

Course Name- Samāsa in Pāṇinian grammar-II

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Week-12

Lecture-60

dvandva samāsa ekavadbhāva, liṅganirdhāraṇa,

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 studied the three important types of Samāsas , Avyayībhāva , Bahuvrīhi and dvandva. We have already studied Avyayībhāva and Bahuvrīhi in some detail. Currently, we are focused on the dvandva Samāsa , which is extremely important type of Samāsa in Sanskrit. The features of the Dvandva Samāsa can be briefly pointed out with the help of this equation on this slide where we have x and y put in separate square brackets indicating that they are independent of each other, independent in terms of the word form as well as the meaning as well as the accent. the plus sign indicates that X and Y are semantically related and therefore the speaker of Sanskrit decides to merge them together and thereby starts the process of compounding primarily in the intellect and later on as a result the expression also follows suit in the form of the sounds which are audible. Now the output generated is one unit xy, one unit in terms of the word form as well as the meaning as well as the accent. Now x and y both are put in the bold letters primarily to indicate that both x and y act as the head in the Dvandava Samāsa . We have already seen that in the Tathpuruṣa Samāsa , Y is put in the bold characters to indicate that Y acts as the head of the Tathpuruṣa Samāsa .

In the Avyayībhāva , X is marked with the bold characters indicating that X acts as the head of the Avyayībhāva Samāsa . In the Bahuvrīhi Samāsa , neither X nor Y is marked with the bold characters indicating thereby that none of the two constituents acts as the head of the Bahuvrīhi Samāsa and that the head of the Bahuvrīhi Samāsa lies out of the compound, out of the constituents. In the Dvandava Samāsa however, both X and Y, both the constituents, they act as the head of the Samāsa . In the Aṣṭādhyāyī, the Dvandva Samāsa is treated at various places. The Samāsa Vidhāyaka Sūtra , that is the compound prescribing Sūtra is only one, namely cārthe dvandvaḥ 2.2.29.

The Samāsānta Pratyaya Vidhāyaka Sūtra is also only one, 5.4.106. The Svāra Vidhāyaka Sūtras are not too many, only a few, from 6.2.34 up to 6.2.37. The Ekavadbhāva Vidhāyaka Sūtras stated in the Aṣṭādhyāyī are from 2.4.1 to 16. Amongst them, for the Dvandva Samāsa, they are from 2.4.2 to 16. The līṅgavidhāyaka sūtra as far as the Dvandva Samāsa is concerned is 2.4.26. The three features of the Samāsa which apply also to the Dvandva Samāsa are Aikārthya or Ekarthatā, Aikapadya or Ekapadatā and Aikavārya or Ekavaratā. We have been highlighting these features again and again and again and we hope that the learners will remember these features very much. These are the distinguishing features of the Samāsa. Currently we are studying the Ekavadbhāva as far as the Dvandva Samāsa is concerned, which says that there are some words and some meanings which get compounded only in the sense of Samāhāra and never in the sense of Itaretarayoga. And just as Samāhāra is singular in number and neuter in gender, the Samāsa of these restricted elements also gets singular number as well as the neuter gender.

This getting the singular number is referred to here as 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. It's a collection in which the constituent parts maintain their difference and the constituents act as the independent entities. The output Samāsa will then have gender and number accordingly according to the gender and number of the constituents. Here we may get all the numbers singular as well as dual as well as plural. But 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 will have gender neuter and number singular. Here we do not get all the numbers, singular, dual as well as plural, but we get only singular.

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. The earlier explanations of Itaretarayoga and Samāhāra were generic in nature. They may apply to any word, any meaning. But there are some words and some meanings which get compounded only if Samāhāra is denoted and never Itaretarayoga. So they will always appear in singular and in neuter gender. They are stated in a section that begins with 2.4.2 and goes up to 2.4.16 and this is what is called Ekavadbhāva. This section is that of the Ekavadbhāva. We have studied in the previous lecture, we studied the Sūtras from 2.4.2 onwards up to 2.4.10. Let us proceed further and study the Sūtras beginning with 2.4.11 in this particular lecture. 2.4.11 is gavāśvaprabhṛtīni ca. This Sūtra means that the Dvandva Samāsa of the words mentioned in the list that begins with gavāśva takes place only in the sense of collection. So we have a list of words that begins with gavāśva and so it is clear that this

samāsa takes place only when the sense of collection is denoted and not in the sense of itaretarayoga.

