

Course Name- Samāsa in Pāṇinian grammar-II

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Week-11

Lecture-52

bahuvrīhi samāsāntapratyaya

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 Maṅgalācaraṇa.

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

In this course, we are studying the three important types of samāsas , namely Avyayībhāva , Bahuvrīhi and dvandva. So far we have already studied Avyayībhāva Samāsa and we have studied some parts of the Bahuvrīhi Samāsa as well. We shall study Dvandva Samāsa towards the end of this course. Bahuvrīhi Samāsa is a very important type of Samāsa in Sanskrit.

Its structure can be explained in brief by this equation. where we have x, y as the output one unit from the input of x and y two different separate independent units as far as the word form is concerned, as far as the meaning is concerned and also the accent is concerned. Now x and y they are semantically interlinked which is shown by the plus sign and now the output generated is x, y which is one unit in terms of the word form, the meaning and the accent. So, the three features are Aikārthya or Ekārthatā, Aikapadya or Ekapadatā and Aikasvarya or Ekaśvaratā.

As far as the Bahuvrīhi Samāsa is concerned, neither X nor Y, none of them act as the head of the newly generated Bahuvrīhi compound. the head of this Samāsa lies outside of the compound. And so both the constituents which are manifest, which are visible, they are subordinate. In the Aṣṭādhyāyī, the Bahuvrīhi Samāsa is treated at various places. The Samāsa Vidhāyaka Sūtras are stated from 2.2.23, Śeṣo bahuvrīhiḥ onwards up to 2.2.28, tena saheti tulya yoge. 2.2.29 is carthe dvandvaḥ, the Sūtra that prescribes the dvandva samāsa . Then we have the samāsānta pratyaya vidhāyaka Sūtras stated from 5.4.113 onwards up to 5.4.160. And as we have noted, in this big section, there is a small section that deals with the samāsānta adeśas in particular.

Then we have the swara Vidhāyaka Sūtras stated in 6.2. Notable amongst them is 6.2.1 Bahuvrīhau Prakṛtyā Pūrvapadam padam and then another section has from 6.2.106 up to 120 a number of Sūtras dealing with the accent of the Bahuvrīhi Samāsa. Along with that we also have another section 6.2.162 onwards up to 6.2.177 another section that deals with the accent of the Bahuvrīhi Samāsa. We have already studied the Samāsa Vidhāyaka Sūtras and then we also spent considerable amount of time in studying a very important phenomenon called pumvadbhāva and now we shall move towards the study of the Samāsānta Pratyayas related to the Bahuvrīhi Samāsa. As we all know, Samāsānta Pratyaya is the Pratyaya added at the end of the Samāsa . This is added at the stage of the Alaukikavigraha itself. We have already seen the Samāsānta Pratyaya of the Avyayībhāva Samāsa in this very course. We have also studied the Samāsānta Pratyaya added to the Tatpuruṣa Samāsa in the first course in this series.

Let us now study the samāsānta pratyayas that are added to a Bahuvrīhi samāsa . The section begins with 5.4.113 and continues up to 5.4.160, the last Sūtra of 5.4. Let us study the first Sūtra 5.4.113 bahuvrīhau sakthyakṣṇoḥ svāṅgāt śac The meaning of this Sūtra is, in the Bahuvrīhi samāsa , immediately after the words sakthi and akṣi, meaning svāṅga, that is own body part, the samāsāntapratyaya, śac, is added. I repeat, in the bahuvrīhi samāsa , bahuvrīhau, immediately after the words sakthi and akṣi, sakthyakṣṇoḥ, meaning svāṅga, that is own body part, the samāsāntapratyaya pratyaya, samāsāntaḥ and pratyayaḥ, śac, stated in this Sūtra, is added. Sakthi refers to the thigh bone and akṣi- refers to an eye. Here we add the suffix śac to the Bahuvrīhi samāsa which ends in sakthi. Let us look at the example. One whose thigh bone is long, if this is the meaning to be conveyed, the laukika vigraha would be dīrgham sakthi yasyāḥ sā.

