

denotes mere action, (*bh<sup>1</sup>va-v<sup>1</sup>caka*) irrespective of any Person and Number. And, since they are used as adjectives. they have to agree syntactically with the substantive in Gender, Case and Number, as for instance, *neyam* agrees with *cittam*, while *kartavyaā* agrees with *sañcayaā*. These adjectival forms can be used in different Cases and Numbers, as would be needed so as to agree syntactically with those of the substantive concerned.

In the case of the forms like, *hara<sup>a</sup>yam*, *ucc<sup>1</sup>ra<sup>a</sup>yam*, *smara<sup>a</sup>yam*, *tara<sup>a</sup>yam*, etc., the termination *-an<sup>a</sup>ya* is applied. Thus, *hara<sup>a</sup>yam* = *hā (har) + an<sup>a</sup>ya + am* / *ucc<sup>1</sup>ra<sup>a</sup>yam* = *ut + car + an<sup>a</sup>ya + am*.

And, in the case of the forms like *geyam*, *dhyeyam*, *neyam* and *deyam*, the termination *-ya* is applied. Thus, *gai + ya + am* = *ge + ya + am* / *N<sup>a</sup> + ya + am* = *ne + ya + am* / *D<sup>1</sup> + ya + am* = *de + ya + am*.

P<sup>1a</sup>ini mentions in all four terminations, viz., *-tavya -tavyat*, *-an<sup>a</sup>yar*, and *-yat* to be applied to a root to derive a Potential Participle from it. These derivative forms are thus distinguished as adjectival forms, from the regular verbal forms of the roots in the Potential Mood.

*bh<sup>1</sup>Ātavat*, *anus<sup>1</sup>Ātavat*, *pa-hitavat*, *likhitavat*, *sak-itavat*, *d<sup>0</sup>-itavat*, etc., are formed, and their adjectival forms like *bhuktav<sup>1</sup>n*, *bh<sup>0</sup>ktavantau*, *bhuktavantaā*, etc., are declined in various Cases and Numbers. Such a Past Participle, whether Active or Passive serves as an adjective of some noun or pronoun used as the subject of a sentence. Thus, they are the adjectives derived from verbal roots and denote sense of their the Past Tense.

We have noted that the base of the Past Passive Participle ends in *-ta*, while that of the Past Active Participle ends in *-tavat*. In the P<sup>1a</sup>inian terminology, these terminations are mentioned as *-kta* and *-ktavatu*, respectively, and P<sup>1a</sup>ini calls both these terminations jointly by the name *Ni-h<sup>1</sup>*, and the words formed by affixing these terminations are known as *Kt<sup>1</sup>nta* and *Ktavanta*, or jointly as *Ni-h<sup>1</sup>nta*.

Since the Past Passive Participles are *a-k<sup>1</sup>r<sup>1</sup>nta*, they are declined like the *a-k<sup>1</sup>r<sup>1</sup>nta* nouns like *r<sup>1</sup>ma*, and since the Past Active Participles are *ta-k<sup>1</sup>r<sup>1</sup>nta*, they are declined as *ta-k<sup>1</sup>r<sup>1</sup>nta* nouns like *bhavat*.

**Now let us see, by way of specimens, the declension of the *ta-k<sup>1</sup>r<sup>1</sup>nta* noun *bhuktavat*, both in Masculine and Neuter:**

**Bhuktavat (M.)**

Case	Sing.	Du.	Plu.
Pra./ Nom.	<i>bhuktav<sup>1</sup>n</i>	<i>bhuktavatau</i>	<i>bhuktavantaā</i>
Sa, ./Voc.	<i>bhuktavat</i>	<i>bhuktavatau</i>	<i>bhuktavantaā</i>
Dvi./ Acc	<i>bhuktavantam</i>	<i>bhuktavatau</i>	<i>bhuktavantaā</i>
TĀ./ Instr.	<i>bhuktavat<sup>1</sup></i>	<i>bhuktavadbhy<sup>1</sup>m</i>	<i>bhuktavadbhiā</i>
Catu./ Dat.	<i>bhuktavate</i>	<i>bhuktavadbhy<sup>1</sup>m</i>	<i>bhuktavadbhyaā</i>
Pañ./ Abl.	<i>bhuktavataā</i>	<i>bhuktavadbhy<sup>1</sup>m</i>	<i>bhuktavadbhyaā</i>
ḷa-./ Gen.	<i>bhuktavataā</i>	<i>bhuktavatoā</i>	<i>bhuktavat<sup>1</sup>m</i>
Sapt./ Loc.	<i>bhuktavati</i>	<i>bhuktavatoḥ</i>	<i>bhuktavatsu</i>

**Bhuktavat (N.)**

Case	Sing.	Du.	Plu.
Pra./ Nom.	<b>bhuktavat</b>	<b>bhuktavat»</b>	<b>bhuktavanti</b>
Sa, ./ Voc.	<b>bhuktavat</b>	<b>bhuktavat»</b>	<b>bhuktavanti</b>
Dvi./ Acc	<b>bhuktavat</b>	<b>bhuktavat»</b>	<b>bhuktavanti</b>
TĀ./ Instr.	<i>bhuktavat<sup>1</sup></i>	<i>bhuktavadbhy<sup>1</sup>m</i>	<i>bhuktavadbhiā</i>
Catu./ Dat.	<i>bhuktavate</i>	<i>bhuktavadbhy<sup>1</sup>m</i>	<i>bhuktavadbhyaā</i>
Pañ./ Abl.	<i>bhuktavataā</i>	<i>bhuktavadbhy<sup>1</sup>m</i>	<i>bhuktavadbhyaā</i>
ḷa-./ Gen.	<i>bhuktavataā</i>	<i>bhuktavatoā</i>	<i>bhuktavat<sup>1</sup>m</i>
Sapt./ Loc.	<i>bhuktavati</i>	<i>bhuktavatoḥ</i>	<i>bhuktavatsu</i>

Now, note: Among the Neuter forms, only those of the Nominative, Vocative and Accusative Cases differ from those of the Masculine forms, while the rest of them are just similar. We should only remember this fact, so as to preclude the necessity of remembering the forms of the rest of the Cases separately.

Now, read aloud the following Sanskrit paragraphs, trying to grasp the meanings of the sentences therein:

*Nidr<sup>1</sup>nte bhagavataā smara<sup>a</sup>a, , pr<sup>1</sup>tar dev<sup>1</sup>n<sup>1</sup>m arcana, , s<sup>1</sup>dhu-puru-ebhyaā pra<sup>a</sup>1maā. pram<sup>1</sup>debhyo vir<sup>1</sup>maā, sarvasyopak<sup>1</sup>raā, ḥlucir vyavah<sup>1</sup>raā, sat-p<sup>1</sup>tra-d<sup>1</sup>ne ratiā, dharmak<sup>1</sup>rye-u matir ityeva sat-puru<sup>-1a1</sup>, sthitiā /*

In the above sentence, the words in the Nominative, Genitive and Locative are used. By joining the phrase *ityeva* (=thus verily), with other parts of this sentence we can formulate eight separate sentences, e.g., *Nidr<sup>1</sup>nte bhagavataā smara<sup>a</sup>am ityeva sat-puru<sup>-1a1</sup>, sthitiā / Pr<sup>1</sup>tar dev<sup>1</sup>n<sup>1</sup>m arcanam ityeva sat-puru<sup>-1a1</sup>, sthitiā /*

*smara<sup>a</sup>a, kartavyam*=should be remembered. *Bhava-jalam*=water of the (ocean in the form of the cycle of) births. *Tara<sup>a</sup>yam*= should be crossed over (by swimming).

**Geya, gṛt<sup>1</sup>-n<sup>1</sup>ma-sahasra, dhyeya, ḥrpati-rōpam ajasram / Neyam, sajjana-sa; ge citta, deya, dṇa-jan<sup>1</sup>ya ca vitta, //**

**Vocabulary:** *Geyam*= should be sung. *Gṛt<sup>1</sup>-n<sup>1</sup>ma-sahasram* = the *Bhagavad-gṛt<sup>1</sup>* and the *Vi<sup>-a</sup>u-sahasra-n<sup>1</sup>ma*. *Dhyeyam*= *dhy<sup>1</sup> na*, *kartavyam*= should be meditated upon. *Rōpam*= the handsome form. *Ajasram*= constantly. *Neyam* = should be led to. *Sa; ge*= in the vicinity. *Cittam*= mind. *Deyam*= *d<sup>1</sup>na*, *kartavyam*= should be given, donated. *Dṇa-jana*=a poor person. *Vittam*=dhanam= money.

**Coalescence:** *-rōpam+ajasram (m+a=ma)*.

In the above verses, the usages, viz., *gantavyam, sth<sup>1</sup>- tavyam, vaktavyam, d<sup>1</sup>tavyam, bhoktavyam, kartavyaā, hara<sup>a</sup>yam, uccara<sup>a</sup>yam, smara<sup>a</sup>yam, tara<sup>a</sup>yam, geyam, dhyeyam, neyam and deyam*, are the forms of the Potential Participle. They are derived from the Sanskrit verbal roots, *gam, sth<sup>1</sup>, vac, d<sup>1</sup>, bhuj, kĀ, hĀ, ut+car, smĀ, tĀ, gai, dhyai, n*», and *d<sup>1</sup>*, respectively.

It should be noted that these forms denote the sense, like *gacchet, ti-~het, ucy<sup>1</sup>t, dey<sup>1</sup>t, bhuñjet, kury<sup>1</sup>t, haret, uccaret, smaret, tṛy<sup>1</sup>t, gey<sup>1</sup>t, dhy<sup>1</sup>y<sup>1</sup>t, nṛy<sup>1</sup>t, dey<sup>1</sup>t*, respectively, in the Potential Mood of the respective verbal roots. Here, in the above verses, since only the sense of the action is intended to be conveyed irrespective of any Person and Number, the form of the Potential Participle of the root are used. But, when the sense of the action denoted by the verbal root is to be conveyed with reference to particular Person and Number, the verbal forms in the Potential Mood, as shown above, are used.

**Now. Let us understand the grammatical analysis of these verbal forms:** *Gantavyam*= *gam+tavya+am / (m+t=nt)*. *Sth<sup>1</sup>tavyam*=*sth<sup>1</sup>+tavya+am /*Here, the termination *tavya* of the potential Participle is applied to the root.

Since all these forms are supposed to be of Neuter Gender, the Case termination of the Nom. Sing. *-am* is suffixed to it, because it

*Pañcbhiā janaiā millitv<sup>1</sup> saha gantavyam / Pañcbhiā puru-aiā ekibhōya saha sth<sup>1</sup>tavyam / Pañcbhiā naraiā ekatrṃbhōya saha vaktavyam / Pañcbhiā m<sup>1</sup>nu-aiā yad<sup>1</sup> etat sarva, saha kriyate tad<sup>1</sup> kim api duākha, na bhavati /*

**Vocabulary:** *Pañcbhiā*=by five. *Saha*=together. *Ganta-vyam*= should go. *Janaiā*=puru-aiā=naraiā=m<sup>1</sup>nu-aiā= per- sons. *Sth<sup>1</sup>tavyam*= should stay. *Vaktavyam*= should speak.

*D<sup>1</sup>tavya, bhoktavya, sati vibhave sañcayo na kartavyaā / Pañyantu madhukar<sup>a</sup>1, sañcitam artha, haranty anye //*  
*Yad<sup>1</sup> vibhavaā samāddhi asti tad<sup>1</sup> d<sup>1</sup>tasvya, d<sup>1</sup>na, kara<sup>a</sup>ya, , bhoktavya, bhogaā kara<sup>a</sup>yaā, kin-tu vāth<sup>1</sup> nirarthaka, sañcayaā sa;grahaā na kartavyaā / Pañyantu bhavantaā sarve jan<sup>1</sup>ā / Madhukaryaā madhumak-ik<sup>1</sup>ā madhu-pu-ake vāth<sup>1</sup> madhunaā sañcaya, kurvanti, yataā t<sup>1</sup>ā tan-madhu na tu svaya, bhuñjanti, na ca kasmai-cid api yacchanti / Ata eva te<sup>-1</sup>, puru<sup>-1</sup>rthena sañcita, madhu-rōpm artha, dhana, vy<sup>1</sup>dh<sup>1</sup>ā lubdhak<sup>1</sup>ā haranti /*

**Vocabulary:** *D<sup>1</sup>tavyam*=should be given away, donated. *Bhoktavyam*=should be enjoyed. *Sati vibhave*= when there is prosperity. *Sañcayaā*= hoard, accummulation. *Kartavyaā*=should be done. *Pa-yantu*= (you all) see, mark. *Madhukar<sup>a</sup>1*, = of the honey-bees. *Haranti*= take away. *Anye*=others.

**Coalescence:** *Sañcayaā+na* (aā+na=o na) / *Sañcitam+n* artham (m+a=ma) / *Haranti+anye*(i+a=y).

**New forms:** *Pañyantu*= Imperative 3<sup>rd</sup> Per. Pl. of the Sanskrit verbal root *dĀ* (1 P. 'to see'). *Haranti*= Pre. 3<sup>rd</sup> Per. Pl. of the root *hĀ* (1 U. 'to take away, deprive of.').

*Kasyacit kim api no hara<sup>a</sup>ya,*  
*Marma-v<sup>1</sup>kyam api noccara<sup>a</sup>yam /*  
*~rṃpateā pada-yuga, smara<sup>a</sup>ya,*  
*Lṃlay<sup>1</sup> bhava-jala, tara<sup>a</sup>yam //*

*Kasya-cit*= of any body. *Kim-api*= anything. *No*= not. *Hara<sup>a</sup>ya*= should not be taken away, stolen. *Marma-v<sup>1</sup>kyam*= marm<sup>1</sup>-gh<sup>1</sup>ta-janakam vacanam=statement that hurts vitally. *Ucc<sup>1</sup>ra<sup>a</sup>ya*= should be uttered. *~rṃpateā*=Lak<sup>m</sup>-pateā=Vi<sup>-a</sup>oā=of the Lord Vi<sup>-a</sup>u. *Pada-yugam*=Cara<sup>a</sup>a-yugmam=pair of feet. *Smara<sup>a</sup>ya*=

**New Forms:** *Bhagavataā*= Gen. Sing. of *bhagavat* (M.).

**Coalescence:** *Pr<sup>1</sup>taā+dev<sup>1</sup>n<sup>1</sup>m+arcanam* (ā+d=rd, m+a= ma) / *Pran<sup>1</sup>debhyaā+ vir<sup>1</sup>maā* (aā+v=ov / *Sarvasya upak<sup>1</sup>raā* (a+u=o / *~uciā+vyavah<sup>1</sup>raā* (ā+v=rv) / *Matiā+iti\_eva* / (ā+i=ri, i+e=ye) /

*Sōrya, vin<sup>1</sup> dina, na hi / Pu<sup>a</sup>ya, vin<sup>1</sup> sukha, na hi /*  
*Suputra, vin<sup>1</sup> kula, na hi / Guru, vin<sup>1</sup> vidy<sup>1</sup> na hi / Dana, vin<sup>1</sup> kṛtir na hi / Bhojana, vin<sup>1</sup> tāptir na hi / S<sup>1</sup>hasa, vin<sup>1</sup> siddhir na hi / Udyama, vin<sup>1</sup> dhana, na hi / Kula-strṃ, vina gĀha, na hi / VĀ-0;I, vina subhik-a, na hi / Hādaya-ḥuddhi, vin<sup>1</sup> dharmo na hi / Jñ<sup>1</sup>na, vin<sup>1</sup> muktir na hi /*

In each of the above sentences, we find that the indeclinable *vin<sup>1</sup>* has been used with the nouns in the Accusative Case, and there is another noun in the Nominative Case, while the verb, like *bhavati*, *asti*, or *vartate*, though not actually mentioned, is implied or understood.

**Vocabulary:** *Udyama* = endeavour, effort. *Kula-strṃ*= a woman of good family. *VĀ-I*=rain. *Subhik-a* = the condition in which the alms are easily obtained, i.e., abundance of food. *Hādaya-suddhi* = purity of heart. *Mukti*= liberation.

*Suvacanena maitri, indu-darḥanena samudraā, ḥĀ;g<sup>1</sup>re<sup>a</sup>a r<sup>1</sup>gaā, vinayena gu<sup>a</sup>ā, d<sup>1</sup>nena kṛtiā, udyamena ḥrṃā, satyena dharmā, abhy<sup>1</sup>sena vidy<sup>1</sup> ny<sup>1</sup>yena r<sup>1</sup>jyam, aucityena mahattvam, aud<sup>1</sup>rye<sup>a</sup>a prabhutva, , kḥamay<sup>1</sup> tapaā, bhojanena ḥarṃra, , l<sup>1</sup>bhena lobhaā, durvacanena kalahaā, nṃca-sa;gena duāḥlat<sup>1</sup>, upek-ay<sup>1</sup> ripuā, ku-umba-kalahena duākham, aḥaucena d<sup>1</sup>ridryam, apathyena rogaā, asanto-e<sup>a</sup>a tā<sup>-a</sup>1, vyasanena vi-ayaā vardhate //*

**Vocabulary:** *Indu* = the Moon. *~Ā;g<sup>1</sup>ra*= amorousness. *R<sup>1</sup>ga*= attachment. *Vinaya* = modesty. *Ny<sup>1</sup>ya*= justice. *Aucitya*= propriety. *Aud<sup>1</sup>rya*= generosity. *Kam<sup>1</sup>*= forgiveness. *Kalaha*= quarrel. *Duāḥlat<sup>1</sup>*=proneness to evil behaviour. *Aḥauca*= impurity. *Apathya*= unwholesome (food or conduct). *Asanto-a*= dissatisfaction. *Vyasana*= addiction.. *Vi-aya*=sexual urge. *Vardhate* = Pre. 3<sup>rd</sup> Per. Sing. of the root *vĀdh* (=to grow, to increase, to augment).

with each of the phrases, we can formulate as many independent sentences, e.g., *Suvacanena maitri vardhate/ Indu-darṣanena samudrāḥ vardhate /*

**Satpuru-aā paropak<sup>1</sup>r<sup>1</sup>y<sup>1</sup>vatarati / Suvar<sup>a</sup>a, par<sup>1</sup>la<sup>j</sup>k<sup>1</sup>r<sup>1</sup>ya t<sup>1</sup>pa-t<sup>1</sup>an<sup>1</sup>dika, sahate / Aguruā para-saurabhy<sup>1</sup>ya d<sup>1</sup>ha, sahate / Karpūra, para-saugandhy<sup>1</sup>ya mardana, sahate / Candana, para-t<sup>1</sup>popaṅ<sup>1</sup>ntaye ghar-a<sup>a</sup>a, sahate / Kastūrik<sup>1</sup> para-patra-bha<sup>j</sup>g<sup>g</sup>-k<sup>ā</sup>te kartana, sahate / T<sup>1</sup>mbūla, para-ra<sup>j</sup>g<sup>1</sup>ya carva<sup>a</sup>a, sahate / Dadhi par<sup>1</sup>rtha, vilo<sup>ana</sup>, sahate / Mañji-h<sup>1</sup> para-vastra-rañjan<sup>1</sup>ya ku--ana-kha<sup>a</sup>an<sup>1</sup>ni sahate / Soryāā par<sup>1</sup>rtham eva udgacchati, Jaladharaā paropak<sup>1</sup>r<sup>1</sup>yaiva var-ti / Sarit<sup>1</sup>ā par<sup>1</sup>rtham eva vahanti / V<sup>ā</sup>k<sup>1</sup>ā paropak<sup>1</sup>r<sup>1</sup>rtham eva phalanti /**

In the above sentences, the nouns in the Nominative and Dative Cases are used.

**Coalescence:** paropak<sup>1</sup>r<sup>1</sup>ya+avatarati (a+a=1) / par<sup>1</sup>rtham+eva (m+e=me) / paropak<sup>1</sup>r<sup>1</sup>ya+eva (a+e=ai)/

**Vocabulary:** Para= other. Upak<sup>1</sup>ra= doing good, benevolence. Ala<sup>j</sup>k<sup>1</sup>ra = decoration. T<sup>1</sup>pa= heat, grief. T<sup>1</sup>ana+<sup>1</sup>di= beating, and etc.. Sahate = 3<sup>rd</sup> Per. Sing. of the root sah (1. . 'to suffer'. Saurabhya= saugandhya=making fragrant, scenting. D<sup>1</sup>ha= burning. Upaṅ<sup>1</sup>nti = calming. Ghar-a<sup>a</sup>= rubbing, friction. Mardana = pounding, messaging. Patra-bha<sup>j</sup>g<sup>g</sup> = picture designs (drawn on various limbs for decoration). K<sup>ā</sup>te (ind.)= for the sake of. Kartana= cutting. Ra<sup>j</sup>ga = colouring. Vastra-rañjana= dying cloth. Carva<sup>a</sup>a = Chewing. Vilo<sup>ana</sup>= mathana= hurning. Ku--ana = beating, thrashing. Khan<sup>ana</sup>= breaking, crushing. Udgacchati= 3<sup>rd</sup> Per. Sing. of the root ud+gam (gacch, 1 P.) 'to rise'. Var-ti = 3<sup>rd</sup> Per. Sing. of the root v<sup>ā</sup> (1 P.) 'to rain'.

**Tasm<sup>1</sup>d<sup>1</sup>tmanaā<sup>1</sup>k<sup>1</sup>ṣā sambhūtaā / k<sup>1</sup>ṣ<sup>1</sup>d<sup>1</sup>v<sup>1</sup>yuā / V<sup>1</sup>yor agniā / Agner<sup>1</sup>paā / Adbhyaā pāthiv<sup>1</sup> / Pāthivy<sup>1</sup>ā o-adhayaā / O-adhibhya annam / Ann<sup>1</sup>t<sup>1</sup> puru-aā / Sa v<sup>1</sup>e-a puru-o<sup>1</sup> nna-rasamayaā /**

### Hari (m.) = God Vi-a<sup>u</sup>

	Sing.	Du.	Pl.
Pra./Nom.	hariā	har <sup>ṃ</sup>	harayaā
Sa, ./Voc.	hare	har <sup>ṃ</sup>	harayaā
Dvi./Acc.	harim	har <sup>ṃ</sup>	har <sup>ṃ</sup> n
T <sup>ā</sup> ./Instr.	hari <sup>a</sup> <sup>1</sup>	haribhy <sup>1</sup> m	haribhiā
Cat./Dat.	haraye	haribhy <sup>1</sup> m	haribhyaā
Pañ./Abl.	hareā	haribhy <sup>1</sup> m	haribhyaā
ḷa-./Gen.	hareā	haryoā	har <sup>a</sup> <sup>1</sup> m
Sap./Loc.	harau	haryoā	hari-u

### Sth<sup>1</sup>a<sup>u</sup> (m.) = God i-iva

	Sing.	Du.	Pl.
Pra./Nom.	sth <sup>1</sup> a <sup>u</sup> ā	sth <sup>1</sup> a <sup>o</sup>	sth <sup>1</sup> a <sup>ava</sup> ā
Sa, ./Voc.	sth <sup>1</sup> a <sup>o</sup>	sth <sup>1</sup> a <sup>o</sup>	sth <sup>1</sup> a <sup>ava</sup> ā
Dvi./Acc.	sth <sup>1</sup> a <sup>um</sup>	sth <sup>1</sup> a <sup>o</sup>	sth <sup>1</sup> a <sup>o</sup> n
T <sup>ā</sup> ./Instr.	sth <sup>1</sup> a <sup>un</sup> <sup>1</sup>	sth <sup>1</sup> a <sup>ubhy</sup> <sup>1</sup> m	sth <sup>1</sup> a <sup>ubhi</sup> ā
Cat./Dat.	sth <sup>1</sup> a <sup>ave</sup>	sth <sup>1</sup> a <sup>ubhy</sup> <sup>1</sup> m	sth <sup>1</sup> a <sup>ubhya</sup> ā
Pañ./Abl.	sth <sup>1</sup> a <sup>o</sup> ā	sth <sup>1</sup> a <sup>ubhy</sup> <sup>1</sup> m	sth <sup>1</sup> a <sup>ubhya</sup> ā
ḷa-./Gen.	sth <sup>1</sup> a <sup>o</sup> ā	sth <sup>1</sup> a <sup>vo</sup> ā	sth <sup>1</sup> a <sup>o</sup> n <sup>1</sup> m
Sap./Loc.	sth <sup>1</sup> a <sup>au</sup>	sth <sup>1</sup> a <sup>vo</sup> ā	sth <sup>1</sup> a <sup>u</sup> -u

Here, the apparent difference between the forms of these two nouns is that while in the case of *Hari* the final vowel *i* is replaced by its *gu<sup>a</sup>* equivalent *e*, and being coalesced with the following vowel they are changed to *ay*. And, in the Gen. pl. the *n* changed to <sup>a</sup>. In the case of the noun *Sth<sup>1</sup>a<sup>u</sup>* the final vowel *u* is replaced by its *gu<sup>a</sup>* equivalent *o*, and being coalesced with the following vowel they are changed to *av*.

Now, sing aloud rhythmically the following verses, trying to grasp their meanings:

**Pañchbhiā saha gantavya, sth<sup>1</sup>tavya, pañchbhiā saha /  
Pañchbhiā saha vaktavya, na duākha, pañchbhiā saha //**

Herein, the nouns in the Nominative and Instrumental are used, and with every phrase, the verb *vardhate* is implied. By joining it

**Madhu (neu.) = honey.**

	Sing.	Du.	Pl.
Pra./Nom	madhuā	madhū	madhavaā
Sa, ./Voc.	madho	madhū	madhavaā
Dvi./Acc.	madhum	madhū	madhavaā
TĀ./Instr.	madhn <sup>1</sup>	madhubhy <sup>1</sup> m	madhubhiā
Cat./Dat.	madhne	madhubhy <sup>1</sup> m	madhubhyaā
Pañ./Abl.	madhunaā	madhubhy <sup>1</sup> m	madhubhyaā
ḥa./Gen.	madhunaā	madhunoā	madhūn <sup>1</sup> m
Sap./Loc.	madhuni	madhunoā	madhu-u

On comparing these forms, we find that **the difference is much more in the forms of the Nominative, Vocative and the Accusative cases. The forms in the Instrumental are similar. The dual and plural forms of the Dative, Ablative, Genitive and the Locative cases, too, are similar.** But the singular forms of these four cases are slightly different from each other, as between *gurave* and *madhne*, *guroā* and *madhunaā*, *guro* and *madhuni*. From the point of view of grammatical analysis, **the final u of guru is replaced by its gu<sup>a</sup> vowel o, before terminations of these cases** and it coalesces with them. Thus, *guru+e=guro+e*(Dat.)= *gur-av+e = gurave* / *guru+as* (Abl. & Gen.)= *guro+as=guro-s* (by elision of *a*) *guroā* / *guru+i=guro+i=gura* (*o>a*)+ *i* (*e>au*)=*gurau*. **But in the case the word madhu, the num-<sup>1</sup>gama (i.e., n) is added before these cases terminations.** Thus, *madh+n+<sup>1</sup>* (Instr.)=*madhun<sup>1</sup>* / *madhu + n+e*(Dat.)=*madhune* / *madhu+n+as* (Abl.-Gen.) = *madhunaā* / *madhu+n+i=madhni*. This Pa<sup>a</sup>inian analysis is for subtle logic of the grammatical understanding.

**Now, let us compare and contrast the forms of the i-k<sup>1</sup>r<sup>1</sup>nta (mas.) nouns with those of the u-k<sup>1</sup>r<sup>1</sup>nta (mas.) nouns:**

**In the above sentences, the nouns in the Ablative and Nominative are used, and the verb sambhṛtaā in all them, but the last one is implied; in the last one the verb bhavati, or asti, or vartate is implied.**

**Vocabulary:** ṣtmanaā= Abl. Sing. of <sup>1</sup>tman (m.) =from the Self. V<sup>1</sup>yoā=Abl. Sing. of v<sup>1</sup>yu (m.)= from the wind. Agneā=Abl. Sing. of agni (m.) = from the fire. Adbhyaā= Abl. Sing. of ap (f.)= from the waters. PĀthivy<sup>1</sup>ā= Abl. Sing. of pĀthiv<sup>1</sup> (f.)= from the earth. O-adhibhyaā= Abl. Sing. of O-adhi (f.)= from the plants. Ann<sup>1</sup>t = Abl. Sing. of anna (n.) = from grains. Rasa (m.)= juice.

**Coalescence:** Tasm<sup>1</sup>t+ <sup>1</sup>tmanaā (-t+<sup>1</sup>-=-d<sup>1</sup>-) / <sup>1</sup>k<sup>1</sup>ṣ<sup>1</sup>t+ v<sup>1</sup>yuā (t+v=dv) / In V<sup>1</sup>yoā+agniā and Agneā+<sup>1</sup>paā (oā+a=ora, eā+<sup>1</sup>=er<sup>1</sup>) / PĀthivy<sup>1</sup>ā+o-adhayaā (**<sup>1</sup>ā+o= <sup>1</sup>o**) / O-adhayaā+ annam (ā+a=a a) / Puru-aā + **anna-rasamaya** (ā+a=o') /

**Sukhasya mōla, dharmā / Dharmasya mōlam arthā / Arthasya mōla, r<sup>1</sup>jyam / R<sup>1</sup>jasya mōla indriya-jayaā / Indriya-jayasya mōla, vinayaā / Vinayasya mōla, vĀddhopasev<sup>1</sup> / VĀddhopasev<sup>1</sup>y<sup>1</sup> mōla, vijñ<sup>1</sup>nam / Vijñ<sup>1</sup>nen<sup>1</sup>tm<sup>1</sup>na, samp<sup>1</sup>dayet /**

**Coalescence:** Mōlam+ arthā (-m+a=-ma-) / - mōlam+ indriya- (-mi-) / -sev<sup>1</sup>y<sup>1</sup>ā+ mōlam (-<sup>1</sup>ā+m=-<sup>1</sup>m-) / Vijñ<sup>1</sup>nenā+ <sup>1</sup>tm<sup>1</sup>nam+sam-(-a+<sup>1</sup>=<sup>1</sup>, am+sa=a, sa). -sev<sup>1</sup>y<sup>1</sup>ā+mōlam (<sup>1</sup>ā+mō=<sup>1</sup>mō) /

**Vocabulary:** Mōlam = Root, source, cause. VĀddhopasev<sup>1</sup>y<sup>1</sup>ā= Gen. Sing. of the compound noun vĀddhopasev<sup>1</sup> (f.)= Of the service to aged people. ṣtmanaā =Gen. Sing. of the noun <sup>1</sup>tman (m.)= Of the Self. Samp<sup>1</sup>dayet= Causal Potential 3<sup>rd</sup> Per. Sing. of the root sam+pad (4 ṣ.)= One should accomplish.

**Compounds:** R<sup>1</sup>jya-mōlam =r<sup>1</sup>jasya+mōlam /Indriya-jayaā = Indriy<sup>1</sup>a<sup>1</sup>, jayaā / VĀddhopasev<sup>1</sup> = vĀddhasya upasev<sup>1</sup> /

*Nakula-sarpayoā, jala-vaiḥḥv<sup>1</sup>narayoā, deva-daityayoā, s<sup>1</sup>rameya-m<sup>1</sup>rj<sup>1</sup>rayoā, si, ha-gajayoā, vy<sup>1</sup>ghra-gavoā, k<sup>1</sup>ka-gh<sup>0</sup>kayoā, pa<sup>a</sup>ita-m<sup>0</sup>rkhayoā, pativrat<sup>1</sup>-svairi<sup>a</sup>yoā, sajjana-durjanayoā sahaja, vaira, bhavati /*

*Divasa-r<sup>1</sup>tryoā, s<sup>0</sup>rya-khadyotayor, ha, sa-bakayor, hasti-gardhabhayoā, si, ha-ḥḥg<sup>1</sup>layoā, r<sup>1</sup>ja-ra<sub>j</sub>kayoā, tath<sup>1</sup> samyaktva-mithy<sup>1</sup>tvayor mahad antara, bhavati /*

In the sentences of both the above paragraphs, the Genitive Dual forms of the compound nouns are used, and, after every form in the dual in the first paragraph, the verbal phrase **sahaja, vaira, bhavati** is implied, while after those in the second paragraph, the verbal phrase **mahad antara, bhavati** is implied. On repeating these verbal phrases, respectively, in the sentences of the respective paragraphs, we can formulate as many independent sentences as there are dual forms, e.g., *Nakula-sarpayoā sahaja, vaira, bhavati / Divasa-r<sup>1</sup>tryor mahad antara, bhavati /* (=There is a great difference between the day and the night.) and so on.

**Coalescence:** -r<sup>1</sup>tryoā + mahat (-oā + ma = orma). Mahat + antaram (t + a = da).

**Vocabulary:** *Nakula* (m.) = mongoose. *Sarpa* (m.) = snake. *Vaiḥḥv<sup>1</sup>nara* (m.) = fire. *Daitya* (m.) = demon. *S<sup>1</sup>rameya* (m.) = dog. *M<sup>1</sup>rj<sup>1</sup>ra* (m.) = cat. *Si, ha* (m.) = lion. *Gaja* (m.) = hastin (m.) = elephant. *Vy<sup>1</sup>ghra* (m.) = tiger. *Gau* (m.) = bull. *K<sup>1</sup>ka* (m.) = crow. *Gh<sup>0</sup>ka* (m.) = owl. *Pativrat<sup>1</sup>* (f.) = chaste woman. *Svairi<sup>a</sup>* (f.) = wanton, unchaste woman. *Sahaja* (mf.) = natural. *Vaira* (n.) = enmity. *Khadyota* (m.) = glow-worm. *Ha, sa* (m.) = swan. *Baka*

**Compounds:** *Nakula-sarpayoā* = *nakulaā ca sarpaā ca nakula-sarpau, tayoā / Jala-vaiḥḥv<sup>1</sup>narayoā* = *Jala, ca vaiḥḥv<sup>1</sup>naraā ca nakula-vaiḥḥv<sup>1</sup>narau, tayoā / Vy<sup>1</sup>ghra-gavoā* = *vy<sup>1</sup>ghraā ca gauā ca vy<sup>1</sup>ghra-gavau, tayoā / Pativrat<sup>1</sup>-svairi<sup>a</sup>yoā* = *Pativrat<sup>1</sup> ca svairi<sup>a</sup> ca, tayoā / Divasa-r<sup>1</sup>tryoā* = *divasaā ca r<sup>1</sup>tr ca, tayoā / Samyaktva-mithy<sup>1</sup>vayoā* = *samyaktva, ca mithy<sup>1</sup>tva, ca, tayoā /*, and so on.

in the dual forms of the Nominative, Locative and Accusative cases, the medial one is long in the plural forms of those cases.

Here it should also be remembered that the forms of the popular neuter words like *ak-i* (=eye), *asthi* (=bone) and *sakthi* (=thigh) are also declined in accordance with those of the noun *dadhi*, e.g., in Instr. Sing. *ak<sup>-a</sup><sup>1</sup>/asthn<sup>1</sup>/sakthn<sup>1</sup>*, in Dat. Sing. *ak<sup>-a</sup><sup>e</sup>/asthne/ sakthne*, in Abl. and Gen. Du. *ak<sup>-a</sup><sup>o</sup>ā/asthnoā/ sakthnoā*, in Gen. Pl. *ak<sup>-a</sup><sup>1</sup>m/asthn<sup>1</sup>m/sakthn<sup>1</sup>m*. Since this type of forms were popular in the usage in Sanskrit, P<sup>1a</sup>ini justified them grammatically by showing them by way of the exception to the general rule.

