Course Name- Samāsa in Pāṇinian grammar-II

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Rules of compounding in Pāṇinian grammar-5

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 saṁjarīhartti līlayā. In this second course, we focus on the three types of samāsas , namely avyayībhāva, Bahuvrīhi and dvandva in that particular sequence. Before studying each of these types of samāsas in Sanskrit, we studied the general theoretical background of compounding. We studied the samartha theory. This theory is stated by Pāṇini in his own grammar, Aṣṭādhyāyī, in the sūtra Samarthaḥ Padavidhiḥ.

This theory is later elaborately explained in the commentatorial tradition of the Pāṇinian grammar. Notable amongst them is the Vyākaraṇa Mahābhāṣya composed by Patañjali in the 2nd century CE. There is in fact a separate chapter devoted only to this particular sūtra which is traditionally known as We refer to this particular text and we studied the important points stated therein and we said that the word Samartha is explained by Patañjali in four ways samprekṣitārtha, sambaddhārtha, saṅgatārtha, and saṁśṛṣṭārtha. And then Patañjali has said that, Vyapekṣā and Ekārthibhāva are the two types of the state of being Samartha and Vyapekṣā is explained by Sambaddhartha and Samprekṣitārtha where two meanings are tied together or they are seen together however they do retain their independent status.

And the Ekārthibhāva kind of state of being Samarth is explained by Sangatārtha and Samprekṣitārtha, where two meanings as well as words are going together. In fact, they are merging into one unit. Patañjali has also given explanation of these which we have studied before. The Pāṇinian grammatical tradition has also explained the word Samartha as Samaḥ Arthaḥ which we have also studied before. The theory of compounding, we said, is based on the theory of Kāraka, which brings about the sentential meaning afore.

As we said that sentence is the input for the process of compounding because the interrelated Padas, they are capable of expressing the interrelated meanings only when they are part of a sentence, when there is a sentential context. And so sentence is the input and after the process is over, the output generated is in the form of a nominal root or a Prātipadika. And this Prātipadika further becomes an input for the sentence. We then studied the process of derivation of the compound or the samāsa . In this process, we also studied the concept of nitya samāsa and also anitya samāsa or vaikalpika samāsa .

In this context, we also studied laukika vigraha and alaukika vigraha. Lavukika vigraha is the dissolution of the compound using the words that are used in the usage by the speakers. A lavukika vigraha corresponds to the laukika vigraha but it is the technical representation of the Laukika Vigraha in grammatical terms. And we said that it is here that the process of compounding begins. And then we keep on doing the further processing which involves the Pūrvapada Nirdharaṇa which involves the addition of the Samāsa nta Pratyaya as well as the Pūrvapada Kārya as well as the Uttarapada Kārya and then some morphological operations as well as the phonological operations. and then the Varaṇa Kārya happens and then the formal output in the form of a prātipadika is ready. We also said that we also have accent which is a very very important feature of Pāṇinian grammar and it is this accent which also plays an important role in the process of compounding. we generally apply the rules of accent towards the end of the process and it is this particular topic that we shall be dealing with in the present lecture. The swara karya, the operations related to the accent. It is to be noted that the compositionality in Pāṇinian grammar functions at three levels.

There are bigger units which are made up of smaller units and the bigger units can be further made to be smaller units and further bigger units can be constructed. Now this compositionality functions at three levels namely Artha, śabda and Svara. The important feature of this compositionality is that the compositionality at all these three levels has one-to-one correspondence with each other. What it means is that one unit of Artha corresponds with one unit of śabda and Svara. Similarly, division of Artha in that one unit corresponds to the division in śabda as well as Svara and so also generation which is in correspondence.

This is a very fundamental feature of accent in Pāṇinian grammar as well as compositionality. So, Vākyasvar is achieved by adding the Padasvaras together. If we have one Vākya or Vākya one, then it is composed of some Padas. These Padas are having some meaning. The Vākya also has some meaning, namely Vākya Artha.

So Vākya Artha one corresponds with Vākya one, which corresponds with Vākya Svara one. Now Vākyārtha is made up of three Padārthas. Padārtha 1 plus Padārtha 2 plus Padārtha 3. This corresponds with the Vākya being made up of three Padas. Pada 1, Pada 2 and Pada 3.

Similarly, in Svara, Vākyasvara 1 is made up of Padasvara 1 plus Padasvara 2 plus Padasvara 3. Now, the Padārthas, they are made up of the Prakṛtyrtha and the Pratyayārtha. So, Padārtha 1 is made up of Prakṛtyrtha 1 plus Pratyayārtha 1. Padārtha 2 is made up of Prakṛtyrtha 2 plus Pratyayārtha 2. And Padārtha 3 is made up of Prakṛtyrtha 3 plus Pratyayārtha 3. In correspondence with this, Pada 1 is made up of Prakṛti 1 plus Pratyaya 1. Pada 2 is made up of Prakṛti 2 plus Pratyaya 2. Pada 3 is made up of Prakṛti 3 plus Pratyaya 3. And in correspondence with this, Pada Svara 1 is made up of Prakṛti Svara 1 plus Pratyaya Svara 1. Padasvara 2 is made up of Prakṛtisvara 2 plus Pratyayasvara 2 and Padasvara 3 is made up of Prakṛtisvara 3 plus Pratyayasvara 3.