Now the alaukika vigraha over here would be dīrgha plus su, plus sakthi plus su. Now this gets the samāsa Samjñā by the Sūtra anekamanya padārthe. And once we get the samāsa Samjñā , Now we immediately add the samāsānta pratyaya. So on account of this particular Sūtra , we add the suffix śac over here. So we have dīrgha plus su plus sakthi plus su plus śac.

then the Prātipadika Samjñā happens and then Supo dhātu prātipadikayoḥ applies and we delete both the Supas so we have dīrgha plus zero plus Sakthi plus zero and then a in such is the Pratyaya, śa and c are the Anavandhas so a remains so we have dīrgha plus zero plus Sakthi plus zero plus a and then we apply yasyeti ca because of which e at the end of sakthi gets deleted so we have dīrgha plus saktha plus a and when we join these together we get dīrgha saktha as the finally derived compound output from the laukika vigraha dīrgham sakthi yasyāḥ sā so dīrgha saktha is the Prātipadika after that We add the suffix su and then after dīrgha-saktha we add the suffix nish because feminine gender is to be expressed. So we have dīrgha-saktha plus nīṣ plus su and then su gets deleted

because of *halñyābbhyo dīrghāt sutisyapṛktaṁ hal*. And so we have *dīrgha-saktha* plus *ñīṣ* and *dīrgha-saktha* plus *i*, long *ī*. Once again *yasyeti* ca applies and deletes the final *a* in *saktha* and so we have *dīrgha sakth* plus *i* and that is *dīrgha sakthi*.

dīrghaṁ sakthi yasyāḥ sā dīrgha sakthi. This is how we derive this compound by adding the *saṁāsānta* *pratyaya* *śakth*. Now the feminine suffix *ñīṣ* is added mainly because of the *Sūtra* *ṣid gaurādibhyaśca* which prescribes the suffix *ñīṣ* after the word *gaurādi* etc. and those words which have the suffix added to them which has got the marker *ṣ*. In the current situation, *ṣac* is such a marker and therefore after the word *dīrgha saktha*, we add the suffix *ñīṣ*. Similarly, when the meaning to be expressed is one who has eyes like a fish *mīnasya akṣiṇī iva akṣiṇī yasyāḥ sā*. This is the *laukika* *vigraha*. The *alaukika* *vigraha* would be *mīna* plus *ñas* plus *akṣi* plus *au*.

Now we get the *saṁāsa* *Samjñā* by the *Sūtra* *anekam anyapadārthe* and then we get the *Prātipadika* *Samjñā* but before that after getting the *saṁāsa* *Samjñā*. we add the suffix *ṣac* stated by this *Sūtra* because the word *akṣi* is used here and it is not used in the *asvāṅg* sense. And so we have the suffix *ṣac* added here. So we have *mīna* plus *ñas* plus *akṣi* plus *au* plus *ṣac*. And then we apply the *Prātipadika* *Samjñā*, then we apply *Supo dhātu prātipadikayoḥ*, which deletes both the *sup*s. So we have *mina* plus *akshi*.

and then we apply the *Sūtra* *yasyeticha* because of which short *e* in *akshi* gets deleted so we have *mīna* plus zero plus *akṣ* plus zero plus *a* and when we join them together we get *mīna akṣ* And when we add the *su-pratyaya* after it, we have to add the suffix *ñīṣ* in between So *mīnākṣa* plus *ī* plus *su* and then because of *ī* now this *su* gets deleted So we have *mīnākṣa* plus *ī* plus 0 and then we join them together. We have the word *mīnākṣī* which is the finally usable word in the sentence *mīnākṣī*. These are very popular words. *mīnākṣī*, *Jalajākṣī*, *Harīṇākṣī*, *Sarajākṣī* etc. *Padmākṣī* etc.

