

Course Name- Samāsa in Pāṇinian grammar-II

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Lecture-05

samāsa and the process of speech production as described in the Pāṇinian grammar

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 lecture, we shall study the process of speech production described in the Pāṇinian grammatical tradition whose main source is Pāṇiniya Śikṣa. Śikṣa refers to a genre of texts which talk about the sounds, their features, the places of articulations, efforts of articulations, etc. This is Pāṇiniya Śikṣa talking about the process of speech production. And these are the verses.

ātmā buddhyā sametyārthān mano yuṅkte vivakṣayā, manaḥ kāyāgnimāhanti sa prerayati mārutam. mārutastūrasī caran mandraṁ janayati svaram, sodīrṇo mūrdhnyabhihato vaktramāpadya mārutaḥ, varṇān janayate. Repeat. ātmā buddhyā sametyārthān mano yuṅkte vivakṣayā, manaḥ kāyāgnimāhanti sa prerayati mārutam. mārutastūrasī caran mandraṁ janayati svaram, sodīrṇo mūrdhnyabhihato vaktramāpadya mārutaḥ, varṇān janayate. If we analyze these verses, we note down the following eight stages of speech production described there. The first one is ātmā buddhyā sametyārthān. Second one is mano yuṅkte vivakṣayā. The third one is manaḥ kāyāgnimāhanti. Fourth one is sa prerayati mārutam the fifth one is mārutastūrasī caran mandraṁ janayati svaram Sixth one is sodīrṇo mūrdhnyabhihato Seventh one is vaktramāpadya mārutaḥ And eighth one is varṇān janayate.

The eighth stage, it is the outer part of the process of speech production. This is audible. And it is this audible part of this entire process which is generally recognized as speech. The first stage is at the back end and that is extremely vital for the eighth stage to happen. In fact, there is correspondence between the first stage and the eighth stage.

Now the varaṇas which are thus produced, if they are to be produced together, they are to be collected together in the first stage by the ātma. Now we shall study what these stages mean. However, we note that the first two stages, they refer to the cognitive stage of

speech production and the remaining one describe the physical part of the process of speech production, ending in the production of the sounds. It is important to remember that the first stage should also be considered to be called as speech as the 8th stage which is audible is nothing but an expression of this first stage ātma, buddhyā, sametyārthān. How? Let us study one by one.

The first stage is ātma, buddhyā, sametyārthān. There are four words in this particular line, ātma, which means a soul and the important property of this soul is that it is animate. Then we have buddhyā, in which the main word is buddhi, which means the intellect and buddhyā means by the intellect. Artha stands for meaning and Arthan is the Dvītīyā to the meanings. Sametya is derived from sum plus ā plus i with the suffix e to which ta is also added.

And strictly speaking, this is added to the verbal root i. So now, after having put together all these individual meanings, we get the meaning of the line in the following manner. Soul having collected the meanings together. This is the meaning of this line. Now, how does the soul collect the meanings together by the intellect? With the help of the intellect.

Let us study that one by one in the form of this particular diagram. This is the speech production from the point of view of the speaker. And here we go from the cognitive apparatus. This is the first stage to the audible speech, which is the final stage. We will show the correlation between the cognitive stage and the audible speech and the remaining internal processes.

They are taken care of internally. However, the audible speech has direct correspondence with the cognitive stage in which the meanings get collected. Now, the cognitive apparatus of the human being is considered to possess the spaces for artha and śabda, also known as arthākāśa and śabdākāśa. Now as part of the arthākāśa, there are three subparts, lexical meaning, relational meaning and the co-occurrence of these meanings. Lexical meaning is also subgrouped as verbal meaning and nominal meaning and relational meaning is subgrouped as verb-noun meaning and noun-noun relation meaning.

Co-occurrence is the co-occurrence of all these individual elements. This is all part of the space of Artha, also known as arthākāśa. Now this corresponds to the space for śabda, which is known as śabdākāśa, lexical meaning corresponds to lexical items, verbal meaning corresponds to verbal lexical item and nominal meaning corresponds to nominal lexical item. The relational meaning verb noun meaning is corresponding with the verb noun relation suffix and the noun noun meaning corresponds to the noun noun relation suffix and of course the co-occurrence of the meanings corresponds to the co-occurrence of the śabdās of the sounds of the elements which are going to be produced This is still at the level of Śabdākāśa, which is part of the cognitive apparatus. So, this is the internal and the back-end process of the process of speech production.