The difference between the masculine and the neuter forms of the *i-k<sup>1</sup>r<sup>1</sup>nta* nouns is limited to those of the Nominative, Vocative and Accusative cases only. The Vocative Singular and those of all other cases are similarly declined, as for instance:

	Sing.	Du.	Pl.
Pra./Nom.	<i>hari</i> (m.)/v <sup>1</sup> ri (n.)	<i>har</i> (m.)/v <sup>1</sup> ri <sup>a</sup> (n.)	<i>harayaā</i> (m.)/v <sup>1</sup> ri <sup>a</sup> i (n.)
Sa, /Voc.	<i>hare</i> (m.)/v <sup>1</sup> re (n.)	<i>har</i> (m.)/v <sup>1</sup> ri <sup>a</sup> (n.)	<i>harayaā</i> (m.)/v <sup>1</sup> ri <sup>a</sup> (n.)
Dvi./Acc.	<i>harim</i> (m.)/v <sup>1</sup> ri (n.)	<i>har</i> (m.)/v <sup>1</sup> ri <sup>a</sup> (n.)	<i>har</i> (m.)/v <sup>1</sup> ri <sup>a</sup> (n.)

Now, let us compare and contrast the forms of the u-k<sup>1</sup>r<sup>1</sup>nta nouns **guru** (mas.) and **madhu** (neu.):

**Guru** (mas.) = preceptor/teacher.

	Sing.	Du.	Pl.
Pra./Nom.	<i>guruā</i>	<i>gurō</i>	<i>guravaā</i>
Sa, /Voc.	<i>guro</i>	<i>gurō</i>	<i>guravaā</i>
Dvi./Acc.	<i>gurum</i>	<i>gurō</i>	<i>gurōn</i>
TĀ./Instr.	<i>guru<sup>a</sup><sup>1</sup></i>	<i>gurubhy<sup>1</sup>m</i>	<i>gurubhiā</i>
Cat./Dat.	<i>gurave</i>	<i>gurubhy<sup>1</sup>m</i>	<i>gurubhyaā</i>
Pañ./Abl.	<i>guroā</i>	<i>gurubhy<sup>1</sup>m</i>	<i>gurubhyaā</i>
ḥa./Gen.	<i>guroā</i>	<i>gurvoā</i>	<i>gurō<sup>a</sup><sup>1</sup>m</i>
Sap./Loc.	<i>gurau</i>	<i>gurvoā</i>	<i>guru-u</i>

Pañ./Abl.	muneâ	munibhy¹m	munibhiâ
‡a-./Gen.	muneâ	munyoâ	mun»n¹m
Sap./Loc.	munau	munyoâ	muni-u

**Pati (mas.)**

	Sing.	Dual	Plu.
Pra./Nom.	patiâ	pat»	patayaâ
Sa, ../Voc.	pate	pat»	patayaâ
Dvi./Acc.	patim	pat»	patayaâ
TÂ./Instr.	paty¹	patibhy¹m	patibhiâ
Catu./Dat.	patye	patibhy¹m	patibhiâ
Pañ./Abl.	patyuâ	patibhy¹m	patibhiâ
‡a-./Gen.	patyuâ	patyoâ	pat»n¹m
Sap./Loc.	patyau	patyoâ	pati-u

Note: Among the forms of these two *i-k¹r¹nta* nouns in masculine gender **there is no difference in the case of the endings in the dual and plural numbers. And even in the singular, there is only slight difference between the endings of the forms of the cases from the Instrumental to the Locative**, as between *munin¹* and *Paty¹*, *munaye* and *patye*, *muneâ* and *patyuâ*, *munau* and *patyau*. **But when the noun *pati* occurs as the last member in a compound, its forms are found to be just like those of the noun *muni***, as for instance in the case of the compound noun *bhØpati* (= *bhuvaa pati*=master of the earth=king). Thus, we have *munin¹* and *bhØpatin¹*, *munaye* and *bhØpataye*, *muneâ* and *bhØpateâ*, *munau*

**LESSON 11**  
(*Ek¹da¶laâ P¹-haâ*)

Read the following Sanskrit sentences aloud,  
trying to grasp their meanings:

*Kup¹trasya vidy¹ vâth¹, ku¶li-¹ya vrata, vâth¹, dhan¹®hye d¹na, vâth¹, Ø-are upta, vâth¹, munaye¹bhara¹ni vâth¹, andhasya prek¹a¹yaka, vâth¹, badhirasya g¹ta, vâth¹, madyape-u sadupade-o vâth¹ bhavati /*

*Par¹rthe mara¹a, ¶l¹ghya, , d¹ne d¹ridrya, ¶l¹ghya, , tapasi kÅ¶at¹ ¶l¹ghy¹, vidy¹rthe laghutva, ¶l¹ghya, , pathikopabhoge phal¹ni ¶l¹ghy¹ni, paropabhoge ta¹gasya ¶o¹aâ ¶l¹ghyo bhavati /*

In the sentences of the first paragraph, the forms of the respective nouns in the Nominative, Dative, Genitive and Locative are used, and with every phrase the verb *bhavati* is implied. By repeating it with each phrase, new independent sentences can be formed.

In the sentences of the second paragraph, the forms of the adjective *¶l¹ghya* have been modified in accordance with the gender and the number in which the subject is used. The implied verb *bhavati* has to be modified in according to the number in which the subject is used.

**Vocabulary:** *Vâth¹* (ind.)= useless. *¶-ara* = salty land. *Uptam* = that which is sowed. *Prek¹a¹yakam* = drama. *Badhira* = a deaf person. *Madyapa* = drunkard. *Par¹rthe*=for the sake of others. *Mara¹am* = death. *¶l¹ghya* = worthy, commendable. *D¹ridryam*= poverty. *KÅ¶at¹*= leanness, emaciation, slenderness. *Laghutvam*= smallness, littleness, levity. *Pathikopabhoga* = eating by the travelers. *¶o¹a*= being dried up.

**Compounds:** *Kup¹tram*= *kutsitam* (= contemptible, censurable, low, dirty) *p¹tram* (= fit, worthy, deserving person). *Ku¶li-yaâ*=

*kutsitaā, tasmai. १i-yaā = censurable disciple, student. Dhan<sup>1</sup>hye=dhanena <sup>1</sup>hyaā, tasmin= (rich, wealthy). Madyapaā= madya, pibati iti asau. Sadupadeḥāā = samyak upadeḥāā = good advice. Par<sup>1</sup>rthe = parasya arthe (=for the sake of). Pathikopabhoge = pathikaiā upabhogaā (= for use, enjoyment), tasmin.*

**New Forms:** *Uptam=* Nom. Sing. of the neu. P.P.P. *upta* derived from the root *Vap* (1 U.) 'to sow, scatter, weave, cut, shave'. *Munaye=* Dat. Sing. of the *i-k<sup>1</sup>r<sup>1</sup>nta* noun *Muni* (m.). *Tapasi =* Loc. Sing. of the *sa-k<sup>1</sup>r<sup>1</sup>nta* noun *Tapas* (n.). *Sarasaā =* Gen. Sing. of the *sa-k<sup>1</sup>r<sup>1</sup>nta* noun *Saras* (n.).

**Note:** In the lessons so far we find that the forms of the <sup>1</sup>-*k<sup>1</sup>r<sup>1</sup>nta*, *i-k<sup>1</sup>r<sup>1</sup>nta*, *᳚-k<sup>1</sup>r<sup>1</sup>nta* and *u-k<sup>1</sup>r<sup>1</sup>nta* nouns, in masculine, feminine or neuter gender, such as *k-am<sup>1</sup>* (fem.), *vidy<sup>1</sup>* (fem.), *k᳚rti* (fem.), *duāḥlat<sup>1</sup>* (fem.), *muni* (mas.), *siddhi* (fem.), *᳚uddhi* (fem.), *tāpti* (fem.), *upaḥ᳚nti* (fem.), *vā-l* (fem.), *mukti* (fem.), *kulastr* (fem.), *maitr* (fem.), *᳚r* (fem.), etc., have been used. Out of them we have seen the forms of the <sup>1</sup>-*k<sup>1</sup>r<sup>1</sup>nta* noun *Ram<sup>1</sup>* (fem.) by way of specimen, in the 8<sup>th</sup> lesson. Please, recollect them.

**Now, let us see and compare the forms the two *i-k<sup>1</sup>r<sup>1</sup>nta* nouns *Muni* (mas.) and *Pati* (mas.), by way of specimen**

### *Muni* (mas.)

	Sing.	Dual	Plu.
Pra./Nom.	muniā	mun᳚	munayaā
Sa, ./Voc.	mune	mun᳚	munayaā
Dvi./Acc.	munim	mun᳚	munayaā
Tā./Instr.	munin <sup>1</sup>	munibhy <sup>1</sup> m	munibhiā
Catu./Dat.	munaye	munibhy <sup>1</sup> m	munibhiā

and *bh᳚patau*. Here we find a slight diversion from the general rule. **In the Pa<sup>a</sup>inian terminology, the general rule is called the *Utsarga* and the slight diversion from it, i.e. the option, as the *Apav<sup>1</sup>da*.** Such and *apav<sup>1</sup>da* is found in the forms from the *TĀy<sup>1</sup>* to the *Saptam* *vibhaktis*.

**Looking from the point of view of grammatical analysis,** *Muni+<sup>1</sup>* (Intr. Sing.) > *muni+ n+<sup>1</sup>=munin<sup>1</sup>* / Here the *nu<sup>1</sup>gama* (i.e. *n*) is inserted before the case termination <sup>1</sup>. In *muni+e* (Dat. Sing.) > *mune+ e=munay+ e > munaye*, the final *i* vowel of noun *muni* has been replaced by its *gu<sup>a</sup>deḥā* (i.e. *e*), and as per the rules of coalescence *e* followed by any vowel is replaced by *ay*. In *muni+as* (Abl. & Gen. Sing.) > *mune+s* (by *purva-r᳚pa ek<sup>1</sup>deḥā e+a= e*) and then *s* replaced by *visarga* (:= *ā*) > *muneā* / In *muni+i* (Loc. Sing.) > *mune+i* (by *gu<sup>a</sup>deḥā*) > *mune+au* (as per *sv<sup>1</sup>di-sandhi*) > *muna+au =munau*. (The *gu<sup>a</sup>deḥā* is due to the fact that in the Pa<sup>a</sup>inian terminology, the terminations of the cases from Dative to Locative Singular, viz., *je, jas, jas, ji, are jit*, i.e. having a *j* as indicatory (*jit*) sound. But in the case of the forms of the noun *pati* (mas.), *pati+<sup>1</sup>* > *pat-y+<sup>1</sup>* (by *ya<sup>a</sup>-<sup>1</sup>deḥā*) = *paty<sup>1</sup>*; *pati+as* > *paty+us* (replacement of *a-k<sup>1</sup>ra* of the termination) > *patyūā* (by *u-k<sup>1</sup>ra*, of *s* by *visarga*). In *pati+i* > *paty+i* > (by *ya<sup>a</sup>-<sup>1</sup>deḥā*) > *pate+au* (as per *sv<sup>1</sup>di-sandhi*) > *paty+au =patyau*.

**One should remember here that these forms are not formulated and popularized by anybody like a grammarian or so. Language is inherited from the mother and other elders. Grammarian's task is only to offer an analytical outlook on the basis of a general rules and their exceptions, by separating the base, the adjuncts, the termination, and the various types of the internal modifications of vowels and consonants as per the rules of coalescence applicable in the situation. This analytical outlook is based on linguistic logic, and is meant rather for a sort of logical understanding, than for generating a headache. The important point to be noted is to recognize the forms, keep them and their implications mind, use them for expressing particular meaningful ideas, and understand the meanings when such usages are found in literature, and to translate accordingly.**

Recite aloud rhythmically the following verses along with their Sanskrit explanation, trying to grasp their meaning:

*~rutv<sup>1</sup> spĀ-ṛ-v<sup>1</sup> ca dĀ-ṛ-v<sup>1</sup> ca bhuktv<sup>1</sup> ghr<sup>1</sup>tv<sup>1</sup> ca yo naraâ /  
Na hĀ-yati gl<sup>1</sup>yati v<sup>1</sup> sa vijñeyo jitendriyaâ //*

Yo naraâ ṣrutv<sup>1</sup> (=having heard), na hĀ-yati (=is not delighted), na gl<sup>1</sup>yati (= is not dejected, does not become cast down), v<sup>1</sup> (=or=nor), sa jitendriyaâ vijñeyaâ (= should be known as one who has conquered the senses, is self-restrained) /

In this same manner formulate new sentences by using the other usages, viz., spĀ-ṛ-v<sup>1</sup> (=having touched), dĀ-ṛ-v<sup>1</sup> (=having seen), bhuktv<sup>1</sup>(=having eaten, enjoyed), ghr<sup>1</sup>tv<sup>1</sup> (=having smelt).

**Vocabulary:** ~rutv<sup>1</sup> = ṣrava<sup>a</sup>a, kĀtv<sup>1</sup> / SpĀ-ṛ-tv<sup>1</sup> = sparṣa, kĀtv<sup>1</sup> / DĀ-ṛ-v<sup>1</sup> = darṣa, kĀtv<sup>1</sup> / Bhuktv<sup>1</sup> = bhoga, kĀtv<sup>1</sup>, bhojana, kĀtv<sup>1</sup> / Ghr<sup>1</sup>tv<sup>1</sup> = ghr<sup>1</sup>aana, kĀtv<sup>1</sup> / Vijñeyaâ = vijñ<sup>1</sup>yaâ, vijñ<sup>1</sup>tavyaâ, jñ<sup>1</sup>tavyaâ / Jitendriyaâ = jit<sup>1</sup>ni indriy<sup>1</sup>a | yena saâ / HĀ-yati = har-a, pr<sup>1</sup>pnoti / Gl<sup>1</sup>yati = gl<sup>1</sup>ni, pr<sup>1</sup>pnoti /

Grammatical Forms: HĀ-yati = Pre. 3<sup>rd</sup> Per. Sing. of the verbal root hĀ- (4 P. 'to be delighted'). Gl<sup>1</sup>yati = Pre. 3<sup>rd</sup> Per. Sing. of the verbal root glai (1 P. 'to be despondent'). Vijñeyaâ = Nom. Sing. of the Pot. Part. vijñeya derived from the verbal root vi+jñ<sup>1</sup> (9 U. 'to know'), formed by suffixing the termination yat, because the root is prefixed by vi.

*M<sup>1</sup>na, hitv<sup>1</sup> priyo nitya, k<sup>1</sup>ma, jiv<sup>1</sup> sukh<sup>»</sup> bhavet /  
Krodha, hitv<sup>1</sup> nir<sup>1</sup>b<sup>1</sup>dhas tĀ<sup>a</sup>, jiv<sup>1</sup> na tapyate //*

(Manu-yaâ) m<sup>1</sup>na, = garva, (= pride), hitv<sup>1</sup> = tyaktv<sup>1</sup> (=having given up) nitya, = sad<sup>1</sup>-k<sup>1</sup>lam (=for all times, for ever), priyaâ=vallabhaâ (=beloved, lovable), bhavet (would become)/

## LESSON 12 (Dv<sup>1</sup>daṣṭā p<sup>1</sup>-haâ)

Now, when the forms of the Potential Participles ending in the terminations -aniyar and -yat, being denotative of mere action (bh<sup>1</sup>va-v<sup>1</sup>caka), they serve the same purpose as those ending in the termination -tavyat. And when these forms of the potential participles ending in the above two terminations and derived from the verbal roots, are used adjectival objects in the sentences in the passive voice (karma<sup>a</sup>), they serve the purpose of the forms ending in the -tavya termination.

The difference between the terminations -tavyat and -tavya is based on that of the accentuation in the archaic Vedic Sanskrit usages in ancient Br<sup>1</sup>hma<sup>a</sup> works. In the classical Sanskrit, however, this difference has almost disappeared.

*Ajñ<sup>1</sup>te-u na viṣvan<sup>»</sup>yam / N<sup>1</sup>r<sup>»</sup>-u manro na praka-an<sup>»</sup>yaâ /  
MØ<sup>1</sup>nup<sup>1</sup>lanena dhana, vyayan<sup>»</sup>yam / Virodhaâ prnmØlan<sup>»</sup>yaâ /  
Mah<sup>1</sup>jano na vañcan<sup>»</sup>yaâ / Guravo na khedan<sup>»</sup>y<sup>1</sup>â / , vaṣyake  
karma<sup>a</sup>i na pram<sup>1</sup>daâ kara<sup>a</sup>yaâ / SØktam ukta, ripor api na  
dØ-a<sup>a</sup>yaam / Dhana, bh<sup>1</sup>ry<sup>1</sup>-putr<sup>1</sup>dh<sup>»</sup>na, na vidh<sup>1</sup>n<sup>»</sup>yaam / Ka-ṛ-e-u  
puru-a-vrata, na tyajan<sup>»</sup>yam / A-d<sup>1</sup>na-tapaska, dina,  
n<sup>1</sup>tiv<sup>1</sup>han<sup>»</sup>yam /*

Ajñ<sup>1</sup>te-u = ye pØrva, na jñ<sup>1</sup>t<sup>1</sup>â te-u = About those who are unknown; Na vi-vasan<sup>»</sup>yam = vi-v<sup>1</sup>saâ na kartavyaâ = should not be trusted. N<sup>1</sup>r<sup>»</sup>-u = n<sup>1</sup>r<sup>»</sup>-jana-samak-a, =to a women, in front of the womanfolk. Mantraâ = rahasya-yukt<sup>1</sup> kath<sup>1</sup> = a secret matter. Na praka-an<sup>»</sup>yaâ = should not be revealed. MØ<sup>1</sup>nup<sup>1</sup>lanena = mØlasya = of the principal amount. Anup<sup>1</sup>lanena = rak-a<sup>a</sup>, kĀtv<sup>1</sup> = having preserved. Dhanam = wealth, property, money. Vyayan<sup>»</sup>yam = vyayaâ kartavyaâ = should be spent. Virodhaâ = ṣatrubh<sup>1</sup>vaâ = opposition, conflict. PronmØlan<sup>»</sup>yaâ = prakĀ-ṛ-a, yath<sup>1</sup> sy<sup>1</sup>t tath<sup>1</sup> (= in the best way, by all means), unmØlan<sup>»</sup>yaâ = mØ<sup>1</sup>t ucchedan<sup>»</sup>yaâ = should be rooted out). Mah<sup>1</sup>janaâ = jan<sup>1</sup>n<sup>1</sup>, samud<sup>1</sup>yaâ = people at large. Na vañcan<sup>»</sup>yaâ = vañcana, kartum na yogaâ = should not be deceived. Guravaâ = guru-jan<sup>1</sup>â = elders, preceptors, teachers. Na kheda<sup>»</sup>y<sup>1</sup>â =

*kheda-yukt<sup>1</sup>â na kara<sup>a</sup>y<sup>1</sup>â*=should not be displeased, made sorrowful. *va<sup>1</sup>flyake karma<sup>a</sup>l =yat karma avaflyâ, kartum योग्यम्, tasmin vi-aye* = in actions that are obligatory. *Pram<sup>1</sup>daâ= <sup>1</sup>lasyam*= laziness. *Na kara<sup>a</sup>yaâ*=should not be done. *Suktam*=good saying, fair words. *Uktam*=spoken. *Ripoâ=†atru-janasya* = of the enemy. *Api*=even, also, too. *Na du-a<sup>a</sup>yam=do†a-pôr<sup>a</sup>am na mantavyam*= should not be taken as full of faults. *Bh<sup>1</sup>ry<sup>1</sup>-putr<sup>1</sup>dh<sup>1</sup>nam= bh<sup>1</sup>ry<sup>1</sup>y<sup>1</sup>â (= patny<sup>1</sup>â), putr<sup>1a</sup>, ca adh<sup>1</sup>na, yath<sup>1</sup> sy<sup>1</sup>t tath<sup>1</sup>* = so as to be under the possession of the wife and sons. *Na vidh<sup>1</sup>n<sup>1</sup>yam= vidh<sup>1</sup>na-yukta, na kartavyam*= should not be legally stipulated. *Ka<sup>1</sup>-e-u=kâcchre-u=p<sup>1</sup>-d<sup>1</sup>yaka-paristhiti-u*= in difficulties, adverse situations. *Vratam=niyamaâ*= a vow. *Na tyajan<sup>1</sup>yam=ty<sup>1</sup>gaâ na kartavyaâ* = should not be given up. *A-d<sup>1</sup>na-tapaskam= d<sup>1</sup>nena tapasyay<sup>1</sup> ca h<sup>1</sup>nam*= without charity and penance. *Dinam= divasaâ* = day. *Na ati-v<sup>1</sup>han<sup>1</sup>yam= na vyatitavyam*= should not be passed.

**Grammatical Analysis:** *Vi-vasaniyam*= Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *vi+†vas* (2 P. 'to rely on, put faith in). *Praka-an<sup>1</sup>yam*= Nom. Sing. (Neu.) of the Pot. Par. derived from the adjectival root *praka-a*. *Vyayan<sup>1</sup>yam* = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *vyay* (10 U.' to expend, bestow). *Pronmôlan<sup>1</sup>yaâ*= Nom. Sing. (Mas.) of the Pot. Par. derived from the verbal root *pra+ut+môl* (10 U. 'to root out'). *Rañjan<sup>1</sup>yaâ*= Nom. Sing. (Mas.) of the Pot. Par. derived from the verbal root *rañj* (4 U. 'to dye, colour, be pleased, be devoted to, be in love with). *Khedan<sup>1</sup>ya*= Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *khid* (4 U., 6 P., 7 U. 'to strike, afflict, be depressed, suffer pain, be miserable). *Kara<sup>a</sup>yaâ*= Nom. Sing. (Mas.) of the Pot. Par. derived from the verbal root *kâ* (8 U. 'to do'). *Dô-a<sup>a</sup>yam* = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *du-* (4 P. 'to be wrong, impure') in Causal. *Vidh<sup>1</sup>n<sup>1</sup>yam*= Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *vi+dh<sup>1</sup>* (3 U. 'to make, to stipulate). *Tyajan<sup>1</sup>yam* = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *tyaj* (1 P. 'to abandon, to give up). *Ativ<sup>1</sup>han<sup>1</sup>yam* = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root = Nom. Sing. (Neu.) of the Caus. Pot. Par. derived from the verbal root *ati+vah* (1 U. 'to pass').

ancestors), *sv<sup>1</sup>h<sup>1</sup>* (=may a blessing rest on, hail! hail to!), *alam* (=enough, sufficient, adequate, equal to, competent, able), *va-a- / vau-a-* (= an exclamation uttered by the sacrificial priest at the end of the sacrificial verse), *asti* (= it is said, it was in ancient times, they say in olden days) *up<sup>1</sup>, †u* (=lightly muttering), *mâ<sup>1</sup>-<sup>1</sup>* (=false, untrue), *mithy<sup>1</sup>* (=false, useless, in vain, fake), *mudh<sup>1</sup>* (=false, useless, in vain), *pur<sup>1</sup>* (=formerly, in ancient times, in olden days), *mitha / mitho* (=together, mutually, reciprocally, alternately, to or from or with each other, privately, in secret), *pr<sup>1</sup>yas* (= mostly, generally), *abh<sup>1</sup>k<sup>1</sup>-<sup>a</sup>am* (= often, again and again), *s<sup>1</sup>kam / s<sup>1</sup>rdham* (= with, along with, simultaneously), *namas* = (salutation), *dhik* (=fie! shame! pshaw!), *atha* (=now, auspicious beginning), *<sup>1</sup>m* (=yes, alright), *m<sup>1</sup> / m<sup>1</sup>j* (=no, not, lest). These indeclinable words have been put under the sub-list called *†kâti-ga<sup>a</sup>a* under the main list *Svar<sup>1</sup>di-ga<sup>a</sup>a*.

But, the following indeclinable words, viz., *ca* (=and), *v<sup>1</sup>* (=or), *aha* (=Oh!), *h<sup>1</sup>* (=O!), *eva* (= only, merely), *evam* (=thus, in this way, in this manner), *nônam* (= really, in fact, but), *†a†vat* (= often, from time to time), *yugapat* (=once), *bhôyas* (= often, over again), *cet* (=in case, if), *yatra* (=where), *tatra* (=there), *kvacit* (=somewhere), *hanta* (=alas!) *m<sup>1</sup>j* (= no, not, lest), *nañ* (not), *y<sup>1</sup>vat* (=as much), *t<sup>1</sup>vat* (=that much), *†rau-a-*, *va-a-*, *vau-a-*, *svadh<sup>1</sup>*, *sv<sup>1</sup>h<sup>1</sup>*, *tath<sup>1</sup>-hi* (=for that reason, hence, to the same effect), *khalu* (=indeed), *kila* (=it is said), *atha*, *su<sup>1</sup>-hu* (=well, good), *sma* (denoting the past tense) have been listed in the *Svar<sup>1</sup>di-ga<sup>a</sup>a* as corresponding to the prefix, case and vowel (*upasarga-vibhakti-svara-prati-rôpaka*). In the Third *K<sup>1a</sup>-<sup>a</sup>* of the *Amarako†a*, such indeclinable words have been listed in the verses 240 onwards, in the sub-class called '*N<sup>1</sup>n<sup>1</sup>rtha-varga*' under the main class '*Avyaya-varga*'\*

**Now, read aloud over again the verses and the prose passage, along with their Sanskrit explanation, trying to grasp the meaning.**

\* For those interested in the *Amarako†a*, the Edition published by the Nirnaya Sagar, Bombay (now Mumbai), with the Commentary by Bh<sup>1</sup>nuj<sup>1</sup> D<sup>1</sup>k-ita will be very useful, as it explains every word grammatically in the P<sup>1a</sup>inian manner.

(=when, at which time), *tad*<sup>1</sup> (=at that time, then), *yadi* (=if, in case), *cet* (=if it be proposed that), *tarhi* (=in that case, then it follows that), etc., are grammatically known as the Indeclinable (*avyaya*) usages, because they are used without any declensional changes in the context of Gender, Case, Number. And, it is difficult to analyze them grammatically as to their underlying verbal root, noun, base, termination, etc., although as per the outlook of the P<sup>1</sup>anin system, every verbal root or the nominal base takes some or other termination before they are used in the sentence, but when these are not found actually applied to it, it is technically taken as elided grammatically. Among such Indeclinable usages the Infinitive (*tum-anta*) words like *gantum*, are notable as quite different. Such Indeclinable usages were current since ancient times, although, it is almost impossible to trace their original source.

To draw our attention to, and remind us of, this fact, P<sup>1</sup>anini has used the term '*Nip<sup>1</sup>ta*', explained as *Nipatanti iti nip<sup>1</sup>taā* / It means those words in the Sanskrit language that have been just in popular use since time immemorial, and their origin cannot be traced nor can they be grammatically analyzed. He has listed all such words in the *Svar<sup>1</sup>di-ga<sup>a</sup>* of his *Ga<sup>a</sup>-p<sup>1</sup>-ha*. Some of them are: *sva* (=heaven), *antar* (=in, inside), *pr<sup>1</sup>tar* (= in the morning), *uccaiā* (= from above, aloud), *n<sup>1</sup>caia* (=from under, below, in a low tone), *ṅanaia* (=slowly), *Āte* (=without) *yugapat* (=simultaneously), *r<sup>1</sup>t* (= from a distance, near, immediately), *pĀthak* (-=separate, different), *hyas* (= yesterday), *ṅvas* (=tomorrow), *r<sup>1</sup>trau* (=at night), *s<sup>1</sup>yam* (= in the evening), *ciram* (=for a long time), *ṣat* (=little, slightly, partly), *jo-am* (=quiet, silent), *t<sup>0</sup>-am* (= silently, quietly), *bahis* (=outside), *svayam* (=by one's self, of one's own accord, voluntarily), *vĀth<sup>1</sup>* (=uselessly, in vain, fruitlessly), *naktam* (=at night). *nañ* (=negation, a negative particle), *hetau* = because of, for the reason that, by reason of), *-vat* (=endowed with, possessing, like), *tiras* (=hidden, out of sight), *antar<sup>1</sup>* (=in the middle, in between), *antare<sup>a</sup>* = without, in the absence of, in between, about), *sahas<sup>1</sup>* (=suddenly), *vin<sup>1</sup>* (=without, in the absence of), *n<sup>1</sup>n<sup>1</sup>* (= various, many), *svasti* (=well-being, fortune, luck, success, prosperity), *svadh<sup>1</sup>* (=self-position, self-power, inherent power, be it offered to the spirits of the deceased

**Saty<sup>1</sup>n na pramaditavyam / Dharm<sup>1</sup>n na pra-madi tavyam / Kuṅjal<sup>1</sup>n na pra-maditavyam / Bhṛteā na pra-maditavyam / Sv<sup>1</sup>dhy<sup>1</sup>ya-pravacan<sup>1</sup>bhy<sup>1</sup>, na pra-maditavyam/ Deva-pitĀ-k<sup>1</sup>ry<sup>1</sup>bhy<sup>1</sup>, na pra-maditavyam / Y<sup>1</sup>ni y<sup>1</sup>ny anavady<sup>1</sup>ni karm<sup>1</sup>ai t<sup>1</sup>ni sevitavy<sup>1</sup>ni, no itar<sup>1</sup>ai / Y<sup>1</sup>ny asm<sup>1</sup>ka, su-carit<sup>1</sup>ni t<sup>1</sup>ni tvayop<sup>1</sup>sy<sup>1</sup>ni, no itar<sup>1</sup>ai /**

*Saty<sup>1</sup>t* = *satya-p<sup>1</sup>lan<sup>1</sup>t* (=from Truth-speaking) *Na pra-maditavyam* = *pram<sup>1</sup>daā na kartavyaā* = should not neglect, not be indifferent to, heedless about. *Dharm<sup>1</sup>t* = *dharmasya p<sup>1</sup>lan<sup>1</sup>t* = from observing religious duty. *Kuṅjal<sup>1</sup>t* = *maḡgal<sup>1</sup>t* = *kaly<sup>1</sup>ā<sup>1</sup>t* = from the welfare. *Bhṛteā* = *aiṅvavy<sup>1</sup>t* = well being, prosperity, fortune. *Sv<sup>1</sup>dhy<sup>1</sup>ya-pravacan<sup>1</sup>bhy<sup>1</sup>m* = *svasya dainikaā ṅ<sup>1</sup>stra-p<sup>1</sup>-haā sv<sup>1</sup>dhy<sup>1</sup>yaā, ṅ<sup>1</sup>stra-vacan<sup>1</sup>n<sup>1</sup>, vivara<sup>a</sup>rtham upadeṅāā pravacanam, t<sup>1</sup>bhy<sup>1</sup>m* = from the daily studies and oral exposition. *Deva-pitĀ-k<sup>1</sup>ry<sup>1</sup>bh<sup>1</sup>m* = *deva-k<sup>1</sup>rya, homaā, pitĀ-k<sup>1</sup>rya, ṅ<sup>1</sup>r<sup>1</sup>ddha, pitĀ-tarpa<sup>a</sup>, ca, t<sup>1</sup>bhy<sup>1</sup>m* = from the worship pf gods and of the manes. *An-avady<sup>1</sup>ni* = *a-nindy<sup>1</sup>ni* = *praṅast<sup>1</sup>ni* = irreproachable, faultless. *Sevitavy<sup>1</sup>ni* = should be pursued. *Itar<sup>1</sup>ai* = *any<sup>1</sup>ni* = others. *Su-carit<sup>1</sup>ni* = *su-hu<sup>1</sup>cara<sup>a</sup>ni* = good actions, conduct. *Up<sup>1</sup>sy<sup>1</sup>ni* = should be worshipped, respectfully followed.

**Coalescence:** *saty<sup>1</sup>t+na, dharm<sup>1</sup>+na, (t+n=nn) / Y<sup>1</sup>ni+anavady<sup>1</sup>ni (i+a=ya) / Y<sup>1</sup>ni+asm<sup>1</sup>kam (i+a=ya)*

**Verbal Forms:** *Pramaditavyam* = Nom. Sing. (Neu.) of the Pot. Par. of the verbal root *pra+mad* (4 P. 'to neglect, be indifferent to'). *Sevitavy<sup>1</sup>ni* = Nom. Pl. (Neu.) of the Pot. Par. of the verbal root *sev* (1 ३. 'to pursue'). *Up<sup>1</sup>sy<sup>1</sup>ni* = Nom. Pl. (Neu.) of the Pot. Par. of the verbal root *up+<sup>1</sup>s* (2 ३. 'to worship').

In the English syntactical construction the Case terminations are not suffixed to the nouns or adjectives, as for instance in 'to the black cat', 'from the black cat', 'of the black cat'. But in Sanskrit sentence construction the Case terminations are suffixed to both the substantives and the adjectives, as for instance, *Karm<sup>1</sup>ai up<sup>1</sup>sy<sup>1</sup>ni /*

**It is useful and convenient to remember the following verse that incorporates the above linguistic usage:**

**Yal-lij ga, yad-vacana, y<sup>1</sup> ca vibhaktir viñe-yasya /**

**Tal-lij ga, tad-vacana, s<sup>1</sup> ca vibhaktir viñe-a<sup>a</sup>asya //**

SanskĀta-v<sup>1</sup>kya-racan<sup>1</sup>y<sup>1</sup>, viñe-ya, (substantive) yasmin (=in which) li<sup>1</sup>ge (=gender) bhavati, tasminn eva (=in that very) li<sup>1</sup>ge viñe-a<sup>a</sup>, (=adjective) bhavati / yasmin vacane (=number) viñe-ya, bhavati, tasminn eva vacane viñe-a<sup>a</sup>, (=adjective) bhavati / Yasya, (=in which) vibhaktau (=case) viñe-ya, (substantive) bhavati tasminn eva vibhaktau viñe-a<sup>a</sup>, (=adjective) bhavati / Eva, -r<sup>1</sup>ope<sup>a</sup> (=in this form) viñe-ya, sadaiva (=always) li<sup>1</sup>ga-vi-aye (in the matter of gender) vacana-vi-aye (=in the matter of number) vibhakti-vi-aye (=in the matter of case) ca vi-e-yam anusarati (=follows).

**Now, read aloud the following sentences,  
trying tograso their meanings:**

**Nirdhano yady uccas tad<sup>1</sup> stambhaā / Yadi kharvas tad<sup>1</sup> v<sup>1</sup>manaā / Yadi gauras tad<sup>1</sup> "ma-v<sup>1</sup>t» / Yadi kĀ<sup>a</sup>as tad<sup>1</sup> vanecara-bhillaā / Yady alp<sup>1</sup>h<sup>1</sup>ras tad<sup>1</sup> mandaā / Yadi bahv-<sup>1</sup>h<sup>1</sup>ras tad<sup>1</sup> k<sup>-1</sup>ra-kĀt / Yady <sup>1</sup>ambar» tad<sup>1</sup> vi-aā / Yadi vinay» tad<sup>1</sup> bhik<sup>-1</sup>c<sup>1</sup>raā / Yadi mita-bh<sup>1</sup>» tad<sup>1</sup> m<sup>0</sup>ko m<sup>0</sup>rkhāñ ca / Yadi v<sup>1</sup>gm» tad<sup>1</sup> jalp<sup>1</sup>kaā / Yadi ñam» tad<sup>1</sup> bh<sup>1</sup>ru raj kañ ca / Yadi pral<sup>1</sup>p» ñ<sup>0</sup>ras tad<sup>1</sup> dh<sup>1</sup>»-v<sup>1</sup>hakaā / Ki, bahun<sup>1</sup> ? Nirdhanasya gu<sup>a</sup><sup>1</sup> api do<sup>-1</sup> ga<sup>a</sup>yante / Evam eva sevakasy<sup>1</sup>pi / Evam eva vadh<sup>0</sup>-janasy<sup>1</sup>pi /**

**Coalescence:** Yadi+uccaā (i+u=yu). Similarly, in Yadi+alp<sup>1</sup>h<sup>1</sup>raā (i+a=ya), yadi=<sup>1</sup>ambar» / Here, there is ya<sup>a</sup>-sandhi, i.e., the change of i to y when followed by a dissimilar vowel. Uccaā+tad<sup>1</sup> (ā+t=st) / Similarly, in alp<sup>1</sup>h<sup>1</sup>raā+tad<sup>1</sup>, kharvaā+tad<sup>1</sup>, gauraā+tada, kĀ<sup>a</sup>aā+tad<sup>1</sup>, alp<sup>1</sup>h<sup>1</sup>raā+tad<sup>1</sup>, bahv-<sup>1</sup>h<sup>1</sup>raā+tad<sup>1</sup>, ñ<sup>0</sup>raā+tad<sup>1</sup>, (ā+t=st). Here, the visarga (: ) is changed to s when followed by t. Tad<sup>1</sup>+<sup>1</sup>mav<sup>1</sup>t» ( <sup>1</sup>+<sup>1</sup>=<sup>1</sup>”, merger of both, and elision of the sub-sequent <sup>1</sup> shown by avagraha in the Devan<sup>1</sup>gar», and double apostrophe in the Roman scripts). M<sup>0</sup>rkhāā+ ca (ā+c=ñc) / Similarly, in raj kaā+ca / Here, the visarga (: ) followed by c is changed to ñ. Gu<sup>a</sup><sup>1</sup>ā+api (-<sup>1</sup>ā+a- =<sup>-1</sup>a- ) / Here, the visarga (: ) receded by <sup>1</sup> and followed by a is elided.

