

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-49

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 saṁjārīhartti
līlayā.

In this course, we are studying the three important types of Samāsas in Sanskrit, namely Avyayībhāva Samāsa , Bahuvrīhi Samāsa and dvandva Samāsa .

Currently, we are focused on the Bahuvrīhi Samāsa , a unique feature of Sanskrit. As we have said before, this Samāsa and the profuse use of this Samāsa in Sanskrit does indicate some special mental intellectual state of the speakers of Sanskrit which are ready to form a compound by keeping an outside element as the head of that compound. This is extremely intellectual and it is based on the intellectual plane what the grammarians called baudha sattā baudha artha and baudha śabda completely detached or partially detached from the external reality The structure of the Bahuvrīhi Samāsa can be briefly explained with the help of this following equation on this slide, where we have x and y, two independent separate elements in terms of the word form as well as the meaning as well as the accent. The plus sign in between them indicates that they are interrelated and the speaker of Sanskrit has decided to merge them together by joining them together and then the process starts and it ends in the production or the generation of the output in the form of XY which is one unit two units as input one unit as output now this one unit of output can be should to be interrelated with its constituents namely XY and that is the reason why the status of the one output generated is still retained as XY. Now XY has got three features namely Aikārthya or Ekarthatā, Aikaśābdya or Ekaśabdatā and Aikasvarya or Ekasvaratā. Now in the correlation of the constituents as far as the Avyayībhāva Samāsa and the Tatpuruṣa Samāsa is concerned, we showed by the bold characters the element which acts as the head of the newly generated output. In the Avyayībhāva

Samāsa , x was shown in bold characters indicating that x is the head of xy. In the Tatpuruṣa Samāsa , in such an equation, Y was shown with the bold characters, indicating that Y acts as the head of the Tatpuruṣa Samāsa output XY. As far as the Bahuvrīhi Samāsa is concerned, none of the two, X and Y, are shown with the bold characters, primarily to indicate the very important fact that none of the two act as the head of the Samāsa . In fact, the head of this Samāsa lies outside the Samāsa . That is why this is very peculiar, this is very strange. And apart from some languages, Sanskrit notable amongst them, there are very few languages in which such a Samāsa is used profusely or rather there aren't any languages where it is used profusely.

In English for example, when a Bahuvrīhi Samāsa is formed, one needs to add the morphological element *idi* to it. Of course there are exceptions to this rule but in general the English structure demands that you add *ed* after the required constituents and without that *id* it becomes very difficult for one to identify whether this is a Bahuvrīhi Samāsa or not. There are some examples of Bahuvrīhi Samāsa in English However, they are not so big in number as far as the current situation is concerned. But in Sanskrit, they are profusely used as we have seen earlier in the examples of the Bahuvrīhi Samāsa I. These are some important features of the Bahuvrīhi Samāsa I.

In the Aṣṭādhyāyī, the Bahuvrīhi Samāsa is treated at various places. For example, the Samāsa Vidhāyaka Sūtras , the compound prescribing Sūtras , the Sūtras laying down the conditions for the Bahuvrīhi Samāsa to take place are from 2.2.23 onwards up to 2.2.28, a very small section. 2.2.23 is *śeṣo bahuvrīhiḥ* and 2 to 28 is *Tenasaheti Tulya Yoge*. 2.2.29 by the way is *Cārthe Dvandvaḥ*, stating the Dvandva Samāsa . Samāsānta Pratyaya Vidhāyaka Sūtras are stated in the section 5.4.113 onwards up to 5.4.160. We must also note that within this big section there are some Sūtras which do not prescribe any Samāsānta pratyaya but rather they prescribe the Samāsānta ādeśa and we shall study this also later on. The Svara vidhāyaka Sūtras are stated in 6.2. The very first Sūtra in 6.2.1 states the by default accent of the Bahuvrīhi Samāsa , which is *Bahuvrīhau Prakṛtyā Pūrvapadam*, which states that the Pūrvapada retains its own udātta in the Bahuvrīhi compound. And then we have from 6.2.106 onwards up to 120 as well as 6.2.162 up to 6.2.177. In these sections the accent related to Bahuvrīhi is dealt with. So far we have studied the Samāsa Vidhāyaka Sūtras related to the Bahuvrīhi Samāsa .

