

Course Name- Samāsa in Pāṇinian grammar-II

Professor Name- Prof Malhar Kulkarni

Department Name- Department of Humanities and Social Sciences

Institute Name- IIT Bombay

Week-10

Lecture-48

bahuvrīhi samāsavidhāna

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 saṁjarīhartti līlayā. In this course, we aim to study the three important types of Samāsas in Sanskrit, namely Avyayībhāva , Bahuvrīhi and dvandva Samāsa. We have already studied Avyayībhāva Samāsa in some detail. Currently, we are focused on the Bahuvrīhi Samāsa, which is a unique kind of Samāsa of Sanskrit, which is a different feature of Sanskrit. The Bahuvrīhi Samāsa assumes that the speakers of Sanskrit have reached a particular linguistic plane from which such a Samāsa is stated and such a Samāsa is prescribed and also used by the speakers of Sanskrit.

The features of the Bahuvrīhi Samāsa can be explained in the form of an equation, a brief and simple equation stated on this particular slide. It is very important to redo this as long as available, as long as possible, primarily to bring home the salient features of the Samāsa and Bahuvrīhi Samāsa in particular. So here we have X and Y, two separate, two independent entities in terms of the word form as well as the meaning as well as the accent. They are however semantically interrelated as is shown by the plus sign.

Now the speaker of Sanskrit decides to merge them together and generate one output in the form of XY which is one unit. So the input is two elements and the output is one unit one element. Now this output has got three important features namely Aikārthya or Ekarthatā, Aikapadya or Ekapadatā and Aikasvaraya or Ekasvaratā. Now we have adopted a particular scheme while explaining this particular equation by which we highlight and put that letter in bold characters which acts as the head of the output Samāsa. So in the Tatpuruṣa Samāsa we used to put Y in the bold characters thereby indicating that in the Tatpuruṣa Samāsa Y acts as the head.

In the Avyayībhāva Samāsa we were marking X with the bold characters indicating thereby that X acts as the head of XY in the Avyayībhāva Samāsa Now in the

Bahuvrīhi Samāsa we neither mark X nor mark Y with the bold characters thereby indicating that none of the two, neither X nor Y acts as the head of the Samāsa, rather the head of the Samāsa lies outside of the Samāsa. It is the outer word which assumes the headship of this particular Samāsa. So this is called Anyapadārtha Pradhāna. The Samāsa is Anyapadārtha Pradhāna. These are the features of the Bahuvrīhi Samāsa.

In the Aṣṭādhyāyī, the Bahuvrīhi Samāsa is stated at various places. The Samāsa Vidhāyaka Sūtras namely the compound prescribing rules or Sūtras namely the Sūtras which lay down conditions fulfilling which the Samāsa process begins and these Sūtras are stated from 2.2.23 onwards up to 2.2.28 which is a very small section. 2.2.23 is Śeṣo Bahuvrīhi and 2.2.28 is Tenasaheti tulya Yoge. By the way, 2.2.29 is Cārthe Dvandvaḥ. So this is a small section prescribing the Samāsa Vidhāyaka Sūtras .

Then there are Samāsānta Pratyaya Vidhāyaka Sūtras from 5.4.113 onwards up to 5.4.160. This is a big section and some part of this particular big section is also devoted to the Samāsānta ādesha and not the Samāsānta Pratyaya with respect to the Bahuvrīhi Samāsa. And then we have the Svara Vidhāyaka Sūtras stated in 6.2. Thus we have Bahuvrīhau Prakṛtyā Pūrvapadam 2.1 a very general Sūtra and then again 6.2.106 onwards up to 6.2.120 and also 6.2.162 onwards up to 6.2.177. These are the Sūtras which prescribe the accent as far as the Bahuvrīhi Samāsa is concerned. Svara Vidhāyaka Sūtras This is how in the Aṣṭādhyāyī, which is the core of Pāṇinian grammar as well as the Pāṇinian grammatical tradition, the samāsaḥ namely Bahuvrīhi is treated. Currently we are studying the samāsaḥ Vidhāyaka Sūtras and we have already studied 2.2.23 śeṣo bahuvrīhiḥ and then we also studied Anekam Anyapadārthe 2.2.24 and in the previous lecture we studied the Sūtra saṁkhyayā avyaya-āsanna-adūra-adhika-saṁkhyāḥ saṁkhyeye 2.2.25. Now in this lecture we shall devote our attention to studying the remaining Sūtras 2.2.26, 27 and 28 which prescribe the bahuvrīhi Samāsa.