Now, in this case, the lexical items, they are theoretically infinite and are referred to here as R1, R2 and R3. The relation suffixes are mentioned here as t1, t2 and t3 and they are finite in number. The co-occurrence gets expressed in the form of the plus signs over here, which is also finite in number. Now the Śabdākāśa which is part of the cognitive apparatus gives rise to these Śabdās which are audible, which are part of the audible speech. So, this Śabdākāśa gives rise to the respective elements and thereafter this kind of speech with these elements added to each other and processed are audible to the listener as well as to the speaker.

This is how the speech production works. Now the lexical meaning which has got the nominal meanings, these nominal meanings also can be classified further with simple and compound. So compound meanings are part of these nominal meanings which are part of the lexical meaning. And compounds are part of the nominal lexical items, which are part of the Śabdākāśa, the space of the words in the cognitive apparatus. So, this is how the samāsas get produced in general.

And same thing will happen with avyayibhava, bahuvrihi. and Dvandva, they will be produced in this particular manner. There will be a nominal meaning as part of the lexical meaning which is part of the Arthakasha corresponding to which there will be these nominal words in the Śabdākāśa as the lexical items in the Śabdākāśa which will give rise to the further processes and finally it will be able to express this cognitive apparatus in the form of these audible speech elements. This is how the samāsas get produced. This is from the point of view of the speaker.

Now what happens in the apparatus of the listener? Now what happens in the apparatus of the listener? So, from the point of view of a hearer, this is what happens. So audible speech is the input. The audible speech is in this particular form where r is infinite. The t, which is corresponding to the relation suffix, they are finite in number and the plus signs are finite in number. they correspond to the co-occurrence of these elements.

Now these co-occurrences, they give rise to the meanings which are relational meanings. Now the roots correspond to the lexical items, verbal as well as nominal, as part of the Śabdākāśa. The terminations correspond to the relation suffixes, namely verb-noun relations and noun-noun relations. They express these relations, relational meaning, then the co-occurrence of these elements corresponds to the co-occurrence of these elements in the Śabdākāśa. Now this Śabdākāśa then takes it forward to the Arthakasha in which the lexical items they get corresponding lexical meaning, the relation suffixes they get the relational meaning and the co-occurrence of the Śabdās are related to the co-occurrence of the meaning and then they are joined together and finally the hearer correspond the content of the audible speech.

This is how the hearer's point of view can be explained as far as the speech production process is concerned. So, the cognitive apparatus plays a very important role in this particular process and as we said earlier the cognitive apparatus as far as the speaker is concerned is the main element and the audible speech is just an expression of the cognitive element in the cognitive apparatus of the speaker. Now the correlation of arthākāśa and Śabdākāśa can be shown in the following manner. So arthasaṁgraha in the arthākāśa is correlated with Vākya where Vākya is cognized as one unit. And arthavighraha corresponds with Pada or word in the Śabdākāśa where the Vākya is dissolved in the form of Padas.

So this is the arthavighraha. Then these Padas are further divided into prakṛti and Pratyayas and this is called arthagraha. of prakṛti roots and Pratyaya which is the suffix. So arthasaṁgraha, Arthavighraha, Arthagraha these are the elements in the arthākāśa which are correlated with Vākya-pada, prakṛti and Pratyaya in the Śabdākāśa. Now this is the correlation example. As far as the arthasaṁgraha is concerned, Rāma goes to a village.

This is one unit. And then arthavighraha is the following, doer Rāma, object village, the action of going in the present tense, whose agent is third person singular. And arthagraha would be Rāma, village, object, action of going, present tense, agent, third person and singular. Meanings of prakṛti and Pratyaya. Corresponding to this in the arthākāśa we have Vākya as part of the śabdākāśa which is Rāmo Gramam Gacchati. And in the Śabdākāśa, we have the Padas corresponding to the arthavighraha are rāmaḥ plus grāmam plus Gacchati.

