

Course Name- Samāsa in Pāṇinian grammar-II

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Lecture-40

avyayībhāva samāsa samāsāntapratyaya vidhāna

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 are studying the three important types of samāsas in Sanskrit, namely the Avyayībhāva samāsa, Bahuvrīhi samāsa and Dvandva samāsa. Right now we are focused on the Avyayībhāva samāsa. The features of the Avyayībhāva samāsa can be explained very briefly in the form of an equation presented on this particular slide. Here we have x and y two different entities, separate entities in terms of the word form as well as the meaning as well as the accent and that's why both x and y they are put separately in different brackets, square brackets.

Now there is a plus sign which indicates that they are semantically related. The speaker of Sanskrit decides to merge both these x and y together and generate an output in the form of xy which is one output. So x and y there are two inputs and the output is one namely xy. So XY is one unit as far as the word form is concerned as well as the meaning is concerned as well as the accent is concerned also.

So there are these three features Aikarthya Ekarthata, Aikapadya Ekapadata and Aikasvarya Ekasvarata which are seen in the samāsa in general. Now as far as the Avyayībhāva samāsa is concerned, we note that amongst X and Y, it is X which acts as the head in the newly generated Avyayībhāva samāsa from X and Y. And that's why X is put in the bold characters in the square bracket. So X acts as the head of the Avyayībhāva samāsa. This is when we speak of the interrelation of the constituents with the output generated which is one whole.

So X acts as the head. X in the Avyayībhāva Samāsa is invariably an Avvayya with a few exceptions. And Y is invariably not an Avyaya. Again, there are a few exceptions. And the output generated XY, which is an Avyayībhāva samāsa, this behaves like an Avyaya.

So, anavyayam avyayam bhavati Avyayībhāva ha. This is how the term Avyayībhāva can be also explained. Now in the Aṣṭādhyāyī, the Avyayībhāva samāsa is treated at different places. First we have the Samāsa Vidhāyaka Sūtras. Generally these Samāsa Vidhāyaka sūtras are stated in the Aṣṭādhyāyī in 2.1 and 2.2. As far as the Avyayībhāva samāsa is concerned, they are stated from 2.15 up to 2.2.1 2.1.5 is Avyayībhāva and 2.2.1 is Anyapadārtheṣā Samjñāyām. Incidentally, 2.2.2 is tatpuruṣaḥ and from this sūtra onwards, the samāsa Vidhāyaka sūtras related to the tatpuruṣaḥ samāsa are stated and we have dealt with these sūtras and have studied them in detail in the first course on samāsa in this particular series. Samāsa Vidhāyaka sūtras are those sūtras which lay down principles, conditions in which a compound can take place.

Now as far as the Avyayībhāva samāsa is concerned, we have this small section from 2.1.5 up to 2.2.1 dealing with the samāsa vidhāna of the Avyayībhāva. Next we have Samāsānta Pratyaya Vidhāyaka Sūtras stated in general in 5.4 beginning with 5.4.68 Samāsāntaḥ. As far as the Avyayībhāva samāsa is concerned, there is yet another small section that begins with 5.4.107 up to 5.4.112. This is a section where the suffix that appears at the end of the Avyayībhāva samāsa is stated, is prescribed. In fact, we have already completed studying the samāsa vidhāyaka sūtras related to the Avyayībhāva samāsa and right now we are focusing on the samāsānta pratyaya vidhāyaka sūtras and we are almost finished, we are almost coming to the close of this particular section and in this particular lecture we shall study the remaining two sūtras that need to be studied from this particular section.

Also Svara Vidhāyaka sūtras are stated in 6.2, for example 6.2.121. This is how Avyayībhāva samāsa is treated in the Let us focus on the Samāsānta Pratyaya which is stated from 5.4.107 onwards. We have studied the sūtras from 5.4.107 onwards up to 5.4.110. In this particular lecture, we shall study the remaining two sūtras namely 5.4.111 as well as 5.4.112. That will bring us to the close of the Samāsānta pratyaya Vidhāyaka Sūtra section. And then we shall also close our study of the Avyayībhāva Samāsa and move forward to the study of the Bahuvrīhi Samāsa. So let us concentrate on 5.4.111, which is Jhaya. Jhaya is Pañcamī Ekavachana 5/1 of Jhay, which means immediately after the sounds included in the pratyāhāra jhay. Words continued are ṭac from 5.4.91, ṭacaḥ is 1 slash 1, samāsāntaḥ which is 1 slash 3 and this is continued from 5.4.68, pratyayaḥ is continued from 3.1.1, Avyayībhāve is continued from 5.4.107, Avyayībhāve śaratprabhṛtibhyaḥ. And also anyatarasyām, that is also continued. Avyayībhāve is Saptamī Ekavachana of Avyayībhāva, which means in the Avyayībhāva Samāsa. anyatarasyām means optionally. All of these put together, the meaning of the sūtra is as follows.