First let us take up 2.2.26 which is diṇnāmāni antarāle. There are two Padas in the Sūtra diṇnāmāni antarāle and antarāle diṇnāmāni is Prathamā bahuvacana or 1 slash 3, which means the names of the directions. Since this word appears in the Prathamā Vibhakti, we say that because of the Sūtra prathamānirdiṣṭaṁ samāsa upasarjanam, this term gets the Upasarjana Samjñā and then by the Sūtra Upasarjanam Pūrvam, it occupies the initial position of the Samāsa.

And then we have Antarāle which is 7 slash 1 of Antarāle and Antarāle means in the sense of space in between. The words continued are Sup from 2.1.2, saha supā from 2.1.4, samāsaḥ from 2.1.3, samarthaḥ padavidhiḥ from 2.1.1. All this put together, the meaning of the Sūtra 2.2.26 can be stated below. Two interrelated subantas, whose prātipadikas are words denoting the name of the directions, get compounded with each other when the meaning of the compound is intended to be the space in between the directions, and the resultant compound is called bahuvrīhi.

I repeat, Two interrelated subantas, whose prātipadikas are words denoting the name of the directions, get compounded with each other when the meaning of the compound is intended to be the space in between the directions and the resultant compound is called bahuvrihi. I repeat, two interrelated subantas Samartha, Subanta, whose Pratyapatikas are words denoting the name of the directions, diñnāmāni, Subantāni, Samarthāni, get compounded, Samasyante, with each other, when the meaning of the compound is intended to be the space in between the directions, Antarale, and the resultant compound, samāsaḥ, is called bahuvrīhi,. Let us take the example when the meaning to be denoted is the space in between South and East. South is the direction, East is also the direction.

So we have dakṣiṇasyāś ca pūrvasyāś ca diśor yad antarālam. That is the Laukika Vighraha, where we are using two words indicating the direction. However, the meaning intended over here is the space in between these two directions. So the Alaukika Vighraha over here is dakṣiṇā plus śas plus pūrvā plus śas. And so Samāsas Samjñā takes place by the Sūtra that we are studying 2 to 26. then the Prātipadikas Samjñā takes place and then Supo dhātu prātipadikayoḥ applies which deletes all the Supas. So we have Dakṣiṇā plus zero plus Pūrva plus zero and then Dakṣiṇā which is the Uttarapada undergoes the process of Pumadbhāva and Dakṣiṇā becomes Dakṣiṇā plus zero plus Pūrva plus zero that is the next stage. And when we join them together, we get Dakṣiṇā Pūrva as the finally derived compound output. When we use it in the sentence, we add the Pratyaya Su after it, and then we delete it because of the Sūtra , Halnyābbhyo, Dīrghāt, etc. And we get the form Dakṣiṇā Pūrva.

So Dakṣiṇā becomes Dakṣiṇa because of one particular statement in the Pāṇinian Grammatical Tradition namely Sarvanamno vṛtti matre pumbad bhavaha. Vṛtti stands for a technical sense namely the compound, the word which explains some other meaning. So sarvanāmno vṛttimātre puṁvadbhāvaḥ. means when vṛtti is to be denoted and Samāsa is a vṛtti. sarvanāma, namely the pronouns, they get pumvadbhāva in the Pūrva pada. So the meaning is in a nutshell, in all the complex formations, the pronouns in the position of the Pūrva pada go back to their root form.

sarvanāmno vṛttimātre puṁvadbhāvaḥ. So dakṣiṇā is the Sarvanāma and it goes back to its root form that is Dakṣiṇā. Similarly we have the meaning to be conveyed is the space between North and East and we do the same processing and we get the finally derived compound output namely The North East Similarly when the meaning is the space between South and West and we do the same processing and we arrive at the finally derived compound output namely dakṣiṇapaścimā. Now, Dakṣiṇā and Uttara, they both are mentioned in the Sarvādi Gaṇa and therefore they are also mentioned as or understood as the Sarvanām. And therefore sarvanāmno vṛttimātre puṁvadbhāvaḥ applies to them and Pūrva Pumad Bhāva is done to them. And therefore we get these forms Uttara Pūrva and dakṣiṇapaścimā.