**Now, compare the words separated above with the same**

+i+tum, and grah+i+tum. DĀñ > dra (by change of Ā to its gu<sup>a</sup>a equivalent ra)+tum> -um (by change of ñ to r and t to -). Av+g<sup>1</sup>h > gahi (by addition of the id-<sup>1</sup>gama) +tum. Thus, we should note here that when the infinitive termination tum is applied, the following modifications take place in the verbal root, viz., the final short vowel is replaced by its corresponding gu<sup>a</sup>a vowel, the id-<sup>1</sup>gama (i.e. the vowel -i-) is added after it in case it is a set one, the short vowel is replaced by its corresponding long one, and as per the rules of internal coalescence of the changes of c to k, the of the dental consonants are replaced by its corresponding retroflex ones.

**Now, understand:** Since the tum-anta (Infinitive) usages are indeclinable, they no not undergo any changes of Tense, Case, Number, in relation with the Person and Number of the verb. And, since this -tum termination is the one included under the KĀd-anta group, they are also known by the term Hetv-artha-kĀdanta, or Dh<sup>1</sup>tu-s<sup>1</sup>dhita hetu-v<sup>1</sup>caka kĀrdant avyaya, i.e an indeclinable derived from a verbal root and denoting the sense of purpose or intention.

In the P<sup>1</sup>iniam system such words as do not undergo the modifications in accordance with the Tense, Person and Number, and are used in the same form, are known by the term 'Avyaya' (=that which does not change.) To remember this the following verse is popular in the tradition of the Sanskrit grammarians:

**SadĀñ, tri-u li<sup>1</sup>ge-u sarv<sup>1</sup>su ca vibhakti-u /  
Vacane-u ca sarve-u yan na vyeti tad avyayam //**

Tri-u li<sup>1</sup>ge-u yat, sadĀñam (=eka-r<sup>0</sup>pa, =sam<sup>1</sup>na, ), bhavati, sarv<sup>1</sup>su ca vibhakti-u yat sadĀñ, bhavati, sarveñu ca vacane-u yat sadĀñ, bhavati, eva, li<sup>1</sup>ga-bhede 'pi, vibhakti-bhede 'pi, vacana-bhede 'pi yat pada, na vyeti (=vyaya, =pari-vartana, , na pr<sup>1</sup>pnoti) tad pada, tasmad eva k<sup>1</sup>ra<sup>a</sup><sup>1</sup>t, avyayam (=avyaya-sañja, ) kathyate ity-arthā /

In Sanskrit, the words, ca (=and), iti(=viz., that means), eva (=only, merely, itself), api (=also), ataā (=therefore, hence, for this reason), tataā (=thence, for that reason), yath<sup>1</sup> (=just as, as for example, for instance), tath<sup>1</sup> (=like that, in that way, moreover), yad<sup>1</sup>

*V<sup>1</sup>manaâ<sup>1</sup> mra-phal<sup>1</sup>ni grah<sup>1</sup>itu, katha, ¶aknoti ? Andhaâ<sup>1</sup> rôpa, dra-<sup>1</sup>u, katha, prabhavati ? Badhiro<sup>1</sup> v<sup>1</sup>â<sup>1</sup>-nin<sup>1</sup>da, ¶rotu, katha, p<sup>1</sup>rayati ? Pa; guâ<sup>1</sup> t<sup>1</sup>rth<sup>1</sup>ny avag<sup>1</sup>hitu, katha, ¶aknoti ? P<sup>1</sup>-<sup>1</sup>ââ<sup>1</sup> saulum<sup>1</sup>rye sth<sup>1</sup>tu, katha, prabhavati ? K<sup>1</sup>kaâ<sup>1</sup> ha, saiâ<sup>1</sup> sama, sth<sup>1</sup>tu, katha, p<sup>1</sup>rayati ? Mørkhaâ<sup>1</sup> pa<sup>1</sup>â<sup>1</sup>ite-u sth<sup>1</sup>tu, katha, ¶aknoti ?*

*Atra sarve-Ø v<sup>1</sup>kya-u pra¶n<sup>1</sup>â / Te-<sup>1</sup>, na-k<sup>1</sup>r<sup>1</sup>rtha, 'na ¶aknoti', 'na prabhavati', 'na p<sup>1</sup>rayati' iti v<sup>1</sup> pratyuttara, spa--am eva / V<sup>1</sup>manaâ=dwarf. <sup>1</sup>mra-phal<sup>1</sup>ni= mango fruits. Grah<sup>1</sup>tum=in order to catch. Katham = how ? ¶aknoti= prabhavati=p<sup>1</sup>rayati= is able to, is capable of. Andhaâ= blind person. Rôpam= a form, beauty. Dra-<sup>1</sup>um = to see, is capable of seeing. Badhiraâ = deaf person. V<sup>1</sup>â<sup>1</sup>-nin<sup>1</sup>dam= a resonant sound. ¶rotum= to hear, for hearing. Pa; guâ= lame person. T<sup>1</sup>rth<sup>1</sup>ni= holy river banks. Avag<sup>1</sup>hitum= to take bath, for plunging into. P<sup>1</sup>-<sup>1</sup>ââ= stone. Saukum<sup>1</sup>rye= in tender condition, Sth<sup>1</sup>tum= to remain, in order to stay. K<sup>1</sup>kaâ= crow. Ha, saiâ = (with) swans. Samam = in company of, (be) with. Mørkhaâ= Fool, stupid person. Pa<sup>1</sup>â<sup>1</sup>ite-u = among the learned persons, scholars.*

**Now note: In the above verse and the sentences of the paragraph, since the termination *tum* is suffixed in the words *upakartum, vaktum, kartum, n<sup>1</sup>-ayitum, pras<sup>1</sup>dhayitum, unnetum, dra-<sup>1</sup>um, ¶rotum, avag<sup>1</sup>hitum, and sth<sup>1</sup>tum, they are called the *tum-anta* (=the indeclinable words ending in the termination *tum*) in the P<sup>1</sup>âinian system. They are the Infinitive forms denoting the sense of a cause or purpose, expressed by the expressions, 'in order to', 'for', 'to', in English.***

**Now, let us look at these infinitives from the view point of grammatical analysis: *Upa+kâ (>kar)+tum* (here, the final vowel *â* of the verbal root *kâ* has been replaced by its *gu<sup>1</sup>a* equivalent *ar*. *Vac+tum* (the final consonant *c* of the verbal root *vac* has been changed to *k*. *N<sup>1</sup>¶ay* (causal of the verbal root *na¶*) + *i +tum*, the *i<sup>1</sup>gama* has been added after the root before the termination. *Ut+ni (>ne, by change of i to its gu<sup>1</sup>a equivalent e)+tum*, the coalescence *t+n=nn*. Similarly, *pra+ s<sup>1</sup>dhay* (causal of the verbal root *s<sup>1</sup>dh*)**

**coalesced in the above sentences and find out the relevant instances from them.**

**Vocabulary:** *Stambhaâ*= a pillar. *Kharvaâ*= dwarfish. *Gauraâ*= white. *ma-v<sup>1</sup>t*= One suffering from constipation. *K<sup>1</sup>ââ*= black. *Vane-cara-bhilla*= an aborigine living in the forest. *Alp<sup>1</sup>-h<sup>1</sup>raâ*= One eating less. *Mandaâ*= a dullard. *Bahv<sup>1</sup>h<sup>1</sup>raâ*= One eating much. *K<sup>1</sup>rakât*=malicious, gluttonous. *ambar*= ostetacious. *Vi-ââ*=a paramour. *Bhik<sup>1</sup>c<sup>1</sup>raâ*= One living on alms. *Mita-bh<sup>1</sup>*=reserved in speech. *Møkaâ*=dumb. *V<sup>1</sup>gm*= loquacious. *Pral<sup>1</sup>p*= One speaking incoherently. *am*= Tranquil. *Bh<sup>1</sup>ruâ*=timid. *Dh<sup>1</sup>-v<sup>1</sup>hakaâ*= robber. *Vadh<sup>1</sup>-janaâ*= the wifefolk.

**Now, read aloud over again the Sanskrit sentences in the above paragraph, keeping in mind the meanings of the words given above.**

As to the gender of a word in Sanskrit language in general, one has to learn it from usage. In order to give an analytical outlook in the matter, P<sup>1</sup>âini and other Sanskrit grammarians subsequent to him have composed their works, called the *Li; g<sup>1</sup>nu¶<sup>1</sup>sanam*. But, Amarsi, ha had composed, at least 1500 years ago, a well-known work, named the *N<sup>1</sup>ma-li; g<sup>1</sup>nu¶<sup>1</sup>sanam*, popularly known as **the *Amara-ko¶a*, comprising three K<sup>1</sup>âas (=sections), which contains a collection of almost all the Sanskrit nouns and indeclinable words.** It is in the metrical form containing verses. In the Sanskrit P<sup>1</sup>-ha¶<sup>1</sup>las this *Amarako¶a*, in full or a part of it, is prescribed to the beginners, for memorizing even to day, along with the *abda-rôp<sup>1</sup>val*, the *Sam<sup>1</sup>sa-cakram* and the *Dh<sup>1</sup>tu-rôp<sup>1</sup>val*. The *Amarako¶a* starts with the following verse giving details of his arrangement:

*Pr<sup>1</sup>ya¶o rôpa-bhedena s<sup>1</sup>hacaryac ca kutracit /*

*Str<sup>1</sup>-pu, -napusaka, jñeya, tad-vi¶e-avidheâ kvacit //*

*Pr<sup>1</sup>ya¶aâ*= s<sup>1</sup>m<sup>1</sup>nyataâ=generally. *Rôpa-bhedena*=vibhakti-rôp<sup>1</sup>â<sup>1</sup>, *bhedena*=through the difference of the case forms of the nouns. *S<sup>1</sup>hacary<sup>1</sup>t*=saha-pa-hit<sup>1</sup>n<sup>1</sup>, ¶abd<sup>1</sup>n<sup>1</sup>, sambandh<sup>1</sup>t= through the relation of the words set in the neighborhood. *Kutra-cir* =kva-cit = somewhere. *Tad-vi¶e-a-vidheâ*= tasya li; gasya vi¶e-a-vidh<sup>1</sup>n<sup>1</sup>t= through the special mention of the particular gender. *Str<sup>1</sup>-pu, -napu, sakam v<sup>1</sup>*

jñeyam = one should know about whether the noun is feminine, masculine or neuter. For instance:

**Svar-avyaya, svarga-n<sup>1</sup>ka-tridiva-tridaṅṅ<sup>1</sup>lay<sup>1</sup>ā /  
Suraloko dyau-divau dve striy<sup>1</sup>, kl̥be trivi-apam //**

*Svar iti avyayam = svar is an indeclinable. Svarga, n<sup>1</sup>ka, tridiva, tridaṅṅ<sup>1</sup>laya, and sura-loka, these five words are masculine. Dyau and div are feminine, and trivi-apam is neuter. All these words are the synonyms meaning 'heaven'.*

In Sanskrit, the feminine nouns are generally found to be <sup>1</sup>-k<sup>1</sup>r<sup>1</sup>nta, »-k<sup>1</sup>r<sup>1</sup>nta or Ø-k<sup>1</sup>r<sup>1</sup>nta, as for instance b<sup>1</sup>l<sup>1</sup> = girl, nad» = river, vadhØ = wife. The <sup>1</sup>-k<sup>1</sup>r<sup>1</sup>nta nouns may be masculine, feminine or neuter, e.g., nĀ = man, pitĀ = father, kartĀ = doer, agent, bhr<sup>1</sup>tĀ = brother, devĀ = husband's younger brother, naptĀ = nephew, etc., are masculine, m<sup>1</sup>tĀ = mother, svasĀ = sister, nan<sup>1</sup>ndĀ = husband's sister, duhitĀ = daughter, etc., are feminine. KartĀ and others when used as adjectives to neuter nouns are to be declined in neuter.

**Now, let us understand from the point of view of grammatical analysis:** When the base of an <sup>1</sup>-k<sup>1</sup>r<sup>1</sup>nta masculine noun is converted into <sup>1</sup>-k<sup>1</sup>r<sup>1</sup>nta or »-k<sup>1</sup>r<sup>1</sup>nta, or by adding the termination <sup>1</sup>n» to it, it becomes a feminine noun, as for instance: *aja > aj<sup>1</sup>, aṅṅva > aṅṅv<sup>1</sup>, <sup>1</sup>rya > <sup>1</sup>ry<sup>1</sup>, <sup>1</sup>tmaja > <sup>1</sup>tmaj<sup>1</sup>, k<sup>1</sup>raka > k<sup>1</sup>rak<sup>1</sup>, kurv<sup>1</sup>a > kurv<sup>1</sup>a<sup>1</sup>, gandharva > gandharv<sup>1</sup>, cinv<sup>1</sup>na > cinv<sup>1</sup>n<sup>1</sup>, j<sup>1</sup>yam<sup>1</sup>na > j<sup>1</sup>ya-m<sup>1</sup>n<sup>1</sup>, tanaya > tanay<sup>1</sup>, d<sup>1</sup>raka > d<sup>1</sup>rik<sup>1</sup>, b<sup>1</sup>la > b<sup>1</sup>l<sup>1</sup>, mahattara > mahattar<sup>1</sup>, mahattama > mahattam<sup>1</sup>, vatsa > vats<sup>1</sup>, sevaka > sevik<sup>1</sup> /*

*kumbhak<sup>1</sup>ra > kumbhak<sup>1</sup>r», gopa > gop», Gaura > gaur», taru<sup>a</sup> > taru<sup>a</sup>», > deva > dev», dØta > dØt», nartaka > nartak», br<sup>1</sup>hma<sup>a</sup> > br<sup>1</sup>hma<sup>a</sup>», yavana > yavan», yuvan > yuvat», r<sup>1</sup>jan > r<sup>1</sup>jñ», indra > indr<sup>1</sup>a», bhava > bhav<sup>1</sup>n», m<sup>1</sup>tula > m<sup>1</sup>tul<sup>1</sup>n», rudra > rudr<sup>1</sup>a».*

Some times there is found a slight difference in the meaning, when two different terminations for the feminine gender are affixed

## LESSON 13 (Trayodaṅṅa p<sup>1</sup>-haā)

The forms of the noun *KartĀ* (Neu.) in the Nominative, Vocative and Accusative are declined as follows:

Case	Sing.	Du.	Pl.
Nom.	KartĀ	kartĀ <sup>a</sup> »	kartĀ <sup>ai</sup>
Voc.	KartĀ	kartĀ <sup>a</sup> »	kartĀ <sup>ai</sup>
Acc.	KartĀ	kartĀ <sup>a</sup> »	kartĀ <sup>ai</sup>

Moreover, the optional Singular forms with the <sup>a</sup>-k<sup>1</sup>ra in them are found in the Instrumental, Dative, Ablative, Genitive and Locative, as *kartr<sup>1</sup> / kartĀ<sup>a</sup><sup>1</sup>* (Instr.), *kartre / kartĀ<sup>a</sup>e* (Dat.), *kartuā, kartĀ<sup>a</sup>aā* (Abl. Gen./ *katari / kartĀ<sup>ai</sup>* (Loc.), and also *kartroā / kartĀ<sup>a</sup>oā* (Gen. Loc. Du.).

Now read aloud the following verses and the paragraph:

**Upakartu, priya, vaktu, kartu, sneham akĀtrima, /  
Sajjan<sup>1</sup>, svabh<sup>1</sup>vo ya, kenenduā ṅṅir»kĀtaā //**

*Sajjan<sup>1</sup>n<sup>1</sup>m = of good persons. Ayam = this very. Svabh<sup>1</sup>vaā = nature. Upakartum = upak<sup>1</sup>ra, kartu, = of obliging, doing good. Priyam = lovingly, sweetly. Vaktum = of speaking. Sneham = love affection. A-kĀtrimam = natural, not artificial. Kena = by whom? Induā = the Moon. ṅṅir»kĀtaā = ṅṅitalaā kĀtaā = has been made cool.*

**N<sup>1</sup>ṅṅayitum eva n»caā para-k<sup>1</sup>rya, vetti na pras<sup>1</sup>dhayitum /**

*P<sup>1</sup>tayitum eva ṅṅaktir v<sup>1</sup>yor vĀk-a, na connetum //*

*N»caā = evil person. Para-k<sup>1</sup>ryam = parasya k<sup>1</sup>ryam = works of others. N<sup>1</sup>ṅṅayitum = n<sup>1</sup>ṅṅa, kartum = of destroying. Eva = only. Vetti = j<sup>1</sup>n<sup>1</sup>ti = knows. Pras<sup>1</sup>dhayitum = praka-e<sup>a</sup>a saphala, kart, = to make fully successful. V<sup>1</sup>yoā = pavanasya = of the wind. ṅṅaktiā = s<sup>1</sup>marthyam = power. VĀk<sup>1</sup>n = p<sup>1</sup>dap<sup>1</sup>n = tarØn = trees. P<sup>1</sup>tayitum = patana, k<sup>1</sup>rayitum = to fell down, cause to fall. Eva = only, merely. Unnetum = Ørdhv<sup>1</sup>n kartum = to raise up, make erect, lift up.*

**Coalescence: P<sup>1</sup>tayitum + eva / N<sup>1</sup>ṅṅayitum + eva / P<sup>1</sup>tayitum + eva (-m + e = me) / ṅṅaktiā + v<sup>1</sup>yoā (-ā + v = -rv-) / V<sup>1</sup>yoā + vĀk-am (-ā + v = -rv- / Ca + unnetum (-a + u = -o-).**

<i>pitre</i>	<i>pitĀbhy<sup>1</sup>m</i>	<i>pitĀbhyaā</i>	<i>m<sup>1</sup>tre</i>	<i>m<sup>1</sup>tĀbhy<sup>1</sup>m</i>	<i>m<sup>1</sup>tĀbhyaā</i>
<i>pituā</i>	<i>pitĀbhy<sup>1</sup>m</i>	<i>pitĀbhyaā</i>	<i>m<sup>1</sup>tuā</i>	<i>m<sup>1</sup>tĀbhy<sup>1</sup>m</i>	<i>m<sup>1</sup>tĀbhyaā</i>
<i>pituā</i>	<i>pitroā</i>	<i>pitĀ<sup>a</sup>1m</i>	<i>m<sup>1</sup>tuā</i>	<i>m<sup>1</sup>troā</i>	<i>m<sup>1</sup>tĀ<sup>a</sup>1m</i>
<i>pitari</i>	<i>pitroā</i>	<i>pitĀ-u</i>	<i>matari</i>	<i>m<sup>1</sup>troā</i>	<i>m<sup>1</sup>tĀ<sup>a</sup>1m</i>

Now, note that the only difference between the forms of of the above two nouns is in Acc. Pl., e.g. *pitĀn/ m<sup>1</sup>tĀh*, while all other forms are just parallel.

But, in the case of most of the *Ā-k<sup>1</sup>r<sup>1</sup>nta* nouns in both the Masculine and the Feminine, the medial *-a-* changes to *-<sup>1</sup>-* in the Nom., Voc., and Acc., dual and plural. Thus, of *dh<sup>1</sup>tu* (=destiny), *dh<sup>1</sup>t<sup>1</sup>rau* and *dh<sup>1</sup>t<sup>1</sup>raā*, of *ṣrotĀ* (=listener) *ṣrot<sup>1</sup>rau* and *ṣrot<sup>1</sup>raā*. of *gantĀ* (=the goer) *gant<sup>1</sup>rau* and *gant<sup>1</sup>raā*, of *p<sup>1</sup>tĀ* (=protector) *p<sup>1</sup>t<sup>1</sup>rau* and *p<sup>1</sup>t<sup>1</sup>raā*, of *tr<sup>1</sup>tĀ* (=saviour) *tr<sup>1</sup>t<sup>1</sup>rau* and *tr<sup>1</sup>t<sup>1</sup>raā*. of *k-atĀ* (=charioteer, driver) *k-att<sup>1</sup>rau* and *k-att<sup>1</sup>raā*, and so on. All other forms correspond to those of the noun *pitĀ* (m.) and *m<sup>1</sup>tĀ* (f.).

to an *a-k<sup>1</sup>r<sup>1</sup>nta* masculine noun, as for example: *Up<sup>1</sup>dhy<sup>1</sup>ya* > *Up<sup>1</sup>dhy<sup>1</sup>y*» (=lady teacher), *Up<sup>1</sup>dhy<sup>1</sup>y<sup>1</sup>n*» (= wife of *upadhy<sup>1</sup>ya*), *k-atrīya* > *k-atrīy*» (=a woman of the *k-atrīya* class), *k-atrīy<sup>1</sup>a*» (= wife of a *k-atrīya*), *pr<sup>1</sup>jñā* > *pr<sup>1</sup>jñ<sup>1</sup>*» (= a learned woman), *pr<sup>1</sup>jñ*» (=wife of a learned man), *vai-ya* > *vaiṣy<sup>1</sup>*» (=a woman of the *vaiṣya* class), *vai-y*» (=wife of a *vaiṣya*), *ṣṣṣdra* > *ṣṣṣdr<sup>1</sup>*» (= a woman of the *ṣṣṣdra* caste), *ṣṣṣdr*» (=wife of a *ṣṣṣdra*). Similarly, *kartĀ* > *kartr*», *ca<sup>a</sup>ṣṣṣa* > *ca<sup>a</sup>ṣṣṣ<sup>1</sup>* / *ca<sup>a</sup>ṣṣṣ*», *d<sup>1</sup>tĀ* > *d<sup>1</sup>tr*», *dhanavat* > *dhanavāt*», *pa-u* > *pa-v*», *bahu* > *bahv*», *ṣṣṣreyas* > *ṣṣṣreyas*», *sundara* > *sundar<sup>1</sup>* / *sundar*».

Similarly, the present participles ending in *-t* are also converted into feminine by suffixing the *ṣ*, with the addition of the penultimate *n* to the original masculine base. Thus, *y<sup>1</sup>t* > *y<sup>1</sup>tṣ* / *y<sup>1</sup>ntṣ*, *kathayat* > *kathayantṣ*, *kari-yat* > *kari-yantṣ*, *kurvat* > *Kurvātṣ* / *kurvanti*, *gacchat* > *gacchatṣ* / *gacchantṣ*, *gṣṣh<sup>a</sup>at* > *gṣṣh<sup>a</sup>atṣ* / *gṣṣh<sup>a</sup>antṣ*, *cinvat* > *cinvatṣ* / *cinvantṣ*, *jagmivas* > *jagmu-ṣ*, *naṣṣyat* > *naṣṣyatṣ* / *naṣṣyantṣ*, *ni-edivas* > *ne-edu-ṣ*, *y<sup>1</sup>t* > *y<sup>1</sup>tṣ* / *y<sup>1</sup>ntṣ*. *viṣṣat* > *viṣṣatṣ* / *viṣṣantṣ*, *sat* > *satṣ*».

**The feminine forms of the following words are quite different words, and not derived from them:** *pitĀ* – *m<sup>1</sup>tĀ*, *bhr<sup>1</sup>tĀ* – *nara* – *n<sup>1</sup>r*», *svasĀ* (=sister), *j<sup>1</sup>m<sup>1</sup>tĀ* (=son-in-law) – *snu-<sup>1</sup>* (=daughter-in-law), *pum<sup>1</sup>n* – *str*», *baka* – *bal<sup>1</sup>k<sup>1</sup>*, *ṣṣṣuka* – *s<sup>1</sup>rik<sup>1</sup>*, *ṣṣṣvaṣṣĀ* (=father-in-law), *ṣṣṣvaṣṣr*» (=mother-in-law), *vara* (=bridegroom) – *vadhṣ* (=bride).

We have already seen, in the ninth lesson, the declension of the *<sup>1</sup>-k<sup>1</sup>r<sup>1</sup>nta* feminine nouns, of *ṣ-k<sup>1</sup>r<sup>1</sup>nta* masculine and feminine nouns.

**Now, let us compare the declension of the forms of the *ṣ-k<sup>1</sup>r<sup>1</sup>nta* and *ṣ-k<sup>1</sup>r<sup>1</sup>nta* feminine nouns:**

<u>Nadṣ</u> (f.) = river					
Sing.	Du.	Pl.	Sing.	Du.	Pl.
<i>nadṣ</i>	<i>nadyau</i>	<i>nadyaā</i>	<i>vadhṣā</i>	<i>vadhvau</i>	<i>vadhvaā</i>
<i>nadī</i>	<i>nadyau</i>	<i>nadyaā</i>	<i>vadhu</i>	<i>vadhvau</i>	<i>vadhvaā</i>
<i>nadmṣ</i>	<i>nadyau</i>	<i>nadṣā</i>	<i>vadhṣm</i>	<i>vadhvau</i>	<i>vadhṣā</i>
<i>nady<sup>1</sup></i>	<i>nadṣbhyam</i>	<i>nadṣbhiā</i>	<i>vadhv<sup>1</sup></i>	<i>vadhṣbhy<sup>1</sup>m</i>	<i>vadhṣbhiā</i>

<i>nadyai</i>	<i>nad»bhyam</i>	<i>nad»bhyaâ</i>	<i>vadhvai</i>	<i>vadh»bhy<sup>1</sup></i>	<i>vadh»bhyaâ</i>
<i>nady<sup>1</sup></i>	<i>nad»bhyam</i>	<i>nad»bhiâ</i>	<i>vadhv<sup>1</sup></i>	<i>vadh»bhy<sup>1</sup></i>	
<i>vadh»bhyaâ</i>					
<i>nady<sup>1</sup>â</i>	<i>nadyoâ</i>	<i>nad»n<sup>1</sup>m</i>	<i>vadhv<sup>1</sup>â</i>	<i>vadhvoâ</i>	<i>vadh»n<sup>1</sup>m</i>
<i>nady<sup>1</sup>m</i>	<i>nadyoâ</i>	<i>nad»-u</i>	<i>vadhv<sup>1</sup>m</i>	<i>vadhvoâ</i>	<i>vadh»-u</i>

Now, let us understand: On comparison of the forms of these two nouns, we note that while there is a *visarga* (: ) at the end of the form of *vadh»* in the Nom. Sing., it is not to be found in the corresponding form of the word *nadi*. Then, wherever in the forms of *nad»* there is the change of -» by -y-, there is a change of -» by -v- in the corresponding forms of *vadh»*. In other respects, the forms of both these words are just similar, as for instance, the shortening of the final long vowel in Voc. Sing., viz., *nadi/vadhu*, similar forms in Nom. Voc. and Acc. Dual, viz., *nadyau/vadhvau*, a *visarga* (: ) at the end in Acc. Pl., viz., *nad»â/vadh»â*. In Instr. Dat. Abl., Gen., and Loc. Sing., the respective terminations -<sup>1</sup>, -ai, -<sup>1</sup>â, -<sup>1</sup>â, and -<sup>1</sup>m are suffixed, e.g. *nad»+<sup>1</sup>=nady<sup>1</sup>*, *vadh»+<sup>1</sup>=vadhv<sup>1</sup>* / *nad»+ai=nadyai*, *vadh»+ai=vadhvai* / *nad»+<sup>1</sup>â=nady<sup>1</sup>â*, *vadh»+<sup>1</sup>â=vadhv<sup>1</sup>â*, again *nad»+<sup>1</sup>â=nady<sup>1</sup>â*, *vadh»+<sup>1</sup>â=vadhv<sup>1</sup>â*, *nad»+<sup>1</sup>m=nady<sup>1</sup>m*, *vadh»+<sup>1</sup>m=vadhv<sup>1</sup>m*. In Gen. Pl. there is an addition of the *num-<sup>1</sup>gama* (-n-) before the termination -<sup>1</sup>m, viz., *nad»+n-<sup>1</sup>m=nad»n<sup>1</sup>m*, *vadh»+n-<sup>1</sup>m=vadh»n<sup>1</sup>m*. Keeping these similarities in view, P<sup>1a</sup>ini has used in his system the term *Nad»* as a sign for the feminine nouns ending in -» and -».

The declension of the »-k<sup>1</sup>r<sup>1</sup>nta feminine nouns, like *dev»*, *kaly<sup>1a</sup>»*, *brahm<sup>1a</sup>»*, *indr<sup>1a</sup>»*, *»arv<sup>1a</sup>»*, *mĀ<sup>1n</sup>»*, *bhav<sup>1n</sup>»*, *sakh»*, *str»*, being of the *Nad»* type, follows that of the noun *nad»* as shown above, e.g.: *dev»*, *kaly<sup>1a</sup>»*, *bhav<sup>1n</sup>»*, etc., in Nom. Sing.; *devyau*, *kaly<sup>1a</sup>yau*, *bhav<sup>1n</sup>yau*, etc., in Nom. Voc., and Acc. Du.; *dev»â*, *kaly<sup>1a</sup>»â*, *bhav<sup>1n</sup>»â*, etc., in Acc. Pl.; *devy<sup>1</sup>*, *kaly<sup>1a</sup>y<sup>1</sup>*, *bhav<sup>1n</sup>y<sup>1</sup>*, etc., in Instr. Sing.; *devyai*, *kaly<sup>1a</sup>yai*, *bhav<sup>1n</sup>yai*, etc., in Dat. Sing.; *devy<sup>1</sup>â*, *kaly<sup>1a</sup>y<sup>1</sup>â*, *bhav<sup>1n</sup>y<sup>1</sup>â*, etc., in Abl. and Gen. Sing.; *dev»n<sup>1</sup>m*, *kaly<sup>1a</sup>»n<sup>1</sup>m*, *bhav<sup>1n</sup>»n<sup>1</sup>m*, etc., in Gen. Pl.; and *devy<sup>1</sup>m*, *kaly<sup>1a</sup>y<sup>1</sup>m*, *bhav<sup>1n</sup>y<sup>1</sup>m*, etc., in Loc. Sing.

But, just as in the case of the »-k<sup>1</sup>r<sup>1</sup>nta feminine noun *vadhu*, there occurs a *visarga* (: ) at the end in Nom. Sing. form, it also occurs

in the case of the similar feminine nouns, like *tantr»* (=lute), *tar»* (=boat), *lak-m»* (=goddess of prosperity), *dh»* (=intelligence), *pradh»* (=highly intelligent woman), *hr»* (=bashfulness), *»r»* (=glory, goddess of wealth). Thus, *tantr»â*, *tar»â*, *Lak-m»â*, *dh»â*, *pradh»â*, *hrâ»*, *»r»â*, in Nom. Sing., and Acc. Pl. Here, from the P<sup>1a</sup>inian point of view, the final *visarga* (: ) is there since, there is the absence of the elision (*lop<sup>1</sup>bh<sup>1</sup>va*) of the termination *su* (=s) of the Nom. Sing., while it is elided in the Nom. Sing. forms in the case of the feminine nouns like *nad»* and others similar to it.

So far as the forms of other Cases are concerned, those of the »-k<sup>1</sup>r<sup>1</sup>nta feminine nouns shown in the above paragraph, they bear similarity with the corresponding forms of the noun *nad»*. For instance, *tantr»â* (=to the lutes), *tar»â* (=to the boats), *lak-m»â*, *hr»â*, *»r»â*, etc., in Acc. Pl. But in the case of *pradh»*, the form *pradhyaâ* is popular in usage. In Instr. Sing. While the forms are *tantry<sup>1</sup>*, *tary<sup>1</sup>*, *lak-my<sup>1</sup>*, *pradhy<sup>1</sup>* are popular, those of others are different, like *dhiy<sup>1</sup>*, *hriy<sup>1</sup>*, *»riy<sup>1</sup>*, *su-dhiy<sup>1</sup>* in Instr. Sing., *tantryai*, *taryai*, *lak-myai*, *pradhyai* in Dat. Sing. But, the forms of *dh»*, *hr»*, *str»*, the forms *dhiyai*, *hriyai*, *striyai* are popular. Similarly, while in the Abl. and Gen. Sing., the forms of the former nouns as *tantryai*, *taryai*, *lak-myai*, *pradhyai*, are popular, the forms of the latter nouns as *dhiy<sup>1</sup>â*, *»riy<sup>1</sup>â*, *»riy<sup>1</sup>â*, *striy<sup>1</sup>â* are popular in Abl. and Gen. Sing. While, the forms in the Loc. Sing. of the former nouns, as *tantry<sup>1</sup>m*, *tary<sup>1</sup>m*, *lak-my<sup>1</sup>m*, *pradhy<sup>1</sup>m* are popular, those of the latter nouns, as *dhiy<sup>1</sup>m*, or *dhiyi*, *hriy<sup>1</sup>m* or *hriyi*, *»riy<sup>1</sup>m* or *»riyi*, *striy<sup>1</sup>m* or *striyi* are popular. These are the exceptions, which should be carefully noted, so as to avoid confusion.

Now, compare and contrast the following forms in the declension of the two »-k<sup>1</sup>r<sup>1</sup>nta nouns, *pitĀ* (m.) and *m<sup>1</sup>tĀ* (f.):

<i>PitĀ</i> (m.) = father			<i>M<sup>1</sup>tĀ</i> (f.) = mother		
Sing.	Du.	Pl.	Sing.	Du.	Pl.
<i>pit<sup>1</sup></i>	<i>pitarau</i>	<i>pitaraâ</i>	<i>m<sup>1</sup>t<sup>1</sup></i>	<i>m<sup>1</sup>tarau</i>	<i>m<sup>1</sup>taraâ</i>
<i>pitaâ</i>	<i>pitarau</i>	<i>pitaraâ</i>	<i>m<sup>1</sup>taâ</i>	<i>m<sup>1</sup>tarau</i>	<i>m<sup>1</sup>taraâ</i>
<i>pitaram</i>	<i>pitarau</i>	<i>pitRĀn</i>	<i>m<sup>1</sup>taram</i>	<i>m<sup>1</sup>tarau</i>	<i>m<sup>1</sup>tĀn</i>
<i>pit<sup>1</sup></i>	<i>pitĀbhy<sup>1</sup>m</i>	<i>pitĀbhiâ</i>	<i>m<sup>1</sup>tr<sup>1</sup></i>	<i>m<sup>1</sup>tĀbhy<sup>1</sup>m</i>	<i>m<sup>1</sup>tĀbhiâ</i>

In the declension of the cardinal numbers from *pañcan* (=five) to *nava-daśan* (=nineteen), the forms remain the same in the respective cases in Mas. Fem. and Neu., e.g. in Nom., Voc., Acc., *pañca*, in Intr. *Pañcabhiā*, in Dat. Abl., *pañcabhyaā*, in Gen. *pañc¹n¹m*, in Loc. *pañcasu*. Similarly, of *-a-* (=six) *-aᵇbhiā*, *-aᵇbhyaā*, *-aᵇᵇ¹m* (ᵇ+n=ᵇᵇ), *-a-su/ -a-tsu* (ᵇ+s=-s/-ts); of *saptan* (=seven) *saptabhiā*, *saptabyaā*, *sapt¹n¹m*, *saptasu*; of *a-an* (=eight) *a-abhiā/a-¹bhiā*, *a-abhyaā/ a-¹bhyaā/ a-¹n¹m/ a-asu/ a-¹su*; of *navan* (=nine) *navabhiā*, *navabhyaā*, *nav¹n¹m*, *navasu*.

