

Course Name- Samāsa in Pāṇinian grammar-II

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Week-01

Lecture-02

General features of the Avyayībhāva, Bahuvrīhi

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. The very important point about this maṅgalācaraṇa is that it is very appropriate to be recited at the beginning of the study of Sanskrit grammar. mainly because there are forms which are grammatically derived, which are part of this particular verse. This verse is the maṅgalācaraṇa also of a very celebrated and important text in the Pāṇinian grammatical tradition composed around 17th century called śabdakaustubha composed by the great Bhattoji Dixit who also composed Vaiyākaraṇa-siddhānta-kaumudī.

So the maṅgalācaraṇa is viśveśaṁ saccidānandaṁ vande'haṁ yo'khilaṁ jagat. carīkartti barībhartti saṁjarīhartti līlayā. In this lecture, we shall discuss the contents of this particular course. We shall be discussing the concept of Sāmarthya. The Sāmarthya is of two types. vyapekṣā and ekārthībhāva we shall be studying these concepts in the light of the three samāsa that we will study in this particular course we shall be also studying what is an Asamartha samāsa.

In the same context, the concept of Gamaka as proposed by the great Mahābhāṣya will be also studied. Sāmarthya is the base of the process of compounding. Semantic relatedness of two or more than two elements is the primary condition for the process of compounding to take place. That is what is dealt with in Vyapekṣā and then when two such semantically interrelated elements come together and get merged together then they denote one meaning together as the meaning of one element that is the implication of ekārthībhāva. However, there are examples of exceptions where some words which are not semantically related are still compounded by the speakers of Sanskrit.

We have already studied the examples of asamartha samāsa in Tatpuruṣa, in the first course, like devadattasya gurukulam and also asūryampaśya rājadāra. These are the two

asamartha samāsa, where devadattasya is linked with Guru and Guru is linked with Kulam. Now Guru, which is part of the Samāsa, is being related to Devadatta. That is causing the Asamartha Samāsa. Similarly, in asūryam paśya, asūrya is compounded with paśya when A is semantically primarily related with paśya.

So asūrya is considered to be an asamartha samāsa. These are all very important concepts. We have studied them in the context of the tatpuruṣa samāsa. We shall study them once again in the context of Avyayībhāva, bahuvrīhi and also the Dvandva Samāsa. The next important concept is that of vṛtti.

There are five types of Vṛtti whose characteristic feature is Pārārthya. vṛtti is a technical term used to denote processes which are mainly characterized by the feature of Pārārthya where Pārārthya is indicated. Some other meaning, additional meaning indicated what this additional meaning is we shall study later on along with the concept of vṛtti because samāsa is a process that falls under this vṛtti the related concept is that of a Vighraha. So, what is a Vighraha? Vighraha is generally translated as dissolution of the compound. Vighraha is the dissolution of the compound.

We shall study this aspect and the meaning of the word graha in this particular word closely. There are three features of the compounded output, compound word or samāsa. They are and we shall be repeating these features again and again. These features are aikapadya, aikārthya and aikasvarya. Aikapadya means Ekapadatā Aikārthya means ekārthatā and Aikasvarya means ekasvaratā.

Aikapadya or ekapadatā means the state of being one pada. In contrast with the situation in the dissolved form where there are multiple padas. The samāsa is one pada. Aikārthya or ekārthatā means the state of having one meaning in contrast with the situation in the dissolved form where each pada has its own independent meaning to be linked with any other word independently. Now here those constituents are such that their meanings get merged and a new meaning unit is formed and it is this meaning unit which then gets semantically related with the other parts of the sentence and the third most important feature is Aikasvarya or Ekasvaratā which means the state of having one svar or accent as we have studied in the first course, each and every Pada in Sanskrit according to the Pāṇinian grammar has got one udātta accent. Now when two meanings get merged, and one meaning unit is formed two words also get merged as a consequence and one word is formed and similarly then those two words having two independent accents they also get merged and this one independent word unit gets one accent. This is what is aikasvarya. So aikapadya, aikārthya and aikasvarya, these are the features of the process of compounding. Now in some of the modern phenomena, that we referred to in the previous lecture, they can be also explained using these features.

Like some elements may have only aikārthya but not aikapadya. Some may have two features and some may have all the three features. So, these features are extremely important and to be remembered all the time. And we shall study them further in detail. The next very important topic is that of nitya Samāsa.

As we saw in the case of Tatpuruṣa, there are Samāsa which are classified under nitya Samāsa like upapada Tatpuruṣa. So, we shall study the concept of Nitya Samāsa which becomes extremely valuable and extremely important in the case of the three samāsa that we shall study in this particular course. Avyayībhāva , bahuvrīhi and Dvandva. As all these three samāsas, they are considered to be nitya Samāsa. Avyayībhāva partly also nitya Samāsa.

