

Course Name- Samāsa in Pāṇinian grammar-II

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Lecture-57

dvandva samāsa vidhāna

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.

Our aim in this course is to study the three types of Samāsas in Sanskrit namely Avyayībhāva , Bahuvrīhi and dvandva. We have already studied the Avyayībhāva Samāsa as well as the Bahuvrīhi Samāsa . Now remains the dvandva Samāsa which we shall study from this lecture onwards. Dvandva is yet another extremely important type of Samāsa in Sanskrit whose features can be shown in the form of an equation in brief shown on this slide. where you have x and y two independent entities in terms of the word form as well as the meaning as well as the accent there is a plus sign in between them which indicates that they are semantically related and therefore the speaker of Sanskrit decides to merge them together and the process then follows and the output generated is xy one unit And the three features of this XY are Aikārthya or Ekarthatā, Aikapadya or Ekapadatā and Aikasvarya or Ekasvaratā. Now, as far as the Dvandva Samāsa i is concerned, both X and Y are shown in the bold letters. This indicates that both X and Y act as the head of this particular Samāsa . It was X which acted as the head in the Avyayībhāva Samāsa .

Therefore we marked X only in the bold letters in the Avyayībhāva Samāsa equation. As far as the Tathpuruṣa Samāsa is concerned, Y was marked as bold because Y acts as the head in the Tathpuruṣa Samāsa . In the Bahuvrīhi Samāsa , none of the X and Y acts as the head. So none of the X and Y was put in the bold characters. However, in Dvandva Samāsa , both X and Y act as the head and therefore they are both marked in the bold letters.

In the Aṣṭādhyāyī, The Dvandva Samāsa has got only one Samāsa Vidhāyaka Sūtra namely Cārthe dvandvaḥ 2.2.29 Cārthe dvandvaḥ There is only one Samāsāsnta Pratyaya

Vidhāyaka Sūtra namely 5.4.106. There are only a few Svara Vidhāyaka Sūtras namely 6.2.34 onwards up to 37 Then there are Ekavat Bhāva Vidhāyaka Sūtras in the section from 2.4.1 up to 2.4.16 and the Linga Vidhāyaka Sūtra, the Gender Vidhāyaka Sūtra is stated at 2.4.26 This is how Dvandva Samāsa is treated at various places in the Aṣṭādhyāyī.

Let us first study the Samāsa Vidhāyaka Sūtra namely cārthe dvandvaḥ. There are two Padas in the Sūtra cārthe and dvandvaḥ. So cārthe is 7 slash 1 of cārtha. What it means is in the meaning of the word Ca. The Dvandva Samāsa takes place. The words continued are samarthaḥ padavidhiḥ from 2.1.1, Sup from 2.1.2, saha supā from 2.1.4, samāsaḥ from 2.1.3, then Anekam from 2.2.24 and the meaning of the Samāsa Sūtra would be the following.

In the meaning of the word Ca, many words ending in Sup, which are semantically related to each of the words ending in Sup, are compounded and the resultant compound is termed as Dvandva. I repeat in the meaning of the word Ca many words Anekam in the meaning of the word cārthe many words that is Anekam ending in Sup which are semantically related samarthaḥ to each of the words ending in sup, supā saha are compounded samasyante and the resultant compound samāsaḥ is termed dvandvaḥ. Obviously the next question is what are the meanings of the word ca intended over here? Ca means and so what are its meaning? The meaning of ca is and with four additional features. They are samuccaya, anvācaya, itaretarayoga and samāhāra. All these four mean and but there are some additional features and shades involved in these different categorizations. samuccaya, anvācaya, itaretarayoga as well as samāhāra. Amongst these four meanings, two are such that the Dvandva Samāsa does not take place when they get denoted. They are samuccaya and anvācaya. And two meanings are such that the Dvandva Samāsa does take place when they get denoted and they are itaretarayoga and samāhāra respectively. Let us study these four one by one. First, let us see what is samuccaya.

samuccaya is nothing but conjunction. The traditional commentators provide the explanation of samuccaya in the following manner. parasparanirapekṣasya anekasya ekasmin pratisambandhini anvayaḥ samuccayaḥ I repeat parasparanirapekṣasya anekasya ekasmin pratisambandhini anvayaḥ samuccayaḥ. Association with one respective connection of the many unrelated is called samuccaya parasparanirapekṣasya Many unrelated anekasya ekasmin pratisambandhini anvayaḥ samuccayaḥ. So the correlation or the respective connection of the dravya in dravya. So two substances in one substance. So the anvaya of two substances in one substance.