The Case forms of the *i-k¹r¹nta* collective cardinal numbers like *vi*, *-atii* (=twenty), *-a-l(=sixty)*, *sapatati* (=seventy), *a-ᵇti* (=eighty) and *navati* (=ninety), are declined like the forms of the *i-k¹r¹nta* Feminine nouns like *mati*, e.g., *-a-iā -a-im*, *-a-ty¹*, *-a-aye/ -a-yai*, *-a-y¹ā*, *-a-au/-a-y¹m*. And, those of the *ta-k¹r¹nta* nouns like *tri*, *-at*, *catv¹ri*, *-at* and *pañc¹-at* are declined like the *ta-k¹r¹nta* nouns *marut* (M.), e.g., *pañc¹at*, *pañc¹at¹*, *pañc¹ate*, *pañc¹ataā*, *pañc¹ati*.

The ordinal numbers in Sanskrit are: in Mas. and Neu. *prathama/ agrima/¹dima* (=first), in Fem. *pratham¹/ agrim¹/¹dim¹* (=first); in Mas. and Neu. *dvitya* (=third), in Fem. *dvity¹* (=third); in Mas. and Neu. *caturtha/turya/turya* (=fourth), in Fem. *caturth¹/ tury¹/ turya¹*. The ordinal numbers, for the fifth, seventh, eighth, ninth and tenth, are derived from the cardinals *pañcan*, *saptan*, *a-an*, *navan* and *da-an* by suffixing the termination *-ma*, but the final consonant *n* in them is deleted. Thus, *pañcama* (M., N.), *pañcamᵃ* (F.), *sapatama* (M., N.), *saptamᵃ* (F.), *a-ama* (M., N.), *a-amᵃ*, *navama* (M., N.), *daśama* (M., N. =tenth), *daśamᵃ* (F. =tenth), *ek¹daśa* (M., N. =eleventh) *ek¹daśᵃ* (F. =eleventh), *a-¹daśa* (M., N. =eighteenth), *a-¹daśᵃ* (F. =eighteenth). For converting the ordinal numbers, from *vi*, *atitama* into the ordinals their final *-ti* is dropped, or the terminations *-tama* (M.) *-tami* (F.) are suffixed to them, e.g., *vi*, *atitama* (M.= twentieth), *vi*, *atitama* (F.twentieth). For converting the ordinal numbers from *tri*, *atitama* into the ordinals, their final *-t* is dripped and the terminations *-tama* (M.) *-tami* (F.) are suffixed to them, e.g., *dv¹tri*, *atitama* (M., N.=thirty-second), *dv¹tri*, *atitama* (f.=thirty-second).

(*Naraā*) *k¹ma*, = *v¹ñch¹ā* (=desire), *jitv¹*=*vijaya*, *pr¹pya* (=having conquered), *sukhᵃ* (=sukha-yuktaā (= happy) *bhavet / (Janaā) krodha*, = *kopa*, (=anger) *hitv¹ nir¹b¹dhaā* (= *nirgat¹ā b¹dh¹ā yasya saā* (=one devoid of troubles) *bhavet / (M¹navana) tĀ-ā¹*, = *lips¹*, (=yearning) *jitv¹ na tapyate* = *dukhᵃ na karoti* or *bhavati* (= does not cause, suffer, pain).

**Verbal Form:** *Tapyate*= Pres. 3<sup>d</sup> Per. Sing. of the root *tap* (4 . 'to injure, cause pain').

**A-kĀtv¹ para-sant¹pam a-gatv¹ khala-mandiram /**

**An-ullaḡ ghya sat¹, m¹rga, yat svalpam api tad bahu //**

*Para-sant¹pa*, =*parasya kĀte duākha*, (= unhappiness for others), *a-kĀtv¹* = *na utp¹dya* (=having not generated, done), *yat* = *yad vastu* (=whatever thing), *svalpam* = *sutar¹m stokam* (=very less), *pr¹pyate* = *labhyate* (=is obtained), *tad bahu* = *adhikam* (=very much), *mantavyam / Khala-mandiram* = *du-¹n¹*, *gĀham* (= the place of the wicked ones. *A-gatv¹* = *gamana*, *na kĀtv¹* (=not having gone to) / *Sat¹m* = *sajjan¹n¹m* (of the good people, gentlemen), *m¹rgam* = *panth¹nam* (=the way, manner), *an-ullaḡ ghya* = *ullaḡ ghana*, *na kĀtv¹* (=not having transgressed) /

In this verse the idea expressed by the phrase '*yat svalpam api vastu pr¹pyate tad bahu mantavyam*' is implied with all the phrases, viz., '*para-sant¹pam a-kĀtv¹*', '*khala-mandiram a-gatv¹*', and '*sat¹, m¹rgam an-ullaḡ ghya*', so that by repeating it with all of them we can formulate three independent sentences. Such a syntactical technique is often utilized in many other Sanskrit verses for verbal economy.

**Verbal forms:** *KĀtv¹* = Gerund derived from the verbal root *kĀ* (8 U. 'to do, perform, cause, generate). *Gatv¹* = Gerund derived from the verbal root *gam* (1 P. > *gacch*, 'to go'). *Ullaḡ ghya*= Gerund derived from the verbal root *ut+laḡ gh* (1 P. 'to transgress').

**Kudeḡam¹s¹dya kuto¹rtha-sañjayaā**

**Kuputram¹s¹dya kuto jal¹ñjaliā /**

**Kugehinᵃ, pr¹pya gĀhe kutaā sukha,**

**Kuḡi-yam adhy¹payataā kuto yaḡaā //**

*Ku-* = A pronominal prefixed to a base implying deterioration, depreciation, deficiency, want, littleness, hindrance, reproach, contempt, guilt. *Ku-deḥam*=*du-a*, *deḥam*= *pratikḥla*, *sth<sup>1</sup>nam* = bad country, place. *ṣ<sup>1</sup>dya* = *pr<sup>1</sup>pya* = *gatya* = having arrived at, reached. *Kutaā* = *kena prak<sup>1</sup>re<sup>a</sup>a* = wherefrom, how, in what way. *Artha-sañcayaā* = *dhanasya saḥ grahaā* = earning of money, accumulation of wealth. *Ku-putram* = *pratikḥla*, *putram* = *du-a*, *tanayam*= unworthy son. *Jal<sup>1</sup>njaliā* = *jalasya añjaliā* = oblation of water (offered to diseased ancestors). *Ku-gehin<sup>m</sup>* = *du-a*, *patn<sup>m</sup>*= *pratikḥl<sup>1</sup>*, *bh<sup>1</sup>ryam* = bad wife, unworthy house-wife. *Sukham* = *bhadram* = *kaly<sup>1</sup>a<sup>m</sup>* = happiness, well-being. *Ku-ḥi-yam* = unworthy disciple, bad student. *Adhy<sup>1</sup>payataā* = *adhyayana*, *k<sup>1</sup>rayataā* = to one who teaches. *Yaḥā*= *k<sup>1</sup>rtiā*= fame, reputation.

**Coalescence:** *Kutaā+artha-sañcayaā* / *kutaā+jal<sup>1</sup>njali* / *Kutaā+yaḥā* /

**Word-forms:** *ṣ<sup>1</sup>dya* = Gerund derived from the verbal root *ṣ<sup>1</sup>+sad* (10 U. 'to reach, to arrive at'. *Pr<sup>1</sup>pya* = Gerund derived from the verbal root *pra+<sup>1</sup>p* (5 P. 'to pervade, obtain'). *Adhy<sup>1</sup>payataā*= Gen. Sing. of the Pre. Participle *adhy<sup>1</sup>payat*, derived from the verbal root *adhi+<sup>1</sup>p* (5 P. 'to teach').

**Prathama, ḥiraḥ chittv<sup>1</sup> paḥc<sup>1</sup>d aḥ ga-cumbana, , keya, vidagdhat<sup>1</sup>? Prathama, gāha, prajv<sup>1</sup>lya paḥc<sup>1</sup>t kuḥalat<sup>1</sup>-praḥnaā, keya, vidagdhat<sup>1</sup>? Pḥrva, pr<sup>1</sup>a-hara<sup>a</sup>, paḥc<sup>1</sup>d anuḥlocana, keya, vidagdhat<sup>1</sup>? Padbhy<sup>1</sup>, m<sup>n</sup>n mardayitv<sup>1</sup> mukhe veda-pa-hana, , keya, vidagdhat<sup>1</sup>?**

Coalescence: *ḥiraā+ chittv<sup>1</sup>* (*ā+ch=ḥ+ch*, change of *ā* to *ḥ*). *Paḥc<sup>1</sup>t+anantaram* (*t+a= d+a*, change of the hard consonant *t* to its soft equivalent *d* of its class). *K<sup>1</sup>+iyam* (*ṣ<sup>1</sup>+l=e*)

**Vocabulary:** *Prathamam*= *ṣ<sup>1</sup>dau* = at first, first of all. *ḥiraā* = *mastakam* = head. *Chittv<sup>1</sup>* = *chedana*, *kātv<sup>1</sup>* = having severed, cut off. *Paḥc<sup>1</sup>t* = *anantaram* = *tataā param* = then, afterwards later on. *Aḥ ga-cumbanam*= *aḥ g<sup>1</sup>n<sup>1</sup>*, *cumbanam* = kissing the limbs. *K<sup>1</sup>* = *k<sup>1</sup>dāḥ<sup>1</sup>* = what sort of. *Iyam*=this. *Vidagdhat<sup>1</sup>*=*vidagdhasya bh<sup>1</sup>vaā* = cleverness,

## LESSON 15

(*Pañca-daḥā p<sup>1</sup>-haā*)

For very big ten-fold cardinal numbers, like thousand and onwards, in Sanskrit, the famous Indian astronomer Bh<sup>1</sup>skar<sup>1</sup>c<sup>1</sup>rya has given, in his mathematical work called *Ḥ<sup>1</sup>vat*, the following numeral names: *sahasram* (=1,000), *daḥa-sahasram* or *ayutam* (=10,000), *lak-am* or *lak<sup>1</sup>* (=1,00,000), *prayutam* (=10,00,000), *ko-i* (=1,00,00,000), *arbudam* (=10,00,00,000), *kharva* or *kharvam* (1.00.00.00.000), *ḥaḥ ku* (10,00,00,00,000), *jaladhi* (=1,00,00,00,00,000), *antyam* (=10, 00,00,00,00,000), and *par<sup>1</sup>rdham* (=1,00,00,00,00,00,000).

The cardinal numeral *eka* (=one) is normally used in the Singular number. But in some particular senses, it is used in Dual and Plural, too. As for instance, the usage of *eke* (=some people) is in use, along with the words like *anye* / *apare* (=others, other people), as in sentences like, *Eke ḥuā ḥtm<sup>1</sup> n<sup>1</sup>sti*, *anye to asti iti* (=Some people say that there is no Self, while others say that it does exist). In the Dative, Ablative, and Locative, it is declined like a Pronoun in Masculine and Neuter, i.e., by the application of the terminations *smāi*, *sm<sup>1</sup>t*, *sya*, *smin*, as for instance *ekasmāi*, *ekasm<sup>1</sup>t*, *ekasya*, *ekasmin*, and in Feminine by that of the terminations *syai*, *sy<sup>1</sup>ā*, *sy<sup>1</sup>ā*, and *sy<sup>1</sup>m*, as for instance *ekasyai*, *ekasy<sup>1</sup>ā*, *ekasy<sup>1</sup>ā*, *ekasy<sup>1</sup>m*.

The cardinal numeral *dvi* (=two) is declined in the Dual Number only, as for instance, Nom. Du., *dvau* (M.), *dve* (F., N.), Instr., Dat., Abl. Du., *dv<sup>1</sup>bhy<sup>1</sup>m* (M., F., N.), Gen. Du., *dvayoā* (M., F., N.).

The cardinal numbers from *tri* (=three) to *nava-navatiā* (=ninety-nine) are declined in Plural only. Thus: of *tri* (=three), in Nom., Voice., Acc. Pl., *trayaā* (M.), *tisraā* (F.), *tr<sup>a</sup>i* (N.); in Instr. Pl. *tribhiā* (M., N.), *tisābhiā* (F.); in Dat., Abl., *tribhyaā* (M. N.), *tisābhyaā* (F.); in Gen. *tray<sup>1</sup>a<sup>1</sup>m* (M., N.), *tisā<sup>a</sup>1m* (F.). The declension of the number *catur* (=four) is declined in Nom., Voc., as *catv<sup>1</sup>raā* (M.), *catasraā* (F.) *catv<sup>1</sup>ri* (N.), in Acc. as *caturaā* (M.), *catasraā* (F.), *catv<sup>1</sup>ri* (N.), in Instr. *caturbhiā* (M., N.), *catasābhi* (F.).

In the case of the numbers involving *navan* (=nine), like nineteen, twenty-nine, etc., the tenfold numbers like *daśa*, *vi*, *śati*, etc., are either prefixed as such, as for instance *nana-daśan* (=9+10 = 19), or the word *ekona* /*ek'anna* is prefixed to the next tenfold to it, as for instance in *ekona-vi*, *sśati* / *ek'anna-vi*, *śati* (=20 - 1 = 19).

shrewdness. *Prajv'lya* = *prajv'lyana*, *kātv'* = having set to fire, burnt. *Kuśāla-v'rt'praśnaā* = *sv'sthyasya v'rt'y'ā praśnaā* = inquiry about the news of well-being. *Pr'ā-hara'am* = *pr'ān'*, *hara'am* = *mara'am* = ending life, death. *Vidh'ya*=*kātv'* = having done, committed. *Anuśocanam* = *paśc'atpaā* = repentance. *Padbhy'm* = *cara'ā*. *bhy'm* = by means of both the feet. *Mān'* = the fish. *Mardayitv'* = *mardana*, *kātv'* = having pounded down, crushed. *Veda-pa-hanam* = *Ved'n'*, *p'haā* = recitation of the Vedas.

**Word-forms :** *Prathamam* is an indeclinable. *īraā* = Acc. Sing. of the noun *śiras* (Neu.). *Chittv'* = Gerund derived from the verbal root *chid* (7 U. 'to cut, mow'). *Paśc'at* is an indeclinable. *Prajv'lya* = Gerund derived from the verbal root *pra+jval* (1 P. 'to burn, glow'). *Vidh'ya* = Gerund derived from the verbal root *vi+dh'* (3 U. 'to do, perform, make'). *Mardayitv'* = Gerund derived from the verbal root *mād* (9 P. 'to press, crush, kill, rub off').

**Now, note: In the above verses and the paragraph we find that the usages like , *spā-v'*, *dā-v'*, *bhuktv'*, *ghr'tv'*, *hitv'*, *jitv'*, *kātv'*, *gatv'*, *chittv'*, *mardayitv'* that are used in them end with the termination *-tv'*. Since in the P<sup>1</sup>inian system this termination is mentions as *-ktv'*, the word ending with this termination is called a *Ktv'nta*, i.e. a Gerund, which is an indeclinable word, and denotes an action that has preceded some other one that follows it. But, in the case of the verbal roots that have some Preposition attached to them, as in the case of the words like *'s'dya*, *anullaj ghya*, *pr'pya*, *prajv'lya*, *vidh'ya*, we find that the termination *-ya* is suffixed, because the verbal root from which they are derived have the Prepositions like *'-*, *an-*, *pra-*, *vi-* prefixed to them. In the P<sup>1</sup>inian system this termination is mentions as *-lyap*, and hence the Gerunds ending in this terminastion are called *Lyabanta* (*lyap+anta*; *-p+a* = *-b+a* = *ba-*).**

When such Gerunds are used, we find two words denoting action, as for instance in *'yaā śrutv' na gl'yati saā jitendriyaā'*, the word *śrutv'* (=having heard) and *gl'yati* (=gets dejected) denote two different actions. Of them, since the first one has preceded the second

one, the first is expressed through a Gerund ending in  $-tv^1$  or  $-ya$  in accordance with the root used by itself or having a Preposition prefixed to it, instead of through a regular verb carrying terminations of the Person and Number concerned. Thus, since the Gerund shows the order of the two actions concerned, in popular Sanskrit parlance it is called the *Sambandhaka-bhōta-kāḍanta* or *Pōrva-k<sup>1</sup>la-v<sup>1</sup>caka-dh<sup>1</sup>tu-s<sup>1</sup>dhita-avyaya*, i.e. an Indeclinable derived from a verbal root and denoting an action that has occurred in the past.

**Let us see from the view-point of grammatical analysis:**

$\bar{r}u+tv^1 / Sp\bar{A}\bar{A}+tv^1 = sp\bar{A}\bar{A}-v^1$  ( $\bar{A} > \bar{A}$  since preceded by  $r$ , and  $t > \bar{A}$ , because preceded by  $\bar{A}$ )/ Similarly,  $d\bar{A}\bar{A}+tv^1 = d\bar{A}\bar{A}-v^1$  ( $\bar{A} > \bar{A}$  and  $t > \bar{A}$ )/  $Bhuj+tv^1 = bhuk+tv^1$  ( $j > k$ , because  $j$  is followed by  $t$ )/  $Ghr^1+tv^1 / H^1+tv^1 = hi+tv^1$  ( $-^1 > -i$ )/  $Ji+tv^1 / K\bar{A}+tv^1 / Gam+tv^1 = ga+tv^1$  (elision of the final  $m$  of the root) / Similarly,  $chid+tv^1 = chit+tv^1$  ( $-d > -t$ )/  $Mad+tv^1 = mad+i+tv^1$  (insertion of  $id^1gama$  after the root)/

**Now, repeat aloud the above verses and the paragraph along with their paraphrases.**

**Read aloud the following verses and the sentences paraphrasing them:**

**Keyōr<sup>1</sup> na vibhō-ayanti puru-a, h<sup>1</sup>r<sup>1</sup> na candrojjval<sup>1</sup>  
Na sn<sup>1</sup>na, na vilepana, na kusuma, n<sup>1</sup>la<sub>j</sub> kĀt<sup>1</sup> mōrdhaj<sup>1</sup>ā /  
V<sup>1</sup>ay ek<sup>1</sup> samalaj karoti puru-a, y<sup>1</sup> sa, skĀt<sup>1</sup> dh<sup>1</sup>ryate  
K<sup>1</sup>ayante khalu bhō-a<sup>1</sup>ni satata, v<sup>1</sup>g-bhō-a<sup>2</sup>a, bhō-a<sup>2</sup>am //**

*Keyōr<sup>1</sup>ā puru-a, na vibhō-ayanti / Candrojjval<sup>1</sup>ā h<sup>1</sup>r<sup>1</sup>ā puru-a, na vibhō-ayanti / Sn<sup>1</sup>na, puru-a, na vibhō-ayati / (Here, the verb is in singular as it follows the subject in singular.) / Kusuma, na vibhō-ayati / Alaj kĀt<sup>1</sup>ā mōrdhaj<sup>1</sup>ā puru-a, na vibhō-ayanti / Y<sup>1</sup> sa, skĀt<sup>1</sup> v<sup>1</sup>ay puru-e<sup>a</sup> dh<sup>1</sup>ryate s<sup>1</sup> ek<sup>1</sup> eva puru-a, samalaj karoti / Bhō-a<sup>1</sup>ni khalu kayante / Kin-tu v<sup>1</sup>g-bhō-a<sup>2</sup>a, satata, bhō-a<sup>2</sup>am bhavati /*

**Coalescence:** *Keyur<sup>1</sup>ā + na* . Similarly, in *h<sup>1</sup>r<sup>1</sup>ā + na / alaj kĀt<sup>1</sup>ā + mōrdhaj<sup>1</sup>ā* / (Here in all cases  $-^1\bar{a} + n = -^1 n$ , by elision of  $\bar{a}$ , because  $\bar{a}$  is preceded by  $^1-$  and followed by a soft consonant).

of them) *duākh<sup>1</sup>ni / Ye<sup>1</sup>, sapta (=seven) priy<sup>1</sup>ai sapta te<sup>1</sup>, duākh<sup>1</sup>ni / Ye<sup>1</sup>, śapta (=six) priy<sup>1</sup>ai sapta te<sup>1</sup>, (= of them) duākh<sup>1</sup>ni / Ye<sup>1</sup>, ṛa- (=six) priy<sup>1</sup>ai ṛa- te<sup>1</sup>, duākh<sup>1</sup>ni / Ye<sup>1</sup>, pañca (=five) priy<sup>1</sup>ai pañca te<sup>1</sup>, duākh<sup>1</sup>ni / Ye<sup>1</sup>, catv<sup>1</sup>ri (=four) priy<sup>1</sup>ai carv<sup>1</sup>ri te<sup>1</sup>, duākh<sup>1</sup>ni / Ye<sup>1</sup>, tr<sup>1</sup>ai (=six) priy<sup>1</sup>ai tr<sup>1</sup>ai te<sup>1</sup>, duākh<sup>1</sup>ni / Ye<sup>1</sup>, dve (=two) priye dve- te<sup>1</sup>, duākhe / Ye<sup>1</sup>m eka, (=one) priyam eka, te<sup>1</sup>, duākham / Ye<sup>1</sup>m n<sup>1</sup>sti priyam n<sup>1</sup>sti te<sup>1</sup>, duākham /*

In the sentences of the above paragraph, the neuter forms of the numeral adjectives, like *śatam, navati, aśti, saptati, ṛa-i, pañc<sup>1</sup>śat, catv<sup>1</sup>ri, śat, tri, śat, vi, śati, daśan, navan, a-an, saptan, ṛa, pañca, catur, tri, dvi, and eka*, expressing the numbers one hundred, and other tenfold numbers up to ten and from nine to one, respectively in the reverse order are used.

The base forms of the numbers from eleven to nineteen are as follows, respectively: *ek<sup>1</sup>-daśan, dv<sup>1</sup>-daśan, trayo-daśan, catur-daśan, pañca-daśan, ṛa-aśan, sapta-daśan, a-<sup>1</sup>-daśan, nava-daśan / ekona-vi, śati / el<sup>1</sup>nna-vi, śati* / Here we find that, for formulating the numbers from eleven to nineteen, the above-mentioned tenfold numbers are suffixed to the Sanskrit numerals, viz., *daśan*, etc., expressing primary numbers, viz., *eka*, etc., thus deriving *ek<sup>1</sup>-daśan*, etc. It should be noted here that before prefixing the primary numbers to tenfold numbers like *vi, śati, tri, śat*, etc., the numbers *dvi* changes to *dv<sup>1</sup>*, *tri* to *trayaā*, *ṛa* to *ṛa<sup>2</sup>*, and *a-an* to *a-<sup>1</sup>*, as for instance in *dv<sup>1</sup>-vi, śati* (=twenty-two), *trayas-tri, śati* (=thirty-three), *ṛa<sup>2</sup>-aśti* (eighty-six), *a-<sup>1</sup>-śti* (=eighty-eight). In the case of the rest of the numbers, *dvi > dv<sup>1</sup>*, *tri > trayaā*, and *ṛa > ṛa<sup>2</sup>* (before the numbers, like *aśti, vi, śati, navati*, etc., beginning with vowel or soft consonants, like *a, v, n*, etc.), as for instance in, *a-<sup>1</sup>-śti* (=eighty-eight), *trayo-vi, śati* (=twenty-three), *śa<sup>2</sup> > ṛa<sup>2</sup>-aśati* (=ninety-six), involving the retroflexion of  $\bar{a} > \bar{a}$ , and  $n > \bar{a}$ . And, *ṛa > ṛa-* (before numbers like *catur, pañca*, etc., beginning with hard consonants, like *c, p*, etc.), as for instance in, *ṛa--catv<sup>1</sup>ri, śat* (=forty-six), *ṛa--pañc<sup>1</sup>śat* (=fifty-six).

after the root invariably, and if the root is Vet optionally, , as in *bh0+i > bhav+i*, but *añj+i+sya* / or *añj+sy*. Then, the termination *sya > -ya*, indicating the Future Tense, is applied to the root, e.g., *a+ bh0+i > a+ bhav+i+sya*. Then, the terminations of the Imperfect Past tense are suffixed as per the Person and Number intended to be conveyed. E.g., *a+ bhav+i+sya+t > abhavi-yat* / And, *anu+a+ bh0 > anv+a+ bhav+i+sya+t > anvabha- vi-yat* / Thus, in the Conditional verb-forms we find an admixture of the Past and Future Tense in it, in view of need of conveying the sense of the imagined past and future actions having the supposedly cause and effect relation. Here, in *ay<sup>1</sup>ci-yat= a+y<sup>1</sup>c+ i+sya+ am* / the processes involved are the *l<sup>0</sup>-<sup>1</sup>gama* (i.e., insertion of the augment *i*), the *Murdhan<sup>1</sup>deḥa* (i.e., retroflexion of the sibilant *s* in *sya > -ya*), and the *P0rvar0pa-ek<sup>1</sup>deḥa*, i.e., the merging of the subsequent vowel into the preceding one, *a+-a= -a-* in *-ya+am*) / In *a+d<sup>1</sup>+sya+at* there is no other change. In *ak<sup>1</sup>mayi-yata*, the changes are *a+kam* (10 .->k<sup>1</sup>m) +*ay* (the sign of the 10<sup>th</sup> root-class) +*i+sya > -ya+ata* (merging) > *ta* (termination of A. 3<sup>rd</sup> Per. Sing.). Similarly, *ap<sup>1</sup>hari-ytr= apa+a+h<sup>1</sup> > har+i+sya > -ya+at > t* / *Akr<sup>0</sup>i-yat = a+kr<sup>0</sup>+i+sya > -ya+at > t* / *hv<sup>1</sup>syat=a+<sup>1</sup>+hve > hv<sup>1</sup>+syat* / *Apr<sup>1</sup>psyat = a+pra+<sup>1</sup>p+syat* / *Ajani-yat=a+jan+i+ syat > -yat* / *A+pra+ka-+ay+i+sya > -yat* / *Ap<sup>1</sup>ryi-yat = a+p<sup>1</sup>r+ ay+i+sya > -ya+at > t* /

Now. Read aloud the following sentences,

trying to grasp their meanings:

*Ye<sup>-1</sup>*, (=whose) *ḥata*, (=hundred) *priy<sup>1</sup>ai ḥata*, *te<sup>-1</sup>*,  
 (= of them) *duākh<sup>1</sup>ni* / *Ye<sup>-1</sup>*, *navatiā* (=ninety) *priy<sup>1</sup>ai*  
*navatiā te<sup>-1</sup>*, *duākh<sup>1</sup>ni* / *Ye<sup>-1</sup>*, *aḥṭiā* (=eighty) *priy<sup>1</sup>ai aḥṭiā*  
*te<sup>-1</sup>*, *duākh<sup>1</sup>ni* / *Ye<sup>-1</sup>*, *sapattiā* (=seventy) *priy<sup>1</sup>ai saptatiā*  
*te<sup>-1</sup>*, *duākh<sup>1</sup>ni* / *Ye<sup>-1</sup>*, (=whose) *ṛa-īā* (=sixty) *priy<sup>1</sup>ai ṛa-īā*  
*te<sup>-1</sup>*, *duākh<sup>1</sup>ni* / *Ye<sup>-1</sup>*, *pañc<sup>1</sup>ḥat* (=fifty) *priy<sup>1</sup>ai pañc<sup>1</sup>ḥat*  
*te<sup>-1</sup>*, *duākh<sup>1</sup>ni* / *Ye<sup>-1</sup>*, *catv<sup>1</sup>ri*, *ḥat* (=forty) *priy<sup>1</sup>ai*  
*catv<sup>1</sup>ri*, *ḥat te<sup>-1</sup>*, *duākh<sup>1</sup>ni* / *Ye<sup>-1</sup>*, *tri*, *ḥat* (=thirty) *priy<sup>1</sup>ai*  
*tri*, *ḥat te<sup>-1</sup>*, *duākh<sup>1</sup>ni* / *Ye<sup>-1</sup>*, *vi*, *ḥatiā* (=twenty) *priy<sup>1</sup>ai*  
*vi*, *ḥatiā te<sup>-1</sup>*, *duākh<sup>1</sup>ni* / *Ye<sup>-1</sup>*, *daḥa* (=ten) *priy<sup>1</sup>ai daḥa*  
*te<sup>-1</sup>*, *duākh<sup>1</sup>ni* / *Ye<sup>-1</sup>*, (=whose) *nava* (=nine) *priy<sup>1</sup>ai nava*  
*te<sup>-1</sup>*, *duākh<sup>1</sup>ni* / *Ye<sup>-1</sup>*, *a-ṭa* (=eight) *priy<sup>1</sup>ai a-ṭa* *te<sup>-1</sup>*, (=

**Vocabulary:** *Key0raā = b<sup>1</sup>hu-bh0-a<sup>a</sup>am* = armlet, bracelets worn on the upper arm. *Candrojjvalāā = Candravat ujjval<sup>1</sup>ā prak<sup>1</sup>ḥam<sup>1</sup>n<sup>1</sup>ā* = glistening like the Moon. *Vilepanam = tvac<sup>1</sup>y<sup>1</sup>ā rak-a<sup>a</sup>a*, *kartum upayujyam<sup>1</sup>n<sup>1</sup>ā lepana-pad<sup>1</sup>rth<sup>1</sup>ā* = ointments, the lotions etc., used for applying to the skin for protection from cold, etc.

**Word-forms:** *Vibh0-ayanti* = Pre. 3<sup>d</sup> Per. Plu. of the root *vi+bh0-* (10 U. 'to adorn'). *Samala; karoti* = Pre. 3<sup>d</sup> Per. Plu. of the root *sam+alam+kĀ* (8 U. 'to adorn'). *Aka; kĀt<sup>1</sup>ā* = Nom. Pl. of the Past Pas. Par. *ala; kĀta* (Mas.), derived from the root *alam+kĀ* (8 U.). *Dh<sup>1</sup>ryate* = Pas. Pres. 3<sup>d</sup> Per. Sing. of the root *dhĀ* (1 U. 'to hold'). *K<sup>0</sup>yante* = Pas. Pres. 3<sup>d</sup> Per. Pl. of the root *k-i* (1 P. 'to decay'). *Sa, skĀt<sup>1</sup>* = Nom. Sing. of the Past Pas. Par. *sa, skĀt<sup>1</sup>* (Fem.) derived from the root *sam+kĀ* (8 U. 'to adorn, polish'). Here, the final *m* in *sam* is changed to , because followed by the consonant *k*, and *s* is inserted traditionally between the preposition and the root, thus *sam + kĀ =sa, +s+kĀ+ta+<sup>1</sup>* (of Fem.).

LESSON 14  
(Caturdaśā p<sup>1</sup>-haā)

*Daridrat<sup>1</sup> dhṛatay<sup>1</sup> vir<sup>1</sup>jate*  
*Kuvastrat<sup>1</sup> ũubhratay<sup>1</sup> vir<sup>1</sup>jate /*  
*Kadannat<sup>1</sup> co<sup>-a</sup>atay<sup>1</sup> vir<sup>1</sup>jate*  
*KurŃpat<sup>1</sup> ũlatay<sup>1</sup> vir<sup>1</sup>jate //*

**Vocabulary:** *Daridrat<sup>1</sup>* = *daridrasya bh<sup>1</sup>vaā* = *nirdhanat<sup>1</sup>* = poverty / *Dhṛatay<sup>1</sup>* = *dhṛasya bh<sup>1</sup>vaā*, *tay<sup>1</sup>* = *dhairyē<sup>a</sup>* = due to fortitude. *Ku-vastrat<sup>1</sup>* = *kutsita*, *vastra*, *ku-vastra*, , *tasya bh<sup>1</sup>vaā* = bad dress. *ũubhrat<sup>1</sup>* = *ũubhrasya bh<sup>1</sup>vaā*, *tay<sup>1</sup>* = due to whiteness. *Kadannat<sup>1</sup>* = *kutsitam anna*, , *tasya bh<sup>1</sup>vaā* = bad food. *U<sup>-a</sup>at<sup>1</sup>* = *u<sup>-a</sup>asya bh<sup>1</sup>vaā*, *tay<sup>1</sup>* = due to hotness. *KurŃpat<sup>1</sup>* = *kutsita*, *rŃpa*, , *tasya bh<sup>1</sup>vaā* = ugliness. *ũilatay<sup>1</sup>* = *ũilasya bh<sup>1</sup>vaā*, *tay<sup>1</sup>* = due to being endowed with (good) character.

**Word-forms:** *Dhṛatay<sup>1</sup>* = Instr. Sing. of the abstract noun *dhṛat<sup>1</sup>* (Fem). *ũubhratay<sup>1</sup>* = Instr. Sing. of the abstract noun *ũubhrat<sup>1</sup>* (Fem.). *U<sup>-a</sup>atay<sup>1</sup>* = Instr. Sing. of the abstract noun *u<sup>-a</sup>at<sup>1</sup>* (Fem.). *ũilatay<sup>1</sup>* = Instr. Sing. of the abstract noun *ũilat<sup>1</sup>* (Fem).

**Note:** In this verse we find the use of the Instrumental Singular forms of the feminine *1-k<sup>1</sup>r<sup>1</sup>nta* abstract nouns.

In such words as *daridrat<sup>1</sup>*, *dhṛat<sup>1</sup>*, *kuvastrat<sup>1</sup>*, *ũubhrat<sup>1</sup>*, *kadannat<sup>1</sup>*, *u<sup>-a</sup>at<sup>1</sup>*, *kurŃpat<sup>1</sup>* and *ũilat<sup>1</sup>* are derived from the adjectival nouns *daridra*, *dhṛa*, *kuvastra*, *ũubhra*, *kadanna*, *u<sup>-a</sup>*, *kurŃpa* and *ũila*, and the termination *t<sup>1</sup>* is suffixed to them to convert them to the feminine abstract nouns. The above adjectival nouns can be changed to the neuter abstract nouns by suffixing the termination *-tvam* also, as *daridratvam*, *dhṛatvam*, *kuvastratvam*, *ũubhratvam*, *kadannatvam*, *u<sup>-a</sup>atvam*, *kurŃpatvam* and *ũilatvam*. Both the types of the abstract nouns are to found in the Sanskrit usage. These termination used for deriving the abstract nouns from the simple nouns are included under the type called **Taddhita-pratyayā**. *Taddhitaā* = *tebhyaā hit<sup>1</sup>ā* / They are useful

*ad<sup>1</sup>syat* (=God would have given me). *Yadi sṛt<sup>1</sup> k<sup>1</sup>ñcana-māga*, *n<sup>1</sup>k<sup>1</sup>mayi-yata* (=If Sita would not have desired for the golden deer) *r<sup>1</sup>va<sup>a</sup>as t<sup>1</sup>*, *n<sup>1</sup>hari-yat* (*R<sup>1</sup>va<sup>a</sup>* would not have kidnapped her). *Yadi r<sup>1</sup>va<sup>a</sup>ā sṛt<sup>1</sup>*, *n<sup>1</sup>pahari-yat* (=If *R<sup>1</sup>va<sup>a</sup>* would not have kidnapped *Sṛt<sup>1</sup>*) *r<sup>1</sup>mas ta*, *n<sup>1</sup>hani-yat* (=R<sup>1</sup>ma would not have killed him). *Yadi yudhi--hiro dyŃta*, *n<sup>1</sup>kr<sup>Ń</sup>i-yat* (=If Yudhi--ira would not have played with dice) *tad<sup>1</sup> p<sup>1a</sup>av<sup>1</sup>ā vana*, *n<sup>1</sup>gami-yan* (=then the *P<sup>1a</sup>avas* would not have gone to the forest), *mah<sup>1</sup>bh<sup>1</sup>rata-yuddha*, *ca n<sup>1</sup>bhavi-yat* (=and the Mah<sup>1</sup>bh<sup>1</sup>rata War would not have taken place). *Yadi kuntiā durv<sup>1</sup>sasaā varad<sup>1</sup>na*, *par<sup>Ń</sup>-itu*, *sŃrya*, *n<sup>1</sup>hv<sup>1</sup>yi-yat* (=If Kunti had not invoked the Sun-god to test the boon of Durv<sup>1</sup>s<sup>1</sup>) *tad<sup>1</sup> kaum<sup>1</sup>rye eva kar<sup>a</sup>*, *putra-rŃe<sup>a</sup> n<sup>1</sup>jani-yat* (=then she would not have given birth to Kar<sup>a</sup> as the son), *p<sup>1a</sup>ava<sup>1</sup>ā saha ca kar<sup>a</sup>asya vaira*, *n<sup>1</sup>jani-yat* (=the enmity of Kar<sup>a</sup> with the *P<sup>1a</sup>avas* would not have arisen). *Yadi bh<sup>Ń</sup>-maā r<sup>1</sup>ja-sabh<sup>1</sup>y<sup>1</sup>*, *kaurav<sup>1</sup>n prati svasya artha-d<sup>1</sup>satva*, *n<sup>1</sup>praka-ayi-yat* (=If Bh<sup>Ń</sup>-ma would not have declared in the royal assembly his monetary slavery to, i.e., economical dependence on, the Kauravas) *tad<sup>1</sup> duāñ<sup>1</sup>sanaā sabh<sup>1</sup>sad<sup>1</sup>n<sup>1</sup>*, *samak-a-a*, *draupady<sup>1</sup>ñ c<sup>Ń</sup>ra-hara<sup>a</sup>*, *kartum n<sup>1</sup>p<sup>1</sup>rayi-yat* (=then Duāñ<sup>1</sup>sana would not have been able to try snatching the garments of Draupad<sup>Ń</sup> in the assembly in front of the members of the assembly).