Let us proceed further. Now let's go to 5.4.114 which says *aṅguler dāruṇi*. What it means is that in the *Bahuvrīhi* *Samāsa*, immediately after the word *aṅguli*, which means finger, the *Samāsānta* *Pratyaya* is added. When the word *aṅguli* stands for the wooden apparatus, *dāruṇi*. Now it is stated here, *aṅguli-sadrśāvayavaṁ dhānyādīnām vikṣepaṇakāṣṭhaṁ dāru ucyate* is a typical word which is a form of wood which is used to process the grain etc. which resembles the finger in the shape *aṅguli-sadrśāvayavaṁ dhānyādīnām vikṣepaṇakāṣṭhaṁ dāru ucyate* which also functions to remove the husk *kusūlādisthitadhānyādyākaṛṣakam* and separate the grain from the husk etc. The wooden tool to process grain etc. which resembles finger like part that is called *dāru* So when *aṅguli* refers to this wooden tool the *Samāsānta* *Pratyaya* *ṣac* is added at the end of the *bahuvrīhi* *saṁāsa*. So for example when the meaning to be conveyed is a wooden tool with two finger like parts *dve aṅgulī yasya tat* this is the *laukika* *vigraha* and then we have *dvi* plus *au* plus *aṅguli* plus *au* as the *alaukika* *vigraha* and then the *saṁāsa* *Samjñā* takes place so we add the suffix *ṣac* in then *Prātipadika* *Samjñā* takes place and we delete

both the sups so we have dvi plus zero plus aṅgulī plus zero plus a and then śac applies and deletes the final ī in aṅgulī so we have dvi plus aṅgul plus a and then we join these together we get the form dvyāṅgula and then this su is substituted by am and we get the form dvyāṅgulam dvyāṅgulam dāru Let us now proceed to the next Sūtra , dvitribhyām śa mūrdhnaḥ, 5.4.115.

The meaning of the Sūtra is, in the Bahuvrīhi Samāsa , immediately after the word mūrdhan, meaning head, which comes immediately after Dvi and Tri, the Samāsānta Pratyaya śa is added. I repeat, in the Bahuvrīhi samāsa , immediately after the word mūrdhan, meaning head, which comes immediately after dvi and tri, the samāsānta pratyaya śa is added. The suffix śa is stated here even when the suffix śac continues. So now, the purpose of introducing this śa suffix is to change the accent. śac ensures the final vowel always accented whereas śa optionally by dvitribhyām pāddanmūrdhasu bahuvrīhau 6.2.97 So now let us look at the example. When the meaning to be expressed is one who has two heads The Laukika Vighraha is dvau mūrdhānau yasyāḥ sā. This is the Laukika Vighraha and the Alaukika Vighraha is Dvi plus Au plus mūrdhān plus Au And then we add the suffix śa over here.

So we have dvi plus au plus mūrdhān plus au plus ś. Now samāsa Samjñā has taken place. So prātipadika Samjñā takes place. And so we apply the Sūtra Supo dhātu prātipadikayoḥ. So we have dv plus zero plus mūrdhān plus zero plus ś. So we have dv plus zero plus mūrdhān plus zero plus a. And then because of a, an in mūrdhān gets deleted because of the Sūtra nastaddhite So we have dvi plus zero plus mūrdh plus zero plus a and then we join them together we get the form dvimūrdha. Now we add the suffix su, dvimūrdha plus su and then we also add the suffix nīṣ and then dvimūrdh plus ī plus 0 and we get the finally derived form dvimūrdhī. Similarly, trimūrdha will be the Prātipadika and trimūrdhī will be the feminine form, one who has two heads. Here we use Nastadita in order to delete the An part of mūrdhān. Now we go to 5.4.117 where we have the Sūtra antarbahirbhyām ca lomnaḥ.

