

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

Lecture - 04
Meaning of the term समास samāsa

Welcome. I welcome you all to this lecture in the course Samasa in Paninian Grammar 1. In this course, we have so far studied the overall contents and we got introduced to the overall nature of the theory of compounding that the Paninian grammar has advocated. We in the previous lecture, took examples of how the compounding process moves, what it takes as an input and what it generates as an output.


We said that sentence and words within that sentence which are interlinked are the input for this process and the pratipadika is the output generated by this particular process. And then, such a pratipadika becomes the input for the other sentence formation. We also use the word realm of karaka theory to describe how the pratipadika becomes an input in the next level sentence.

So, now in this lecture, we shall proceed further. But before we actually begin let us recite the Mangala Shloka.

(Refer Slide Time: 02:10)

मङ्गलाचरण maṅgalācaraṇa

- विश्वेशं सच्चिदानन्दं वन्देऽहं योऽखिलं जगत्।
चरीकर्ति बरीभर्ति संजरीहर्ति लीलया ॥
- viśveśaṁ saccidānandaṁ vande'haṁ yo'khilam jagat |
carīkartti barībhartti saṁjarīhartti līlayā ॥

 3

[FL].

(Refer Slide Time: 02:34)

Features of समास samāsa so far

- Input:
- समास samāsa is a sentence
- It takes सुप्s sups
- And interrelatedness of सुप्s sups as inputs

- Output:
- समास samāsa is a nominal root, a प्रातिपदिक prātipadika
- to which is added a सुप् sup
- Which can also become the input for another process of समास samāsa, if so desired by the speaker

NPTEL

4

Now, let us sum up the features of the process of compound derivation or generation as well as the theory of compound formation that we have seen so far. The features can be put down in terms of the input as well as the output. And here we are introducing some new technical terms. So, let us study them one by one.

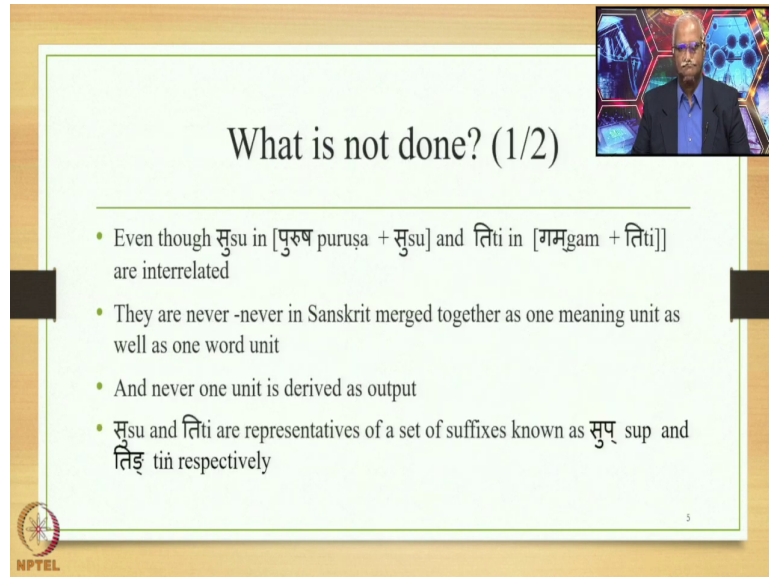
What is the input of samasa? Input of samasa is a sentence. So, the process of compounding takes sup. It here refers to the process of compounding. It takes sups and interrelatedness of sups as input. And the output is generated by this particular process in the following terms.

So, samasa is a nominal root. Output in the form of a samasa is a nominal root in other words a pratipadika. And to this pratipadika is added a pratyay called sup which can also become the

input for another process of samasa if so desired by the speaker. And we have seen example of this particular recursive process.

So, the essential point over here is that the suffixes known as sups. They are part of inputs and also they are output of the and they and the output of this process also becomes an input for another sup to be added to it. This is a very important feature of samasa which we must comprehend in totality.

