

Course Name- Samāsa in Pāṇinian grammar-II

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Lecture-41

bahuvrīhi samāsa vidhāna- General information

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'khilam jagat carīkartti barībhartti saṁjārīhartti
līlayā.

In this course we are studying the three important types of samāsas in Sanskrit namely the Avyayībhāva samāsa, the Bahuvrīhi samāsa and the dvandava samāsa. In this course so far we have studied the core aspects of the Avyayībhāva samāsa namely the samāsa pratyaya vidhāyaka sūtras which prescribed the conditions in which the Avyayībhāva samāsa takes place. They were stated from 2.1.5 onwards up to 2.1.21. We also studied the samāsānta pratyayas stated with respect to the Avyayībhāva samāsa in detail. They are stated in the section from 5.4.107 up to 5.4.112.

Now we focus on the next important type of samāsas in Sanskrit namely the Bahuvrīhi samāsa. Bahuvrīhi samāsa is very crucial, very important, a unique feature of Sanskrit which according to us shows a different level of speech practice as far as the Sanskrit language is concerned. on a different plane, different than the rest where the referent of the word uttered or the sound uttered is totally different than the constituents.

Now, the features of the Bahuvrīhi samāsa can be shown in the form of a simple equation shown on this particular slide. Note that in the output side, that is XY, there is no letter marked in the bold, which is very significant. So we have x and y two different independent entities as far as the word form is concerned as well as the meaning is concerned as well as the accent is concerned. The plus sign between x and y indicates that both x and y are semantically related. the speaker of Sanskrit decides to merge them together and generate a different output in the form of XY.

Now this XY is one unit in terms of the word form as well as the meaning as well as the accent. So there are three features of the samāsa in general namely Aikārthya or Ekarthatā, Aikapadya or Ekapadatā and Aikasvarya or Ekasvaratā which are visible. Now amongst the constituents none of them is shown with the bold characters primarily because in the Bahuvrīhi samāsa none of the constituents plays the role of the head of the samāsa. So the head of the samāsa lies outside of the samāsa.

So both X as well as Y are subordinate with respect to this external head in the samāsa. This is a very crucial, very important feature of the Bahuvrīhi samāsa, which is why we say that Bahuvrīhi samāsa shows the state of mind of the speakers of Sanskrit, which is at a totally different elevated plane, which is closer to what the later grammarians called the Bauddha Artha, the Bauddha status of the language. which is not so very clear as far as even the other languages are concerned. In modern languages, we do find examples of tatpuruṣa as well as Avyayībhāva as well as Dvandva, but very rarely we find examples of the Bahuvrīhi Samāsa in several modern languages which are not borrowed from Sanskrit. There are some Bahuvrīhi samāsas in say for example English which have to be explained with the help of the suffix "-ed".

And there are very few examples where you don't express the anyapadārtha without adding the suffix "-ed".

In the Aṣṭādhyāyī, Bahuvrīhi samāsa is stated at different places. For example, the samāsa Vidhāyaka sūtras, the Compound prescribing sūtras, they start with śeṣo bahuvrīhiḥ, that is 2.2.22 onwards up to 2.2.28 including, which is Tena Saheti Tulya Yoge. Incidentally, 2.2.29 is cārthe dvandvaḥ, the sūtra that prescribes the Dvandva Samāsa. Before 2.2.22, that is 2.2.21 is the sūtra which is the end of the sūtras prescribing the tatpuruṣa samāsa.

We have already studied the sūtras dealing the process of the derivation of the tatpuruṣa samāsa in the first course on samāsa in this particular series of courses.

Then we have the samāsānta pratyaya vidhāyaka sūtras stated in 5.4 where there is a big section that begins with 5.4.113 onwards up to 5.4.160. This is the section in which the samāsānta pratyaya are stated.

