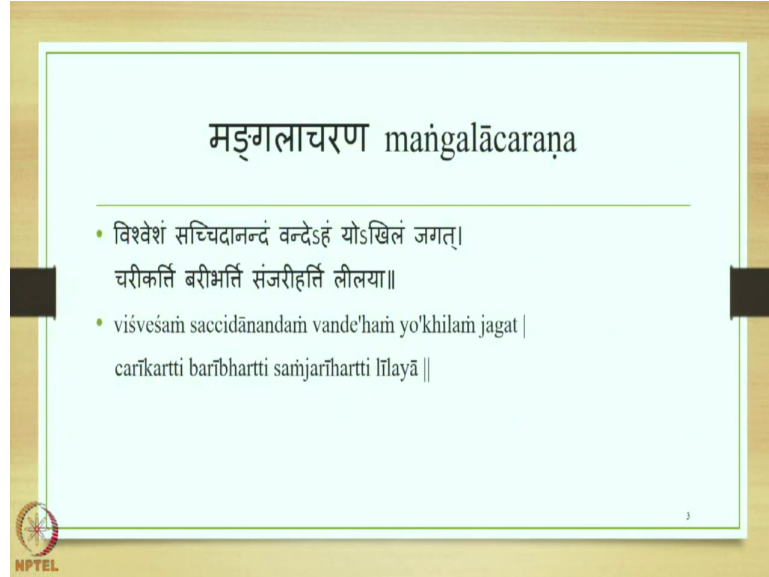


समास samāsa in Pāṇinian grammar- I
Prof. Malhar Kulkarni
Department of Humanities and Social Sciences
Indian Institute of Technology, Bombay

Lecture - 19
Rules of compounding in Pāṇinian grammar-5

Welcome. I welcome you all to this lecture in the course Samāsa in Pāṇinian grammar and this is the first course.

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मङ्गलाचरण maṅgalācaraṇa

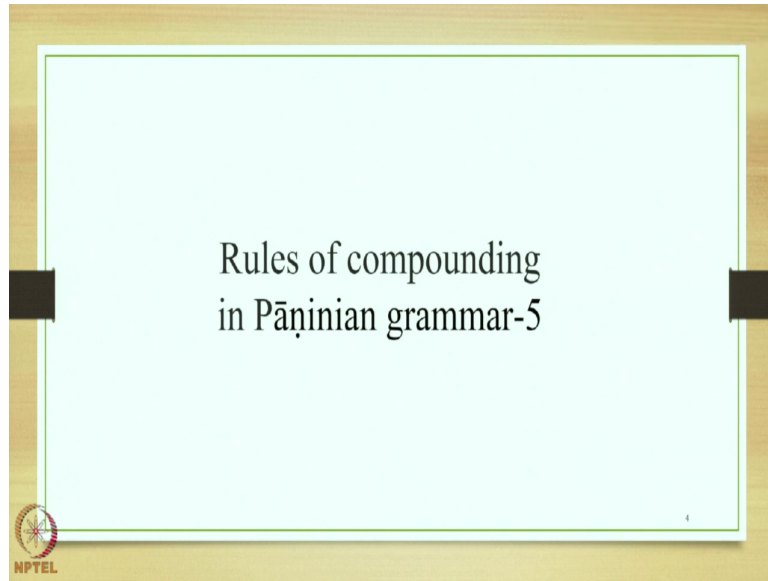
- विश्वेशं सच्चिदानन्दं वन्देऽहं योऽखिलं जगत्।
चरीकर्त्ति बरीभर्त्ति संजरीहर्त्ति लीलया॥
- viśveśaṁ saccidānandaṁ vande'haṁ yo'khilam jagat |
carīkartti barībhartti saṅjarīhartti līlayā ||

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3

We begin the lecture with the recitation of the mangalacarana [FL].

(Refer Slide Time: 01:06)



We have been studying the rules of compounding in Paninian grammar. After having studied the basic theoretical explanations of the process of compounding we noted down the sequence in which the derivation of compound happens in the Paninian system. We also noted the rules that trigger certain operations one after another in a particular sequence.