This is South West. What is most important in this case is that the compound takes place of the popular name of the directions and not those names which are derived by grammar. So paścimā, dakṣiṇa, etc. These are the popular names given to the directions. Whereas in the mythology, the directions are given different names on account of the deity which protects that particular direction. So East is called aindrī because the Lord of East is Indra and Kubera is the Lord of North direction.

So North is called kauberī. So now when you have somebody who is described as like aindrī and kauberī. So Indra plus An plus nīp plus Kubera plus An plus nīp. This is the segmentation available to us. Now here we have an important statement which means So here by adding the suffix an we are getting as a formation by adding the suffix an we are also getting instead of And so here we are doing some kind of grammatical processing and the statement says The Sūtra has diñnāmāni as a word and the traditional commentators have said that the word nāmāni is uttered in the Sūtra to indicate that these diñnāmas, they are primarily to be taken as the conventional words and never the grammatically derived words So Aindra and Kubera will not come under the purview of this present Sūtra 2.2.26 Let's now proceed to the next Sūtra tatra tena idam iti sarūpe. There are in fact five Padas in this particular Sūtra tatra tena idam iti and sarūpe Tatra means a word ending in the seventh case or Saptamī Vibhakti Tena indicates to a word which ends in the Tṛtīyā Vibhakti or the third case Idam means this and this is that anyapadārtha in this case iti is thus a quotative marker which means meaning of the compound so all this put together so iti stands for the meaning of the compound in the form of the means to capture grahaṇa or means to strike praharaṇa or mutuality namely karmavyatīhāra or fight that is yuddha. These are generally the senses that are understood from this particular Samāsa The other word is sarupe meaning having the same form. Having put all these together the meaning of the Sūtra is as follows the two interrelated subanthas which are of the same form and which denote one the means to capture and two the means to fight when mutual capture and mutual fight is the meaning denoted get compounded and the finally derived compound is called bahuvrīhi That is the meaning of this particular Sūtra . I repeat, two interrelated Subantas which are of the same form and which denote one, the means to capture and two, the means of fight. When mutual capture and mutual fight is the meaning denoted by the compound, they get compounded and the resultant compound is called bahuvrīhi. I repeat, two interrelated Subantas which are of the same form and which denote the means to capture and the means to fight when mutual capture and mutual fight is the meaning denoted by the Samāsa.

Let us look at the example. The example, the meaning to be conveyed over here is, the fight proceeded by capturing each other's hair. There are two persons who are fighting and in the fight they catch or capture each other's hair and try to pull the other person by hair. So we have keśeṣu keśeṣu ca gṛhītṵā idam yuddham pravṛttam. Now in this case they are of the same form and therefore they can get compounded by the present Sūtra

which then has the alaukika vighraha namely as Keśa plus sup plus Keśa plus sup and then now Samāsa Samjñā takes place. Then we add the Samāsāntapratya ic. So we have Keśa plus Sup plus Keśa plus Sup plus ic.

After that the Prātipadika Samjñā takes place and then Supo dhātu prātipadikayoḥ applies. So we have Keśa plus zero plus Keśa plus zero plus i and then the Pūrva pada Keśa has got a short A which is now lengthened. So we have Keśā plus zero plus Keśa plus zero plus i. Finally, the A in Uttarapada Keśa is deleted. So we have Keśā plus zero plus Keś plus zero plus i and when we join them together, we get the form Keśā plus Keś plus i that is keśākeśi. keśākeśi. This is the finally derived Bahuvrīhi Samāsa output of this particular Sūtra keśākeśi. When we are to use it in the sentence, we add the sub-suffix after it. So keśākeśi plus sup and then the sub gets deleted because keśākeśi becomes an Avyaya. So Avyayāsdāpsupaḥ applies and when we delete sub, we get the form keśākeśi to be used in the sentence.

keśākeśi. The other example is when the meaning to be denoted is the fight proceeded by capturing each other's sticks. The fight proceeded by striking each other's sticks. So the Laukika Vighraha is daṇḍaiś ca daṇḍaiś ca, etc. A Laukika Vighraha is daṇḍa plus bhis plus daṇḍa plus bhis.

