane'. Demon is fit in the sense 'to be wicked'. Kubera is fit in the sense 'to speak'. Therefore, these four meanings are interrelated and they are polysemous.

3.5.3 Polysemy in the *Viśvaprakāśakośa*

Words	**Meaning 1**	**Meaning 2**	**Relation**
प्रियः	Beloved	A sort of drug	Making happy
चयः	A heap	Collected	Both are existed as a group
दस्युः	Enemy	Fire	Destroyer
वन्यं	Forest	Pond	Existed in a forest
रम्यं	Beautiful	Night	Both are beautiful
सौम्यः	The moon	Handsome	Both are used to denote a beautiful thing
वीर्यः	Vigour	Vivacious	Both terms are used to denote energetic person
रूप्यं	Gold	Silver	Both are shaped
मूल्यं	Salary	Cloth	Both are worthful
शल्यं	Bamboo rod	Arrow	Both can pierce a body
छाया	Shade	Wife of the sun	Cooling
अनयः	Calamity	Bad fortune	Inauspicious

मलया	Garden	Mountain	Pleasurable
पर्जन्यः	Cloud	Rain	Filling the earth
अनुशयः	Hatred	Regret	Lasting a long time
अवश्याय	Frost	Pride	Cooling
समाह्वयः	War	Betting	Calling people and making them do it
बिलेशयः	Mouse	Snake	Animals that living in burrows
गृध्रः	A hunter	A bird	Desired in meat
शिग्रुः	Thunderbolt of Indra	Vegetable	Need wet/water
इरा	Water	Earth	Moving
स्थिरा	Earth	Stable mind	Standing firm
अध्वरः	A sacrifice	A kind of God	Both provide way to heaven
प्रवरं	Family race	Continuous	It continues
शम्बरं	Water	Mountain	Give good
क्रकरः	A thorny plant	A sort of Patridge	Making a sound ‘kra’
प्रसरः	Speed	Battle	Spreading
अङ्कुरः	Sprout	Hair	Sprouting
अजिरं	Body	Air	Moving
सुषिरं	Hole	A wind instrument	Obstruct the movement of air
विदुरः	Minister	Wise person	Both are wise
कूर्परः	Elbow	Knee	Body part
क्षयः	A disease	House	Destroy
भास्करः	Sun	Fir	Radiant
निकारः	Opposition	Injury	Doing badly

वल्लूरं	Dried flesh	Uncultivated fields	Dry storage
आसारः	Flooded	Surrounding an enemy	Spreading
दर्दूरः	Frog	Cloud	Sounding heavily
पिञ्जरम्	gold	Reddish yellow	Coloured
पुष्करं	Lotus	Water	Nourishing
स्वरः	Vowels	Sound	Both are sounds

3.5.4 Homonymy in the *Viśvaprakāśakośa*

Words	**Meaning 1**	**Meaning 2**	**Relation**
मयः	Horse	Architect of the Daitya's	Both are unelated
पीयुः	Destroyed	Adherence	Both are unelated
मन्युः	Anger	A Sacrifice	Both are unelated
इभ्यः	Elephant driver	Rich	Both are unelated
दैत्य	Demon	Drug	Both are unelated
वलयः	Throat disease	Bangles	Both are unelated
प्रत्ययः	Trust	Knowledge	Both are unelated
पर्यायः	Manner	Opportunity	Both are unelated
पौलस्त्यः	Ravana	Kubera	Both are unelated
शाण्डिल्यः	Sage	A form of fire	Both are unelated
समुच्छ्रयः	Elevation	Opposition	Both are unelated

अरं	Speedy	Radius of a wheel	Both are unelated
खरः	An ass	Sharp-edged	Both are unelated
धरः	A mountain	A turtle	Both are unelated
धरा	Earth	The womb of the lady	Both are unelated
पुरं	town	The body	Both are unelated
हीरा	An ant	Diamond	Both are unelated
नक्रः	Crocodile	Nose	Both are unelated
चुक्री	Tamarind	A kind of cane	Both are unelated
वास्रः	Brahmana	Day	Both are unelated
अस्रः	Corner	Red	Both are unelated
तरि	Boat	Cloth basket	Both are unelated
हिंस्रा	Fish	Cruel	Both are unelated
उष्ट्री	Camel	Women in general	Both are unelated
रुरुः	Deer	An artist	Both are unelated
आरुः	A kind of tree	Crab bite	Both are unelated
कदरः	A white sort of Mimosa	Disease	Both are unelated
निकरः	Pith	Gift	Both are unelated
कुहरः	A kind of snake	Hole	Both are unelated
दहरः	Mouse	Sister	Both are unelated

मिहिरः	Sun	Old man	Both are unelated
छिदिरः	Fire	Rope	Both are unelated
बर्बरं	Curly hair	Fool	Both are unelated
कर्बुरं	Water	Gold	Both are unelated
खर्परः	Skull	Thief	Both are unelated
गर्गरः	A sort of fish	Water	Both are unelated
निर्झरः	Sun	Elephant	Both are unelated
कुञ्जरः	Hair	Elephant	Both are unelated
वर्करः	Young goat	Mirror	Both are unelated
शार्करः	Sugary	Skim of milk	Both are unelated
माठरः	Sun	An assistant	Both are unelated
कूबरः	Spy worker	The pole of the carriage	Both are unelated
कुटारुः	Tree	Monkey	Both are unelated
खर्जूरः	Silver	Scorpion	Both are unelated
सिन्दूरं	A sort of tree	Red powder	Both are unelated
तामिस्रं	Darkness	Anger	Both are unelated
खदिरि	A sort of tree	Brushing	Both are unelated
कवरं	Salty	Sourness	Both are unelated

Conclusion

By analysing *Nānārtha* and *Anekārtha*, this chapter examines the concept of Polysemy and homonymy in relation to Sanskrit lexicography**.** In Sanskrit, *Nānārtha* and *Anekārtha* are used to denote words that have more than one meaning. These are closely related to the concept of homonymy and polysemy within modern linguistics. Thus, this chapter aims to point out the close relation of *Nānārtha* words to the concept of homonymy and polysemy, as well as their importance, and distributions in ancient lexicons. This chapter aims to collect *Nānārtha* types of words from selected ancient Sanskrit dictionaries such as *A.M.K, M.D.K,* and *V.P.K* and separately catalogue them as homonymy and polysemy.

In Sanskrit literature, especially, there are instances where all the words in a sentence have multiple meanings. By analysing a little deeper, it can be understood that the concept of polysemy and homonymy, which was confined to words, is entering the sentence and is reflected in Sanskrit poetry, through and *Alaṅkāra* and Dhvani. The next chapter presents the application of polysemy and homonymy to Sanskrit poetry.

CHAPTER IV

HOMONYMY AND POLYSEMY IN SANSKRIT POETRY

After accurately examining how Sanskrit lexicography incorporates the phenomenon of polysemy and homonymy, this chapter verifies their role in Sanskrit poetry. The poet uses many words in the poem to communicate their ideas and meanings to the reader. The language used in the poetry is entirely different from the language of everyday life. The poet uses different figures such as irony, metaphor, hyperbole, simile, metonymy, etc. in the poetry. Sometimes they use homonymous or polysemous words to convey their ideas. This chapter verifies the linguistic phenomena of polysemy and homonymy in poetry and explains the contexts of their usage.

While it is widely acknowledged that poetry originated during the classical era, Sanskrit scholars like P.V. Kane contend that the Vedic age is where poetics first emerged. P.V. Kane acknowledges that many of the hymns in the *Ṛgveda* are of the nature of poetry. It is quite surprising that the word '*Kāvya*' (poetry) is used several times in the *Ṛgveda*, even though it was a time when no theory of poetry had been developed. It is necessary to know here what the the nature of poetry is. Unlike spoken language, poetry has a unique vocabulary, which is what makes it poetic. A line consisting of just a few words can be interpreted in many ways. Poetry usually uses ambiguous words and layers of meaning. It is the specificity of choosing the words. Each word is chosen according to the sound, rhythm, and connotation of the poem. Another characteristic of poetry is that it uses figurative language, using *Upamā* (simile), *Rūpaka* (metaphor), *Virodhābhāsa* (irony), and *śleṣā* (pun). Figurative language is valued in Sanskrit poetics not just for ornamentation but also for its ability to enhance Dhvani, Rasa, etc.

Although poetry is related to literary studies, P.V. Kane suggests that Sanskrit poetry has an interdisciplinary nature. That is to say, poetic theories are related to Sanskrit philosophy, grammar, and logic. Although poetry has many other characteristics, the objective of this chapter is to examine the role of polysemy and homonymy in enhancing poetic beauty through the nature of layered meaning and figurative language. Similarly, it is trying to define polysemy and homonymy within the framework of Sanskrit poetry.

4.1 The Poetic theories that deal with multiple meanings.

The Sanskrit poetry has a long history of over two thousand years. The *Ramāyaṇa* of *Vālmīki* is considered the first poem in Sanskrit. As per historians, the earliest texts of the *Ramāyaṇa* were written in the 5th BCE.[1] The *Veda*-s and the *Upaniṣad*-s, however, planted the seeds for the development of the *Kāvya* literature. *Kavi* and *Kāvya* have a broad meaning in Sanskrit, according to their etymological and semantic backgrounds. The word '*kavi*', which means poet, is used in the Vedic texts many times.[2] In Sanskrit, the word '*kavi*' represents different meanings like poet, scholar, learned man, seer, gifted with extraordinary vision, omniscient, etc. In the *Ṛgveda*, the *Agni* or fire, is narrated as '*kavi'*[3] which means a seer or gifted with preternatural vision. In the *Aitareya brāhmaṇa*, the word '*kavi*' is used with the meaning of a person of extremely learned.[4] The *Nirukta* explains its etymological meaning as a gifted man with universal vision or one who makes poetry.[5] By analysing the usage of the word *'kavi'*, it represents multiple interrelated meanings. One who possesses extraordinary vision is represented by the semantic meaning of the word '*kavi*'. A seer's vision is focused on self-realizing reality, and the poet's vision is

1 www.ebsco.com/valmiki-composes-Rāmayaṇa.
2 Golden deed, Hirayanna Vetasa, word press.com.
3 Rgveda, 1.31.2
4 Aitareya brahmana, 2.38.
5 Nirukta,12.13 as *'kavih krāntadarśino bhavati kavatervā'*.

focused on words and meanings. Hence, the word '*kavi*' is a good example of polysemy in Sanskrit.

Words are formed with either etymological or semantic meanings. Since the period of Yāska, scholars tried to find out the meanings coded in the words. Some words like *'kavi*' have both etymological and semantic meanings. Etymologically the word '*kavi'* is originated from the root 'कु/कवृ' (ku/kav). It produces the two words *Kavi* and *Kāvya.*[6] *'ku'* in the sense 'to know, to understand, to think, etc.'

'कु/कवृ' + the suffix इनि (*ini*) is *kavi*

'कु/कवृ' + the suffix यञ् (*yanj*) is *kāvya.*

It implies that, what is created/composed from *kavi* is *kāvya. Amarakōśa* gives the etymological meaning of the word *kavi* is a *'wise person* and *creator of the poetry'*[7]. That is not to say all literary works are poetry. The *sahṛdaya* should be able to find some feature in it that reveals the poet's skill, in the form of *Rasa, Dhvani,* and *Alaṅkāra*, etc. (in general, they are all some kinds of meanings). Thus, *Amarakōśa* defines *kāvya* as *kāvyam śabdārtharasātmakam* and *kavērutpatti kāvyam.*[8] According to P.V. Kane, *Itihāsa Kāvya* (epic poetry), *Nāṭaka* (drama), *Khandakāvya* (lyric and gnomic poetry), and *Gadyakāvya* (prose) all these are included in the poetic literature. However, the word *kāvya* also uses the abbreviated sense of 'literary works, in the form of verse'.[9]

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6 "From the root '*kavṛ- varṇē, kai-śabde'* the word *Kavi* can be derived", Kāvyamīmāṁsā, Dr.K. Sukumarapillai, pp.3.

7 Amarakośa, 1.41 defines poet as कविः प्राज्ञा and कविः काव्य कर्ता च.

8 Ibid.

9 Bhāratīya kāvyaśāstram, Dr. T. Bhaskaran. Pp. 148.

Sanskrit is rich in poetic tradition, including those of Kālidāsa, Aśvaghoṣa, Bhāravi, Māgha, Bhartṛhari, Amarukavi, Bilhana, Kalhana, Srīharṣa, Jayadeva, Kṣemendra, Jagannātha, Bhāsa, śūdraka, Harṣavardhana, Viśākhadatta, Bhavabhūti, Bhaṭṭanārāyaṇa, and Dāmodaramiśra, etc.

There has also been a historical development in defining precisely what poetry is. It starts from Bhāmaha (12th Cen.) and end with Jagannāta Pandit (17th Cen). Two stages may be distinguished in the evolution of this poetic definition, both the pre- and post-Dhvani periods[10]. They made an effort to define poetry by concentrating on its internal and external forms (*arthā* and *śabda*). It was initiated by the rhetorician Bhāmaha[11]. Since then, several definitions have been emerged by stitching and modifying his definition. It includes definitions of Bhāmaha, Daṇdin, Vāmana, Rudraṭa, Kuntaka, Bhōja, Mammaṭa, Keśavamiśra, Viśvanātha etc. None of these definitions, however, satisfied our literary scholars. Dr. P. Sriramachandrudu points out that even during the Dhvani period, Ānandavardhana and Abhinavagupta did not attempt to provide a precise definition.[12] It was Jagannāta Pandit who finally gave a clear and comprehensive definition of *Kāvya*[13], for which he is highly praised by many Indian scholars. *Poetry is the word which conveys a beautiful idea*. It is true that there has never been another scholar in Indian tradition who has had the courage to criticize this definition of his. Here are some quotes from literary men who support Jagannath Pandit's definition of *Kāvya,*

- *On the whole Jagannath Pandit's definition is preferable, as it avoids all reference to debatable points.*[14]

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10 The contribution of Pandita Raja Jagannatha to Sanskrit poetry, vol 1, p. 33

11 Ibid, p.33, Bhāmaha's definition is *śabdārthou sahitau kāvyam.*

12 Ibid, p.38.

13 *Ramanīyārtha pratipadakaḥ śabdaḥ kāvyam*, Rasagangadhara of Jagannatha pandit, p,4.

14 P.V. Kane, *History of Sanskrit poetics*, p.353

- *A systematic treatment of Kāvyalakṣaṇa begins only in the post-Dhvani period and reaches its perfection in the definition given by Panditraja*. [15]

- *It is again on the basis Camatkāra, that Jagannath Pandit gives his most comprehensive definition of poetry in his Rasagaṅgādhara.*[16]

Finally, the definition of poetry intended by Jagannath Pandit is accepted as follows: *Kāvya is that śabda which conveys a sense that is the object of pleasant, constant thinking.*[17] This definition is quickly connected to our study. In poetics, the concepts of polysemy and homonymy also evoke pleasurable, continuous thought through layered meaning.

Many poetic theories have been developed as a result of the inquiry into the soul or essence of poetry. The Major theories are as follows,

1) Bhāmaha's *Alaṅkāra* theory

2) Vāmana's *Rīti* theory

3) Ānandavardhana's *Dhvani* theory

4) Kuntaka's *Vakrokti* theory

5) Mahimabhatta's *Anumāna* theory

6) Bharatamuni's *Rasa* theory

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15 Dr. P Sriramachandrudu, *The contribution of PanditRaja Jagannātha to Sanskrit poetry*, vol.1 p.3.

16 Dr. V. Ragavan, *Some concepts of the Alankarasastra*, p.269.

17 In the paper "Contribution of Pandit Jagannatha to Sanskrit poetics", Ramachandrudu translates JP's definition of kavya, "*camatkārajanakabhāvanāviṣayṣārthapratip atakaśabdatvaṃ*," into English.

This section mostly talks about *Alaṅkāra*, *Dhvani,* along with that this chapter examine how these theories are related with the concept of polysemy and homonymy.

In general, the main purpose of homonymous and polysemous words is to create ambiguity. However, in poetry ambiguity is responsible for enhancing its poetic beauty. It leads to multiple reading. That ambiguity can only be removed through a process of repeated reading. It generates a poetic mystery. It is not possible for all readers to solve that mysterious meaning, because that is a poetic tactic. It is employed to evoke deeper thought, a sense of connection, and an immersion in the poetry. The goal reached in this way will be very satisfying, which ultimately makes happiness important. It is also an excellent tactic that showcases the poet's skill. But along with the poet, the talent of some readers is also highlighted there. Only an intelligent reader can interpret such a reading. P.V Kane quoting *Ṛgveda* 10.71.2 *when men of wisdom create by their intellectual verse (literary speech) after winnowing (words) as barely grains are sifted by means of winnowing basket, then men of equal knowledge understand (recognize) meaning (contained in the verse); in their verse (speech) blessed glory is enshrined(resides).* [18] Such words enrich the poetic structure and at the same time enrich the linguistic poetic beauty.

But it is when these two phenomena (homonymy and Polysemy) enter into spoken language that they become a very complex issue. Previous literary scholars have used the terms *kavi* (poet) and *sahṛdaya* (reader) with great significance. This level is not achievable for all readers or people. Thus, the number of poets (*kavi*) and readers (*sahṛdaya*) in spoken language is rather small. This is why homonymy and polysemy have come to be described as 'two defects of language'.

