

Course Name- Samāsa in Pāṇinian grammar-II

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Week-01

Lecture-04

Meaning of the term samāsa

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. The features of the process of compounding or samāsa that we have studied so far can be summarized in the following manner. At the input level, samāsa is like a sentence. So, sentence is an input. So, there are sups that are taken and interrelatedness of the sups as the input and the output is samāsa is a nominal root a prātipadika to which is added a sup which can also become the input for another process of samāsa if so desired by the speaker. So input is a sentence and in particular sups and output is a prātipadika to which sups are added.

What is sup? We shall see in this particular lecture. Let us try to understand what doesn't happen in the process of compounding. Even though Au in rāmalakṣmaṇa plus Au and thus in gam plus tas are interrelated as we showed in the previous lecture in the form of also an equation they never get merged together as one meaning unit as well as one word unit so thus is a suffix which indicates dual number, present tense, third person and also kartā, agent of the action of going.

And in this particular sentence, these two kartās, agents are none other than Rāma and lakṣmaṇa. So, Rāma and lakṣmaṇa are in this way related to tas. Of course, Rāma and lakṣmaṇa are related to Tas through Aum. And we have said that the semantic interrelatedness is the basis for the process of compounding to take place. Now it needs to be made very clear that even though Rāma, lakṣmaṇa plus Au and Au is the head here and thus in gam plus thus they are interrelated they never get merged together as one meaning unit as well as one word unit and never out of them one unit is derived as output this is to be remembered Au and tas are representatives of set of suffixes known as sup and tiṅ respectively.

Au is part of sup suffixes and tas is part of tiñ suffixes. Also, it is to be remembered that the process of compounding or samāsa depends on the desire of the speaker and so far, is always performed within one sentence. Never is it performed in between two sentences. Thus, we can say that it is always inter-sentential and never intra-sentential. In a nutshell, samāsa can be described as sup plus sup.

Now sup is a pratyaya, so this sup will be added to a prakṛti, which is left blank on the left-hand side of the plus sign. So, then we have two Sups along with their Prakṛtis added to the left of the plus sign. Now the Prakṛti is known as Prātipadika, over here, the Prakṛti of Sup is known as Prātipadika. And so, these two Sup's, they do make a Samāsa . Adding a Sup Pratyaya to a Prātipadika makes it a Pada according to the definition of Pada provided by Pāṇini in the Sūtra Suptiñantam Padam and never su plus tiñ gives rise to a Samāsa in other words Never Prātipadika plus Sup.

Prātipadika is the Prakṛti of Sup. And Dhātu is the Prakṛti of tiñ. So Prātipadika plus Sup plus Dhātu plus tiñ. This never results in a Samāsa. Similarly, Dhātu plus tiñ plus Dhātu plus tiñ.

This is also theoretically not eligible to be generating a samāsa. This we need to remember. Samāsa is generated when two or more subs come together and are semantically interrelated. Now let us take a look at the sups. They are 21 sups and are stated in 4.1.2. In this long Sūtra svaujasamauṭchaṣṭābhyāmbhisnebhyañsibhyañsambhyañsasāmnyossup| this is one word having 21 elements placed side by side. And with the help of the technique of Pratyāhāra, Pāṇini terms these 21 suffixes as sups. And these suffixes are to be added to a Prātipadika because of 4.1.1, namely nyāpprātipadikād. So, these 21 sups rewritten in a clear manner are these.

And here we have already divided them into seven rows and three columns. So the columns indicate the number singular, dual and plural and the rows indicate the vibhaktis prathamā, dvitīya, tṛtīya, caturthī, pañchamī, ṣaṣṭhī and saptamī. Now remember these sups are the input of samāsa. So, when you find any of these elements at the end of two words which are semantically related, there is a possibility that they could be compounded. They are s-au-as, am-au-as, ā-bhyām-bhis, e-bhyām-bhyas, as-bhyām-bhyas, as-os-ām, and e-os-su.

These are those 21 suffixes. When these sub-suffixes are added to a Prātipadika, the Subanta forms are generated. Subanta. Now on this slide, we show the 21 Subanta forms where the 21 Sub-suffixes are added to the Prātipadika Rāma. So, we have the forms Rāmaḥ, Rāma, Rāmaḥ, so these forms are input of samāsa.

So, these and similar forms, when are interrelated, samāsa can take place. Let us now take a look at the tiñ suffixes. tiñ suffixes are 18 in number and they are stated by 3.4.78.

Once again, we have a tiñ Sūtra involving all these 18 suffixes placed side by side. The Sūtra reads, these 18 tings of tiñ suffixes are divided into two groups of nine which is further divided into three columns and three rows each row indicates the person and the column indicates the number so the left-hand side nine suffixes ti tas jhi si thas tha and mi vas mas these are the suffixes which are part of these 18 suffixes.

ti is third person singular, tas is third person dual and jhi is third person plural and so on and so forth. The second set of nine suffixes includes ta- ātām - jha, thās - āthām -dhvam, i- vahi and mahi. These nine suffixes, ta- ātām – jha etc., they are termed ātmanepad suffixes in Pāṇinian grammar. By the Sūtra, tañānāv ātmanepadam, Now the point to be remembered over here is that these suffixes never become an input of a samāsa .