In the above sentences the verbal forms, viz., *ay<sup>1</sup>ci-yam*, *ad<sup>1</sup>syat*, *ak<sup>1</sup>mayi-yat*, *ahari-yat*, *ap<sup>1</sup>hari-yat*, *ahani-yat*, *akr<sup>Ń</sup>i-yat*, *agami-yan*, *abhavi-yat*, *1hv<sup>1</sup>syat*, *apr<sup>1</sup>psyat*, *ajani-yat*, *apraka-ayi-yat*, and *ap<sup>1</sup>rayi-yat*, are all the Conditional ones, expressing the cause-effect relation between the two imagined actions. In the *P<sup>1a</sup>inian* system, such verbal forms are known by the name of **LĀ<sub>j</sub>-lak<sup>1</sup>ra**.

Now, let us see from the point of view of grammatical analysis: In the Conditional verbal forms given above, we find that there an *ad<sup>1</sup>gama* (i.e. the augment *a*), indicating the Past Tense, prefixed to the bare root, or between the preposition and the root if there is a preposition prefixed to a root, e.g., *bhŃ > a+bhŃ* / But *anu+bhŃ > anu+a+bhŃ* / Then, if the root is Set, the *id<sup>1</sup>gama* (i.e. the augment *i*) is added

necessary). *Ti-hatu bhoā* (=O! Please, let it stop). *Smarati kila* (=Oh! Does he remember)? *Tath<sup>1</sup> kim-api n<sup>1</sup>sti* (= There is nothing of that sort). *Katham asti bhav<sup>1</sup>n* (=How are you, gentleman)? *M<sup>1</sup> vismaratu* (=Don't forget). *Anyac ca* (=And further, moreover). *Tad-anantaram* (=after that). *T<sup>1</sup>vad eva kila* (=only that much)? *Mah<sup>1</sup>n santo-aā* (=Highly satisfied). *Na tath<sup>1</sup>* (=Not like that, not in that way, not thus). *m bhoā* (=Oh! Alright, yes please). *Evam eva* (=like that only, granted). *Ki, cirad darṣanam* (=why seen after a long time, why were you not seen for long)? *Bhavanta, kutr<sup>1</sup>pi dĀ-av<sup>1</sup>n* (=Have seen you somewhere). *Bhav<sup>1</sup>n / bhavat» sammelane/ ṣibire/ k<sup>1</sup>ry<sup>1</sup>laye/mah<sup>1</sup>vidy<sup>1</sup>laye/ granth<sup>1</sup>g<sup>1</sup>re <sup>1</sup>gatav<sup>1</sup>n, <sup>1</sup>gatavat» v<sup>1</sup>* (=Did you come to the conference/ camp/office/college/library)? *Tarhi kutra m<sup>1</sup>, dĀ-av<sup>1</sup>n/ dĀ-avat»* (=Then, where did you see me)? *Tarhi tatra eva m<sup>1</sup>, dĀ-av<sup>1</sup>n/ dĀ-avat»* (=Then, you saw me there itself)?

From the above sentences of general conversation, we come to know for sure that in day-to-day usage it is not necessary to use the subject, verb, and etc., in them! In many cases, they are taken for granted, or implied. Moreover, as in spoken English, the Sanskrit language too has its own special style, custom, fashion, which enables the speaker to express the special sense by the different tone, accent or emphasis on particular syllables or words in a sentence. And, in such cases, if one wants to translate them in another language, one has to be very careful to its special idiom.

In English we have conditional usages like 'if this had been the case, ... it would have happened thus'. In such cases there is an involvement of the past action and the future one, though they have actually not happened at all. For expressing such a conditional sense, the forms utilized in Sanskrit are known as *Hetu-hetumad-bh<sup>1</sup>va* (=the relation of cause and effect) or *Kriy<sup>1</sup>-tipaty-artha* (=the sense of an action being overtaken, i.e. to imagine an action on the basis of another one before they have actually happened).

**Now, read aloud the following sentences:**

*Yadi hi ay<sup>1</sup>ci-yam* (=if indeed I had asked for), *m<sup>1</sup>m acyutaā*

in various types of grammatical functions.

P<sup>1a</sup>ini has affixed various other letters, as initial or middle or the final one, to these *Taddhita* terminations to indicate their various types of changes that occur when these terminations are applied. These letters do not form a part of the terminations, and since they are elided in the grammatical process on indicating the function connected with it. They are, therefore, called '*it*' (=those who go away, i.e., they are only indicatory). It is customary in the P<sup>1a</sup>inian system to recognize these terminations on the basis of such *it* letters. Thus, in the termination *-hak* is *kit* (=having a *k* which is *it*). The termination *a<sup>a</sup>*, is *<sup>a</sup>it* (=having a <sup>a</sup> which is *it*). The *matup* is *pit* (=having a *p* which is *it*). The *vuñ* is *ñit* (=having a *ñ* which is *it*).

From the viewpoint of grammatical analysis, while applying these *Taddhita* terminations, we have to understand that when a termination is *ñit* or *<sup>a</sup>it*, the first vowel in the verbal root or the nominal base to which it applies is replaced by its *vĀddhi* equivalent. For instance, in *diti+<sup>a</sup>ya*, where *diti* comprises the letters *d-i-t-i*, since the termination is *<sup>a</sup>it*, the first vowel after *d* is replaced by its equivalent *vĀddhi* vowel *ai*, and the last vowel of the original nominal base *diti* is elided. Thus, *diti+<sup>a</sup>ya*= *d-ai-t-i+ya* = *d-ai-t+ya*= *daitya* (=the demons, i.e., the ones who are the sons of *diti*). Similarly, in *r<sup>1</sup>jan+matup*, since the termination *matup* is *pit*, and it begins with the letter *m*, the final consonant *n* of the base *r<sup>1</sup>-j-a-n* is elided. Thus, *r<sup>1</sup>jan+matup*=*r<sup>1</sup>ja+mat(>vat)*= *r<sup>1</sup>javat*.

Similarly, in the case of *<sup>1</sup>tman+ṣya*, since the termination *ṣya*, begins with a vowel *ṣ*, both the final consonant and the final vowel are elided, *<sup>1</sup>-t-m-a-n +ṣya*=*<sup>1</sup>tm+ṣya*=*<sup>1</sup>tmṣya* (=that which belongs to the Self). In the case of *lava<sup>a</sup>a+hañ*, since the termination *-hañ* is both *-hit* and *ñit*, it is replaced by *ika*, and the initial vowel *a* of the base *lava<sup>a</sup>a* is replaced by its equivalent *vĀddhi* vowel *i*, thus *lava<sup>a</sup>a+hañ* = *lava<sup>a</sup>a>l<sup>1</sup>va<sup>a</sup>a+hañ*>*ika* = *l<sup>1</sup>va<sup>a</sup>* (by elision of the final vowel) + *ika*= *l<sup>1</sup>va<sup>a</sup>ika* (=dealing in salt, or charming).

The *-yu* in a termination is replaced by *-ana*, and the *vu-* in it is replaced by *-aka*. For instance, *nanda+lyu* = *nand* (by elision of the

final vowel a) +yu (by elision of the initial indicatory l) = *nand + ana = nandana*, and *vasudeva + vūñ = v<sup>1</sup>sudev* (by elision of the final vowel a) + *vu* (by elision of the final indicatory ñ) = *v<sup>1</sup>sudeva + aka = v<sup>1</sup>sudevaka*.

The initial *ph* in the termination is replaced by <sup>1</sup>yan, <sup>o</sup>h by *eya*, *kh* by *»n*, *gh* by *»y*, and *ch* by *iy*. Thus, *nara + phak = n<sup>1</sup>r + pha = n<sup>1</sup>r + <sup>1</sup>yan* (placed before the final vowel) + *a = n<sup>1</sup>r<sup>1</sup>ya<sup>a</sup>* (by changing *n* to <sup>a</sup> by coalescence because preceded by *r*). *Vinat<sup>1</sup> + <sup>o</sup>hak = vainat + dha = Vainat + eya = vainateya* / *Kula + kha = kul + kh + a = kul »n + a = kul »na* / *Garga + cha + g<sup>1</sup>rga + ch + a = g<sup>1</sup>rga + »y + a = g<sup>1</sup>rgeya* / *Katra + cha = ka-tr + ch + a = ka-tr + »ya = ka-triya* / From the point of view of grammatical analysis this process would seem to be rather difficult. But, in order to facilitate easiness and simplicity, P<sup>1a</sup>ini has given very short aphorisms (śŒtras) which could be easily memorized and would enhance the power of thinking, remembering and analyzing.

The *Taddhita* terminations have been classified by the grammarians in accordance with the sense to be denoted by them, as *Apaty<sup>1</sup>rtha*, *Matvarth<sup>1</sup>ya*, *Bh<sup>1</sup>v<sup>1</sup>rtha* and *Karm<sup>1</sup>rtha*, *SamŒh<sup>1</sup>rtha*, *Sambhandh<sup>1</sup>rtha* and *Vik<sup>1</sup>r<sup>1</sup>rthaka*, *Parim<sup>1a</sup>rthaka* and *Sa, khy<sup>1</sup>-nrtha*, *Hit<sup>1</sup>rtha*, *Kriy<sup>1</sup>-viŒe-a<sup>a</sup>rtha*, *ai-ika*, and *Prak<sup>1</sup>r<sup>a</sup>aka*. We shall go into them later on in lesson 21<sup>st</sup> and others.

**Now, read aloud the following simple sentences of day-to-day gentlemanly conversation:**

**Hariā om!** (=Hello! How do you do?) / **Suprabh<sup>1</sup>tam** (=Good morning.) / **ubhar<sup>1</sup>triā** (= Good night.) / **Namaste** or **Namaskarāā** (=Salutation!) / **K-amyat<sup>1</sup>m** (= Beg your pardon.) **Cint<sup>1</sup> m<sup>1</sup> 'stu** (=Don't worry. Does n't matter). **Kāpay<sup>1</sup>** (= Please, If you don't mind). **gamyat<sup>1</sup>m** (=Please! Come). **Su-sv<sup>1</sup>gatam** =welcome!). **Punarmil<sup>1</sup>maā** (=we shall meet again, see you again). **rman** (=Hello! gentleman!). **M<sup>1</sup>nye** / **rye** (= Respected / Gentle Lady). **Bahusam<sup>1</sup>nam** (=very well).

*Bhavataā* (M.) / *Bhavaty<sup>1</sup>ā* (F.) *n<sup>1</sup>ma kim* -(What is your good name)? *Mama* (=my) *n<sup>1</sup>ma* \_\_\_\_\_ / *Aya, mama mitra*, (=friend) \_\_\_\_\_ *n<sup>1</sup>ma* / *E-<sup>1</sup>* (=this) *mama sakha* (girl friend). *Ete-<sup>1</sup>*, *vi-aye* (=about them) *Œrutav<sup>1</sup> aham* (=I have heard).

*Bhav<sup>1</sup>n* (M.) / *Bhavat<sup>1</sup>* (F.) *ki, karoti* (=what are you doing)? *Aham adhy<sup>1</sup>pakaā* / *adhy<sup>1</sup>pik<sup>1</sup>* (=I am a teacher) *adhik<sup>1</sup>r* (= officer.) / *cikitsakaā* (=a physician, doctor) / *tantrajñāā* (=technician) / *ga<sup>a</sup>akaā* (=accountant) / *u-a; kakaā* (=typist) / *nideŒakaā* (=director) / *pr<sup>1</sup>dhy<sup>1</sup>pakaā* (=professor) / *v<sup>1</sup>cakiaā* (=reader) / *vy<sup>1</sup>khy<sup>1</sup>t<sup>1</sup>* (=lecturer) / *sa, Œodhana-sah<sup>1</sup>yakaā* (=research assistant) / *granthap<sup>1</sup>laā* (=librarian) / *k<sup>1</sup>ryakaraā* (=peon) / *asmi* (=I am). *Aha*, (=I) *vidy<sup>1</sup>laye* (=in a school) / *k<sup>1</sup>ry<sup>1</sup>laye* (= in the office) *rug<sup>a</sup>laye* (in a hospital) / *yantr<sup>1</sup>g<sup>1</sup>re* (=in a factory) / *vitta-koŒe* (=in a bank/ treasury), *ganaka-vibh<sup>1</sup>ge* (= in accounts department) / *Œa, -odhana-sa, sth<sup>1</sup>y<sup>1</sup>m* (=in a research institute) / *mah<sup>1</sup>vidy<sup>1</sup>laye* (=a college), *vi-vavidy<sup>1</sup>laye* (=in a university) / *k<sup>1</sup>rya, karomi* (=am working).

*Bhav<sup>1</sup>n* / *bhavat<sup>1</sup>* *kasy<sup>1</sup>*, (= in which) *kak-y<sup>1</sup>y<sup>1</sup>*, (= in the standard) *pa-hati* (=are studying) ? *Aha, navana-kak-y<sup>1</sup>y<sup>1</sup>*, (=in the ninth standard) / *vinayana-prathana-var-e* (=first year arts) / *v<sup>1</sup>ajya-dvit<sup>1</sup>ya-var-e* (=in second year commerce) / *vijñ<sup>1</sup>na-tāya-var-e* (=in third year science), *anusn<sup>1</sup>taka-varge* (in post-graduate class) / *pa-h<sup>1</sup>mi* (=am studying).

**Bhavataā / bhavaty<sup>1</sup>ā gr<sup>1</sup>maā** (=village, town) *ki, ? Mama gr<sup>1</sup>maā / nagara, \_\_\_\_\_ iti n<sup>1</sup>ma / Bhav<sup>1</sup>n / bhavat<sup>1</sup> kuŒalaā / kuŒal<sup>1</sup>* (=are in good health) *Iti ŒŒse* (I hope that) ? **Bhavataā / bhavaty<sup>1</sup>ā gĀhe sarve kuŒalinaā kim** (= Are all in good health in your house) ? **Kaā viŒe-aā / Kaā sam<sup>1</sup>c<sup>1</sup>raā / K<sup>1</sup> v<sup>1</sup>rt<sup>1</sup>** (=What news)? **Bhav<sup>1</sup>n eva kathayatu** (= Please you yourself say). **Bhav<sup>1</sup>n / bhavat<sup>1</sup> kutaā gacchati** (= Where do you come from)? **Aha, Œ<sup>1</sup>taā** (=From school) / **gĀhataā** (=From house) / **vipa<sup>a</sup>itaā** (=From the market), **agacch<sup>1</sup>mi** (=Am coming). **Bhav<sup>1</sup>n / bhavat<sup>1</sup> kutra gacchati** (=Where do you go)? **Aha, k<sup>1</sup>ry<sup>1</sup>laya, gacch<sup>1</sup>mi** (=I am going to office). **Yad bhavatu tad bhavatu** (= Let whatever happens happen). **Yad bhavet tat paŒy<sup>1</sup>maā** (=We will see what happens). **Jñ<sup>1</sup>ta, v<sup>1</sup>** (=Did you come to know)? **Katham Œst** (=How were the things)? *A; gkĀta, kila* (=they say he has accepted after all). **Kati apek-it<sup>1</sup>ni** (How much is/ many are/ expected)? **Adya eva** (= today only)? **Id<sup>1</sup>nm eva** (=right now)? **gantavyam eva bhoā** (=you have to come without fail). **Tad-ārtha, v<sup>1</sup>** (=Is it for him/ her)? **Tat kim api m<sup>1</sup> 'stu** (=Nothing of that sort, please). **Na dĀŒyate** (= Is not seen). **Sam<sup>1</sup>pta, v<sup>1</sup>** (=Is it over)? **Tath<sup>1</sup> pi** (=Even then). **va-yaka, na ŒĀt** (=It was not

uv<sup>1</sup>ca):Keḥlavaā/(Gop» uttarayati):~irasijai n<sup>1</sup>ma ki, garv<sup>1</sup>yase?(KĀ<sup>-a</sup>a uv<sup>1</sup>ca): Bhadre! Aham ḥauriā/(Gop» uttarayati): Pitā-gataiā guḥāā n<sup>1</sup>ma ki, garv<sup>1</sup>yase? (KĀ<sup>-a</sup>a uv<sup>1</sup>ca): He candra-mukhi ! Aha, cakr» / (Gop» uttarayati): (yadi tva, cakr», tarhi) nu me ku<sup>a</sup>», dha-», dohin», ca prayacchasi /

Ittha, = anna prak<sup>1</sup>re<sup>a</sup>a, gop» praḥṇa, karoti, kĀ<sup>-a</sup>aḥ ca pratyttara, dad<sup>1</sup>ti / Kintu gop» tat-pratyuttarasya vipar»tam artha, gĀhitv<sup>1</sup> punaā praḥṇa, karoti / KĀ<sup>-a</sup>aā punar api pratyuttara, dad<sup>1</sup>ti / Punar api gop» tat-pratyuttarasya vipar»tam artha, gĀhitv<sup>1</sup> punaā praḥṇa, karoti /Eva, pratyekasmin pratyuttare punar api gopy<sup>1</sup>ā praḥṇaā samudbhavati / Kintu KĀ<sup>-a</sup>aā praḥṇasya samucitam antima, pratyuttara, d<sup>1</sup>tu, na ḥaknoti / Ata eva gopy<sup>1</sup> jitaā san sa lajj<sup>1</sup>-yuktaā bhavati / Eva, lajjita-svar»pasya ḥr»-kĀ<sup>-a</sup>asya et<sup>1</sup>dĀḥāā ḥl<sup>1</sup>ḥḥāā hariā yu-m<sup>1</sup>n p<sup>1</sup>tu iti ḥabdiā stutiā kĀ<sup>1</sup> ḥloke 'smin //

**Coalescence:** Kaā+ tvam / Bho+niḥ / Sariā+ aham/ Gopa-vadh»bhiā+uttaratay<sup>1</sup> / Hr»aā+hariā /

**Vocabulary:** Keḥlavaā=kĀ<sup>-a</sup>aā, keḥla-saundarya-yuktaā ca / ~irasijaiā=ḥirasi j<sup>1</sup>taiā=keḥlaiā=v<sup>1</sup>laiā/ Garv<sup>1</sup>yase=garva-yuktaā bhavasi=abhim<sup>1</sup>na, karo-li / ~auriā= ḥrasya gotr<sup>1</sup>patya, pum<sup>1</sup>n, ḥrasya gu<sup>a</sup>aiā yuktaā ca / Pitā-gataiā=pitari gatā=pitari vidyam<sup>1</sup>nā, taiā / Cakr»=cakra-yukto vi<sup>-a</sup>uā, cakra-yuktaā kumbhak<sup>1</sup>raā ca / Ku<sup>a</sup>»= ladhuā ku<sup>a</sup>»ā / Gha-»=laghuā gha-ā / Dohin»= dugdha, dogdhum (=to draw milk) upayukta, (=useful) laghu bh<sup>1</sup>»am (=small vessel). Hr»aā = lajj<sup>1</sup>-yuktaā //

In this verse the following humorous dialogue between a cowherd damsel (gop») and KĀ<sup>-a</sup>a has been depicted:

Gop» - Who are you, at night ?

KĀ<sup>-a</sup>a – I am Keḥlava.

Gop» - Why do you take pride by calling yourself 'keḥla-va'  
(= one having fine hairs) ?

KĀ<sup>-a</sup>a – O Good Lady! I am ~aur».

Gop» - What is the greatness in introducing yourself as ~aur».  
(= a worthy descendant of ~ra). -

KĀ<sup>-a</sup>a - O Moon-faced Beauty! I am Cakr».

Gop» - (If you are really a Cakr», i.e. one who works on the potter's wheel), give me a small trough, a small pitcher and a small milking vessel.

For converting the ordinal numbers from 61 to 69, 71 to 79, 81 to 89, and 91 to 99 into their cardinals, the final -i is elided or -tama/ tam» are suffixed. As for instance, dvi-a-a or dvi-a-itama (M. = sixty-second), dvi-a-» or dvi-a-itam» (F. =sixty-second), trayonavata or trayonavatitama (M. = ninety-third), trayonavat» or trayonavati- tam» (F. =ninety-third). Similarly, the ordinal numbers 60, 70, 80, 90 and 100 can be converted into their cardinals by suffixing -tama/tam», e.g., -a-itama (M. =sixtieth), -a-itam» (F. =sixtieth).

The a-k<sup>1</sup>r<sup>1</sup>nta cardinal numerals like prathama (M.), etc., are declined like the other a-k<sup>1</sup>r<sup>1</sup>nta nouns such as r<sup>1</sup>ma, but in the Nom. Pl. both the forms pratham<sup>1</sup>ā and prathame are used. The <sup>1</sup>-k<sup>1</sup>r<sup>1</sup>nta cardinal numerals, like pratham<sup>1</sup> (F.) are declined like the other <sup>1</sup>-k<sup>1</sup>r<sup>1</sup>nta nouns. The cardinal numerals dvi»ya (M., N.), tāt»ya (M., N.), etc., are declined like the other a-k<sup>1</sup>r<sup>1</sup>nta nouns, but in the Cases from Dat. to Locative, they are also declined like the adjectival nouns sarva, e.g., dvi»y<sup>1</sup>ya / dvi»yasmai (M., N., in Dat.), dvi»y<sup>1</sup>y<sup>1</sup>ā / dvi»yasy<sup>1</sup>ā (F., in Gen.), dvi»yasya (M., N., Gen.), dvi»ye/ dvi»yasmīn (M., N., Loc.), dvi»y<sup>1</sup>y<sup>1</sup>m/dvi»yasy<sup>1</sup>m (F., Loc.). The Fem. »-k<sup>1</sup>r<sup>1</sup>ta cardinal numeral adjectives, such as saptam» and etc., are declined like the Fem. »-k<sup>1</sup>r<sup>1</sup>ta nouns nad», e.g., saptamy<sup>1</sup> (F. =by the seventieth), a-amy<sup>1</sup>ā (F. = of the eightieth), navaty<sup>1</sup>m (F.= in the ninetieth).

The very big ordinal numbers are formulated by juxtaposing the word adhika or uttara between the numbers ḥata, sahasra, etc. in their orders, e.g., sapt<sup>1</sup>ḥty-adhika-navaḥat<sup>1</sup>dhika-sahasram or sapt<sup>1</sup>ḥty-adhika, navaḥatottara, sahasram (=87+900+1000 =1987), try-adhika-dvi-sahasram or tryottara, dvi-sahasram (=3+ 2000=2003).

Another simple method is that of mentioning the tens and hundreds separately. Thus, the numbers from 111 to 159, 211 to 259, etc., can be expressed as ek<sup>1</sup>daḥḥa, ḥatam (=111), nava-pañc<sup>1</sup>ḥḥa, dvi-ḥatam (=259), vi, ḥḥa, tri-ḥatam (=320).

For expressing very big numbers, there is yet another easy method of just mentioning from right to left the digits of the concerned number, and suffix the word -saj khyak<sup>1</sup>ā, -mit<sup>1</sup>ā, e.g., nava-sapta-a-pañca-dvi-saj khyak<sup>1</sup>ā / nava-sapta-a-pañca-dvi-mit<sup>1</sup>ā (=25,679),

which practically means 9+70+600+5,000+20,000). In English this is expressed by speaking out as 'nine plus seventy plus six hundred plus five thousand plus twenty-thousand, ar per the placement of the digits in the number from right to left.

In ancient times, there was a custom of mentioning, particularly to express the years, the number of the very well known things whose collective numbers were popularly understood by all, such as *bhṛmi*, *indu* (=1) / *bhuja*, *pak-a*, *netra* (=2), *pura*, *loka*, *agni*, *gu<sup>a</sup>* (=3) / *veda*, *samudra*, *yuga* (=4) / *i-u*, *bhṛta*, *v<sup>1</sup>yu*, *pr<sup>1a</sup>* (=5) / *aj ga*, *rasa*, *Ātu* (=6) *Ā-l*, *parvata*, *a<sup>1</sup>va* (=7), *vasu*, *diggaja*, *sarpa*, *n<sup>1</sup>ga* (=8) / *graha*, *nidhi*, *ratna* (=9) / *abhra*, *kha*, *ṣṭanya* (=0).

In the ancient works on Mathematics, the various functions like addition, subtraction, multiplication, division, etc., are expressed in the following manner: *Pañca-da<sup>1</sup>abhiā sa*, *yojitesu pañcasu* (=when five are added to fifteen) *samav<sup>1</sup>yaā* (=the total) *vi*, *ṣṭiā sampadyate* (= twenty is obtained.) / *ṣo<sup>a</sup>abhyaā vīyojite-u -a-su* (=when six are subtracted from sixteen), *ava<sup>1</sup>le-aā* (=the remainder) *da<sup>1</sup>ā bhavati* (= becomes ten.) / *Saptabhiā gu<sup>a</sup>ite- a-asu* (=when seven is multiplied by eight) *gu<sup>a</sup>a-phala*, (=multiple) *-a--pañc<sup>1</sup>ṣṭat bhavati* (=becomes fifty-six.) / *Navabhiā vibhakte-u tri-saptati-u* (=when seventy-three are divided by nine) *a-au bh<sup>1</sup>ga-phala*, (=dividend eight) *-e-aā ca ekaā pr<sup>1</sup>pyate* (=and the remainder one is obtained).

For expressing the function 'so many times', the following numerical adjectives are used in Sanskrit: *sakĀt* (=once), *dviā* (=twice), *triā* (=thrice), *catuā* (=four times, quadruple), *pañca-kĀtvaā* (=five times, fivefold), *-a--pañc<sup>1</sup>ṣṭat-kĀtvaā* (=fifty-six times), *ṣṭata-kĀtvaā* (=hundred times, hundred-fold). Here it should be noted that the word '*kĀtvaā*' applied here, and not '*kĀtv<sup>1</sup>*'.

When an action is performed repeatedly, the word expressing time is used in the Genitive, as for instance in: *Divasasya sakĀt* (=once in a day) / *Sapt<sup>1</sup>hasya triā* (=thrice in a week) / *M<sup>1</sup>sasya da<sup>1</sup>ā-kĀtvaā* (=ten times in a month).

### The declension of the pronoun *adas* in Mas. and Fem.:

	Adas (M.) = that			Adas (F.) = that		
Case	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom.	<i>asau</i>	<i>amṠ</i>	<i>amṡ</i>	<i>asau</i>	<i>amṠ</i>	<i>amṠā</i>
Voc.	-	-	-	-	-	-
Acc.	<i>amum</i>	<i>amṠ</i>	<i>amṠn</i>	"	"	"
Instr.	<i>amun<sup>1</sup></i>	<i>amṠby<sup>1</sup>m</i>	<i>amṡbhiā</i>	<i>amuy<sup>1</sup></i>	<i>amṠbhy<sup>1</sup>m</i>	<i>amṠbhiā</i>
Dat.	<i>amu-mai</i>	"	<i>amṡbhyaā</i>	<i>amu-yai</i>	"	<i>amṠbhyaā</i>
Abl.	<i>amu-m<sup>1</sup>t</i>	"	"	<i>amu-y<sup>1</sup>ā</i>	"	"
Gen.	<i>amu-ya</i>	<i>amuyoā</i>	<i>amṡ-<sup>1</sup>m</i>	"	<i>amuyoā</i>	<i>amṠ-<sup>1</sup>m</i>
Loc.	<i>amu-min</i>	"	<i>amṡ-u</i>	<i>amu-y<sup>1</sup>m</i>	"	<i>amu-u</i>

Looking to the above forms of *adas* (m.) with those of *adas* (f.) we find the **main differences** as follows: in Nom. Pl. *amṡ* (m.) – *amṠ* (f.), in Acc. Pl. *amṠn* (m.) – *amṠā* (f.), in Instr. Sing. *amun<sup>1</sup>* (m.) – *amuy<sup>1</sup>* (f.), in Dat. Sing. *amu-mai* (m.) – *amu-yai*, in Abl. Sing. *amu-m<sup>1</sup>t* (m.) – *amu-y<sup>1</sup>ā* (f.), Gen. Sing. *amu-ya* (m.) – *amu-y<sup>1</sup>ā* (f.), in Loc. Sing. *amu-min* (m.) – *amu-y<sup>1</sup>m*; in Instr. Pl. *amṡbhiā* (m.) – *amṠbhiā* (f.), in Dat. and Abl. Pl. *amṡbhyaā* (m.) – *amṠbhyaā* (f.), in Gen. Pl. *amṡ-<sup>1</sup>m* (m.), Loc. Pl. *amṡ-u* (m.) – *amṠ-u* (f.). **This difference should be born in mind.**

**As regards the forms of *idam* and *adas* in Neuter, only the forms of Nom. and Acc. are different, while rest of them in all other Cases are similar to those of respective masculine ones:**

	Idam (n.) = This (nearby)			Adas (n.) = This (more close by)		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom.	<i>idam</i>	<i>eme</i>	<i>im<sup>1</sup>ni</i>	<i>adaā</i>	<i>amṠ</i>	<i>amṠni</i>
Acc.	"	"	"	"	"	"

**Now, sing aloud rhythmically the following verses and read aloud their explanations:**

*Kastva, bhoā niṣi keṣavaā ṣirasijaiā ki, n<sup>1</sup>ma garv<sup>1</sup>yase  
Bhadre ṣaurir aha, gu<sup>a</sup>aiā pitāgataiā putrasya ki, gauravam /  
Cakr<sup>1</sup> candra-mukhi! prayacchasi nu me ku<sup>a</sup>», gha-», dohinim  
Itha, gopa-vadhṠbhir uttaratay<sup>1</sup> hr<sup>1</sup>o hariā p<sup>1</sup>tu vaā //*

*Asmin ṣloke gopy<sup>1</sup> saha kĀ-<sup>a</sup>asya vinoda-pṠ-<sup>a</sup>ā praṣṇottara-  
rṠpā sa, v<sup>1</sup>daā nirṠpitah / (Gop<sup>1</sup> pĀcchati): Bhoā! Kaā tvam / (KĀ-<sup>a</sup>*

**Idam astuu sannikāṅ-a, samṃpatara-varti caitado rōpam /  
Adasas tu viprakāṅ-a, tad iti parok-e vij<sup>1</sup>nṃy<sup>1</sup>t //**

*Sannikāṅ-a*, (=nearby, adjacent) *vastu idamaā idam-sarva-n<sup>1</sup>mnaā* (=of the pronoun *idam*) *rōpe<sup>a</sup>a nirdiḥyate* (=is indicated); *samṃpatara-varti* (=located very nearby) *adhika-samṃpe vartam<sup>1</sup>ne vastuni ca etadaā etad-sarvan<sup>1</sup>mnaā rōpa, prayujyate*(=is used); *viprakāṅ-a*, (a distant) *vastu adasaā adas-sarvan<sup>1</sup>mnaā rōpe<sup>a</sup>a n nirdiḥyate / Parok-e*(=beyond the range of the eye-sight) *vastuni tat-sarvan<sup>1</sup>mnaā prayogaā kriyate; et<sup>1</sup>ni sarvan<sup>1</sup>m<sup>1</sup>ni prathama-puru-a-v<sup>1</sup>cak<sup>1</sup>ni santi //*

### The declension of the pronoun *idam* in Mas. and Fem.:

	Idam (M.) = this			Idam (F.) = this		
Case	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom.	ayam	imau	ime	iyam	ime	im <sup>1</sup> ā
Voc.	-	-	-	-	-	-
Acc.	imam	imau	ime	im <sup>1</sup> m	ime	im <sup>1</sup> ā
Instr.	anena	<sup>1</sup> bhy <sup>1</sup> m	ebhiā	anay <sup>1</sup>	<sup>1</sup> bhy <sup>1</sup> m	<sup>1</sup> bhiā
Dat.	asmai	"	ebhyaā	asyai	"	<sup>1</sup> bhyaā
Abl.	asm <sup>1</sup> t	"	"	asy <sup>1</sup> ā	"	"
Gen.	asya	anayoā	e- <sup>1</sup> m	"	anayoā	<sup>1</sup> s <sup>1</sup> m
Loc.	asmin	"	e-u	asy <sup>1</sup> m	"	<sup>1</sup> su

On comparing the mas. and fem., forms of the *idam* pronoun in different cases, we find the following difference: in the nom. and voc. sing. *ayam* (m.) – *iyam* (f.), in du. *imau* (m.)- *ime* (f.). in pl. *ime* (m.) – *im<sup>1</sup>ā* (f.); in acc. sing. *imam* (m.) – *im<sup>1</sup>m* (f.), in du. *imau* (m.) – *ime* (f.), in pl. *im<sup>1</sup>n* (m.) – *im<sup>1</sup>ā* (f.); in the inst. Sing. *anena* (m.) – *anay<sup>1</sup>* (f.), in pl. *ebhiā* (m.) - *<sup>1</sup>bhiā* (f.); in dat. sing. *asmai* (m.) – *asyai* (f.), in pl. *ebhyaā* (m.) - *<sup>1</sup>bhyaā* (f.); in abl. sing. *asm<sup>1</sup>t* (m.) – *asy<sup>1</sup>ā* (f.); in gen. sing. *asya* (m.) – *asy<sup>1</sup>ā* (f.), in pl. *e-<sup>1</sup>m* (m.) - *<sup>1</sup>s<sup>1</sup>m* (f.); and in loc. sing. *asmin* (m.) – *asy<sup>1</sup>m* (f.), and in pl. *e-u* (m.) - *<sup>1</sup>su* (f.). The rest of the forms, viz. inst. Dat. and abl, du. and dat. and abl. pl., as also gen. and loc. du. forms are just similar; and there are no prevalent forms in vocative.

