

Course Name- Samāsa in Pāṇinian grammar-II

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Lecture-16

Rules of compounding in Pāṇinian grammar

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. In this course we concentrating on the Avyayībhāva, Bahuvrīhi and dvandva samāsa . Before actually studying these three types of samāsa , we revisit and study the theory of compounding which is fundamental and which is universal to all types of compounds in Sanskrit. The theory of compounding is the Samarth theory which is based on the Kāraka theory. We noted that The word Sāmarthya is explained in the Vyākaraṇa Mahābhāṣya of Patañjali in four ways out of which two each correspond or explain the Sāmarthya of two kinds namely Vyapekṣā and Ekārthībhāva Sambaddhārtha and Samprekṣitārtha Samarth is the explanation of the Vyapekṣā Lakṣaṇa Sāmarthya and Sangatārtha as well as Samsrṣṭārtha is the explanation of Ekārthībhāva Sāmarthya.

So Vyapekṣā Lakṣaṇa Sāmarthya forms the base for the process of compounding and then the resultant form is an output in the form of one unit which is called Samāsa and so we can say that sentence in other words interrelated Padas they become the input for the process of compounding and a nominal root or the Prātipadika becomes the output of the process of compounding This we have studied before. We also studied the process of compounding and we noted down different stages in this particular process. In the previous lecture, we studied the initial process involving the cognitive stage as well as then the actual compounding where the Pūrvapada Nirdhāraṇa occurs. We have already studied the concepts of Nitya Samāsa and the Anitya Samāsa.

In this connection we have also studied the concept of Vighraha and Sangraha. The Vighraha is that of two types we have said one is Laukika Vighraha which is usable in the speech by the speaker and the Alaukika Vighraha is the grammatical transformation of this Laukika Vighraha in terms of the Prakṛti Pratyaya Vibhāga So in the alaukika vighraha, we said that the Samāsa saṁjñā takes place and so then prātipadika saṁjñā takes place.

Now we continue studying the process of compounding in Pāṇinian grammar and so in this particular lecture we shall study the next two important processes that happen in this particular derivation. The first one that we study is the addition of the samāsānta-pratyaya. As is clear, these are pratyayas, suffixes.

And as is also clear from the word samāsānta, they are added at the end of the samāsa and also they are part of the samāsa. Anta is a word which is generally used for the final part of a particular whole and therefore the samāsānta pratyaya is part of the samāsa . The function of the samāsānta pratyaya is to determine which formal processes the Samāsa will undergo when it becomes part of the sentence. As we have seen, the output of the process of compounding is a Prātipadika and this Prātipadika becomes part of the sentence.

So, the samāsānta pratyaya added at the end of the Samāsa decides, determines the formal processes. By formal processes we mean the processes that are done on the form of the word. So the samāsānta pratyaya determines which formal processes the Samāsa will undergo when it becomes part of the sentence. For example, when a samāsānta pratyaya is added, sometimes the ending of the Samāsa gets changed the type of ending also gets changed.

Also the addition of the suffix which denotes feminine gender that is also determined by this samāsānta pratyaya. Also the accent of the Samāsa is sometimes determined by the samāsānta pratyaya added. That is why Samāsānta Pratyaya is extremely important. These Samāsānta Pratyayas are stated in the section governed by the Adhikāra Sūtra samāsāntāḥ. This is 5.4.68 of the Aṣṭādhyāyī. And this Adhikāra governs the section from 5.4.68 up to 5.4.160 which is the final sūtra of 5.4. So the samāsānta suffixes are stated from 5468 onwards up to the end of 54, 54160. These samāsānta pratyayas or end of the compound suffixes are stated to all major four types of samāsa , namely tatpuruṣa, avyayībhava, Bahuvrīhi and dvandva. Out of them we have already studied the samāsānta pratyayas which are added as part of the tatpuruṣa samāsa .

In this course we shall study the samāsānta pratyayas which are added as part of the Avyayībhāva Samāsa as well as the Bahuvrīhi Samāsa and also the dvandva samāsa . These samāsānta pratyayas are also termed as taddhita for specific functions which are common to both samāsāntas as well as taddhita pratyayas. Now let us take an example of a samāsānta pratyaya added as part of the Avyayībhāva Samāsa . The meaning conveyed is near the river vipāś. vipāś is the name of a river which flows in the northwestern part of the greater India and modern India as well.

