CHAPTER  I

INTRODUCTION
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In recent times attempts have been made to study the several Indian Languages including Telugu in the light of modern linguistics. This new approach has considerably influenced the study of the structure of Telugu. However, much work is yet to be done in the field of its morphology. The present work is an attempt in this direction. It tries to examine in the light of the principles of Linguistics the traditional grammatical principles of Telugu with special reference to the Samasa, and to verify their relevance today. Since this mode of investigation is new, the present attempt might be regarded as a pioneering one. And, that is its justification.

I. TRADITIONAL TELUGU GRAMMARS:

There are a number of traditional treatises on grammar of the Telugu language. One of them is 'Andhra Sabdaçintâ'mani' whose authorship is a point of dispute. Many of the traditional Pundits attribute this work to Mannaya who is the first of the Kavitraya, who translated into Telugu the Mahabharata from Sanskrit. Mannaya belongs to the eleventh century. Hence it may be said that ASC belongs to that period.

Another grammar of Telugu is Vikritiveśka by Atharvana.
Scholars are of different opinion about the date of Atharvāṇa. Vikṛtiviveśka is a book of amendments to the principles laid down by Nannaya. Bālasaraswati, Appakavi and Ahobala pandita have commented upon the works of both Nannaya and Atharvāṇa. In their commentaries Nannaya’s rules and Atharvāṇa’s amendments are explained with suitable examples—while B.J. and A.K. wrote their commentaries in Telugu, the commentary of Ahobala is in Sanskrit. Only a part of A.K.’s commentary is available and it is mainly in verse. B.J.’s is in simple Telugu prose.

By the time these grammarians attempted their commentaries a vast literature in Telugu was at their disposal and this was to their advantage. They took examples from it to prove or disprove the rules and amendments of Nannaya and Atharvāṇa. Nannaya, Atharvāṇa, B.J. and A.B. followed in the main Pāṇini in their treatment of Telugu grammar. Ahobala particularly, went to the extent of saying that whatever was not said by him in his treatise could be found in Pāṇini’s grammar (Amuktam Anyatgraśhyam). Atharvāṇa devoted a separate Kaśrika to express this view. Whenever a point of dispute arises they illustrate their views with examples from established poets like rikkana, Potana and others.

Two other important grammars of Telugu are Potana’s

1. aśāya mahaśrha sa muślam sarvasya ti nigadyate; tadamuktasya kāryasya vaka; bhavati pāṇinīh
(V.V. Sanjna - 6)
'Andhrabhāṣaḥśāsana' and Vinnamōta Peddana's 'Kavyaśālankāraśūradamaṇī'. Kēṭana seems to have lived in the thirteenth century. It is interesting to note that he claims to be the first grammarian of telugu (ABB. verse no.5). His grammar is in Telugu verse. He illustrates his principles with a few examples but does not give their sources. Kēṭana and Peddana attempt to give suitable definitions to some important grammatical terms.

The most important grammar is Bālayāśkarana, justly recognised as the best among the traditional works. Its author is Chinnaya Suṣrī, of the nineteenth century. Unlike his predecessors he studied all the grammatical literature available and then put forth his own views. Sastraśāmsaśārya, a contemporary of Suṣrī, wrote another important grammar entitled 'Praudhavāśkarana'. This was the result of his discovery that a few usages of the classical authors were beyond the rules laid down by Suṣrī. A more recent work is 'Andhara Bhāṣānuśasana of Malladi Suṣrīyanasaṣṭri.