Now, in this particular section, peculiarity is that of the substitutes which are also stated. So, at the end of the bahuvrīhi Samāsas, not just the samāsānta Pratyayas are added, but there are some cases where even the substitutes are added. They are also part of this particular big section. And then we have Svara vidhāyaka sūtras, sūtras prescribing the accent on the bahuvrīhi samāsa in 6.2, namely the very first sūtra of 6.2.1, namely bahuvrīhau Prakṛtya Pūrvapadam, states the accent of the bahuvrīhi samāsa. And then we have from 6.2.106 up to 6.2.120, and from 6.2.162 up to 6.2.177, these are the sūtras prescribing the accent in the Bahuvrīhi samāsa.

Right now, we shall focus on the samāsa Vidhāyaka sūtras first and will study them first and then we shall proceed towards the samāsānta Pratyaya Vidhāyaka Sūtras . We will not deal with the Svara sūtras in detail in this particular course.

In this particular lecture, we shall introduce ourselves to some of the basic features of the Bahuvrīhi Samāsas through various examples that we know that are used in Sanskrit and that are also used in many of the modern Indian languages. Let us go one by one.

Let us take the examples. So this means that a particular cow boy is going who possesses cows of different colours, variegated colours. Now in this particular sentence, we have yasya, chitraha, gavaha and saha, four padas which are not compounded. Here there is no samāsa. Each word is appearing independent of each other.

yasya citrāḥ gāvaḥ sa gopālo gacchati.

yasya space, citrāḥ space, gāvaḥ space, sa space and gopalaḥ space and gacchati. So there are six separate words, separate fathas, separated by spaces. Some of them are also joined by Sandhi. So Gopalaḥ becomes Gopalo, Saḥ becomes Sa and so on and so forth.

However, we say the same in the following manner, Chitragur Gopalo gachati. In this particular case, yasya citrāḥ gāvaḥ saḥ gets transformed into Chitragur. There is one word expressing these four words and their meanings. So we say that here there is a samāsa. Yasya citrāḥ, gāvaḥ, saḥ and Chitraguhu, they are correlated. So four words are appearing together as one unit. Yasya citrāḥ, gāvaḥ and saḥ. Now in the sentence we have three words separated from each other by a space. So in the sentence where a samāsa is used, there are three words as against the sentence where the samāsa is not done. These are some of the important features of the samāsa in general and also the Bahuvrīhi samāsa in particular. Now as we notice that Chitraguḥ is a samāsa which is not dissolved only as citrāḥ Gavaḥ.

It has to be dissolved as Yasya chitraḥ Gavaḥ Saḥ. So Yasya and Saḥ, these two are the additional words which make the Vighraha Bahuvrīhi samāsa an Asvapada Vighraha, which we shall talk about in a while.

But let us look at some more examples and how their Vighraha takes place. So we know gajānana is the samāsa whose Vighraha is Gajasya ānanam ānanarṇ Yasya Saḥ. So here we have Gaja and ānana as two constituents X and Y and what Gaja means is an elephant. What ānana means is the face or the head.

But what gajānana means, one whose head is like that of an elephant. So the word that gajānana is pointing out to is gaṇeśa. Because gaṇeśa according to Indian mythology has the head of an elephant. So gaṇeśa is the head of this particular samāsa not gaja and nor ānana.

Similarly Ekadanta whose laukika vigraha is Ekadantaḥ yasya saḥ. Ekadantaḥ yasya saḥ. One who has only one tooth. Once again this refers to Lord gaṇeśa. So Eka and Danta, these are the two constituents and none of them appears to be the head of the samāsa which is Ekadanta.

So Anyapadārtha, namely gaṇeśa is what is Pradhāna. Similarly, when we have the example Lambodara, the Laukika Vighraha is Lambam Udaram Yasya saḥ. One whose belly is prolonged. One who has big belly. So the constituents are Lamba and Udara.

However, this is a Bahuvrīhi samāsa. And so Anyapadārtha, which is gaṇeśa in this case, which is Pradhāna. Lambodara gaṇeśa.

Then we have nīlakaṇṭha. nīlakaṇṭha Yasya saḥ. So the constituents are nila and kaṇṭha. But the compound form namely nīla kaṇṭha does not have either of them playing the role of the head. Rather none of them plays the role of the head. And it is śiva which is the head which is external to this samāsa.