Now we need to study the Samāsānta Pratyaya Vidhāyaka Sūtras. But before studying this important section, let us spend some time in studying a very crucial, very important phenomenon, a very important process, an important concept namely *Pumvadbhāva* which is stated in 6.3. Since this is also common with *Karmadhāraya*, *Tatpuruṣa*, *Samāsa* , we did not mention it on this particular slide because it is not exclusive to Bahuvrīhi Samāsa . So now let us study *Pumvadbhāva*. What is a *Pumvadbhāva*? *Pumvadbhāva* as the word states, *Pumvadbhāva*.

Pum is masculine, vat is same or like or as if and bhāva is the state So this is the background. A feminine form in Sanskrit is generated by adding a suffix to the nominal root. This is the case with many words obviously with some exceptions where the feminine form is generated by adding a particular suffix to the verbal root but we are not talking about that we are talking about a feminine form which is generated by adding a suffix to the nominal root now this feminine form goes back to the form of the nominal root that means it removes the additional suffix which indicates this addition of the feminine part in the meaning So, a feminine form going back to the form of the nominal root is what is known as pumvadbhāva. The location of this particular operation is the Pūrvapada of a compound as is clear from the Sūtras stated by Pāṇini because they are stated in the Adhikāra Uttarapada. Immediately before an Uttarapada, in the Pūrvapada obviously, what happens is a feminine form goes back to the form of the nominal root.

This is called Pumbadbhāva. So this is stated to the Pūrvapada of a compound with limited environment existing around, a particular kind of environment existing around, which will be clear in the Sūtra that we shall study in a while. So here is a representation of what happens in Pumbadbhāva. So there are two Padas, Prātipadika plus strīpratyaya plus Su, this is the first Pada and Prātipadika plus strīpratyaya plus Su, this is the second Pada. Both of them, both of these two Padas are Subantas and they both have the strīpratyaya ending form as the form to which the Su suffix is seen added This strīpratyaya is always added to a Prātipadika in this particular sense So Prātipadika plus strīpratyaya plus Su plus Prātipadika plus strīpratyaya plus Su this is the internal structure of the two words that will be compounded and this will be the Alaukika Vighraha Now in this, since both of them are Padas and they both are compounded on account of the Sūtras stated in the section from 2 .2. 23 onwards up to 28, the Prātipadika Samjñā takes place and so Supo dhātu prātipadikayoḥ applies and so we have Prātipadika plus 3 Pratyaya plus 0 as the next step in the derivation.

So now we have Prātipadika plus Strīpratyaya plus Prātipadika plus Strīpratyaya . The Pūrvapada has got a Strīpratyaya and the Uttarapada also has got a Strīpratyaya . Both of them are added after the respective Prātipadika . Now the Strīpratyaya of the Pūrvapada is deleted and rather The Prātipadika plus 3 Pratyaya goes back to the Prātipadika. That's why we have Prātipadika plus 0 plus Prātipadika plus 3 Pratyaya.

