

Course Name- Samāsa in Pāṇinian grammar-II

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Lecture-11

ekārthībhāva and its three features

Welcome! I welcome you all to this lecture in the course samāsa in Pāṇinian grammar- II. As is our practice, we begin our lecture with the recitation of the maṅgalācaraṇa. viśveśaṁ saccidānandaṁ vande'haṁ yo'khilaṁ jagat carīkartti barībhartti saṁjārīhartti līlayā. So far, We said that the theory of compounding in Pāṇinian grammar is called Samarth theory. We studied the meaning of Samarth and the first meaning of Samarth is capable of. That is capable of expressing the interconnected meanings. That is a word unit capable of expressing the interconnected meanings.

So for example, a Prātipadika, a mere nominal root, cannot be said to be Samartha, as it cannot express the interconnected meanings on its own. That is, without the Pratyaya getting added to it. It is only when the Pratyaya will be added to this Prātipadika, and that Pratyaya has to be a Sup pratyaya, then it will become a Pada. It has to be a Pada.

In this case, a Subandha formed by adding a Sup pratyaya to a Prātipadika, which will be capable of expressing the interconnected meaning. Then also a tiṅanta, where tiṅ suffix is added to a verbal root dhātu, which is capable of expressing the interconnected meanings. This is the first meaning of samartha. Prātipadika and dhātu are stated to be the two prakṛtis, and sup and tiṅ are stated to be the Vibhakti Pratyayas which are added to these two respectively. Now these two Pratyayas, they show the interrelation of the Prātipadika with another Prātipadika and the Prātipadika with the Dhātu or the verbal action.

We have seen this in the previous lectures. We also explained this meaning of Samartha previously. Then we studied the second meaning of Samartha namely having the same meaning which is samah arthaḥ. What this means is that the interrelated subhantas, interlinked subhantas are eligible to be compounded. Then they undergo the process of compounding as laid down in Pāṇinian grammar. This process of compounding involves several types of operations like addition of the suffix at the end of the samāsa or the

modification in the first member of the compound or the modification in the last member of the compound, the sequence of the words in the compound and so on and so forth. There are several types of operations which are part of this process of compounding.

And thus, the compound gets derived step by step. with the help of rules laid down in the grammar of Pāṇini. And we shall study this derivation process also in the coming lectures. And we'll generate output in the form of a nominal root or a Prātipadika. So we start with interlinked Subantas, take them as input and generate an output in the form of a Prātipadika.

Now this Prātipadika will mean the same as interlinked Subantas from where we started. Now this is what is Samartha. The Prātipadika, output Prātipadika means the same thing as the input interlinked Subhantas. This output meaning will be one unit. This is what is the meaning of samartha as a second explanation.

Then we studied the distinction between ekārthībhāva and vyapekṣā. In the light of the primary source in the form of Samarthāhnikā, which is a part of the great Vyākaraṇa Mahābhāṣya composed by Patañjali around 150 BCE. Patañjali noted down various factors which distinguish ekārthībhāva and vyapekṣā. In conclusion we also stated that it is the vyapekṣā which is interlinkage of words in the sentence which forms the basis of formation of the samāsa and then as an output what is generated is described as ekārthībhāva So let us study the word Ekārthībhāva and the concept Ekārthībhāva that emerges out of the explanation of this particular word. The literal explanation of the word Ekārthībhāva is given on this particular slide.

We have also provided the derivation with the derivation of the word ekārthībhāva . So the explanation of Ekārthībhāva is na ekarthaḥ ekarthaḥ bhavati. Ekartha means one meaning. So na ekarthaḥ, not one meaning becomes one meaning. Not one meaning refers to more than one meaning.

That is two meanings onwards. So two meanings becoming one meaning is what is the explanation. To put it in other words, to match the wording of Ekārthībhāva, we can say that na ekārthasya ekārthasya bhāvaḥ the state of being one meaning out of two meanings The state of two meanings becoming one meaning is what is Ekārthībhāva What this indicates is something that we shall study hereafter But first let us take a look at the derivation process of this word Ekārthībhāva as per the grammar of Pāṇini. So here there are two elements ekartha followed by what is known as the suffix cvi which is added in the sense of abhūta tadbhāva and then we have the word bhāva. Now this cvi suffix gets deleted so we have Ekārtha plus cvi plus bhāva at the beginning but before deleting this cvi suffix brings about the change in Ekārtha that is the substitution of e in place of a and so we have ekartha plus chvi plus bhāva chvi is deleted that is it is a zero suffix so we have ekārthī plus bhāva finally we get the form ekārthībhāva this is how the word

ekārthībhāva is derived in Pāṇinian grammar what it implies what it means is the following something which does not have one meaning is made to have one meaning thus we have two words in a sentence they have separate meanings so there are two meanings obviously more than one meanings Now these two words in the process of compounding are made one.

