

Course Name- Samāsa in Pāṇinian grammar-II

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Lecture-58

dvandva samāsa samāsāntapratyaya, padanirdhāraṇa

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 course, we aim to study the features of three important types of Samāsas in Sanskrit, namely Avyayībhāva , Bahuvrīhi and Dvandva. So far in this course, we have studied in some detail the Avyayībhāva Samāsa as well as the Bahuvrīhi Samāsa . Now we are focused on the study of the Dvandava Samāsa , yet another very important type of Samāsa in Sanskrit Dvandava Samāsa.

The features of the Dvandva Samāsa can be explained in brief with the help of the following equations stated on the slide. Here we have x and y in independent square brackets indicating that they are too different to independent entities in terms of the word form as well as meaning as well as accent. and they are semantically related. So the speaker of Sanskrit decides to process and merge them together.

And so the process of compounding begins and the resultant output is one unit, namely XY. This XY1 unit has got three features, Aikārthya Ekārthatā, Aikapadya Ekapadatā and Aikasvarya Ekasvaratā. Both x and y in the generated output xy are shown in the bold characters This indicates that in this output Samāsa both of them they act as the head of the Samāsa formally as well as meaning wise semantically In the Avyayībhāva Samāsa X was marked with bold letters indicating that the first member X was acting as the head of the Avyayībhāva Samāsa . In the Tathpuruṣa Samāsa Y was marked with the bold letters indicating that Y which is the second member of the Samāsa acts as the head of the Samāsa . In the Bahuvrīhi Samāsa. Neither of them was marked with the board letters primarily because the head of the Bahuvrīhi Samāsa lies outside of the compound.

In the Dvandva Samāsa however, the head is very much present within the constituents, rather both of them act as the head. Ubhaya padārtha pradhānaḥ dvandvaḥ. Now in the

Aṣṭādhyāyī, the Dvandva Samāsa is treated at various places. So the Samāsa Vidhāyaka Sūtra, the Sūtra which prescribes the Samāsa, lays down the conditions for the compound to take place is 2.2.29, namely cārthe dvandvaḥ.

There is only one Sūtra which prescribes the Dvandva Samāsa in the Aṣṭādhyāyī. Also there is only one Sūtra which prescribes the Samāsānta pratyaya that is 5.4.106 There are only a few Sūtra s which also deal with the accent related to the dvandva Samāsa. Otherwise the by default accent takes place on the dvandva Samāsa. Then there is a section in 2.4, from 2 onwards up to 16, which talks about the Ekavadbhāva. A number of Sūtras state that certain conditions restrict the Dvandva Samāsa to take place in a certain meaning condition, either Samāhāra or Itaretarayoga only. So there is Ekavadbhāva that is stated in this particular section. And then 8.4.26 we have a Sūtra which also talks about the liṅga of the Dvandva Samāsa. And by default it says that the liṅga of the last member of the Samāsa becomes the gender of the Samāsa. Paravaliṅgam Dvandva Tathpuruṣayoḥ. In the previous lecture, we studied the Samāsa Vidhāyaka Sūtra, Cārthe Dvandvaḥ. Now in this present lecture, we shall study the Samāsānta Pratyaya Vidhāyaka Sūtra, that is 5.4.106. We shall also study a small section that appears in 2.2, which is called Padanirdhāraṇa. which Pada should occupy the initial position in the Samāsa.

This is what is the theme of Padanirdharāṇa. Let us study the Samāsānta Pratyaya Vidhāyaka Sūtra first. 5.4.106 dvandvāc cudaṣahāntāt samāhāre. There are three Padas in the Sūtra dvandvāt, cudaṣahāntāt and samāhāre. Thus delimiting the application of this Sūtra to the meaning samāhāra. There is no specific reference of any Samāsānta pratyaya to be added in the sense of itaretarayoga. Only in case of the samāhāra dvandva, the Samāsānta pratyaya ṭac is to be added and that too at the end of a dvandva which ends in the number of sounds mentioned in this particular Sūtra. So the meaning of the Sūtra is immediately after the Dvandva Samāsa which denotes a collection Samāhāra and which ends in Cu Cu means Chavarga that is C, Ch, J, Jh and ñ as well as d, ṣ and h is added the suffix ṭac I repeat immediately after the dvandva Samāsa which denotes a collection and which ends in cu as well as d, ṣ and h is added the suffix ṭac This is the only Sūtra stating the Samāsānta pratyaya at the end of the dvandva Samāsa as we have also stayed before Let us look at the examples So when we intend to convey the meaning, a collection of speech and skin together. So vāk ca tvak ca anayoḥ samāhāraḥ. When this meaning is to be conveyed, then we have the Samāsānta pratyaya ṭac applying.