(Refer Slide Time: 05:11)



What is not done? (1/2)

- Even though सुसु in [पुरुष puruṣa + सुसु] and तिति in [गमगम + तिति] are interrelated
- They are never -never in Sanskrit merged together as one meaning unit as well as one word unit
- And never one unit is derived as output
- सुसु and तिति are representatives of a set of suffixes known as सुप् sup and तिङ् tin respectively

NPTEL

5

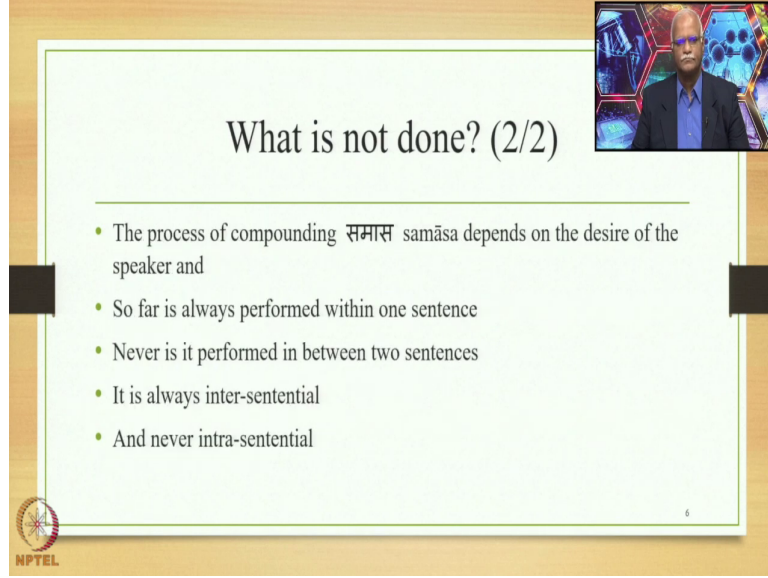
We must also note down what is not done as far as the theory of compounding in Sanskrit is concerned, also the process of derivation of a compound in Sanskrit is concerned. What is not done? So, even though in the sentence just as in purusasu and rajananas, nas and su acting as the head they were interrelated. And so rajan and purusa being the interrelated padas and

padarthas, they were merged together, and rajapurusa was another pratipadika that was derived. This is the samasa and pratipadika is derived.

So, also are su in purusa plus su and ti in gam plus ti are interrelated. But they are never in Sanskrit merged together as one meaning unit as well as one word unit. This is never done. So, in Sanskrit you will never find a compound of purusa plus su and gam plus ti, even though they are interrelated. The compound is primarily shown or seen happening between sups and never between sup and ti in. This is the bottom line.

What is not done is, in Sanskrit never a su and ti is merged together. So, never one unit is derived as output from purusa plus su and gam plus ti. They both remain independent and separate parts of the sentence being interlinked. Now, su and ti are representatives of a set of suffixes known as sup and tin respectively. And we shall study what all are these sup suffixes and what all are these tin suffixes.

(Refer Slide Time: 07:41)



What is not done? (2/2)

- The process of compounding समास samāsa depends on the desire of the speaker and
- So far is always performed within one sentence
- Never is it performed in between two sentences
- It is always inter-sentential
- And never intra-sentential