That is anya padartha. And so this is anya padārtha pradhāna samāsa. one whose throat is black and obviously that is the description of śiva after he consumed the poison coming out of the churning of the ocean.

cakrapāṇi is the samāsa and the Laukika Vighraha is cakram pāṇau yasya saḥ. Once again we notice that the words yasya saḥ keeps on adding and coming as part of the Laukika Vighraha cakram pāṇau yasya saḥ, one in whose hands is the wheel. And this refers to viṣṇu, because viṣṇu is the one who holds that wheel in his hand.

Similarly, śūlapāṇi is the samāsa and the Vighraha is śūlam pāṇau yasya saḥ. One in whose hands is the spear, one who holds spear in his hand. That is nothing but śiva once again. So śūlapāṇi has got śūla and pāṇi as the two constituents. but none of them acts as the head of the samāsa.

It is the Anyapadārtha, namely śiva, which acts as the head of this particular samāsa, which is a very important feature of the Bahuvrīhi samāsa.

The next example is mūṣakavāhana, where there are two constituents, mūṣaka and vāhana. mūṣakaḥ, vāhanam, yasya saḥ. whose vehicle is a mouse.

Once again, this samāsa refers to gaṇeśa. Similarly, garuḍavāhana. garuḍaḥ vāhanam yasya saḥ. One whose vehicle is eagle. That is garuḍavāhana, who is none other than viṣṇu.

Similarly, we have mayūravāhana. mayūraḥ vāhanam yasya saḥ mayūravāhana Whose vehicle is a peacock. And the anyapadārtha over here is kārṭtikeya. kārṭtikeya is called Mayūravāhana.

Similarly, we have vṛkodara, another example of Bahūrihi samāsa in Sanskrit. whose laukika vigraha is vṛkasya udaram iva udaram yasya saḥ, one whose belly is like that of a wolf.

So vṛkodara refers to bhīma as the anya padārtha.

Next is kapidhvaja, kapiḥ dhvaje yasya saḥ, One on whose flag is a monkey. Monkey here refers to Hanuman. And so it is Arjuna on whose flag Hanuman resides. So he is called kapidhvaja. So this word kapidhvaja refers to Arjuna. Neither of the constituents Kapi nor Dhvaja, they are the head of the samāsa. Arjuna, the Anyapadārtha, is the head of this particular samāsa.

Then we have next, śeṣaśayana, one whose bed is the snake, śeṣa. And this is nothing but viṣṇu once again, śeṣaśayanah.

After having studied these examples which depict the Indian mythology, Let us look at some more examples in which the verbal forms occupy the initial position of the samāsa.

Namely, kṛtakṛtya. kṛtaṁ kṛtyaṁ yena saḥ. One who has done what should be done. kṛta is one who has done and So kṛta is what is done and kṛtya is what should be done.

So one who has done what should be done is the Anyapadārtha of kṛtakṛtya. kṛtam kṛtyam Yena saḥ. So kṛtakṛtya refers to the kṛta, the agent of the action of doing which is mentioned by the word Yena.

So here Z It could be anybody, this Z which is the Anyapadārtha, which acts as the head of the samāsa kṛtakṛtya.

Similarly, prāptavidyā-, prāptā vidyā yena saḥ, that is the Laukika Vighraha, one who has obtained the knowledge. It could be anybody, we have mentioned it as Z, capital, which acts as the head of the samāsa.

Similarly bhuktaudana is the samāsa and the Vighraha is bhuktaḥ odanaḥ yena saḥ, one who has eaten the rice and that is the Anyapadārtha Z which acts as the head of this particular samāsa.

Similarly dr̥ṣṭapāra dr̥ṣṭaḥ pāraḥ yena saḥ, one who has seen the other shore. Z acts as the head of the samāsa dr̥ṣṭa pāra.

Now in all these four examples, the action word kṛta, prāpta, bhukta and dr̥ṣṭa is mentioned and the Anyapadārtha has the relation of kartā with the actions mentioned therein namely kṛ, āpa, bhoja and dr̥ṣṭa. to do, to obtain, to eat and to see. So the Anyapadārtha acts as the Kartā of all these actions in these particular samāsa examples.

These are various examples of the Bahuvrīhi samāsa that we have seen, that we have studied.

