

**Course Name- Samāsa in Pāṇinian grammar-II**

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**Week-01**

**Lecture-01**

**Introduction to the contents of the course**

Welcome! I welcome you all to this lecture in the course Samas in Paninian Grammar II. This is the second course on the Samāsa. Remember, this is not an advanced course on samāsa in Pāṇinian grammar, but this is the remaining part of the Samāsa in Paninian Grammar. We begin our lecture with the recitation of the maṅgalācaraṇa, which is viśveśaṁ saccidānandaṁ vande'haṁ yo'khilaṁ jagat carīkartti barībhartti saṁjārīhartti līlayā in this course, some part of the first course will be repeated. In the first course we dealt with the Tatpuruṣa samāsa in detail and also the theory of compounding in some detail. In this course we will revisit the theory of compounding and we shall study in detail the remaining three types of samāsas in Sanskrit, dvandva, bahuvrīhi and avyayībhāva.

So the first question that we revisit is, what is a samāsa? What is a samāsa? And the answer is, samāsa. samāsa is a compound. Compound made up of two or more than two elements. These two elements are such that each one of them has generally an independent distribution.

As we have already seen, in case of Tatpuruṣa Samāsa, there is a type of Tatpuruṣa where one of the elements does not have an independent distribution. Therefore, generally the two elements have independent distribution. So, the example sentence is rāmaḥ lakṣmaṇaśca gacchataḥ in this sentence, are the words which are marked in red. They have some significance. The sentence means rāma and lakṣmaṇa are going or go and the compound formed is rāmalakṣmaṇau gacchataḥ conveying the same meaning. Let us study these once again.

Here there is no samāsa. Each word is appearing independent of each other. Here there are four separate words separated by spaces joined by the phenomenon called Sandhi. And we have a separate course on Sandhi in Pāṇinian Grammar. So, these four words are rāmaḥ, lakṣmaṇaḥ, ca and gaccha taḥ.

So lakṣmaṇaḥ and ca, there is a sandhi and the output is lakṣmaṇaśca. Now if we look at the right-hand side, we see rāma lakṣmaṇa and gaccha taḥ. Here there is samāsa. Two words are appearing together as one unit and therefore there is no space in between them and they are rāma and lakṣmaṇa. So rāma-lakṣmaṇa is written together.

rāma-lakṣmaṇa has got one case ending. In rāmaḥ and lakṣmaṇaḥ each word had its own case ending there were two case endings whereas in rāmalakṣmaṇau there is only one so these two words are appearing together as one unit this is what is a compound. And there are only two words in this particular sentence. They are separated from each other by a space. So in the sentence on the left hand side there were four words and in comparison on the right hand side there are only two words. So, rāmaḥ lakṣmaṇaśca, these three words come together, there is one word which disappears and Ramaha and Lakshmanaha, they get compounded and form one unit, which is rāmalakṣmaṇau. This is compound. This is samāsa.

Similarly, we have a sentence. Dine dine sūryaḥ udeti. Dine dine sūrya udeti. Sun rises every day. In this sentence, on the left-hand side, there is no samāsa.

Each word is appearing independent of each other. And here there are four separate words separated by spaces joined by Sandhi. So, Dine, Dine, sūryaḥ and Udeti. These are the four separate words separated by spaces. Sūryaḥ and Udeti have got a Sandhi.

which is in the form of the deletion of the case ending after sūrya and therefore we have only Surya Udeti So Dine Dine Surya Udeti has got four sentences has got four words and there is no Samāsa now if we look at the right-hand side, we see that pratidinam sūryaḥ udeti. Here there is Samāsa. Two words are appearing together as one unit, namely Prati and Dinam. And then overall there are three words in the sentence separated from each other by a space and the same Sandhi also occurs over here. So, Dine Dine and Prati Dinam.