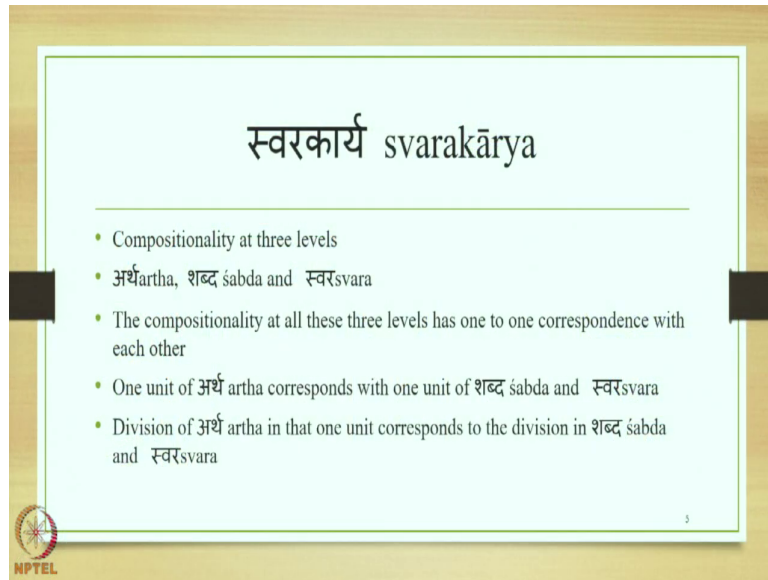
We said that semantic conditioning is at the base where samarthya is needed for the process of compounding to begin. Then we said that the name of the entire process namely samāsa is stated. Then we studied the necessary condition for the process of compounding namely saha supa.

We also said that this sutra saha supa is interpreted by the later Paninian grammatical tradition in a very generic manner to mean and also to account for any subanta being interrelated to any other subanta and getting compounded. We then noted down the stage

where the alaukik vigrah takes place and the samāsa (Refer Time: 02:47) happens after which the sup is deleted by the sutra [FL] before that we also noted that the purvapada nirdharana also happens.

After the purvapada nirdharana there is also the samasant pratyay. Now, after the deletion of the sups we then do the morphological operations on the purvapada some phonological operations also and then we also saw some other varna karyas like satva natva and sandhi and then also what remains is the svarakarya. The accent and this is what we will be dealing in this particular lecture.

(Refer Slide Time: 03:46)



स्वरकार्यं svarakārya

- Compositionality at three levels
- अर्थ (artha), शब्द (śabda) and स्वर (svara)
- The compositionality at all these three levels has one to one correspondence with each other
- One unit of अर्थ (artha) corresponds with one unit of शब्द (śabda) and स्वर (svara)
- Division of अर्थ (artha) in that one unit corresponds to the division in शब्द (śabda) and स्वर (svara)

5

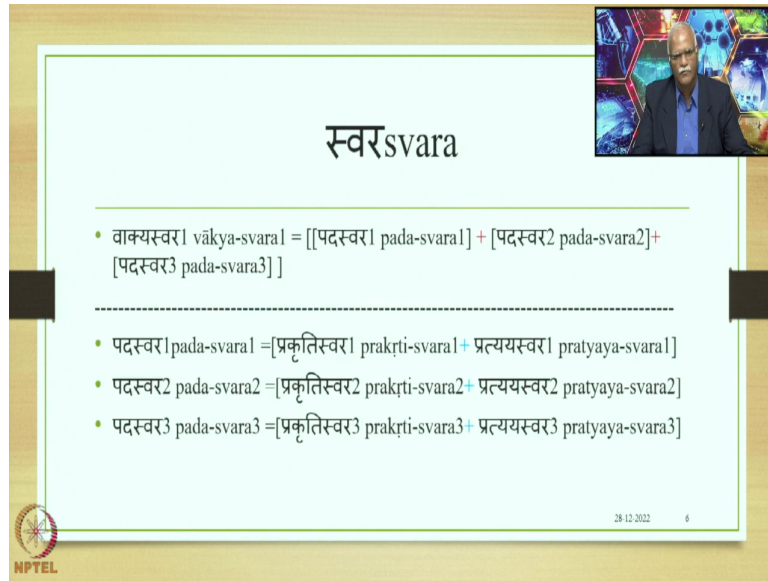
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We have stated this in detail in the earlier course namely Introduction to Pāṇinian Grammar. We said that compositionality functions at three levels in Sanskrit and Paninian grammar

namely artha, sabda and svvara. The compositionality at all these three levels has a one-to-one correspondence with each other.