In the Avyayībhāva samāsa, immediately after the words ending in the pratyāhāra jhay, the samāsānta suffix ṭac is added optionally. I repeat, in the Avyayībhāva samāsa, immediately after the words ending in the pratyāhāra jhaya, the samāsānta suffix ṭac is

added optionally. I repeat, in the Avyayībhāva samāsa, Avyayībhāve, immediately after the words ending in the pratyāhāra jhay, jhayah, the samāsānta, samāsāntah suffix pratyah, tac, tac is added optionally, anyatarasyām. The important question here is, what is Jhay? Now, we have explained the answer to this question in the first course in this series, namely Introduction to Pāṇinian Grammar.

This is the course which will enable one to understand in detail what Jhay is. However, we will answer this question over here very briefly. Jhay is a pratyāhāra. And a pratyāhāra is formed using the 14 pratyāhāra Sūtras stated by Pāṇini at the beginning of his grammar. These are the 14 pratyāhāra Sūtras and I will read those Sūtras for you. a i u ṇ , ṛ ḷ k, e o ṇ, ai au c, hayavaraṭ, Now, in these 14 Sūtras, there are two letters which are marked in green.

They are jh and Y. The pratyāhāra is a technique used by Pāṇini, stated in the Sūtra Adirantena Sahetā, which says that you take any of the final consonants stated in all these 14 Sūtras, For example, here we take y v r and then take any letter that precedes this y v r and place it besides this y v r. So we have y v r and then to the left of it we place jh and we get the term jhay ready with us. What this jhay stands for is all the sounds that come in between jh and y and jh as well. So jhay is a pratyāhāra and it includes the sounds namely Jh bh, gh ḍh dh, J b g ḍ d , Kh ph ch ṭh th c ṭ t v, K p. The other principles say that the final sounds in between these are not to be counted as part of the pratyāhāra.

Also the vowels which are stated immediately after all these consonants these vowels are there for the sake of distinct comprehension of the sounds. So one should not confuse by including these vowels in the pratyāhāra Jhay. This is what is Jhay. This is how one forms the pratyāhāra Jhay on the basis of the 14 pratyāhāra Sūtras that are recited at the beginning of the Aṣṭādhyāyī. If we compare the pratyāhāra Sūtras with the traditional sound inventory, which consists of vowels, first a i u, ṛ ḷ, e, o, ai, au and then consonants, consonants are arranged in five rows and five columns and we have the peculiar arrangement, which is also prevalent in the education system of today and these five consonants into five, twenty-five consonants, they form the backbone of the inventory and then we have ya va ra la and śa ṣa sa ha as the other set of consonants in Sanskrit.

Now Importantly, we have marked the four columns in all the five rows in green color, indicating that all of them, they are part of the Pratyahara Jaya. If we compare the pratyāhāra Sūtras stated on the previous slide with this particular sound inventory, we note that column one to four in each of the five rows has got sounds which are part of the pratyāhāra Jhay mentioned earlier using the methodology also elaborated a brief while ago. So these are all the sounds that are part of the pratyāhāra Jhay. And now we are saying that any Avyayībhāva Samāsa which ends in any of these consonants, any of these consonants, is added the samāsānta pratyaya tac optionally. Of course, as is clear to us in

Sanskrit, this column 2 as well as column 4, they never will occur at the end of any prātipadika or any pratyaya, any pada.

And so obviously the option remains between column 1 and column 3. And so amongst them also there are very few prātipadikas which do take this particular behavior and so we have a few examples. Let us now study those examples. So here we have near the fire wood. This is the meaning intended and so we have samidhā samīpam as the laukika vighraha And now we have the Sūtra avyayaṁ vibhakti-samīpa-samṛddhi-vyṛddhi-arthābhāva-atyaya-asamprati- śabdaprādurbhāva-pāścād-yathā-ānupūrvya-yaugapadya-sādrśya-samṛddhi-sākalya-antavacanēṣu. This Sūtra coming into picture and prescribing the Avyayībhāva Samāsa in the sense of samīpa.