So if the meaning is near the river vipāś in Sanskrit it would be rendered as vipāśaḥ samīpam So this is the Laukika Vighraha vipāśaḥ samīpam. Now the word Upa in the sense of near or samīpa is stated to be compounded with any interrelated subanta, in this

case vipāśaḥ. And the sūtra Avyayam Vibhakti samīpa Samṛddhi vṛddhi Arthābhāva Atyayā 2.1.6 This particular sūtra states this particular fact that an avyaya is compounded in the sense of samīpa. Upa is that kind of avyaya.

In this long sūtra, the word Avyayam is mentioned in the Prathamā Vibhakti and therefore by the sūtra prathamānirdiṣṭam samāsa upasarjanam, this Avyaya is termed as Upasarjana and then by the application of the sūtra Upasarjanam Pūrvam, this Avyaya occupies the initial position of the samāsa. So our alaukika vigraha corresponding with the alaukika vigraha vipāśaḥ samīpam would be upa plus su plus vipāś plus śas. Note that the word is vipāś ending in ś. Now in this case, the samāsānta suffix prescribing sūtra avyayībhāve śaratprabhṛtibhyaḥ applies.

This is 5.4.107 avyayībhāve śaratprabhṛtibhyaḥ. This sūtra says that the suffix tac, which really means a, with the markers ṭ and c, and therefore the suffix being called ṭit as well as cit, So the suffix tac is prescribed by this particular sūtra 5.4.107 after the word śarat etc. at the end of the Avyayībhāva samāsa. By saying śaratprabhṛtibhyaḥ or śarat etc. Pāṇini is assuming a list of words at the beginning of which comes the word śarat.

vipāś is a word which is part of this particular list and so we have the suffix touch added after the word vipāś and so. The next important step in the derivation is upa plus su plus vipāś plus śas plus touch So touch pratyaya is added at the end of the Samāsa and also as the part of the Samāsa which literally means upa plus su plus vipāś plus śas plus a Then we delete both the sup-pratyayas and we have the next step derived namely upa plus zero plus vipāś plus zero plus a So we have upa plus vipāś plus a When we join them together we get the form upa vipāśa This is the finally derived compound form. This is the form of the Prātipadika. Remember, the Prātipadika has got a constituent called vipāś, which ends in ś, a consonant. However, now because of the addition of this Samāsānta Pratyaya A the Samāsa as well as the Prātipadika becomes a vowel ending Prātipadika A Prātipadika that ends in A which is a suffix with the markers ṭ as well as c Now because of this suffix a The Samāsa with vipāś being the final constituent becomes now a Prātipadika ending in a. Accordingly, the behavior in inflectional morphology is determined.

So, for example, when we derive the forms of upavipāśa, they will be upavipāśam, and upavipāśat, and upavipāśena, etc. had it been ending in the consonant, the forms would have been different. So the behavior in inflectional morphology is determined by this samāsānta pratyaya which comes at the end of the Prātipadika output. The same samāsānta pratyaya also has another function. Also the final vowel accent is determined by this particular suffix precisely by the marker c in it. This is in accordance with the sūtra 6.1.163 Citāḥ The final vowel accent is also thus determined by the samāsānta pratyaya. Let us take another example, which is the example of Bahuvrīhi samāsa. This is a peculiar example and we shall study the semantic processes when we study the

Bahuvrīhi Samāsa in detail. Let us note that the meaning over here to be conveyed is the fight prevailed by grabbing at each other's hair.

So some people are fighting by grabbing each other's hair. This is the laukika vighraha. And this gets transformed into the alaukika vighraha. As keśa plus sup and keśa plus sup.

So keśeṣu keśeṣu. This particular Samāsa is prescribed by the sūtra Tatra Tena idamiti Sarūpe, which is a Bahuvrīhi Samāsa prescribing sūtra. Tatra Tena idamiti Sarūpe. So now we have keśa plus Sup plus keśa plus Sup. This is the Alaukika Vighraha. So this unit becomes Samāsa .

Then it becomes Prātipadika. And because it is a Samāsa , here we add the Samāsānta Pratyaya, which is ic, which is stated by the Sūtra ic Karma Vyatihāre. Now we have Keśa plus Sup plus Keśa plus Sup plus ic Then we drop the Sup and so we have Keśa plus 0 plus Keśa plus 0 and we get i in ic c is a marker and therefore we have only i. Now because of 6. 3. 137 the Pūrva Pada is lengthened at the end and so we have Keśa , Keśa , i and then the Uttara Pada loses its final A because of 6. 4.148 so we have Keśa , Keśa and i and finally we get the compounded form Keśā keśi. Keśā keśi is the compounded output, whereas the Laukika Vighraha is keśeṣu keśeṣu gṛhītvā idam yuddham pravṛttam. This is what Keśa keśi means. In this samāsa , we have the samāsānta pratyaya etc.