Now, when Padasvara is shown to be made up of Prakṛtisvara and Pratyayasvara, we have used blue color for the plus sign. This blue color indicates that this addition is what is ultimately exclusively the Pada level existence and in arriving at the Vākyasvara and explaining the Vākyasvara, we have used the red color for the plus signs indicating that this is that additional meaning, this is that co-occurrence meaning, which is exclusively considered to be the existence of the Vākya at all the three levels, be it Vākyārtha, be it Vākya, be it Vākya Svara. Right now we are focused on Svara, so we say these things about Svara. Vākya Svara is made up of Padasvaras, and Padasvara is made up of Prakṛtisvara and Pratyasvara. Let us take some examples.

So here we have a sentence which is set 1 and in this. We have six sentences. grāmaṁ gacchati rāmaḥ. śālaṁ gacchati rāmaḥ. grāmaṁ gacchati mohanaḥ. śālaṁ gacchati mohanaḥ. śālaṁ paśyati rāmaḥ and grāmaṁ paśyati mohanaḥ and there are certain signs, certain marks over the letters as well as under the letters. For example, in the first sentence, grāmaṁ gacchati rāmaḥ, we see a vertical bar on top of this Mam and a horizontal bar below Ra. Now, it is important to remember that according to the rules of Pāṇinian grammar, there are accents which are also derived rule-based and that we shall explain in a while. What is important over here is that these accents, they are the sentential accents and they are composed of the accents of the respective Padas as these three sentences are constructed out of the three Padas and these three Padas making one sentence corresponds with the three Padārthas making one Vākyartha which is linked to one Vākya. Now if we look at The Prakṛti Pratyaya Svara, which is part of these sentences, we see that grāma has got a particular accent. Grāmam also has got an accent. Rāma, śālā, Mohana and Dṛśa, all of them, they have got particular accent. These are all the Prakṛtis used these six sentences.

Whereas am, a, ti and sa are the pratyayas which are used in these six sentences. Now there is a certain accent marking scheme that is followed over here, which is generally followed in the ṛgvedic accent marking scheme. There are three major accents, Udātta, Anudātta and Svarita. Udātta is marked with no sign. Anudātta is marked with a horizontal bar below and Svarita is marked with a vertical bar on top of the letter.

Each and every word consists of at least one Udātta and then the remaining vowels, they become Anudātta. Udātta, Anudātta and Svarita, these are the features of only vowels and they are not the features of consonants. Now when one vowel becomes Udātta, the remaining vowels become Anudātta. Now the Anudātta which precedes an Udātta is marked with a horizontal bar below that letter. And an Anudātta which follows an Udātta is marked with a vertical bar on top of the letter.

So for example, in Grāma, which is a Prātipadika, we see that this is unmarked, Gra is unmarked and therefore this can be an Udātta. Now Ma is marked with a vertical bar on top, so this is actually an Anudātta, but because it follows an Udātta, therefore it is marked with a vertical bar on top. In Grāma, there is only one vowel and it is not marked with any of the signs and therefore we can safely say that Grāma has got one Udātta. In rāma there is Ma which is not marked therefore we can say that this Ma is Udātta obviously this Ra is an Udātta and therefore it is shown with a horizontal bar below In śāla, śā is shown without any sign so this is an Udātta and so this a is an Anudātta but because it follows an Udātta so it is marked with a vertical bar on top which is an indication of a Svarita. Now in Mohana, the final A is considered to be Udātta and therefore both the previous vowels, they are marked with the horizontal bar below it indicating that they are Anudāttas. Dhṛś once again has got one Udātta which is obviously unmarked.

In Am, A and Ti, they are all Anudāttas and therefore they are marked with the horizontal bar below them. śa is unmarked but because it is a consonant it does not have the feature of accent. Now these are the Prakṛti Pratyaya Svaras and we have explained each Prakṛti and Pratyaya and its accent in detail. Now when we join these Prakṛtis and these Pratyayas, we get the Padas and in the process the accents of the Prakṛti and the accents of the Pratyaya, they also get joined together and then they evolve the Svara or the accent of the Pada. which is of this particular kind.