II. TIKKANA - HIS UNIQUE PLACE IN TELUGU LITERATURE

Telugu grammars in general are based on Sanskrit grammar. They have suffered on account of this fact as can be noticed by any careful student of the subject. This point has been developed in the third chapter of this thesis. It may be said that none of the traditional grammarians make a thorough study of the usages of the classical authors. Such a study is attempted here
regarding the formation of compounds. The compounds of Tikkana are taken for this purpose. Tikkana, perhaps the greatest poet in Telugu literature, is the central figure in the Kavitraya. He translated fifteen parvas, the largest portion, of the Mahabharata. Unlike Nammaya, Tikkana uses a very large amount of 'Deesi' (native) expression and his Bharata is indeed a treasure-house of the 'Deesi' element. The difference in the language of the two poets is striking. Nammaya is fond of the Sanskritised expression; Tikkana uses both Sanskrit and Telugu in good measure, though he is partial to native Telugu words. Since Tikkana has made quite a liberal use of the 'Deesi' element in his work the 'Deesi' compounds are collected for analysis here. But the collection of all the Deesi compounds found in his Bharata would involve considerable labour and time, because of its very bulk. Since our study is confined only to an analysis of the types of compound-formation in Telugu, collection of all his Deesi compounds is not attempted. Instead the Deesi compounds occurring in the first canto of each parva of his Mahabharata have been selected for study. About one thousand and five hundred 'Deesi' compounds consisting of two constituents and about three hundred Deesi compounds consisting of more than two constituents have been collected and made use of in this thesis.

III. COMPOUND IN SANSKRIT:-

In Sanskrit, accent plays an important role in the formation of compounds. For example, compounds like raaja-putra and

2. G.I.G. L., P.4
Sukra-teja \(^3\) may be regarded either as tatpurusa or as bahuvrihi depending upon the changing accent in them. But these compounds are regarded only as tatpurusa (raja-puruṣa - suṣya teṣa-juḍa) in Telugu. Hence accent is not a deciding factor in changing the pattern of the Telugu compound.

Sanskrit grammatical tradition may be identified with the work of Pāṇini and his school for purposes of our study. According to Pāṇini, the compound is analysed on the following lines. Compounds are of two kinds, namely saṃśārya \(^4\) and viṣeṣa. Examples of saṃśārya compounds are Jīmuśaya and Kaśkata-liṣyam. Examples of viṣeṣa compounds are niśloṣtpala and raijaputra. Again, the Viṣeṣa is divided into four kinds, namely, avyayiśhava, tatpurusa, bahuvrihi and dvandva. Avyayiśhava is that compound in which words with nominal inflection enter into compounding and ultimately the resultant form becomes avyaya or indeclinable, adhitari (ha-rau) 'in Hari' pratyaksam (akṣaraḥ sami-pam) 'before the eyes' are examples of this compound. The tatpurusa has two main divisions, Vyadhikaraṇa and Saṃśāra-dhikaraṇa. The Vyadhikaraṇa is that type in which the constituents entering into a compound are of different case endings. raijnah purusah = raijapurusah and the like are examples. raijnah is in the possessive case-ending and purusah is in the nominative case-ending.

3. S.L., P. 214
4. 'Saṃśārya' compounds according to Pāṇini are those which cannot be placed under any of the four types into which the 'Viṣeṣa' compounds are classified.
The term tatpurusa has somehow come to be identified with the vyadhi karana as distinguished from sama:na:dhikarana. Sama:na:dhikarana compounds are treated as karmadhai:raya in which both the constituents are in the nominative case.

Tatpurusa as identified with vyadhi karana has six sub-divisions. Those constructions whose arrangement gives accusative case relation etc. are styled as dvi:tya: tatpurusa and so on. Two kinds of sama:na:dhikarana can be distinguished -- if the first component is numerical then the compound is called dvigu, and if the components are substantive and attributive then the compound is called karmadhai:raya. Karmadhai:raya again is of eight kinds.

Bahuvershi is that compound in which the attributive and the substantive components together function as a unified attribute of something which does not directly participate as a component in the compound. For example tri-nestra (the three-eyed or he who has three eyes) suggests Siva. Bahuvershi is capable of representing all the six case relations commencing from the accusative.

Usually, in the case of vise:sa sama:sa the components drop their nominal inflection and the compound-form as a unit takes the suitable case-suffix at the end. This is not the case with the sama:nyassa:sa generally. For e.g. jismu:tasya:va) aya after the word jismu:tasya is the possessive case suffix.
and it is retained in the compound. However there are a number of compounds of the Viśeśa type in which the first component does not drop the case-suffix. These are termed as 'aluk' compounds (e.g. Yuthi-sthira etc.)