So we have a list So, Go and aśva. They both get compounded in the sense of Samāhāra only Gava and Avika also get compounded in this particular sense only Let us go to 2.4.12 The Sūtra is vibhāṣā I repeat vibhāṣā What this means is that The Dvandva Samāsa of the words denoting vṛkṣa, that is tree, etc. takes place only in the sense of collection or Samāhāra optionally. That means optionally the Itaretarayoga is also possible. Thereby both the meanings Samāhāra as well as Itaretarayoga become the conditions for the application of the process of compounding. Let us look at the examples of each one. vṛkṣa and we have the examples of plakṣanyagrodham as well as plakṣanyagrodhau. plakṣanyagrodham is the example of Samāhāra and plakṣanyagrodhau is the example of Itaretarayoga. mṛga, rurupṛṣatam or rurupṛṣatau both is possible. tṛṇa is kuśakāśam as well as kuśakāśāḥ. Both are possible. vṛkṣa is tree. mṛga is any animal. tṛṇa is grass. dhānya is any food grain. So vrīhiyavam as well as vrīhiyavāḥ. vyañjana, and you have examples of dadhighṛtam as well as dadhighṛte. paśu, gomahiṣam and gomahiṣāḥ. śakuni, the birds, tittirikapiñjalam as well as tittirikapiñjalāḥ. aśvavaḍavam as well as aśvavaḍavau. pūrvāparam as well as pūrvāpare and dharottaram as well as adharottare. So here we have these examples showing that in these cases both Itaretarayoga as well as Samāhāra are conditions for the processing of the Dvandva Samāsa.

There is a statement which says that bahuprakṛtiḥ phalasenāvanaspatimṛgaśakunikṣudrajantudhānyatrīṇānām. So the dvandva Samāsa of phalas, the fruits, senā, the army and the limbs of the army, vanaspati, the trees, mṛga, animal, śakuni, bird, kṣudra, jantu, small species, dhānya, food grain and tṛṇa, grass, The dvandva which is Samāhāra Dvandva takes place of these elements only if the number of the constituents which get compounded is many. If the number of the constituents is not many, it's only two then the Samāhāra does not take place, only the Itaretarayoga then takes place.

Let us proceed further and let us study 2.4.13, which is vipratīṣiddham cānadhikaraṇavāci|. The word adhikaraṇa here refers to a substance or dravya. Anadhikaraṇa is not Dravya. Anadhikaraṇavachi is a word which does not denote a substance or Dravya. vipratīṣiddham is opposite. So words which denote opposite meanings and which do not denote any substance. That is the meaning of the words vipratīṣiddham cānadhikaraṇavāci|. So the meaning of the Sūtra is the dvandva Samāsa of the words denoting opposite meanings not referring to the substance takes place only in the sense of collection or Samāhāra optionally.

Thus you have both itaretarayoga as well as Samāhāra being the conditions for the dvandva Samāsa to take place. So now we have śītam ca uṣṇam ca śīta is cold, uṣṇa is

hot or warm. So these are the meanings which are opposed to each other, but they do not denote any substance. And that's why, according to this Sūtra , both Itaretarayoga as well as Samāhāra are the conditions in which this compound can get formed. So we have śītoṣṇam as well as śītoṣṇe.

Similarly sukhaduḥkham as well as sukhaduḥkhe and jīvitamarāṇam as well as jīvitamarāṇe. Both are possible. Next we go to 2.4.14 which is here there is a negation. This is also a list of words and the Sūtra says that the Dvandva Samāsa of the words Dadhipayas etc. does not take place in the sense of collection. That means it takes place only in the sense of Itaretara Yoga. So here are the words which are part of this list. dadhipayasī, sarpirmadhunī, madhusarpiṣī, brahmaprajāpatī, In all these examples, the dvandva Samāsa takes place only in the sense of itaretarayoga and never in the sense of samāhāra.

Let us go to the next Sūtra 2.4.15 which is The meaning of this Sūtra is in which the meaning of the compound is measured measured Adhikaraṇa is the substratum over here and this substratum is nothing but the meaning of the Samāsa and when this meaning gets measured then of course gets measured by the number of other words which count so then such a Samāsa does not take place in the sense of collection or Samāhāra it rather happens in the sense of itaretarayoga. So for example, Dant and oṣṭha, these are the limbs of the body, prānyaṅga. So the Samāhāra is stated and the Dvandva Samāsa is stated only in the sense of Samāhāra . However, when the Dant and Oṣṭha, they get measured, the meaning of the Samāsa gets measured. When adhikaraṇaitāvattve happens, then the same Samāsa does not happen in the sense of Samāhāra , but rather it happens in the sense of itaretarayoga. So daśa is the number which indicates that the Samāsārtha of dantoṣṭhāḥ is getting measured.