And then corresponding to the arthavighraha in the Arthākāśa, we have prakṛti and Pratyaya, namely the roots and the suffixes Rāma, Su, Grām, Am, Gam, Ti. This is how the prakṛti and Pratyayas as well as Padas and Vākya are correlated with the Arthagraha, Arthavighraha and arthasaṁgraha. This is how Śabdākāśa is correlated with the Arthākāśa which is part of the cognitive level of the process of speech production which is expressed by the audible speech. So, the sentence or the Vākya thus produced has got a particular structure. We are talking about the sentence in Sanskrit.

Now here are some abbreviations used and their explanation. R stands for root, P stands for Prātipadika, T stands for termination and V stands for Dhātu and OS stands for another suffix. So here we have four first we have RP plus PT 1 to 3 this is one element plus RP plus PT 4 to 21 this is the second element and then RB plus OS plus VT 1 to 18 this is the third element all these put together generate a sentence. This can be further explained in the following manner where the order is shown to be less significant. So 1A would be Rv plus Os plus Vt 1 to 18 occupying the first position in the sentence plus Rp plus Pt occupying the second position, plus RP plus PT occupying the third position in the sentence. This is the primary structure of a Sanskrit sentence.

The other structure that is possible in Sanskrit is the following. RP plus PT 4 to 6 plus RV plus OS especially year plus VT 9 to 18 and we can write this as 2A where we change the order and we say RV plus OS namely year plus VT 9 to 18 plus RP plus PT 4 to 6 this is the second structure in Sanskrit these are the primary sentence structures in Sanskrit Now, these sentences can be rewritten in the following manner. RP, which is Prātipadika, which is made up of verb and a Krithanta suffix. So RB plus K plus PT 1 to 3 plus RP, which is made up of root Prātipadika plus ta that is the dhita suffix plus bt 4 to 21 plus rv 1 to 2000 plus os plus vt 1 to 18 1a simply changes the order in which these are to be written and 2 is RP plus PT 4 to 6 plus RV plus OS plus VT 9 to 18 and 2A is the reverse order of the same so this is the sentence structure and compounds they are part of these elements RP here and RP here so this RP can be and this RP can be formed by just as RB plus K we can also show that this RP is formed by the process of compounding so what is the status of samāsa Samāsa is a process which is quite similar to a sentence. So, just as we corresponded sentence with Artha Saṁgraha, we can also correspond Samāsa with Arthasaṁgraha.

And word form is Prātipadika, which is the root, nominal root. Now in the dissolution of Samāsa, we use the word Vighraha which is Arthavighraha and the word form where Padas are interrelated. So, this Vighraha is also referred to as vyāsa in comparison with the word Samāsa. So vyāsa consists of V plus Asa plus A and Samāsa consisted of Sam plus Asa plus A and V indicates in different directions. So vyāsa means the action of throwing out in different directions or differently and Samāsa means the action of throwing out together.

So, when the words are thrown out independently, separately, that is what is known as vyāsa and when they are thrown out together, that is what is known as Samāsa. Here are some observations. The decision to combine certain meaning elements to form one sentence meaning is taken by the speaker, which is part of the Arthākāśa. The decision to combine certain verbal elements to form one sentence corresponding to the sentence meaning is taken by the speaker, and that is part of the Śabdākāśa. According to this decision of the speaker, certain meaning elements and corresponding verbal elements remain interconnected.

Such interconnected meanings are further merged into each other and one unit is formed as per the decision of the speaker which is part of the Arthākāśa. and then such corresponding interconnected verbal elements are further merged into one another and one unit is formed as per the decision of the speaker. This is also part of the Śabdākāśa. Samāsa and Samāsārtha are linked to Vākyā and Vākyārtha in the respective parts of Arthākāśa as well as Shabdākāśa. This is very much true as far as avyayībhāva, bahuvrīhi and Dvandva are concerned.

In conclusion, we can say that the cognitive stage acts as the cause for the audible speech units to be produced collectively, Samāsa. By default, meaning and verbal form of the Samāsa are linked to the vākya and vākyārtha. Samāsa is linked to sangraha and vyāsa is linked to vigraha. these are the texts referred to thank you very much thank you very much.