[18] P. V Kane, history of poetics, p. 328,

Therefore, homonymous and polysemous words serve the following primary functions in poetry:

- Creating poetic ambiguity
- Repetitive reading
- Creating poetic mystery
- Poetic tactic
- Enhancing poet's skill
- Enrich poetic structure and linguistic beauty
- Ultimately providing happiness

The first *śloka, Mā niṣāda…* is a verse that is subject to constant thought. Our tradition has been able to interpret it in multiple ways. It is surprising to know that even the first poem in Sanskrit literature was created in a way that gave it multiple meanings. Those two meanings are popular sayings, as follows,

1. Hey *Niṣādā* (hunter), may you never get peace in your life because you killed one of the *Krauñca* (bird) who were in love[19].
2. Hey *Māniṣādā* (Viṣṇu), as you killed one of the *krauñca* (demon) who was lustful (*Rāvaṇa*), may you always obtain fame[20].

Here, the word *Māniṣāda* is represents two meanings. These two meanings do not relate to each other; therefore, here the word *Māniṣāda* is represented as a homonymy.

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[19] Quora.com

[20] Quora.com

The two meanings of the poem are analysed in different ways. There, the meaning relating to the hunter is contextual, and the second is suggested. For getting contextual meaning, the word *Māniṣāda* is divided as *Mā* and *niṣāda,* and both have independent meaning. The first word *'Mā*' is an indeclinable word, which represents the meaning '*never do'*, and the second word '*niṣāda'* is used for the sense of address, and it represents the meaning '*hey hunter'*. For getting the suggested meaning, the reader accepts the compound word *māniṣāda,* without splitting. Here, the word represents a meaning as '*hey Srīrāma*'. Compound words are formed by combining two or more words to create a new word with a distinct meaning. Here, two words – *mā* represents goddess Lakshmi and *niṣāda* represents '*residence*' are combined and give a distinct meaning of *Srīrāma*. This type of double-meaning technique of the word is poetically called '*Sabhaṁgaśleṣa*'. It is important to note that, in Sanskrit poetry, it is through the division of words and the subsequent rearrangement of words that the possibilities of multiple interpretations arise and multiple layers of meanings are created.

In Sanskrit poetry, the theories called *Vakrokti, Dhvani*, *Alaṅkārā* are all formed not by the use of literal meanings, but rather by the use of layered, suggestive, and ambiguous (double meaning) language.

4.2 Applications of homonymy and polysemy in Poetry

Ancient Indian poetics has distinguished the soul and body of the poems. The external structure, (the body) of the poem is made up of 'words' and the internal sructure (soul) is made up of 'meaning'. That is, a poetic body is the combination of words and meanings. These two are not enough for a poem to communicate with its readers. The beauty of a poem arises from how these two elements (words and meanings) are equally fused into a whole.

According to Indian poetics, three powers of words are identified for determining their meaning – *Abhidhā*, *Lakṣaṇā* and *Vyañjanā*. Through the power of a word, the reader gets its primary meaning, which is named *Abhidhā.* By the power of *Lakṣaṇa*, the secondary or figurative meaning can be understood. The third one, the soul of poetry, is named as suggestive meaning, which is decoded by the power of *Vyañjanā.*

Some words are given multiple meanings used in the poem. For language comprehension, it is essential to know the multiple meanings of the word. The multiple meanings coded in the words in the poem are of two types: polysemy and homonymy.

For example, the first verse of Kālidāsa's Raghuvamśa can be taken. It is written in Sanskrit as,

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ।[21]

I bow to *Pārvatī* and *Paramēśvara* or (*Viṣṇu* and *śiva*), the fathers of the universe, who are inseparably conjoined like words and their meanings. Here, the word '*pitarau*' has two meanings as '*father and mother'* and '*father and father'*. It is a compound form under '*Ekaśeṣasamāsa'*, where one word represents a group of similar words or a pair of related but distinct words. The form' *pitarau*' represents the father and mother by the rule '*pumān striyā*'. It comes from *mātā ca pitā ca*, where the masculine form is retained with a dual ending. There is another rule '*sarupāṇām ekaśeṣa'*, by which the dual form is retained to represent two identical entities. It comes from '*pitā ca pitā ca pitarau'*, where one form of two identical entities is retained with a dual ending.

[21] Raghuvamśa of Kalidasa, 1.1.

Here, the two different meanings are coded in one form. Therefore, the word *pitarau* is an example of homonymy.

In the same verse, the word *Pārvatīparameśvarau* is used in multiple meanings. It is also a compound word of *Dvandvasamāsā.* Among the four types of *Dvandvasamāsa*, the word comes in *itarētara* type, which is an enumerative compound, where each constituent word is listed individually and the compound word refers to all the individual members. By separating the compound form into individual constituents, the word gives as *Pārvatī* and *Paramēśvara* (*pārvatī ca paramēśvarah ca*). One can also separate this word as *śiva* and *Viṣṇu* (*pārvatīpah ca ramēśvarah ca*). Therefore, two meanings are got from the one word, which is spelled or pronounced the same, but have completely different, unrelated meanings.

Through these amphiboly aspects of the words, the reader can enjoy the poetic beauty of the verse. Hence, the meanings of the verse as '*I bow to Pārvatī and Paramēśvara the parents of the universe, who are inseparably conjoined like words and their meanings or I bow to śiva and Viṣnu, the two fathers of the universe, who are inseparably conjoined as one God, like words and their meanings.*

4.3 Applications of homonymy and polysemy in *Alaṅkārā*-s

All other poetic theories except *Alaṅkāra* theory mainly concentrated the semantic side of the poetics (*Rasa, Dhvani,* and *vakrokti,* etc). But the theory of *Alaṅkāra* is the only one that accepts that the beauty of poetry lies in both sound and meaning. Therefore, *Alaṅkāra* theory stands apart from other theories of poetry.

Examining the definitions of rhetoricians from Vāmana to Viśvanātha reveals a shift in their views on *Alaṅkāra*. Both of them acknowledge the existence of *Alaṅkāra*, but differ in importance on it. Vāmana emphasizes the

importance of *Alaṅkāra* in making poetry noticeable. He defines *Alaṅkāra* as essential to poetic success. However, Viśvanātha sees it as secondary. He put forward the view that poetry can exist without *Alaṅkāra*, but if they are present, they can make more impact on the poem.

Alaṅkāra plays an important role in creating multiple senses in poetry. Several *Alaṅkāra*-s do not confine themselves to their literal meaning, but rather attempt to delve into multiple meanings through figurative expansions. That is to say, *Alaṅkāra* causes semantic diversity in poetry. Some of the *Alaṅkāra*-s in Sanskrit use Homonymous or Polysemous words. Here is to examine the distribution of some *Alaṅkāra*-s: *Yamaka*, *Lāṭānuprāsa, samāsōkti*, *śleṣā, and Aprastutapraśaṁsālaṅkāra* in poems.

4.3.1 *Yamaka*

Yamaka is a *śabdālaṅkāra*, which indicates that sound is more important than meaning. This figure of speech occurs only when words with multiple meanings are used. Those multiple meanings must be homonymous, which means that the words must express unrelated meanings. But *Yamakālaṅkāra* occurs not only where homonymous words are used, but also where homonymous letters are used. The fact that any words or letters that are homonymous can be used means that the words should be chosen in a way that does not detract from the beauty of the poem's sound. Only then does the *Yamakālaṅkāra* occur. Therefore, yamaka is of two types: *padayamaka* (words) and *akṣarayamaka* (letters).

Many literary scholars have criticized *yamaka*. However, it is believed that the rhetorician Vāmana is the one who elaborating the *Yamakālaṅkāra* in detail in his *Kāvyālaṅkārasūtra*. His definition on *Yamakālaṅkāra* is as follows, "if words or letters with different meanings are used repeatedly according to the rules of placement, the ornamentation called *yamaka* is

obtained." The sentence 'repeated use' is mentioned in the definition is very important in this ornamentation. The word '*yamaka*' carries the meaning of 'repeat' or doubling' etc.[22] According to Vāmana there are seven types of *yamaka* occurs; *Pādayamaka, ēkapādasya ādi-madhya-antha yamaka, dvipādasya ādi-madhya- antha yamaka, ēkākṣarayamaka, yamabhangasya śṛṅgalā, parivartaka,* and *chūrṇa.* But Bhāmaha explains five types of *yamaka*. They are *ādiyamaka, madhyāntayamaka, pādābhyāsayamaka, āvali,* and *samastapādayamaka.* He defines *Yamakālaṅkāra* as; "*yamaka* occurs when the same sounds are repeatedly arranged with different meanings."[23] These varieties of *yamaka* happens where, a verse has four feet, when a letter or word is doubled at the beginning, middle, or end of any or all feet, the ornamentation called *yamaka* occurs.

In short, *yamaka* happens where;

- Word/letter must be homonymous.
- Repeated use of homonymous words.
- In the first use the word/letter conveys its one meaning.
- In the second use the word/letter conveys its other meaning.
- Words should be chosen in a way that maintains a sense of rhythm.

The example verse of *ēkapādāntayamaka* given by Vāmana discussing as follows,

उद्वेजयति भूतानि यस्यराज्ञः कुशासनम्

सिंहासनं वियुक्तस्य तस्य क्षिप्रम् कुशासनम् ||

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[22] *Yamyate, gunyate, āvartyate padamakṣaraṃ vēti yamaḥ yama ēva yamakam,* Kāvyālaṅkārasūtravṛtti, Dr. E. Eswran Nampoothiry. Pp.124.

[23] *tulyaśrutīnāṃ bhinnānāmabhidhēyaiḥ parasparaṃ varnānāṃ yaḥ punarvādō yamakaṃ tannigadhyatē,* (Bhāmahālaṇkāra 11-17).

Here the word *'kuśāsanaṃ'* used repeatedly and it conveys two different meanings; a seat/chair made by some peculiar grasses called '*Dharbha*', and bad governance. In the first use of the word, *'kuśāsanaṃ'* gives the meaning of bad governance of the prince. In the second use the same word conveys meaning of a seat made by grass which usually use sages.

- *kuśāsanaṃ* - *ku* (bad) + *śāsanaṃ* (governance)
- *kuśāsanaṃ* - *kuśa* (dharbha) + *āsanaṃ* (seat)

see another example of *pādayamaka*,

असज्जनवचो यस्य कलिकामधुगर्हितम्

तस्य न स्याद्विषतरो: कलिकामधुगर्हितम् ||

Here the word '*kalikāmadhugarhitam*' conveys two different meanings: saying what you feel inside during the Kali period and honey from the buds of a poisonous tree.

- *Kalikāmadhugarhitam – kali* + *kāma* + *dhuk* + *arhitam* (saying what you feel inside during the Kali period).
- *Kalikāmadhugarhitam – kalikāmadhu* + *arhitam* (honey from the buds of a poisonous tree).

Look at another example.

यस्य न सविधे दयिता दवदहनस्तुहिनदीधितिस्तस्य।

यस्य च सविधे दयिता दवदहनस्तुहिनदीधितिस्तस्य।

"When the wife is not around, the moon feels like wildfire. And when the wife is with him, the wildfire feels like the moon."

Look at these two phrases. On both sides, the poet used the words '*davadahana*' (wildfire) and '*tuhinadīdhiti*'(moon). In the first phrase, the moon is accepted in an objective sense, and the wildfire is in a predicate sense and in the second phrase, those are in reverse senses.

In yamaka, two words give the same pronunciation or spelling but different meanings due to word division, in other words, when the words separate from their suffixes or prefixes, different meanings emerge.

4.3.2 *Lāṭānuprāsa*

Lāṭānuprāsa is also a *śabdālaṅkāra,* which involves the repetition of a nominal base, creating a sound ornamentation that enhances the overall structure of poetry. In this *Alaṇkāra,* the word together with its meaning undergoes repetition of the difference occurring after the realization of the complete sentence.

Example: नयने तस्यैव नयने च।

नयने (1)	नयने (2)
Two eyes of the young man	Gifted eyes

In this sentence, the poet uses the word *'nayane'* twice. The straight meanings of both *'nayane'* are the same - two eyes. Young man's two eyes are very gifted by their beauty and have their good fortune. Here, the first word gives only a simple meaning and the second word gives a special meaning related to the first one. Even though the word, *nayanam* is directly coded in one sense, the second one gives a somewhat different meaning to the reader, in the analysis of the phrase and the reader experiences the poetic beauty of the poem. The phrase gives multiple related meanings and therefore, it is an example of polysemy.

4.3.3 *Śleṣālaṅkāra* (pun)

There is an argument about whether *śleṣā* is an *Arthālaṅkāra* or *śabdālaṅkāra* or *ubhayālaṅkāra*. When it is considered as an *Arthālaṅkāra*, two or more meanings can be conveyed by a single word or expression. *śleṣā* is usually categorized in two ways: *sabhaṅgaśleṣā* and *abhaṅgaśleṣā*. When a word needs to be split to get multiple meaning is called *sabhaṅgaśleṣā*. When a word is given multiple meanings without being divided, it is called *abhaṅgaśleṣā.* In the texts such as Kāvyaprakāśa, Sāhityadarpaṇa, Kāvyādarśa and Kuvalayānanda, *śleṣā* is classifies differently. In Kuvalayānanda three types of *śleṣā* introduced. They are *prakṛtaśleṣā* (the two meanings are relevant), *aprakṛtaśleṣā* (the two meanings are non- relevant), and *prakṛtāprakṛtaśleṣā* (one meaning is relevant and other is non-relevant). *śleṣālaṅkāra* is defined differently by several poetic theorists, such as Daṇḍi, Vāmana, Mammaṭabhaṭṭa, Viśvanādha, Appayyadīkṣita, Ānandavardhana, and Jagannātha Pandit.

K.P defines *śleṣā* as, 'श्लेष: स वाक्ये एकस्मिन् यत्रानेकार्थता भवेत्' 'Wherever there are multiple meanings in the same word, is *śleṣā*'. Ānandavardhana, defines *śleṣā* as, 'वस्तुद्वये च शब्दशक्त्या प्रकाशमाने श्लेषः' When a word expresses two things by its *Abhidhā* power, the *Alaṅkāra* is called *śleṣā*. Vāmana, defines it as 'स धर्मेषु तन्त्रप्रयोगे श्लेषः'; here *tantraprayōgaḥ* denotes 'employment of double meaning'. Viśvanātha formulates it as 'श्लिष्टैः पदैरनेकार्थाभिधाने श्लेष उच्यते'. Finally, Jagannātha Pandit, in the Rasagaṅgādhara refines all previous definition and defines as 'श्रुत्यैकयानेकार्थप्रतिपादनं श्लेषः', that is, to communicate multiple meanings with a single phonetic expression. All of these definitions can prove that the *śleṣālaṅkāra* basically works through the use of either polysemy or homonymy.

Therefore, the context of *śleṣālaṅkāra* is the best way to present the homonymy and polysemy. These two phenomena can only work in the context of a word with multiple meanings.

Ānandavardhana gives example verse for *śleṣā* as follows,

येन ध्वस्तमनोभवेन बलिजित्कायः पुरास्त्री कृतो

यश्चोद्वृत्तभुजङ्गहारवलयोगङ्गां च योऽधारयत्।

यस्याहुः शशिमच्छिरो हर इति स्तुत्यं च नामामराः

पायात्स स्वयमन्धकक्षयकरस्त्वां सर्वदोमाधवः।

A set of words with dual meanings is used here to describe Lord Vishnu and Shiva simultaneously. This, in turn, results in an excellent poem with grammatical accuracy and devotional intensity, without diminishing the poetic beauty in the slightest. This is an example of *sabhaṅgaśleṣā.* (exaplaining in detail in the 6th chapter)

Meaning 1: describing Lord *Śiva*.

- *yena dhvastamanōbhavena* - By whom *Kāmadeva* was destroyed or, the destroyer of desire Śiva.
- *balijitkāyaḥ purāstrīkṛtaḥ* - At the time of destroying Tripura, *Śiva* used the body of *Viṣṇu* as a weapon.
- *yaḥ udavṛtta bhujaṅgahāravalayaḥ* - One who wears terrifying snakes as garlands and armlets (characteristic of *Śiva*).
- *gaṅgāṁ ca yo dhārayat* - Who bore *Gaṅgā* on his hair.
- *śaśimacchiro haraḥ* - Whose head bears the moon.
- *andhakakṣayakaraḥ* - Destroyer of a demon, named Andhaka.

- *umādhavaḥ* - Husband of *Umā* (*Pārvatī*'s another name).
- *sarvadā* - Always.
- *pāyāt tvām* - May he protect you.

Meaning 2: describing Lord *Viṣṇu*.

- *yēna dhvastamanōbhavena* - By the one who is birthless, who destroys *śakaṭāsura*. i.e., *Viṣṇu*.
- *balijitkāyaḥ purā strīkṛtaḥ* - The one who, after conquering the king Bali, took female form *(Mohinī)*.
- *yaḥ udvṛtta bhujaṅgahā ravalayaḥ* - The one who killed *Kāliya*, the terrifying snake.
- *agaṃ gāṁ ca yah adhārayat* - The one who held Govardhana in Kṛṣṇa avatāra, and who lifted the Earth in *Varāha* form.
- *śaśimacchiro haraḥ* - He who removed the head of *Rāhu* when he tried to drink the nectar. *śaśi* also refers to the Rāhu.
- *andhakakṣayakaraḥ* - The one who brought about the destruction of the Andhakā-like *Yādava* clan, through a curse (as *Kṛṣṇa*).
- *mādhavaḥ* - Lord *Viṣṇu*, husband of *Lakṣmī* (*Mā*).
- *sarvadaḥ* - Giver of all blessings.
- *pāyāt tvām* - May he protect you.

Here all the words सर्वदोमाधवः, ध्वस्तमनोभवेन, पुरास्त्रीकृत, भुजङ्गहारवलयः and शशिमच्छिरोहर conveys unrelated meanings, and it comes under the category of homonymy (see chapter 6).