To express the sense of 'in so many ways' in Sanskrit, the termination *-dh<sup>1</sup>* is suffixed, as for instance in: *dvidh<sup>1</sup> / dvedh<sup>1</sup>* (=in two ways), *tridh<sup>1</sup> / tredh<sup>1</sup>* (=in three ways), *caturdh<sup>1</sup>* (=in four ways); similarly in *pañcadh<sup>1</sup>* (=in five ways), *-a<sup>o</sup>dh<sup>1</sup> / -o<sup>o</sup>h<sup>1</sup>* (=in six ways), *saptadh<sup>1</sup>, a-<sup>o</sup>adh<sup>1</sup>, navadh<sup>1</sup>*, and etc.

To convey the sense of a serial order, the termination *-ḥā* is suffixed, as for instance in: *ekaḥā* (=one by one), *dviḥā* (=two by two at a time), *triḥā* (=three by three at a time), *pañcaḥā* (=five by five at a time).

In order to express a collective number, the termination *-taya* or *ka* is used, as for instance in: *dvitayam / dvayam* (=pair); *trayam / trikam* (=group of three); *catu-<sup>o</sup>ayam / catu-kam* (= group of four); *a-<sup>o</sup>akam* (=group of eight); *navakam* (=group of nine); *daḥakam / daḥat* (=group of ten); *ḥatakam* (=group of hundred).

**Now, read aloud the following verses**

**and their explanation, trying to grasp their meaning:**

**Suputro varam eko 'pi ki, kuputra-ḥatair api /**

**Ekaḥ candro jad-dṛpaā nak-atraiā ki, prayojanam //**

*Ekaā api suputraā* (=ḥobhanaā putraā = sat-putraā) *vara, (ḥre-<sup>o</sup>haā) bhavati / Kuputra-ḥataiā* (=ḥata-saj khy<sup>1</sup>kaiā kutsita-putraiā) *api ki, prayojanam ?* (=kim api prayojana, na bhavati ity arthaā /) *Ekaā candraā jagad-dṛpaā* (=dṛpa-rōpe<sup>a</sup>a jagat prak<sup>1</sup>-<sup>o</sup>ayati/) (*Ataā a-saj khy<sup>1</sup>kaiā*) *nak-atraiā ki, prayojanam ?* (=kim api prayojana, na asti ity arthaā /)

**Udyamaā s<sup>1</sup>hasa, dhairya, buddhiā ḥaktiā par<sup>1</sup>kramaā /  
ḥa<sup>o</sup> et<sup>1</sup>ni ca yatra syus tatra devaā sah<sup>1</sup>ya-kāt //**

*Udyamaā* (=udyogaā), *s<sup>1</sup>hasa, (=s<sup>1</sup>hasikat<sup>1</sup>), dhairya, (=dhirat<sup>1</sup>), Buddhiā* (=bidhimatt<sup>1</sup>), *ḥaktiā* (=ḥaktimatt<sup>1</sup>), *par<sup>1</sup>kramaā* (=par<sup>1</sup>-krama-sṛlat<sup>1</sup>), *ity et<sup>1</sup>ni -a<sup>o</sup> vastōni* (=ete -a<sup>o</sup> gu<sup>a</sup>ā) *yatra syuā* (= bhaveyuā \ = would exist), *tatra* (= tasy<sup>1</sup>m avasth<sup>1</sup>y<sup>1</sup>, ) *devaā* (=daiv-ḥaktiā =bh<sup>1</sup>gya, ) *sah<sup>1</sup>ya-kāt* (=sah<sup>1</sup>yak<sup>1</sup>rṃ bhavati = sah<sup>1</sup>ya, karoti) /

**Bhavanti na hi p̄r̄<sup>a</sup>1ni saptait<sup>1</sup>ni kad<sup>1</sup>cana /****KĀpa<sup>a</sup>o 'gnir yamo bh̄paā payodhir udara, gĀham //**

KĀpa<sup>a</sup>aā (=a miser), agniā (= fire), yamaā (= god of death), bh̄paā (=a ruler), payodhiā (=a sea), udara, (=belly), gĀha, (=a house, residence), et<sup>1</sup>ni sapta kad<sup>1</sup>cana (=kad<sup>1</sup>cit api= kad<sup>1</sup>pi=kasmin api k<sup>1</sup>le = ever, at any time) p̄r̄<sup>a</sup>1ni na hi bhavanti / KĀpa<sup>a</sup>aā kad<sup>1</sup>cana<sup>1</sup>tm<sup>1</sup>na, (=himself) p̄r̄<sup>a</sup>a, (=dhanena p̄rita, = full of money = possessing sufficient wealth) na manyate (=does not consider) / Agniā kad<sup>1</sup>pi santu<sup>-o</sup> (= satisfied) na bhavati / Yamaā kad<sup>1</sup>pi svasya k<sup>1</sup>rya, p̄r̄<sup>a</sup>a, kartu, (= to complete, finish), na -aknoti / Bh̄paā (=bh̄patiā= r<sup>1</sup>j<sup>1</sup>= ruler, king) kad<sup>1</sup>pi svasya r<sup>1</sup>jya, pary<sup>1</sup>pta, (=sufficient, enough) na manyate / Payodhiā kad<sup>1</sup>pi p̄r̄<sup>a</sup>aā (=full) na bhavati / Uddara, v<sup>1</sup>ra, v<sup>1</sup>ram (=again and again) annena p̄ritam api (=even though filled with food) kad<sup>1</sup>pi p̄r̄<sup>a</sup>a, na bhavati / Gāhe yady api pu<sup>-ka</sup>1ni vast̄ni bhavaeyuā tath<sup>1</sup>pi gĀha, kad<sup>1</sup>pi parip̄r̄<sup>a</sup>a, na bhavati /

**L<sup>1</sup>layet pañca<sup>-va</sup>-1<sup>a</sup>l da<sup>-a</sup> var<sup>-1</sup><sup>a</sup>l t<sup>1</sup>āyet /****Pr<sup>1</sup>pte tu -o<sup>a</sup>1e var<sup>-e</sup> putre mitravad<sup>1</sup> caret //**

Janm<sup>1</sup>d (= janma-divas<sup>1</sup>d = from the birth-day) <sup>1</sup>rabhya (=starting, beginning with) pañca<sup>-var</sup>-a-paryanta, (=upto the age of five years) putra, l<sup>1</sup>layet (= tasya l<sup>1</sup>ana, kury<sup>1</sup>t = should be fondled, caressed) ity arthaā / Tataā -a<sup>-h</sup>1d var<sup>-1</sup>d <sup>1</sup>rabhya, da<sup>1</sup>1a<sup>-var</sup>-1<sup>a</sup>i = pañca<sup>-da</sup>1ama<sup>-var</sup>-a-paryanta, =upto the fifteenth year) t<sup>1</sup>āyet / DĀ<sup>1</sup>ha, manobala, , 1i<sup>-a</sup>-sammata<sup>1</sup>ca<sup>1</sup>c<sup>1</sup>raā ityeva, -r̄pam uttama, 1ik<sup>-a</sup><sup>a</sup>, d<sup>1</sup>tu, , yadi ava<sup>-yaka</sup>, (=if necessary) tarhi (= tad<sup>1</sup>, tasy<sup>1</sup>m paristhity<sup>1</sup>m = then, in that case, in such a situation) 1ik<sup>-1</sup>-r̄pa, t<sup>1</sup>ānam (=beating, thrashing, striking) api kury<sup>1</sup>d ity arthaā / Kintu (= but), putre -o<sup>a</sup>1e var<sup>-e</sup> pr<sup>1</sup>pte (=yad<sup>1</sup> putraā -o<sup>a</sup>1a, var<sup>-a</sup>, pr<sup>1</sup>noti (= yad<sup>1</sup> putraā yuv<sup>1</sup>vavasth<sup>1</sup>y<sup>1</sup>, prav<sup>1</sup>1ati tad<sup>1</sup>) tena saha (=with him) mitravad (=like a friend, in a friendly manner) <sup>1</sup>caret (=should behave, should be treated as) / Tad<sup>1</sup> (=at that time) tasya 1ik<sup>-a</sup><sup>a</sup>1rtha, t<sup>1</sup>āna<sup>-r̄p</sup>1 da<sup>a</sup>1a<sup>-vidh</sup>1na<sup>-paddhati</sup>ā (=the method of teaching through punishment, like beating, etc.) yadi prayujyate (=if adopted), tad<sup>1</sup> tasya svam<sup>1</sup>na<sup>-bha</sup>1ga, kĀtv<sup>1</sup> (=having hurt his self-

khanyat<sup>1</sup>m - kh<sup>1</sup>yat<sup>1</sup>m / khanet - khaneta / khanyeta - kh<sup>1</sup>yeta / khanat - khanam<sup>1</sup>na, khanyam<sup>1</sup>na - kh<sup>1</sup>yam<sup>1</sup>na / khanitavya, khanan<sup>1</sup>ya, kheyā / kh<sup>1</sup>ta / khanitum / khanitv<sup>1</sup>, kh<sup>1</sup>tv<sup>1</sup> / khani<sup>-yati</sup> - khani<sup>-yate</sup> / akhani<sup>-yat</sup> - akhani<sup>-yata</sup> //

Gam (1 P.)= To go -gacchati, gamyate/agacchat, agamyata / gacchatu, gamyat<sup>1</sup>m /gacchet, gamyeta / gacchat, gamyam<sup>1</sup>na / gantavya, gaman<sup>1</sup>ya, gamya / gata / gantum /gatv<sup>1</sup> (<sup>1</sup>gamya or <sup>1</sup>gatyā) / gami<sup>-yati</sup> / agami<sup>-yat</sup> //

Sam+gam (1. .) = To meet, to be united with – sa, gacchate, sa, gamyate / samagacchata, samagamyata / sa, gacchat<sup>1</sup>m, sa, gamyat<sup>1</sup>m / sa, gaccheta, sa, gamyeta / sa, gaccham<sup>1</sup>na, sa, gamyam<sup>1</sup>na / sa, gantavya, sa, gaman<sup>1</sup>ya, sa, gamya / sa, gata / sa, gantum / sa, gamya, sa, gatyā /sa, ga, syate / samaga, syata //

Gal (1 P.) = To drip, trickle, distil; to vanish, perish, pass away – galati, galyate / agalat, agalyata / galatu, galyat<sup>1</sup>m / galet, galyeta / galat, galyam<sup>1</sup>na / galitavya, galan<sup>1</sup>ya, galya / galita / galitum / galitv<sup>1</sup> / gali<sup>-yati</sup> / agali<sup>-yata</sup> //

Ava+g<sup>1</sup>h (1 .) = To plunge into, bathe in; to go deep into, be absorbed in – avag<sup>1</sup>hate, avag<sup>1</sup>hyate / av<sup>1</sup>g<sup>1</sup>hata, av<sup>1</sup>g<sup>1</sup>hyata / avag<sup>1</sup>hat<sup>1</sup>m, avag<sup>1</sup>hyat<sup>1</sup>m / avag<sup>1</sup>heta, avag<sup>1</sup>hyeta / avag<sup>1</sup>ham<sup>1</sup>na, avag<sup>1</sup>hyam<sup>1</sup>na / avag<sup>1</sup>hitavya, avag<sup>1</sup>havya, avag<sup>1</sup>hya / avag<sup>1</sup>ha / avag<sup>1</sup>hitum, avag<sup>1</sup>hum / avag<sup>1</sup>hya, vag<sup>1</sup>hya / avag<sup>1</sup>hi<sup>-yate</sup> / av<sup>1</sup>g<sup>1</sup>hi<sup>-yata</sup> //

Car (1 P.) = To move one's self, go walk, move, stir, roam about, wander – carati, caryate / acarat, acaryata / caret, caryeta/ carat, caryam<sup>1</sup>a / caritavya, cara<sup>a</sup>ya, carya, (<sup>1</sup>c<sup>1</sup>rya) / carita / caritum / caritv<sup>1</sup> / cari<sup>-yati</sup> / acari<sup>-yat</sup> //

Cal (1 P.) = To be moved, stir, tremble, quiver, be agitated, palpitate - calati, calyate / acalat, acalyata / calet, calyeta/ calat, calyam<sup>1</sup>a / calitavya, cala<sup>a</sup>ya, calya / calita / calitum / calitv<sup>1</sup> / cali<sup>-yati</sup> / acali<sup>-yat</sup> //

In English, the pronouns 'this' nearby and 'that' is used for indicating a thing at a distance. But since Sanskrit was a far advanced language, there is in it the facility of words that denote more subtle aspects of these two concepts. **The following verse contains in a nutshell the different pronouns with their meanings:**

*Pra+k<sup>1</sup>* (1 ५.) = To appear, shine, to become visible, to become evident or manifest – *prak<sup>1</sup>ate, prak<sup>1</sup>iyata / pr<sup>1</sup>k<sup>1</sup>ata, pr<sup>1</sup>k<sup>1</sup>iyata / prak<sup>1</sup>at<sup>1</sup>m, prak<sup>1</sup>iyat<sup>1</sup>m / prak<sup>1</sup>eta, prak<sup>1</sup>iyeta / prak<sup>1</sup>am<sup>1</sup>na, prak<sup>1</sup>iyam<sup>1</sup>na / prak<sup>1</sup>itavya, prak<sup>1</sup>an<sup>1</sup>ya, prak<sup>1</sup>iya / prak<sup>1</sup>ita / prak<sup>1</sup>itum / prak<sup>1</sup>iya / prak<sup>1</sup>iyate / pr<sup>1</sup>k<sup>1</sup>iyate //*

*Kup* (4 P.) = To be angry, excited, agitated, moved – *kupyati, kupyate / akupyat, akupyata / kupyatu, kupyat<sup>1</sup>m / kupyet, kupyeta / kupyat, kupyam<sup>1</sup>na / kopitav ya, kopan<sup>1</sup>ya, kupyat / kupita / kopitum / Kupitv<sup>1</sup> - kopitv<sup>1</sup> / kopi-yati / akopi-yat //*

*KĀ* (1 P.) = To draw, pull, plough – *kar-ati, kĀ-yate / akar-at, akĀ-yata / kar-atu, kĀ-yat<sup>1</sup>m / kar-et, kĀ-yeta / kar-at, kĀ-am<sup>1</sup>a / kar-itavya, kar-a<sup>2</sup>ya, kĀ-ya / kĀ-a / kar-um - kra-um / kĀ-v<sup>1</sup> / kark-yati - krak-yati / akark-yat - akrak-yat //*

*KĀp* – (6 ५.) = To mourn, lament, implore – *kĀpate, kĀpyate / akĀpata, akĀpyata / kĀpat<sup>1</sup>m, kĀpyat<sup>1</sup>m / kĀpeta, kĀpyeta / kĀpam<sup>1</sup>na, kĀpyam<sup>1</sup>na / kĀpitavya, kĀpa<sup>2</sup>ya, kĀpya / kĀp-yate / akĀpsyat //*  
*akĀpi-yata – akarpsyata //*

*Kṛp* (1 ५.) = To be able to, fit for – *kalpate, kalpyate / akalpata, akalpyata / kalpat<sup>1</sup>m, kalpyat<sup>1</sup>m / kalpeta, kalpyeta / kalpam<sup>1</sup>na, kalpyam<sup>1</sup>na / kalpitavya – kalptavya, kalpan<sup>1</sup>ya / kalpya / kṛpta / kalpitum – kalptum / kalpitv<sup>1</sup> - kalptv<sup>1</sup>, (sa, kalpya) / kalpi-yate – kalpsyate / akalpi-yata - alalpsyata //*

*Kṛ<sup>o</sup>* (1 P.) = To play, amuse oneself – *kr<sup>o</sup>ati, kr<sup>o</sup>yate / akr<sup>o</sup>at, akr<sup>o</sup>yata / kr<sup>o</sup>atu, kr<sup>o</sup>yat<sup>1</sup>m / kr<sup>o</sup>et, kr<sup>o</sup>yeta / kr<sup>o</sup>itavya, kr<sup>o</sup>an<sup>1</sup>ya, kr<sup>o</sup>ya / kr<sup>o</sup>ita / kr<sup>o</sup>itum / kr<sup>o</sup>itv<sup>1</sup> / kr<sup>o</sup>l-yati / akr<sup>o</sup>l-yat //*

*K-am* (1 ५.) = To be patient or composed, suppress anger, endure, put up with, pardon, forgive anything – *k-amate, k-amyate / ak-amata, ak-amyata / k-ameta, k-amyeta / k-amam<sup>1</sup>a, k-amyam<sup>1</sup>a / k-amitavya - k-antavya, k-amyā / k-<sup>1</sup>nta / k-amitum - k-antum / k-amitv<sup>1</sup> - k-<sup>1</sup>ntv<sup>1</sup> / k-ami-yate - k-a, syate / ak-ami-yata - ak-a, syata //*

*K-i* (1 P.) = To destroy, corrupt, ruin, make an end of, kill, injure – *k-ayati, k-ayate / ak-ayat, ak-ayata / k-ayatu, k-ayat<sup>1</sup>m / k-ayet, k-ayeta / k-ayat, k-ayam<sup>1</sup>a / k-etavya, k-ayya, k-eya / k-ita / k-<sup>2</sup>a / k-itv<sup>1</sup> / k-e-yti / ak-e-yat //*

*Khan* (1 U.) = To dig – *khanati- khanate, khanyate - kh<sup>1</sup>yate / Akhanat- akhanata, akhanyata - akh<sup>1</sup>yata / khanatu - khanat<sup>1</sup>m //*

respect) *ni-phal<sup>1</sup> bhavati* (=becomes fruitless, fails) / *Kintu yadi tasya buddhau* (in his intellect) *yatha sv<sup>1</sup>k<sup>1</sup>rya, bhavati* (=becomes acceptable, convincing) *tath<sup>1</sup> mitravat upadi<sup>1</sup>ya* (=having advised like a friend), *sa, sk<sup>1</sup>r<sup>1</sup>* (= good impressions, manners) *yadi sa, kr<sup>1</sup>myante* (=are transmitted), *tad<sup>1</sup> s<sup>1</sup> ji-a<sup>2</sup>a-pra<sup>2</sup>l*» (=system of teaching, educational system), *saphal<sup>1</sup> bhavati* (=becomes fruitful, succeeds).

*Asmin jloke*(=in this verse), *vayo'nurōpa,* (= as per the age) *k<sup>o</sup>dā<sup>1</sup>ā, parivartanam apek-yate* (=what sort of change is expected) *tad bhagavat<sup>1</sup> manun<sup>1</sup> prak<sup>1</sup>ā-kĀtam* (=has been revealed by Lord Manu) *sva-racit<sup>1</sup>y<sup>1</sup>, manu-smĀtau* (=in the *Manu-smĀti* composed by him)/

While speaking Sanskrit, there occurs by the very nature of its continuous pronunciation, certain changes in the final syllables of the preceding word and the initial ones of the immediately following word, due to their contiguous position. Such changes are called *Sa, hit<sup>1</sup>*(=putting together, juxtaposition) or *Sandhi* (=coalescence). In the Sixth Lesson above, we have learnt about the *Ac-sandhi*, i.e., coalescence of vowels. We shall now know more about **the Visarga-sandhi, i.e., coalescence of the soft aspirate sound ā** (written as : after a *devan<sup>1</sup>gar<sup>1</sup>* syllable in Sanskrit).

In the verses and the sentences of the prose passages given in the preceding lessons, we have learnt that the *Visarga* remains in tact if it is immediately preceded by the syllables *ka, kha, pa, pha,* or it occurs at the end of a sentence, as in: *KĀ-akaā kĀ-ati* (=A farmer tills)/ *Coraā khanati* (=A thief digs)/ *B<sup>1</sup>laā pa<sup>1</sup>iyati* (=A boy sees)/ *Yatnaā phalati* (=An effort succeeds)/

But, in situations other than these, the *Visarga* undergoes different changes; some times it is replaced by *-u,* sometimes by *r,* or *-j* or *-s,* and sometimes it is just elided or dropped. The following rules give details about these situations:

(1) If the *Visarga* is preceded immediately by the vowel *a* and then followed immediately by an *a,* the *Visarga* becomes *u,* which coalesces with the preceding *-a,* thus both are replaced by *o.* Then, the following *a-* is elided, and in order to indicate the elision of the

*a*, a sign of *Avagraha* (looking like the Roman *S* in the Devan<sup>1</sup>gar characters, is put in its place. In English transliteration, this *Avagraha* is shown by the sign of an apostrophe: Thus,  $-a+\hat{a}+a-$  =  $-a+u+a-$  =  $-o+$ , as for instance in,  $R^1ma-\hat{a}+a-sti$  =  $r^1ma-u+a-sti$  =  $ramo+a-sti$  =  $ramo+'sti$  =  $r^1mo'sti$  /  $Sa-\hat{a}+ a-sti$  =  $sa-u+a-sti$  =  $so+a-sti$  =  $so+'sti$  =  $so'sti$  /  $E-a\hat{a}+asti$  =  $e-a+u+a-sti$  =  $e-o+a-sti$  =  $e-o+'sti$  =  $e-o'sti$  /

- (2) If *Visarga* is preceded immediately by an  $-a$ , and is followed immediately by a soft consonant, (i.e. by any of the third, fourth or the fifth consonants, such as *g, gh, j, jh, ñ* and so on, of the five classes, viz., *ka-varga, ca-varga*, etc., or by the semi-vowels *y, r, l, v*), the *Visarga* becomes *u*, which coalesces with the preceding  $-a$ , thus both are replaced by *o*, as for instance in:  $R^1m-a-\hat{a}+ g-acchati$  =  $r^1ma-u+ g-acchati$  =  $r^1m-o+ g-acchati$  =  $r^1mo+ gacchati$  =  $r^1mo gacchati$  /
- (3) If the *Visarga* is immediately preceded an  $-a$ , and is followed immediately by a vowel other than *a* (i.e. in situations like  $a+\hat{a}+^1$ ,  $a+\hat{a}+l$ ,  $a+\hat{a}+i$ ,  $a+\hat{a}+u$ ,  $a+\hat{a}+\emptyset$ ,  $a+\hat{a}+\hat{A}$ , etc.), the *Visarga* is dropped, as for instance in:  $R^1ma-\hat{a}+^1-gacchati$  =  $r^1ma+^1-gacchati$  =  $r^1ma^1gacchati$  /  $R^1ma\hat{a}+ icchati$  =  $r^1ma+ icchati$  =  $r^1ma icchati$  /  $R^1ma-\hat{a}+u-tti-hati$  =  $r^1ma+utti-hati$  =  $r^1ma utti-hati$  /  $r^1ma-\hat{a}+\hat{A}-gvedam$  =  $r^1ma-\hat{a}+\hat{A}-gvedam$  =  $r^1ma \hat{A}gvedam$  / In such a new resulting situation, it would seem that there is further scope for coalescence of, say,  $a+^1$ ,  $a+i$ ,  $a+u$ ,  $a+\hat{A}$ , and etc. But, this is prohibited, so as to avoid the confusion about the original words.
- (4) If the *Visarga* is immediately preceded an  $-^1$ , and is followed immediately by any vowel or a soft consonant, the *Visarga* is dropped, as for instance in:  $Jan-^1-\hat{a}+ \gg k-ante$  =  $jan^1 \gg k-ante$  /  $Jan-^1-\hat{a}+gaccganti$  =  $jan^1 gaccganti$  /  $Samavet-^1-\hat{a}+y-uyutsava\hat{a}$  =  $samavet^1 yuyutsava\hat{a}$  /
- (5) If the *Visarga* is immediately preceded by any vowel other than an  $-a$ , or  $^1$  and is followed immediately by any vowel (i.e., in situations like  $a+\hat{a}+^1$ ,  $a+\hat{a}+l$ ,  $a+\hat{a}+i$ ,  $a+\hat{a}+u$ ,  $a+\hat{a}+\emptyset$ ,  $a+\hat{a}+\hat{A}$ , etc.), the *Visarga* is replaced by a *repha* (i.e., the semivowel *r*) and it joins with the subsequent vowel, if any. For instance:  $Hari\hat{a}+ icchati$  =  $harir$

Then, sort these forms, and make new lists afresh of the similar forms of all the verbal roots in the list below, say, of all the Present Active forms, Present Passive forms, the Aorist forms, the Potential forms, and so on in the first list, and write down their meanings against each of them in English, e.g., *A-ati* = (He/She/It) wanders; *Arhati* = (He/She / It) deserves, In another list all the Present Passive forms, e.g. *A-yate* = (It is being wandered by him/her/it); *Arhyate* = (It is being deserved by him/her/it).  $\text{ }_3\text{-at}$  = (He/She/It) wandered;  $\text{ }_3\text{-rhat}$  = (He/She/It) deserved;  $\text{ }_3\text{-yata}$  = (It was being wandered by him/her/it);  $\text{ }_3\text{-rhyata}$  = (It was being deserved by him/her/it); and so on.

**A-** (1 P.) = To wander – *a-ati, a-yate* /  $^1\text{-at}$ ,  $^1\text{-yata}$  / *a-atu. a-yat<sup>1</sup>m* / *a-et, a-yeta* / *a-at, a-yam<sup>1</sup>na* / *a-an<sup>1</sup>ya, a-itavya, ^1\text{-ya}* / *a-ita* / *a-ityam* / *a-l-yati* /  $^1\text{-i-yat}$  //

**Arh** (1 P.) = To deserve – *arhati, arhyate* /  $^1\text{-rhat}$ ,  $^1\text{-rhyata}$  / *arhatu* /  $^1\text{-rhyat<sup>1</sup>m}$  / *arhet, ^1\text{-rhyata}* / *arhat, arhyam<sup>1</sup>na* / *arhya, arha<sup>a</sup>ya, arhitavya* / *arhita* / *arhitum* / *arhitv<sup>1</sup>* / *arhi-yati* /  $^1\text{-rhi-yat}$  //

**Av** (1 P.) = To protect – *avati, avyate* /  $^1\text{-vat}$ ,  $^1\text{-vyata}$  / *avatu, avyat<sup>1</sup>m* / *avet, avyeta* / *avat, avyam<sup>1</sup>na* / *avya, avan<sup>1</sup>ya, avitavya* / *avita, \emptyset ta, avitum* / *avitv<sup>1</sup>* / *avi-yati* /  $^1\text{-vi-yat}$  //

$\text{ }_3\text{-k-}$  (1  $\text{ }_3\text{-}$ ) = To see –  $\text{ }_3\text{-k-ate}$ ,  $\text{ }_3\text{-k-yate}$  / *aik-ata, aik-yata* /  $\text{ }_3\text{-k-at<sup>1</sup>m}$ ,  $\text{ }_3\text{-k-yat<sup>1</sup>m}$  /  $\text{ }_3\text{-k-eta}$ ,  $\text{ }_3\text{-k-yeta}$  /  $\text{ }_3\text{-k-am<sup>1a</sup>a}$ ,  $\text{ }_3\text{-k-yam<sup>1a</sup>a}$  /  $\text{ }_3\text{-k-itavya}$ ,  $\text{ }_3\text{-k-a<sup>a</sup>ya}$ ,  $\text{ }_3\text{-k-ya}$  /  $\text{ }_3\text{-k-ityam}$  /  $\text{ }_3\text{-k-itv<sup>1</sup>$  /  $\text{ }_3\text{-k-i-yate}$  /  $\text{ }_3\text{-k-i-yata}$  //

**Sam + \hat{A}dh** (1 P.) = To prosper, please – *sam\hat{A}dhyati* / *sam\hat{A}dhyate* / *sam<sup>1</sup>rdhyat* / *sam<sup>1</sup>rdhyata* / *sam\hat{A}dhyatu, sam\hat{A}dhyat<sup>1</sup>m* / *sam\hat{A}dhyeta* / *sam\hat{A}dhyet, sam\hat{A}dhyeta* / *sam\hat{A}dhyat, sam\hat{A}dhyam<sup>1</sup>na* / *samardhitavya, samardhan<sup>1</sup>ya, sam\hat{A}dhya* / *sam\hat{A}ddha* / *samardhitum* / *sam\hat{A}dhya* / *samardhi-yati* / *sam<sup>1</sup>rdhi-yat* //

**Katth** (1  $\text{ }_3\text{-}$ ) = To praise, boast – *katthate, katthyate* / *akatthat, akatthyata* / *katthat<sup>1</sup>m, katthyat<sup>1</sup>m* / *kattham<sup>1</sup>na, katthyam<sup>1</sup>na* / *katthitavya, katthan<sup>1</sup>ya, katthya* / *katthita* / *katthitum* / *katthitv<sup>1</sup>* / *katthi-yate* / *akatthi-yata* //

**Kamp** (1  $\text{ }_3\text{-}$ ) = To shake, tremble – *kampate, kampyate* / *akampata, akampyata* / *kampat<sup>1</sup>m, kampyat<sup>1</sup>m* / *kampeta, kampyeta* / *Kampam<sup>1</sup>na, kampyam<sup>1</sup>na* / *kampitavya, kampam<sup>1</sup>ya, kampya* / *kampita* / *kampitum* / *kampitv<sup>1</sup>* / *kampi-yate* / *a kampi-yata* //

**LESSON 16**  
(**o@a-aâ P<sup>1</sup>-haâ**)

**Rephaâ svara-para, var<sup>a</sup>a, dĀ-v<sup>1</sup> "rohati tac-ḥiraâ /  
Puraâ stita, yad<sup>1</sup> paḥyad adhaâ saj kramate svaram //**

*Yad<sup>1</sup> rephaâ ra-var<sup>a</sup>aâ svara-paa, vyañjana-var<sup>a</sup>a, paḥyati tad<sup>1</sup> ta-ḥiraâ tasya vyañjana-var<sup>a</sup>asya ḥiraâ mastakm lekhaana-rekh<sup>1</sup>y<sup>1</sup>â upari<sup>1</sup> rohati / Yath<sup>1</sup> gaur»+atra=gaur-y-atra=gauryatra (this happens in the Devan<sup>1</sup>gar», script, as in, + = + + = /, wherein the repha, i.e. the letter r, is converted into an inverted hook placed on the preceding letter; it does not happen in the Roman transliteration!). Atra reph<sup>1</sup>t parataâ ya-k<sup>1</sup>raâ / Ataâ rephaâ yak<sup>1</sup>rasya ḥirasî r0@haâ / Kintu yad<sup>1</sup> rephaâ puraâ sthita, svara, paḥyati tad<sup>1</sup> adhaâ saj kramate / Atra reph<sup>1</sup>t parataâ u-k<sup>1</sup>raâ / Ataâ rephaâ lekhaana-rekh<sup>1</sup>y<sup>1</sup>â adhaâ sthitaâ / Ata eva uktm-*

**Tumbik<sup>1</sup> tĀ<sup>a</sup>-k<sup>1</sup>-hañ ca taila, jala-sam<sup>1</sup>game /  
çrdhva-sth<sup>1</sup>na, sam<sup>1</sup>y<sup>1</sup>nti reph<sup>1</sup>a<sup>1</sup>m »dĀḥ gatiâ //**

*Yath<sup>1</sup> tumb»phala, (=pumpkin) jale pativ<sup>1</sup> jalasy upari<sup>1</sup> gacchati, yath<sup>1</sup> tĀ<sup>a</sup>, (-blade of grass) jale pativ<sup>1</sup> jalasy upari<sup>1</sup> gacchati, yath<sup>1</sup> k<sup>1</sup>-ha, (=log of wood) jale pativ<sup>1</sup> jalasy upari<sup>1</sup> gacchati, yath<sup>1</sup> taila, (=oil) jale pativ<sup>1</sup> jalasy upari<sup>1</sup> gacchati, tathaiva rephasya gatiâ gamana, p0rv<sup>1</sup>k-araya upari bhavati deva-n<sup>1</sup>gar»-lipy<sup>1</sup>m ity arthaâ /*

**Sai-a d<sup>1</sup>ḥarath» r<sup>1</sup>maâ sai-a r<sup>1</sup>j<sup>1</sup> yudhi-hiraâ /  
Sai-a kar<sup>a</sup>o mah<sup>1</sup>-ty<sup>1</sup>g» sai-a bh»mo mah<sup>1</sup>-balaâ //**

*Atra, saâ + e-aâ = sa + e-a = sai-a / Ubhayatra (=in both the cases) visargasya lopaâ / Api ca tad-anantaram api vĀdhy-<sup>1</sup>deḥaâ / E-<sup>1</sup> apav<sup>1</sup>da-r0p<sup>1</sup> r0@h<sup>1</sup> sandhiâ / D<sup>1</sup>ḥarath» = daḥarathasya apatyâ, (=child) pum<sup>1</sup>n (=male) / Mah<sup>1</sup>-balaâ = mah<sup>1</sup>-balav<sup>1</sup>n /*

Now, follows a list of some verbal roots, along with their selected Third Person Singular forms, in both active and passive voice, of Present (*la-*), Aorist (*la<sub>j</sub>*), Imperative (*lo-*), Potential (*li<sub>j</sub>*), and of the bases of the Present Participle (*ḥatr-anta/ ḥ<sup>1</sup>naj-anta*), the Potential Participle (*tavy<sup>1</sup>nta/ an»yar-anta/ yad-anta*), the Past Passive Participle (*kt<sup>1</sup>nta*), the infinitive (*tum-anta*), the Common Future (*Ī-*) and the Conditional (*Ī<sub>j</sub>*), by way of specimen.