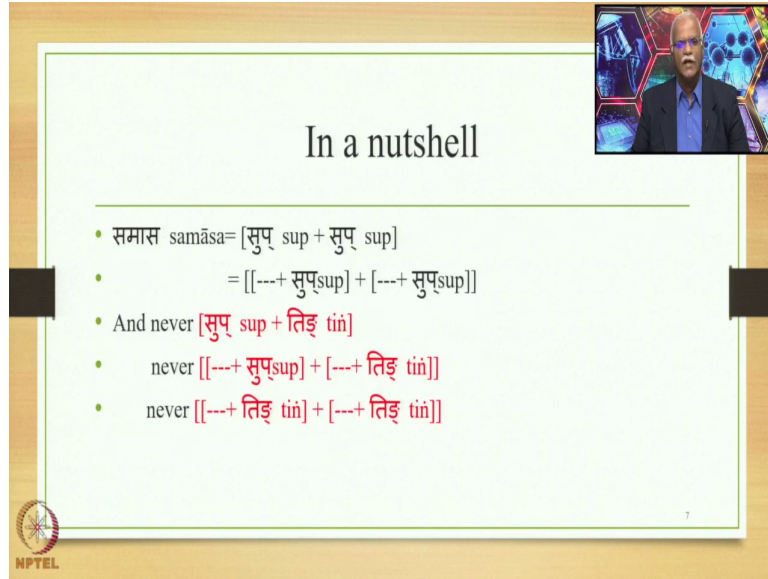
NPTEL

6

What is important to note here is also the fact that along with the never occurring phenomenon of sup and tin getting merged together and generating the samasa as an output, along with that we must also note that the process of compounding or samasa depends entirely on the desire of the speaker. And so far it is always performed within one sentence. It is never performed in between two sentences. This is not seen so far.

What we can also say is that the process of generation of samasa is always inter-sentential within one sentence, and never intra-sentential, never between two sentences. This is never done in Sanskrit.

(Refer Slide Time: 08:56)



In a nutshell

- समास samāsa= [सुप् sup + सुप् sup]
- = [[---+ सुप्sup] + [---+ सुप्sup]]
- And never [सुप् sup + तिङ् तिं]
- never [[---+ सुप्sup] + [---+ तिङ् तिं]]
- never [[---+ तिङ् तिं] + [---+ तिङ् तिं]]

7

In a nutshell, we can say that samasa always happens between two sups minimally which means that there are these two padas at the end of which should appear sup in both. So, this left hand side of the plus sign, this is the slot for a prakriti and this left hand side is the slot for another prakriti; sup is a pratyay also mentioned as ti in the previous lecture.

So, this is the slot for the root. This is the termination. In this case, it is sup which is the termination and in Sanskrit there is a possibility of only two types of terminations, either sup or tin. Now, the process of samasa, process of compounding, presupposes or takes input as two subantas and none of them should be a tinanta.

So, never sup plus tin. Never a case where one pada is the subanta and the other pada is the tinanta or both padas are tinantas. This is never seen. So, the theory of compounding in

Sanskrit does not explain or does not allow these types of compounds. They are never generated. And so, they are not generated.

One of the reasons why this happens is because the speakers of Sanskrit have never done such compounds. They always have generated compounds of this kind where there are two subantas and then they get merged together.

(Refer Slide Time: 11:30)

21 सुप्सुप्स: input of समास samāsa

	1	2	3
1	स् s	औ au	अस् as
2	अम् am	औ au	अस् as
3	आ ā	भ्याम् bhyām	भिसु bhis
4	ए e	भ्याम् bhyām	भ्यसु bhyas
5	अस् as	भ्याम् bhyām	भ्यसु bhyas
6	अस् as	ओस् os	आम् ām
7	इ i	ओस् os	सु su

NPTEL

So, this is a list of sups. These are the 21 sups divided into 3 columns and 7 rows. Each column represents number ekavachana 1, 1 represents ekavachana, 2 here represents dvivachana and 3 here represents bahuvachana. Singular number, dual number and also plural number. This is the significance of the numbers in white.

And now if we go to the numbers in black, we see that there are 7 such numbers 7 rows, each representing what is known as a vibhakti. Prathama 1, dwitiya 2, tritiya 3, chaturthi 4, panchami 5, shashthi 6, and saptami 7th. So, we have 7 vibhaktis and 3 numbers. And here are the sups, s, au, as, in Paninian terms. s, au, as; am, au, as; a, bhyam, bhis; e bhyam, bhyas; as, bhyam, bhyas; as, os, am and i, os, su. These are the 21 sup suffixes.

So, a verbal element at the end of which appear any of these 21 suffixes becomes eligible to be the input for the process of compounding. Now, when these sup suffixes are added to the nominal root, that is a pratipadika, we get subanta forms of this kind.

