

**Course Name- Samāsa in Pāṇinian grammar-II**

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**Week-12**

**Lecture-59**

**dvandva samāsa ekavadbhāva**

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 three important types of Samāsas in Sanskrit, namely Avyayībhāva , Bahuvrīhi and dvandva. We have already studied Avyayībhāva and Bahuvrīhi Samāsas in some detail. Currently we are focused on the Dvandava Samāsa. This is an extremely important type of Samāsa in Sanskrit. Its features can be mentioned in brief with the help of the equation mentioned on this particular slide where we have x and y both mentioned in square brackets indicating that they have independent existence as far as the word form is concerned as well as the meaning is concerned, as well as the accent is concerned. The plus sign between X and Y indicates that the X and Y both they are semantically related and the speaker of Sanskrit decides therefore to merge them together and the process then begins and the compound gets generated. and the output of this process is one unit in the form of XY. This XY is one unit and has got three features Aikārthya or Ekarthatā, Aikapadya or Ekapadatā and Aikasvarya or Ekasvaratā.

Now XY on the slide, both of them are shown in bold characters, primarily to indicate that both of them in the Dvandva Samāsa act as the head of the Samāsa . In the Avyaibhāva Samāsa , X was marked in the bold to indicate that in the Avyaibhāva Samāsa, X that is the first member of the Samāsa acts as the head. In the Tathpuruṣa Samāsa , Y was marked with the bold characters indicating that Y or the second member of the Tathpuruṣa Samāsa acts as the head. In the Bahuvrīhi Samāsa, none of them was marked in the bold characters indicating that the head lies outside of the compound and neither X nor Y act as the head of the Samāsa. Now in the Dvandva Samāsa, both of them X and Y act as the head and therefore they both are marked in the bold letters.

In the Aṣṭādhyāyī, the Dvandva Samāsa is stated at various places. So the Samāsa Vidhāyaka Sūtra, the Sūtra that prescribes the Samāsa, or lays down the condition for the processing of the compounding is 2.2.29 cārthe dvandvaḥ. Then the samāsāntapratyayaavidhāyakasūtra, the Sūtra that prescribes the suffix that comes at the end of the Samāsa is stated by the Sūtra 5.4.106 Then there is Svara Vidhāyaka Sūtra which is stated in a small section of rules 6.2.34 onwards up to 37. Then we have ekavadbhāvavidhāyakasūtras from 2.4.2 to 2.4.16. And then līṅgavidhāyakasūtra is stated at 2.4.26. We have already studied the Samāsa Vidhāyaka Sūtra, cārthe dvandvaḥ. We also studied the Samāsānta Pratyaya Vidhāyaka Sūtra, dvandvāc cudaṣahāntāt samāhāre, 5.4.106. We also studied the Sūtras which determine the Pūrva Pada in the dvandva Samāsa under the theme Pūrvapada Nirdhāraṇa which are stated in 2.2 and now we in this particular lecture will concentrate on Ekavadbhāva So what is Ekavadbhāva? When the Dvandva Samāsa takes place when the sense of itaretarayoga is denoted the output Samāsa has the feature of the udbhūtāvayavabhedasamūha, a collection samūha in which the constituent parts udbhūtāvayava maintain difference The output Samāsa will have gender and number therefore accordingly and so we get all the numbers singular, dual as well as plural in the itaretarayoga Samāsa because of this underlying feature. When the dvandva Samāsa takes place, when the sense of samāhāra is denoted, the output Samāsa has the feature of the tirohitāvayavabhedasamūha. A collection in which the difference within the constituent parts disappears. The output Samāsa therefore will have gender neuter and number singular.