Artha to sabda and sabda to svvara; one unit of artha corresponds with one unit of sabda and also one unit of svvara. Division of artha in that one unit corresponds to the division in sabda and also the svvara.

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The slide is titled "स्वरsvara" and contains the following content:

- वाक्यस्वर1 vākya-svara1 = [[पदस्वर1 pada-svara1] + [पदस्वर2 pada-svara2] + [पदस्वर3 pada-svara3]]
- पदस्वर1 pada-svara1 = [प्रकृतिस्वर1 prakṛti-svara1 + प्रत्ययस्वर1 pratyaya-svara1]
- पदस्वर2 pada-svara2 = [प्रकृतिस्वर2 prakṛti-svara2 + प्रत्ययस्वर2 pratyaya-svara2]
- पदस्वर3 pada-svara3 = [प्रकृतिस्वर3 prakṛti-svara3 + प्रत्ययस्वर3 pratyaya-svara3]

The slide also features a small video inset of a speaker in the top right corner, the NPTEL logo in the bottom left, and the date "28-12-2022" and page number "6" in the bottom right.

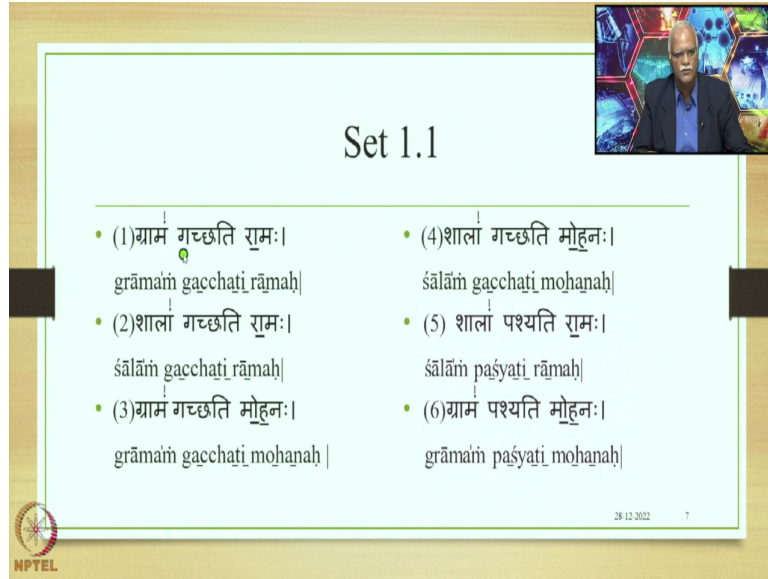
So, if we have vākya-svara, vākya-svara1 then it is composed of pada-svara1 plus pada-svara2 and pada-svara3. This pada-svara1 is composed of prakṛti-svara1 plus pratyaya svvara1. Pada-svara2 is composed of prakṛti-svara2 and pratyaya-svara2 and pada-svara3 is composed of prakṛti-svara3 and pratyaya-svara3.

Now, the pada-svara is composed of prakrti-svara and pratyaya-svara and the plus sign over here is shown in blue colors to distinguish it with the plus sign that is put in between these brackets of pada-svaras. So, this plus sign says that prakrti-svara and pratyaya-svara they both get merged together and there is one pada-svara that emerges that is the implication of this plus sign.

Similarly, the pada-svaras once they are at the level of the output from the prakrti-svara and pratyaya-svara they come into contact with each other and then there is something else that is brought about. So, pada-svara 1 plus 2 and plus 3 this brings about the vakya-svara and this plus sign which is put in red indicates this additional action that happens only at the sentence level when there is a combination of pada-svaras.

This additional accent cannot be ascribed to any of the padas. It is ascribed to the combination of padas namely the vakyas and therefore, such a svara is ascribed as the vakya-svara.