And so then dantoṣṭhāḥ does not remain a Samāhāra dvandva, it is rather the itaretara dvandva. So we have daśa, dantoṣṭhāḥ. Similarly daśa mārdaṅgikapāṇavikāḥ. mārdaṅgika, pāṇavika are the parts of the turiya, so turiyaṅga. So the Sūtra dvandvaśca prāṇitūryasenāṅgānām 2.4.2 does say that the dvandva here happens only in the sense of Samāhāra .

But the present Sūtra says that when the meaning of the Samāsa is measured in terms of the number, quantified, then the Samāsa does not take place in the sense of Samāhāra , but rather it takes place in the sense of itaretarayoga. So we have daśa mārdaṅgikapāṇavikāḥ. mārdaṅgikapāṇavikāḥ. Next we have 2.4.16, vibhāṣā samīpe. This means that the dvandva Samāsa in which the meaning of the compound is approximately measured.

So samīpe adhikaraṇa itavattve approximately measured does not take place optionally in the sense of collection or Samāhāra . It does take place in the sense of Itaretara Yoge. So

we have Dantoṣṭha once again and the Sūtra dvandvaśca prāṇitūryasenāṅgānām says that since these are the Prāṇyaṅgas they get compounded only in the sense of Samāhāra but when they get quantified and that too approximately that approximate quantification is indicated by the word upadaśa. Then we have upadaśam dantoṣṭham, but this is done optionally. So then upadaśāḥ dantoṣṭhāḥ, both usages are allowed. When upadaśam dantoṣṭham is used, upadaśam is an avyayībhāva. So this is the case of avyayībhāva anuprayoga. Where we have upadaśāḥ dantoṣṭhāḥ. upadaśāḥ is the Bahuvrīhi stated by the Sūtra. Avyayam Stated by the Sūtra. **saṁkhyayā'vyayāsannādūrādhikasaṁkhyāḥ saṁkhyeye.** Now let us study this Sūtra 2417. After the Ekavadbhāva section comes to an end at 2.4.16, here comes the Sūtra which also says that the Samāhāra Dvandva denotes neuter gender.

The Dvandva Samāsa which takes place in the sense of Samāhāra denotes neuter gender and therefore all the examples like pāṇipāda, śirogrīva, mārjāramūṣaka, ahinakulam, they all are declined in accordance with the declension of the neuter gender. So we have pāṇipāda, śirogrīva, mārjāramūṣaka and Ahinakulam. Sanapumsakam. Finally, we look at the Sūtra 2.4.26, which states the gender of the Dvandva Samāsa as well as the tatpuruṣa Samāsa .

Paravalingam Dvandva Tatpuruṣa Yoho. The meaning of this Sūtra is that in the Dvandva and Tatpuruṣa Samāsas , the gender of the compound is same as that of the latter element that is the Uttara Pada. I repeat, in the Dvandva and Tatpuruṣa Samāsas , the gender of the compound is same as that of the latter element that is the Uttarapada. This is the mention of the Dvandva Samāsa in the sense of Itaretara Yoga, because in case of Samāhāra , the gender is already stated by the Sūtra Sa Napumsakam. So for example, if we have the Dvandva Samāsa , kukkuṭamayūryau ime, and then the Uttarapada is mayurī which is in feminine therefore the gender of the Dvandva Samāsa will be determined by the gender of the Uttarapada mayurī and therefore the entire Dvandva Samāsa will now appear in the feminine gender and therefore we have usages like kukkuṭamayūryau ime indicates that this Samāsa is in the feminine gender Similarly the same constituents where the Uttarapada changes and now you have mayurīkukkuṭau and Kukuta is in masculine gender and then the gender of this Uttarapada becomes the gender of the Dvandva Samāsa and we have mayurīkukkuṭau imau the masculine usage of the Samāsa. This brings us to the close of the discussion of the Dvandava Samāsa . Here are some observations.

There is no upper limit on the number of constituents the Dvandava Samāsa can have. Literally we can say anantaḥ dvandvaḥ. For example, this is a Sūtra 4.1.2 and this is read as this is nothing but one Samāsa and this is a dvandva Samāsa. This dvandva Samāsa has got 21 constituents. It is that kind of compound which is formed using a very general pattern throughout with minimal semantic conditions. So the treatment of this compound also remains simple in the Aṣṭādhyāyī with only one Samāsa Vidhāyaka Sūtra

and only one Samāsānta Pratyaya Vidhāyaka Sūtra, but with very much productivity. This must be a grammarian's delight therefore. At the end of this discussion, let us talk about the Garbha Samāsa which is a Samāsa inside another Samāsa . So Dvandva Garbha Bahuvrīhi Samāsa , let us talk about this. Here are some examples. So when the meaning to be conveyed is, a devotee who has worshipped both Hari and Hara, pūjītau hariharau yena saḥ, This is a Bahuvrīhi Samāsa , in which Hariharau is the inside Samāsa. This is a Dvandva Samāsa .