This is the state which is generated on account of the application of the Sūtra that we are going to study 6.3.34 and this Sūtra affects the Pumvadbhāva operation this operation is called Pumvadbhāva and the Prakriyā continues but we need not go there right now we focus on the concept of Pumvadbhāva this is the Sūtra 6.3.34 The Sūtra is I repeat Let us try to understand the Sūtra word by word first. striyāḥ is ṣaṣṭī Ekavachana 6-1 of the word strī which means in place of a word denoting feminine gender Pumvad is an indeclinable Avyaya what it means is like a nominal root. This is the first and most important and major part of the sentence striyāḥ pumvad in place of a feminine form

replace it with a form which is like the masculine form So Purnvad is like a nominal root form Prātipadika Now this Striyāḥ has got some qualifications and they are stated in the next few words This is Pañcamī Ekavachana 5 slash 1 which means immediately after the word which is Now what is a bhāṣitapuṃskād? bhāṣitapuṃska is a word which denotes the masculine gender. That is the literal meaning but what is so special about it? The speciality is that a word which also denotes masculine gender along with feminine. That is what is known as What it in a nutshell means is that a word denoting all gender That is a word which denotes a quality or property that is a word which is an adjective that is what it comes down to, that is what it boils down to ekasmin pravṛttinimitte sa bhāṣitapuṃskaḥ śabdaḥ| This explanation also adds one semantic stability or semantic correlatedness namely samānāyām ākṛtau ekasmin pravṛttinimitte. The pravṛttinimitte, the purpose of its usage in both the cases must be the same samānāyām ākṛtau ekasmin pravṛttinimitte sa bhāṣitapuṃskaḥ śabdaḥ|This is the idea of । bhāṣitapuṃska Now the next word is Anung. Incidentally according to the traditional commentators this word is in the ṣaṣṭhī Ekavachana or 6-1 but the Vibhakti is not seen But still it is in ṣaṣṭhī Ekavachana. What it means is in place of a word which does not end in the suffix ūn.

Ong is a feminine suffix stated by Pāṇini in 4.1. So the strīpratyaya śabda should be such that it should be a bhāṣitapuṃska and it should not end in the suffix ūn stated to denote the feminine gender in 4.1 Now the tradition says that bhāṣitapuṃskād anūn. anūn which is not added after a bhāṣitapuṃska and then this is a ṣaṣṭhī Ekavachana which qualifies striyāḥ So the strīpratyaya should be such that it does not end or it is not ūn which is added to a bhāṣitapuṃska word. Now let us go ahead with the next word.

samānādhikaraṇe. This is Saptamī Ekavachana 7 slash 1 which means immediately before an Uttarapada which is co-referential. Samānām Adhikaraṇam. Yes, sir. Saha uttarapada. The next Pada is striyām, also 7 slash 1 of Strī which means immediately before an Uttar Pada which denotes femininity And finally apūraṇīpriyādiṣu, this is 7 slash 3 Saptamī Bahuvachana which means immediately before an Uttar Pada which one does not end in the pūraṇa suffix and two which does not belong to the group of words that begins with the word priyā etc.

Having put all these things together we get the following meaning of the Sūtra. Immediately before an Uttarapada that is in the Pūrvapada in place of a word whose nominal root is such that it declines in all three genders, denoting the same core meaning, and which does not end in the suffix ending in the feminine suffix. Such is placed, I mean the Strīpratyaya nta form in such a Purva Pada is placed to its nominal root form So in place of this Strīpratyayānta word is placed its nominal root or Prātipadika form If one the Uttara Pada is co-referential with it 2. When it denotes the feminine gender, and 3. It

does not end in the pūraṇa suffix, and 4. It does not belong to the group of words which begins with the word priyā.