Now, let us study some of the important features of the Bahuvrīhi samāsa based on these examples.

First, Bahuvrīhi samāsa is a very important type of samāsa in Sanskrit. Although we must note that it doesn't have many sub-types as a tatpuruṣasamāsa has, yet the Bahuvrīhi samāsa is considered to be very productive enough.

Especially in the classical Sanskrit literature, Bahuvrīhi samāsa is profusely used, especially by the poets who write in verse medium.

Now, the other important feature of this samāsa is that by default, anyapada and its meaning are the head. So we have the statement, prāyeṇa anyapadārthapradhānaḥ bahuvrīhiḥ. where Anyapadārtha is the head of the Arthas.

The other important feature of this bahuvrīhi samāsa is that by default the vowel of the Pūrvapada of the compound is accented bahuvrīhau Prakṛtya Pūrvapadam 6.2.1

So what is the Anyapadārtha Pradhāna? Here we explain once again. In Chitrāgu, Chitra and gu, these are the X and Y and the Gopala is the head. In Gajānana, Gaja X is X and ānana is Y but gaṇeśa Z is the head. In cakrapāṇi, Chakra which is X and pāṇi which is Y. However viṣṇu which is Z is the head.

Similarly in mayūra vāhana where mayūra is X and vāhana is Y, kārṭtikeya which is Z which is Anyapadārtha which is the head.

Similarly in kṛtakṛtya, kṛta is X and kṛtya is Y but someone either M that is masculine or F that is feminine or neuter N which is the Z which is the head over here.

So Z's gaṇeśa, viṣṇu, kārṭtikeya and someone either masculine or feminine or neuter determine the form of the bahuvrīhi compound over here.

So to summarize, we can say that a Bahuvrīhi samāsa is primarily a viśeṣaṇa. It qualifies some other meaning. The constituents namely X and Y of the Bahuvrīhi samāsa give additional information about the Z. They are semantically subordinate to the meaning of the Z. They get related to the outer word and its meaning only through the meaning of the Z. That is the meaning of Anyapadārtha Pradhānya.

What it also means is that Bahuvrīhi samāsa being Viśhyashana can be declined in all three genders depending on the gender of the qualificand.

Here we have a very famous verse, yallīṅgaṁ yadvacanāṁ yā ca vibhaktir viśeṣyasya| tallīṅgaṁ tadvacanāṁ sā ca vibhaktir viśeṣaṇasyāpi which says that which gender, number and the case is that of a qualificand, same gender, same number and case applies

to the qualification as well. So if we have Prāptavidyā, which is the Bahuvrīhi samāsa and if the qualificand is somebody in masculine, the word prāptavidyā will be declined in the manner in which a masculine word is declined in this particular manner shown on the slide. prāptavidyaḥ prāptavidyau prāptavidyaḥ prathamā prāptavidyam prāptavidyau prāptavidyān dvitīyā prāptavidyena prāptavidyābhyām prāptavidyaiḥ tṛtīyā prāptavidyāya prāptavidyābhyām prāptavidyebhyaḥ caturthī prāptavidyāt prāptavidyābhyām prāptavidyebhyaḥ pañcamī prāptavidyasya prāptavidyayoḥ prāptavidyānām ṣaṣṭhī prāptavidye prāptavidyayoḥ prāptavidyeṣu

Saptamī. This will be the masculine prāptavidyaḥ bālaḥ. Suppose the qualificand is feminine, then the word prāptavidya, which is the samāsa output, would be declined in accordance with the declension of the feminine form. So those forms would be like this, prāptavidyā, prāptavidye, prāptavidyāḥ prathamā, prāptavidyā Bālikā. prāptavidyām prāptavidye prāptavidyāḥ dvitīyā prāptavidyayā prāptavidyābhyām prāptavidyābhiḥ tṛtīyā prāptavidyāyai prāptavidyābhyām prāptavidyābhyāḥ caturthī prāptavidyāyāḥ prāptavidyābhyām prāptavidyābhyāḥ pañcamī prāptavidyāyāḥ prāptavidyayōḥ prāptavidyānām ṣaṣṭhī and prāptavidyāyām prāptavidyayōḥ prāptavidyāsu