antarbahirbhyām ca lomnaḥ. Meaning in the bahuvrīhi Samāsa immediately after the word loman meaning short hair, which comes immediately after antar and bahis, the samāsānta pratyaya up is added. I repeat, in the Bahuvrīhi samāsa , immediately after the word loman, meaning short hair, which comes immediately after antar and bahis, the samāsānta pratyaya up is added. So if the laukika vighraha is antargatāni lomāni yasya, or bahirgatāni lomāni yasya whose short hair has a tendency to go out and whose short hair has a tendency to go inwards. Now the Allaukika Vighrahas are Antar plus jas plus Loman plus jas and then we add the Samāsānta Pratyaya up over here so we have Antar plus jas plus Loman plus jas plus a. Then we apply the Samāsa Samjñā , Prātipadika Samjñā and then Supo dhātu prātipadikayoḥ which deletes both the Sups.

So we have Antar plus Zero plus Lom and plus Zero plus A and then we have Antar Lom a on account of 6.4.144 nastaddhite which deletes the an part of loman immediately before a so we have antar plus loma antar plus lom plus a so we get the form antarloma the finally derived compound output then antarloma plus su and we can have antarlomaḥ as the finally derived form Similarly, bahis plus jas plus loman plus jas. This is the alavkika vighraha and then we add the samāsānta suffix a to them.

Bahis plus jas plus loman plus jas plus a. And so, Prātipadika Samjñā takes place, Supo dhātu prātipadikayoḥ takes place and both the sups get substituted. So we have bahis plus zero plus loman plus zero plus a. and then the Sūtra 6.4.144 applies and because of a the an part of loman gets deleted so we have bahis plus lom plus a and then s becomes r and r remains over here so we have the form bahirloma. bahirloma plus su and here we do the declension and we get the form bahirlomaḥ. Let us now proceed ahead to the Sūtra 5.4.118, which says ac nāsikāyaḥ samjñāyām nasam ca asthūlāt|. By doing the sandhi, the same Sūtra would be read ac nāsikāyaḥ samjñāyām nasam ca asthūlāt.

What this means is the following In the bahuvrīhi samāsa immediately after the word nāsikā meaning nose which comes immediately after any word except sthūla the samāsānta pratyaya ac is added and the word nāsikā is substituted by nasa when the bahuvrīhi samāsa denotes a term I repeat in the bahuvrīhi samāsa bhuvrīhau immediately after the word nāsikā meaning nose which comes immediately after any word except sthūla , asthūlāt, the samāsānta pratyaya ac samāsānta pratyaya is added and the word nāsikā is substituted by nasa, nāsikāyaḥ nasam, when the bahuvrīhi samāsa denotes a term samjñāyām. Let us take an example. So the meaning to be expressed is one whose nose is like wood. So we have dru plus su plus nāsikā plus su.

So then we add the suffix ac over here. So we have dru plus su plus nāsikā plus su plus ac. And then the Samāsas samjñā has taken place. So the Prātipadika samjñā takes place and we apply Supo dhātu prātipadikayoḥ and so we have Dru plus zero plus Nāsikā plus zero plus A. And then because of this present Sūtra , Nāsikā gets substituted by Nasa. So we have Dur plus Nāsikā plus zero plus a is substituted by Dru plus zero plus Nasa plus zero plus a. And then the final a of nasa is deleted because of the Sūtra yasyeti ca, so we get the form druvnas. So after having applied the Sūtra | pūrvapadāt samjñāyām agaḥ, we get the form druṇasa. And then when we add vibhaktis to it, druṇasa plus su and druṇasaḥ, then these are the forms that are eligible to be used in the sentence. Here in druṇasaḥ, the cerebralization retroflex is caused by the Sūtra pūrvapadāt samjñāyām agaḥ 8.4.3. Now like druṇasa, we also have Gonas, one whose nose is like a cow.