The analysis of compound formations given in the traditional Sanskrit grammar is to a great extent accepted and adopted by the Telugu grammarians in analysing the formation of the 'samaśa' in their own language. However, the attempts of Keśāna and Malladi to adopt the Sanskrit avyayi-bhava compound to Telugu grammar have not proved successful. The reasons for their failure are discussed in the third chapter of this thesis.

IV. COMPOUNDS IN DARVIDIAN LANGUAGES:

The formation of the compound is almost similar in all most all the Dravidian languages. In Telugu, the attributive-substantive type is very frequent. This type is recognised as the Karmadhasraya by the traditional grammarians. This class of forms is treated under three separate heads by Tamil grammarians. These are uvama-t-tokai, vinai-t-tokai and panpu-t-tokai. Uvama-to-tokai is the compound in which the former member is an upama-na, tuti-y-itai (tuti pōnra-itai) 'waist like tuti' is an example.

Vinai-to-tokai is the compound made up of a relative participle and a noun qualified by it, - as per example kol-ya:nai (konra ya:nai or kollum ya:nai) 'an elephant which killed, which

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5. C.G.1 p. 130
kills or which will kill'.

Panpu-t-tokai is a compound made up of two words which stand in apposition with each other; the former word may denote quality, state, colour etc. or the individual thing of a genus. As per example, we have karun-kutirai (kariyatu a:kiya kutirai) 'black horse or horse which is black'. Malla-galuva, 'black lotus' vacou-vai:du 'coming fellow' and the like are similar compounds in Telugu. Kiru-gajje 'small round bell' sidimaddu 'flying powder - gun powder', and the like are Kannada karmadha;raya compounds.

Vinai-t-tokai of Tamil language deserves some attention here. In the compound-form kol-ya:nai 'killing elephant' the first constituent kol>to kill, is identical with the verbal root. The combination may be used in all the three tenses. Hence, the Tamil grammarians are of the opinion that the tense indicator can be dropped in vinai-t-tokai as in kol-ya:nai. In Telugu, we have a special type of verbal form which is styled as tatdharma, which may give the meaning of any of the three tenses. Campu-n-e:nugu, 'elephant that kills' is an example which is equivalent to the Tamil compound kol-ya:nai. It has two free variants campu-e:nugu, and campedu-n-e:nugu, edu and edi are treated as inflections.

6. K.G., P. 356
7. H.G.T., P. 207
8. B.V., Kriya 44
by Telugu grammarians. Such forms are not present in Tamil.
Besides, the above mentioned types of participle-noun combination
there is another type of participle noun-combination in Telugu.
The verbal root and the tense-indicator together as a unit can be
present in some Telugu compounds. For example campu-o-unna-y-e:
nugu (present) 'elephant that is killing' camp-i-na-y-e:nugu (past)
'elephant that killed' and campa-gala-y-e:nugu (future) 'elephant
that will kill' are compounds where the verbal root and the tense-
indicator enter into compound-formation.

Those compounds whose arrangement represents any of
the oblique case relations are listed under tatpurusa in Telugu.
Though this term tatpurusa includes Karmadha:raya, (dvigu is one
type of Karmadha:raya), in general usage it is restricted to only
those compounds which represent any of the oblique cases in the
first component. Similar compounds are termed as Verrumai-t-tokai
in Tamil. Verrumai means case. Verrumai-t-tokai is the compound
in which the former member stands in case relation to the latter.
Hence the very name describes the nature of the compounds under
that heading. Pon-kutam (ponnal a:kkapatta kutam) 'pot made of
gold' is a usage of this kind. Banga:ru-kunda 'golden pot' is
the corresponding Telugu form. Naraga:lu 'leg of wood'
malli-ge-huvu 'jasmin flower' are Kannada compounds of this type.