Here we do not get all the numbers singular, dual as well as plural on account of this particular underlying principle. Now there are some words which demonstrate a particular feature. Whenever they get compounded as Dvandva Samāsa, they get compounded only when the Samāhāra is denoted and never when itaretarayoga is denoted by the speaker. This is the case with some words and so they will always be in singular and in neuter. They will always have Eka as the number and this is what is ekavadbhāva some words always get compounded when Samāhāra is the meaning when Ekatva is denoted and therefore there is this theme ekavadbhāva 2.4.1 is the beginning of this ekavadbhāva but the ekavadbhāva for Dvandva begins with 2.4.2 The Sūtra 2.4.1 is Dvigur Ekavachanam and 2.4.2 is dvandvaśca prāṇitūryasenāṅgānām. So now let us study this section by one by one So now let us study the Sūtras in this section one by one First let us study 2.4.2 The Sūtra is dvandvaśca prāṇitūryasenāṅgānām. The meaning is the Dvandva Samāsa of the limbs of animals, prāṇi-aṅga, of the parts of the musical instruments, tūrya-aṅga, and the parts of the army, Sena aṅga, takes place only in the sense of collection or Samāhāra. The word Ekavachanam continued from What this Sūtra stands for is that if the Samāhāra is made obviously there will be singular number that is available to us and still this Sūtra is saying that there is Ekavachana which is a restatement and that restatement reinforces a particular semantic point and that is prāṇyaṅgādīnām samāhāra eva only samāhāra is possible of prāṇyaṅga, tūrya-aṅga and

Sena aṅga and not itaretara yoga that is the point so here are the examples these are the examples of the prāṇyaṅga a group or a collection of hand and leg That is the meaning to be conveyed and we have pāṇīśca pādaśca anayoḥ samāhāraḥ the alaukika vighraha. Then pāṇi plus Su plus Pada plus Su, this is the alaukika vighraha. Samāsa Samjñā takes place, Prātipadika Samjñā takes place.

Supo dhātu prātipadikayoḥ applies and we delete both the sup-pratyayas. So we have pāṇi plus Zero plus pāda plus Zero and then we join them together, we get the form pāṇi pāda. pāṇi pāda. Now we have pāṇi pāda plus Su and pāṇi pāda is a Samāhāra, so therefore it denotes the neuter gender and singular number.

So when we add the suffix su after it, by the Sūtra atom, this su gets substituted by am. So we have pāṇipāda plus am and then there is the sandhi that takes place and we get the form pāṇipādam as the prathamā ekavachana of the word pāṇipāda. Similarly when the meaning to be conveyed is a group or collection of the head and neck So the alaukika vighraha is So we have the alaukika vighraha namely śiras plus su plus grīva plus su So the Samāsa samjñā takes place and the Prātipadika samjñā takes place. Supo dhātu prātipadikayoḥ applies and so we delete both the Supratyas. So we have śiras plus zero plus grīva plus zero and then we join them together.

śiras, grīva, then Su is substituted by Ru and Ru is substituted by U and then A and U get substituted by Guṇa. So we get the form śirogrīva. Since this is a dvandva Samāsa in the sense of Samāhāra. This Samāsa denotes neuter gender and also singular number So we have śirogrīva plus su and now this su gets substituted by am So we get the form śirogrīvam to be used in the sentence. Now let us look at the example of , tūrya-aṅga a collection or group of mṛdaṅga player and a drummer. This is the Laukika vighraha. mārdaṅgika is the mṛdaṅga player and pāṇavika is the drummer.

So we have mārdaṅgika plus Su plus pāṇavika plus Su So Samāsa Samjñā takes place, Prātipadika Samjñā takes place, Supo dhātu prātipadikayoḥ applies, so we have mārdaṅgika plus zero plus Panavika plus zero and so we get the finally derived dvandva Samāsa output namely mārdaṅgika pāṇavika. Since this Samāsa denotes Samāhāra, this Samāsa will denote the neuter gender also and singular number. So we add the suffix su after it, and this su gets substituted by am. And so finally we get the form mārdaṅgikam pāṇavikam. Now this is the example of the Samāhāra of Senāṅga when the meaning to be conveyed is a group or collection of charioteer and horse rider. The Laukika Vighraha is So we have the Alaukika Vighraha namely rathika plus Su plus aśvāroha plus Su and then Samāsa Samjñā , Prātipadika Samjñā take place. Then Supo dhātu prātipadikayoḥ applies and we have Rathika plus zero plus aśvāroha plus zero. We join them together and we get the form rathikāśvāroha. And then finally by applying the Supratyaya, substituting it by Am, we get the form rathikāśvāroham. This is the example of the Senāṅga denoting Samāhāra.