Now what does Nitya Samāsa mean? There are two other explanations Avigraha and Asvapada Vighraha. We shall study these again in the light of these three types of Samāsas. Along with the Nitya Samāsa, we shall be also studying Anitya Samāsas. Samāsa which are not Nitya Samāsas.

Optional Samāsas. Part of the Avyayībhāva Samāsa are Anitya Samāsas. We also studied in the first course the Tatpuruṣa Samāsa which are examples of this Anitya Samāsa. The other important point that we shall study in this particular course is the following. What is the meaning of the word Avyayībhāva? Bahubrihi and Dvandva. This is a very important question.

In the word Avyayībhāva, there is quite a lot of insight regarding the formal features of the Avyayībhāva compound. There are three other terms, Purvapadārthapradhānya, Anyapadārthapradhānya and Ubhayapadārthapradhānya. In case of the Avyayībhāva samāsa, Pūrvapadārthapradhānya In case of bahuvrīhi Samāsa, Anya Padārtha Prādhānya applies. And in case of Dvandva Samāsa, Ubhaya Padārtha Prādhānya applies. Now, these terms also allow us to study the concepts of Pūrvapada, Uttarapada, and also Madhyama Pada.

In case of the Tatpuruṣa Samāsa, we saw that the compounding process happens between two Padas. In case of a Avyayībhāva Samāsa, also the compounding process happens between two Padas primarily. It can recur, but primarily and once again, the process will happen between two Padas as far as these two types of Samāsa are concerned. But in case of bahuvrīhi and Dvandva Samāsa, there are multiple members which can get compounded simultaneously in accordance with the statement of Pāṇini. So we'll have to have the terms Pūrvapada, Uttarapada and Madhyamapada clearly defined.

As far as Tatpuruṣa and Avyayībhāva is concerned, Uttarapada meant the first part of the compound and Uttarapada meant the second part of the compound. But in case of bahuvrīhi and dvandva, Uttarapada is the first part of the compound and Uttarapada is the last part of the compound. There may be Madhyamapadas also in these two types of

compounds. Uttarapadārtha Prādhānya, as far as Avyayībhāva is concerned, is a very general feature, together with certain exceptions also noted by Pāṇini. as we shall study them in the course of this particular course.

So, as we have been saying, these are the three types of samāśas, Avyayībhāva, bahuvrīhi and dvandva. In this particular order, we shall study them. This particular order, is followed by Pāṇini. He states first Avyayībhāva, then he states Tatpuruṣa, then bahuvrīhi, and then Dvandva. We have already studied the Tatpuruṣa Samāśa in the first course, and so we shall study these three types of Samāśa in this particular order, in this particular course.

We shall be revisiting certain theoretical details that we have already studied with regards to these three samāśas. We have already noted down the examples of Avyayībhāva and bahuvrīhi and Dvandva in the previous lecture. Pratidinam is the example of Avyayībhāva. Chitrāgu is the example of bahuvrīhi. And Rāmalakṣmaṇo is the example of the Dvandva Samāśa.

And earlier in this lecture, we also referred to certain questions that arise as to what happens to certain elements in the sentence and it is very important to theoretically study this aspect with respect to these three samāśa. The other features of other samāśa will also be studied in this particular course. Namely, the samāsānta suffix. Samāsānta suffix is the suffix which is added at the end of the samāśa. Then, pūrvapadādeśa. There are substitutions of the pūrvapada in the context of certain Uttarapada. Then there is a particular feature called puṁvadbhāva, where a particular word in the feminine goes back to its root form in a certain context.

This is a very prominent feature of the bahuvrīhi Samāśa and previously we studied this Pomad Bhava with respect to the Karmadhāraya Tatpuruṣa Samāśa. Also important is the feature of liṅga or gender. What is the gender of Avyayībhāva Samāśa? and bahuvrīhi Samāśa as well as the Dvandava Samāśa. Also, the Vacana, the number that also plays a very important role as far as mainly the Dvandava Samāśa. There are certain words which get compounded in a particular manner and have only singular number.

This is an extremely important feature to be studied. The next important feature is the samāśasvara, the accent of the samāśa. As far as Avyayībhāva and dvandva samāśa are concerned, the generic rule Samāśasya applies, but as far as bahuvrīhi Samāśa is concerned, there are specific rules stated by Pāṇini. The general rule for bahuvrīhi Samāśa is that the Pūrvapada retains its own accent. There are also some exceptions as far as Avyayībhāva and Dvandva Samāśa.