(Refer Slide Time: 06:45)



Set 1.1

- (1) ग्रामं गच्छति रामः।
grāmaṁ gacchaṭi rāmaḥ|
- (2) शालां गच्छति रामः।
śālāṁ gacchaṭi rāmaḥ|
- (3) ग्रामं गच्छति मोहनः।
grāmaṁ gacchaṭi mohanaḥ|
- (4) शालां गच्छति मोहनः।
śālāṁ gacchaṭi mohanaḥ|
- (5) शालां पश्यति रामः।
śālāṁ paśyati rāmaḥ|
- (6) ग्रामं पश्यति मोहनः।
grāmaṁ paśyati mohanaḥ|

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So, if we have these six sentences gramam gacchati ramah, salam gacchati ramah, gramam gacchati mohanah, salam gacchati mohanah, salam pasyati ramah and gramam pasyati mohanah. In these sentences we notice that there are some accent marks and gramam has got the initial udatta. Therefore, this anudatta becomes svarita.

There is no mark in gacchati and ramaha is udatta at the end. So, this anudatta is shown as anudatta. Now, gramam gacchati ramah has got a peculiar accent. If we spilt gramam gacchati and ramah we shall get separate accents of each individual words. Let us see what those accents are.

(Refer Slide Time: 07:45)

1.1 प्रकृति-प्रत्यय-स्वर prakṛti-pratyaya-svara:

- ग्रामं grāma'
- गम् gam(गच्छ् gacch)
- रामं rāma
- शालां śālā
- मोहनं Mohana
- दृश् drś (पश्य paśya)
- अम् am
- अ (शप् śap)
- ति (तिप् tip)
- स् (सु su)

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So, the prakṛti pratyaya svaras amongst all these words are the following, grama is [FL], gama is accented, Rama is finally, accented sala is [FL] and Mohana is [FL], drisya is accented; am which is a pratyaya which is not accented a which is also a pratyaya in gacchati is not accented, ti is also not accented, su is not eligible for getting any accent because there is no vowel that is visible in the form.

(Refer Slide Time: 08:33)

1.1 पदस्वरpada-svara: Word accent

<ul style="list-style-type: none">• ग्रामं grāma + अम् am =• गमgam + अ + तिti =• रामrāma + सs =• शाला śālā + अम् am =• मोहनmohana + सs =• दृशdrś + अ + तिti =	<ul style="list-style-type: none">• ग्रामम् grāmam• गच्छतिgacchati = गच्छति gacchati• रामः rāmaḥ• शालाम् śālām• मोहनःmohanah• पश्यति paśyati = पश्यति paśyati
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Now, when we join the prakrti and pratyaya together that is grama plus am, we get gramam. Now grama has got initial udatta in this form am has got anudatta now this anudatta and this anudatta there is [FL] the purva rupa sandhi. So, anudatta plus anudatta is resultant anudatta. So, this a is an anudatta which follows this udatta therefore, this becomes a svarita.

Now, this gama is udatta, this a is anudatta, this ti is anudatta; obviously, this retains the accent and. So, in gacchati we have ga as udatta and because this is anudatta which comes immediately after the udatta, this becomes a svarita and this anudatta remains without any mark.

So, we have gacchati of this form. Ramah is finally, accented in salaam once again the same process happens and salaam remains initially accented. Mohanah also is finally, accented.

And pasyati is also initially accented and therefore, pasyati also has got the same accent as we have it in gacchati.

So, these are the pada accents composed out of the prakrti and pratyaya. So, as you notice this is the prakrti, this is the pratyaya prakrti has got an accent, pratyaya has got an accent. When they are joined together there is one accent for both of them here there are three constituents.

So, each one of them has got one accent and when they are joined together and they are made up in one unit there is only one accent. Similar is the case with all other elements.