Here gives an example verse from Kāvyādarśa,

असावुदयमारुढ़: कान्तिमान् रक्तमण्डल:

राजाहरतिलोकस्यमानसं मृदुलै: करै: ||

This verse simultaneously describes the king and the moon as ‘a King's greatness elevates him, and the moon is growing in size day by day. The king is radiant with his physique and the moon shines with its light. The king is naturally attractive and the moon becomes red in the evening. The people are drawn to such a king because he only collects reasonable taxes from them. The moon enchants people all across the world with its refreshing rays.’ The king and the moon are alike in their duties or qualities.

Here the word कर: has two different meanings – tax and rays. The etymological meaning of the word is giving pleasure (कं- सुखम् राति). Thus, the two meanings are etymologically connected, and the word is polysemy. All other words equally describe the moon and king.

When comparing these two verses mentioned above, the entire verse uses words that can be interpreted in two different ways, grammatically or semantically. Each word provides no incompatibility between the two interpretations. This dual-layered construction, using *śleṣā*, makes these poems great overall.

śleṣālaṅkāra can be classified based on the phenomenon of polysemy and homonymy. That is, it can be divided into two types: polysemy based-*śleṣā* and homonymy based-*śleṣā*. Generally, in poetics, *śleṣālaṅkāra* happens when a single word conveys more than one meaning. When two related interpretations are obtained through the use of polysemy or homonymy, it is polysemy based *śleṣālaṅkāra*. Whereas two unrelated interpretations are

obtained from the use of homonymy or polysemy, it is a homonymy based *śleṣālaṅkāra*.

4.3.3.1 Polysemy based -*śleṣā*

See an example of pun in Sriharsha's poetry,

इतीरिता पत्त्ररथेन तेन हीणा च हृष्टा च बभाण भौमी।
चेतो नलङ्कामयते मदीयं, नाऽन्यत्र कुत्रापि च साऽभिलाषम्॥

(*Naiṣadīyacarita*-3.67)

Here, the sentence 'नलङ्कामयते' is arranged in this verse with two different meanings. This verse is an example of *sabhaṅgaśleṣā.*

- नलङ्कामयते - न + लङ्कां + अयते - लङ्कां न अयते not going to Lanka.
- नलङ्कामयते – नलं + कामयते – (my mind) longs for the king Nala.

The context is Damayanti expresses her love for Nala by saying *my mind longs for the king Nala* at the same time she says *my mind does not going to lanka* by using a single expression नलङ्कामयते. That is, Damayanti expresses here love for Nala while saying that she has no desire for Lanka.

Here, the expression, नलङ्कामयते, gives two meanings: I am loving Nala, and not going to Lanka. There is no difference in the structure of the sentence, but the meaning changes depending on the analysis of the '*samāsa'*. Here, both meanings of the word नलङ्कामयते are unrelated, and thereby the word comes under the category of homonymy. But overall meanings based on multi-semantic sentences that the poem conveys are semantically related in the sense of the 'desire of the mind'. Thus, it is pointed to polysemy based-*śleṣā*.

Next examining the use of pun in Bhāravi's poetry,

शक्तिवैकल्यनम्रस्य निःसारत्वाल्लघीयसः।

जन्मिनो मानहीनस्य तृणस्य च समा गतिः ॥

(*Kirātārjunīyam- 11.59*)

Here two entities, *grass* and a *weak man* with lack of power are described by *śleṣālaṅkāra.* This verse is an example of *abhaṅgaśleṣā.*

Meaning 1; describing the Grass

- *Śaktivaikalyanamrasya*- grass that is bent because it lacks the strength to stand upright.
- *Nissāratvāt*- Stem with no essence or light fragile.
- *Laghīyasya*- soft due to thin.

A grass that bends without strong roots or strength. It is light, thin, and has no height or dignity.

Meaning 2; describing a weak man

- *Śaktivaikalyanamrasya*- Who is enslaved by lack of mental or physical strength.
- *Nissāratvāt* - Worthless because of behave.
- *Laghīyasya*- Physically lightweight.

Without courage or moral strength, a man is bowed down. He is worthless, insignificant, and humiliated.

Here, the all words are polysemy, that simultaneously fit for both the grass and the man. Thus, two different sentences are indirectly connected as 'a

man without pride is like grass'. Therefore, this is an example of polysemy based-*śleṣā*.

That is, when a *śleṣālaṅkāra* is based on polysemy, there will be multi-semantic sentences, and there will also be a connection between the multi-semantic sentences.

4.3.3.2 Homonymy based- *śleṣā*.

Examining the use of pun in Sriharsha's poetry.

देवाऽकर्णय **सुश्रुतेन चरक**स्योक्तेन जाने अखिलं
स्यादस्या **नलदं** विना न दलने तापस्य कोऽपि क्षमः ॥

(*Naiṣadīyacarita 5.116*)

The context that the poem gives, is that Princess Damayanti is unwell with a fever. Therefore, two people, the chief minister and the palace physician, were concerned to take care of her. To cure her fever, they both address King Bhima (her father) with different solutions, with an expression that conveys two different meanings. These two different meanings are described by *śleṣālaṅkāra*.

This is an example of *abhaṅgaśleṣā*. It is homonymy-based *śleṣā*, meaning that the multi-semantic sentence gives unrelated meanings by the use of homonymy words. The poem gives multiple interpretations through the words,

i. ***Caraka*** – spy, physician sage Caraka. (homonymy)

ii. ***Suśruta*** – he who heard well, physician sage Suśruta. (homonymy)

iii. ***Nalada*** – bring the Nalan (king), A medicinal plan known as vetiver. (homonymy)

Here, meanings of each word given above are etymologically or semantically unrelated. Therefore, they are comes under the category of homonymy.

The first meaning (from the minister) is as follows,

i. "I was able to understand everything because I heard it so well (*Suśruta*) from the spy (*Caraka*). The fever that was bothering the princess would not go away without bringing Nalan to here (*Nalada*)."

The second meaning (from the physician) is as follows,

ii. "I was able to understand about her illness from the text *Suśrutasaṁhita* and *Carakasaṁhita*. The fever that was bothering the princess would not go away without bringing the medicinal plant vetiver (*Nalada*)."

Here the poem gives two suggestions (multi-semantic sentences) as *love solution* and *medical solution* to the king through a single sentence. These two are conveyed through directly or *Abhidhā.* But there is no any relation between the multi semantic sentences, hence it is homonymy based.

4.3.4 *Samāsōkti*

Samāsōkti is an *Arthālaṅkāra* meaning that 'telling briefly'. It indicates double meanings of contextual and non-contextual. When *Samāsōkti* is applied to poetry, it gives multiple sensation. Vāmana defines *Samāsōkti* as '*anuktou Samāsōkti'*.[24] Where the *upamēya* (the object to be described) is not stated, the figure of speech *Samāsōkti* is obtained.

श्लाघ्या ध्वस्ताध्वगग्लाने: करीरस्य मरौ स्थिति:

धिङ्नेरौ कल्पवृक्षाणामनुत्पन्नार्थिनां श्रिय: ||

[24] Kāvyālaṅkārasūtra -3.

Here, Kalpa and Kareera trees are the *Upamāna* (the object to which it is compared). Their functions (charity and charity lessness) are the *Upamēya* (the object to be described), which is not stated by words. Here *Upamēya* is getting from *Upamāna* therefore it is *Samāsōkti ālaṅkāra*.

The literal meaning of this verse as follows;

1) 'The Kareera tree in the desert is admirable for relieving the fatigue of travelers. But the Kalpa tree, which is located in Sumeru and does not give anything to beggars, is despicable.' But it has a deeper meaning.

2) 'Not everyone who is well-known and able to offer, such as Kalpa Tree, does so knowingly. However, those who are impoverished and infamous, like Kareera Tree, will be helpful attitude.' These two meanings 1&2, which poem conveys are unrelated meanings.

In *Kāvyādarśa* Daṇḍin defines *Samāsōkti* as,

वस्तु किञ्चिदभिप्रेत्यतत्तुल्यान्य वस्तुन:
उक्ति: संक्षेपरूपत्वात् सा समासोक्तिरिष्यते ||

Appayyadīkṣita also takes the same idea as Daṇḍin as, 'समासोक्ति: परिस्फूर्ति: प्रस्तुते अप्रस्तुतश्च'. "Where, from the description of the relevant object the picture of a non-relevant incident is suggested by the force of adjectives that are applicable to both, the figure of speech is *Samāsōkti.*"[25]

पिबन् मधु यथाकामं भ्रमर: फुल्लपन्कजे
अप्यसन्नद्धसौरभ्यं पश्य चुम्बति कुड्मलं ||

[25] Kuvalayananda of Appayya dikshita (without Vritti), by T.K. Ramachandra Aiyar, R.S. Vadhyar and sons, Book sellers and Publishers. 2018. Pp.87-88.

According to the verse's literal interpretation, the beetle kisses the soon-to-be-blooming bud after thoroughly consuming the nectar of the blossoming lotus. Here, the literal meaning is relevant. But there is a non-relevant meaning arises such as, a man's attraction for a child who is about to reach puberty from this literal meaning.

Ānandavardhana in his *D.L* gives an example for *Samāsōkti ālaṅkāra* as,

उपोढरागेण विलोलतारकं तथा गृहीतं शशिना निशामुखं

यथा समस्तं तिमिराम्शुकं तथा पुरोपि रागाद्ललितं न लक्षितं||

Ānandavardhana states this verse is an example of *Samāsōkti* in the form of *guṇībhūtaVyaṅgya*. Here the literal meaning refers to the night and the moon, which is the relevant meaning. But the non-relevant meaning is hidden such as 'gathering of the lovers' is echoing from the literal meaning therefore this is an example verse of *Samāsōkti ālaṅkāra.*

Here in this verse, there are several words that give multiple meanings in both contextual and non-contextual senses. Moon's rise is the contextual sense of the verse, and all the words can be commented on according to this. Gathering of lovers is the non-contextual meaning, and the words are also supported by this. The word *upoṭarāga* is meant 'bearing red colour' in the contextual sense and 'with love' in the non-contextual sense. *Vilōlatārakaṃ* is meant '*glittering stars'* in the case of contextual and '*moving eyes'* in non-contextual sense.

Word	Contextual meaning Moon's rise	Non–contextual meaning Gathering of the lovers
upoṭarāga	Bearing red colour	With deep love
vilolatārakaṃ	Glittering stars	Moving eyes
gṛhītaṃ	Appeared	Touched
niśāmukhaṃ	Night's entrance or dusk	Mouth of a girl
śaśinā	By moon	By the lover
timirāmśukaṃ	Dressed by darkness	Black dress
Rāgāt	by reddishness	By love
galitam	melted	fallen
Na lakṣitam	covered	Not seen

The word '*rāgā*' in the verse conveys two meanings: 'reddish' in contextual and 'love' on non-contextual. The spelling and pronunciation are same, but have completely unrelated meaning. Thus, it is an example of homonymy. Likewise, the words '*tārakam* (star and apple of the eye), *gṛhītam* (appeared, touched), *niśāmukham* (dusk and mouth of a woman) etc. are examples for homonymy. Therefore, in *Samāsōkti* homonymous and polysemous words are often use.

4.3.5 *Aprastutapraśaṁsālaṅkārah*

Aprastutapraśaṁsālaṅkāra is an *Arthālaṅkāra.* As the name suggests, it represents the relevant thing by saying something non-relevant. Appayyadīkṣita defines *Aprastutapraśaṁsālaṅkāra* as follows,

अप्रस्तुतप्रशंसा स्यात् सा यत्र प्रस्तुताश्रया |

Meaning that, in order to understand the relevant information, *Aprastutapraśamsā* describes a non-related fact. Mammaṭabhaṭṭa follows Appayyadīkṣita's definition by stating अप्रस्तुतप्रशंसा या सा सैव प्रस्तुताश्रया. Daṇḍin

in Kāvyādarśa state that, अप्रस्तुतप्रशंसा स्यादप्रक्रान्तेषु यास्तुति. According to Mammaṭa there are five kinds of *Aprastutapraśamsā.* That is, *Kavi* can describe the contextual thing by praise or contempt the non-contextual thing. As a result, both a literal and a suggested meaning are present. When *Aprastutapraśamsā* is used in poetry, it expresses multiple senses. According to rhetoricians, it is the opposite of *Samāsōkti*. The text Kuvalayānanda gives a perfect example which communicates multiple senses in poem.

आबद्धकृत्रिमसटाजटिलांसभित्तिः

आरोपितोमृगपतेः पदवीं यदि श्वा |

मंत्तेभकुम्भतटपाटनलंपटस्य

नादं करिष्यति कथं हरिणाधिपस्य ||

Here, the narration of the story of an unrepresented dog, which says that a dog will not make the roar of a lion even if it is placed on the throne of a lion, is similar to the story of a fool who acts like a learned person in artificial disguise.

Here, the word '*śvā*' refers 'dog' in contextual meaning, 'fool' in un contextual meaning. It is an example of polysemy as these two words related with foolishness.

In short, it can conclude this;

- *Alaṅkāra*-s makes an expression beautiful (phonetically/semantically).
- *Some Alaṅkāra*-s can enrich the poem semantically by creating multiple meanings, i.e. *Aprastutapraśaṁsālaṅkāra*, *Samāsokti*. They often do not use exact homonymic or polysemic words, but rather create multiple sensations through the *vyañjanāśakti* of the word.

- *śleṣā*, *yamaka*, and *Lāṭānuprāsa* use Homonymous and polysemous words directly.

4.4 Dhvani theory deals with multiple meanings.

The greatest achievement of Sanskrit poetics is the concept of *Dhvani* introduced by Ānandavardhana. Ānandavardhana provides examples of *Dhvani* from the works of ancient great poets such as Vālmīki, Vyāsa, and Kālidāsa. That is, although the idea of *Dhvani* existed before Ānandavardhana, it was Ānandavardhana who analysed *Dhvani* theory by creating the work *D.L* and then he known as *Dhvanyācāryaḥ.* After that, Abhinavagupta also strengthened the theory of *Dhvani* through its commentary *Lōcanā.* Kuntaka, Bhaṭṭanāyaka, Pratihārenduraja, Mahimabhaṭṭa, and others strongly oppose the concept of *Dhvani*; on the other hand, Mammaṭa, Viśvanātha, Bhojaraja, and others support *Dhvani* through their works.

According to Sanskrit scholars like P.V. Kane, *Dhvani* is only a continuation of *Rasa* theory. The *Rasa* traditionally employed in *Nātya*, while the principle of *Dhvani* is only applied in poetry and prose. Thus, *Dhvani* or *Vyaṅgya* (suggestive meaning) is considered the essence of poetry. That suggestive meaning ends up in the *Rasa*. They suggest that the *Rasa* in poetry can only be experienced through *Dhvani*.

Traditionally, language has accepted two types of meanings; *Vāchyārtha* and *Lakṣyartha*. However, the *Dhvani* theorists put forward the concept that poetic language requires a different meaning from these two. That is the *Vyaṅgyartha* (suggested meaning). Therefore, it is not wrong to say that, unlike *Rasa, Dhvan*i is an aspect of semantic theory. The theory of *Dhvani* opens up a vast world for concept of meanings. It has been said that poetry is a combination of sound and meaning. *Dhvani* is its meaning. But it is not the literal meaning (*Abhidhā*) that the sound gives. Nor it is the relational meaning

(*Lakṣana*) that the sound gives. *Dhvani* is a level of meaning that goes beyond figurative, *Abhidhā,* and *Lakṣanā*. That is, in other words, it is a suggested meaning (*Vyañjanā*). This suggested meaning aesthetically strengthens the poem. Ānandavardhana calls it *Pratīyamānārtha*. That is, a suggested meaning (*Pratīyamānārtha*) emerges by transcending the sound and meaning in the poetry. Those who understand sound and meaning based only on grammar will not be able to recognize this *Pratīyamānārtha*. Only those who know the essence of poetry can recognize this. Some *Alaṅkāra* (*samāsōkti, Ākṣepam*) also possesses *Vyaṅgyārtha,* but Ānandavardhana suggests that it should not be mistaken as *Dhvani*. Because in such *Alankāra*-s, the emphasize is on the *Vāchyārtha*. However, the mere use of such *Alaṅkāra* and some words with a *Vyaṅgya* sense does not make them a poem. P.V Kane says, *though it is possible to extract some sort of Vyaṅgya sense from any sentence or word, still all words or sentence are not necessarily kāvya, but only those words, which have particular qualities and are arranged in a particular manner and contain a charming Vyaṅgya constitutes kāvya*[26].

An example verse explaining suggested meaning (*Pratīyamānārtha*) is given in D.L as follows,

भ्रम धार्मिक विस्त्रब्धः स शुनको अद्य मारितस्तेन

गोदावरिनदीकूललतागहनवासिना दृप्तसिंहेन ||[27]

The literal meaning of this verse as follows,

"Hey man, now walk around here with courage, for the dog that used to bother you has been killed today by a lion living in the forest near the bank of the Godavari River."

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26 P.V Kane, History of poetics, pp.87.

27 Dhvanyaloka, pp.46.

Through the *Vyañjanāśakti*, here reveals a suggested meaning, which communicates "you do not come here. Until now, there was only one dog here, but now, a carnivorous lion lives here. Therefore, it is not safe here." By saying this, the listener understands that 'come here with courage' means 'don't come here again".

Here, the suggested meaning (*Vyaṅgya* sense) emerged by completely overriding the sound and its literal meaning. Ānandavardhana says that sound and its meaning are only two causes to create an *Uttamakāvya* (excellent poem).

Dhvani is truly a beautiful expression. It is through that expression that the meanings are made possible, which creates a deep and emotional resonance. *Dhvani* allows a word or phrase to carry meaning in multiple levels. But not all multiple meanings are *Dhvani*. Meaning becomes *Dhvani* only when it evokes pleasure (*Rasa*) or deep insight.