The concept of Upasarjana becomes extremely important and we shall study this in the course of the study of these three Samāśas. This concept of Upasarjana will also help us understand certain changes, certain modifications that happen in the Uttara Pada. Thus,

the word Go becomes Gu in Chitra Gu. Then we shall also study the Padakrama, the order of words in the Samāsa. In Dvandva as well as in Bahuvarehi, the order is stated by some few sutras in Pāṇinian grammar and we shall study them.

Also, the Tadantavidhi will be studied. So, what are the strategies to derive these other three samāsas? This is an extremely important question and the questions that are implied are related to the overall structure of the samāsa. So which elements are to be compounded first? Now in case of the bahuvrīhi and Dvandava Samāsa, there is possibility of more than two elements to be compounded simultaneously. But there is also a possibility where semantically related two elements get compounded first and then they get compounded to the other element. And the Pāṇinian grammatical tradition has also noted the change in the form in this particular process. In this light, the concept of Garbha is extremely important.

So we say x garbha samāsa or samāsagarbha x where x is any other type of samāsa. So there is samāsa within a samāsa and then there are samāsa within those samāsa and this process can continue endlessly so there are multiple samāsa with a particular constituent structure and there is no stopping theoretically as to which compound cannot be a part of or garbh of which compound. So, any Dvandva compound can be a part of a bahuvrīhi compound. And then that entire compound can become part of an Avyayībhāva compound. This is theoretically possible. This makes the entire process of compounding very complex, very difficult.

But that is the feature of the process of compounding in Sanskrit. There are some famous writers like Bāṇabhatta who have leveraged this particular process and have gained critical acclaim for their developed style of using compounds in writing prose. This Garbha concept, Samāsa within a Samāsa, this is very important and this will help us understand the strategies to derive these other Samāsas. As far as the Avyayībhāva Samāsa is concerned, there is one type of Avyayībhāva Samāsa where a samāsa is formed on the basis of just one pada which is obviously an exception So there the structure of the samāsa differs So this we shall study in detail in this particular course with respect to these three types of samāsa. Also, the strategies to dissolve these other samāsas. This is an extremely important point to be studied.

This dissolution can be shown in the form of a cut given between the constituents and then between these two constituents there may be multiple cuts appearing which indicate the other constituents of these constituents, which we dealt with in the previous slide, namely the SamāsaGarbha Samāsa. Garbha Samāsa. This also comes to the topic of dependency within other Samāsas. So there are words indicating action used in these three samāsa and then there are karakas which also become part of these samāsa and these relations, they become extremely important so the dependency relation of words

also plays a crucial role as far as samāsa is concerned. And the next important point is dependency of these three samāsa within the same sentence.

What role do these samāsa play as an output within the same sentence? that also we shall study in detail. To elaborate this particular point, we can also say that derivation as well as dissolution of the compound as a part of the sentence and also the parts of speech of these three other samāsas. One of the important features of the samāsa is multiple interpretations which are possible of a given compound word. This happens primarily due to the internal structure of the components in terms of meaning as well as word forms within these three other samāsas and also in between these other samāsas. We have used the word other samāsa in this particular lecture, referring to the remaining three types of samāsas, namely Avyayībhāva, bahuvrīhi and Dvandva, obviously with the reference of the Tatpuruṣa Samāsa that we have already dealt with in the first course. The next important topic to be studied is cognition of these three types of Samāsas. How does one cognize that a particular compound is an Avyayībhāva? or a bahuvrīhi or a dvandva? Also, how does one cognize the dissolution of Avyayībhāva, bahuvrīhi and dvandva? These are extremely important questions which we shall deal with. There are some scopes for newer thoughts to come in while we study these three types of samāsas. For example, are there any gaps in the treatment of the samāsa in general in the grammar of Pāṇini? and we noted down some thoughts in answer to this question in the first course related to the Tatpuruṣa Samāsa.

In fact, the Pāṇinian grammatical tradition has also noted down these gaps and has tried to provide answers. Can the same answers be extended to these three types of samāsas? In other words, how can these gaps be bridged with respect to these three types of samāsas? There is a particular terminology that shall be used in this particular course. There is certain notation used in this course for a samāsa and also certain other notation used for showing the dissolution of the samāsa. The dissolution will be shown in the red color and the samāsa which is a resultant form will be shown in blue. as is also clear in the first lecture of this particular course we shall be using square brackets and also the plus sign the plus sign will indicate the process in which two elements get merged together these are the texts referred to.

We shall be referring to Aṣṭādhyāyī, the core of Pāṇinian grammar composed around 5th century BCE. The Vyākaraṇa-Mahābhāṣya composed around the 2nd century BCE. Vākyapadīya composed around 4th century CE, Kāśikāvṛtti composed around 7th century CE and Vaiyākaraṇa-siddhānta-kaumudī composed around 17th century CE. Thank you very much. Thank you very much. Thank you.