

Tr. We proceed to give the language regulation for pada composition. Sages like Bharata, Dattila etc, have stated that padam may be composed either in Sānskṛt or in Prākṛt or in (any) regional language; yatis (caesuras ) and prāsa-s are to be observed like in a padya.

Com. Bharata has spoken of composition of Sānskṛt text and Prakṛt text in the context of vācīkabhinaya (verbal interpretation). In the 14th chapter of N.S. (Bombay and Benaras editions) grammar and prosody are dealt with; vṛttas are given the 15th chapter; the 16th chapter has lakṣaṇas, alaṃkāras, guṇas and dōṣa-s. All these chapters pertain to the Sanskṛt text. The 17th chapter deals with Prākṛt text, language regulation, naming of characters and modes of intonation. This last chapter is the 18th in the Benaras edition with the caption 'bhāṣā vidhāna' (laying down the language regulation). Fallen forms of sanskṛt spoken in different regions under the names of Māgadhi, Avanti, Prācyā, Śaurasēni, Ardha-māgadhi, Bāhlika and Dākṣiṇātya are the seven that were called bhāṣa-s. Śākāri, Ābhīri, Cāndālī, Śābarī, Drāviḍī, Andhri, Vānaukasi etc. are called vibhāṣa-s (further fallen forms of language). In those that are called bhāṣā-s will be found tatsama, tadbhava and dēśya words. Vibhāṣā-s have only tadbhavas and dēśyas. This was the position at the time of the composition of N.S. In later times, S.R. following the footsteps of N.S. explains in its prabandha adhyāya (4 chapter) gurus and laghus, the 4 ratigaṇas coming from the atyuktā chandas with two letters, the 8 kāmaganas coming from the madhyā chandas with three letters and the 16 bāṇaganas coming from the pratisthā chandas with four letters. It describes the different types of ēla-s like gaṇailā, mātṛailā, varṇailā and deals with different kinds of dēśaila in different languages like Kannada, Lāta bhāṣa, Gauḍa, Āndhra and Drāviḍa. Cīna Tirumalācārya is upholding the composition of a padam in a regional language like Telugu. The yati and prāsa spoken of by the poet in this verse have to be suitably understood in accordance with each language considered. In Sanskṛt yati is in the form of padavicchēda; the word must end at the end of the line also. Prāsa in the form of the second letter of the line repeating in all the four lines is not found in Sanskṛt; only anuprāsa (alliteration) is used. In Kannaḍa yati is like in Sanskṛt only but prāsa is like in Telugu, with the second letter of each line recurring in all the four lines. In Tamil yati goes under the name of 'mōnai' and is in assonance with the first letter of the line. Same is the case in Telugu. Prāsa in Tamil goes under the name of 'dugai' with the second letter of each line recurring in all the four lines. In yati both the vowel and consonant of the syllable must agree with its counterpart. In prāsa, it is enough if the consonant repeats itself. Alliteration or anuprāsa is same in all the languages. It is a verbal figure of speech (śabdālamkāra) and is optional, ordinarily.