Ānandhavardhana defines *Dhvanikāvya* as follows,

यत्रार्थःशब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ

व्यङ्क्तः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः ||[28]

Where, the meaning itself becomes irrelevant and sound belies its meaning, and express a *Pratīyamānārtha,* that excellent special poetry has been called *Dhvanikāvya*.

Ānandavardhana mentions 51 types of *Dhvani* in *D.L*. The first division is into two types; *Avivakṣitavācyadhvani* or *lakṣaṇāmūladhvani* and *Vivakṣitānyaparavācyadhvani* or *abhidhāmūladvani.*

[28] Dhvanyalok am. 1.13

4.4.1 *Avivakṣitavācyadhvani*

In *Avivakṣitavācyadhvani*, the literal meaning is not important, and the importance lies in the suggested meaning. The basis of this type of Dhvani is *Lakṣanā*. Therefore, *Avivakṣitavācyadhvani* is also called *Lakṣanāmūladhvani*. It is again divided into two: *Arthāṅtarasaṅkramita* and *Atyantatiraskṛta*.

a) *Arthāṅtarasankramitavāchyadhvani*

स्निग्धश्यामलकान्तिलिप्तवियतो वेल्लद्बलाका घना

वाताः शीकरिणः पयोदसुहृदामानन्दकेकाः कलाः ||

कामं सन्तुं दृढं कठोरहृदयो **रामो**ऽस्मि सर्वं सहे

वैदेहि तु कथं भविष्यति हहा हा देवी धीरा भव ||

In this context, the term *Rāma* carries both direct meaning and suggestive meaning (*Dhvani*). As per the direct meaning, it refers '*Rāma'* the son of *Daśaratha*. Then it is shifted to a broader sense, that *Rāma*, the man who was suffered a lot. In poetic language, *Rāma* can have more than one meaning, while being a noun. This gives one not just the comprehension of a word but also the understanding of the person *Rāma*, who is very adept at upholding the *Dharma* and has a great deal of tolerance for grief. Through the *Abhidhāśakti*, the word *Rāma* cannot express its innumerable meanings.

b) Atyantatiraskṛtavāchyadhvani.

रविसंक्रान्तसौभाग्यस्तुषारावृतमण्डलः

निःश्वा**सान्ध** इवादर्शः चंद्रमा न प्रकाशते ||[29]

[29] Dhvanyālokam, pp.171.

In this *śloka*, the word *Andhaḥ* (blind) is completely rejected to convey the suggested meaning. The word 'Blind' is related to the word 'mirror' (*Ādarśaḥ*). The phrase 'blind mirror' is inappropriate to convey its meaning. Therefore, here it is appropriate to take the meaning as 'unclear mirror'.

In these two varieties of *Dhvani—Arthaṅtarasaṅkrāmitavācya* and *Atyantatiraskṛtavācya*, it can be seen that the expressions that express multiple meanings and resemble with the linguistic phenomena of polysemy and homonymy. Here, the *Dhvani* arises not merely from the literal sense but through the power of suggestion (*Dhvani*). Such poetic language always includes certain words that serve as luminous cues, guiding the reader toward the suggested sense. In the first context, the word *Rāma* has multiple meanings, such as *Gunaviśiṣṭaḥ, Dharmātmā,* and *Kṣamāvān*, etc. These meanings can be semantically related because they are characteristics of the same person. In the second context, the word 'Blind mirror' serves two meanings as the mirror that is visually impaired and an unclear mirror, etc. These meanings cannot be related together.

4.4.2 *Vivakṣitānyaparavācyadhvani*

Here, the literal meaning of the word is retained. Therefore, it is called *Abhidhāmūladhvani*. The suggested meaning (*Dhvani*) is made clear through the literal meaning. The literal meaning is what helps to lead to that suggested meaning. In other words, the literal meaning is only a means to understand that suggested meaning. *Vivakṣitānyaparavācyadhvani* is divided into two types. *Saṁlakṣyakrama* and *Asaṁlakṣyakrama*. It is based on the stages of understanding the *Dhvani.* The sequence of origin of *Dhvani* (*vāchyārtha* followed by *lakṣyartha* then to *vyaṅgyārtha*) cannot be known properly is called *Asaṁlakṣyakrama*. If it is very clear, it is *Saṁlakṣyakrama*.

Asaṁlakṣyakrama have many varieties. *Saṁlakṣyakramavyaṅgya* in which *Dhvani* is perceived in a sequential manner is said to have two types,

i. *Śabdaśaktimūladhvani* (based on word power)

ii. *Arthaśaktimūladhvani* (based on meaning power)

The *Śabdaśaktimūladhvani* bears a lot of resemblance to polysemy. Here, only discussing how Dhvani makes multiple sensation in poetry, but the next chapter examining how polysemy and homonymy work in *Śabdaśaktimūladhvani* (chapter 5:3.2).

In short, it can conclude this;

- *Dhvani* is a poetic resonance that evokes multiple meanings through emotional, and aesthetic sensations.
- *Dhvani* allows a single word or expression to carry the literal, relational, and suggested meaning.
- *Dhvani* is not confined to a single interpretation. It is multi-layered.
- *Dhvani* evokes *Rasa* through different levels of poetry.
- *Dhvani* can express not only a permanent meaning but also a rich, transient meaning. (See example verse of *Avivakṣitavācyadhvani; Suvarṇa Pushpāṃ Pṛdhvīm*).

Apart from these theories, *Vakrokti,* and *Rasa* also create multiple sensation in other way. However, these two do not have any relation with Homonymy and polysemy. Therefore, it is not relevant to discuss them here.

Conclusion

This chapter looks into the relationship between polysemy and homonymy within the framework of Sanskrit poetry. That relationship is mainly related to the theory of *Alaṅkāra* and Dhvani. This chapter examines how multiple sensations occurs in *Alaṅkāra*-s, as well as how polysemy and homonymy operate there. In *Alaṅkāra*-s, *Yamaka, Lāṭānuprāsa,* and *śleṣālaṅkāra* also uses polysemous and homonymous words. Among these, *śleṣālaṅkāra* stands out as especially significant. The basis of *śleṣālaṅkāra* is *nānārtha* types of words. The *śleṣālaṅkāra* only works with the use of polysemy and homonymy. Therefore, *śleṣālaṅkāra* is discussed in very detail with examples in this chapter. The notion of *śabdaśaktimūladhvani*, which has an even stronger connection to the phenomenon of polysemy and homonymy, will be covered in the next chapter.

CHAPTER V

ŚABDAŚAKTIMŪLADHVANI AND ŚLEṢĀLAṄKĀRA

The previous chapter examined how the linguistic phenomenon of polysemy and homonymy works within the framework of Sanskrit poems, particularly in relation to the concept of semantic multiplicity. Their poetic function is largely based on ornamentation (*Alaṅkāra*), which is the backbone of Sanskrit aesthetics. Among the various *Alaṅkāra*-s, *śleṣālaṅkāra* stands out by the use of polysemous and homonymous words most directly and systematically. In this sense, *śleṣālaṅkāra* is the best way to present homonymy and polysemy within the *Alaṅkāra* tradition. Therefore, *śleṣālaṅkāra* represents the heart of polysemy and homonymy. However, as discussed earlier, semantic multiplicity is not limited to the realm of ornamentation. Setting aside the tradition of *Alaṅkāra*, unlike this, the Dhvani theory also incorporates this concept of semantic multiplicity. Within Dhvani, the category of *Śabdaśaktimūladhvani* is more closely related to present the phenomenon of polysemy and homonymy. That means, the polysemy and homonymy work in the context of *śleṣālaṅkāra* and *Śabdaśaktimūladhvani* in Sanskrit literature. Therefore, this chapter aims to clarify the difference between *Śabdaśaktimūladhvani* and *śleṣālaṅkāra* by examining polysemy and homonymy within the broader aesthetic tradition of Sanskrit literary theory.

5.1 *Śabdaśakti*

In poetics, the richness of multiple meanings is enriched by the intervention of *Alaṅkāra* and Dhvani. But their medium is the polysemous and homonymous words. Any words, whether it is *Nānārtha* or *Ekārtha*, convey their meaning through their power called '*śabdaśakti'*. It is also known as *śabdavyāpāra* or *śabdavṛtti*. According to the opinion of traditional scholars,

śabdaśakti refers to the build-power of a sound to convey its meaning. That means, all the *śabdaśakti*-s function with the primary intention of expressing their meaning, not with the intention of expressing the sound. *Abhidhā* operates to obtain *Vācyārtha* (literal meaning/ denotative), *Lakṣaṇā* operates to obtain *Lakṣyārtha* (indicated meaning), and *Vyañjanā* operates to obtain *Vyaṅgyārtha* (suggested meaning). Some interpret *śakti* based on *śabdārthasambandha.*[1]This implies that, it is a phase between sound and meaning. Unlike the meanings found in a dictionary, words can acquire meanings through long-term usage, and their meaning are also conveyed through that power. That is, the basis for the ability of words to function in multiple meanings is the '*śabdaśakti*.' It is not that words acquire multiple meanings through the power of sound, but rather that through the power of words, the multiple meanings of those words become conscious in appropriate situations.

Works such as *Kāvyaprakāśa*, *Sāhityadarpaṇa,* and *Rasagaṅgādhara* analyse *śabdaśakti*. Some of them accept three powers- *Abhidhā*, *Lakṣaṇā*, and *Vyañjanā*. Some also include another power called *Tātparya*. These are already discussed in the second chapter (section-2). Commonly, the *Alaṅkāraśāstra* accept three types of *śabdaśakti- Abhidhā, Lakṣaṇā,* and *Vyañjanā*.

5.1.1 *Abhidhā* (Denotation)

Among *śabdaśakti*-s*,* the prime and most important type is the power of *Abhidhā.* By this, the listener can decode the primary meaning of words. The

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[1] *Tarkadīpikā defines śakti as Arthasmṛtyanukūlah padapadārthasaṁbandhah saktih*. Sāhityadarpana pariccheda-s 1,2,10. Pp.39.

" According to this concept, the relation between a certain word-form and a certain word-meaning, though originally arbitrary, is conventional and consistent. The element responsible for this characteristic of a relationship is called word-power or śabdaśakti." *A note on Sanskrit stylistics*, Bulletin of the Deccan College Research Institute, Vol. 29, No. 1/4 (1968-69), pp. 70.

meaning coded to the word is named as the primary meaning or *Vācyārtha.* Sometimes words convey not only the coded meaning, but also other connected and suggested meanings. Other meanings of the words are taken according to the context of usage. When referring to the multiple meanings of words, the meaning that comes to mind first among the multiple meanings is called the '*Mukhyārtha'* or primary meaning. That is the meaning that becomes the first thing that comes to the listener's mind, compared to other meanings. Only by going through this primary meaning can other meanings be found out. The best poems are those composed with *Lakṣyārtha (Connected meaning)* and *Vyaṅgyārtha (Suggested meaning)*. However, the reason *Abhidhā* holds the central position over other powers is that others cannot function without *Abhidhā*. Therefore, *Abhidhā* becomes the most important power among *śabdaśakti*-s. Poetic scholars define *Abhidhā* as the power that conveys *sāñketitārtham*[2]. The word *sāñketitā* is meant as coded. The words are used for communicating the meaning coded in that particular word. If the listener is unable to decode the meaning coded, the usage of the word will fail in that context. In short, the actual meaning of the word is conveyed by *Abhidhā* and it also helps to decode the all other meanings.

Traditionally, *Sāñketa* or coding techniques are explained in four kinds; *Jāti*, *Dravya, Guṇah*, and *Kriyā*[3]. Some words are coded on the basis of their *Jāti or* common factor. For example, words like *'gauh' (cow), 'puruṣa'* (man),

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[2] साङ्केतिकार्थस्य बोधनादग्रिमाभिता- Sāhityadarpaṇa , साक्षात् संकेतितमर्थं यो अभिधत्ते स वाचकः – Kāvyaprakāśa.

[3] Jāti (genus) – जातिर्गोपिण्डादिषु (Nature or Gotva, residing in the individual cows). Guṇa(quality) – विशेषाधानहेतु: (a quality is an accomplished attribute of a thing, which is a means of distinguishing the thing from others of its own class. e.g. white, black). Kriya(action) – साध्यरूपा वस्तुधर्म: (an attribute of a thing in process of accomplishment). Dravya (yadṛcchāśabda) – एकव्यक्तिवाचिनः an attribute which is imposed upon a thing by the will of the speaker, such as a proper name). sāhityadarpaṇa, pariccheda-s 1.2.3 with exhaustive notes, P.V. Kane. pp. 43-44.

etc. Some words are coded by their *'guṇah' or* qualitative factor as *'śukla'. kṛṣṇa etc.* Some words are coded by their action *(kriya*) as *'calan*' (walker), '*kurvan*' (doer). Most of the words are coded by its number factor like, *hari* (one man, namely Hari). These four kinds of meanings are conveyed through *Abhidhāśakti*.

Some words exhibit tendencies toward polysemy and homonymy. Some words have multiple primary meanings, and they work at the level of *Abhidhā*. The selection of their multiple meanings can be made based on their appropriate usage in the context. For example, the sentence '*Saindhavam Ānaya'*. The word '*Saindhavam'* has two meanings: horse and salt. If the context is of lunch, it is meant to bring salt to mix in rice, and if it is of war, it is referred to as bringing a horse. The listener decodes the meaning of that particular word on the basis of context.

Bhartṛhari, the author of *Vākyapadīya*, explained fourteen circumstances for restricting the word to one out of many senses. They were quoted by Mammaṭa in *Kāvyaprakāśa* and Viśvanatha in *Sāhityadarpaṇa*.

> *Samyogo viprayogaśca sāhacaryam virodhitā*
> *arthah prakaraṇam liṅgam śabdasyānyasya sannidhih*
> *sāmarthyamaucitī deśah kālo vyaktih svarādayah*
> *śabdārthasyānavachede viśeṣasmṛtihetavah*[4]

The first one is '*samyogah*' or connection. In Sanskrit dictionary, the word '*Hari*' is coded with many unrelated meanings like *Vishnu, lion, monkey* etc. It is an example for homonym. The word conveys multiple meanings at first through *Abhidhāśakti*. Then the listener tries to realize the appropriate meaning of the word in that particular context. He understands other words of

[4] "संयोगो विप्रयोगश्च साहचर्यं विरोधिता…" Sāhityadarpaṇa, paricheda 2 with comme. Candrakala, pub: ChowkhambaSanskrit Series, p. 66

the sentence and the adjective of that particular word, which is used with the technique of *samyoga*, will help him to easily decode the exact meaning. '*Saśaṅkhacakra'* is the adjective word, which means 'with conch and wheel'. By the connection of conch and wheel, the word *Hari,* is referred only Vishnu not other meanings.

Viprayogah (separation) is the second one. The sentence '*Aśaṅkhacakro Harih'* (Hari with out conch and wheel). This refers to Vishnu, as he can only join and disjoin with conch and wheel.

Next is '*Sāhacaryam*' (togetherness). For example, '*Rāmalakṣmaṇau'* (Rama and Lakshmana). The word Rāma represents many persons like *Paraśurāma*, *Balarāma*, *Śrīrāma* etc. But it refers at here, to Daśaratha's son as he is seen together with *Lakṣmaṇa*.

Then comes '*Virodhita*' or rivalry. Example: '*Rāmārjunagatistayoh'* (Their destiny is the same as Rama and Arjuna). Here also the word Rāma represents many persons like *Paraśurāma, Balarāma, Śrīrāma,* etc. Arjuna represents many persons such as *Pāndava*, the son of Kunti, and *Kārtavīryārjuna,* etc. But *Kartavīryārjuna* and *Paraśurāma* were famous for their enmity.

The fourth one is '*Arthah'* or purpose. Giving an example, '*Sthāṇum bhaje bhavachide'* (Worship god Shiva for cutting the life pressure). Here, the word '*Sthāṇu'* represents God Shiva and Post. By the indication of purpose, for cutting life problems, it is restricted in God Shiva.

Then comes '*Prakaraṇa'* or context. It is already explained above. Indication or '*liṅga*' is the next. For an example *'Kupito Makaradvajah'* (*Makaradvaja* is angry). Here, the word '*Makaradvaja* represents the god of love and ocean. There, the word angry indicates love god not the ocean.

Then, '*śabdasya anyasya sannidhih'* (accompanied by another word). Example: '*Devasya pura*rateh' (of the god, who was the enemy of three cities).

Here, the word '*Deva*' represents various gods, but it is restricted in God Siva as he was the enemy of three cities.

'*Sāmarthyam*' is the next one. Example: '*madhuna mattah kokilah'* (Cuckoo is intoxicated by *madhu)* Here, the word *'madhu'* represents liquor, honey and spring season. But, the capability for intoxication to Cuckoo is only by spring season.

Next one is propriety or '*Aucitya'*. Example: '*pātu vo dayitāmukham*' (may protect your wife's face.) Here, the word '*pātu'* represents meanings like 'may protect' and 'may drink'. But here it is restricted in 'may protect' by propriety.

Next is '*Deśah'* or place. Example: '*Bhāti atra parameśvara*' (*Parameśvara* appears splendid). Here, the word, *Parameśvara* represents God Shiva and the king, with reference to the palace, it is restricted in the king.

Then comes '*Kālah'* or time. Example: *Citrabhānur vibhāt*i' (*citrabhānu* shines). The word *Citrabhānu* represents fire and Sun. But, in day time it is meant in the Sun.

Next one is '*vyakti'* or gender. Example: '*Mitram bhāti*'. The word *mitram*, which comes in neuter gender, represents friend and in masculine gender it is the Sun. Here it conveys friend.

The last one is 'svara' or accent. If the word *Indraśastru* is pronounced with the accent in first word, it comes in *bahuvrīhi* compound. It is derived as 'a man who killed by Indra'. If the accent is given in second word, then it comes in t*atpuruṣa* compound and gives an entirely different meaning as the killer of Indra.