Dravya guṇau, two properties in one substance. Guṇa dravya, two substance in one property. Dravya Dravya, two substances in one substance. And let us take some examples and explain this. So rājñāḥ gauśca aśvaśca.

In the king, the bull as well as the horse, they get associated. Rājan is the Dravya. Gau and aśva both are also Dravya. So there is samuccaya of Gau and aśva. samuccaya of the Dravya, two substances in one substance, namely Rājan.

Sometimes there is the samuccaya of two guṇas in one dravya, two properties in one substance. Like paṭaḥ raktaḥ śuklaśca. Here we are talking about the cloth paṭaḥ and this has got two qualities, the collection of two qualities, raktaḥ śuklaśca. The redness as well as whiteness is associated with this substance paṭa. Sometimes in guṇa the two substances they get associated guṇa dravye two substances in one property raktaḥ paṭaḥ kuṇḍalam ca in the redness cloth and the ring are associated Similarly kriyāyām dravye two substances associated in one action īśvaraṁ guruṁ ca bhajasva worship God as well as the teacher here both God and teacher are associated with an action of worshipping where we notice that there are actually two sentences īśvaraṁ bhajasva worship the God guruṁ bhajasva worship the teacher and they are merged together by addition of the Ca indicating the Samuccaya so we īśvaraṁ guruṁ ca bhajasva Since both God and the teacher are related to the action of worshipping and not with each other.

They cannot be said to be in vyapekṣā and hence there is no sāmānyā and hence there is no Samāsa taking place. So the traditional commentators say, Let us now study Anvācaya. Anvācaya is explained in the traditional commentator commentaries as yadā anekasya prādhānyāt tadanurodhena tv itarat anvācīyate tadā anvācayaḥ. I repeat yadā anekasya prādhānyāt tadanurodhena tv itarat anvācīyate tadā anvācayaḥ. When something secondary is connected in accordance with the main which is many fold then such a collection is called Anvācaya when something secondary is connected in accordance with the main which is many that is called Anvācaya thus we have bhikṣām aṭ gām ca ānaya there are two sentences bhikṣām aṭ gām ca ānaya wonder for the alms and bring the cow back there are two sentences the main action intended over here is bhikṣāmat, wander for the alms.

So the commentators explain this in the following manner. atra hi adarśanād anāyannapi gām aṭatyeva bhikṣām. Here due to non-visibility suppose the cow is not visible. Even though he does not bring the cow, he still wanders for the alms. anaṭan tu bhikṣām na gām ānaya. He does not bring the cow without wandering for the alms because the main action intended over here is wandering for the alms. While wandering, he does not make any effort to find the cow and bring the cow back So bringing the cow back is completely secondary and does not bear any significance on the main action which is wandering for the alms. Now, the commentators say that, anvācaye tu apradhānam eva cārthe vartate natu pradhānam ity anekasya padasya cārthe vṛttyabhāvāt samāsābhāvaḥ . I repeat Since both arms and cow are not related to each other, they cannot be said to be in vyapekṣā.

And hence there is no sāmārthya and hence there is no Samāsa . So the traditional commentators say There is no Samāsa because there is no semantic relatedness. What remains are the two other explanations of Cārtha namely itaretarayogaḥ and Samāhāra. Let us study them now. Let us first study itaretarayoga.

itaretarayoga is explained in the traditional commentaries are as When many elements which are interrelated and which become one without demonstrating the difference in the parts of them, when such elements are associated with one meaning, it is called itaretarayoga. I repeat, when many elements which are interrelated and which become one without demonstrating the difference in the parts of them, when such elements are associated, one meaning, it is called itaretarayoga. For example, hariharau kurutaḥ. In this, hariharau is the Samāsa and there is itare-tara yoga. hariharau kurutaḥ means Hari and Hara work together. What is important to note here is that the meaning intended is harisahitaḥ haraḥ. Hari works together with Hara harisahitaḥ haraḥ and Hara works together with Hari. So sahita rests on both of them. harisahitaḥ haraḥ, harasahitaḥ hariḥ. So, sahitahariharakartṛkaṁ karaṇam iti bodhaḥ as the commentators explain. Similarly, in the form Plakṣa Nyagrodhau, they say plakṣo'pi nyagrodhasahāyaḥ, nyagrodho'pi plakṣasahāyaḥ. This is explained in the commentaries using a technical term called yugapadadhikaraṇavacanatā. Yugapat Adhikaraṇa Vachanatā, which is highly debated and also discussed even in the modern times. So here is the derivation of the Samāsa. hariśca haraśca. This is the laukika vighraha and so the alaukika vighraha is Hari plus Su plus Hara plus Su. Samāsa samjñā takes place, prātipadika samjñā takes place, so Supo dhātu prātipadikayoḥ applies and we have Hari plus zero plus Hara plus zero. And when we join them together, we get the form Hari Hara. Then we add the Sup Pratyaya Au, Hari Hara plus Au and then by applying the Sandhi rules, we get the form Hari Hara Au. Now here is an example where more than two elements are compounded simultaneously.