This is an example of the Avyayi Bhāva Samāsa. The previous example, Ramalakshmanam, was that of dvandva Samāsa. Now, let us take another example. On the left-hand side we have, yasya citrāḥ gāvaḥ sa gopālo gacchati. Now here there is no samāsa.

Each word is appearing independent of each other. There are six separate words separated by spaces and joined by Sandhi. yasya, citrāḥ, gāvaḥ, Saḥ, Gopālaḥ and gacchati. These are those six words. That cowherd is going or goes who has variegated colored cows.

That is the meaning of this sentence. Now there is Sandhi that has taken place between Gopālaḥ and gacchati and Saḥ and Gopālaḥ. The Sandhi is not done in citrāḥ and gāvaḥ for the specific purpose, which is clear when we look at the right-hand side on the slide.

The sentence on the right-hand side is citragur gopālo gacchati|. Now we notice that here there is Samāsa.

Three words are, four words are appearing together as one unit. Yasya, citrāḥ, gāvaḥ, Saḥ. And in the sentence, we have three words which are separated from each other by a space and also joined by the Sandhi. So citragur, Gopālaḥ and gacchati. So, there is a Sandhi between Gopālaḥ and gacchati.

This is an example of the Bahuvrīhi Samāsa, Bahuvrīhi compound. This is what is a Samāsa. there is a sentence in which there is no samāsa and there are multiple number of words and the same words are merged together they appear together showing various features for example | yasya citrāḥ gāvaḥ there are these words having independent vibhaktis and the word Chitra-gur has got only one vibhakti. | yasya citrāḥ gāvaḥ are the three words which are separated by spaces whereas Chitra-gu, this is not separated by spaces. Chitra and Gu, they are joined together.

This is what is a Samāsa. These are some of the features of the Samāsa. And in this particular course, we shall be focusing on these three types of Samāsas. Avyayī Bhava, Bahuvrīhi and Dvandva. In the first course we studied in detail the Tatpuruṣa Samāsa and here we study the remaining three mentioned just now.

Samāsa or compounding is a very productive feature of languages. Here are some examples. First let us look at the Vedic language, in which we have compounds like indrāgnī, mitrāvaruṇau, agnīṣomau etc. These are all Devata dvandva samāsas. Whereas in the classical language we have Now if you see the number of constituents in the classical language seems to be increasing with each example.

In vāgarthau, we have only two constituents. In pratyutpannamati, we have three. In parapratyayaneyabuddhi, we have four. In jāyāpratigrāhitagandhamālyā, we have five. and then it can keep on increasing.

vāgarthau is an example of Dvandava samāsa and the remaining ones are the examples of Bahuvrīhi samāsas. So, we have samāsas used profusely in the classical Sanskrit language and we also see that they are used in Vedic language. In the classical language, the samāsas are used profusely and here are some examples. gajanana ekadanta lambodara these are the names of Shri Ganesha. And these are the Bahuvrīhi compounds.

gajānana, ekadanta and lambodara. anurūpa, pratidina and yathāśakti. These are the three examples of avyayī bhāva samāsa, anurūpa, pratidina, and yathāśakti. Again, we have examples of Bahuvrīhi samāsa. On the right-hand side, nīlakaṇṭha, cakrapāṇi, śūlapāṇi, mūṣakavāhana, garuḍavāhana.

These are Bahuvrīhi Samāsas. Yathamati is once again an Avyayi Bhāva Samāsa. So, we see that Avyayi Bhāva, Bahuvrīhi and Dvandva, all these three Samāsas are used by the speakers of Sanskrit again and again and these samāsas have in fact become part of the common vocabulary not just of Sanskrit but also of modern Indian languages. The samāsas are used not just in Sanskrit and other related Indian languages, but they are also used in several languages. And here we are taking only two examples, English and German. Flat foot, tender foot, white collar, highbrow, half-wit. These are the examples of the Bahuvrīhi samāsa in English.