*icchati / Hariâ+jayati = harir + jayati =harir jayati  
Bahiâ+gamanam= bahir+gamanam=bahir gamanam /*

- (6) If the *Visarga* is p immediately o preceded by any vowel and is followed immediately by any hard consonant (i.e., the first and second consonants of the second, third and fourth groups, viz., c, ch, -, -h, t, th), the *Visarga* is replaced by the sibilant of the respective group (i.e., ḥ with c or ch, ḥ with - or -h, and s with t or th). For instance: *Bhi-maâ+ca=bhi-maḥ+ca= bhi-maḥ ca / Mallin<sup>1</sup>thaâ+-ikate = mallin<sup>1</sup>thaḥ+-ikate = mallin<sup>1</sup>thaḥ -ikate / Tataâ+tataâ= tatas+tataâ=tatas tataâ / Similarly, when the *Visarga* is followed immediately by any of the three sibilants, it is replaced by the corresponding sibilant. For instance: *Manaâ+ ḥ<sup>1</sup>ntiâ = manaḥ+ḥ<sup>1</sup>ntiâ= manaḥ ḥ<sup>1</sup>ntiâ / R<sup>1</sup>maâ+-aḥ-haâ= r<sup>1</sup>maḥ+-aḥ-haâ / dehaâ+sukham = dehas+ sukham = dehas sukham /**
- (7) The sibilant s or r, occurring at the end of an individual word or a sentence, is replaced by a *Visarga*. For instance: *Yaḥas =ya-aâ / B<sup>1</sup>las=b<sup>1</sup>laâ / Punar=punaâ /*
- (8) The *Visarga* in the pronouns *Saâ* and *E-aâ* is generally elided. For instance: *Saâ+vĀk-aâ=sa vĀk-aâ / E-aâ+ḥiḥuâ= E-a ḥiḥuâ / Saâ+e-aâ+gacchati= sai-a gacchati /*
- 9) If the *Visarga* is followed immediately r, the *Visarga* is elided, and the short vowel preceding the *Visarga* is lengthened. For instance: *Hariâ+r<sup>1</sup>jate=har» r<sup>1</sup>jate/ Nis+ravaâ= niâ+ravaâ= nravaâ / Punaâ+ramate =pun<sup>1</sup> ramate /*

Now, read aloud the following verses and their explanations, keeping in view the *Visarga-sandhi* occurring in them:

**K<sup>1</sup>kaâ kĀ<sup>a</sup>-aâ pikaâ kĀ<sup>a</sup>-aâ ko bhedaâ pika-k<sup>1</sup>kayoâ /  
Varanta-k<sup>1</sup>le sampr<sup>1</sup>pte k<sup>1</sup>kaâ pikaâ k<sup>1</sup>kaâ pikaâ //**

*Atra sarve-u pade-u visarg<sup>1</sup>t parataâ (=after) ka-k<sup>1</sup>ro v<sup>1</sup> pa-k<sup>1</sup>ro v<sup>1</sup> vartate / Ataâ sarvatra visargaâ svar0pe<sup>a</sup>aiva yath<sup>1</sup>-sthitaâ eva vartate/ Na ca tasya u-k<sup>1</sup>rḥdeḥo, sa-k<sup>1</sup>rḥdeḥo, reph<sup>1</sup>deḥo, lopo v<sup>1</sup> sañj<sup>1</sup>taâ /*

*K<sup>1</sup>kaâ kĀ<sup>a</sup>-a-var<sup>a</sup>aâ / piko 'pi kĀ<sup>a</sup>-a-var<sup>a</sup>aâ / Eva, pika-k<sup>1</sup>kau ev<sup>1</sup>v api kĀ<sup>a</sup>-a-var<sup>a</sup>au / Atas tayor madhye bhedo pr<sup>1</sup>yo na spaḥ-ao dĀ-yaten / Kintu yad<sup>1</sup> vasanta-k<sup>1</sup>laâ sam<sup>1</sup>y<sup>1</sup>ti tad<sup>1</sup> kevalaâ pika eva*

madhuram kṛjana-sabda, karoti, na k<sup>1</sup>kaâ / K<sup>1</sup>kas tu k<sup>11</sup>-k<sup>11</sup> iti karkaṣa, ravam eva karoti, na madhram / Eva, tayor bhedaâ spa--o bhavati / Atra k<sup>1</sup>ko durjanasya pratikam nirdi--aâ / Pikaṣ tu sajjana-pratinidhi-rṇpe<sup>a</sup>a nirdi--aâ / Asya ṣlokasy<sup>1</sup>ya, bh<sup>1</sup>v<sup>1</sup>rthaâ / Sad-gu<sup>a</sup>1n<sup>1</sup>, praka-ana, kartu, yad<sup>1</sup> pr<sup>1</sup>pyate 'vasaras tad<sup>1</sup>, t<sup>1</sup>dâṣ<sup>1</sup>n<sup>1</sup>, gu<sup>a</sup>1, svasminn abh<sup>1</sup>v<sup>1</sup>d durjanasya gu<sup>a</sup>a-hnatva, , sadgu<sup>a</sup>1n<sup>1</sup>m abhivyakty<sup>1</sup> ca sajjan<sup>1</sup>n<sup>1</sup>, s<sup>1</sup>dhutva, , sarvair jñ<sup>1</sup>yate / Ayam artho 'tra dhvani-rṇpe<sup>a</sup>a abhivyajyate (= is revealed in the form of a suggested meaning)/

**Eka-m<sup>1</sup>tro bhaved dhrasvo dvi-m<sup>1</sup>tro dṛgha ucyate /**

**Tri-m<sup>1</sup>tras tu pluto jñeyo vyañjana, c<sup>1</sup>rdha-m<sup>1</sup>trakam //**

Sandhi-dâ-y<sup>1</sup> asmin ṣloke visargasya kvacid u-k<sup>1</sup>r<sup>1</sup>deṣo (as in – m<sup>1</sup>traâ+bhavet, m<sup>1</sup>traâ+dṛghaâ, plutaâ+jñeyaâ), kvacit tasya lopaâ (as in dhṛghaâ + ucyate), kvacit ca tasya sa-k<sup>1</sup>r<sup>1</sup>deṣaâ (as in m<sup>1</sup>traâ+tu) sandhi-rṇpe<sup>a</sup>a pari<sup>a</sup>ataâ (=transformed) dâṣyate / Bhaved dhrasvaâ = bhavet+hrasvaâ (t+h=d+dha=ddha) / Atra ta-k<sup>1</sup>rasya da-k<sup>1</sup>r<sup>1</sup>deṣaâ, ha-k<sup>1</sup>rasya ca dha-k<sup>1</sup>r<sup>1</sup>deṣaâ /

Atha ṣlok<sup>1</sup>rthaâ / Hrasvaâ svaraâ eka-m<sup>1</sup>trikaâ (=possessing the time unit of one mora in pronouncing) bhavati / Dvi-m<sup>1</sup>trikaâ =possessing the duration of two moras in pronouncing) svaraâ dṛdgaâ ucyate/ Tri-m<sup>1</sup>trikaâ (=possessing the duration of three moras in pronouncing) svaraâ tu plutaâ jñeyaâ /Thus, the short vowel is called Hrasva, the long. i.e., the one with the duration double than the short one, is called Dṛgha, and the one with the duration treble than the short one, is called Pluta.

In the following verse, the Sanskrit grammarians have sought to illustrate, by giving the examples of the chirping of three different birds, this fact of the time duration being taken in pronouncing a short, long and too long Sanskrit vowels :

**C<sup>1</sup>-as tv ek<sup>1</sup>, vaden m<sup>1</sup>tr<sup>1</sup>, dvi-m<sup>1</sup>tra, v<sup>1</sup>yaso vadet /**

**Tri-m<sup>1</sup>tra, tu ṣikh» brṇy<sup>1</sup>n nakulaṣ c<sup>1</sup>rdha-m<sup>1</sup>trakam //**

C<sup>1</sup>-a-pak-iâ (= the Indian roller bird or blue jay) ek<sup>1</sup>-m<sup>1</sup>trika, dhvani, karoti (= makes a sound of one mora), v<sup>1</sup>yasa-pak-iâ (= the

crow bird) dvi-m<sup>1</sup>trika, dhvani, karoti (= makes a sound otwo moras), ṣikh» = ṣikh<sup>1</sup>v<sup>1</sup>n = mayṠra-pak-iâ (=the peacock bird) tri-m<sup>1</sup>trika, dhvani, karoti (= makes a sound of three moras) / Eva, tray<sup>1</sup>a<sup>1</sup>, pak-»<sup>a</sup>1m ud<sup>1</sup>haranaiâ hrasva-dṛgha-pluta-svar<sup>1</sup>a<sup>1</sup>m vividha, m<sup>1</sup>tra-pram<sup>1</sup>aam asmin ṣloke spa--a-rṇty<sup>1</sup> pradarṣitam / (

S <sup>1</sup> dh (5 P.)= 'succeed, accomplish.'			A॥ (5 ॥)= 'to eat, enjoy.'			
Parasmaipada			tmanepada			
Sing.	Du.	Pl.	Sing.	Du.	Pl.	
Pr. Pu.	s <sup>1</sup> dhnoti	s <sup>1</sup> dhnutaā	s <sup>1</sup> dhnuvanti	a॥nute	a॥nute	a॥nute
M. Pu.	s <sup>1</sup> dhno-i	s <sup>1</sup> dhnuthaā	s <sup>1</sup> dhnutha	a॥nu-e	a॥nute	a॥nute
U. Pu.	s <sup>1</sup> dhnomi	s <sup>1</sup> dhnuvaā	s <sup>1</sup> dhnumaā	a॥nuve	a॥nuvahe	a॥numahe

**Tud<sup>1</sup>di (=Sixth) Class :** Before the terminations of Tenses and Moods are applied to them, the adjunct ॥ap applied to the roots of the is class is replaced by ॥a which is its ॥ab<sup>1</sup>de॥a. For instance, tud+॥ap+ti = tud+॥a+ti = tud+a+ti = tudati / mĀ+॥ap+te = mĀ+ ॥a+te = mriy+a+te = mriyate /

**Tud (6 U.)= 'to push strike, goad' Vid (6 U.)= 'to find, obtain'**

Parasmaipada			tmanepada			
Sing.	Du.	Pl.	Sing.	Du.	Pl.	
Pr. Pu.	tudati	tudataā	tudanti	vindate	vindete	vindate
M. Pu.	tudasi	tudathaā	tudatha	vindase	vindethe	vindadhve
U. Pu.	tud <sup>1</sup> mi	tud <sup>1</sup> vaā	tud <sup>1</sup> maā	vinde	vid <sup>1</sup> vahe	vindamahe

**Rudh<sup>1</sup>di (=Seventh) Class :** Before the terminations of Tenses and Moods are applied to them, the adjunct ॥ap is replaced by ॥nam (=na) which is its ॥ab<sup>1</sup>de॥a. Since this ॥nam is mit, it is placed just before the final vowel of the root. For instance, rudh+॥ap+ti = rudh+॥nam+ti = ru+na+dh+ti = ru<sup>a</sup>adh+ti = ru<sup>a</sup>aaddhi / bhid<sup>1</sup>+॥nam+te = bhi+n+d+te = bhin+d+te = bhinte/

**Rudh (7 U.)= 'stop, withhold. Bhid (7 U.)= 'to split, break, pierce'.**

Parasmaipada			tmanepada			
Sing.	Du.	Pl.	Sing.	Du.	Pl.	
Pr. Pu.	ru <sup>a</sup> addhi	rundhaā	rundhanti	bhinte	bhnd <sup>1</sup> te	bhindante
M. Pu.	ru <sup>a</sup> atsi	rundhaā	rundha	bhintse	bhind <sup>1</sup> the	bhindadhve
U. Pu.	ru <sup>a</sup> adhmi	rundhvaā	rundhmaā	bhinde	bhidvahe	bhindmahe

**Tan<sup>1</sup>di (Eighth) Class :** Before the terminations of Tenses and Moods are applied to them, the adjunct ॥ap is replaced by u which is its ॥ab<sup>1</sup>de॥a, and it is then replaced by o its gu<sup>a</sup><sup>1</sup>de-a, because ॥ap is pit. For instance, tan+॥ap+ti = tan+u+ti = tan+o+to = tanoti / tan+॥ap+ttan+u+te = tanute /

Thus, by interpreting every reply of KĀ<sup>a</sup> in a different way, Gop<sup>»</sup> gives a fresh reply resulting from the different interpretation. Thus, finally, when KĀ<sup>a</sup> could not win over Gopi in this dialogue, he blushes, and his face bears the beautiful expression of blushing redness. This verse thus incorporates a beautifully humorous human play of the divine Lord.

**A-pado dōra-g<sup>1</sup>m<sup>»</sup> ca s<sup>1</sup>k-aro na ca pa<sup>a</sup>itaā /  
Amukhaā sphu-a-vakt<sup>1</sup> ca yo j<sup>1</sup>n<sup>1</sup>ti sa pa<sup>a</sup>itaā //**

A-padaā = pada-rahitaā = (1) cara<sup>a</sup>a-rahitaā (=lame), (2) ॥abda-rahitaā =(speechless) / S<sup>1</sup>k-araā = (1) ak-ara-jñ<sup>1</sup>na-yuktaā ॥ik-itaā = educated, (2) likhitaā ak॥arasiā yuktaā =(endowed with written syllables) / Amukhaā = mukharahitaā (= mouthless).

Asmin ॥loke prahelik<sup>1</sup> (=enigma, riddle) prastut<sup>1</sup> (=has been proposed) / Yaā a-padaā pada-rahitaā bhavati, sa katha, dōra-g<sup>1</sup>m<sup>»</sup> dōra, gantu, samarthaā bhavati ? Arth<sup>1</sup>t (=that means), naiva bhavati / That<sup>1</sup>pi kaā »dĀ॥aā vartate? Yaā s<sup>1</sup>k-araā ak-ara-jñ<sup>1</sup>na-yuktaā, arth<sup>1</sup>t ॥ik-itaā vartate saā avayyam eva pa<sup>a</sup>itaā bhavati / That<sup>1</sup>pi s<sup>1</sup>k-araā sann api katha, pa<sup>a</sup>itaā n<sup>1</sup>sti ? Yaā a-mukhaā mukha-rahitaā vartate saā katha, sphu-a-vakt<sup>1</sup> spa--a, vaktu, samarthaā bhavati ? Arth<sup>1</sup>t. naiva bhavati / Tarhi (=then) kaā et<sup>1</sup>dĀ॥aā ? Evam e-<sup>1</sup> prahelik<sup>1</sup> /

Asy<sup>1</sup>ā prahelik<sup>1</sup>y<sup>1</sup>ā sam<sup>1</sup>dh<sup>1</sup>nam (= solution) ettha, (= in this way) bhavati / Apadaā sann api lekhaā (= a letter) dōra-g<sup>1</sup>m<sup>»</sup> bhavati (=goes far away). S<sup>1</sup>k-araā likhitaā ak॥arasiā yuktaā sann api lekhaā pa<sup>a</sup>itaā (= learned person) naiva vartate / Amukhaā mukha-rahitaā sann api lekhaā sande॥a, spa--atay<sup>1</sup> kathayati jñ<sup>1</sup>payati (=conveys). Eva, prak<sup>1</sup>re<sup>a</sup>a asy<sup>1</sup>ā prahelik<sup>1</sup>y<sup>1</sup>ā satya, uttara, yaā j<sup>1</sup>n<sup>1</sup>ti, sa eva pa<sup>a</sup>itaā kathayitu, yogyaā ity arthaā //

**Parvat<sup>1</sup>gre ratho y<sup>1</sup>ti bhōmau ti--hati s<sup>1</sup>rathiā /  
Calate v<sup>1</sup>yu-vegana padam eka, na gacchati //**

E-<sup>1</sup>pi prahelik<sup>1</sup> / Asy<sup>1</sup>ā sam<sup>1</sup>dh<sup>1</sup>nam anvī-yat<sup>1</sup>m (= find out). Yadi rathaā parvatasya agra-bh<sup>1</sup>ge gacchati, tad<sup>1</sup> tasya s<sup>1</sup>rathiā bhōmau katha, ti--het ? Idam asambhavam / Yadi rathaā v<sup>1</sup>yu-vegana (= with the speed of the wind), ekam api pada, (=even a single step) katha, na gacchati ? Idam api asambhavam / Asy<sup>1</sup>ā sam<sup>1</sup>dh<sup>1</sup>nam ittha, / Kumbha-k<sup>1</sup>rasya rathaā, arthat ratha-cakra, , parvatasya a; guly<sup>1</sup>ā agre (=at the tip of the finger) calati, that<sup>1</sup>pi tasya ratha-cakrasya s<sup>1</sup>rathiā,

Thus, by interpreting every reply of KĀ<sup>a</sup> in a different way, Gop<sup>»</sup> gives a fresh reply resulting from the different interpretation. Thus, finally, when KĀ<sup>a</sup> could not win over Gopi in this dialogue, he blushes, and his face bears the beautiful expression of blushing redness. This verse thus incorporates a beautifully humorous human play of the divine Lord.

**A-pada dōra-g<sup>1</sup>m» ca s<sup>1</sup>k-ara na ca pa<sup>a</sup>itaā /  
Amukhaā sphu-a-vakt<sup>1</sup> ca yo j<sup>1</sup>n<sup>1</sup>ti sa pa<sup>a</sup>itaā //**

A-padaā = pada-rahitaā = (1) cara<sup>a</sup>-rahitaā (=lame), (2) ¶abda-rahitaā =(speechless) / S<sup>1</sup>k-araā = (1)ak-ara-jñ<sup>1</sup>na-yuktaā ¶ik-itaā = educated, (2) likhitaā ak¶arasiā yuktaā =(endowed with written syllables) / Amukhaā = mukharahitaā (= mouthless).

Asmin ¶loke prahelik<sup>1</sup> (=enigma, riddle) prastut<sup>1</sup> (=has been proposed)/ Yaā a-padaā pada-rahitaā bhavati, sa katha, dōra-g<sup>1</sup>m» dōra, gantu, samarthaā bhavati ? Arth<sup>1</sup>t (=that means), naiva bhavati / That<sup>1</sup>pi kaā »dā¶āā vartate? Yaā s<sup>1</sup>k-araā ak-ara-jñ<sup>1</sup>na-yuktaā, arth<sup>1</sup>t ¶ik-itaā vartate saā ava¶yam eva pa<sup>a</sup>itaā bhavati/ That<sup>1</sup>pi s<sup>1</sup>k-araā sann api katha, pa<sup>a</sup>itaā n<sup>1</sup>sti ? Yaā a-mukhaā mukha-rahitaā vartate saā katha, sphu-a-vakt<sup>1</sup> spa-a, vaktu, samarthaā bhavati ? Arth<sup>1</sup>t. naiva bhavati / Tarhi (=then) kaā et<sup>1</sup>dā¶āā ? Evam e<sup>-1</sup> prahelik<sup>1</sup> /

Asy<sup>1</sup>ā prahelik<sup>1</sup>y<sup>1</sup>ā sam<sup>1</sup>dh<sup>1</sup>nam (= solution) ettha, (= in this way) bhavati /Apadaā sann api lekhaā (= a letter) dōra-g<sup>1</sup>m» bhavati (=goes far away). S<sup>1</sup>k-araā likhitaā ak¶arasiā yuktaā sann api lekhaā pa<sup>a</sup>itaā (= learned person) naiva vartate / Amukhaā) mukha-rahitaā sann api lekhaā sande¶a, spa-atay<sup>1</sup> kathayati jñ<sup>1</sup>payati (=conveys). Eva, prak<sup>1</sup>re<sup>a</sup> asy<sup>1</sup>ā prahelik<sup>1</sup>y<sup>1</sup>ā satya, uttara, yaā j<sup>1</sup>n<sup>1</sup>ti, sa eva pa<sup>a</sup>itaā kathayitu, yogyaā ity arthaā //

**Parvat<sup>1</sup>gre ratho y<sup>1</sup>ti bhōmau ti--hati s<sup>1</sup>rathiā /  
Calate v<sup>1</sup>yu-vegena padam eka, na gacchati //**

E<sup>-1</sup>pi prahelik<sup>1</sup> / Asy<sup>1</sup>ā sam<sup>1</sup>dh<sup>1</sup>nam anvi-yat<sup>1</sup>m (= find out). Yadi rathaā parvatasya agra-bh<sup>1</sup>ge gacchati, tad<sup>1</sup> tasya s<sup>1</sup>rathiā bhōmau katha, ti--het ? Idam asambhavam / Yadi rathaā v<sup>1</sup>yu-vegena (= with the speed of the wind), ekam api pada, (=even a single step) katha, na gacchati ? Idam api asambhavam / Asy<sup>1</sup>ā sam<sup>1</sup>dh<sup>1</sup>nam ittha, / Kumbha-k<sup>1</sup>rasya rathaā, arthat ratha-cakra, , parvatasya a<sub>j</sub>guly<sup>1</sup>ā agre (=at the tip of the finger) calati, that<sup>1</sup>pi tasya ratha-cakrasya s<sup>1</sup>rathiā,

	Y <sup>1</sup> (2 P.) = 'to go'.			s (2. ) = 'to sit'		
	Parasmaipada			tmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	y <sup>1</sup> ti	y <sup>1</sup> ntaā	y <sup>1</sup> nti	<sup>1</sup> ste	<sup>1</sup> s <sup>1</sup> te	<sup>1</sup> sate
M. Pu.	y <sup>1</sup> si	y <sup>1</sup> thaā	y <sup>1</sup> tha	<sup>1</sup> sse	<sup>1</sup> s <sup>1</sup> the	<sup>1</sup> dhve
U. Pu.	y <sup>1</sup> mi	y <sup>1</sup> vaā	y <sup>1</sup> maā	<sup>1</sup> se	<sup>1</sup> svahe	<sup>1</sup> smahe

**Juhoty<sup>1</sup>di (= Third) Class:** When the adjunct ¶ap is applied to the roots of this class, the initial consonant is duplicated before the terminations of Tenses and Moods are applied to them. For instance, hu+ ¶ap+ti= huhu +a +ti = juhu +a +ti=juhoti / bhĀ+¶ap+te= bhĀbhĀ +a+te=bibhĀ+a+te=bibhĀte / There are specific rules of duplication of the initial consonant; we look into their details later on.

	Hu (3 P.) = 'to sacrifice'.			BhĀ (3 ) = 'to bear, carry'.		
	Parasmaipada			tmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	juhōti	juhutaā	juhvati	bibhĀte	bibhrate	bibhrate
M. Pu.	juho-i	juhvathaā	juhutha	bibhĀ-e	bibhr <sup>1</sup> the	bibhĀdhve
U. Pu.	juhomi	juhuvāā	juhumaā	bibhre	bibhĀvahe	bibhĀmahe

**Div<sup>1</sup>di (=Fourth) Class:** Before the terminations of Tenses and Moods are applied to them, the adjunct ¶ap applied to the roots of this class is replaced by ¶yan (= ya) which is its ¶ab<sup>1</sup>de¶a. For instance, div+¶ap+ti = div+¶yan+ti = div+ya+ti+ divyati / vid+ ¶ap+te= vid+ ¶yan+te= vid+ ya+te= vidyate /

	Dv(4 P.) = 'to lay a wager, bet with			Vid (4. ) = 'know, understand'		
	Parasmaipada			tmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	dvyati	dvyataā	dvyanti	vidyate	vidyete	vidyante
M. Pu.	dvyasi	dvyathaā	dvyatha	vidyase	vidythe	vidyadhve
U. Pu.	dvy <sup>1</sup> mi	dvy <sup>1</sup> vaā	dvy <sup>1</sup> maā	vidye	vidy <sup>1</sup> vahe	vidy <sup>1</sup> mahe

**Sv<sup>1</sup>di (=Fifth) Class :** Before the terminations of Tenses and Moods are applied to them, the adjunct ¶ap applied to the roots of this class is replaced by ¶inu (= nu) which is its ¶ab<sup>1</sup>de¶a. For instance, su+¶ap+ti =su+¶inu+ti= su+nu+ti= su+no (by gu<sup>a</sup>a)+ti=sunoti / a¶+¶ap+te= a¶+¶inu+te= a¶+nu+te=a¶nute/

LESSON 18  
(A-<sup>1</sup>da<sup>1</sup>ā P<sup>1</sup>-ha<sup>1</sup>)

In order to introduce in briefly the P<sup>1</sup>inian procedure in general, we had given the information about the adjuncts, i.e. the signs, of the ten verbal classes, and had shown as to which adjunct ultimately occurs in the concerned class.

Now, in order to understand the process in operation, let us see the Active Present Tense forms of the representative verbal roots of each of the classes, both in the *Parasmaipada* and the *ātmanepada* by way of specimen. Where the verbal root is *Ubhaya-pad*, only the *Parasmaipada* or the *ātmanepada* forms are shown in this lesson, as per the necessity.

**Bhv<sup>1</sup>di (=First) Class :** To the roots of this class, the adjunct *āp* intervenes before the terminations of the Present Tense (La-) are applied to it. Since the adjunct *āp* is *pit* (i.e. having the *it*-sign *p*), it replaces the final or the last-but-one vowel by its *Gu<sup>a</sup>* equivalent<sup>1</sup> as for instance *bh<sup>0</sup>+āp+ti = bh<sup>0</sup>+a+ti = bhav+a+ti = bhavati / Mud +āp+te = mod+a+te = modate /*

Bh <sup>1</sup> (1 P.) = 'to fill'.			Mud (1 .) = 'to rejoice'			
Parasmaipada			ātmanepada			
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	<i>bharati</i>	<i>bharataā</i>	<i>bharanti</i>	<i>modate</i>	<i>modete</i>	<i>modante</i>
M. Pu.	<i>bharasi</i>	<i>bharathaā</i>	<i>bharatha</i>	<i>modase</i>	<i>modethe</i>	<i>modadhve</i>
Ut. Pu.	<i>bhar<sup>1</sup>mi</i>	<i>bhar<sup>1</sup>vaā</i>	<i>bhar<sup>1</sup>maā</i>	<i>mode</i>	<i>mod<sup>1</sup>vahe</i>	<i>mod<sup>1</sup>mahe</i>

**Ad<sup>1</sup>di (= Second) Class:** Although the adjunct *āp* is technically applied to the roots of this class, it is practically elided, and hence ultimately no adjunct seems to have been applied at all, and the terminations of Tenses and Moods seem to have been applied directly to the root when the verbal forms comes into being. For instance, *y<sup>1</sup>+āp+ti = y<sup>1</sup>+ti = y<sup>1</sup>ti / <sup>1</sup>s+āp+te = <sup>1</sup>s+te = <sup>1</sup>ste /*

*arth<sup>1</sup>t c<sup>1</sup>lakaā kumbhak<sup>1</sup>raā (= potter), mād-bh<sup>1a</sup>g<sup>1n</sup>, (=of the earthen utensils) nirm<sup>1a</sup>-k<sup>1</sup>le (=at the time of moulding), bh<sup>0</sup>mau p<sup>1</sup>āthivy<sup>1</sup>m ti--hati uipavi<sup>1</sup>ati / Yady api kumbhak<sup>1</sup>rasya cakra, v<sup>1</sup>yuvegena calate (=revolves), tath<sup>1</sup> pi ekam api pada, pada-m<sup>1</sup>tram api m<sup>1</sup>rga, na gacchati / 'Subh<sup>1</sup>-ita-bh<sup>1a</sup>g<sup>1</sup>ra<sup>1</sup>-n<sup>1</sup>mni granthe et<sup>1</sup>dā<sup>1</sup>n<sup>1</sup>m prahelik<sup>1</sup>n<sup>1</sup>, saj graho vartate, sa dā<sup>1</sup>-avyo vi<sup>1</sup>le-a-jīn<sup>1</sup>subhi /*

In the Second Lesson above, we came to know about the division of the verbal roots into ten classes, their names, and the adjuncts (*vikara<sup>a</sup>*). From these classes, we noted that in the First (*Bhv<sup>1</sup>di*), the Fourth (*Div<sup>1</sup>di*), the Sixth (*Tud<sup>1</sup>di*) class, and the Tenth (*Cur<sup>1</sup>di*) class, the roots take the adjuncts, *a*, *ya*, *a*, and *aya*, and that certain modifications take place, before the intended final verbal form

is ready for use in a sentence. The base formed after the application of the adjunct to the root, is called *Aj ga*. In the case of the above four classes, the *Aj ga* ends in *a*, i.e. it is *a-k<sup>1</sup>t<sup>1</sup>nta*. Since there occurs no internal modifications in the roots of these classes, they are known as *A-vik<sup>1</sup>r* (= non-modifying) classes.. For instance, *bh<sup>0</sup>+a = bho* (by *gu<sup>a</sup>*) + *a = bhava-*; *div+ya = d<sup>1</sup>v* (by lengthening) *d<sup>1</sup>v+ya = d<sup>1</sup>vya-*; *tud+a = tuda-*; *cur+aya = Cor* (by *gu<sup>a</sup>*) + *aya = coraya-*. All these are the verbal bases (*aj gas*). Then, after applying the terminations of various Tenses or Moods, in various Persons and Numbers, the intended verbal forms come into being ready for use in sentences. For instance, *bhava+ti = bhavati / d<sup>1</sup>vya+tu = d<sup>1</sup>vyatu / tuda+thaā = tudathaā / coraya+taā = corayataā /*

In the case of the rest of the classes, viz., the Second (*Ad<sup>1</sup>di*), Third (*Juhoty<sup>1</sup>di*), Fifth (*Sv<sup>1</sup>di*), Seventh (*Rudh<sup>1</sup>di*), Eighth (*Tan<sup>1</sup>di*) and Ninth (*Kry<sup>1</sup>di*), the *aj ga* never ends in *a*, i.e., it is not *a-k<sup>1</sup>r<sup>1</sup>nta*, and since due modifications take place in them, they are known as *Vik<sup>1</sup>r-ga<sup>a</sup>*as.

<sup>1</sup> Cf. *Subh<sup>1</sup>-ita-bh<sup>1a</sup>g<sup>1</sup>ra*, edited by N<sup>1</sup>r<sup>1</sup>ya<sup>a</sup>R<sup>1</sup>ma<sup>1</sup>c<sup>1</sup>rya "K<sup>1</sup>vya-brtha", enlarged edition, Nir<sup>a</sup>aya-s<sup>1</sup>gara Press, Mumbai (India), 1952.

**LESSON 17**  
**(Sapta-daḥḥā P<sup>1</sup>-haā)**

The terminations applying in the modificatory classes, viz., 2<sup>nd</sup>, 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, and 9<sup>th</sup>, of the Sanskrit verbal roots are divided into two sets: strong and weak. The base (*aj ga*), i.e., the root+class sign (= *dh<sup>1</sup>tu+vikara<sup>a</sup>a*), taking the strong (*khara*) terminations may be called the 'strong base', and that taking the weak (*mādu*) ones the 'weak base'.

The **Strong** terminations are: The Singulars, viz. *-tip* (= *-ti*), *-sip* (= *-si*), *-mip* (= *-mi*), of all the Persons of the Present (*La-*); the *-ta*, *-s*, *-am*, of the Imperfect (*LĀ-*); the Third Person Singular, *-tu*, and all the numbers, viz., *-<sup>1</sup>ni*, *-<sup>1</sup>va*, *<sup>1</sup>ma* of the First Person of the Imperative (*Lo-*), in the *Parasmai-pada*, and all numbers, viz., *-ai*, *<sup>1</sup>vahai*, *-<sup>1</sup>mahai*, of the First Person of the Imperative in the *ṣtmane-pada*. The rest are the **Weak** ones.

**When the Strong terminations are applied, the short vowel occurring in the final (*antya*) or the last-but-one (*up<sup>1</sup>ntyā*) place of the base of the verbal root concerned is replaced by its corresponding *Gu<sup>a</sup>* equivalent.** For instance, *su+nu+ti = sunu+ti = suno+ti = sunoti*. Similarly, *suno-i*, *sunomi* / *asunot*, *asunoā*, *asunavam* / *sunav<sup>1</sup>ni*, *sunav<sup>1</sup>ma*, *sunav<sup>1</sup>ma* / *sunavai*, *sunav<sup>1</sup>vahai*, *sunav<sup>1</sup>mahai* / Since the rest of the terminations are Weak, no change takes place in the short vowel occurring in final or the last-but-one place of the concerned verbal base. For instance, *sunu+vas = sunuvaā* / Similarly, *sunumaā* / *asunut<sup>1</sup>m* / *sunut<sup>1</sup>m* / *sunuy<sup>1</sup>am*, and etc.

**Now, note:** The forms of a Sanskrit verbal root can express the senses of various Tenses or Moods, such as, the Present (*La-*), the Past Perfect (*Li-*), the First or the Immediate Future (*Lu-*), Second or Common Future (*LĀ-*), the Vedic Subjunctive (*Le-*), the Imperative (*Lo-*), the Imperfect Past (*La<sub>i</sub>*), the Potential (*Li<sub>i</sub>*), the Aorist (*Lu<sub>i</sub>*), and the Conditional (*LĀ<sub>i</sub>*), in accordance with the terminations applied to it.

root, it undergoes the following process: In the case of the Active (*kartari*) construction, an adjunct *ḥap* (= *a*) come in between the root and the termination of a Tense or a Mood. And, in the case of the Passive (*karma<sup>a</sup>i*) construction, the adjunct *Yak* (= *ya*) comes in between. Then, in the case of different classes of the roots concerned, this adjunct *ḥap* is replaced by the corresponding sub-adjunct known as the *ḥab-<sup>1</sup>deḥḥa*. Thus, in the case of the *Div<sup>1</sup>di* class the sub-adjunct that replaces the *ḥap* is *ḥyan* (= *ya*), in *Sv<sup>1</sup>di* class it is *ḥnu* (= *nu*), in *Tud<sup>1</sup>di* class it is *ḥa* (= *a*), in *Rudh<sup>1</sup>di* class it is *ḥnam* (= *na*), in *Tan<sup>1</sup>di* class it is *u*, in *kry<sup>1</sup>di* class it is *ḥn<sup>1</sup>* (= *n<sup>1</sup>*), and in *Cur<sup>1</sup>di* class it is *<sup>a</sup>ic* (= *i*). Thus, it should be born in heart that the terminations of the Tenses or Moods can operate only after the sub-adjuncts intervene. This is the P<sup>1</sup><sup>a</sup>inian grammatical viewpoint.

**lava<sup>a</sup>a-rahit<sup>1</sup> rasavat», k-am<sup>1</sup>-rahita, tapaâ, vega-h»no gho-akaâ, na »lobhate /**

Madah»naâ = madena h»naâ, gajaâ = hast», na »lobhate, »lobh<sup>1</sup>, na dad<sup>1</sup>ti / Lajj<sup>1</sup>-h»n<sup>1</sup> = lajjay<sup>1</sup> rahit<sup>1</sup>, kula-vadh<sup>0</sup> = »lobhana-kulasya putra-vadh<sup>0</sup>, na »lobhate / N»ti-vikalaâ = n»tau n»ti-vi-aye, vikalaâ = p<sup>1</sup>lana, svaya, kartum, praj<sup>1</sup>, ca tat k<sup>1</sup>rayitum a-samarthaâ, r<sup>1</sup>j<sup>1</sup> na »lobhate / D<sup>1</sup>na-h»naâ = a-d<sup>1</sup>t<sup>1</sup> = aud<sup>1</sup>rya-rahitaâ, n<sup>1</sup>yakaâ = net<sup>1</sup>, na »lobhate / Badhiraâ = e<sup>0</sup>aâ = »rotum a-samarthaâ (=deaf) = satya, »rutv<sup>1</sup>pi tan na »rutam iti vartayan = avajñ<sup>1</sup>, kurvan, mantr» = am<sup>1</sup>tyaâ, na »lobhate / Dur-vin»taâ = dur-vinaya-yuktaâ = a-vinay», »li-yaâ = vidy<sup>1</sup>rth», na »lobhate / Dhvaja-rahita, = dhavena h»na, , deva-kula, = dev<sup>1</sup>laya, , na »lobhate / »jya-rahita, = »jyena-h»na, = ghÂta vih»na, , bhojana, , na »lobhate / Lava<sup>a</sup>a-rahit<sup>1</sup> = lava<sup>a</sup>ena vih»n<sup>1</sup>, rasavat» = bhojana, (= cooked food), na »lobhate / K-am<sup>1</sup>-rahita, = kamay<sup>1</sup>-vih»na, , tapa»-cara<sup>a</sup>, = tapasy<sup>1</sup>, na »lobhate / Vega-rahitaâ = vegena dh<sup>1</sup>vitum a-samarthaâ, gho-akaâ = a»vahaâ, na »lobhate /

**Verbal roots:** »lubh (1 ु.) = 'to beautify, embellish, adorn, beautify one's self, look beautiful or handsome, shine, be bright or splendid' - »lobhate /

**Vocabulary :** (adj.) rahitaâ = h»naâ = vi-h»naâ = bereft of, without, not endowed with, not having'.

**Now, note:** Out of the ten classes of the verbal roots with which we familiarized ourselves, since the original form of the roots belonging to the Bhv<sup>1</sup>di (=first), Div<sup>1</sup>di (=fourth), Tud<sup>1</sup>di (=sixth) and the Cur<sup>1</sup>di (=tenth) classes (ga<sup>a</sup>a) undergo some changes, for instance, gam > gacch, d<sup>1</sup> > yacch, p<sup>1</sup> > pub, sth<sup>1</sup> > ti-h, e- > icch, when the terminations of Tenses and Moods are applied to them, they are known as the Vik<sup>1</sup>r» or the vik<sup>1</sup>raka ones.

But, since the verbal roots of the rest of the six classes, viz., Ad<sup>1</sup>di (=second), Juhoty<sup>1</sup>di (=third), Sv<sup>1</sup>di (fifth), Rudh<sup>1</sup>di (=seventh), Tan<sup>1</sup>di (=eighth) and Kry<sup>1</sup>di (=ninth), do not undergo any change whatsoever, they are known as A-vik<sup>1</sup>r» or A-vik<sup>1</sup>raka, i.e. unchanging.