This Samāsa also undergoes a similar process. Let us go to the next Sūtra Upasargātca 5.4.119. What it means is that in the bahuvrīhi samāsa immediately after the word nāsikā meaning nose which comes immediately after any pre-verb or upasarga the samāsānta pratyaya ac is added and the word nāsikā is substituted by nasa. When no term is

intended । asamjñārthaṁ vacanam. So when we have the laukika vigraha, pragatā nāsikā yasya saḥ, one whose nose is pragatā, protruding highly. So we get the forms praṇasaḥ. We get the compound done and then we apply the retroflex and we made the form praṇasaḥ. The Sūtra upasargād bahulam, also plays an important role over here in the retroflex being caused.

Similarly, you have the example, one whose nose is raised. So we have the laukika vigraha. So the suffix ac is added at this stage. So we have and then we apply the Samāsa samjñā then Prātipadika samjñā.

So Supo dhātu prātipadikayoḥ applies and we delete both the Sups. So we have Ud plus 0 plus nāsikā plus 0 plus A and then nāsikā gets substituted by Nasa by the present Sūtra and so we have Ud plus 0 plus Nasa plus 0 plus a and so we have now the final a deleted because of yasyeti ca so we have Ud plus Nasa plus a and we join all of them together we get the form unnasa. And then when we use it in the sentence, we add the suffix su after it, so we get the form unnasaḥ. unnatā nāsikā yasya saḥ. Similarly, we have a vārtika on this Sūtra which says, ver graḥ vaktavyaḥ. In place of v, in place of nāsikā, substitute gra when this nāsikā is immediately preceded by V.

For example in one who has lost his nose. So we have V plus Su plus and then the suffix is added and then becomes the object and becomes the nose and so one who has lost nose will have the word vigraḥ to be introduced in this particular context Let's now go to 5.4.1.21 What this Sūtra means is the following. In the Bahuvrīhi samāsa , immediately after the words hali meaning a big plough and sakthi meaning a thigh bone, which comes immediately after nañ, dus and su, the samāsānta pratyaya ac is added optionally.

I repeat in the Bahuvrīhi samāsa , bahuvrīhav immediately after the words hali meaning a big plough and sakthi meaning a thigh bone which comes immediately after nañ, dus and sus, the samāsānta pratyaya ac is to be added optionally. So for example, mahad halaṁ haliḥ. So hali means a big plough. So now when the meaning to be expressed is one who does not possess a big plough and now will be repressed by So we have na plus su, plus hali plus su, so we have na plus su, plus hali plus su, plus ac and then we apply the Prātipadika samjñā, so Supo dhātu prātipadikayoḥ applies and deletes both the sups, so we have na plus zero, plus hali plus zero, plus a and then the initial n of na is deleted by the Sūtra nalopo nañāḥ so we have a plus zero plus hali plus zero plus a and then the final a in hali will be deleted optionally so we have a plus hal plus a which will give us the form ahala and ahala plus su is ahala optionally we will also have the form ahali as Prātipadika and Ahaliḥ as the Strīpratyānta form and then Ahalihi as the compounded form Also one who has a bad big plough is called Durhala, durhalaḥ and durhaliḥ. Both these words are referring to one and the same gender, masculine One who has a good big plough suhalaḥ or suhaliḥ, this is because of the option provided in the Sūtra.

Now let us look at the example of Sakthi. If the meaning to be expressed is one who does not possess a thigh bone avidyamānā sakthir yasya saḥ this is the laukika vigraha and so the alaukika vigraha is na plus su plus sakthi plus su And so we add the samāsānta suffix here.