And then again we add the Samāsānta Pratyayaḥ. So we have Daṇḍa plus Bhis plus Daṇḍa plus Bhis plus ic. Now Samāsa Samjñā takes place. Therefore Prātipadika Samjñā takes place. And so, Supo dhātu prātipadikayoḥ applies and deletes both the sups So we have Daṇḍa plus zero plus Daṇḍa plus zero plus i And then we have the shorter vowel at the end of the Pūrva pada length Daṇḍa and we have Daṇḍa plus zero plus Daṇḍa plus zero plus i and then the final A in Daṇḍa gets deleted and so we have Daṇḍā plus Daṇḍ plus i and daṇḍādaṇḍi is the finally derived compound output daṇḍādaṇḍi. When we use it in the sentence, we add the suffix su after it.

So we have daṇḍādaṇḍi plus su and then this su gets deleted because of the Sūtra avyayādāpsupaḥ and so we have daṇḍādaṇḍi plus zero and finally we get the form daṇḍādaṇḍi. One note on the Samāsa and the Samāsānta pratyaya added over here. The Samāsānta suffix ic is added by the Sūtra ic karmavyatīhāre. The lengthening or dhīrgha of the end of the Pūrva pada is affected by anyeṣāmapī dṛśyate.

An important feature is the following, the output Samāsa is avyayībhāva as these output compounds are mentioned as part of the open-ended bag mentioned in the Sūtra tiṣṭhadguprabhṛtīni ca that is 2.1.17 This is a unique feature of this particular Sūtra So it is mentioned as a bahuvrīhi but formally it behaves like an Avyayībhāva Samāsa. Let us now study the final Sūtra in the Samāsa vidhāyaka Sūtras related to bahuvrīhi and we have tena saheti tulya yoge 2.2.28 and there are four padas in the Sūtra tena, saha iti and

tulya yoge. Tena means a word in the third case Saha is with, iti is thus and Tulya Yoge means in the sense of same relation.

So the meaning of the Sūtra is as follows. An interrelated subanta Saha which denotes the same relation is compounded with another interrelated subanta ending in the third case and the resultant compound is called bahuvrīhi. I repeat, an interrelated subanta Saha which denotes the same relation is compounded with another interrelated subanta ending in the third case and the resultant compound is called bahuvrīhi.

I repeat, an interrelated subanta Saha, Sahasubantam which denotes the same relation is compounded with another interrelated subanta ending in the third case and the resultant compound is called . Let us look at the example. The meaning to be denoted over here is one who has come with son that is the Laukika Vighraha which denotes this particular meaning So now we have the Alaukika Vighraha namely Saha plus Su plus pSūtra plus ṭā. Now the Samāsa Samjñā takes place and so the prātipadika Samjñā takes place and so Supo dhātu prātipadikayoḥ applies and we get the form saha plus zero plus pSūtra plus zero as the next step of derivation.

And then this sah gets optionally deleted and we get the form sahapSūtra as well as sapSūtra as the finally derived compound output. Then we add the suffix su to both sahapSūtra plus su plus sapSūtra plus su and we get the finally derived form namely sahapSūtra ḥ as well as sapSūtra ḥ sahapSūtra ḥ sapSūtra ḥ pitā. The father has come together with his son Saha is optionally substituted by sa by Sūtra vopasarjanasya, namely 6.3.82.

It is observed that sometimes Saha gets compounded with other interrelated Subantas in the sense of existence as well and not just Tulya Yoga. For example, Sakarmaka, one which has an object. salomaka one who has hair sapakṣaka one who has wings so these are some very important Samāsas noted to be the examples of 2.2.28 with an additional semantic input to summarize Peculiar Bahuvrīhi Samāsa and its peculiar features are stated by 2.2.26 up to 2.2.28. In case of 2.2.27, the output Samāsa is in fact an Avyaya.

It is stated in the open-ended bag ākrṭi Gaṇa stated in the avyayībhāvasaṃskāra, namely in 2.1.17 tiṣṭhadguprabhṛtīni ca. This Samāsa is generated in a very, very specific semantic domain of mutual fight, a very specific case.

2.2.26 states the Bahuvrīhi Samāsa of the names of the directions, when the meaning of the compound is the space in between those two directions. Similarly, a 2.2.28 deals with what is known as Sahabahuvrīhi. The tradition observes that the compound is taking place with more semantic conditions than the ones stated in 2.2.28. The tradition admits that this fact happens and accommodates such forms by adding some more explanations and statements in the traditional commentaries. With this, we come to the close of the

Samāsa Vidhāyaka Sūtras. From here onwards, we will start studying the Samāsānta Pratyayas related to the Bahuvrīhi Samāsa.

Thank you very much. Thank you.