

Course Name- Samāsa in Pāṇinian grammar-II

Professor Name- Prof Malhar Kulkarni

Department Name- Department of Humanities and Social Sciences

Institute Name- IIT Bombay

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Lecture-43

bahuvrīhi samāsavidhāna

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.

viśveśam saccidānandam vande'ham yo'khilam jagat carīkartti barībhartti samjārīhartti
līlayā.

In this course, we are focused on the three important types of Samāsas in Sanskrit, namely the Avyayībhāva Samāsas , Bahuvrīhi Samāsas and the Dvandava Samāsas . We have already studied the Avyayībhāva samāsas in this course starting with the Avyayībhāva samāsas vidhāyaka sūtras stated in 2.1 from 2.1.5 up to 2.1.21 and then also the samāsānta pratyaya vidhāyaka sūtras starting from 4.4.2 starting from 5.4.107 up to 5.4.112. Currently we are focused on the Bahuvrīhi Samāsas , another very important type of Samāsas in Sanskrit. The structure of the Bahuvrīhi Samāsas can be briefly explained in the form of an equation shown on this particular slide. Here we have X and Y as two independent entities in terms of the word form and the meaning as well as the accent. The plus sign here indicates the interrelation between X and Y. This is semantic interrelation.

Now the speaker of Sanskrit decides to choose, decides to merge X and Y together. and form an output in the form of xy, one unit. xy is one unit in terms of the word form as well as the meaning as well as the accent. So the three general features of the Samāsa are Aikārthya or Ekarthatā, Aikapadya or Ekapadatā and Aikasvarya or Ekasvaratā. To be more specific about the Bahuvrīhi Samāsas , X and Y which are the two separate independent entities which act as input and the output generated is one unit XY.

Now to show the interrelation of the constituents with the one generated output, so far we have been marking one of the letters in the bold to highlight the fact that that particular

constituent acts as the head. Like for example in Tathpuruṣa Samāśas , when XY is the output, we marked Y in the bold characters to indicate that it is the head.

In the Avyayībhāva Samāśas , we marked X as the head, we marked it with the bold characters which indicated that X is the head. We are not doing anything of that sort in the Bahuvrīhi Samāśas and we are just letting x and y be x and y in order to also indicate the fact that neither x nor y are the head in the Bahuvrīhi Samāśas output. So who is the head? The head as far as the output of the Bahuvrīhi Samāśas is concerned is outside of the Bahuvrīhi Samāśas .

So Anyapadārtha is the Pradhāna as far as the Bahuvrīhi Samāśas is concerned. That is so peculiar, that is so unique. That's why we keep saying that the Bahuvrīhi Samāśas indicates the speaking capability of Sanskrit people, which was at a different plane altogether than the rest. Now in the Aṣṭādhyāyī , Bahuvrīhi Samāśas is treated at various places. For example, the Samāsa Vidhāyaka Sūtras , the sūtras which prescribed the compounding, the sūtras which laid down the necessary conditions in the presence of which the Samāśas takes place. These are from 2.2.23 onwards up to 2.2.28. 2.2.23 is Śeṣo Bahuvrīhi and this Sūtra we have studied in the previous lecture. Up to 2.2.28 which is Tenasaheti tulyayoge. This is a very small section of Sūtras which prescribes the Bahuvrīhi Samāśas .

Incidentally, 2.2.29 is Cārathe Dvandvaḥ. Cārathe Dvandvaḥ prescribes the Dvandva Samāśas in the sense of Ca. The Samāsānta Pratyaya Vidhāyaka Sūtras are stated in 5.4 from the Sūtra Samāsāntaḥ. As far as the Bahuvrīhi Samāśas is concerned, The Bahuvrīhi Samāsānta pratyaya Vidhāyaka sūtras are stated in a big section that begins with 5.4.113 onwards up to 5.4.160. This is a very big section. It must also be noted that some part of this section does not actually prescribe any explicit pratyaya, rather it prescribes the substitution at the end of the samāśas . And then the Svara Vidhāyaka Sūtras are stated in 6.2. For example, Bahuvrīhau Prakṛtyā Pūrvapadam is 6.2.1 and then from 6.2.106 up to 6.2.120 is another small section as well as 6.2.162 up to 6.2.177 is another small section dealing with the Svara Vidhāyaka Sūtras in the Aṣṭādhyāyī . This is how Pāṇini treats the Bahuvrīhi Samāsa in the Aṣṭādhyāyī . We started studying the Sūtra 2.2.24 in the previous lecture. 2.2.24 is Anekam Anyapadārthe. Here there are two Padas in the Sūtra , Anekam, which is Prathama Ekavachana or one slash one, which means more than one. And because this word is in the Prathamā, this will be termed as Upasarjana because of the Sūtra prathamānirdiṣṭaṁ samāsa upasarjanam. Now Anyapadārthe is seven slash one, which means in the sense of the other Pada, which is out of the compound, which is different than the constituents. Words continued are sup from 2.1.2, saha supā from 2.1.4, samāsasḥ from 2.1.3 and samartha padavidhiḥ from 2.1.1.