Let us go ahead and study the next Sūtra 2.4.3 anuvāde caraṇānām. The meaning of the Sūtra is the following- The Dvandva Samāsa of the words denoting the branches of the Veda and their recitation takes place only in the sense of collection when the sense of mere repetition without the meaning comprehension is understood. I repeat The Dvandva Samāsa of the words denoting the branches of the Veda and their recitation takes place only in the sense of collection when the sense of mere repetition without the meaning comprehension is understood What is the meaning of anuvāda? anuvāda is a technical term and as is explained in the meaning anuvāda stands for pramāṇāntarāvagatasya arthasya śabdena saṁkīrtanam anuvādaḥ pramāṇāntarāvagatasya arthasya śabdena saṁkīrtanam anuvādaḥ. Anuvāda is repetition of the word, the artha of whose is available through the other means. The word caraṇa in this Sūtra does not refer to only the branch of Veda, but those who recite that branch of Veda.

There is another statement added on the Sūtra saying that this particular Samāsa is done only in the environment of the following elements. There is one more statement on this particular Sūtra which further delimits the scope of this particular Samāsa when this statement says that the Samāsa is done only when a certain kind of verb is used and in a particular tense. The statement is the following stheṇor adyatanyām ceti vaktavyam. This compound takes place when the output sentence consists of the verbs denoting the Everest past of the verbal root sthā and iṇ. So the limited domain of sthā and iṇ as verbal roots as well as the everest past tense make the compounding process over here in a very limited domain.

So we get the sentences So kaṭha and kālāpa and kauthum are the references to the recitation of the respective branches of the Veda kaṭha and kālāpa and Kauthum and the point is that This recitation, udagāt, this recitation remained, this recitation was established, that is the meaning conveyed by udagāt and pratyasthāt. So kaṭhakālāpam and kaṭhakauthumam are the Samāsas formed in accordance with anuvāde caraṇānām 2.4.3.

As the commentators explain, kaṭhakālāpādīnām udayapraṭiṣṭhe pramāṇāntarāvagate Let us proceed further to 2.4.4 This Sūtra means that the dvandva Samāsa of the non-neuter words denoting the sacrifices stated in the Yajurveda takes place only in the sense of collection or Samāhāra. I repeat, the dvandva Samāsa of the non-neuter words, anapumsakam, denoting the sacrifices stated in the Yajur Veda, ṁ adhvaryukratur. Adhvary stands for Yajur Veda and kratu stands for the sacrifice, the Soma sacrifice in particular. So such a Samāsa takes place only in the sense of collection. So Arka and aśvamedha are such two sacrifices and the words are not in neuter gender.

So their Samāsa takes place in accordance with this particular Sūtra only in neuter gender and only in Samāhāra. arkaśca aśvamedhaśca is the laukika vigraha and we get the finally derived Samāsa output as arkāśvamedham and then it is Samāhāra, so it is in neuter and

also singular. So we have arkāśvamedham. Similarly, sāyāhnaśca atirātraśca is the laukika vigraha and the finally derived Samāsa output is sāyāhnātirātra and then it is in neuter and singular.

kratuśabdaḥ somayāgeṣu rūḍhaḥ that is a statement available from the commentators explaining the meaning of the word Kratu and so some other sacrifices do not become eligible to be operated under this particular Sūtra. The next Sūtra is 2.4.5 which is The Dvandva Samāsa of the words denoting the person whose proximity in the sequence of recitation is understood takes place only in the sense of collection. I repeat, the Dvandva Samāsa of the words denoting the person whose proximity in the sequence of recitation is understood.

It takes place only in the sense of collection or samāhāra. So padakaśca kramakaśca. Pada and krama are the two parts which are to be recited in sequence in order first pada then krama. So the reciter of the pada which is called padaka who is called padaka and the reciter of krama who is called kramaka they are placed in proximity and therefore padaka and kramaka they get compounded only in the sense of samāhāra and we get the Samāsa padakakramaka similarly kramakaśca vārttikaśca and so the compound output is kramakavārttikam only in the sense of samāhāra The next Sūtra is 2.4.6 jātir aprāṇinām. This means the Dvandva Samāsa of the words denoting the generic property of non-living takes place only in the sense of collection or samāhāra.