Now in this big Sūtra, Avyayam Vibhakti, etc., the word Avyaya is mentioned in the Prathamā Vibhakti and therefore the Avyaya becomes Upasarjana by the sūtra prathamā ndirīṣṭam samāsa upasarjanam. And then by the sūtra upasarjanampūrvam, this upasarjana occupies the initial position of the samāsa. And that's why samidhāḥ samīpam, which is a laukika vighraha, will now get transformed into an alaukika vighraha, which is upa plus su plus samidh plus ṇas. And here, because of the sūtra, avyayam, vibhakti, etc. Avyayībhāva samjñā takes place. So samāsa samjñā takes place. Immediately after which we add the samāsānta suffix ṭac. So we have upa plus su plus samidh plus ṇas plus ṭac. Now the Prātipadika samjñā also takes place because of Kṛa-Tadhita-Samāsaśca and then we apply Supo dhātu prātipadikayoḥ, a Sūtra which deletes both the Sup's and so we have Upa plus zero plus Samidh plus zero and then the Samāsānta pratyaya ṭac is there and in ṭac ṭ and c both are anuvandhas. So the pratyaya that actually remains in the form is a.

And so we have upa plus zero plus samidh plus zero plus a. When we join these together we get the form upa samidh as the Avyayībhāva samāsa output. samidhaḥ samīpam is the laukika vighraha and upasamidha is the Avyayībhāva samāsa. Now when we decide to use it in the sentence, we add the prathamā ekavachana suffix su after it. So we have upasamidha plus su and now upasamidha which is an Avyayībhāva samāsa would be also termed as avyaya because of the sūtra Avyayībhāvaśca and then we apply the sūtra avyayādāpsupaḥ because of which su would get deleted but an exception sūtra which is nāvyayībhāvāt ato amtva pañcamyāḥ that comes into play and says that if an Avyayībhāva samāsa ends in short a su added to it is not deleted rather it gets substituted by am So we have Upasamidh plus Am and so we join them using the Sandhi rules and we get the form Upasamidham.

This means near the fire wood. Optionally, when we have the same meaning to be conveyed, and same laukika vighraha samidhaḥ samīpam, and same alaukika vighraha, upa plus su plus samidh plus ṇas, the only difference is we don't add the suffix ṭac over here, so we have upa plus zero plus samidh plus zero as the next output after having applied Supo dhātu prātipadikayoḥ 2.4.71. And so, at the end of the Prakriyā, we get Upasamidha

as the Prātipadika ending in dh, Upasamidh. samidhaḥ samīpam is the Lavkika Vighraha and upasamidha is the output generated by the process of compounding. Now when we add the suffix su after upasamidha, we get upasamidha plus su. Upasamidha is Avyayībhāva samāsa, therefore it is an avyaya because of the sūtra Avyayībhāvaśca.

And so now, This su suffix appears immediately after the consonant dh. And then we apply the sūtra Avyayādāpsuḥ. So we have upasamidha plus zero. Then we have upasamidha. And then since dha appears at the end of this pada, it is substituted by d by the sūtra Jhalām jhashonte 8.3.9. and then this the at the end is optionally substituted by the by the sūtra vāvasāne which appears in 8.4 and so we have upasamid and upasamit as two optional forms. So we have the sentence upasamidham aur upa-samid, aur upasamit, yāgasāadhanam vartate. Near the firewood is the means of the sacrifice. This is the meaning to be conveyed and we can have both the forms, upa-samidham, where we add the samāsānta suffix a, and upa-samit, where we don't add the samāsānta suffix a, that is ṭac. And we also have two forms upasamid and upasamit depending on the application of the sūtra vāvasāne.

This is the example of jhayah. Similarly, other words ending in other consonants will also undergo similar operations. Now let us study the last sūtra in this section of the sūtra prescribing the Samāsānta Pratyaya.

The sūtra is 5.4.12 gireśca senakasya. gireśca senakasya. There are three Padas in the Sutra, Gireḥ, which is 5 slash 1 of Giri, which is a mountain. Ca means and, and Senakasya, in the view of Senaka. Senaka is the name of a pre- Pāṇinian grammarian. So the words continued are ṭac from 5.4.91, samāsāntaḥ from 5.4.68, pratyaya from 3.1.1, Avyayībhāva from 5.4.107, which means in the Avyayībhāva samāsa and also anyatarasyām.

So overall the meaning of the sūtra is the following. In the Avyayībhāva samāsa, immediately after the word giri, the samāsānta suffix ṭac is added optionally in the view of the grammarian senaka. I repeat, in the Avyayībhāva samāsa, immediately after the word giri, the samāsānta suffix ṭac is added optionally in the view of the grammarian senaka. I repeat, in the Avyayībhāva samāsa, Avyayībhāve, Immediately after the word giri, gireḥ, the samāsānta suffix ṭac, ṭac, samāsāntaḥ pratyayaḥ, is added optionally, anyatarasyām, in the view of the grammarian senaka, senakasya. Let us now look at the example of this particular sutra, when the meaning to be conveyed is near the mountains.