9. H.V. Sam 5
10. C.G.T., P. 129
11. K.G., P. 357
There is another type of compounds called the dvandva. The general feature of this compound is that it takes the plural suffix at the end. Similarly Kannada dvandva is also seen with the plural suffix (eg. aśve-kudere-galu\textsuperscript{12} as 'elephants and horses'). Moreover in Kannada, sometimes, more than two constituents may make a dvandva as in the usage mara-gīḍa-balli-galu\textsuperscript{13} 'trees, plants and creepers'. But such a formation is not found in Telugu. In Tamil, the dvandva is styled as ummai-t-to:ki, pulivir-kentai\textsuperscript{14} 'tiger, bow and kentai fish' is an example of this kind. The distinctive feature of such Tamil compounds is that they do not take the plural suffix at the end, unlike some of the similar Telugu and Kannada compounds. Even in Tamil as in Kannada, more than two constituents may form a dvandva.

In Tamil, Kannada and Telugu the Bahuvrīhi samāsa is sometimes formed by translating the identical Sanskrit compound. The Bahuvrīhi is styled as amoli-t-tokai in Tamil. Examples of Bahuvrīhi in the three languages can be given as follows: eḻl-malai (Tamil) 'Lord of the seven hills' pane-gāṛṛ (Kannada) 'he who has eye in forehead' and Mu-k-kantī (Telugu) 'three eyed God'. The Telugu compound mu-k-kantī is

\textsuperscript{12} K.G., P. 359
\textsuperscript{13} K.G., P. 358
\textsuperscript{14} M.G.T., P. 207
\textsuperscript{15} K.G., P. 359
\textsuperscript{16} B.V. Sam.
the translation of the Sanskrit compound tri-nestra and that of
the Kannada compound is out of the Sanskrit compound phaila-
nestra. However in Tamil there is another type of bahuvrihi. It
resembles the substantive-attributive combination. It can
be used either as Bahuvrihi or Karmadhaṣṭraya depending upon
the context. As for example pon-mēṇi ordinarily means 'golden
colour' but in sentences like pon-mēṇi vaññāl the compound may
be interpreted as 'a lady of golden colour'.

In Telugu, the translations of compounds like trinastra
take words like vaḍu at the end (vide chapter III). Such addi-
tions are not present in Tamil. Moreover, Bahuvrihi in Telugu
forms is found taking an inflection (eg. muk-kanti etc.),
which is not found in Tamil. This inflection is regarded as
sama-sañtakaṣṭraya by the traditional Telugu grammarians.

Partial translation of the Sanskrit compounds, which
is a significant feature in Telugu and Kannada, is also present
in Tamil (eg. oru-v-anta from eka-anta 19 and aim-perumpuṭam
from panna-mahā-bhūta) 20 are used in Tamil. Dinakara-köduku
and the like are compounds of this type in Telugu. But it may
be noted here that, whereas in the Tamil-compounds derived from
translating the Sanskrit-compounds, only the initial constituents

17. C.G.T., P. 131
18. B.V. Sam 22
19. H.T.R., P. 33
20. H. T.R., P. 33
are translated, in Telugu the final constituent is translated as can be observed in the examples cited above. However, compounds derived from translating the Sanskrit compounds are frequent in Telugu and Kannada.

It follows, from these observations, that, despite minor dis-similarities in saṃskāra-formation, these three languages, Telugu, Tamil and Kannada possess an essential similarity in compound-formation.

V. COMPOUND CLASSIFICATION - SANSKRIT AND TELUGU

Some of the differences between the Telugu and Sanskrit grammars may be described as follows:

1. All the sub-divisions of the Sanskrit Karmadhaśraya are not recognised in the Telugu analysis of the Karmadhaśraya.

2. Dvandva of Telugu is different from the Sanskrit Dvandva in certain aspects. The Telugu Dvandva generally consists of only two constituents, whereas the Sanskrit Dvandva may have more than two constituents.

3. Though the Telugu grammarians have recognised the 'aluk' type of compounds, they do not seem to have recognised the saṃśayā type of compounds.

This thesis has a two-fold purpose: Firstly, it attempts
to study the influence of the Sanskrit compound-formation on the Telugu compound-formation and seeks to emphasize the limitations of such an influence. Secondly, it is an attempt to study the structure of the Telugu compound in the context of modern linguistics.