I repeat the Dvandva Samāsa of the words denoting the generic property jātir of non-living aprāṇinām takes place only in the sense of collection. So we have ārāca-śastrīca as the Laukika Vigraha and the finally derived output is ārāca-śastrī where because this is a neuter, so hrasvo-napumsake prātipadikasya applies and shortens the final long ī. Similarly dhanācha-śaskulīchadhānā ca śaṣkulī ca and we get the finally derived output namely dhanā-śaskulī ārā, śastrī, dhānā and śaṣkulī, these are the words referring to the generic property as Pravṛtti Nimitta, the core cause of their usage. And so these are Jāti śabdas, but they do not refer to any living object and therefore they are non-living, aprāṇi and therefore they are eligible to be compounded under this particular Sūtra .

The commentators also note down that this Sūtra applies only to the words which denote the generic property of the substances and not those of the properties as well as the actions. So when the guṇas like rūpa, rasa, gandha and sparśa are compounded, they are not compounded as samahara. So we have rūparasagandhasparśāḥ. This is itaretarayoga. Similarly, gamanākuñcanaprasāraṇāni, this is also itaretara yoga and this is not done the samāhāra way.

Then we go to the next Sūtra 2.4.7 viśiṣṭaliṅgo nadī deśo'grāmāḥ. This Sūtra means that the dvandva Samāsa of the words denoting the river as well as place, nadī and deśa, except the village agrāmāḥ, when in different gender, viśiṣṭaliṅgaḥ, takes place only in

the sense of collection. I repeat, the dvandva Samāsa of the words denoting the river nadī as well as the place except the village when in different gender viśiṣṭalingaḥ takes place only in the sense of collection or samāhāra So we have uddhyaśca irāvātī ca as the Laukika Vikraha where uddhya is in masculine, irāvātī is in feminine and Uddhya refers to a river, irāvātī is also a name of a river and so these two get compounded in the sense of Samāhāra and so we get uddhyerāvati where the final vowel is shortened on account of the Sūtra hrasvonaḥ pumsake Prātipadikasya. Similarly gaṅgā ca śoṇaś ca both appear in different genders and they are compounded in the sense of Samāhāra and the final output is gaṅgā śoṇa. These two examples are the ones for nadī The next example is that for Deśa without mention of any village So Kuru refers to and kurukṣetraṁ refers to a place Deśa Kuru is in the masculine gender, kurukṣetra is in neuter gender and so they get compounded in accordance with this Samāsa in the sense of only Samāhāra Kuru kurukṣetra There are some additional statements on this Sūtra For example, parvatānāṁ grahaṇaṁ na bhavati The words denoting mountains do not undergo this operation even though they can be said to be referring to the Deśa Even though they are in different genders, they are not subject of this Sūtra . And so we get similarly, So by agrāma, the Nagaras are prohibited. And now this statement says that the Nagaras do not undergo the negation, that negation of the negation, that means they do undergo the process stated in this particular Sūtra .

So we have mathurā ca pāṭaliputraṁ ca, both are in different genders, mathurā in feminine, pāṭaliputra in neuter. So here this Sūtra applies and you get mathurā pāṭaliputra as the Samāhāra Dvandva. ubhayataḥ grāmāṇāṁ pratiśedhaḥ sauryaṁ ca ketavataṁ ca saurya is the city, ketavata is the grāma and since one of them is grāma this is negated and so there is no samāhāra dvandva there is rather itaretaradvandva so we have saurya ketavate then we have 2.4.8 namely kṣudrajantavaḥ. The meaning is that the dvandva Samāsa of the words denoting the small species takes place only in the sense of collection So daṁśaśca maśakaśca daṁśaśca maśakaśca and we get the form daṁśamaśaka as a samāhāradvandva yūkā ca likṣaśca the samāhāradvandva takes place and we get the form yūkālikṣam Then we have 2.4.9 which is The Sūtra means that the dvandva Samāsa of the words denoting the permanent opposition in animals and birds takes place only in the sense of collection. So mārjāraśca mūṣakaśca. This is the samāhāra dvandva and so we have marjāramūṣaka ahiśca nakulaśca and there is Samāhāra Dvandva and we get the form ahinakulam marjāra and mūṣaka, cat and mouse they are understood to have the permanent opposition Similar is the case with snake and mungos Ahi and Nakula To summarize the Dvandva Samāsa denoting the Samāhāra collection is in neuter gender In various semantic conditions The Dvandva Samāsa is restricted to denoting only Samāhāra or collection, thereby denoting neuter gender and singular number. It also results in the shortening of the final vowel as well as declensions accordingly. We continue studying this Ekavadbhāva in the next lecture. Thank you very much. Thank you.