(Refer Slide Time: 10:34)

1.1 वाक्यस्वर vākya-svara: Sentence accent

- ग्रामं grāmaṁ + अम् am = ग्रामम् grāmam
- गम्gam + अ + ति = गच्छतिgacchati = गच्छतिgacchati
- रामंrāma + स्s = रामःrāmaḥ

- ग्रामं गच्छति रामः | grāmam gacchati rāmaḥ |
- गच्छति ग्रामं रामः | gacchati grāmam rāmaḥ |
- गच्छति रामो ग्रामम् | gacchati rāmagrāmam |

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Now, when we join those elements in the form of a sentence this is what we get. So, gramam is initially accented, gacchati is also initially accented and Ramah is finally accented. So, now, if we write gramam gacchati ramah this is how it will be; however, written.

So, now, what happens over here is that the pada accents are of a particular kind, but when they get joined in the form of a sentence like gramam gacchati and ramah. Now this is the sentence. Here the word gacchati comes immediately after gramam. And therefore, now as a sentential accent there is a vakya svara because this gacchati comes immediately after a subanta.

So, the paninian sutra tina tinah applies [FL] and all the vowels become unaccented which are shown here. So, gramam gacchati ramah. It will be of this kind this is the sentential accent, but if we write gacchati in the initial position then we can retain the pada accent of gacchati in this particular form; gacchati gramam and ramah this will be the accent an or gacchati ramogramam this will be the sentential accent.

Then the point is that the pada accents are of a particular kind they come from the adjoining of the prakrti and pratyaya accents; however, we rejoin the padas there is another additional sentential svara vakya svara that takes place and as a result, in the first case we have gacchati without any udatta whereas, in the pada accent gacchati is initially accented. So, this is the vakya svara.

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स्वरकार्य svarakārya in समास samāsa(1/5)

- In Pāṇinian grammar such compositionality also works in the process of compounding
- Accents of constituents are taken into account
- And in the process of merging only one of them is retained as the accent of the newly merged/formed unit
- By default the accent of the Semantic head should be retained
- But this is followed loosely
- There are several exceptions where the semantic non-head also retains the accent

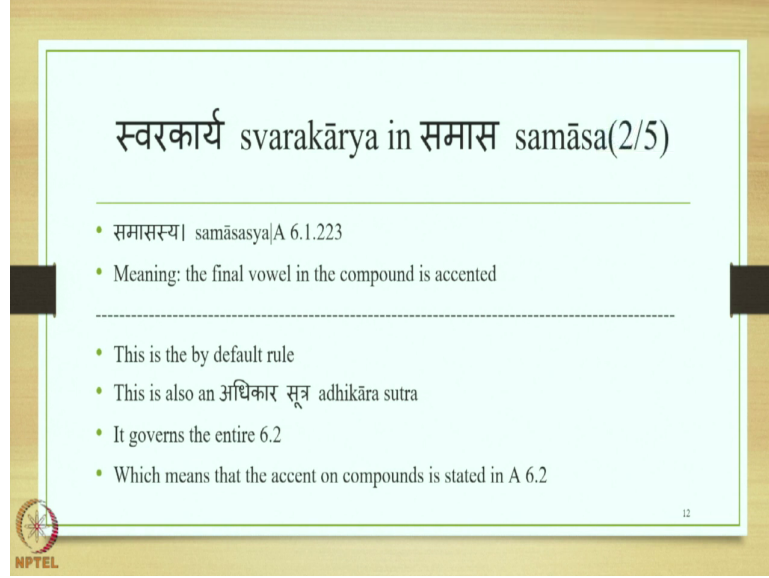
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After having explained what is a vakya svara and what is the svarakarya. Let us now study the significance of svarakarya in samasa. In Paninian grammar such compositionality also works in the process of compounding. Accents of constituents are taken into account and in the process of merging only one of them is retained as the accent of the newly merged or formed unit.

There are two units minimum and each one will have its own accent, but when they merge together there will be and there has to be only one accent. The question is which one of them and then that is an additional accent that is part of the process of compounding.

By default, the accent of the semantic head should be retained, but this is followed loosely in the usage of Sanskrit. There are several exceptions where the semantic non head also retains the accent and we shall study this aspect in brief later on in the course.

