

## LINGUINDIC Conference abstract

**Title:** *Grammatica notabiliora* as intertextual markers. On an application of *Aṣṭādhyāyī* 3.1.60-66 borrowed from earlier works into Gaṅgādevī's *Madhurāvijaya*

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The borrowing of wording and imagery from earlier to later works is a well-known feature of Sanskrit *kāvya* literature. While this form of intertextuality receives limited theorization in historical *alaṃkāraśāstra* poetology, modern Indological scholarship has increasingly recognized its significance for the study of premodern South Asia's textual cultures.

This paper aims to address a lesser studied form of literary borrowing: the reproduction and adaptation of grammatical constructions across works. As a case study, I analyze a distinctive morphosyntactic construction, based on the application of Pāṇini's rules 3.1.60-66 and predominantly used in conjunction with rhetorical figures (*alaṃkāra*) of comparison. While rather uncommon in Sanskrit *kāvya*, this construction appears no fewer than eleven times in Gaṅgādevī's late fourteenth-century *mahākāvya Madhurāvijaya*, marking a notable linguistic idiosyncrasy of this text.

Analyzing the transmission of this construction from earlier literary models to Gaṅgādevī's work, I examine the broader significance of grammatical choices in the stylistic characterization of Sanskrit *kāvya*. Furthermore, by addressing some of its morphosyntactic aspects (particularly, the semantic-oriented alignment change entailed in the use of the aorist passive *ciṅ*) I illustrate the interplay of grammatical form, rhetorical device and narrative register in the treatment of *Aṣṭādhyāyī* 3.1.60 ff. by *kāvya* authors.

**Keywords:** *alaṃkāra*, alignment change, aorist passive, *Aṣṭādhyāyī* 3.1.60-66, Gaṅgādevī, intertextuality, *kāvya*, *Madhurāvijaya*, literary borrowing, Pāṇini, Sanskrit