(Refer Slide Time: 13:43)

[सुप्sup+अन्तanta]=सुबन्तsubanta forms:
input of समास samāsa

	1	2	3
1	रामः	रामौ	रामाः
2	रामम्	रामौ	रामान्
3	रामेण	रामाभ्याम्	रामैः
4	रामाय	रामाभ्याम्	रामेभ्यः
5	रामात्	रामाभ्याम्	रामेभ्यः
6	रामस्य	रामयोः	रामाणाम्
7	रामे	रामयोः	रामेषु

NPTEL

These are the 21 subanta forms which can also be the input of samasa. And they are also stated in the same fashion as was used to state the sup suffixes. So, let me read these 21 forms for you. Ramah, ramau, ramah, prathama; ramam, ramau, raman, dwitiya; ramena,

ramabhyam, ramaiḥ, tritiya; ramaya, ramabhyam, ramebhyaḥ, chaturthi; ramat, ramabhyam, ramebhyaḥ, panchami; ramasya, ramayoh, ramanam, shashthi; rame, ramayoh, ramesu, saptami.

These words all of them, any one of them is eligible to be an input for a samasa.

(Refer Slide Time: 14:48)

18 तिङ् तिः never input of समास s

	1	2	3		1	2	3
3P	ति ti	तस् tas	झि jhi	3Pi	त ta	आताम् ātām	झ jha
2P	सि si	थस् thas	था tha	2Pi	थास् thās	आथाम् āthām	ध्वम् dhvam
1P	मि mi	वस् vas	मस् mas	1Pi	इ i	वहि vahi	महि mahi

NPTEL

In contrast, here are the 18 things which can never become an input of the process of compounding in Sanskrit. And they are ti, tas, jhi; si, thas, tha; mi, vas, mas; ta, atam, jha; thas, atham, dhvam; i, vahi and mahi. And these 18 suffixes are divided into two groups, and each group is further divided into 3 rows and 3 columns. The numbers in white they represent the number and the rows represent the person.

So, third person singular is ti, dual is tas, and plural is jhi and so on. Now, both these sets are numbered in a peculiar manner because essentially both these sets have 3 persons and 3 numbers. However, their status as a meaning conveying unit undergoes change and therefore, they are listed as 3P and 3Pi, 2P and 2Pi, 1P and 1Pi. The numbers remain same. Now, these are added after the root which is a verbal root which is a dhatu.

(Refer Slide Time: 16:35)

[तिङ् तिन्+अन्तanta]=तिङन्त tinanta forms:
never input of समास samāsa

	1	2	3		1	2	3
1P	नयति nayati	नयतः nayataḥ	नयन्ति nayanti	1Pi	नयते nayate	नयेते nayete	नयन्ते nayante
2P	नयसि nayasi	नयथः nayathaḥ	नयथा nayatha	2Pi	नयसे nayase	नयेथे nayethe	नयध्वे nayadhve
3P	नयामि nayāmi	नयावः nayāvaḥ	नयामः nayāmaḥ	3Pi	नये naye	नयावहे nayāvahe	नयामहे nayāmahe

NPTEL

And then the tinanta forms are derived, and these forms can never be the input of a samasa. And these forms are nayati, nayatah, nayanti; nayasi, nayathah, nayatha; nayami, nayavah, nayamah; and then nayate, nayete, nayante; nayase, nayethe, nayadhve; naye, nayavahe, nayamahe. None of these is eligible to become an input of the process of compounding. This is very very clear. And we have to be also very clear about this.

(Refer Slide Time: 17:20)

Meaning of समास samāsa (1/2)

- समास samāsa = [सम्sam + [अस्as + अa]]
- = [together+ [throw + action]]
- = [the act of throwing together]
- = [the act of throwing together the sounds]
- = [the act of throwing together the sounds from oral cavity]

NPTEL 12

After having seen, these basic features of the theory of compounding in Sanskrit, let us now proceed to understand the meaning of the word samasa, which is quite regularly used, samasa. What is the meaning of samasa? First of all let us see what are the components of the word samasa. There are 3 components, the first one is the first one is sam plus as and as also has got two components, the verbal root as and the suffix a. The verbal root as means to throw and the suffix a means an action.

The preverb sam means together or collective. There are brackets given with purpose. So, as and a, they form the first unit, at the same time sam is also associated with as. And that is why they are put in one square bracket. So, now, the meanings are together plus throw plus action. Now, when this throw and action they join, we get the meaning the action of throwing, the act of throwing.