The above statements and examples explain, how *Abhidhā* is restricted in homonym and polysemy. The chart given below will explain the restriction of *Abhidha* in homonym and polysemy.

N	Word	Meanings	Homonym / polysemy	Restricted meaning	Restricting technique
1	*Saśaṅkhacakrah* ***Hari***	Vishnu, Monkey, Lion	Homonym	Vishnu	Connection
2	*Aśaṅkhacakro* ***Harih'***	Vishnu, monkey, Lion	Homonym	Vishnu	Seperation
3	***Rāmalakṣmaṇau'***	Balarāma, Srirāma	Polysemy	Srirāma	Togetherness
4	***Rāmārjuna****gatista yo*	Balarāma, Srirāma, Paraśurāma	Polysemy	Paraśurāma	Rivelry
5	***Sthāṇum*** *bhaja bhavachide*	Lord shiva and Post	Polysemy	Lord Shiva	Purpose
6	***Saindhavam*** *ānaya*	Horse and Salt	homonym	Salt	Context
7	*Kupito* ***Makaradvajah***	Kāmadeva and Ocean	homonym	Kāmadeva	Indicator
8	***Deva****sya purarateh*	Lord Shiva and gods	Polysemy	Lord Siva	Accompanied by another word
9	***Madhū****na mattah kokilah*	Liquor, Honey and Spring season	Polysemy	Spring	Capability
10	***Pātu*** *vo dayitāmukham*	Protect and drink	Homonym	Protect	Propriety
11	***Bhāti*** *atra parameśvara*	King and Lord Shiva	Polysemy	King	Place
12	***Citrabhānu****rvibhāti*	Fire and the Sun	Polysemy	Sun	Time
13	***Mitram*** *bhati*	Friend, and the Sun	Homonym	Sun	Gender
14	*Indrasatru*	Killer of Indra and Killed man by Indra	Polysemy	Killer of Indra	Accent

The usage of either homonyms or polysemy gives various meanings of the word to the listener at once in communication. But through the techniques given above, there will be a restriction to one meaning, and other meanings will be rejected.

For example, '*madhu dvirephah kusumaikapatre papau'*. [5] (The beetle drank nectar from the pot of flower). Here the word '*madhu*' is polysemy, which represents different meanings such as liquor, honey and spring. All these meanings would be communicated to the listener by '*Abhidhā*'. After understanding the accompanied words like flower pot and beetle, the listener hangs up in one meaning; flower nectar. Other meanings are rejected.

Some times, both meanings of homonym or polysemy are accepted through *Abhidhā* with out restriction. This context is come under '*Sleṣālaṅkāra'*. For example, '*Sarvadomādhavah pāyāt*'. It is a prayer of lord Vishnu or lord Shiva. The sentence has two meanings; 'the generous Vishnu, the husband of Lakṣmi, may protect' and 'the Shiva, the husband of Pārvatī may always protect'. Both meanings are accepted as the primary meaning of the sentence.

Some times, one meaning of the polysemy or homonym is restricted through *Abhidhā* and accepts as the primary meaning of the word. The second meaning will be suggested through the power of *Vyañjana.* In '*Śabdaśaktimūladhvani',* the communication happens in this way.

According to *Amarakośa*, the word '*aṁbaram'* is coded with two meanings: sky and cloth. They have no etymological or semantic connections. Therefore, they do not develop meaning. Thus, the function of homonymous words is limited to the *Abhidhāśakti*. When using such homonyms, the listener may not be aware of their multiple meanings at the same time. Previous

[5] Kalidasa, Kumarasambhava, chapterIII, ver.36.

linguistic knowledge, familiarity of words from the dictionary tradition, knowledge of traditional usage, are very important. That is, it is not easy to understand the *mukhyārtha* of all *Nānārtha* types of words. In the case of homonymy, it depends entirely on the cognitive ability of the people. For the selection of indented meanings from the homonymous words, it should be remembered that the rules laid down by *Bhartṛhari*. The knowledge and contextual factors are also need to select the appropriate meaning in the appropriate place of such words.

5. 1.2 *Lakṣaṇā* (Indication)

The beauty of poetic work never comes from its *Vācyārtha* (primary meaning/denotative meaning). Rather it arises from *Lakṣyārtha* (secondary meaning/ connected meaning) or more significantly, from *Vyaṅgyārtha* (suggested meaning). Poems are composed not only with *Nānārtha* (homonymy/polysemy) words but also with *ekārtha* words. No matter what kind of words they are, when such words are used in poem, they can convey multiple meanings in some context. That is the characteristic of poetic language. Even when *ekārtha* words enter in poetry, acquire another meaning through semantic development. *Uttamakāvya* and *Madhyamakāvya* are those that show that all words function in multiple meanings.

Homonymous words are given multiple meaning through the power of *Abhidhā*. Each of their meanings is traditionally or independently established. Therefor, there is no scope for *lakṣaṇā* and *vyañjanā*. Homonymy limited in *Abhidhāśakti*. But in the case of polysemy, its meaning is not limited to *abhidhā*, it can also extend to other related meanings. That is, in polysemy, development of another meaning from its one meaning can occur. See an example word '*Kuśalah'*. The *mukhyārtha* of the word '*kuśalah'* is 'the one who brings the grass named *kuśa* or *dharbha'* (*dharbha* is a kind of grass used for sacrifice). But when it comes to the expression '*karmaṇi kuśalah'*, it brings

the meaning '*samarthah'* (skilled person). Only a skilled person can pluck the '*dharbha* grass'. In this, the person who performs that action expands to the meaning of 'skilled person'. Here the etymological meaning (*kuśān lāti*) and the expanded meaning (*samarthah*) semantically related together both meanings are fit for the word *Kuśalah'*, therefore the word is polysemy. That is what happens with the power of *Lakṣaṇā*. *Lakṣaṇā* is the sound power that gives different meaning through the relation with the primary meaning of a word when the primary meaning does not match the context, but is appropriate due to tradition or convenience.[6]

5.1.3 *Vyañjanā* (Suggestion)

Vyañjanā is the power that gives a new meaning, entirely different from the *Vācyārtha* and *Lakṣyārtha*. *Sāhityadarpaṇa* 2.12 defines *Vyañjanā* as.

विरतास्वभिधाध्यासु ययार्थो बोध्यते परः

सा वृत्तिर्व्यञ्जना नाम शब्दस्यार्थादिकस्य च ||

By the power of *Abhidhā* the contextual meaning of *Nānārtha* words is selected through '*saṁyogaviprayogātīn*'. *Lakṣaṇā* gives another meaning related to the context. But *Vyañjanā* is the power that gives another sense of meaning other than contextual.[7]

Modern linguists like K. Kunjunniraja and Charles Fries believe that those meanings are socio - cultural meanings. which includes everything other

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[6] मुख्यार्थबाधे तद्योगे रूढ़ितोऽथ प्रयोजनात्

अन्योऽर्थो लक्ष्यते यत्सा लक्षणारोपिता क्रिया || Kāvyaprakāśa, 2.12.

मुख्यार्थबाधे तध्युक्तो ययान्योर्थः प्रतीयते

रूढ़े: प्रयोजनाद्वासौ लक्षणा शक्तिरर्पिता || Sāhityadarpaṇa, 2.20.

[7] When word having several primary meanings has the range of its denotation restricted by 'connection' and such other conditions, if there appears the cognition of a meaning other than the denoted (or directly expressed) one, that function which brings about this cognition is 'Suggestion.'- Kāvyaprakāśa, English translation. p.34

than the literal meaning.[8] That is, the scope of the power *Vyañjanā* is endless. It encompasses a variety of meanings. That meaning varies according to the context. The various meaning is what make poetry more beautiful. K. Sukumara Pillai suggests that it is the soul of poetic language. *Vyañjanā* illuminates a sense of meaning that is completely different from the context or reveals another meaning that is similar to the context.[9] However, *vyaṅgyārtha* arises indirectly from the meaning that expressed through the *Abhidhāśakti.*

5.1.4 Dhvani as *vyaṅgyārtha* (Suggestive meaning)

The investigation into what the 'poetic body' is led to the controversial issue of whether sound or meaning is more important. Daṇḍi concluded that the poetic body is the sound that expresses pleasant meaning[10]. After that, *śabda* is established as the poetic body and *Arthah* as the soul. Along with the theory emerged that the meaning, which is the soul, is more important in poetry. The later scholars accepted that the best poem is one that contains the *vyaṅgyārtha* rather than *vācyārtha* or *lakṣyārtha*. According to Dr. N. V. P Unithiri, in poetry, it is not the external sound or meaning that is important, but the inner meaning that both provide. That is '*Vyaṅgyārtha*'. Ānandavardhana establishes that the *Vyaṅgyārtha* is the *pratīyamānārtha* that is different from the *vācyārtha*[11]. Such writings can see in the words of great poets only, and only a true reader can recognize that meaning. That is in poetry, *vyaṅgyārtha* and Dhvani are one and the same.[12] Thus it can say that, the whole world of the power *Vyañjanā* is Dhvani. But Dhvani works only in *kāvya*-s. The *vyaṅgyārtha* remains implicitly in the *vācyārtha,* but *Vyañjanā* has an

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8 *Poetics and understanding the suggestion*, p. 55.

9 Dr. P. K. Narayana Pillai, *Kairalīdhvani,* p. 39.

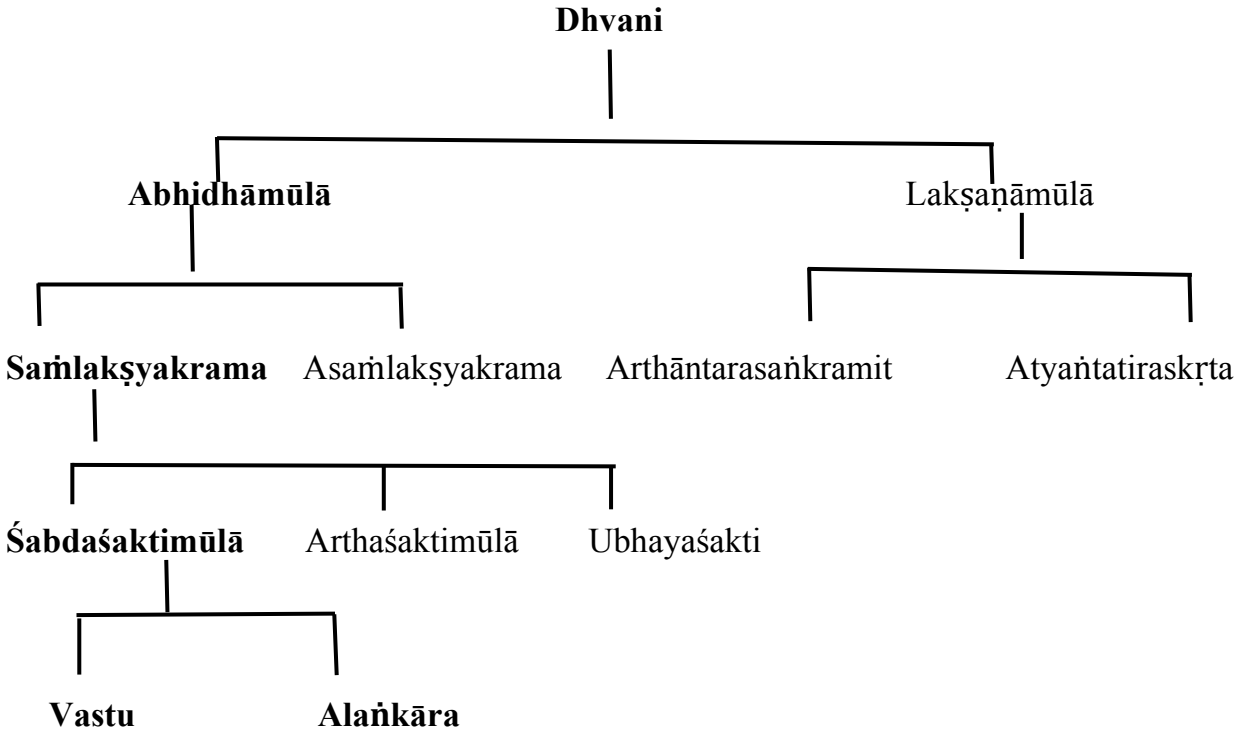
10 शरीरं तावदिष्टार्थ व्यवच्छिन्ना पदावली, Kāvyādarśa.

11 Dhvanyālokam, 1.2,3.

12 अस्माभिरपि प्रसिद्धेभ्यः शब्दव्यापारेभ्यो अभिधातात्पर्यलक्षणारूपेभ्यो अतिरिक्तो ध्वनिरित्युक्तः| एवं चतुष्कमपि ध्वनिः| तत्द्योगाच्च समस्तमपि काव्यं ध्वनिः | तेन व्यतिरेकाव्यतिरेकव्यपदेशः अपि न न युक्तः |Dhvanyalokalocana, p. 130

independent existence. The key resemblance of *vyaṅgyārtha* and Dhvani is, they both do not give importance to literal or primary meaning. Instead, both of them emphasize the suggested meaning. In poetry, they both enable the Rasa.

The *Vyañjanāśakti* bear a little resemblance to the function of homonymy. A *vācyārtha* and *pratīyamānārtha* emerges through the power of *Vyañjanā*. These two meanings are entirely different and not related. The same things happen with homonymy. When examining the subcategories of Dhvani, the *śabdaśaktimūladhvani* uses the polysemy and homonymy, as well as it works through the mechanism of polysemy. According to *D.L*, the position of *śabdaśaktimūladhvani* in Dhvani is as follows,



5.2 *Śabdaśaktimūladhvani.*

The word *Śabdaśaktimūladhvani* contains three terms: *Śabdaśakti, mūla*, and Dhvani. The term *śabdaśakti* is the inherent power of a sound to express its meaning/meanings. The term *mūla* means the 'basis or foundation.' Therefore, the word *Śabdaśaktimūladhvani* conveys the meaning that, Dhvani

happens based on the inherent power of sound. Through the inherent powers (*abhidhā* and *vyañjanā*.), the sound itself gives two meanings. They are primary meaning and *suggested meaning.* The primary meaning comes first through the *abhidhāvyāpāra*. Then the sound itself gives another meaning. It is *suggested meaning*, obtained through the *vyañjanāvyāpāra.* Here, the *suggested meaning* is obtained after the *vācyārtha's* recognition. Thus, the order of the *vāchya-vyaṅgya* impression is followed exactly here. Therefore, *Śabdaśaktimūladhvani* is the division of *saṁlakṣyakramavyaṅgyadhvani.*

A detailed discussion of *Śabdaśaktimūladhvani* occurs in the second chapter of the D.L. Ānandavardhana defines it as follows,

आक्षिप्त एवालङ्कारः शब्दशक्त्या प्रकाशते

यस्मिननुक्तः शब्देन शब्दशक्त्युद्भवो हि सः ॥ [13]

There are two rules given by Ānandavardhana for *Śabdaśaktimūladhvani* is as follows,

- A figure of speech (*Alaṅkāra*) should be expressed through *vyañjanāvyāpāra.*
- *Alaṅkāra* should be suggested, not stated directly by sound.

That is*, Śabdaśaktimūladhvani* occurs where a figure of speech (*Alaṅkāra*) is expressed through the *vyañjanāvyāpāra* of sound. *Alaṅkāra* should not be directly expressed by the sound, instead it should be suggested. That is, *Alaṅkāra* illuminates in the form of *vyaṅgya.*

According to Ānandavardhana, a poem expresses two meanings through the word power in it. Along with that, there should be an *Alaṅkāra* in the form

[13] Dhvanyāloka, 2.21.

of *vyaṅgya*, or in other words, the meaning expressed by *vyañjanāvyāpāra* should be an *Alaṅkāra*.

Ānandavardhana gives an example verse for *Śabdaśaktimūladhvani* as follows,

उन्नतः प्रोल्लसद्धारः कालागुरुमलीमसः |

पयोधरभरस्तन्व्याः कं न चक्रेऽभिलाषिणं ||

Here, the word *payodharah* conveys two meanings- *cloud* and *breast*. Both meanings are not related therefore, they are homonyms. All other words in the verse are describing the *cloud* and *breast* equally.

Therefore, the verse can be interpreted in two ways,

- Who wouldn't be tempted by the high, garlanded, and black *breasts* of a young woman?
- Who wouldn't be tempted by the dark, dense *cloud* that looms high in the sky, ready to rain?

In the above verse, the word *Tanvī (lady)* fit only for describing the breast. Therefore, by the usage of the word *Tanvī,* it can be understood that the contextual or relevant meaning is about the breast of the lady. The overall meaning of the poem conveys the meaning "*Who wouldn't be tempted by the high, garlanded, and black breasts of a young woman like a dark, dense cloud, which looms high in the sky, ready to rain?*" The use of the word *Tanvī* creates an impression in the reader's mind that two different meanings regarding cloud and chest need to be connected. Otherwise, in the absence of that word, they just remain as two separate sentences.

Here, conveys the meaning that, the breast is similar to the cloud. It is not communicated directly. An *Upamālaṅkāra* is suggested through *vyañjanā.*

The matter of cloud is *Upamāna,* and the breast is *Upameya.* Therefore, it is an example of *Śabdaśaktimūladhvani.*

That is, *Śabdaśaktimūladhvani* happens when,

- A verse can convey two different meanings.
- There must be an *Alaṅkāra* or *Vastu*.
- The *Alaṅkāra* or *Vastu* can relate the two different meanings together.