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स्वरकार्य svarakārya in समास samāsa(2/5)

- समासस्य | samāsasya|A 6.1.223
- Meaning: the final vowel in the compound is accented

- This is the by default rule
- This is also an अधिकार सूत्र adhikāra sūtra
- It governs the entire 6.2
- Which means that the accent on compounds is stated in A 6.2

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So, we have a sutra samasasya 6.1.223. The final sutra of 6.1 and this continues in the entire 6.2 which consists of 199 sutras. What samasasya means is that the final vowel in the compound is accented. This is over and above the accent of the constituents of the compound as we shall see in the example of raja purusa.

So, samasasya is the by default rule this is also an adhikara sutra which governs the entire 6.2 which means that the accent on compounds is stated in 6.2.

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स्वरकार्य svarakārya in समास samāsa(3/5)

- राज्ञः पुरुषो गच्छति। rājñāḥ puruṣo gacchati
- [राज्ञः rājñāḥ] + [पुरुषः puruṣaḥ] + [गच्छति gacchati]
- [[राजन् rājan + इस् nas] + [पुरुष puruṣa + सुsu]]
- [[राजन् rājan + 0] + [पुरुष puruṣa+ 0]]
- [[राजन् rājan] + [पुरुष puruṣa]]
- [[राज rāja] + [पुरुष puruṣa]]
- [राजपुरुष rājapuruṣa]
- [[राजपुरुष rājapuruṣa] + सुsu]
- [राजपुरुषः rājapuruṣaḥ] + [गच्छति gacchati]
- राजपुरुषो गच्छति। rājapuruṣo gacchati

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Here is an example. So, we have rajñāḥ puruṣo gacchati. So, the word rajñāḥ has got an initial accent the word puruṣaḥ has got also an initial accent. So, now, because this is the sentence and rajñāḥ has got ra udatta and this a has anudatta and this should be then shown as svarita as is shown here, but because this pu is udatta.

So, this anudatta is shown as anudatta and then this anudatta u is shown as svarita. This is anudatta. But it is shown without any sign because it does not follow it does not precede any udatta. This gacchati which is a tinanta form which comes immediately after a sup. So, tināḥ applies and there is no accent at all on gacchati.

So, we have rajñāḥ puruṣo gacchati with these accents. And if we write the alaukikavighraha because rajñāḥ and puruṣaḥ are semantically related and the speaker intends to combine them

together in the form of a compound. So, we write the alaukikavighraha of this kind rajnah purusah gacchati.

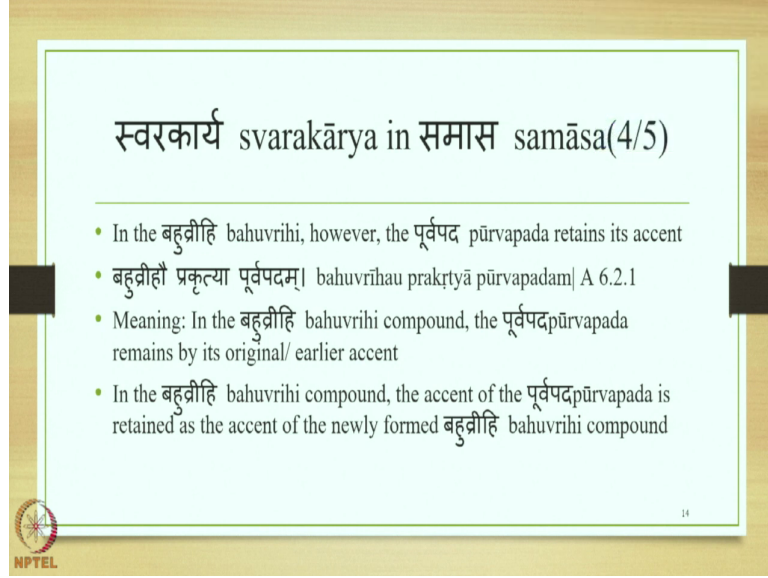
Now we write rajnah with jnah as a as parita and purusah of this kind and gacchati with all the anudattas. Now we write rajan plus nas plus purusa plus su in the prakrti pratyaya format where we show rajan as [FL] and purusah also as [FL]. Now we proceed and delete the sups rajan plus nas purusa plus su su par deleted.