And then this together further modifies the action of throwing. And then when we put all these 3 meanings together, we get one meaning namely the act of throwing together. This is what is samasa the act of throwing together. Now, what is being thrown here? The answer is the act of throwing together the sounds. The sounds are being thrown out. Thrown out from where?

The act of throwing together the sounds from the oral cavity, which means that the sounds take shape or the sounds are generated from the oral cavity and are pushed out and they generate the audible speech. However, sounds are produced in gaps. So, different sounds are produced separately. Different sound units are produced separately, that is not what is samasa.

When such independent sound units are uttered together from the oral cavity, then that act is called samasa. So, when a person utters the sentence rajnah, prusuo, gacchati, here there are 3 sound units which are thrown out of the oral cavity independently separately. Now, when the first two words rajnaha and purushaha, they are merged, and they are thrown out of the oral cavity together in the form of rajapurusa, without being a sign of separation, they are thrown out together rajapurusa.

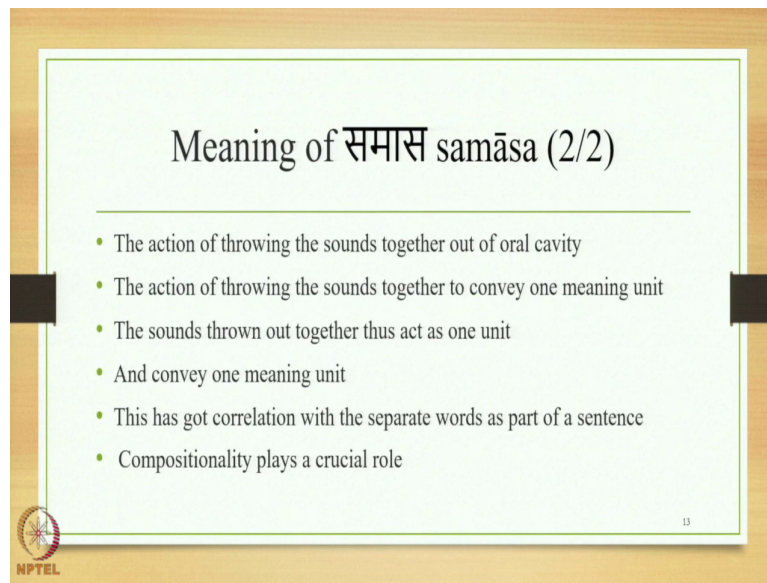
This throwing out of the sound units from the oral cavity in the form of an audible speech is what is the meaning of samasa. As opposed to this when the sounds are thrown out independently and in separation, they are known as vyasa or vystä. In vyasa, we have v plus as plus a which indicates the separation of the sounds being thrown out of the oral cavity.

This is in a nutshell the meaning of the word samasa which is very much appropriate to describe the process of compounding in Sanskrit. The word samasa is also used in other literature in even in philosophy where the word samasa is used to indicate the collective explanation, the gist, the explanation that is merged together.

For instance, in the celebrated text of Srimad Bhagavadgita, we find an instance where the verse says tat samasena shrinu. So, please listen to what I am saying by samasa. That means,

I am collecting and merging certain elements together and making it brief and full of meaning, pray, listen to it. Even there, this meaning of the word samasa explained on this slide is distinctly visible, which is remarkable.

(Refer Slide Time: 23:18)



Meaning of समास samāsa (2/2)

- The action of throwing the sounds together out of oral cavity
- The action of throwing the sounds together to convey one meaning unit
- The sounds thrown out together thus act as one unit
- And convey one meaning unit
- This has got correlation with the separate words as part of a sentence
- Compositionality plays a crucial role