5.3 Differentiating *Śabdaśaktimūladhvani* and *śleṣālaṅkāra*

5. 3.1 *Śleṣālaṅkāra*

Ānandavardhana differentiates *śabdaśaktimūladhvani* and *śleṣālaṅkāra* in the second chapter of *D.L.* According to the definition of Mammaṭabhaṭṭa, Vāmana, Viśvanātha, and Jagannātha Pandit, the previous chapter explained that polysemy and homonyms are analyzed in *śleṣālaṅkāra*. What is discussed here is Ānandavardhana's perspective on *śleṣālaṅkāra*. Ānandavardhana quotes Udbhaṭa's theory on *śleṣā* and states that *śleṣālaṅkāra* express two meanings (*Vastu*) through *Abhidhāvyāpāra*.[14] However, expressing an *Alaṅkāra* directly by sound through *Abhidhā* is also matter of *śleṣā*.[15] He gives an example verse based on Udbhaṭa's theory is as follows,

भ्रमिमरतिमलसहृदयतां प्रलयं मूर्च्छा तमः शरीरसादं |

मरणं च जलदभुजगजं प्रसह्य कुरुते विषं वियोगिनीनाम् ||

[14] वस्तुद्वये च शब्दशक्त्या प्रकाशमाने श्लेषः p. 262.

[15] Ānandavardhana introduce the perspective of Udbhaṭa as "नन्वलङ्कारान्तरप्रतिभायामपि श्लेषव्यपदेशो..." p. 265.

Here, the word *Viṣam* conveys two meanings: *poison* and *water*. In the sense of 'Poison' the verse conveys a meaning as,

- The poison from the cloud-forming snake causes dizziness, apathy, disgust, lethargy, fatigue, and darkness in those who are love-lorns. This is one meaning derived from *Abhidhā*.

The word *Viṣam* also conveys another meaning from the sense 'water',

- The rain bearing- cloud, which looked like a snake, caused dizziness, apathy, disgust, lethargy, fatigue, and darkness in those who are love-lorn. It is also conveyed through *Abhidhā.*

According to Ānandavardhana the pun happens where an *Alaṅkāra* comes in the form of *Vācyā*. By the usage of the word *jaladabhujagam,* a *rūpakālaṅkāra* is expressed through *Abhidhā.* Thus, by illustrating this example, *Ānandavardhana* states that, in *śleṣā*, an *Alaṅkāra* is expressed only through *Abhidhāvyāpāra*, hence *śleṣā* becomes completely a matter of *Abhidhā*.

Here, the word *Viṣam* has two meanings- *water* and *poison*. The etymological meaning of the word is '*to pervade'*. Therefore, these two meanings are connected, and the word *Viṣam* is polysemy.

See another example verse given by Ānandavardhana for *śleṣā*,

तस्या विनापि हारेण निसर्गादेव हारिणौ |

जनयामासतुः कस्य विस्मयं न पयोधरौ ||

Here the word *hāram* means *pearlnecklace*. The word *Hārī* convey a meaning- *adorned with a necklace* (हारं अस्य अस्तीति हारी). Thus, the poem conveys the meaning

"*Who wouldn't be amazed by the breasts of a lady who wears a pearl necklace naturally, even without wearing one?"*

A *virodhālaṅkāra* is expressed here by directly through *Abhidhā* in the sentence "she is wearing a necklace without wearing one." Therefore, the poem is the matter of *śleṣā,* not *Śabdaśaktimūladhvani.*

Here, the word *Hārī* has another meaning – Attractive. To resolve the contradiction here, the reader takes the second meaning, "attractive" of the word *Hārī*. Thus, poem conveys the meaning,

"*Who wouldn't be amazed by breasts (payodharah) that are naturally attractive (hārī), even without a pearl necklace (hāram)?"*

The use of the *Nānārtha* word *Hārī* here conveys the poem in two meanings. The two meanings: *attractive* and *adorned with a necklace* of the word are formed from the root *hyañ* (ह्यञ्). Therefore, these two meanings are etymologically connected, and the word *Hārī* is polysemous.

Homonymous words are also use in *śleṣā.* See an example given by Ānandavardhana,

श्लाघ्याशेषतनुं सुदर्शनकरः सर्वाङ्गलीलाजित-
त्रैलोक्यां चरणारविन्दललितेनाक्रान्तलोको हरिः |
विभ्राणां मुखमिन्दुरूपमखिलं चन्द्रात्मचक्षुर्दध-
त्स्थाने यां स्वतनोरपश्यदधिकां सा रुक्मिणी वोऽवतात् ||

The poem conveys the meaning, '*The one who (lord Vishnu) saw Rukmini's body as more beautiful than his own, such Rukmini may protect you.'*

Describing Rukmini as,

1) श्लाघ्याशेषतनुं – praising her entire body because of the beauty.

2) सर्वाङ्गलीलाजितत्रैलोक्यां – she conquered the three world with the physical beauty.

3) मुखमिन्दुरूपमखिलं – she made the full moon her face.

Describing Lord Vishnu as,

1) सुदर्शनकरः - who holds the *sudarśanakarah* in his hand.

2) चरणारविन्दललितेनाक्रान्तलोकः- he is powerful enough to attack the entire world with a simple movement of his feet.

3) चन्द्रात्मचक्षुर्दधत्स्थाने- he who wears his moon-shaped eyes in the proper place.

There are two reasons why this poem is *śleṣā* not *Śabdaśaktimūladhvani.*

- Here the word *sudarśanakarah* has two meanings- the one who holds the *sudarśanacakra* in his hand (Vishnu) and the one with beautiful hands.
- In the sentence 'The one who saw Rukmini's body as more beautiful than his own' (*yām svatanorapaśyadadhikām sā rukminī*) *vyatirekālaṅkāra* is expresses as directly through the *Abhidhā.*

vyatirekālaṅkāra occurs where a distinction is pointed out between the *Upamāna* and *Upameya.*[16] Here, Rukmini excels more than Vishnu.

[16] व्यतिरेको विशेषश्चेदुपमानोपमेययोः Kuvalayānanda, 55.

The word *sudarśanakara* is homonymous because the two meanings, the one who holds the *sudarśanacakra* in his hand (Vishnu) and the one with beautiful hands, are not related.

5.3.2 *Śabdaśaktimūladhvani* according to Ānandavardhana

According to the definition of *Śabdaśaktimūladhvani*, Ānandavardhana states that it occurs when an *Alaṅkāra* is expressed through *vyañjanāvyāpāra*. The term *Ākṣepa* is used to denote *vyañjanāvyāpāra*. That is, when a poem conveys two meanings and an *Alaṅkāra* indirectly through *Vyañjanā* by the power of the words in it, it becomes *Śabdaśaktimūladhvani*. He illustrating an example for *Śabdaśaktimūladhvani* is as follows,

दत्तानन्दाः प्रजानां समुचितसमयाकृष्टसृष्टैः पयोभिः

पूर्वाह्णे विप्रकीर्णा दिशि दिशि विरमत्याह्नि संहारभाजः|

दीप्तांशोर्दीर्घदुःखप्रभवभवभयोदन्वदुत्तारनावो गावो

वः पावनानां परमपरिमितां प्रीतिमुत्पादयन्तु ||

Here the word *Gāvaḥ* conveys two meaning: *Sun rays* and *cows*. In the sense of Sun rays, the poem conveys the meanings-

- "May the sun's rays bring you joy by providing water to the people at the right time, which scattering during the day, and burning it at night, it stands like a boat to cross the ocean of fear in the world."

The word *dīptāmśu* fit for describe the Sun rays only, therefore, it can say that this is the *upameyavākya* or contextual meaning.

In the sense of cow, the poem conveys the meaning-

- "May the cows bring you joy by providing milk to the people at the right time, they graze in the morning and gather at night, it stands like a boat to cross the ocean of fear in the world."

This meaning is *Upamānavākya* or non- contextual, which is conveyed through *vyañjanā*.

When an irrelevant meaning reveals through *vyañjanāvyāpāra*, it should be given the *Upamāna-Upameyabhāva* to both relevant and irrelevant meanings to avoid the harm of expressing unnecessary meanings.[17] Therefore, it can be said here that, the Sun rays are just like cows in their duties. An *Upamālaṅkāra* is expressed through *vyaṅgya*. Therefore, this is an example of *Śabdaśaktimūladhvani.* Here, the words *payah* (water and milk) is polysemy. The etymological meaning of the word *payah* is 'to drink'. Hence the two meanings are etymologically connected. The word *gāvah* (Sun rays and cows) is also polysemy. The etymological meaning of the word *gāvah* is 'to go' or 'to move'. Hence the two meanings are related to its etymology.

See, another example given by Ānandavardhana,

अत्रान्तरे कुसुमसमययुगमुपसंहरन्नजृम्भत ग्रीष्माभिधानः फुल्लमल्लिकाधवलाट्टहासो महाकालः||

The sentence conveys the meaning - "like Lord Shiva, the long spring season arrived."

कुसुमसमययुगमुपसंहरन् – end up two spring seasons, and after killing *Kāmadeva*.

फुल्लमल्लिकाधवलाट्टहासः - with a white jasmine flower like smile, and with a loud laugh just as blooming jasmine flower.

ग्रीष्माभिधानः- a summer named *grīṣma,* and someone who is named "destroyer of everything".

[17] शब्दशक्त्या प्रकाशमाने सत्यप्राकरणिके अर्थान्तरे वाक्यस्य असंबद्धार्थाभिधायित्वं मा प्रसाङ्क्षीदिति अप्राकरणिक प्राकरणिकार्थयोः उपमान उपमेयभावः कल्पयितव्यः Dhvanyāloka, p. 277.

महाकालः अजृम्भत- a long-season arrived, and *Mahākālah* (Shiva) has come.

Except the word *Atrāntare*, all other words are equally describing Lord Shiva and spring season. The word *Atrāntare* fit only for describing Spring season. Thus, matter of spring season is the *Upameyavākya* or relevant meaning. Matter of describing Lord Shiva is *upamānavākya* or irrelevant meaning. An *Upamālaṅkāra* is expressed through *vyaṅgya*. Therefore, this is an example of *Śabdaśaktimūladhvani.*

Here, the word *Mahākālah* is homonymy, because the meanings *Lord Shiva* and *Long season* are not related semantically. All other words *Kusumasamayayugam, Fullamallikādhavalāṭṭahāsah,* and *Grīṣmābhidhāh* are Polysemy.

5.3.3 *Śabdaśaktimūladhvani* according to Mammaṭabhaṭṭa

Jagannātha Pandit discusses *Saṁlakṣyakramavyaṅgyadhvani* in the second *Ānana* of *R.G*. *Saṁlakṣyakramavyaṅgyadhvani* is two types- *Śabdaśaktimūla* and *Arthaśaktimūla*. Based on which form the *vyaṅgya* exist*, Śabdaśaktimūla* again divided into two types- *Vasturūpa* and *Alaṅkārarūpa*. In this context he criticizes the previous thoughts on *Śabdaśaktimūladhvani*, including Mammaṭabhaṭṭa[18]. Finally, he establishes his own views and defines *Śabdaśaktimūladhvani*.

The view of Mammaṭabhaṭṭa is as follows,

अनेकार्थस्य शब्दस्य वाचकत्वे नियन्त्रिते

संयोगाधैरवाच्यर्थधीकृत्व्याप्तिरन्जनं ||

[18] "नानार्थस्य शब्दस्य सर्वेष्वर्थेषु ... नानार्थविषयत्वापत्ति" Rasagangadhara (second Ananana), chandrika samskṛta hind commentaries. P.4

The *Abhidhāvyāpāra* controls words with multiple meanings by using '*saṁyogādīn*-s'. The non-verbal meaning (*Vyaṅgyārtha*) is obtained through *Vyañjanāvyāpāra.*

For example, "सुरभिमांसं भक्षयति" in the sentence the word '*Surabhi'* conveys two meanings- *Cow* and *Fragrance*.

- In the sense of '*cow'*, the sentence gives the meaning- *Eating Cowmeat*.
- In the sense of '*Frgrance'*, the sentence gives the meaning- *Eating fragranced meat*.

The concern is here that- of these two meanings, are both meanings literal (*Vācya*) or is one of these suggestive (*Vyaṅgya*) meaning? In response to this, Mammaṭbhaṭṭa says that, when words with multiple meanings are controlled with '*saṁyogādīn*-s', which is appropriate according to the context, should be taken as *vācyārtha*, and that which is not is *Vyaṅgyārtha.*

According to Mammṭabhaṭṭa the correct order of comprehension of *Nānārtha* is as,

- First, we hear the word.
- After that, the sense of the meaning of the word arises.
- Controlling meanings with '*saṁyogādīn*-s.
- Prevents meaning that does not fit the context (*Aprākaraṇika*).
- After that, a sense of contextual meaning emerges from the *Abhidhā.*
- Finally, through the power of *Vyañjanā*, a sense of non-contextual meaning arises.

Thus, according to the perspective of Mammṭabhaṭṭa, the word *Surabhi* can have both of its meaning- *Cow* and *Fragrance*. The contextual meaning '*fragrance'* overrides the non-contextual meaning '*cow'*, and it becomes the *Vācyārtha*.

In Kāvyaprakāśa, Mammṭabhaṭṭa gives an example verse for *Śabdaśaktimūladhvani*,

भद्रात्मनो दुरधिरोहतनोर्विशालवंशोन्नते: कृतशिलीमुखसंग्रहस्य

यस्यानुपप्लवगते: परवारणस्य दानांबुसेकसुभगः सततं करोऽभूत् ॥

Here almost all the words in the verse conveys multiple meanings,

- भद्रात्मन: - beautiful figure, a kind of an Elephant belonging to the Bhadra family.
- दुरधिरोहतनु – with invincible physical strength, tall body that no one can climb it.
- र्विशाल वंशोन्नति – the fame of a vast race, high shouldered.
- शिलीमुखसंग्रह:- row of arrow, row of bumble beetles.
- अनुपप्लवगति – abundant wisdom, walking without pride.
- परवारण:- he who stops enemies, an elephant with good caste.
- दानांबुसेकसुभगः – became fortunate because watered for donation, spread fragrance from the rut water.

Here the the word '*Karaḥ'* conveys two meanings- *Hand*, and *Elephant trunk*. All other words are describing the hand of the King and trunk of the

Elephant equally. The etymological meaning of the word *Karaḥ'* is 'to do' (कृ). Thus, the two meanings are etymologically connected and the word comes in the category of Polysemy. The word *śilīmukhaḥ* (Arrow and bumble beetles) is also Polysemy. The other words *Vaṃśaḥ* (Race, shoulder), *Vāraṇaḥ* (Elephant, Resistance), *Bhadraḥ* (beautyful, Family of elephant) are Homonyms.

Describing the hand of a King as "A beautiful person, has invincible physical strength, is renowned for his clan, is deeply knowledgeable in the art of archery, he conquers enemies, because of his donation, his hand always becomes fortunate.

Describing Elephant as "The elephant who is belonged to the Badra clan, it has a tall body that no one can climb, as well as high-shouldered, attracts the attention of bees, and its trunk always spreads fragrance because it is wetted with its rut water."

According to Mammaṭbhaṭṭa, the contextual meaning is describing the hand of the King. Thus, it is the *Vācyārtha*. The second meaning is regarding the elephant, is expressed through *Vyañjanā*, it becomes the *Vyaṅgyārtha*.

5.3.3.1 Second perspective based on *Tātparyaśakti*

There exists another perspective, according to the view the *Tātparyaśakti* is the right way to determine the *Nānārtha*. *Tātparya* means 'intrest'. It is not the reader's interest, not the listener. It should be the interest of 'speaker'. In the sentence, सुरभिमांसं भक्षयति the speaker 's interest lies on 'fragrance'. Therefore, 'fragrance' should be taken as *Vācyārtha.* The disintrested meaning of the speaker should be taken as *Vyaṅgyārtha.*

Therefore, according to the perspective, the correct order for comprehension of *Nānārtha* is as follows,

- First, we hear the word.
- After that, the comprehension of the meaning of the word arises.
- Third, the speaker's interest is determined.
- A sense of contextual meaning arises.
- A sense of non- contextual meaning arises through power of *Vyañjanā.*

5.3.3.2 Third perspective.

This group argues that both of the previous perspectives are illogical. Because, when you hear a *Nānārtha* word, all the meanings coded in that word immediately come to the listener's mind. The two meanings 'Fragrance and Cow' of the word *Surabhi* will be enters immediately in the listener's mind. Therefore, the argument that, the contextual meaning with *samyogādīn-s* prevents the non-contextual meaning cannot be accepted. Likewise, it does not happen because of the power of *Tātparya.*

Because the moment we pronounce the word, all the knowing meanings of the word come out the mind clearly. For example, the sentence, पयः रमणीयम् convey two meanings – *Milk is beautyful* and *Water is beautyful*. Therefore, according to this perspective it is not correct to say that, the contextual meaning is *Vācyārtha,* and non-contextual is *Vyaṅgyārtha.*

5.3.3.3 Fourth perspective.

According to another thought, the contextual meaning becomes *Vācyārtha*, and the non-contextual meaning is *Vyaṅgya*. In addition, the *Alaṅkāra* that connects those two meanings also becomes *Vyaṅgya*.

For example,

दुर्गालंघितविग्रहो मनसिजं संमीलयंस्तेजसा

प्रोध्यद्राजकलो गृहीतगरिमा विष्वग्वृतो भोगिभिः

नक्षत्रेशकृतेक्षणो गिरिगुरौ गाडां रुचि धारयन्

गामाक्रम्य विभूतिभूषिततनू राजत्युमावल्लभः ||

The verse praises the king by saying '*umāvallabhaḥ rājati*'. Here, the word '*umāvallabhaḥ'* conveys two meanings

- Husband of a queen named *Umā*.
- Husband of Godess *Pārvatī* (*śiva*).

In which the first is the contextual meaning, and the second is the non-contextual.