Which means that any pada at the end of which these suffixes occur can never be an input of a samāsa. And here are those forms. These are the tiñganta forms. Tiñ, ant, tiñanta. And the forms are nayati, nayataḥ, nayanti, nayasi, nayathaḥ, nayatha, nayāmi, nayāvaḥ, nayāmaḥ.

And the ātmanepada forms are nayate, nayete, nayante, nayase nayethe nayadhve naye nayāvahe nayāmahe. In contrast with these nine ātmanepada forms, the other nine forms, they are termed as Parasmaipada. So, these are the tiñanta words and the most important point be remembered over here is that they never become an input of a samāsa. Now let us try to understand what is the meaning of the word samāsa . The word samāsa is derived by adding the suffix a to the verbal root as with the pre-verb some so some indicates together the verbal root as means to throw and a indicates action or the state so when these three meanings are put together, we get the meaning of the word samāsa namely the act of throwing together something. In a nutshell we come to know that samāsa is the act of throwing together the sounds which is nothing but act of throwing together the sounds from oral cavity which reach the eardrum of the listener and the listener then comprehends what the speaker wanted to convey.

The speaker may want to throw sounds not together. The speaker may want to throw the sounds at a lesser space and sounds one by one and not together. or a group of sounds together and then another group of sounds with some space in between. All these are the possibilities amongst which the possibility where the speaker decides to throw the sounds together happens then that is called samāsa. This is the literal meaning of the word samāsa.

The action of throwing the sounds together out of the oral cavity is what is samāsa. Now why are these sounds thrown together out of the oral cavity by the speaker. Of course, the action of throwing the sounds together is made to convey one meaning unit. The sounds thus thrown out together act as one unit and convey one meaning unit. This has got some correlation with the separate words as part of a sentence.

So this is what is the meaning of the word samāsa and this applies to the overall process of compounding that the compound word which is audible is actually the audible sounds which are thrown out together by the speaker. So, a speaker sometimes may want Rāmaḥ and lakṣmaṇaḥ to be produced different times but at some time the speaker may want to produce them together Rāma Lakṣmaṇa in this case the speaker has thrown out the sounds Rāma Lakṣmaṇa together to convey one meaning unit and that is what makes the samāsa and this is true about all types of samāsas. We have studied this aspect with respect to the tatpuruṣa samāsa. This is also true about avyayībhāva, about bahuvrīhi and also about dvandava samāsa. Now, what this assumes is the next question.

What this assumes is that samāsa always presupposes a sentence. Sentence first and then samāsa. There is no other way development. Sentence always first and then comes samāsa. This is a very important fact to note.

Never so far have we found in Sanskrit that a sentence consists of only samāsa . There has to be a sentence. Sometimes the explicit mention of the words necessary for a sentence to come into being may not be present but then that implicit presence is understood and the sentence is made complete So no complete linguistic communication consists of only samāsas This is very important. Next, we must understand what is the purpose of making a samāsa. If certain sounds are thrown out together to convey one meaning unit, what is the purpose of reducing two units into one? Why does one want to do this? The simple answer provided is lāghava or brevity.

In terms of ekabuddhiviṣayatā, making two independently, separately cognized elements, the subject of one cognition, ekabuddhiviṣayatā, Eka is one, buddhi is cognition and viṣaya is subject. So, to make two elements which are cognized independently or separately when they are made the subject of one cognition that is the purpose of making a samāsa and that is what amounts to the brevity at the cognitive level. This process may occur recursively as we have already seen. So, this process may occur recursively in the classical literature etc. but in normal communication it is bound with certain We don't find compounds beyond certain number of constituents in the process of normal communication.

But in the literature, the compound can consist of as many constituents as are desired by the respective speaker. In a nutshell, the purpose of making a samāsa can be summed up by saying that samāsa is a collective cognition. And the Sanskrit word that we have coined for this particular feature is sangraha, the collective cognition. as opposed to vighraha in which the cognition gets resolved, independent and separate cognition for each element. So, to summarize, we can say that we studied the process of compounding and noted that the sentence is the input for this particular process with the interrelatedness of meaning in a sentence as a basic condition. And the nominal root is the output of this particular process. Nominal root is a Prātipadika. We noted that never does this happen

between one sup and one tiṅ. We also noted that the process of compounding is recursive in nature.

Next, we shall study the process of speech production at the cognitive stage, the sentence structure, the nature of interrelatedness of meanings in a sentence, the concept of the concept of Vibhakti and the difference of Samāsa and the sentence or Vākya. The concept of Kāraka and Vibhakti need to be studied in order to understand the base on which the Samaratha theory develops. and the process of speech production at the cognitive stage etc. is needed for us to understand how the samāsa s get produced. And the sentence structure and the nature of interrelatedness of meanings needs to be known in order to know the exact place of samāsa in the sentence structure.

And also, the interrelatedness of meanings but this we shall do in the coming lecture these are the texts referred to thank you very much thank you very much.