So we have na plus su plus sakthi plus su plus a. And then the Prātipadika samjñā takes place. So Supo dhātu prātipadikayoḥ applies. So we delete both the sups. So now we have na plus zero plus sakthi plus zero plus a. And then nalopo nañāḥ takes place because of which Consonant n in na is deleted so we have only a, a plus zero plus Sakthi plus zero plus a and then we apply yasyeti ca because of which the final i of Sakthi gets deleted so we have a plus saktha plus a and finally we have asaktha the compound output generated and then asaktha plus su and we have the form asakthaḥ to be used in the sentence and optionally we get the form asakthi which is a prātipadika and the finally derived form is asakthi. Similarly one who has a bad thigh bone and we have the form dusaktha as well as dusakthi and the meaning is one who has a good thigh bone one can say susaktha as well as susakthi. Let's go to the next Sūtra. The meaning of this Sūtra is that in the Bahuvrīhi samāsa immediately after the word prajā meaning subjects and medhā meaning intellect which comes immediately after nañ, dus and su, the samāsānta pratyayaḥ asic namely s is added optionally.

So, it is also found in words like alpamedhasaḥ. One who has little intellect is alpamedhas. And we apply the Sūtra Yasyeti ca 6.4.148 as well as atvasantasya cādhātoḥ 6.4.14 in the derivations of the examples of this particular Sūtra . So, for example, we have the meaning to be conveyed is one who doesn't have subjects. So, the laukika vigraha is this.

Alaukika vigraha is na su plus prajā plus su. na su plus prajā plus su plus as then samāsa Samjñā has taken place, so prātipadika Samjñā takes place, then we apply Supo dhātu prātipadikayoḥ and so we get na plus zero plus prajā plus zero plus as and then nalopo nañāḥ deletes the initial n, so we have a plus zero plus prajā plus zero plus as and then the ī part gets deleted and so we have a plus praj plus as, so we have a prajas, a prajas as the prātipadika, finally derived prātipadika. And then we add the samāsānta, then we add the suffix su after it, aprajas plus su, and then the su gets deleted. But before that, the Sūtra atvasantasya cādhātoḥ, lengthens the penultimate a in aprajasa. So we have aprajasa plus su. Now su gets deleted because of halnyābbhyo dīrghāt sutisyapṛktaṁ hal.

And then we get the form aprajāḥ. aprajāḥ, rājā. One who doesn't have any subjects. That rājā is called aprajāḥ. Similarly, one who has bad subjects and the compound form derived would be duṣprajas as well as duṣprajāḥ would be the nominative singular. One who has good subjects, suprajas would be the Samāsa form and suprajāḥ would be the finally derived form. Similarly, one who doesn't have intellect is the meaning to be expressed and we have avidyamānā Medhā Yasya saḥ as the Alaukika Vigraha.

Then we have Na plus Su plus Medhā plus Su as the Alaukika Vighraha. So Na plus Su plus Medhā plus Su plus As. This is the Samāsānta Pratyaya. As getting added over here. So then we apply the Prātipadika Samjñā. So Supo dhātu prātipadikayoḥ applies. So we have Na plus Zero plus Medhā plus Zero plus As. Nalopana applies and removes the initial n so we have a plus 0 plus medhā plus 0 plus as and then the ṭī part of medhā gets deleted so we have a plus medhā plus as that is amedhas this is the finally derived output of this compound then we have amedhas plus su then because of the Sūtra atvasantasya cādhātoḥ the penultimate a in amedhas gets lengthened so we have amedhas plus su then su gets deleted so we have amedhas and finally we have the form amedhaḥ amedhaḥ rāja similarly one who has bad intellect is durmedhas or durmedhaḥ is the nominative singular and one who has good intellect we have Sumedhas and Sumedhaḥ as the derived form of this Samāsa To summarize, the Samāsānta Pratyaya is a peculiar operation stated to the Bahuvrīhi Samāsa It is added to specific words with specific formal conditions as well as semantic conditions It is also stated optionally after some of the words and always after some other words The samāsa nta pratyaya added to the Bahuvrīhi samāsa has several functions. It changes the final form of the compound from vowel ending to consonant ending etc. It also acts as a condition for a particular accent. It also acts as a condition for addition of feminine suffix. We continue studying the samāsānta pratyayas in the coming lectures. Thank you.