So, we have rajan plus 0 plus purusa plus 0. So, the these 0s they are counted in a manner and then we have rajan and purusa. Now this na also gets deleted and so we have raja and purusa. Now we have ra udatta and pu udatta 2 udattas. Since this is the tatpurusa compound generally the semantic head is the uttara pada.

So, generally the uttarapada would retain the accent; that means, this pu would retain its udatta and this udatta will lose its status of an udatta. However, this does not happen and we see that overriding all these udattas samasasya plays an important role and over here the in the compound raja purusa we see that the final vowel is accented.

So, raja purusa is finally, accented followed by su and then we get raja purusah gacchati part of the sentence where rajapuruso is finally, accented and gacchati is also non accented and in the last stage it is shown as having no mark of an accent. So, this is how the svarakarya functions in the samasa and the overriding accent which is the accent of the samasa which takes place which is also quite similar with what happens in the sentence.

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स्वरकार्यं svarakārya in समास samāsa(4/5)

- In the बहुव्रीहि bahuvrihi, however, the पूर्वपद pūrvapada retains its accent
- बहुव्रीहौ प्रकृत्या पूर्वपदम्| bahuvrihau prakṛtyā pūrvapadam| A 6.2.1
- Meaning: In the बहुव्रीहि bahuvrihi compound, the पूर्वपदpūrvapada remains by its original/ earlier accent
- In the बहुव्रीहि bahuvrihi compound, the accent of the पूर्वपदpūrvapada is retained as the accent of the newly formed बहुव्रीहि bahuvrihi compound

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In the bahuvrihi; however, by default the purvapada retains its accent. The sutra is bahuvrihau prakṛtya purvapadam 6.2.1. The meaning is in the bahuvrihau compound the purvapada retains its original accent or earlier accent. In the bahuvrihau compound there is accent of the purvapada is retained as the accent of the newly formed bahuvrihau compound that is the meaning.

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स्वरकार्य svarakārya in समास samāsa(5/5)

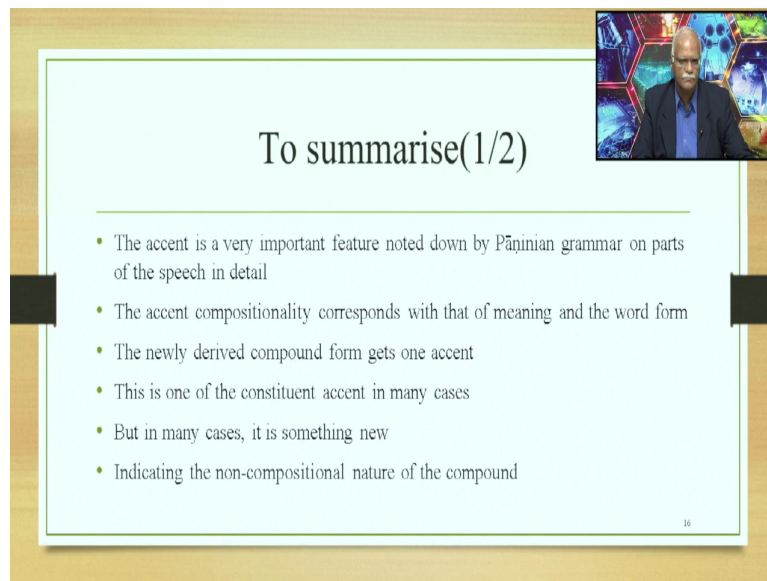
- Meaning: one who loves the world
- प्रियं विश्वं यस्य सः priyaṁ viśvaṁ yasya saḥ
- प्रियं विश्वं यस्य सः priyaṁ viśvaṁ yasya saḥ
- [[प्रियं priya + सुsu] + [विश्वं viśva + सुsu]]...A 2.4.71
- [[प्रियं priya + 0] + [विश्वं viśva + 0]]...A 6.2.1
- [प्रियविश्व priyaviśva]

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So, here we have the meaning one who loves the world priyam vishvam yasya saḥ written without accents over here and with accents over here; where pre is accented and v is accented. Now the alaukikavighraha is priya su vishva su and so pratipadika [FL] happens and so now, the sups are deleted by 2.4.71.