So Grāma plus am and here we have the Svarasandhi taking place where A and A is merged into A by the Sūtra Amipūrvaḥ And now, because both of them are Anudātta, so the resultant A is also shown to be Anudātta. But because it is following an Udātta in A, Gra, therefore it is again shown as Svarita. In gam plus a plus ti, a and t they both are anudāttas. Obviously the udātta retains itself and in the form gacchati, g is udātta whereas the remaining both are anudātta. Now this Anudātta which comes immediately after an Udātta is marked with a vertical bar on top indicating that it is a Svarita.

Even though this T is not marked by any other sign, this is an anudātta as we know. And this anudātta is left unmarked primarily because it follows previous anudātta which has attained the status of Svarita. In rāmaḥ, We don't have to worry too much because Sa does not have any Swara. In śālम, the same process applies, which applied also in grāmं. In mohanaḥ also, there is nothing different that is happening.

And in dṛś plus a plus Ti, same process as in gacchati happens, is happening. This is how the word accent is generated from the Prakṛti and Pratyaya accents. And then this Padasvara gives rise to the Vākyasvara. Now, the Vākyasvara is made up in this particular manner. So we have Grāma plus am and it becomes Grāmam.

In Gacchati we have Gam plus a plus Ti. And so Gacchati has got the initial vowel being Udātta and the remaining vowels are Anudātta. Now when we write grāmaṁ gacchati rāmaḥ together as a sentence, we then can write the elements in a particular manner. So grāmaṁ gacchati rāmaḥ has got Grā unmarked indicating that it is Udātta. This is Ma is but it is following an Udātta therefore it becomes a Svarita.

Gacchati in the history that we know has got only two Anudāttas and this A is Udātta. However, as a sentential accent, when this Gachati precedes Subanta, then it loses all the Udātta accents and therefore Gachati is marked with all the Anudātta accents. unmarked indicating that it has got all three Anudāttas, all of them they follow this Svarita and so they are unmarked. But when Gacchati is written at the beginning of the sentence, gacchati grāmaṁ rāmaḥ, the original historical accent of Gacchati over here is retained and this Ga is shown to be Udātta. Same is the case with gacchati rāmo grāmam and same thing will happen over here as well.

Similarly, the svarakārya will also happen in Samāsa. 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 or newly 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.

We have a very general sūtra, samāsas ya, 6.1.223, meaning the final vowel in the compound is accented. This is the by default rule. This is also the adhikāra sūtra.

It governs the entire 6.2, which means that the accent on compounds is stated in 6.2 in the Aṣṭādhyāyī. Let us take an example. So we have rāmaḥ kṛṣṇaḥ ca.

This is the Laukika Vigraha Vākya. And then we transform it into the Alaukika Vigraha Vākya in this particular manner. Rāma plus Su plus kṛṣṇa plus Su. Rāma has got an Udātta at the end. So Rā is an Udātta marked with a horizontal bar below. kṛṣṇa is marked with anudātta in the initial position.

So second vowel is anudatta which is marked as a svarita. So now this accent continues, then we apply the further process and so we derive the samāsa form rāmakṛṣṇa and now both these accents, they go away and a new accent of this newly merged unit arises and that is because of the General Sūtra Samāsasya which is the final vowel which gets accented. In the Bahuvrīhi, however, the Pūrvapada retains its accent. The sūtra is

bahuvrīhau prakṛtyā pūrvapadam 6-1 in the Aṣṭādhyāyī, which means that in the Bahuvrīhi compound, the Pūrvapada remains by its original or earlier accent. In the Bahuvrīhi compound, the accent of the Pūrvapada is retained as the accent of the newly formed Bahuvrīhi compound.

Here is an example. meaning one who loves the world, and we have accent marks in the following manner. In priyam we have pre, having the udātta, so this here is anudātta, but because it follows an udātta, so this anudātta is marked as svarita. In viśvaṁ, Vi is Udātta and so this vowel is Anudātta, but because it follows an Udātta, therefore it is marked as a Svarita with a vertical bar on top of the letter. Now we transform this Lavkika Vigraha into the Alavkika Vigraha Vākya. So we have Priya plus viśva plus Su with the accent marks and then we apply Supo Dhātu Prātipadikayoḥ and then we get Priya plus zero plus viśva plus zero.

And now, since this is a Bahuvrīhi compound, we apply 6-2-1 Bahuvrīhav Prakṛtya Pūrvapadam and so we get the word priyaṁviśva with the initial vowel accented which is what happens in Priya. So in this case, the accent of one of the constituents, in this case the first member of the compound, is retained to be the accent of the entire compound, the newly formed unit. In the previous case, the accents of both constituents were not retained and a new accent of the compound was stated. To summarize, the accent is a very important feature noted down by Pāṇinian grammar. On minute parts of speech, 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. So to summarize once again given xax plus yay as the accent input the outputs could be described as xyax or xyay where a is retained x is retained as well as y is retained. But sometimes it so happens that neither X nor Y is retained and a totally different accent in the form of Z arises and is there on the compound. Thank you very much.