This is the meaning of 6.334. I repeat, immediately before Anuttarapada, that is in the Pūrvapada, in place of a word whose nominal root is such that it declines in all three genders, denoting the same core meaning. And two, which does not end in the suffix ūñ ending in the feminine suffix, is placed its nominal root or Prātipadika form, if one, the Uttarapada is coreferential with it, 2. It denotes the feminine gender 3. It does not end in the pūraṇa suffix and 4. It does not belong to the group of words which begins with the word priyā I repeat immediately before an Uttarapada. Uttarapade that is in the Pūrvapada in place of a word whose nominal root or Prātipadika is such that it declines in all three genders denoting the same core meaning bhāṣitapuṃskāt, and two which does not end in the suffix ūñ. anūñ in the feminine suffix is placed its nominal root or Prātipadika form if the Uttarapada is co-referential with it and it denotes the feminine gender. It does not end in the pūraṇa suffix and it does not belong to the group of words which begins with the word Priyā The Sūtra can be represented in the form of an equation in this manner The input is a Prātipadika plus Strīpratyaya , this is one Pada, plus Prātipadika plus Strīpratyaya , this is the second Pada. Now the first Strīpratyaya in the first Pada is marked with the bold characters and this is where Pumat Bhāva takes place. The first Strīpratyaya is deleted in effect. So this first Pada goes back to its Prātipadika form.

So we have Prātipadika plus zero. plus Prātipadika plus Strīpratyaya. This would be the output generated. To explain it further, we can say that the first Prātipadika is bhāṣitapuṃska and there is a Strīpratyaya which is not ūñ. Plus the next Prātipadika should be samānādhikaraṇa plus Strīpratyaya which is not pūraṇa and it is not Priyādi When this is the input, the output would be This is the output Let us take an example The meaning to be denoted is one who possesses coloured cows This is the Laukika Vighraha Here we have citrāḥ and gāvaḥ as words in the same Vibhakti namely Prathamā Vibhakti and they are interrelated because citrāḥ is the viśeṣana of gāvaḥ Cows are coloured so the word citrā or citrā does indicate, does give us some additional information about the cows So now the word citrā refers to color or colored element or entity.

So this is not exactly referring to a Dravya. This is referring to a property or guṇa. And therefore this word can be declined in all the three genders. And then still, this is called bhāṣitapuṃska. Right now the word citrā also ends in Strīpratyaya, but this Strīpratyaya is added to the Prātipadika citrā, which is a bhāṣitapuṃska word.

So citrāḥ is Pūrva Pada, gāvaḥ is Uttar Pada and this Uttar Pada is samānādhikaraṇa with citrā and this Uttar Pada does not have any pūraṇa Pratyaya or it doesn't end. in the pūraṇa Pratyaya and it is not part of the Priyādi Gaṇa and so having all conditions fulfilled we have Citra plus Jas plus Go plus Jas as the Alaukika Vighraha Samāsa Samjñā takes place Prātipadika Samjñā takes place so we delete both the subs so we have

Citra plus zero plus Go plus zero and then we apply the Pumvat Bhāva operation here so Citrā is related to Go in such a manner which fulfills all the conditions stated in this particular Sūtra and so Pumadbhāva happens and Citrā goes back to the form of the nominal root to which was added A in order to derive Citrā so now we have Citrā plus Go and then Chitrā-Go is joined together and since this is a Bahuvrīhi Samāsa we have Gostrīyorupasarjanasya, a Sūtra which shortens the long ū and icaik hrasvādeśa tells us that the hrasva of ū is u and therefore we have Citragu as the finally derived Bahuvrīhi Samāsa output. Now we have Citragu plus Su as the next step of derivation and so we get Citraguḥ which means Gopālaḥ, Citraguḥ Gopālaḥ. A cowherd who possesses coloured cows is Citraguḥ Gopālaḥ. Now Gopālaḥ is masculine and it acts as the head of the compound Citraguḥ.

Neither Citra nor Go act as the head as is the practice of the Bahuvrīhi Samāsa. Here the explanation now is the Pūrvapada is Citra in feminine This is formed by adding a feminine suffix tap namely a to the Prātipadika root form Citra Citra means colored is a word whose core meaning is the same namely the property of being colored when it is used in all three genders. That is a very basic solid fact Citra is also an adjective, so it can be termed as bhāṣitapumska. Also the word Citra does not end in the suffix ūn, which is a feminine suffix. So we see that the conditions for the applications of 6.334 on the Pūrvapada are fulfilled and so now the Uttarapada also it is to be checked The Uttarapada means cow.