The ultimate meaning of the verse is that the King is just like Lord *śiva'*. Thus, here comes an *Upamālaṅkāra*. Therefore, here the contextual meaning regarding the King is *Vāchya*, and the non-contextual meaning regarding Lord *śiva* is *Vyaṅgya*. The *Upamālaṅkāra* also becomes *Vyaṅgya*.

5.3.4 *Śabdaśaktimūladhvani* according to Jagannātha Pandit.

After stating such ancient views, Pandit Raja presents his own opinion on *śabdaśaktimūladhvani*. According to Pandit Raja, *Abhidhā* is in four kinds. They are *Yogaṃ, Rūḍhī, Yogarūḍhī,* and *Yaugigarūḍhī*. It has already been discussed in Chapter 2 (2.1-2.4). But in the case of the words *Yogarūḍhī* and *Yaugikarūḍhī*, it can be seen that these words convey two meanings (*Yoga meaning* and *Rūdī meaning*). That is, they are multi-semantic words.

- The word *Paṅkajaḥ* is a *Yogarūḍhī*. Because, it contains a *yoga* meaning and a *Rūḍhī* meaning. *Yogārtha* is 'born from mud', but

without accepting this meaning, the word *Paṅkajaḥ* is famous in *Rūḍhyartha*: 'Lotus'.

- Likewise, the same thing happens in the case of *Yaugikarūḍhī*. Where the *Yogārtha* and *Rūḍhyartha* are accepted equally. The word *Udbhit* is an example of *Yaugigarūḍhī.* It has two meaning- Tree (*Yogārtha)* and the name of a sacrifice (*Rūḍhyartha)*.

There will be a confusion about in such context which of these meaning should be taken as *vācyārtha* and *vyaṅgyārtha*. As a solution to this, Pandit Raja says-

योगरूढस्य शब्दस्य योगे रूढ्या नियन्त्रिते

धियं योगस्पृशोऽर्थस्य या सूते व्यञ्जनैव सा ||

Which means, in such words (*Yogarūḍhī* and *Yaugigarūḍhī), Rūḍhī* brings control to the *Yogārtha* by the rule '*Rūḍhiyorgāpahāriṇī*'. Therefore, *rūḍhyartha* should be taken as *vācyā,* and *Yogārtha* as *vyaṅgya.*

Giving an example-

अबलानां श्रियं हृत्वा वारिवाहैः सहानिशं

तिष्टन्ति चपला यत्र स कालः समुपस्थितः ||

Here, there are three words that are multi-semantic- *Abalā*, *Vārivāham*, and *Capalā*.

Word	*Yogārtha*	*Rūḍhyartha*
Abalā	Weak person	Women
Vārivāham	Water carrier	Cloud
Capalā	fickleness	Lightning

Thus, the verse can be interpreted in two ways.

I. A time has arrived where fickle women (*Capalā*) who steal the wealth of weak men (*Abalā*), and always accompany drunken men (*Vārivāham*)- denoting the starting of Kaliyuga.

II. A time has arrived where the lightning (*Capalā*) steals the beauty of women (*Abalā*), and accompanies the clouds (*Vārivāham*) day and night- denoting the rainy season.

In this context, the first meaning derived from the *Yogārtha*. And the second is from *rūḍhyartha.* According to Jagannātha Pandit, *rūḍhī* meaning is the *vācyārtha, Yogā* meaning is the *vyaṅgyartha.* Therefore, the first one is the *vācyārtha,* and the second one is the *vyaṅgyārtha.*

Some examples are given below for words that are *Yogarūḍhī* and *Yaugigarūḍhī*.

Yogarūḍhī words		
Word	**Yogārtha**	**Rūḍhyartha**
Paṅkajam	Born from mud	Lotus
Nākah	Place where no worries	Heaven
Ambujam	Born from water	Lotus
Abjam	Born from water	Lotus
Jaladam	Giver of water	Cloud

The *Rūḍhyartha* (Lotus) of the word *Paṅkajam* is related to its *Yogārtha* (born from mud). It is possible to develop its *Rūḍhyartha* as water lilies, worms, etc., according to its *Yogārtha*. In the case of the word *Nākah*, the meanings 'sky' also fit for the *Rūḍhyartha.* That is, by analyzing all *Yogarūḍhī* words

mentioned above, the *Yogārtha* is relates to the *Rūḍhyartha*. Therefore, it can say that all *Yogarūḍhī* words are Polysemous.

Yaugigarūḍhī words		
Word	**Yogārtha**	**Rūḍhyartha**
Udbhit	To sprout (Tree)	Name of a sacrifice
Takṣakah	To make (Carpenter)	Name of a serphent
Rohī	To grow (Tree)	Red color
Abdam	To give water (Cloud)	Year

Here, the *Rūḍhyartha* of the word *Udbhit* does not relate to its *Yogārtha*. But *Yogārtha* can be developed as a tree, Shrubs, etc. That is, by analyzing all *Yaugigarūḍhī* words mentioned above, they act as homonyms. Therefore, all *Yogarūḍhī* words are Polysemic in nature and *Yaugigarūḍhī* words are Homonymic in nature.

After stating about '*Prākaraṇikāprākaraṇikārtha'* (contextual and non-contextual) of *Nānārtha* words, Jagannātha Pandit says that the *śabdaśaktimūladhvani* stated by previous scholars such as Mammaṭabhaṭṭa, should be understood as follows,

Although, both meanings of *Nānārtha* words are obtained through the power of *Abhidhā*, the *Alaṅkāra* which connects those two meanings is obtained through *Vyañjanā*. Therefore, in *śabdaśaktimūladhvani*, contextual meaning should be taken as *Vācyārtha*, and non-contextual meaning, as well as *Alaṅkāra*, should be taken as *Vyaṅgyārtha*. [19]

[19] नानार्थस्थलेऽपि उपमायाः प्राकरणिकाप्राकरणिकार्थगतायाः प्रतिपत्तये अवश्यं वाच्यया, व्यञ्जनया एव अप्राकरणिकस्य अर्थस्य प्रतिपत्तौ अलं क्लिष्टकल्पनया इत्याशयेन प्राचीनैः उक्तं नानार्थव्यञ्जकत्वं अपि न दुष्यति, Rasagangadharam, P.41. (*śabdaśaktimūladhvani* according to Mammaṭabhaṭṭa is 'two meanings are obtained through Abhidhā, and Alaṅkāra obtained through Vyañjanā').

करतलनिर्गलदविरलदानजलोल्लासितावनीवलयः

धनदाग्रमहितमूर्तिर्जयतितरां सार्वभौमोऽयम् ||

The verse given above is an example of *śabdaśaktimūladhvani.* There are several words which convey multiple meanings- *Kara*, *Dāna*, *Dhanada* and *Sārvabhauma*.

- *Kara* has two meanings- Hand and Trunk of the elephant, it is an example of Polysemy. Both meanings are etymologycally connected.
- *Dāna* has two meanings- Donation and Rut water of the elephants, it is example of Homonymy.
- *Dhanada* has two meanings- Donors and Lord Kubera, is an example of Polysemy.
- *Sārvabhauma* has two meanings- Emperor and the elephant of north direction. Both meanings are interconnected in the sense familiar in the world and it is an example of Polysemy.

Here all the multi-meanings of the words are obtained through *Abhidhā*. Therefore, this verse can be interpreted in two ways,

1. The emperor (*Sārvabhauma*), who brings joy to the entire world with the water of charity (*Dānajala*) that always flows down from his hand (*Kara*) and is renowned among the donors (*Dhanada)*, is victorious. This is the contextual meaning, and therefore, it should be taken as *Vācyārtha*.
2. The elephant (*Sārvabhauma),* who gives joy to the entire world with the rut water (*Dānajala*) that always flows down from its trunk (*Kara*), and who is famous even in front of Kubera

(*Dhanada*), is victorious. This is the non-contextual meaning, and therefore, it should be taken as *vyaṅgyārtha*.

An *Upamālaṅkāra* is also obtained through *Vyañjanā*, thus the overal meaning of the poem is as follows,

"This emperor is like the famous elephant. Elephant delights the world with his sweet rut water that always flows from his trunk. The emperor delights the world with his charity. The elephant is famous even infrot of the Lord Kubera, the emperor is renowned among the donors."

To understand how homonymy and polysemy work in the context of *śleṣālaṅkāra* and *śabdaśaktimūladhvani*, here, presents a differentiation between these two.

śleṣālaṅkāra	***śabdaśaktimūladhvani***
Nānārtha words are using.	*Nānārtha* words are using.
Both Polysemous or Homonymous words can be seen.	Both Homonymous and polysemous words can be seen.
The verse can be interpreted in two ways.	The verse can be interpreted in two ways.
When using homonymous words only, the poem gives two unrelated meanings- homonymy based *śleṣā*	Always convey two unrelated meanings.
When using polysemous words only, the poem gives two related meanings-polysemy based *śleṣā*.	Unrelated meanings can be related.
An *Alaṅkāra* can be obtained through *Abhidhā*.	An *Alaṅkāra* can be obtained through *vyañjanā*.
Sentences also convey multi-meanings	Sentences also convey multi-meanings.
Homonymous, and polysemous meanings cannot be connected through *Alaṅkāra*.	Homonymous meanings can be connected through *Alaṅkāra,* which results in polysemy.

The two meanings are obtained only through *Abhidhā.*	One meaning obtained through *Abhidhā*. Other meaning obtained through *vyañjanā*.
Both meanings are taken as *Vācyārtha*.	One meaning is taken as *vācyārtha*, and the other is taken as *vyaṅgyārtha*.
Both meanings are taken as Contextual.	*Vācyārtha* is taken as contextual,
There will be no relevance on *vyaṅgyārtha*.	*vyaṅgyārtha* taken as non-contextual meaning.
Mechanism of homonymy occurs.	Mechanism of Polysemy occurs.

Conclusion

This chapter analyzes how homonymy and polysemy work in the context of Dhvani, or more precisely, in the context of *śabdaśaktimūladhvani*. After accurately observing the thoughts of previous scholars such as Mammaṭabhaṭṭa, Ānandavardhana, and Jagannatha Pandit, this chapter differentiates *śleṣālaṅkāra* and *śabdaśaktimūladhvani*. From those observations, it can be understood that, in *śabdaśaktimūladhvani*, sentences also express a multi-semantic nature. The sentences are homonymous - the sentences express two different meanings. But in the presence of an *Alaṅkāra*, the homonymous sentences are connected. Based on this observation, the next chapter examines how the polysemous tendencies happen in *śabdaśaktimūladhvani*.

CHAPTER VI

POLYSEMIC TENDENCY IN ŚABDAŚAKTIMŪLADHVANI

The previous chapter examines homonymy and polysemy in poetry and the multiple interpretations they create. However, it has not been examined how the use of such words affects the poem's overall behaviour. Therefore, this chapter examines whether the use of homonyms and polysemy words changes sentences in the context of the *Śabdaśaktimūladhvani* and *Śleṣālaṅkāra*. The resulting change in the overall behaviour of the poem is also examined.

6.1 Polysemic behaviour in *Śabdaśaktimūladhvani*

The effect of using homonymous or polysemous words in *Śabdaśaktimūladhvani* creates two interpretive levels in the poem. Here, the theory and examples presented by Jagannatha in *Rasagaṅgādhara* is to be analyzed.

करतलनिर्गलदविरलदानजलोल्लासितावनीवलयः

धनदाग्रमहितमूर्तिर्जयतितरां सार्वभौमोऽयम् ||

Karah, *Dānajala*, *Dhanada* and *Sārvabhauma* are multi- semantic words.

- *Karah*- elephant trunk and hand.
- *Dānajala*- Rut water and charity of water.
- *Dhanada*- Kubera and donors.
- *Sārvabhauma*- Elephant and Emperor.

Kara, *Dhanada* and *Sārvabhauma* are Polysemy words and *Dānajala* is homonymy. Based on the presence of these *Nānārtha* words, the poem conveys two meanings.

1. The emperor (*Sārvabhauma*), who brings joy to the entire world with the water of charity (*Dānajala*) that always flows down from his hand (*Karaḥ*) and is renowned among the donors (*Dhanada)*, is victorious.

2. The elephant (*Sārvabhauma),* who gives joy to the entire world with the rut water (*Dānajala*) that always flows down from its trunk (*Karaḥ*), and who is famous even in front of Kubera (*Dhanada*), is victorious.

The first meaning describes the emperor. This is the contextual meaning, which is conveyed through *Abhidhā*; it should be taken as *Vācyārtha*. The second meaning describes the elephant. This is the non-contextual meaning, which is also conveyed through *Abhidhā*. By *Abhidhā,* these two meanings are accepted as the primary meanings of the verse. But by the restriction techniques explained in the last chapter, one meaning is restricted as the primary meaning, and the other comes as suggested meaning. Among the techniques explained earlier, context is very important. By the technique of context, the narration of the emperor is restricted as primary, and the other meaning falls as the suggested meaning. Hence, according to Jagannātha Pandit, the non-contextual meaning should be taken as *vyaṅgyārtha*.

It has already been said that in *Śabdaśaktimūladhvani,* the contextual meaning is restricted as the primary meaning, and the non-contextual meaning is recognized as the suggested meaning. Here, the first is accepted through *Abhidhā,* and the second is accepted through *Vyañjanā.* It is also seen that the contextual and non-contextual meanings are entirely different, and there is no agreement between the contextual and non-contextual meanings. Thus, it can be said that both contextual and non-contextual meanings show a homonomic

behavior. Here, one can think about the reason why the poet uses the same or one word for getting two meanings - one is primary and other is suggested. Hence, one can reach in a conclusion that the poet tries to connect both meanings by an *Alaṅkāra,* either *upamā* or *rūpaka* or *virodha* etc. If the two meanings are connected by comparison, the suggested meaning comes as *upamāna* (the standard of comparison) and the primary meaning as *upameya* (the object being compared). Hence, the connection either by *upamā (*comparison) or by *rūpaka* (metaphor) is also comes as suggested. However, in such a case, Ānandavardhana says that it should be given the *Upamāna-Upameyabhāva* to both contextual and non-contextual meanings to avoid the harm of expressing unnecessary meanings. Based on this, the poem conveys the meaning as follows,

"This emperor is like the famous elephant. The elephant delights the world with his sweet rut water that always flows from his trunk. The emperor delights the world with his charity. The elephant is famous even in front of Lord Kubera; the emperor is renowned among the donors."

Here, the contextual and non-contextual sentences are obtained by the use of homonymous and polysemous words. They act as homonymy (different unrelated meaning). But, the *Upamālaṅkāra* connected the two different meanings (contextual and non- contextual), and they became as one. The two sentences are equalized by the poet by using the suggested *Upamālaṅkāra*.

Examining *Śabdaśaktimūladhvani*, given in K.P,

भद्रात्मनो दुरधिरोहतनोर्विशालवंशोन्नते: कृतशिलीमुखसंग्रहस्य

यस्यानुपप्लवगते: परवारणस्य दानांबुसेकसुभगः सततं करोऽभूत् ॥

Here the words *Karaḥ, śilīmukhaḥ, Vaṃśaḥ, Vāraṇaḥ, Bhadraḥ* are *Nānārtha* words.

- *Karaḥ* - Hand, and Elephant trunk.
- *śilīmukhaḥ* - Arrow and Bumble bee
- *Vaṃśaḥ* - Race, shoulder.
- *Vāraṇaḥ* - Elephant, Resistance.
- *Bhadraḥ* - Beautyful, an Elephant belonging to a particular Family.

The etymological meaning of the word *Karaḥ'* is 'to do' (कृ). Thus, the two meanings are etymologically connected and the word comes in the category of Polysemy. The word *śilīmukhaḥ* is Polysemy. The meaning 'Bumble bee' is obtained through *Abhidhā*, whereas, the meaning 'arrow' is obtained through *Vyañjanā*. The other words *Vaṃśaḥ, Vāraṇaḥ*, *Bhadraḥ* are Homonyms. Thus, the poem conveys two meanings.

1. "A beautiful person, has invincible physical strength, is renowned for his clan, is deeply knowledgeable in the art of archery, he conquers enemies, because of his donation, his hand always becomes fortunate.

2. "The elephant who is belonged to the *Bhadra* family, it has a tall body that no one can climb, as well as high-shouldered, attracts the attention of bees, and its trunk always spreads fragrance because it is wetted with its rut water."

These two meanings; contextual and non-contextual are show homonimic nature. The first meaning is describing the hand of a King. This is the contextual meaning. Which is conveyed through *Abhidhā*; it should be taken as *Vācyārtha*. The second meaning describing the Elephant. This is the non-contextual meaning. which is also conveyed through *Abhidhā*. An *Upamālaṅkāra* is also obtained through *Vyañjanā.* Finally, the poem conveys the meaning as, the King and the Elephant is equal in physique and pecularity.

Finally, the poem implies that the king and the elephant are equal in body structure and features and the hand of such a king becomes auspicious. By the presence of the *Upamālaṅkāra* contextual and non-contextual meanings are connected as one, and act as polysemic behavior.

Therefore, it can be concluded that in the context of *śabdaśaktimūladhvani* multi-semantic words can be seen as well as different multi-semantic sentences also (contextual and non-contextual). They act as homonymic behaviour. With the presence of an *Upamālaṅkāra,* those homonymous sentences are connected as one, and resulted as polysemy. That is, the *śabdaśaktimūladhvani* shows a polysemic tendency.

6.2 Homonymic behaviour in *Śleṣālaṅkāra*

Here two types of *Śleṣā* need to be examined: *Sabhaṅgaśleṣā* and *Abhaṅgaśleṣā*.

What happens in the context of *Sabhaṅgaśleṣā* is,

- Compound words must appear.
- Compound words need to be broken down to get multiple meanings.
- Finally, the poem can be interpreted in two ways.