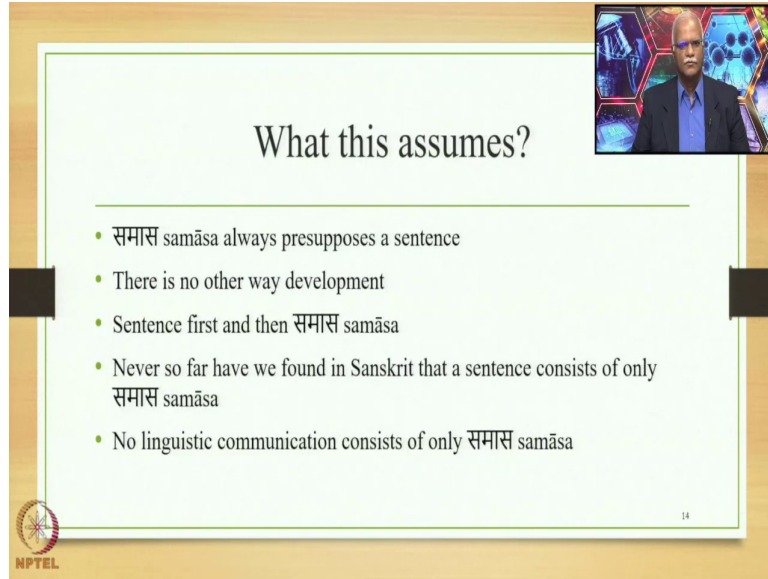
NPTEL 13

So, the meaning of samasa is the action of throwing the sounds together out of oral cavity. The action of throwing the sounds together to convey one meaning unit. And so, the sounds thrown out together thus act as one unit, which convey one meaning unit. So, rajapurusa is one sound unit and it conveys one meaning unit as opposed to rajnah, purusa and gacchati, where rajnah is a separate sound unit, purusa is the separate sound unit, and they convey different separated meaning units.

And in comparison, if you say rajapurusa, now that separation has disappeared and they have merged, the 2 units have been merged into one both meaning as well as the word. So, the

word samasa presupposes the separation of the words as part of the sentence. So, this correlation is extremely important. And therefore, compositionality plays a very crucial role as far as the meaning of samasa is concerned and also the form, the word form of the samasa is concerned.

(Refer Slide Time: 25:02)



What this assumes?

- समास samāsa always presupposes a sentence
- There is no other way development
- Sentence first and then समास samāsa
- Never so far have we found in Sanskrit that a sentence consists of only समास samāsa
- No linguistic communication consists of only समास samāsa

NPTEL

14

What this assumes is that samasa always presupposes a sentence. We have already seen this. We are putting it in different framework. Samasa always presupposes a sentence. There is no other way development, which means that from samasa a sentence is developed. This is not possible. You do not have samasa as the primary stage as far as the language is concerned, as far as the communication is concerned, and then from the samasa is generated a sentence.

This other way development is not possible as far as Sanskrit language is concerned. As far as Sanskrit language is concerned first there is a sentence and then there is a samasa. Without a

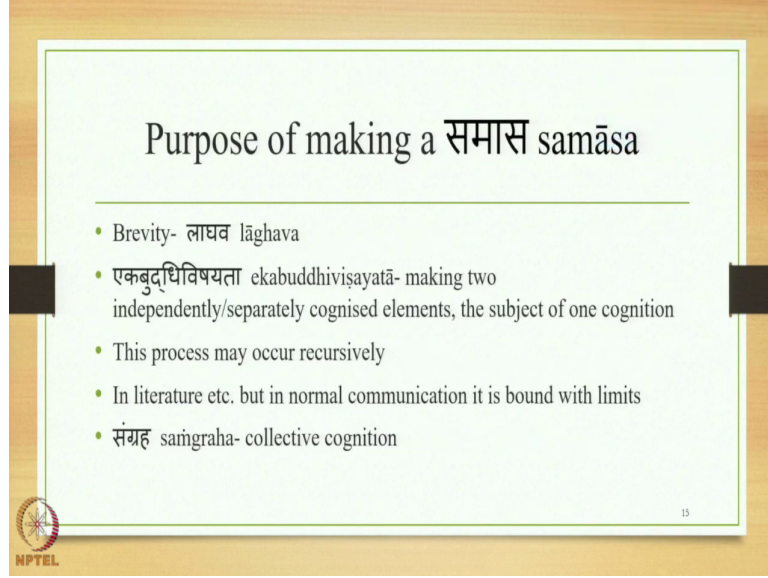
sentence samasa cannot exist. The samasa always falls back upon the sentence and always refers to the elements within a sentence.