We have rāmaśca lakṣmaṇaśca bharataśca śatrughnaḥ. So this is the Laukika Vighraha and the Alaukika Vighraha is rāma plus Su, plus lakṣmaṇa plus Su, plus Bharata plus Su, plus śatrughna plus Su. Now the Samāsa samjñā takes place, so the prātipadika samjñā takes place, so Supo dhātu prātipadikayoḥ applies, and so we delete all the Supas, so we have rāma plus 0, plus lakṣmaṇa plus 0, plus Bharata plus 0, plus śatrughna plus 0. And when we join them together, we get the form rāma-lakṣmaṇa-bharata-śatrughna as the finally derived Dvandva Samāsa output.

rāmalakṣmaṇabharataśatrughna. Now to this word we add the suffix Jas and then we get the form rāmalakṣmaṇabharataśatrughnāḥ. So in this Itaretara Yoga, both the constituents or all the constituents of the Samāsa , they act as the head and so their number also is represented by the respective vibhakti. Now let us study the remaining meaning of Ca namely Samāhāra.

This is how it is explained. I repeat. That is called Samāhāra where many interrelated entities which get associated with one entity as one group with the differences of parts disappeared. That is called Samāhāra. I repeat that is called Samāhāra where many interrelated entities which get associated with one entity as one group with the differences of parts disappeared. For example, bring the group of umbrella and shoes together. So we have the and so the Alaukika vighraha is Chatra plus Su plus upānah plus Su.

Now we add the Samāsānta Pratyaya ṭac over here. So we have Chatra plus Su plus upānah plus Su plus ṭac. dvandvāccudaṣahāntāt samāhāre. 5.4.106 Now the prātipadika samjñā takes place. So we apply Supo dhātu prātipadikayoḥ and so we delete both the sups.

So we have Chatra plus zero plus upānah plus zero plus am and then we join them together. We get the form Chatropānaham. Then because this is a samāhāra, so this samāhāra Dvandva assumes the neuter gender. sa na pum sakam is the Sūtra and therefore this su-pratyaya is substituted by am and we get the form Chatropānaham as the prathamā ekavachana In this case the umbrella as well as the shoes are interrelated as a group with the differences of them being parts disappeared they get associated with the action of bringing as one object. So it gets the suffix denoting the singularity because it is samāhāra which is one.

The difference between itaretarayoga and samāhāra is stated in the following lines. itaretarayoge udbhūtāvayavabhedasyaiva samūhasya pratītyā pratyekavṛttidharmadvayam eva pravṛttinimittam iti phalati| samūhasya tadanatirekeṇaiva bhānāt I repeat itaretarayoge udbhūtāvayavabhedasyaiva samūhasya pratītyā pratyekavṛttidharmadvayam eva pravṛttinimittam iti phalati. What this means is that the group is the head in both these cases. In the Itaretra Yoga, the group is comprehended along with the parts and hence the properties residing in the parts become the core meaning of the compound. And group is never recognized, never cognized without those parts. And in Samāhāra what happens is In case of the Samāhāra, the group is comprehended to be an additional entity over and above the parts and hence being a group itself becomes the core property of the compound. This is the main difference between itaretarayoga and samāhāra.

To summarize, itaretarayoga and samāhāra are the two meanings of ca in which the interrelatedness of meanings, namely sāmānyā, is visible. And hence the dvandva Samāsa takes place only in these two meanings. When the meaning itaretarayoga is denoted, the compound takes the number of the parts of the interrelated group. And when the meaning Samāhāra is denoted, the compound takes the singular number, the number for a particular or any group.

We continue studying the Dvandva Samāsa and the Samāsānta Pratyaya as well as Ekavadbhāva etc. in the coming lectures. Thank you very much. Thank you.