Now vāk ca tvak ca anayoḥ samāhāraḥ is the laukika vigraha. So the alaukika vigraha is vāk plus su plus tvac plus su. Samāsa samjñā takes place. So we add the Samāsānta Pratyaya over here. So we have Vāk plus Su plus Tvac plus Su plus ṭac. Then we apply the Prātipadika Samjñā. So Supo dhātu prātipadikayoḥ applies and then we delete both the Su Pratyayas. So we have Vāk plus Zero plus Tvac plus Zero plus A. And then we

have Vak plus 0 plus tvāc plus 0 plus a and then we get the finally derived dvandva Samāsa output namely vaktvāc a. The Sūtra chokuhu substitutes ka in place of cha. So we get the form vaktvāc a. Now this is a Samāhāra . So this is in Napumsakaliṅga by the Sūtra Sanapumsakam.

And so when we add the Su Pratyaya after Vaktvāca, we substitute this Su by Am, by the Sūtra Atom. And then we get the form Vaktvāca am. Vaktvācam. Similarly, when the intended meaning is a collection of garland and skin. This is the Laukika Vighraha and so the Samāsa takes place and so the Samāsānta Pratyaya takes place and then we get the finally derived Dvandva Samāsa output. And because this is samāhāra, so the Samāsa is in neuter, sanapumsakam, and then we get the form sraktvaca a plus su, and then su is substituted by am, so we get the form srak tvāc am. This is the finally derived and used dhvandva Samāsa in the sentence, sraktvacam.

So that was the example of the word ending in c which gets the Samāsānta pratyaya tac added to it. Let us now look at the example where the dvandava Samāsa is ending in the sound j and when the Samāsānta pratyaya is added to it. There is no word, no example visible which is where the word ends in c and is part of the Dvandva Samāsa. At least that is not popular. So now we have śrīśca srak ca anayoḥ samāhāraḥ. A collection of wealth and garland. This is the meaning to be conveyed. And the Laukika Vighraha is śrīśca srak ca anayoḥ samāhāraḥ. And so we have śrī plus Su plus Sraj plus Su as the alaukika vighraha. Samāsa samjñā takes place.

So immediately we add the Samāsānta pratyaya. So we have śrī plus Su plus Sraj plus Su plus tac. Then prātipadika samjñā takes place and we delete both the Sups by the application of the Sūtra Supo dhātu prātipadikayoḥ. So we have śrī plus zero plus Sraj plus zero plus A and then we join them together and we get the form śrī Sraja ending in a. Then this is Samāhāra so it is in Ekavacana as well as in Napumsaka. So we add the Su suffix after it and this Su gets substituted by Am and then we join them together by the Sandhirule and we get the form śrīsrajam as the Prathamā Ekavācana of śrīsraja. Similarly, when the meaning to be conveyed is a collection of speech and strength. This is the Laukika Vighraha and then the compound process begins and we follow the same procedure and we get the finally derived Samāsa output namely vāugūrja where the Samāsānta Pratyaya tac is added at the end of ūrj and so we get the form vāugūrja and because this is Samāhāra it denotes the neuter gender and so the Supratyaya added after it is substituted to Am and so we get the form vāugūrjam. Now let us look at the example Where the dvandva Samāsa ends in the and the Samāsānta pratyaya is added. So when the meaning to be conveyed is a collection of wealth and calamity.