Schwarzkopf, hartnäckig, rotschopf, schwarzkittel. These are the examples of Bahuvrīhi samāsa in German. And there are many examples of this kind in various other languages as well. What we aim to say over here is that samāsa is a very productive process. which is prevalent in many languages of today and therefore this particular process, this particular phenomenon needs to be studied the oldest grammar known to mankind namely Pāṇinian grammar had developed a theory related to the formation of Samāsa.

It is very important to therefore also study this particular aspect of Pāṇinian grammar related to the Samāsa and this is what we did in the first course on Samāsa and this is what we shall be doing in this second course on Samāsa in Pāṇinian grammar. Apart from the samāsas, we also note that modern languages have something called multi-word expressions. For example, kick the bucket, let the cat out of the bag, or sweep under the rug, look up, break up, in short, by and large, telephone box, car park, San Francisco, Indian Institute of Technology. These are the examples in English and in Hindi we have le lenā, de denā. And in Marathi, we have These are considered to be the examples of multi-word expressions and they are explained theoretically and are processed using the theory developed around the multi-word expressions.

These multi-word expressions come very close to the process of compounding the important questions that we ask and revisit are how do these words get formed? How do the compounds get formed? Is there a rule-based system that can explain these phenomena? For example, In the Dvandava Samāsa, rāmaḥ, lakṣmaṇaśca were the three words in the sentence and in the compound only rāma and lakṣmaṇa figure in. Dine Dine was the expression in a sentence and the compound form is Pratidinam. Where does this prati come from? yasya citrāḥ gāvaḥ This was the expression in the sentence and the compound form is citragur. Where does the word yasya go? Is there a rule-based system that can explain these and several other phenomena? The next question is, how do speakers of respective language comprehend them? How do the speakers recognize that a particular multi-word expression means a particular something? That kick the bucket doesn't mean actually kicking the bucket, but it means to die. So how do speakers of respective language comprehend these meanings? Do the speakers of the respective languages create such new words? Also, how do these phenomena get treated in natural language processing? These are very important questions to be asked.

And the most important question is, what has Pāṇinian grammar got to offer in this particular regard? The possible answer is the following. Theoretical explanation in the form of structure of the components, compositionality, classification of such expressions, interrelation of such words with other words in the sentence, irregularities in the form and the meaning of such expressions. There are certain views mentioned in the Paninian grammar and also the Paninian grammatical tradition which explain these points theoretically. There is also a philosophical explanation provided by the Pāṇinian grammatical tradition in the form of one undivided word denoting one undivided meaning. So, with the concept of compositionality, we say that there are two constituents whose meanings are merged by the speaker and consequently the words are also merged, but this is just a possible theoretical explanation. What actually happens in the linguistic communication is that a speaker uses one undivided word and that one undivided word denotes one undivided meaning.

That is the explanation also provided by the Pāṇinian grammatical tradition that becomes extremely important. And also from the formal treatment, the treatment related to the form of the word, the possible changes that the form undergoes, as treated in Pāṇinian grammar may provide some insights in dealing with some problems mentioned earlier. It is not claimed that Pāṇinian grammar has answers to all the questions mentioned earlier, but there may be some insights that one can get from the study of compounds or samāśas in Pāṇinian grammar. We shall refer to these texts when we study avyayībhāva, Bahuvrīhi and dvandva samāśas. Aṣṭādhyāyī, the core of Pāṇinian grammar Samarthāhnikā from the great Vyākaraṇa-Mahābhāṣya written by Patañjali, Vākya-padīya written by Bhartṛhari, Kāśikāvṛtti written by Jayāditya and Vāmana, and the Samāśaprakaraṇa from the Vaiyākaraṇa-siddhānta-kaumudī.

We shall be referring to these texts. There are translations of Aṣṭādhyāyī and Vaiyākaraṇa-siddhānta-kaumudī done by S. C. Vasu which are available online. And there are translations of these other texts as well available.

We shall be using these original sources. We shall be citing them in our study of these remaining three samāśas. Thank you very much. Thank you very much. Thank you.