The word is Go. It denotes feminine gender. It is co-referential with Citra or coloured as both the words are referring to the same set of cows and it does not end in the Pūrana suffix. Neither does it belong to the group of words that begins with the word Priyā. So all the conditions on the Uttarapada for the application of 6.334 are also fulfilled and so now the Pūrvapada Citra in feminine goes back to its Prātipadika that is nominal root form namely Citra.

This is what is known as the Pumvadbhāva operation. Let us take another example. This is taken from the Vaiyākaraṇa Siddhānta Kaumadi especially. Now the word conveys the meaning one who has a beautiful wife. The Laukika Vighraha would be rūpavatī bhāryā yasya saḥ.

Now the alaukika vighraha of this alaukika vighraha is rūpavatī plus Su plus bhāryā plus Su Now this is a Samāsa so it gets the Prātipadika Samjñā and then Supo dhātu prātipadikayoḥ applies and deletes both the subs so we have rūpavatī plus zero plus Bhāryā plus zero Now in this case Rūpavatī is the Pūrvapada, Bhāryā is the Uttarapada, the Prādhānya belongs to the Anyapadārtha which is Puruṣa. Neither of Rūpavatī nor Bhāryā act as the head of this particular compound Now the next point is that Rūpavatī is a form which denotes feminine gender and this is derived by adding the feminine suffix e to the form Rūpavatī and then Rūpavatī is denoting a particular quality Rūpa that is the

quality that it denotes and so it is in bhāṣitapuṁska type of words, group of words and it is also ending in strīpratyaya The Uttaravada is Bhāryā, this is samānādhikaraṇa with Rūpavatī, this is also a strīpratyayānta śabda and this word Bhāryā does not belong to the group of words beginning with Priyā and so all the conditions are fulfilled and we get Rūpavadbhāryā as the next step which incorporates the puṁvadbhāva done so far and so we join them together and we get the finally derived compound output namely Rūpavadbhāryā When we use it in the sentence, we add the suffix su and we derive the form rūpavadbhāryaḥ rūpavadbhāryaḥ puruṣaḥ The explanation is the following here the pūruṣa pada is rūpavati, which is in feminine. This is formed by adding a feminine suffix nīp that is ī to the prātipadika or nominal root rūpavata The Sūtra is ugitaśca Now rūpavad meaning having beautiful form is a word whose core meaning or pravṛtтинимित्ता is the same namely the property of being beautiful when it is used in all three genders. There isn't any change. So it is an adjective. So it can be safely called as bhāṣitapuṁska. and then it is not ending in the suffix ūn.

So the conditions for the applications of 6.3.34 on the Pūrvapada are fulfilled. Now let us look at the Uttaravada. The Uttaravada means wife. The word is Bhārya. It denotes feminine gender and it is coreferential with Rūpavatī having beautiful form. as both the words are referring to the wife and it does not end in the pūrva suffix neither does it belong to the group of words that begin with the word Priya etc so all the conditions on the Uttaravada for the application of 6.3.34 are fulfilled and so therefore the pūrvapada Rūpavatī in feminine goes back to its feminine Prātipadika nominal root form namely Rūpa Vat . This is what is known as the Pumbadbhava. To summarize, Pumbadbhava is a peculiar operation stated to the pūrvapada of the Bahuvrīhi Samāsa . It requires both the pūrvapada as well as Uttarapada as its conditions. And then what is the necessary condition? The necessary condition is that they both should be denoting the feminine gender as well as the same referent.

This is the basic condition for the puṁvadbhāva to take place. To summarize again in addition there are certain other conditions that the pūrvapada has to fulfill and we have discussed them just now and certain other conditions that the Uttarapada has to fulfill and we also noted these where all the specific conditions are fulfilled the feminine form in the pūrvapada goes back to its Prātipadika nominal root form. This is what is known as the puṁvadbhāva. Thank you.