Saptamī. If the qualificand denotes the neuter gender, so prāptavidhyam kulam, for example, a family, then the same compound output would be declined in accordance with the declension of the neuter form, which is like this prāptavidhyam prāptavidye prāptavidyāni prathamā prāptavidhyam prāptavidye prāptavidyāni dvitīyā and prāptavidyāna, prāptavidyā, etc. like masculine forms which are also the forms of the neuter word. The point we hear is that the bahuvrīhi samāsa prāptavidyā is declined in all the three genders depending on the number and gender of the qualificand which in these cases were different. Prāptavidyā Bālaḥ, masculine. Prāptavidyā Bālikā, feminine. Prāptavidyā Kulam, neuter.

And the declensions would be accordance with the qualificand. Generally, both the constituents of the Bahuvrīhi samāsa refer to one and the same entity. This is another very important feature of the Bahuvrīhi samāsa from the point of view of the semantics. Their meanings are different, but they are referring to one and the same entity.

Thus they are called samānādhikaraṇa. So for example, mūṣakavāhana. mūṣaka means mouse, vāhana means a vehicle. But here they are referring to one and the same entity, mūṣaka being the vāhana. And that's why mūṣaka and vāhana, both of them are called samānādhikaraṇa, having the same referent. That is an important feature of Bahuvrīhi samāsa.

This is a necessary condition for the formation of the Bahuvrīhi samāsa. Based on this, operations like Pumbadbhava take place. Now what is Pumbadbhāva? We have already studied this in the earlier part of the course but let us quickly summarize it.

Pumvadbhāva is a back going process where a feminine form which is formed by adding a feminine suffix to the nominal root goes back to that nominal root by deleting that feminine suffix. I repeat Pumvadbhāva is a back going process where a feminine form which is formed by adding a feminine suffix to the nominal root goes back to that nominal root by deleting that feminine suffix. So if Prāpta is derived by adding the feminine suffix ā to Prāpta, Pumvadbhāva says that Prāpta goes back to Prāpta by deleting the feminine suffix ā.

That's why Prāpta vidyā yena saḥ and Prāpta has become Prāptā. So the finally derived compound output has Prāpta vidya and not Prāpta vidya. However, sometimes vyadhikaraṇa also becomes the basis. This is an exception. What is vyadhikaraṇa? vyadhikaraṇa means having different reference.

For example, kaṇṭhe kālaḥ yasya saḥ, one in whose throat is the poison. kaṇṭhe kālaḥ yasya saḥ. Here, throat and poison are referring to two different entities, which is clearly evident from the use of the vibhakti, namely kaṇṭhe, which is the Saptamī and kālaḥ, which is prathamā. Whereas previously when we had nīlakaṇṭha, we said nīlaḥ kaṇṭhaḥ yasya saḥ. The Samāna Vibhaktikattva indicated that both the words refer to one and the same entity even though their meanings are different. Finally, we can say that Bahuvrīhi Samāsas are Nitya Samāsas in the form of an Asvapaḍavagraha. They are Asvapaḍavagraha type of Nitya Samāsas . where we have to add additional words in order to do the samāsa Vagraha, nīlakaṇṭha, and we cannot derive it and dissolve it as nīlaḥ kaṇṭhaḥ. We have to add yasya saḥ. Similarly, garuḍavāhana cannot be garuḍaḥ vāhanaṁ. It has to be garuḍaḥ vāhanaṁ yasya saḥ. Similarly, prāptā vidyā yena saḥ has to be the Laukika Vagraha of prāptavidya, and it cannot be prāptavidya alone. To summarize, by default Anyapada and its meaning Anyapadārtha are the head of the Bahuvrīhi samāsa. A Bahuvrīhi samāsa is by default a viśeṣaṇa. Gender, number and the case of the Bahuvrīhi samāsa output depends on the gender, number and case of the Qualificant. Bahuvrīhi Samāsas are Nitya Samāsas .

So we study in the next lecture the Bahuvrīhi samāsa Vidhāyaka Sūtra. These are the texts referred to. Thank you very much.