Hariśca, Haraśca, Hariharau. And then pūjītau hariharau. Similarly, a family which has worshipped rāma-lakṣmaṇa-bharata-śatrughnāḥ. Since the Anyapadārtha is family, the resultant Bahuvrīhi Samāsa would denote neuter gender. But inside this Bahuvrīhi Samāsa lies advandva Samāsa with four constituents. So now we have pūjītāḥ rāma-lakṣmaṇa-bharata-śatrughnāḥ yena tat.

Tat refers to this family Kūla. and then we join them together, do the compounding and we get the big compound pūjīta-rāma-lakṣmaṇa-bharataśatrughna and the Prathamā Ekapacana of this Samāsa would be pūjīta-rāma-lakṣmaṇa-bharata-śatrughnam Similarly, when the Bahuvrīhi Samāsa means a student who has recited Aṣṭādhyāyī 4.1.2, Svaujas, etc. The Laukika Vighraha would be Adhītaḥ, Svaujas, etc., Yena Saḥ. And then the Bahuvrīhi Samāsa with a Dvandva Samāsa inside with 21 constituents would be of the following kind, Adhīta, Svaujas, etc. Similarly, we have Bahuvrīhi Samāsa jāyāpratigrāhitagandhamālyām whose Tṛtīya Ekavacana is used in the Raghuvamśa jāyāpratigrāhitagandhamālyām and here we have jāyā pratigrāhita and gandhamālyā as two constituents in which gandhamālyā is the Dvandva Samāsa gandhamālyā and so the vighraha of the Samāsa is One who made the wife to offer the scent and garland. This anyā padārtha is kau and so Now this Bahuvrīhi Samāsa consists of gandhamālyā as the internal dvandva Samāsa therefore this Samāsa is dvandva garbha Bahuvrīhi Samāsa and this pattern is very productive the Samāsa within a Samāsa this is very much productive and it can go on and on and on.

To summarize, the Dvandva Samāsa is very productive in Sanskrit, yet without many variations or many patterns for a grammarian to take note of. Indeed, this is vaiyākaraṇa-santoṣaḥ, the Dvandva Samāsa . Now, some other points to remember over here, one of them is that the two Dvandva Samāsas used in one same sentence are used to show the principle of correspondence.

For example, in the Aṣṭādhyāyī, we have 3.2.5, where one Samāsa is Tunda-śoka and the other Samāsa is parimrjāpanuda. Tunda is first member and that is related to the first member of the second Dvandva Samāsa , namely parimrja śoka is the second member of the Dvandva Samāsa and it is associated with the second member of the second Dvandva Samāsa , namely Apanuda. Similar is the case with 1 stambakarṇayoḥ ramijapoḥ, 3.2.13, where stambakarṇa is the first Dvandva Samāsa and Rami Japo is the second Dvandva

Samāsa and the first member of the first Dvandva Samāsa is linked to the first member of the second Dvandva Samāsa and so on. The Dvandva Samāsa is used by Pāṇini to also show disjunctive application.

For example, ṇvultṛcau, 3.1.133. Here the suffixes ṇvul and tṛc are added to the verbal root one by one and not simultaneously. Similarly, tavyattavyānīyaraḥ. The three suffixes stated here, Tavyat, Tavya and Anīyar are added one by one disjunctively and not simultaneously at the same place, one after the other. Indeed, a very useful device in the hand of a grammarian.

Therefore, vaiyākaraṇa pramodaḥ dvandvaḥ. There are various other functions that the Dvandva samāsa performs to serve the purpose of the Grammarian. There are some other features which we have not studied in this particular course, notably the accent. But that remains for future. In this course we have studied the important features of the Avyayībhāva, Bahuvrīhi and Dvandva Samāsa .

We have studied the process of compounding. We have studied mainly the Sūtra s which prescribe and describe this particular process and we have also studied the important features of these Samāsas . The three key words for any Samāsa are once again Aikārthya, Aikapadya and Aikasvariya. These are the texts that we constantly kept referring to. The Aṣṭādhyāyī composed by Pāṇini.

The Samarthāhnikā, which is part of the great Vyākaraṇa-Mahābhāṣya composed by the great Patañjali. Vākyapadīya composed by another great scholar, bhartṛhari. Kāśīkāvṛtti composed by Jayāditya and Vāmana. And the Samāsaprakaraṇa from the Vaiyākaraṇa-siddhānta-kaumudī composed by the Bhattojī Dixit. Thank you very much. Thank you.