Thus the meaning of the present sūtra after having put all these together is the following.

More than one interrelated subhantas ending in the first triplet in the sense of the meaning of the other or outer word, get compounded, and the resultant compound is called Bahuvrīhi . I repeat, more than one interrelated subantas ending in the first triplet, that is prathamāntam, in the sense of the meaning of the other or outer word, get compounded, and the resultant compound is called Bahuvrīhi . I repeat, more than one interrelated subantas Samartham Anekam Subantam ending in the first triplet Prathamāntam in the sense of the meaning of the other or outer word Anyapadārthe get compounded Samasyente and the resultant compound Samāsas ha is called Bahuvrīhi We have also noted that the interrelation between the constituent Subantas is coreferentiality or sāmānādhikaraṇya. The interrelation between the constituent subhantas and the outer head word is that of the meaning of the vibhaktis, except the meaning of the prathamāvibhakti.

So the statement of the commentators is prathamārthe tu nabhavati. We have noted that the following vibhaktis denote the following meanings and they will be the relations of the anya padārtha with the constituent padārthas. Dvītiyā vibhakti denotes karman, when karman is not expressed by thing. tṛtīyā vibhakti expresses kartṛ as well as karaṇa. when it is not expressed by thing.

caturthī Vibhakti expresses saṃpradāna and pañcamī Vibhakti expresses apādāna when they both are not denoted by the suffix. ṣaṣṭhī Vibhakti denotes svasvāmibhāvādi etc. owner and owned, part and whole etc. saptamī Vibhakti denotes the sense of adhikaraṇa. Amongst them We have already studied dvītiyā Vibhakti denoting Karma being the interrelation between the Anya padārthas and the constituent padārthas. tṛtīyā Vibhakti in the sense of Karta denoting the interrelation between the constituent padārthas and the Anya padārthas. tṛtīyā Vibhakti denoting the sense of karaṇa being the interrelation between the anyapadārtha and the constituent padārthas and also caturthī vibhakti denoting the meaning of saṃpradāna which is an interrelation between the anyapadārtha and the constituent padārthas. What remains to be studied is now pañcamī vibhakti denoting apādāna, ṣaṣṭhī vibhakti denoting svasvāmibhāvādi etc. and saptamī vibhakti denoting the meaning of adhikaraṇa which should act as the interrelation between the constituent padārthas and the anya padārtha. Let us now take up the pañcamī Vibhakti for study.

pañcamī Vibhakti denotes apādāna, when not denoted by any other suffix. Let us take the example. The meaning to be conveyed is the vessel from which rice is extracted. We are talking about a particular vessel, a pot, in which the rice is cooked and now the rice is extracted from this. Therefore, now the Laukika Vighraha is uddhṛtaḥ odanaḥ yasyāḥ sā.

uddhṛtaḥ odanaḥ yasyāḥ sā. Remember, the Anyapadārtha is Sa, which is feminine in gender. So obviously, the compound thus formulated will become the qualification of the

feminine gender and therefore this compound will end up having a feminine form at the end of the derivation process. But we begin with the Laukika Vighraha, uddhṛtaḥ odanaḥ. yasyāḥ is marked in the bold characters as well as underlined to highlight the fact that this is the interrelation between the constituents of the Samāśas and the Anya Padārtha. So, we have the Laukika Vighraha uddhṛtaḥ odanaḥ yasyāḥ sā and now we have the Alaukika Vighraha, namely uddhṛta plus Su.

And now we have the alaukika vighraha, namely uddhṛta plus su, plus odhana plus su. So samāśa Samjñā takes place. So prātipadika Samjñā takes place. So we apply Supo dhātu prātipadikayoḥ, which deletes both the sups. So we have uddhṛta plus zero, plus odhana plus zero.

And when we join them together, we get uddhṛta odhana. And when we do the sandhi operations, we get the form uddhṛta odhana. Now when we add the suffix su after it, the sub-suffix, uddhṛtauodana plus su, now we remember that the vighraha consisted of the word yasyāḥ, yasyāḥ sā, which indicated that the anyapadārtha is in feminine gender and therefore uddhṛtauodana, which is the Bahuvrīhi samāśas output, which is a qualification of that sā, has to take the form of a feminine. And therefore now we add the feminine suffix ṭāp here.