As we shall see later on, when we look at the differences between the sentence and the samasa, there are some ambiguities that creep in the formation of the samasa. They are to be removed only by looking at the sentence that it represents in the given context. However, we also note that when such a sentence is not readily available, then such as a samasa may lead to multiple possible explanation in terms of various sentences.

It is equally important to note here that never so far have we found in Sanskrit the fact that a sentence consists of only samasa. This is not possible, never. It must have besides a samasa, at least some tinanta or some such word, at least for a theoretical purpose. Or it also assumes is that no linguistic communication as far as Sanskrit is concerned consists of only samasa. This is not possible.

Sentence is the basic unit for communication purpose and this sentence might contain some samasa, but it can never happen, at least for sankrit that there is a sentence and it consists of all samasas. This is not possible. This is very important to remember.

(Refer Slide Time: 28:20)



Purpose of making a समास samāsa

- Brevity- लाघव lāghava
- एकबुद्धिविषयता ekabuddhiviṣayatā- making two independently/separately cognised elements, the subject of one cognition
- This process may occur recursively
- In literature etc. but in normal communication it is bound with limits
- संग्रह saṅgraha- collective cognition

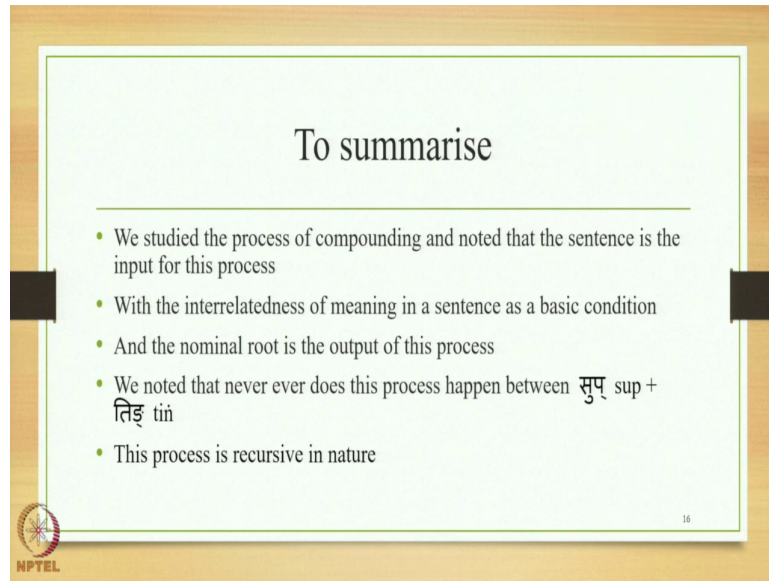
NPTEL 15

So, what is the purpose of making a samasa? The purpose seems to be brevity, which is the brevity in terms of cognition, the cognitive brevity, and gnana laghava. Then also, shabda laghava. We cannot say the same thing about prakriya or prakriya laghava. But at least gnana laghava and shabda laghava seem to be the two basic purposes that a human being achieves or wants to achieve by making a samasa.

What is also to be noted here is that the purpose of making a samasa is to make two independently separately cognized elements, the subject of one cognition, ekabuddhivisayata. Two elements which were earlier identified as independent and separate two elements, now we identify them as one element. Ekabuddhivisayata seems to be one of the purposes, major purposes why samasa is made by a human being while speaking.

Now, this ekabuddhivisayata process may occur recursively. This is possible in literature etcetera. But in normal communication this ekabuddhivisayata operates with certain limits. The other purpose of making a samasa is samgraha. This is putting ekabuddhivisayata in the other words. Samgraha, which is a collective cognition. We will talk more about this later on.