The laukika vighraha is sampad ca vipad ca anayoḥ samāhāraḥ. sampad ca vipad ca anayoḥ samāhāraḥ. So we get the alaukika vighraha namely sampad plus su plus vipad plus su. Samāsa Samjñā takes place, so we add the Samāsāntapratyaya and we get

Sampada plus Su plus Vipada plus Su plus ञ. Then we apply the Prātipadika Samjñā , so then we apply Supo dhātu prātipadikayoḥ and sups get deleted, so we have Sampad plus zero plus Vipad plus zero plus a and then when we join them together we get the form sampadvipada ending in a. Since this is a samāhāra by the Sūtra sanapumsakam the samāhāra dvandva denotes neutral gender and is in singular number so we have the pratyaya su added to it sampadvipada plus su and this su now will be substituted by am and so we have sampadvipada plus am and then we do the Sandhi and get the form Sampadvipadam. Similarly, then the meaning to be conveyed is a collection of firewood and stone. This is the Laukika Vighraha and by doing the same process by adding the Samāsānta Pratyaya ञ over here we get the form as the finally derived dvandva Samāsa output ending in short and because it is samāhāra it denotes the neuter gender by the Sūtra sanapumsakam and also ekavācana and then we get the form which is used in the actual sentence so we have seen examples where the dvandva Samāsa ends in c, j and d. Let us now see an example where the dvandva Samāsa ends in ṣ. So when the meaning to be conveyed is a collection of speech and spark. And so we have vak plus su plus vipruṣ plus su as the alaukika vighraha.

Now the Samāsa samjñā takes place. So we add the Samāsāntapratyaya ञ over here. So we have vāk plus su plus vipruṣ plus su plus ञ. Then the prātipadika samjñā takes place.

So we delete both the supratyayas. So we have vāk plus zero plus vipruṣ plus zero plus a. And when we join them together, we get the form vāk vipruṣa ending in a. Now because this is a Samāhāra , we note that by the Sūtra Sanapumsakam, the Samāhāra Dvandva denotes neuter gender and also singular number. So we add the Prathamā Ekavācana Supratyaya after vāgvipruṣa, which gets substituted by am and the resultant Prathamā Ekavācana would be vāgvipruṣam which is used in the sentence vāgvipruṣam. Similarly now the example where the dvandva Samāsa ends in h and gets the Samāsānta Pratyaya ञ added to it so when the meaning to be conveyed is a collection of umbrella and shoe. So we have chatra plus su plus upānah plus su as the alaukika vighraha.

So Samāsa samjñā takes place. So we add the Samāsānta pratyaya ञ over here. Chatra plus su plus upānah plus su plus ञ u. and then the Prātipadika Samjñā takes place. So Supo dhātu prātipadikayoḥ takes place and so we delete both the subs. So we have Chhatra plus zero plus upānah plus zero plus A.

When we join them together, we get the form Chatropānaha and then we add the Supratyaya after it, which gets substituted by Am. So we get the form Chhatropanaham after having performed the Sandhi operations. These are various examples of the Samāsānta Pratyaya Vidhāyaka Sūtra dvandvāc cudaṣahāntāt samāhāre. Now let us study an important section related to the Dvandva Samāsa namely the padanirdhāraṇa section which is part of 2.2 in the Aṣṭādhyāyī Padanirdhāraṇa. What is the reason for this

particular section to come into being? Since the process of formation of the Dvandva Samāsa involves the Sūtra 2.2.29 that is cārthe dvandvaḥ in which the word Anekam is continued from 2.2.24 all words eligible to be compounded are mentioned in the first triplet for it to be termed as Upasarjana by the Sūtra prathamānirdiṣṭam samāsa upasarjanam, thereby leaving the choice of the initial member of the Dvandva compound unsettled. That is the reason and so Upasarjanam Pūrvam cannot apply over here because there is no explicit mention of any one of the words to be termed as Upasarjana. All words are termed Upasarjana. So all words are eligible to become the first member of the Samāsa .

And that is the reason why this section is needed, which lays down certain criteria and says that because of these criteria, such words occupy the initial position in the Dvandava Samāsa .

Let us study these Sūtras one by one. First, let us study 2.2.31. This was Upasarjanam pūrvam mentioned on the previous slide, which says that the Upasarjana occupies the initial position of the Samāsa .

Now let us study 2.2.32, which is dvandve ghi. This Sūtra means that in the Dvandva Samāsa , that word termed ghi, occupies the initial position of the compound.