So two words are made one and similarly two word meanings are made to have one meaning. This is what is ekārthībhāva. This is an important feature of Ekārthībhāva which assumes the merger of two elements as far as the meaning is concerned which is primary which is linked with the words which express this meaning There are three features of Ekārthībhāva stated on this slide. They were also stated earlier in this particular course, but let us study them one by one in some detail. Now, the three features are Aikapadya, aikārthya and Aikaswarya.

Repeat, Aikapadya or aikapadatā which means state of being one word Aikārthya or aikārthatā which means state of being one meaning and Aikaswarya or Ekasvaratā state of being one accent These are the three features of Ekārthi Bhāva So in the sentence there are two separate words denoting two separate yet interlinked meanings having two separate accents In the compounding process the two words merge into one two meanings merge into one and two accents as well merge into one and behave as one in the output form of the sentence Let us now look at Aikapadya with some example. Aikapadya or Ekapadatā means state of being one word. So if we have rāmaḥ lakṣmaṇaśca gacchataḥ So here we have rāmaḥ as a separate word, lakṣmaṇaḥ also as a separate word, Ca as a separate word and gacchataḥ another independent separate word. Now rāmaḥ, lakṣmaṇaḥ and Ca they are all interrelated and therefore they get compounded and we get the output in the form of rāmalakṣmaṇa as a Pratipadaikya to which the soup is added which corresponds with ṇas in Gacchata and so it is Prathamā Dvivacana which is rāmalakṣmaṇa So rāmalakṣmaṇa is one which is an output generated from the input consisting of three Padas. There are three Padas, but rāmalakṣmaṇa is one Pada.

This is a sentence having four Padas. But the feature of Aikapadya tells us that rāmalakṣmaṇo gacchata has got only two Padas Similarly the feature Aikārthya or Ekarthatā which means state of being one meaning So when we have rāmaḥ, lakṣmaṇaḥ, Ca, gacchataḥ , these are the meanings that are understood. Rāma plus Sāhitya, lakṣmaṇa, and then Prathamapuruṣa vacanakartṛ vartamānakālagamanakriyā. Rāma is the meaning of rāmaḥ, Sāhitya is the meaning of Ca, Lakṣmaṇa is the meaning of Lakṣmaṇaḥ, and gacchataḥ means So there are four independent brackets denoting four independent meanings, which are of course interlinked in a particular manner. Now, the first three brackets get merged in the process of compounding and so we have Sāhityavad rāma Lakṣmaṇa as one meaning and Prathama Puruṣa Dvivachana kartṛ Vartamānakālagamana Kriya as the second meaning This is what happens in the process

of compounding Ekarthatā, three meanings get merged into one meaning This is what is Aikārthya.

And also, Aikasvarya. So rāmaḥ, Lakṣmaṇaḥ, ch gacchataḥ . There is an accent in rāmaḥ. There is an accent in Lakṣmaṇaḥ. There is no accent in ch and no accent in Lakṣmaṇaḥ.

Now when rāmaḥ and Lakṣmaṇaḥ and ca, when they get compounded, we have the word Rāmalakṣmaṇa as the Prātipadika, which will have only one accent. So we have Rāmalakṣmaṇu gacchataḥ , which is made up of two elements Rāma Lakṣmaṇa with one accent and gacchataḥ no accent so four independent words having different system of accents rāmaḥ Lakṣmaṇaḥ where there are two independent words having independent accents they are merged together and one output form Rāma lakṣmaṇa is generated and this form will have only one accent which is at the end. This is the third feature namely Aikasvaraya or Ekasvarata meaning the state of being one accent. This is an important feature of the ekārthībhāva and we have taken an example of the dvandva samāsa but this is true of all types of samāsas namely avyayībhāva, bahuvrīhi and also dvandva. Even though these three features were mentioned in a particular manner If we follow strictly the process of speech production described in the Pāṇiniya Shiksha that we have studied earlier, we will arrange these three in the following manner.

First comes Aikārthya, that is state of being one meaning, as desired by the speaker obviously. This Aikārthya is part of the arthākāśa, the space of meaning. This forces to have Aikapadya, which is the next part in the sequence, the state of being one word, and then Aikasvarya, the state of being one accent. These two are part of the śabdākāśa, the space of the Shabd, the word. This is how we can place these three features in a sequence.