(Refer Slide Time: 30:28)



To summarise

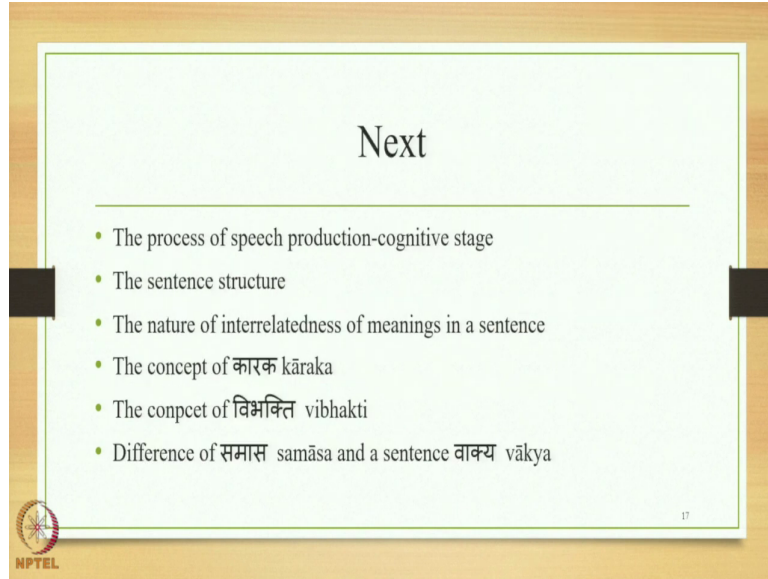
- We studied the process of compounding and noted that the sentence is the input for this process
- With the interrelatedness of meaning in a sentence as a basic condition
- And the nominal root is the output of this process
- We noted that never ever does this process happen between सुप् sup + तिङ् tin
- This process is recursive in nature

16

 NPTEL

To summarize, we studied the process of compounding and noted that the sentence is the input for this process. With the interrelatedness of meaning in a sentence as a basic condition. And then we also noted that the nominal root is the output of this particular process. We noted that never ever does this process happen between a sup and tin and also tin and tin. We also noted that the process of compounding is recursive in nature.


(Refer Slide Time: 31:11)



Next

- The process of speech production-cognitive stage
- The sentence structure
- The nature of interrelatedness of meanings in a sentence
- The concept of कारक kāraka
- The concept of विभक्ति vibhakti
- Difference of समास samāsa and a sentence वाक्य vākya

17

 NPTEL

Next we study the process of speech production and the cognitive stage, the sentence structure of which samasa is one part, then the input of the samasa. The nature of interrelatedness of meanings in a sentence, the concept of karaka, the concept of vibhakti and finally, the difference of samasa and a sentence. Along with this, then we shall see how the theory of samartha combines these theories and generates a compound.

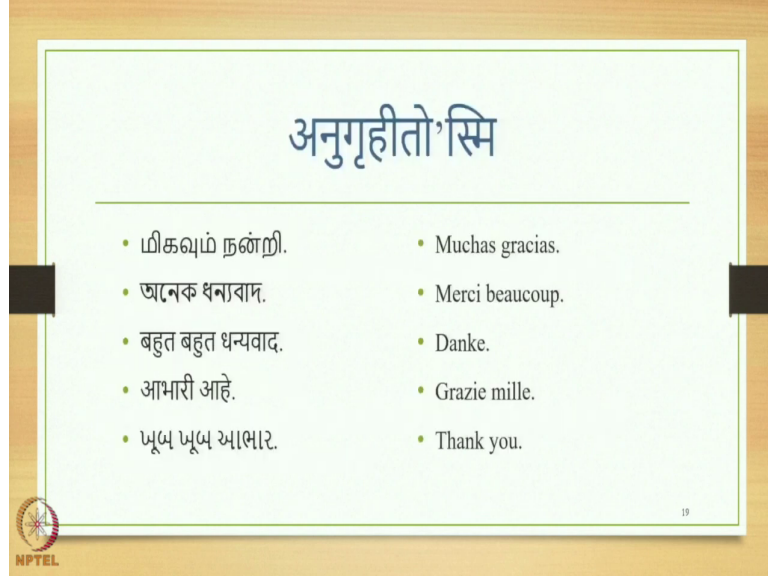
(Refer Slide Time: 32:03)

Referred Texts

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



(Refer Slide Time: 32:07)



अनुगृहीतो'स्मि

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

NPTEL

19

We shall see this in the coming lectures. These are the texts that we shall constantly refer to.

Thank you for your attention.