The final constituent of this Samāsa is keśa ending in short a after adding the samāsānta pratyaya, the Samāsa ends in short i and then its behavior in inflectional morphology is determined accordingly And also the accent will be determined in accordance with the marker c which is part of the samāsānta pratyaya etc. Now this is how the samāsānta pratyaya brings about the formal change in the samāsa. This is an extremely important process and the samāsānta pratyaya gets added immediately after the unit gets samāsa samjñyā in the alavkika vighraha. The samāsānta pratyayas as we have already said are added in all the remaining three samāsa that are focus of this particular study Avyayībhāva, Bahuvrīhi as well as dvandva Now after having studied the samāsānta pratyaya in brief and we shall study. The samāsānta pratyayas added to each of these three types of samāsa in detail when we study each type in detail. Now let us study another equally crucial process.

We have talked about this earlier, but let us shade some more light on this particular important process, which is called subluk. luk of the sup. Look means deletion and sup is the pratyaya which is added after a prātipadika to make it a pada. We have already seen what are the sups. This is a very crucial operation in this derivation of the samāsa .

In this operation the sups are deleted. This operation thus acknowledges the sentential base and at the same time removes it from the process so that merging of two units into one Prātipadika becomes smooth But this process highlights the underlying structural

presence. This process is stated by the sūtra Supo Dhātu Prātipadikayoḥ 2.4.71 of the Aṣṭādhyāyī. What this sūtra means is that in place of sups which are part of the verbal root that is Dhātu and also the nominal root that is Prātipadika substituted by 0 so this sup is substituted by 0 what it amounts to mean is that the sup is deleted however even after its deletion it retains its historical status that means the constituents of the Samāsa can sometimes still be referred to as the padas and there may be some operations that happen on them with pada being the condition we have seen this In the example of Rāja Puruṣa, where Rājan is the Prātipadika and n gets deleted because of the status of Pada that the word Rājan still retains even after the deletion of the sup.

Let us revisit the same examples that we saw earlier. So we have vipāśaḥ samīpam as the laukika vighraha and upa plus su plus vipāś plus ṇas is the alaukika vighraha to which is added the samāsānta pratyaya touch So now we have upa plus su plus vipāś plus ṇas plus a at this stage 2.4.71 applies and substitutes 0 in place of both the subs namely su and ṇas so we have upa plus 0 plus vipāś plus 0 as the output of the previous stage plus a of course and then we have upa plus vipāś as the finally derived compound output Similarly, in the example of the Bahuvrīhi Samāsa where samāsānta pratyaya is added, we have keśeṣu keśeṣu grhītvā idam yuddham pravṛttam and we have keśa plus sup and keśa plus sup as the alaukika vighraha to which each suffix is added after which Supo Dhātu Prātipadikayoḥ is applied and we get keśa plus zero and so then we get as the finally derived output Now let us take one more example which indicates the deletion of the sub-pratyaya again. This is an example of the Avyayībhāva Samāsa and the meaning is in the soul and the laukika vighraha is atmani. So we have the alaukika vighraha in the form of adhi plus su plus atman plus ni and the samāsānta pratyaya touch is added and then the sups get deleted by Supo Dhātu Prātipadikayoḥ So we have adhi plus zero plus ātman plus zero plus a and then we process it further and we get the form adhyātma as the derived output of this process of compounding Thus we note that the process of subluk deletion of the subpratyaya is extremely important in the derivation of the Samāsa and this is how we explain it and at this point we do operate this subluk To summarize the suffix is added at the end of a compound immediately after the process of compounding begins. This suffix is part of the compound and affects the form of the compound in multiple ways, like ending of the compound, feminine suffix to be added after it, as well as accent or the three main functions of this particular samāsānta suffix.

Such a suffix is added in all major types of compounds in Sanskrit. Subhlukh reflects a very crucial stage in the derivation of the compound as it acknowledges the sentential base and at the same time removes it for the smooth merging of two units into one Prātipadika output. The constituent words retain both the properties that of a Prātipadika as well as that of a Pada. It is this space which the compound falls back upon for various purposes as shall be clear when we study these three compounds in detail. Thank you very much.