Aikārthya first, Aikapadya then and finally Aikasvarya. These are the three features of Aikārthī Bhāva and Samāsa. Let us also look at some other technical terms. For example, vṛtti. vṛtti means a typical word building process described in the grammar where more than two elements come together and bring about another new word as an output.

Samāsa is also a type of vṛtti where there are two words that are brought together, two interlinked words that are brought together and that is the input and the process happens and the output generated is one independent new element, new word. And we have already seen the features of this newly generated word and newly generated meaning and accent. The feature of this Smṛti is pārārthya Pararthatā What it means is new composite meaning is generated which propels the word formation process that is compounding So new composite meaning is also generated This is what is the feature of pārārthya So there are five types of vṛttis generally described in Paṇinan Grammar Kṛt, Taddhiata, Sāmāsa, Sandhyanta and Ekaśeṣa and we are studying Samāsa and we have already studied tatpuruṣa Samāsa in the first course and we are focused on studying the remaining three

Samāśas namely avyayībhāva, bahuvrīhi and Dvandva in this particular course. So all these Samāśas, they come under what is known as vṛtti primarily because the feature of the vṛtti is Parārthatā or pārārthya, the new composite meaning generated. The merged meaning is the characteristics of the process of compounding.

Two meanings merge together. Also merged word form and also the accent is the characteristic of the process of compounding. So when the word forms are merged, there are different modifications that are likely to happen in the word forms as we have seen the example of go becoming gu in Citragu and so on and so forth same is the case with accent if there are two words having independent accent both the independent accents go away and the merged output might have another independent accent. So these are the important features of Samāśa as a vṛtti which is primarily described to have the feature of Parārthatā or pārārthya. Now let us come to an extremely important question because Samhasa is composed out of two elements. There are two meanings, there are two words and there are two accents and they are merged into one.

Now what is the relation of this newly generated output with its earlier constituents? If one accepts that there is an interrelation between the newly generated form and its constituents then comes the next question as to which amongst the two elements becomes the head in the newly generated output So on this slide we address this particular question So in the process of compounding when two elements become one which one of them becomes the head of the newly generated one output. So we have x plus y that means that they are getting merged together and we get the output in the form of xy within the two square brackets indicating that it has become one unit. Now there is a correlation of x plus y as an input with the output namely x y and then this question which one of the two x and y becomes the head in x y. Now there are four possible options. either X is the head or Y is the head or XY both are the head or none is the head that means some other outside element acts as the head of this newly formed unit These are the four options available as the answer to this particular question Now what does the head do? The head determines the interrelation of the unit with other words in the sentence.

So rāmalakṣmaṇau gacchataḥ is a sentence Now this is a Dvandva compound and this is a case where both Rāma and Lakṣmaṇa act as the head and therefore we have dual and therefore we also have dual as far as the thing form is concerned Similarly, the other words are connected to the non-head only through the head and not directly or independently. The head determines the gender and the number of the unit. The head also determines the accent of the unit. Also, the head determines the type of the compound. So let us look at the element that is head in various compounds.

We have x plus y as input and xy as the merged output. The four options are following. In the avyayībhāva Samāśa, we have x which is the first member of the compound which

acts as the head. and undergoes the functions described in the previous slide. In the tatpuruṣa samāsa, Y acts as the head.

In the dvandva samāsa, X, Y both will act as the head. And in the bahuvrīhi samāsa, none. will be the head. That means that some other outside element which will act as the head of this particular derived output.

This is extremely important. Avyayībhāva , Dvandava and bahuvrīhi will have these important features. I repeat in Avyayībhāva X that is the first member will act as the head in dvandva both XY will act as the head and in bahuvrīhi none of the two will act as the head some other outside element will be the head as far as this merged output is concerned To summarize, merging of two units into one at all levels, meaning word, accent, is the main characteristics of the process of compounding. This merging has got some correlation with the constituents of the compounds. But philosophically, it is also believed to have different or independent status without having any correlation with the constituents or without having any constituents as one over and above the constituents unit where there is one undivided word denoting one undivided meaning but we will not go into the detail of these philosophical explanations, we will follow the rules of grammar and the correlation of constituents with the merged unit and we shall be indicating the head of the samāsa regularly when we study the three samāsas of Avyayībhāva, bahuvrīhi and Dvandva which are the focus of this particular course. These are the texts referred to and Samarthāhnika from the Vyākaraṇa Mahābhāṣya is very very important for various kinds of explanations of Ekārthībhāva and Samāsa and so on.

Thank you very much.