I repeat, in the Dvandva Samāsa , the word termed Ghee occupies the initial position of the Samāsa . What is ghi? Now Ghee is defined in the Aṣṭādhyāyī 1.4.7 as śeṣo ghyasakhi. That is all words ending in short i and u which are not denoting femininity except the word Sakhi and all the words which denote femininity which are not termed nadī they are all called Ghi For example Agni, Vāyu, Mati and Dhenu So Agni and Vāyu they are words ending in short i and u respectively and they do not denote femininity And those words Mati and Dhenu, they are the one denoting the feminine gender, but they are not termed nadī optionally. So they also optionally are called Ghi. So here is an example, paṭuguptau and mṛduguptau, the terms which are termed as Ghi are marked in green.

So there are two constituents paṭu and gupta amongst them paṭu is Ghi and we have no choice as to which one we have no guideline as to which of these two Padas should occupy the initial position by the Samāsa Vidhāyaka Sūtra . So now Dvandve Ghi tells us that in the Dvandva Samāsa the word which is Ghi occupies the initial position of the Samāsa .

paṭu happens to be a Ghi samjñka śabda, mṛdu happens to be Ghi and therefore it occupies the initial position. Now this Sūtra states only who will occupy the initial position and not who will occupy the second position. So even if another word termed Ghi is a constituent, its position in the compound will vary. For example, if you have the Samāsa paṭumṛduśuklāḥ, there are two words that are termed ghi, paṭu and mṛdu, which are part of this Samāsa, paṭu and mṛdu. So what happens in this case? So the answer provided is that the second member can change its own position.

Once paṭu forms the initial position then mṛdu can appear immediately after it or it can also appear at the end. There is nothing said about the second word which is termed Ghi and its position. Let us go to the next Sūtra 2 to 33 which is ajādyadantam. What it means is that in the Dvandva Samāsa, the word which begins with a vowel and ends in short a occupies the initial position of the Samāsa. So we have an example, uṣṭrakharam. uṣṭrakharam has got two constituents, uṣṭra and kharam and both have two vowels. Now uṣṭra begins with a vowel and ends in short a. khar begins with kh and ends in short a. Now this Sūtra ajādyadantam says that amongst the constituents the one which begins with a vowel and ends in a short vowel occupies the initial position and that is why uṣṭra occupies the initial position. Now what happens if amongst the constituents there are more than one which begin in a vowel and end in short a? What will we do then? Then they both will occupy or all will occupy the initial position in the compound turn by turn. There will be those many outputs, output forms of that compound. So we have the statement bahuṣvanyamaḥ and the Samāsa is aśvarathendrāḥ. Here we have two aśva as well as Indra words which begin with vowels and end in short a.

Now either we have Aśvarathendrāḥ where Aśva occupies the initial position or Indrarathāśvaḥ, same constituents, order changed and Indra occupying the initial position of the samāsa. The next statement compares 2.2.32 and 33 and says that what if in a Dvandva Samāsa, one of the constituents is beginning with a vowel and ending in short a and the other one is then what do we do? And the answer given is because of the pūrvavipratishedha, the ajādyadanta will prevail and will occupy the initial position of the Samāsa. So the statement means in the Dvandva Samāsa, the word which begins with a vowel and ends in short a occupies the initial position of the compound by negating the eligibility of the other on account of this being a rule stated later. So if the constituents are Indra and Agni, Agni is Ghi, Indra is ajādyadanta and so it occupies the initial position. So we have the Samāsa indrāgnī and indravāyū. Let us proceed further and study 2.2.34. This is Alpāctaram. This means that in the Dvandva Samāsa, the word which possesses lesser vowels occupies the initial position of the compound. Very simple. So we have the Samāsa plakṣanyagrodhau in which plakṣa has two vowels, nyagrodha has got three. So obviously plakṣa occupies the initial position. Similarly dhavakhadirapalāśāḥ. Dhava has only two as against three in Khadira and palāśa. So Dhava occupies the initial position bahuṣvanyamaḥ. If there are more than one Alpāctara words then there is no restriction.

So we have śaṅkhadundubhivīṇāḥ dvandva Samāsa in which śaṅkha and vīṇā they both have two vowels as against Dundubhi which has got three. So now either śaṅkha or vīṇā both of them can occupy the initial position as shown on the slide.