So, we have priya and vishva where both the padas have initial accents, but now when they get merged together then; obviously, one of them will have to lose its status and it is this uttarapada which loses its udatta and it is this purvapada which retains its udatta. So, we get priya vishva with the initial udatta.

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The slide features a light green background with a white border. In the top right corner, there is a small video inset showing a man with glasses speaking. The main content is a list of five bullet points. The slide number '16' is visible in the bottom right corner.

To summarise(1/2)

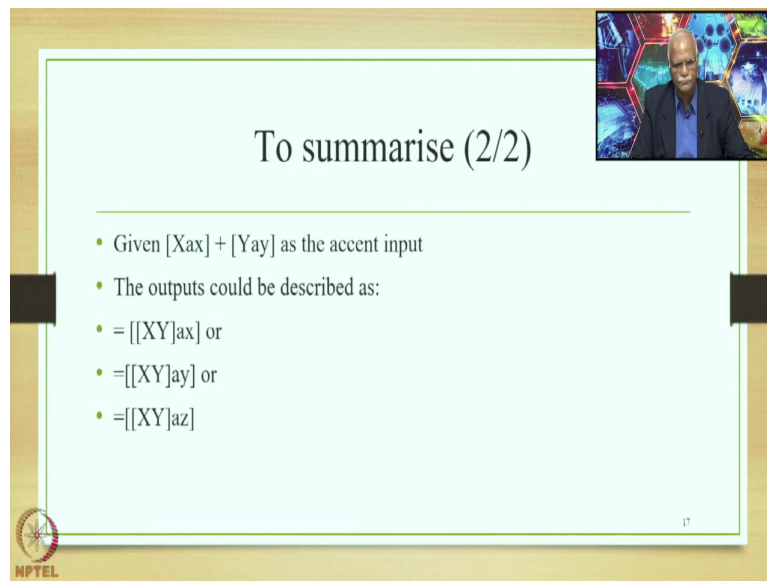
- The accent is a very important feature noted down by Pāṇinian grammar on parts of the speech in detail
- The accent compositionality corresponds with that of meaning and the word form
- The newly derived compound form gets one accent
- This is one of the constituent accent in many cases
- But in many cases, it is something new
- Indicating the non-compositional nature of the compound

16

So, to summarize the accent is a very important feature noted down by Paninian grammar on my new parts of speech. The accent compositionality corresponds with that of the meaning and the word form. The newly derived compound form gets one accent.

This is one of the constituent accent in many cases, but in many other cases it is something new overriding the constituent accents. Indicating the non-compositional nature of the compound which is something similar to what the vakya is according to the grammarians.

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To summarise (2/2)

- Given $[Xax] + [Yay]$ as the accent input
- The outputs could be described as:
- $=[[XY]ax]$ or
- $=[[XY]ay]$ or
- $=[[XY]az]$

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Given Xax plus Yay as the accent input where ax is the accent on X and ay is the accent on Y . The outputs could be described as $XY ax$ or $XY ay$ or $XY az$ where z is completely different out of X and Y . So, $XY ax$ means accent of X retained X by ay means accent of y retained and $XY az$ means both the accents of X and Y are not applicable and something else is stated by the sutra.

(Refer Slide Time: 21:24)



Referred Texts

- अष्टाध्यायी Aṣṭādhyāyī
- समर्थाह्निक Samarthāhnikā from the व्याकरणमहाभाष्य Vyākaraṇa-Mahābhāṣya
- वाक्यपदीय Vākyapadīya
- काशिकावृत्ति Kāśikāvṛtti
- समासप्रकरण Samāsaprakaraṇa from the वैयाकरणसिद्धान्तकौमुदी Vāyākaraṇa-siddhānta-kaumudī



18

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अनुगृहीतो'स्मि

- மிகவும் நன்றி.
- अनेक धन्यवाद.
- बहुत बहुत धन्यवाद.
- आभारी आहे.
- ખૂબ ખૂબ આભાર.
- Muchas gracias.
- Merci beaucoup.
- Danke.
- Grazie mille.
- Thank you.

NPTEL

These are the texts referred to in order to explain the svarakarya in this particular lecture.

Thank you very much for your patience.