So we have uddhṛtauodana plus ṭāp plus su. Now A is the pratyaya visible or audible in ṭāp. So we have uddhṛtauodana plus ā plus su. And then because of ā, by the application of the Sūtra , halṇyābbhyo dīrghāt sutisya pṛkṭam hal, su gets deleted. So we have uddhṛtauodana plus A. And then we join them together and we get the form uddhṛtauodana.

a vessel from which rice was extracted. Let us now move ahead and see an example where the Anyapadārtha has the relationship of svasvāmibhāva denoted by the ṣaṣṭhīvibhakti with the constituents. So the meaning to be conveyed is one who possesses yellow robe one who has yellow robe. So here yasya is marked in bold as well as underlined to indicate that this word is the interrelation between the constituents of the samāśas and the anya padārtha So pītam ambaraṁ yasya saḥ is the laukika vighraha and then we get the alaukika vighraha pīta plus su plus ambara plus su and then the samāśa Samjñā takes place, then Prātipadika Samjñā takes place, then we apply Supo dhātu prātipadikayoḥ and we get pīta plus zero plus Ambar plus zero and then we join them together and we get the form pītāmbara and then we do the Sandhi operation and we get the form pītāmbara Once we decide to use it in the sentence, we add the suffix Su and so we get pītāmbara plus Su and then Su gets substituted by ru and ru gets substituted by Visarga by the Sūtra Kharavasāna Yoḥ Visarjanīyaḥ. So we get the form pītāmbaraḥ. pītāmbaraḥ hariḥ.

Vishnu who possesses yellow robe. That is the meaning. Similarly, let us study the relation avayava-avayavī-bhāva between the constituents and the anya padārtha expressed by the ṣaṣṭhī Vibhakti. So the meaning to be conveyed is one who has big face or head. So we have the Laukika Vighraha pañcam ānanam yasya saḥ. Here Yasya is marked with bold characters as well as underlined in order to highlight the fact that there is avayava-avayavī-bhāva Sambandha between the constituents of the Samāsas pañcānana and the Anya padārtha.

So we have the Laukika Vighraha pañcam ānanam Yasya saḥ and now we get the Alaukika Vighraha pañca plus su plus ānana plus Su. Then the Samāsas Samjñā takes place. Then the Prātipadika Samjñā also takes place. So we apply Supo dhātu prātipadikayoḥ and so we get pañca plus Zero plus ānana plus Zero. and when we join these together, we get pañcānana, and when we do the sandhi, we get pañcānana, as the finally derived Bahuvrīhi samāsas output over here.

Now when we add the suffix su after it, pañcānana plus su, we get the form pañcānanaḥ. pañcānanaḥ, śivaḥ, and pañcānanaḥ, simhaḥ. pañcānanaḥ, is a qualification, pañcānana is an epithet of śiva as well as simha. Now let us look at the third meaning of the ṣaṣṭhī Vibhakti, janyajanakabhāva, which is the relation between the Anya padārtha and the constituent padārthas. This Anya padārtha and this relation denoted by the ṣaṣṭhī Vibhakti.

So we have the meaning to be conveyed is, one whose son is well known. And the Laukika Vighraha is khyātaḥ putraḥ yasya saḥ. The word Yasya is marked with bold characters as well as underlined in order to highlight the fact that the Anya Padārtha is related with the constituent Padārthas in the sense of janyajanakabhāva being expressed by the ṣaṣṭhī Vibhakti, in this case Yasya. Now we have the Laukika Vighraha and then this gets transformed into the Alaukika Vighraha and then the Samāsas Samjñā takes place, then Prātipadika Samjñā takes place, then we apply the Sūtra Supo dhātu prātipadikayoḥ, so we have khyāta. Khyata plus zero plus Putra plus zero and when we join them together we get Khyataputra as the finally derived Bahuvrīhi Samāsas output, Khyataputra. When we add the Pratyaya su after it, we get the form khyātaputraḥ, khyātaputraḥ rājā, the king whose son is well known, khyātaputraḥ rājā. there is one note that needs to be added over here namely in the sense of near denoted by the ṣaṣṭhī the Bahuvrīhi samāsas does not take place in Sanskrit as is observed by the commentators they say anantarādiṣu na bhavati in the sense of anantara which is near the ṣaṣṭhī samāsas does not take place so citrāḥ gāvaḥ yasya anantarāḥ for whom the variegated colored cows are nearby.

Here you don't have compound, compound form Citragu in the sense of citrāḥ gāvaḥ yasya anantarāḥ. This is not possible. Speakers of Sanskrit have made no bahuvrīhi Samāsas in this particular sense, which is a peculiar feature of the Sanskrit language. Let

us now study the relationship of adhikaraṇa that exists between the Anyapadārtha and the constituent Padārthas. The adhikaraṇa meaning is denoted by the saptamī vibhakti. So the meaning over here to be conveyed is, where there are valiant men, vīrāḥ puruṣāḥ yasmin saḥ. vīrāḥ puruṣāḥ yasmin saḥ. This is the Laukika Vighraha. In this Vighraha, the word Yasmin is marked in bold characters primarily to highlight the fact that adhikaraṇa, which is denoted by the saptamī Vibhakti in Yasmin, is the interrelation between the constituent padārthas and the anya padārthas. So, from the Laukika Vighraha vīrāḥ puruṣāḥ yasmin saḥ, we get the Alaukika Vighraha in the form of Vīra plus Su plus Puruṣa plus Su.