6.2.1 Examining Homonymy based *Sabhaṅgaśleṣā*

येन ध्वस्तमनोभवेन बलिजित्कायः पुरास्त्री कृतो
यश्चोद्वृत्तभुजङ्गहारवलयोगङ्गां च योऽधारयत्।
यस्याहुः शशिमच्छिरो हर इति स्तुत्यं च नामामराः
पायात्स स्वयमन्धकक्षयकरस्त्वां सर्वदोमाधवः।

The poem is an example of *Sabhaṅgaśleṣā*. Here, all the words like '*dhvastamanobhavaḥ*', *purāstrīkṛtah'* etc. are homonym; they convey unrelated meanings of Lord Shiva and Vishnu. It is obtained through *Abhidhā*. This poem lend itself to multiple interpretations simply because of these homonymic words. All other words are compound words with multiple meanings; they describe both Shiva and Vishnu equally.

Here, the compound words are,

1. ध्वस्तमनोभवः – it is need to be split to get its multiple meanings.

    - येन मनोभवः ध्वस्तः (ध्वस्तः + मनोभवः) - The Kāmadeva was destroyed by Shiva.
    - येन अभवेन अनः ध्वस्तम् (ध्वस्तं + अनः +अभवः) - the birthless Vishnu destroyed the vehicle.

2. पुरास्त्रीकृतः – it is need to be split to get its multiple meanings.

    - पुरः + अस्त्रीकृतः — The city named *tripura* was destroyed by Lord Shiva using arrows.
    - पुरा + स्त्रीकृतः - Once, the lord Vishnu took the body in the form of a woman.

3. शशिमच्छिरोहरः – it is need to be split to get its multiple meanings

    - येन शशिमच्छिरः अहरत्- By Vishnu, the head of *Rāhu* was removed.
    - यः शशिमच्छिरः - The Shiva whose head bears the moon.

4. सर्वदोमाधवः is need to be split its multiple meanings.

    - सर्वदा + उमाधवः – always the husband of Pārvati.

    - सर्वदः + माधवः – the Giver of all blessings; Vishnu.

When we examine all the compound words mentioned above, we can see that they share different spellings and different meanings, even though they are pronounced the same. Such words can be classified as homophones. A homophone is a type of homonymy where words share the same pronunciation but differ in spelling and meaning. That is, there are three types of homonyms: homophones, homographs, and complete or absolute homonymy. Therefore, compound words that give more than one meaning are not classified as complete homonyms; they belong to the category of homophones. It can be seen that the *vyañjanā* power also works there to achieve the full meaning of the compound word.

Here the poem conveys two meanings as,

- Describing Lord Vishnu - The unborn, the destroyer of the demon *śakaṭāsura*, the one who took the form of a woman after conquering *Bāli*, the one who killed the terrible serpent *Kāliya*, the one who made *Govardhana* into the form of Krishna, the one who lifted the earth in the form of *Varāha*, the one who removed the head of *Rāhu* who tried to drink nectar, and the one who destroyed the *Yādava*-s through a curse, is Mahāvishnu. May the giver of all blessings and the husband of Lakshmi protect you.

- Describing lord Shiva- Destroyer of the *Kāmadeva*, the one who destroyed *Tripura*, while he used the body of Vishnu as a weapon, one who wears terrifying snakes as garlands and armlets, who bore *Gaṅgā*

on his hair, whose head bears the moon, the one who is the destroyer of a demon, named *Andhaka*, may the husband of *Umā* always protect you.

Here the poem gives two meanings. When we examine these two meanings (multi-semantic sentences), we find that they do not express any coherence together; they are two unrelated sentences. That is, through the use of homophonic words, both meanings express homonymous behavior. This poem is and example of homonymy based *Sabhaṅgaśleṣā.*

6.2.2 Examining polysemy based *Sabhaṅgaśleṣā.*

इतीरिता पत्त्ररथेन तेन हीणा च हृष्टा च बभाण भौमी ।

चेतो नलङ्कामयते मदीयं, नाऽन्यत्र कुत्रापि च साऽभिलाषम् ॥

Here, the word नलङ्कामयते is a compound word, that convey multiple meaning through word division,

- न + लङ्कां + अयते - लङ्कां न अयते - not going to Lanka.
- नलं + कामयते – (my mind) longs for the king Nala.

Here, the word नलङ्कामयते, convey two unrelated meanings. Thus, the word comes under the category of homophone. However, the poem conveys two multi-semantic sentences,

1. When the bird said this, Damayanti, who was both ashamed and happy, said – "My mind desires only Nala, I have no desire for anything else."
2. When the bird said this, Damayanti, who was both ashamed and happy, said- "My mind not going to Lanka, I have no desire for anything else".

It is very clear that these two multi-semantic sentences are related semantically. Because both sentences express the 'desire of the mind'. That is these two meanings are polysemic in nature. Thus, this poem is example of Polysemy based *Sabhaṅgaśleṣā.*

6.2.3 Examining the Polysemy based *Abhaṅgaśleṣā*

भ्रमिमरतिमलसहृदयतां प्रलयं मूर्च्छा तमः शरीरसादं |

मरणं च जलदभुजगजं प्रसह्य कुरुते विषं वियोगिनीनाम् ||

In *Abhaṅgaśleṣā*, there is no need to split the words to get multiple meanings. Here, the word *viṣam* is Polysemy, it has two etymologically related meanings; water and poison. These two meanings are obtained through *Abhidhā*. Here, the word *Jaladabhujagam* plays a vital role in conveying multiple meanings. The word conveys the meaning that: A serpent that is like a cloud, and A cloud that is like a Serpent. Thus, the *Rūpakālaṅkāra* is expressed, and the word *Jaladabhujagam* is homonymy. The Meaning 'a Serpent that is like a cloud' is fit for the meaning 'Poison'. The meaning 'a cloud that is like a serpent' is fit for the meaning 'water'. All other words are equally fit for describing the poison and water.

Finally, the poem conveys the meanings are,

1. The poison from the cloud-forming snake causes dizziness, apathy, disgust, lethargy, fatigue, and darkness in those who are love-lorns. This is one meaning derived from *Abhidhā*.

2. The rain bearing-cloud, which looked like a snake, caused dizziness, apathy, disgust, lethargy, fatigue, and darkness in those who are love-lorn. It is also conveyed through *Abhidhā.*

Here, the multi-semantic sentences are Polysemic in nature. There is a semantic relation between these two meanings. The relation comes in the sense

that the serpent and cloud are equal in their functions. Thus, this is polysemy-based *Abhaṅgaśleṣaśleṣā*.

6.2.4 Examining Homonymy based *Abhaṅgaśleṣā*

देवाऽकर्णय सुश्रुतेन चरकस्योक्तेन जाने अखिलं
स्यादस्या नलदं विना न दलने तापस्य कोऽपि क्षमः ॥

Here examining the multi-semantic words *Caraka Suśruta* and *Nalada.*

Caraka- spy, physician sage *Caraka*,

Suśruta - he who heard well, physician sage *Suśruta*.

Nalada - bring the Nalan (king), A medicinal plan known as vetiver.

These three words convey multiple unrelated meanings, and they are comes under the category of homonymy. Finallt the poem conveys the meanings are.

1. "I was able to understand everything because I heard it so well (*Suśruta*) from the spy (*Caraka*). The fever that was bothering the princess would not go away without bringing Nalan to here (*Nalada*)."
2. "I was able to understand about her illness from the text *Suśrutasaṁhita* and *Carakasaṁhita*. The fever that was bothering the princess would not go away without bringing the medicinal plant Vetiver (*Nalada*)."

These two meanings are multi-semantic sentences, and it is obtained through *Abhidhā.* They are homonomic in nature. They do not express any relation; they are two unrelated sentences.

In *śleṣā,* although the words used are polysemous, the poem can convey homonymy-natured multi-semantic sentences. Similarly, the words used are homonymous, the poem can convey polysemy-natured multi-semantic

sentences. Therefore, it cannot be said that poetry expresses only sentences that are polysemic in nature simply because it uses only polysemous words. Whereas, in *śabdaśaktimūladhvani,* whether the words are homonymy or polysemy, the poem gives only homonymy-natured multi-semantic sentences. However, the *Alaṅkāra* obtained through *vyañjanā* connects those homonymy-natured multi-semantic sentences.

In short, it can be concluded thus,

- In *śleṣālaṅkāra,* multi-semantic sentences exhibit both homonymic and polysemic behaviour.
- Whereas, in *śabdaśaktimūladhvani*, multi-semantic sentences exhibit homonymic behaviour only.
- The presence of an *alaṅkāra* in *śabdaśaktimūladhvani* tends to turn the homonymy-natured multi-semantic sentences into polysemic nature.

CHAPTERVII
CONCLUSION

The thesis, entitled *Analytical Study of Homonymy and Polysemy in Sanskrit*, explores the phenomena of homonymy and polysemy in Sanskrit in the context of *śleṣālaṅkāra* and *śabdaśaktimūladhvani*, with special reference to the concept Nānārtha. Thereby, the present study encompasses both the lexicographic and poetic dimensions of the Sanskrit language.

Normally, words are coded with one meaning. But some of the words have a tendency to express multiple meanings. That is, these two phenomena, homonymy and polysemy reveal the possible meanings a word can have. A word is considered polysemy when it has multiple meanings, and those meanings are related semantically or to that word's etymology. But when a word has multiple meanings that are not related to each other, then such words are homonyms.

'Homo' means the *same*, and 'nym' means *name*. Therefore, a Homonym means *same name*. Words having the same spelling or pronunciation, but have unrelated multiple meanings are named as homonyms. 'Poly' means *many*, and 'semy' means *meanings*. Words having multiple related meanings are named Polysemy. These concepts are rooted in earlier philosophy of Greek and later developed by the 19th century.

In the Sanskrit language one can also find out the traits of Polysemy and Homonymy, especially in Yāska's Nirukta and in various dictionaries. They used the term '*nānārtha'* to indicate this phenomenon. There are so many dictionaries, namely *nānārthakośa-s,* written especially expressing multi-meanings of words. When examining the concept of *nānārtha*, the present study focuses on Sanskrit lexicography. As a result, it is observed that words with

multiple meanings, whether the meanings are related or not, are named in Sanskrit as *nānārtha/anekārtha*. One can find out numerous *nānārtha*-type words in Sanskrit. These types of words are collected by various lexicographers such as Amarasimha, Medinīkara, etc., and published for learners. The Sanskrit *kośagraṅdhā*-s, such as *Medinīkośa*, *Viśvaprakāśa*, etc., are preserved by *nānārtha*-type words only. Hence, they are named as '*Nānārthaśabdakośa'*.

By a close examination, it can understand that the *Nānārtha* can be categorized in two ways: Some of them have related multi-meanings, and some have unrelated multi-meanings. The relation of meanings occurrs either semantically or by etymologically. The word '*loka'* has two meanings; '*world* and *mankind*.' It is derived from the root '*lok'*, which means 'to see'. It is applicable in the two meanings of the word *loka* - '*World* and *Mankind*.' Hence, it is understood that these two words are interrelated and the meanings are polysemic. Then examine the word '*kam'*, which expresses two meanings: *water* and *head*. But there is no etymological or semantic relation between these two meanings and they are homonyms of the word '*kam'*. The third chapter of this thesis makes a detailed examination of polysemy and homonymy in Sanskrit dictionaries. When meanings are related, polysemic *nānārtha* occurs; when meanings are unrelated, homonymic *nānārtha* occurs. That is, based on this study, it is possible to categorize polysemous and homonymous words from the *nānārthakōśā*-s. But Indian tradition has not systematically distinguished these two.

In Sanskrit tradition, the terms *Nānārtha* and *Anekārtha* are used in one sense or the terms *nānārtha* and *anekārtha* are used as synonym. But based on the comparative and logic examination of the two terms *Nānārtha* and *Anekārtha*, these two terms can be used in two different senses to address the concepts Homonymy and Polysemy.

That is, it can be said that homonymy represents the term *nānārtha,* and polysemy represents the term *anekārtha.* That is, multiple meanings formed from one stem or root can be named as the term *anekārtha,* and the corresponding linguistic word is Polysemy. Likewise, multiple meanings formed from various stems or roots can be named as the term *Nānārtha,* and the corresponding linguistic word is Homonymy. Therefore, it can be understood that, although the systematic study of homonymy and polysemy emerged only in the 19th century, ancient Sanskrit scholars were aware of the concept that such characteristic features existed within *nānārtha* words. It is logically explained in the third chapter of thesis.

Homonymy and Polysemy within the frame work of poetics is also examined. It reveals the significant relationship of homonymy and polysemy with the *Śleṣālaṅkāra* and *Śabdaśaktimūladhvani*. When homonymy and polysemy are examined within the framework of *śleṣālaṅkāra* and *Śabdaśaktimūladhvani*, the aesthetic potential of these phenomena is revealed. In the Sanskrit literary tradition, poems presented in multiple interpretations are recognized as the best poems. It can be understood that literary scholars deliberately use polysemous and homonymous words in their poetry to present multiple interpretations. While these phenomena create ambiguity in natural language, on the other hand, they enhance beauty in poetic language. Accordingly, this part of the study focuses on revealing the ability of homonymy and polysemy to articulate and enhance the aesthetic experience in poetry.

Within the broader framework of *Alaṅkāra*-s, Y*amaka, lāṭānuprāsa, śleṣa, samāsokti, aprastutapraśamsā,* etc., are used to create multiple sensations in poetry. However, it is observed that among these, *yamaka* and *śleṣa* use polysemy and homonymy to generate multiple meanings in poetry. When comparing *yamaka* and *śleṣā*, *śleṣālaṅkāra* is more precise than *yamaka*

in using homonymous and polysemous words. *Yamaka* is classified under the *śabdālaṅkāra* and uses homonymous words or letters only. In contrast, *śleṣā* is an *arthālaṅkāra* and uses both homonymy and polysemy words. The study of polysemy and homonymy fundamentally pertains to the study of 'meaning', not sound. As well as they are lexical phenomena rather than letters. Therefore, within the *Alaṅkāra* tradition, *śleṣālaṅkāra* proves to be more appropriate to understand the aesthetic potential of homonymy and polysemy than *yamaka*. Accordingly, a detailed study of *śleṣālaṅkāra* is included in the present thesis.

Similarly, when bringing the study of homonymy and polysemy into the framework of Dhvani, *Śabdaśaktimūladhvani* is closely aligned with this study. Just as *śleṣālaṅkāra, Śabdaśaktimūladhvani* also creates multiple interpretations in poetry. Therefore, a detailed study of *Śabdaśaktimūladhvani* is also included. Ś*abdaśaktimūladhvani* is two types: *Vastu* and *Alaṅkāra*. The proposed study is limited on the *Alaṅkāra* only.

From the comparative examination of *Śabdaśaktimūladhvani* and *śleṣālaṅkāra*, it can be observed that by the use of homonymous or polysemous words, both *Śabdaśaktimūladhvani* and *śleṣālaṅkāra* express multi-semantic sentences also (i.e., contextual and non- contextual meaning). They show a homonymic nature at the surface level. Because contextual and non- contextual meaning are entirely different. The non-contextual meaning remains inappropriate with the contextual meaning. However, in the case of *Śabdaśaktimūladhvani,* the presence of an *Alaṅkāra* (whether it is *Upamā* or other) connects the homonymous natured contextual and non-contextual meaning, as a result, they show as Polysemic behaviour in that poetic context.

The analytical study of homonymy and polysemy within the context of *Śabdaśaktimūladhvani,* and *śleṣālaṅkāra* reveals another facet of these two

phenomena. In natural language, homonymy and polysemy create ambiguity, but at the same time, in the poetic language, the ambiguity created by these phenomena has contributed to the enhancement of the poetic beauty. That is, ambiguity is not a defect in poetry. It is a poetic strategy to express aesthetic pleasure. Therefore, homonymy and polysemy are deliberately used by prominent poets in literature. Such usage can be seen in the poems of great poets like Kālidāsa, Māgha, and śrīharṣā, etc. That is, while Homonymy and Polysemy exist as harm in natural language, in poetic language, they exist as root cause of enhancing poetic beauty, particularly within the framework of *śabdaśaktimūladhvani* and *śleṣālaṅkāra*.

Some major observations are,

- Based on the etymology of a word, its multiple meanings can be classified as homonymic and polysemic. That is, when we examine the multiple meanings of certain words, some of the meanings are homonymic, and others are polysemic. It cannot be said that the word is homonymy or polysemy. Instead, it can be said that some of the meanings of the word are polysemic and others are homonymic.

- In the case of homonymy word, the multiple meanings are obtained only through the power of *Abhidhā*. Whereas in Polysemy, meanings can be obtained through the function of *Abhidhā*, and *Vyañjanā*.

- When we analysing the *Yogarūḍhī* and *Yougikarūḍhī* words in Sanskrit the *Yogarūḍhī* words generally show the features of Polysemy. While *Yougikarūḍhī* words show features of Homonymy.

- Ancient literary scholars and Grammarians in Sanskrit were well aware of the concept homonymy and polysemy. But they never systematically classified the concept in the names of Homonymy and Polysemy. Instead, they were considered in a single concept *Nānārtha*/*Anekārtha*.

The present thesis recommends bringing an updated version of the Sanskrit *Nānārthakośā*-s by accurately distinguishing *Nānārtha* words into homonymy and polysemy. Thereby, such words and their meaning become more accurate and familiar. It helps to improve the translation process accurately and easily. Similarly, one of the main reasons Natural Language Processors have difficulty in translating Sanskrit is the presence of *Nānārtha* words. Therefore, accurate classification of homonymy and polysemy will make a remarkable contribution to translation studies.

Further scope of study

- Analytical or comparative study of homonymy and polysemy words from Ayurvedic and astronomical works will be a good area for further research.
- Classification of homonymous and polysemous words from various *Nānārthakośā*-s are also Possible.

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