The Laukika Vighraha is gireḥ samīpam. gireḥ samīpam. Now we have the Samāsa prescribed by the Sūtra Sūtra vibhakti-samīpa-samṛddhi-vyṛddhi-arthābhāva-atyaya-asamprati- śabdaprādurbhāva-pāścād-yathā-ānupūrvya-yaugapadya-sādrśya-sampatti-sākalya-antavacaneṣu. In the sense of samīpa. And so, and because the word Avyaya is mentioned in Prathamā Vibhakti, in the Sūtra Avyayam Vibhakti etc., the Avyaya, meaning samīpa, becomes upasarjana on account of the Sūtra, prathamā nirdhiṣṭham

samāsa upasarjanam and by the sūtra upasarjanam pūrvam it will occupy the initial position of the samāsa. So we have the alaukika vighraha in the form of upa plus su, plus giri, plus ṇas.

Now here the samāsa samjñā takes place. So we add the samāsānta pratyaya immediately. So we have upa plus su, plus giri, plus ṇas, plus ṭac. Now the Prātipadika samjñā takes place and therefore Supodhātu Prātipadikayoḥ is applied and both the Sup's are deleted and so we have Upa plus zero plus Giri plus zero plus A and then when we join them together we get the form Upagira. So the final I in Giri is also deleted because of the Sūtra Yasyetica 6.4.148. And so Upagira is now the output of the Avyayībhāva Samāsa process.

And so we add the pratyaya su after it in order to use it in the sentence. So we have upagira plus su. Upagira is an Avyayībhāva samāsa, so it is an avyaya. So su pratyaya that is added after an avyaya would get deleted because of the sūtra avyayādāpsupaḥ. But because of the exception sūtra, nāvayībhāvāt ato amtva pañcamyāḥ, which says that if an Avyayībhāva samāsa ends in short A, the sup-pratyaya is not deleted, rather it is substituted by am and so we get substituted by am.

So we have Upagira plus am and when we join it together with the help of the Sandhi rules, we get the form Upagiram. Optionally, when the same meaning is to be conveyed with the same laukika vighraha gireḥ samīpam and same alaukika vighraha upa plus su plus giri plus ṇas, we have the samāsa samjñā, but here we don't add the samāsānta pratyaya ṭac. So, after the samāsa samjñā takes place, the Prātipadika samjñā takes place and so Supodhātu Prātipadikayoḥ applies and so we have Upa plus zero, plus Giri plus zero and then we join these together and we get the form Upagiri as the finally derived output of the Avyayībhāva samāsa process. Then we add the pratyaya su after it to use it in the sentence. So we have upagiri plus su and here we apply the sūtra avyayādāpsupaḥ and we delete su-pratyaya.

So we get the form upagiri to be used in the sentence. So we can say that upagiram/upagiri nadī vartate. There is a river. near the mountain and we can have both the forms Upagiram as well as Upagiri where we have the optional application of the Samāsānta Pratyaya touch in Upagiram and no addition of the Samāsānta Pratyaya ṭac in Upagiri. To summarize, There is a small section of rules in the Pāṇinian Grammar adding the end of the compound suffixes in the Avyayībhāva Samāsa from 5.4.107 up to 1.1.2. Many of these sūtras, namely 4 out of 6, add the Samāsānta Pratyaya ṭac optionally generating two optional forms as we saw Upagiram and Upagiri, Upasamidham and Upasamit. Recording the varied forms of the Avyayībhāva Samāsa which is an important feature of Sanskrit language. We also note that there are certain Avyayībhāva samāsas together with the end of the compound suffix as the samāsānta pratyayas like pratyakṣa and c which play different functions than just the Avyayībhāva samāsa in Sanskrit. So, pratyakṣa and

pratyakṣa is originally derived as an Avyayībhāva samāsa but they do play different functions and can become qualifications and do not remain the indeclinables. So we find usages like Pratyakṣakriya, pratyakṣam Pramāṇam, pratyakṣam Pramāṇam and so on and so forth, Parokṣakriya etc.

Now, we can say that this is their extended existence in Sanskrit. This is true of any language, more so Sanskrit as a language is concerned. Here we come to the close of the Samāsānta Pratyaya of the Avyayībhāva Samāsa. Here we also come to a close of the treatment of the Avyayībhāva samāsa in Pāṇinian Grammar in this particular course. So hereafter we start studying the next type of Samāsa which is Bahuvrīhi Samāsa.

Thank you very much. Thank you.