śaṅkhadundubhivīṇāḥ or vīṇāśaṅkhadundubhayaḥ. The next statement is ṛtunakṣatrāṇām ānupūrvyeṇa. This means that in Dvandva Samāsa amongst the words denoting the seasons as well as constellations and which have similar number of vowels, similar number of letters, the initial position of the compound is occupied by the sequential

order. As far as the rutu or the seasons are concerned, we have hemanta, śíśira, vasanta. This is the order. Because in this order, the seasons appear. First Hemanta, then śíśira and then comes Vasanta.

All the three constituents of this particular Samāsa have similar number of vowels, namely three. And therefore here, we don't apply any other criteria and we simply accept the fact that the order determines the order in which these seasons appear determines the order in which they will appear in the dvandva Samāsa. Similarly, citrā svātī, they both have two vowels, two akṣaras. kṛttikārohiṇī, they have three each.

So they are attached in the order in which they appear. We cannot have grīṣma vasanta, Because Vasanta and grīṣma, they are not in that particular order. First comes Vasanta and then comes grīṣma. Next we have laghvakṣaraṁ pūrvam nipatati|, meaning in a dvandva Samāsa , the letter which has a short vowel occupies the initial position of the compound. So we have the examples kuśakāśam and śaraśādam where kuśa and kāśa are the two constituents having similar number of vowels and letters two respectively but kuśa begins with a short vowel u as against kāśa which begins with a long vowel ṛ and therefore kuśa occupies the initial position of the Samāsa .

Same is the case with Shara-Shadam. The next statement is abhyarhitam cha purvam nipatati. The meaning is, in Dvandva Samāsa , the word denoting what is more worshipped, abhyarhita, occupies the initial position of the compound. For example, mātāpitarau. So mātā is abhyarhita and therefore it occupies the initial position of the Samāsa .

Same is the case with śraddhāmedhe and dīkṣātapaśī. The next statement is varṇānām ānupūrvyeṇa pūrvanipātaḥ. In Dvandva Samāsa, the four classes appear in their sequence. brāhmaṇakṣatriyaviśūdrāḥ. Similarly, this statement says that in Dvandva Samāsa , the elder brother occupies the initial position of the Samāsa . So yudhiṣṭhirārjunau, so yudhiṣṭhira is the first constituent, Arjuna is the second constituent, Even though Arjuna contains three vowels, yudhiṣṭhir has got four, so Arjuna is Alpāchthara still because yudhiṣṭhir is the name of the elder brother, so it occupies the initial position in the Samāsa .

Similarly, saṁkhyāyāḥ alpīyasyāḥ. What it means is in Dvandva Samāsa , the smaller number occupies the initial position. So we have dvitrāḥ 2 or 3, tricaturāḥ 3 or 4, navatiśatam 90 or 100. The smaller number occupies the initial position. Then we have a statement which says that there is a list of words which at the beginning of which comes dharmādiṣv aniyamaḥ.

Both members can occupy the initial position in the Samāsa . Both members can occupy the initial position in the Samāsa . For example, when dharma and artha are the two constituents of the dvandva Samāsa , we can either have dharmārthau as the Samāsa or

arthadharmāu as the variant. Similarly, śabdārthau and arthaśabdau, kāmārthau and arthakāmāu. There is an interesting statement over here which says that Jāyā means wife and pati means husband. So when there is a dvandva Samāsa of husband and wife, Jāyā is substituted by Jam as well as Dam.

So we have the words bhāryāpatī, jāyāpatī. Now Jāyā is substituted by Jam and Dam. So we have the forms jampatī as well as dampatī, which come in that particular order. To summarize, the Dvandva Samāsa presents an example where the order of words remains unsettled in many cases. Also, there is only one Sūtra stating the end of the compound suffix in case of the Dvandva Samāsa. The Dvandva Samāsa denoting the samāhāra or collection is in neuter gender.

The number and the gender of the Dvandva Samāsa denoting itaretara Yoga is determined by the number of the constituents and the gender of the last member of the compound. Paravaliṅgam Dvandva Tatpuruṣayoḥ. We continue studying the Dvandva Samāsa, especially Ekavadbhāva in the next lectures.

These are the references. Thank you very much. Thank you.