So now, we have the Samāśas Samjñā taking place. After that we add the Samāśāntapratya Kap at the end. So we have Vīra plus Su plus Puruṣa plus Su plus Kap by 5, 4, 1, 50, 4 and then we have Vīra plus 0 plus Puruṣa plus 0 plus Ka on account of the Sūtra Supo dhātu prātipadikayoḥ. and then we join them together and we get the form Vīra Puruṣaka This is the finally derived bahuvrīhi Samāśa output Vīra Puruṣaka from vīrāḥ puruṣāḥ yasmin saḥ Now after we add the Pratyaya su after vīrapuruṣaka we get the form vīrapuruṣakaḥ So we use it in the sentence like vīrapuruṣakaḥ grāmaḥ a village where there are valiant men. Let us now take a look at the examples and the kind of understanding that they generate.

Both the Laukika Vighraha as well as the Samāśa. When you have prāptam udakam yam saḥ as the Laukika Vighraha, the understanding is grāma-karmaka-prāpti-kartṛkam udakam. Udaka, which is the Karta of prāpti, which has grāma as the Karma. When the same Laukika Vighraha is processed and the compound output is generated in the form of prāptodaka, the meaning, however, reverses and says, udaka-kartṛka-prāpti-karmībhūto grāmaḥ. Now prāptodaka becomes the adjective of grammar and therefore the entire meaning will have to be rephrased udaka-kartṛka and prāpti-karmībhūto grāmaḥ. Similarly, ūḍhaḥ rathaḥ yena saḥ is the laukika vighraha which means anaḍut-kartṛka-udvahana-karmībhūto rathaḥ.

This is the meaning of the Laukika Vighraha, but when we do the Samāśas ūḍharatha anaḍvān, then the meaning denoted ratha-karmaka- udvahana- kartā anaḍvān. So the meaning gets drastically reversed. ratha-karmaka- udvahana- kartā anaḍvān. This is the meaning of ūḍharatha as a Samāśas . Similarly, upahṛtaḥ haviḥ yasmai saḥ, In this case deva-sampradānaka-upaharaṇa-karmībhūtaḥ haviḥ this is the nature of the bodha as far as the laukika vighraha is concerned but when we do the samāśas we have upahṛtahaviḥ as the samāśas and then we get the meaning haviḥ- karmaka-upaharaṇa-sampradānam devaḥ Similarly, when we have uddhṛtaḥ odanaḥ yasyāḥ sā as the Laukika Vighraha, we get the meaning sthālī avadhika uddharaṇakarma odanaḥ But when we do the compounding and uddhṛtauodana is the output, we get the meaning odana karmaka uddharaṇa avadhiḥ sthālī Similarly, when we have pītam ambaram yasya saḥ, the meaning denoted is hari-svāmika-pīta-viśiṣṭam ambaram.

hari-svāmika-pīta-viśiṣṭam ambaram. But when the meaning, but when the words get compounded and we get the finally derived Bahuvrīhi samāśas output as pītāmbara, the meaning denoted is pīta-viśiṣṭa-ambara- svāmī hariḥ. So the order in the Bodha is reversed. Similarly, finally, vīrāḥ puruṣāḥ yasmin saḥ, in this case grāma-adhikaraṇaka-vīra-viśiṣṭāḥ puruṣāḥ, this is the understanding generated. But when the Samāśas takes place, vīrapuruṣaka, then the understanding is vīra-viśiṣṭa- puruṣa-adhikaraṇaka grāmaḥ. This is how the meaning changes as far as the Samāśas process is concerned.

To summarize, in the bahuvrīhi samāśas , the meaning of the respective kāraka is expressed by the process of compounding. samāśena abhidhānam. Also since these kārakas are expressed by the samāśas , the entities associated with those kārakas get the prathamā vibhakti. Also the meaning of the ṣaṣṭhī is expressed by the process of compounding. In the meaning of The meaning of the dissolution of the Bahuvrīhi samāśas and the meaning of the Bahuvrīhi samāśas differ in terms of the head modifier relationship.

In the dissolution or vighraha, the element which is the constituent is the head and the outer meaning is the modifier. However, in the samāśas , the anyapadārtha is the head and the constituent is the modifier. This is the pattern that we have followed in arranging and analyzing all the meanings from the given samāśas We continue studying this particular sūtra and various statements added to it in the form of vārtikas even in the next lecture. Thank you very much. Thank you.