According to the grammatical point of view of P<sup>1</sup>a<sup>1</sup>ini, when for use in a sentence a form comes into being from an original verbal

As per the P<sup>1</sup>a<sup>1</sup>inian process, when a verb form is to be processed, first of all the la-k<sup>1</sup>ra is applied to the root, and the la-k<sup>1</sup>ra is replaced by the tij terminations by way of an <sup>1</sup>de»la. For instance, bh<sup>0</sup>+la-. Now, as per the wish of the speaker to express the Present Tense, the la-k<sup>1</sup>ra is replaced by the tip (= ti) termination by an <sup>1</sup>de»la, thus bh<sup>0</sup>+tip. The, since the intention is to use the Active Voice (kartari-prayoga), the adjunct (<sup>1</sup>gama) »lap (=a) will come in, thus bh<sup>0</sup>+»lap+tip. Now, since both the »lap and tip are pit, the final vowel <sup>0</sup> of the root will be replaced by its Gu<sup>a</sup>a equivalent o. Thus, bh<sup>0</sup>+»lap+tip = bh<sup>0</sup>+a+ti = bho+a+ti = bh+av (because o+a=av) +a+ti = bhavati. In the P<sup>1</sup>a<sup>1</sup>inian system, the verb-forms in which the four la-k<sup>1</sup>ras, viz., the Present Tense (la-), the Imperative (lo-), the Imperfect Past (laj) and the Potential (lij), are applied are known as the S<sup>1</sup>rva-dh<sup>1</sup>tuka ones, while the verb-forms in the rest of the la-k<sup>1</sup>rasi are known as the »rdha-dh<sup>1</sup>tuka ones.

Now, let us observe carefully and familiarize us with the Present Tense Third Person (prathama puru-a) Singular forms of the verbal roots pa-h and p<sup>1</sup> in all the ten la-k<sup>1</sup>ras, given by way of the specimens:

Lak <sup>1</sup> ra	Verb form
<b>La-</b>	pa-hati / <b>pibati</b>
Li-	pap <sup>1</sup> -ha / papau
<b>Lu-</b>	<b>pa-hit<sup>1</sup> / p<sup>1</sup>t<sup>1</sup></b>
LĀ-	pa-hi-yati / p <sup>1</sup> syati
Let	- / p <sup>1</sup> sati
<b>Lo-</b>	pa-hatu / <b>pibatu</b>
<b>Laj</b>	apa-hat / <b>apibat</b>
<b>Lij</b>	pa-het / <b>pibet</b>
Lu <sub>j</sub>	ap <sup>1</sup> -h»t / ap <sup>1</sup> t
LĀ <sub>j</sub>	apa-hi-yat / ap <sup>1</sup> syat

Herein, the Lak<sup>1</sup>ras, viz., the Present (La-), the Imperative (Lo-), the Imperfect Past (Laj) and the Potential (Lij), in which the root 'p<sup>1</sup>' is replaced by the <sup>1</sup>de»la 'pib' by way of its <sup>1</sup>de»la, they are of the S<sup>1</sup>rvadh<sup>1</sup>tuka type. The rest of the Lak<sup>1</sup>ras, in which such a change has not occurred, are of the »rdhadh<sup>1</sup>tuka type. The changes that occur in the verbal roots are shown in the brackets, as in, d<sup>1</sup> (yacch), p<sup>1</sup> (pib),

*sth*<sup>1</sup> (*ti-h*), *dĀ-* (*paḥly*), *gam* (*gacch*), *i-* (*icch*), *sic* (*si;c*), *sad* (*sid*), *yam* (*yacch*), *brØ* (*vac*), *kram* (*kr<sup>1</sup>m*), *bhram* (*bhr<sup>1</sup>m*), *-am* (*ḥ<sup>1</sup>m*), *muc* (*mu;c*), *pracch* (*pĀcch*), *mĀ* (*mriy*), *jan* (*j<sup>1</sup>*), *jñ<sup>1</sup>* (*j<sup>1</sup>n*), *kĀt* (*kĀnt*), *cak-* (*khy<sup>1</sup>*), etc. This replacement in the place of the original verbal root (*dhtv-<sup>1</sup>deḥ*) is known as the *khila-dh<sup>1</sup>tu*, and similarly the replacement of the termination applied to different *Lak<sup>1</sup>ras* is known as the *l-<sup>1</sup>deḥ*.

Now, we shall acquaint ourselves with a few more verbal roots with some their useful forms.

Of the verbal roots that were given above, all belonged to the First, i.e., the *Bhv<sup>1</sup>di*, Class, and with each of them their forms of Present (*La-*), Imperfect past (*Laj*), Imperative (*Lo-*), Potential (*Lij*), Aorist (*Luj*), Present Participle (*-atr-anta/-<sup>1</sup>naj-anta*), Potential Participle (*Tavy<sup>1</sup>nta/Anṣ<sup>1</sup>yaranta/ Yadanta*), Past Passive participle or Gerund *ktv<sup>1</sup>nta/Iyabanta*), Infinitive (*Tum-anta*), and Conditional (*LĀj*), both in Active (*Kartari*) and Passive (*Karma<sup>2</sup>i*) Voices, have been given.

Thereafter, having rearranged the forms of different verbal roots in separate lists in accordance with the similar Tense, Mood or Participle, and writing down their meanings, keeping in view the change of meanings with the change of the form.

These verbal roots were given only by way of specimens. In the Classical Sanskrit, however, only about two hundred twenty-five roots are found to be utilized in practical usage. Each of them can have different forms like these, though all are not found to be actually used in literature. But, by keeping a practice of recognizing the forms, one automatically grasps the original verbal root, in the concerned Tense or Mood, the Person, the Number, and consequently its exact meaning.

Rearrange the forms of the following verbal roots by sorting them as per the similar Tense, Mood, etc.:

*Ad* (2 P.)= 'to eat' – *atti*, *adyate* / *<sup>1</sup>dat*, *<sup>1</sup>dyata* / *attu*, *adyat<sup>1</sup>m* / *ady<sup>1</sup>t*, *adyeta* / *adat*, *adyam<sup>1</sup>na* / *attavya*, *adanṣ<sup>1</sup>ya*, *<sup>1</sup>dya* /

*sah<sup>1</sup>ya*, *ca*, *dad<sup>1</sup>ti* / *Ida*, *sarva*, *militv<sup>1</sup>*, *san-mitra-lak-a<sup>a</sup>a*, = *ḥobhanasya mitrasya cihna*, , *bhavati iti*, *santaā* = *sajjan<sup>1</sup>ā*, *pravadanti* = *prakar-e<sup>a</sup>a vadanti var<sup>a</sup>ayanti* /

**Coalescence:** *p<sup>1</sup>p<sup>1</sup>t+ niv<sup>1</sup>rayati* / *San-mitra-lak-a<sup>a</sup>am+idam* /  
**Verbal Roots:** *ni+vĀ* (10 U.) = to stop, to make avoid; *niv<sup>1</sup>rayatri* – *niv<sup>1</sup>rayate* / *yuj* (7 U.) = to join, unite, engage in; *yunakti* – *yu; kte* / *guh* (1 U.) = to hide, conceal; *gḥhati* – *gḥhate* / *h<sup>1</sup>* (3 P.) = to abandon; *jah<sup>1</sup>ti* / *d<sup>1</sup>* (3 U.) = to give; *dad<sup>1</sup>ti* – *datte* / *pra+vad* (1 P.) = to speak, to declare; *pravadati* /

**J<sup>1</sup>ya**, *dhiyo harati siṅcati v<sup>1</sup>ci satya*,  
*Manonnati*, *diḥḥati p<sup>1</sup>pam ap<sup>1</sup>karoti* /  
*Cetaā pras<sup>1</sup>dayati dik-u tanoti kṛti*,

*Sat-saj gatiā kathaya kin na karoti pu, s<sup>1</sup>m //*

*Sat-saj gatiā* = *sajjan<sup>1</sup>n<sup>1</sup>*, *saj gaā*, *diyaā* = *buddheā*, *j<sup>1</sup>ya*, = *ja<sup>2</sup>at<sup>1</sup>*, , *harati* = *apa-nayati* / *Sajjanana-saj gaā v<sup>1</sup>ci=v<sup>1</sup>ay<sup>1</sup>*, , *satya*, *siṅcati* = *satyasya siṅcana*, *karoti* / *Sat-saj gaā m<sup>1</sup>nonnati*, = *m<sup>1</sup>na*, *ca unnati*, *ca ubhayam eva*, *diḥḥati* = *darḥḥayati* / *Sajjanana-saj gatiā p<sup>1</sup>pam ap<sup>1</sup>karoti* = *dḥra*, *karoti* / *Saj gatiā cataā* = *citta*, , *pras<sup>1</sup>dayati* = *prasanna*, *kurute* / *Sajjanana-saj gaā dik-u* = *diḥḥ<sup>1</sup>su sarvatra*, *kṛti*, = *yaḥḥā*, *tanoti* = *vist<sup>1</sup>rayati* / *He mitra! Kathaya* / *Sat-saj gatiā pu, s<sup>1</sup>*, = *nar<sup>1</sup>a<sup>1</sup>*, *kĀte* (=for) *ki*, *na karoti* ? *Etat-sarvam eva karoti ity arthaā* /

**Verbal Roots:** *HĀ* (1 U.) = 'to take, bear, carry, convey, bring, offer, fetch, present, take away, carry off' – *harati* – *harate* / *Sic* (6 U.) = 'to pour out, discharge, emit, shed, infuse' / *siṅcati* – *siṅcate* / *Diḥḥ* (6 U.) = 'to point out, show, exhibit, bring forward, promote, effect, accomplish' – *diḥḥati* – *diḥḥate* / *Apa +<sup>1</sup>kĀ* (8 U.) = 'to remove, drive away, cast off, reject, desist from' – *ap<sup>1</sup>karoti* – *ap<sup>1</sup>kurute* / *Pra +sad* (1 P.) = 'to settle down, grow clear and bright, become placid or tranquil, become clear' – *pras<sup>1</sup>dati* ; *Caus. pras<sup>1</sup>dayati* / *Tan* (8 U.) = 'to spread, extend, be diffused, shine, stretch' – *tanoti* – *tanute* /

*Mada-hṅno gajaā, lajj<sup>1</sup>-hṅn<sup>1</sup> kula-vadhḥā, nṅti-vikalo r<sup>1</sup>j<sup>1</sup>, d<sup>1</sup>na-hṅno n<sup>1</sup>yakaā, badhiro mantrṅ, alasaā kum<sup>1</sup>raā, dur-vinṅtaā ḥi-yaā, dhvaja-rahita, deva-kulam, <sup>1</sup>jaya-rahita, bhojana, ,*

**Tamo dhunṅte kurute prakṣa,**  
**āma, vidhatte vinihanti kopam /**  
**Tanoti dharma, vidhunoti pṣa,**  
**Jñna, na ki, ki, kurute narṁam //**

Jñna, narṁ, manasi tamaā dhunṅte (= shakes off) dṛ-karoti / Jñna, narṁ, buddhau prakṣa, kurute / Jñna, narṁ, hādaye ṣa, vidhatte karoti / Jñna, narṁ, kopa, vini- hanti (= nṣayati) / Jñna, narṁcaraṁ dharma, tanoti (=spreads) vistṣayati / Jñna, narṁ, manasi pṣa, kartum icchṁ, vidhunoti (=disperses) nṣayati / Jñna, narṁ, ki, ki, na kurute ? Sarvam eva kurute ity arthaā / Yat tv etan na kurute na taj jñna, , tattv ajñnam eva, na tu tattvñ, jñna, , viparṣta, jñna, , na tu vijñna, , na tu viṣa, jñnam /

**Coalescence:** tamaā+ dhunṅte / iti+arthaā /yat+tu / kartum +icchṁ / sarvam+eva /etat+na / tat+jñnam / tat+tu+ ajñnam+ eva/

**Verbal roots:** dhṛ (9 U.) = to shake off; dhunoti – dhunṅte / Kā (9 U.)= to do; karoti – kurute / vi+dhṛ (3 U.)= to bear, to do; vidadhṛti – vidhatte / vi+ni+han (2 P.)= to destroy, annihilate; vini- hanti / tan (8 U.)= to spread, stretch; tanoti – tanute /

**Pṣn nivṣayati yojayate hitṣya**  
**Guhyṁni gḥhati guṁn prakṣkaroti /**  
**ṣpad-gata, ca na jahṁti dadṁti kṁle**  
**San-mitra-lak-āam ida, pravadanti santaā //**

San-mitra =sobhanaā suhāda= su-suhāda (= a good friend), svasya mitram pṣt (=pṣa-karmṁt = du-ad ṁcaraṁt), nivṣayati =apa-gamayati= dṛ-karoti /Sanmitra, sva-mitra, , hitṣya =tasya hita, kartu, , yojayati /Su-suhāda nija-mitrasya, guhyṁni = guptṁni =rahasyṁni (=secrets) rak-ati = gopayati (=hides, conceals) / Su-mitram nija-suhāda, guṁn sad-guṁn, prakṣkaroti= prakṣn karoti (=reveals, makes visible) / Sat-suhāda ṣpad-gata, = vipattau patita, , sva-suhāda, na jahṁti = na tyajati (=does not desert) / Api ca san-mitra, svasya mitra, , kṁle = yadṁ vaṣyaka, bhavet tadṁ, dhana,

jagdhā / attum / **jagdhvṁ (prajagdhya)** / atsyati / ṁtsyṁt /  
 Abhi+artha (10 ṁ) = 'to praise, celebrate in song, to worship, reverence' – abhyarthayate, abhyarthayate / abhyarthayata, abhyarthayata / abhyarthayata abhyarthayata abhyarthayata abhyarthayata / abhyarthṁm, abhyarthayṁm / abhyarthayata, abhyarthayata / abhyarthamṁna, abhyarthayamṁna / abhyarthitavya abhyarthanṁya, abhyarthya / abhyarthita / abhyarthayitum / abhyartha / abhyarthayiyate / abhyarthayiyata /

I- (6 P.) = 'to desire, wish, long for, intend, endeavor to obtain, tendeevior to make favorable' – icchat, ṁyate /aicchat, ai-yata / icchatu, i-yatṁm / icchet, i-yeta / icchat, i-yamṁa /e-itavya, e-avya, e-aṁya, e-ya / i-a /e-itum, e-um / e-vṁ, e-itvṁ / e-i-yati / ai-i-yata /

Kath (10 U.) = 'to tell, relate, narrate, report, inform, speak about, declare, explain, announce – kathayati - kathayate, kathayate / akathayat - akathayata, akathayata, kathayatu – kathayatṁm, katyayṁm / kathayet – kathayeta, kathayeta / kathayat – kathayamṁna, kathayamṁna / kathayitavya, kathanṁya, kṁthya / Kathita /kathayitum / kathayitvṁ / kathayiyati - kathayiyate / akathayiyat - akathayiyata /

Kup (4 P.) = 'to be moved or excited or agitated, be angry with, swell, heave or boil with rage or emotion' – kupyati, kupyate / akupyat, akupyata / kupyatu, kupyatṁm / kupyet, kupyata / kupyat, kupyamṁna, kopitavya, kopanṁya, kupyā / kupita / kopitum / kupitvṁ, kopitvṁ / kopyiyati / akopiyiyat /

Kal (10 U.) = 'to wash, wash off, purify, cleanse, clean' – kṁlayati - kṁlayate, kṁlyate / akṁlayat - akṁlayata, akṁlyata / kṁlayatu - kṁlayatṁm, kṁlyatṁm / kṁlayet - kṁlayeta, kṁlyeta / kṁlayat - kṁlayamṁna. kṁlyamṁna / kṁlayitavya, kṁlanṁya, kṁlyā / kṁlita / kṁlayitum / kṁlayitvṁ / kṁlayiyati - kṁlayiyate / akṁlayiyat - akṁlayiyata /

Kip (6 U.) = 'to throw,, cast, send, despatch, move hastily (arms or legs), throw a glance, strike or hit, put or place anything on or in' – kṁipati - kṁipate, kṁipyate / akṁipat - akṁipata, akṁipyata / kṁipatu - kṁipatṁm, kṁipyatṁm / kṁipet - kṁipeta, kṁipyeta / kṁipamṁa, kṁipyamṁa / kṁepatavya, kṁepaṁya, kṁepya / kṁipta / kṁeptum / kṁiptvṁ / kṁepsyati - kṁesypate / akṁepsyat - akṁpsyata /

Jan (4 ṁ) = 'to be born or produced, come into existence,

grow, become, be, be changed into' – *j'yate, janyate - j'yate / aj'yata, ajanyata / j'yat'm, janyat'm - j'yat'm / j'yeta, janyata / j'yam'na, jayam'na - j'yam'na / janitavya, janan»ya, janya / j'ta / janitum / jayitv¹ / (saj janya – saj j'y) / jani-yate / ajani-yata /*

*Di-* (6 U.) = 'to point out, show, exhibit, bring forward 9as a witness in a court of law), promote, assign grant, bestow' – *diñati - diñate, diñyate / adiñat - adiñata, adiñyate / diñatu - diñat'm, diñyat'm / diñet - diñeta, diñyeta / diñat - diñam'na, diñyam'na / de--avya, deñan»ya, deñya / di--a / de--um / di--v¹ / 'diñya (= upadiñya) / dek-yati-dek-yate / adek-yat – adek-yata /*

*Druh* (4 P.) = 'to hurt, see to harm, be hostile to, bear malice or hatred, be a foe or rival' – *druhyati, druhyare / adruhyat, adruhyata / druhyatu, druhyat'm / druhyet, druhyeta / droha»ya, druhyam'na / drohitavya, droddhavya - dro»havya, droha»ya, drohya / drugdha - dru»ha / drohitum, drogdhum, dro»hum / druitv¹ / drohitv¹, drughv¹, dru»hv¹ / drohi-yatui / adrohi-yat /*

*Pach* (1 U.) = 'to cook, bake, roast, boil, digest, ripen, mature, bring to perfection or completion' – *pacati – pacate, pacyate / apacat – apacata, apacyata / pacatu – pacat'm, apacyat'm / pacet – paceta, pacyeta / pacat – pacam'na, pacyam'na / paktavya, pacan»ya, p¹kya / pakva / paktum / paktv¹, (vipacya) / pak-yati – pak-yate / apak-yat, apak-yata /*

*Ud+pad* (4 ॐ) = 'to arise, rise, originate, be born or produced; to come forth, become visible, appear; to be ready – *utpadyate, utpadyate / udapadyata, udapadyata / utpadyeta, utpadyeta / utpadyam'na, utpadyam'na / utpattavya, utp¹dan»ya, utp¹dya / utpanna / utpttum / utpadya / utpatsyate / udapatsyata /*

*Pach* (1 U.) = 'to cook, bake, roast, boil, digest, ripen, mature, bring to perfection or completion' – *pacati – pacate, pacyate / apacat – apacata, apacyata / pacatu – pacat'm, apacyat'm / pacet – paceta, pacyeta / pacat – pacam'na, pacyam'na / paktavya, pacan»ya, p¹kya / pakva / paktum / paktv¹, (vipacya) / pak-yati – pak-yate / apak-yat, apak-yata /*

*Ud+pad* (4 ॐ) = 'to arise, rise, originate, be born or produced; to come forth, become visible, appear; to be ready – *utpadyate, utpadyate*

*/ udapadyata, udapadyata / utpadyeta, utpadyeta / utpadyam'na, utpadyam'na / utpattavya, utp¹dan»ya, utp¹dya / utpanna / utpttum / utpadya / utpatsyate / udapatsyata /*

*Prach* (6 P.) = 'to ask, question, interrogate; to ask after, inquire about' – *pĀcchati, pĀcchyae / apĀcchat, apĀcchyata / pĀcchati. PĀcchyat'm / pĀcchet, pĀcchyeta / pĀcchat, pĀcchyam'na / pra--avya, pĀcchan»ya, pĀcchya / pĀ--a / pĀ--um / pĀ--v¹ / prak-yati / aprak-yat /*

*ॐ+prach* (6 ॐ) = 'to take leave, bid farewell,; to call (on a god), implore; to ask, inquire for, to extol' – *'pĀcchate, 'pĀcchyate / 'pĀcchata, 'pĀcchyata / 'pĀcchat'm, 'pĀcchyat'm / 'pĀccheta, 'pĀcchyeta / 'pĀccham'na, 'pĀcchyam'na / 'pra--avya, 'pracchan»ya, 'pĀcchya / 'prak-yate / 'prak-yata /*

*Muh* (4 P.) = 'to become stupefied or unconscious, be bewildered or perplexed, err, be mistaken, go astray; to become confused, fail miscarry' – *muhyati, muhyate / amuhyat, amuhyata / muhyatu, muhyat'm / muhyet, muhyeta / muhyat, muhyam'na / mohitavya – mogdhavya – mo»havya, mohan»ya. mohya / mugdha - mØ»ha / mohitum - mogdhum – mo»hum / mughv¹ - muhitv¹ - mohitv¹ / mohi-yati – mok-yati / amohi-yat / amohi-yat – amok-yat /*

**The verbal roots that are given above belong to the *Div¹di* (4th), the *Tud¹di* (6th), or the *Cur¹di* (10th) classes. Having marked the forms given against them, just make separate form-wise lists, and having taken into account the changed forms write down the meaning against each form, so that we shall be fully conversant with all their verbal forms.**

**About two hundred seventy-five verbal roots of these three verbal classes are found to be actually used in the Sanskrit literature, but all of the forms given above are rarely found to be used. Even then, it would be very easy to recognize the forms and understand their meanings due to the study indicated above.**

**Now, recite aloud the following verses and utter aloud their explanation:**

i.e., replacement of the *sagho-a mah<sup>1</sup>-pr<sup>1a</sup>* by the *a-gho-a mah<sup>1</sup>-pr<sup>1a</sup>* consonant, of *abhy<sup>1</sup>sa*) *ba+bh<sup>0</sup>+a =ba+bhuv+a=ba bh<sup>0</sup>va/ lilekha =likh+ti=li likh+ a* (by *tib<sup>1</sup>deḥa*)=*li lekh* (by *gu<sup>a</sup>deḥa* of the root) *+a* (by *tib<sup>1</sup>deḥa*)=*li le kha* / In the Parasmai-pada this *gu<sup>a</sup>deḥa* occurs in the singular forms of all the three Persons. In the 2<sup>nd</sup> Per. Sing., e.g., *li likh+i+tha=lilikhitha*, and in the 1<sup>st</sup> Per. Du., and Pl., e.g., *li likh+i+tha=lilikhitha*, and in the 1<sup>st</sup> Per. Du., and Pl., e.g., *li likh+i+va=lilikhiva*, *li likh+i+ma=lilikhima*, the root takes the *i<sup>0</sup>d-<sup>1</sup>gama*. In the forms of the root *pa-h*, the root takes the *vĀddhay-<sup>1</sup>deḥa*, i.e., replacement of *a, e, o*, by *<sup>1</sup>, ai, au*, respectively, e.g., *pa-h+ti=pa-h+a* (by *tib-<sup>1</sup>deḥa*)=*pa pa-h* (by *dvitva*) *+a =p p<sup>1</sup>-h* (by *vĀddhay-<sup>1</sup>deḥa*) *+a =pap<sup>1</sup>-ha*. But, in the forms other than those of the 3<sup>rd</sup> and the 1<sup>st</sup> Per., the elision of reduplication (*abhy<sup>1</sup>sa-<sup>1</sup>lopa*), replacement by *e* (*etv<sup>1</sup>deḥa*) occurs. *Pa pa-h+anti=pa-h+a* (by *tib-<sup>1</sup>deḥa*) = *pa+pa-h* (by *dvitva*) *+a =pe-h* (by *abhy<sup>1</sup>sa-<sup>1</sup>lopa* and *etv<sup>1</sup>deḥa*) *+a =pe-h a =pe-ha* / Similarly, *pethuā / pa-h+si=pa-h+tha* (by *tib-<sup>1</sup>deḥa*)=*pa pa-h+tha* (by *dvitva*) = *pe-h+i+tha* (by *abhy<sup>1</sup>sa-<sup>1</sup>etv<sup>1</sup>deḥa-<sup>1</sup>lopa* and *i<sup>0</sup><sup>1</sup>gama*) = *pe-h i tha =pe-hitha* / In the *ṣtmane-pada*, the termination *se* of 2<sup>nd</sup> Per. Sing. is retroflexed to *ṣ*, e.g., *cakĀ-e* / In the 1<sup>st</sup> Per. Sing. Du. And Pl. *ṣtmanepada* forms of the root *kĀ*, the final *Ā* is replaced by the *reph<sup>1</sup>deḥa*, i.e., *ra*, e.g., *kĀ+e=ca kĀ* (by *dvitva*) *+e=ca kr* (by *reph<sup>1</sup>deḥa*) *+e=ca kr e =cakre* / Similarly, *cakr<sup>1</sup>te, cakrire* / In the forms of the root *adhi+i*, the root is replaced by *jag*, its *dh<sup>1</sup>tv<sup>1</sup>deḥa*.

The replacement of the root by something is called the *dh<sup>1</sup>tv<sup>1</sup>deḥa*. In the roots of the *Ad<sup>1</sup>di*, i.e., 2<sup>nd</sup> class, the root *as* is replaced *bh<sup>0</sup>*, its *dh<sup>1</sup>tv<sup>1</sup>deḥa*, and the forms of *bh<sup>0</sup>* are considered to be those of the root *as* in Past Perfect (*Li-*). In the *Li-* forms of the root *as* (4 P.) of the *Div<sup>1</sup>di*, i.e., the 4<sup>th</sup> class, the reduplication of the first syllable *a* gives us *a a = <sup>1</sup>*, as per the coalescence.

*Tan* (8 U.) = 'to extend, spread'. *KĀ* (8 U.) = 'to do, make, perform'

	Parasmaipada			ṣtmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	<b>tanute</b>	<b>tanutaā</b>	<b>tanvanti</b>	<b>kurute</b>	<b>kurutaā</b>	<b>kurvanti</b>
M. Pu.	<b>tano-i</b>	<b>tanuthaā</b>	<b>tanutha</b>	<b>kuru-e</b>	<b>kurv<sup>1</sup>the</b>	<b>kurudhve</b>
U. Pu.	<b>tanomi</b>	<b>tanuvaā</b>	<b>tanumaā</b>	<b>kurve</b>	<b>kurvahe</b>	<b>kurmahe</b>

**Kry<sup>1</sup>di (=Ninth) Class:** Before the terminations of Tenses and Moods are applied to them, the adjunct *ḥap* is replaced by *ḥn<sup>1</sup>* which is its *ḥab<sup>1</sup>deḥa*, and before the *pit* terminations (i.e. in 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Per. Sing.) it remains *n<sup>1</sup>*, before the non-*pit* terminations with initial consonant it becomes *nṣ*, and before the non-*pit* terminations with initial vowel it becomes *n.<sup>1</sup>* For instance, *krṣ+ḥap+ti=krṣ+ḥn<sup>1</sup>+ti=krṣ+n<sup>1</sup>+ti=krṣ+<sup>a</sup>+ti=krṣ<sup>a</sup><sup>1</sup>ti / krṣ+ḥap+ taāi = krṣ+ḥn<sup>1</sup>+taā=krṣ+nṣ+taā=krṣ<sup>a</sup>taā / krṣ+ḥap+ anti=krṣ+ḥn<sup>1</sup>+anti =krṣ+n+anti=krṣ+<sup>a</sup>+anti=krṣ<sup>a</sup>anti / jñ<sup>1</sup> (=j<sup>1</sup>)+ḥap+ te = j<sup>1</sup>+ḥn<sup>1</sup>+te = j<sup>1</sup>+nṣ+te = j<sup>1a</sup>ṣte /*

**Krṣ (9 U.) = 'to buy, purchase' Jñ<sup>1</sup> (9 U.) = 'to know, understand'**

	Parasmaipada			ṣtmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	<b>krṣ<sup>a</sup><sup>1</sup>ti</b>	<b>krṣ<sup>a</sup>taā</b>	<b>krṣ<sup>a</sup>anti</b>	<b>jñ<sup>1</sup>ṣte</b>	<b>jñ<sup>1</sup>ṣthe</b>	<b>jñ<sup>1</sup>nate</b>
M. Pu.	<b>krṣ<sup>a</sup><sup>1</sup>si</b>	<b>krṣ<sup>a</sup>ṣthaā</b>	<b>krṣ<sup>a</sup>ṣtha</b>	<b>jñ<sup>1</sup>ṣ-e</b>	<b>jñ<sup>1</sup>ṣ<sup>1</sup>the</b>	<b>jñ<sup>1</sup>nṣd<sup>h</sup>ve</b>
U. Pu.	<b>krṣ<sup>a</sup><sup>1</sup>mi</b>	<b>krṣ<sup>a</sup>ṣvaā</b>	<b>krṣ<sup>a</sup>ṣmaā</b>	<b>jñ<sup>1</sup>ṣe</b>	<b>jñ<sup>1</sup>ṣvahe</b>	<b>jñ<sup>1</sup>nṣmahe</b>

**Cur<sup>1</sup>di (= Tenth) Class:** Before the terminations of Tenses and Moods are applied to them, the adjunct *<sup>a</sup>ic* is applied to it, but since it is not a *ḥab<sup>1</sup>deḥa*, the adjunct *ḥap* is also applied to it after it, and because of it the final or the penultimate vowel of the verbal root is replaced by its *gu<sup>a</sup>a* equivalent. For instance, *cur+<sup>a</sup>ic+ḥap+ti=cur+i+a+ti=cor+e* (by *gu<sup>a</sup>deḥa*) *+a+ti=cor+ay* (by coalescence of *e+a*) *+ti =corayati / ni+mantr+nic+ḥap+te=ni+mantr+i+ a + te=ni+mantr+e+a+te+ ni+mantr+ay+te /* Hence, it is by way of simplification that the students are taught that the adjunct of the Tenth Class is *aya* !

<i>Rac</i> (10 U.) = 'to make, produce.'			<i>Ni+sud</i> (10 U.) = 'to kill, slay.'		
Parasmaipada			tmanepada		
Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr.Pu. <i>racayati.</i>	<i>racayataā</i>	<i>racayanti</i>	<i>ni-Ńdayate</i>	<i>ni-Ńdayete</i>	<i>ni-Ńdayante</i>
M.Pu. <i>racayasi</i>	<i>racayathaā</i>	<i>racayatha</i>	<i>ni-Ńdayase</i>	<i>ni-Ńdayethe</i>	<i>ni-Ńdayadhve</i>
U.Pu. <i>racay'mi</i>	<i>racay'vah</i>	<i>racay'maā</i>	<i>ni-Ńdaye</i>	<i>ni-Ńday'vahe</i>	<i>ni-Ńday'mahe</i>

In English the different voices of speech such as Active, Passive and Causal are well known. For instance: 'I am playing' (Active); 'I am being played' (Passive); Friend is making me play' (Causal). In Sanskrit such constructions are known as *Kartari*, *Karma<sup>a</sup>i* and *Preraka*, respectively.

Now, read aloud the following verse and its Sanskrit explanation:

~*atrŃn agamayāt svarga, ved'rtha, sv'n avedayat /*  
 ~*layac c'mĀta, dev'n vedam adhy'payad vidhim /*

(Footnotes)

<sup>1</sup> Here we have to note that the terminations *tip*, *sip* and *mip* of the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Pers. Sing. are *pit*; the terminations *tas*, *thas* and *vas* of the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Pers. Du. are non-*pit* and having an initial consonant; and the terminations *jha* (P. = *anti*) and *jha* (D. = *anta*) are having an initial vowel. In modern Sanskrit Grammars the *pit* terminations are called "strong", while the non-*pit* terminations are called "weak".

~*sayat salile pĀthv», yaā sa me r̥-harir gatiā //*

*Yaā r̥-hariā r̥atrŃn svargam agamayāt* (=made go; took, conveyed);  
*yaā r̥-hariā sv'n svak'y'n ved'rtham avedayat* (= helped to know);  
*yaā r̥-hariā dev', r̥ca amĀtam r̥layat asv'dayat* (=helped them taste);  
*yaā r̥-hariā vidhi, brahma-deva, vedam adhy'payad aḥlik-ayat* (= taught);  
*yaā r̥-hariā pĀthv», salile jale r̥sayat sthir'm akarot* (=stabilized);  
*saā r̥-hariā me mama gatiā sarvottama, r̥ara<sup>a</sup>am asti /*

~*i-yaā p<sup>1</sup>-ha, pa-hati* (=learns) / ~*c<sup>1</sup>ryaā p<sup>1</sup>-ha, p<sup>1</sup>-hayati* (=makes learn, teaches) / *Putraā hasati* (=laughs) / *M<sup>1</sup>t<sup>1</sup> putra, h<sup>1</sup>sayati* (=makes laugh) / *Gaj<sup>1</sup>ā jala, pibanti* (=drink) / ~*dhora<sup>a</sup>a* (=elephant driver) *gaj<sup>1</sup>n jala, p<sup>1</sup>yayati* (=makes drink) / *BhĀtyaā karma karoti* (=does) / ~*v<sup>1</sup>m» bhĀty<sup>1</sup>n karma k<sup>1</sup>rayati* (=makes do) / *Mayuraā nĀtyati* (=dances) / *Meghaā mayura, nartayati* (=makes dance) /

<i>Pa-h</i> (1 P.) = 'to study, read'			<i>ram</i> (1 .) = 'to play, be pleased'		
Sing.			Sing.		
Du.			Du.		
Pl.			Pl.		
P.Pu. <i>pap<sup>1</sup>-ha</i>	<i>pe-hatuā</i>	<i>pe-huā</i>	<i>reme</i>	<i>rem<sup>1</sup>te</i>	<i>remire</i>
M.Pu. <i>pe-hitha</i>	<i>pe-hathuā</i>	<i>pe-ha</i>	<i>remi-e</i>	<i>rem<sup>1</sup>the</i>	<i>remidhve</i>
U.Pu. <i>pap<sup>1</sup>-h</i>	<i>pe-hiva</i>	<i>pe-hima</i>	<i>reme</i>	<i>remivahe</i>	<i>remimahe</i>

<i>kĀ</i> (8. U.) = 'to do, make'			<i>kĀ</i> (8. U.) = 'to do, make'		
Sing.			Sing.		
Du.			Du.		
Pl.			Pl.		
Pr.Pu. <i>cak<sup>1</sup>ra</i>	<i>cakratuā</i>	<i>cakruā</i>	<i>cakre</i>	<i>cakr<sup>1</sup>te</i>	<i>cakrire</i>
M.Pu. <i>cakartha</i>	<i>cakrathuā</i>	<i>cakra</i>	<i>cakr-e</i>	<i>cakr<sup>1</sup>the</i>	<i>cakr<sup>o</sup>he</i>
U.Pu. <i>cak<sup>1</sup>ra</i>	<i>cakĀva</i>	<i>cakĀma</i>	<i>cakre</i>	<i>cakrvahe</i>	<i>cakrmahe</i>

<i>BhŃ</i> (1 U.) = 'to be'			<i>BhŃ</i> (1 U.) = 'to be'		
Sing.			Sing.		
Du.			Du.		
Pl.			Pl.		
Pr.Pu. <i>babhŃva</i>	<i>babhŃtuā</i>	<i>babhŃvuā</i>	<i>babhŃve</i>	<i>babhŃv<sup>1</sup>te</i>	<i>babhŃvire</i>
M.Pu. <i>babhŃvitha</i>	<i>babhŃvathuā</i>	<i>babhŃva</i>	<i>babhŃvithe</i>	<i>babhŃv<sup>1</sup>the</i>	<i>babhŃvidhve</i>
U.Pu. <i>babhŃva</i>	<i>babhŃviva</i>	<i>babhŃvima</i>	<i>babhŃve</i>	<i>babhŃvivahe</i>	<i>babhŃvimahe</i>

<i>as</i> (4 P.) = 'to throw, hurl'			<i>adhi-i</i> (2 .) 'to study'		
Sing.			Sing.		
Du.			Du.		
Pl.			Pl.		
Pr.Pu. <i>sa</i>	<i>saatuā</i>	<i>suā</i>	<i>adhijage</i>	<i>adhij<sup>1</sup>te</i>	<i>adhijagire</i>
M.Pu. <i>sitha</i>	<i>sathuā</i>	<i>sa</i>	<i>adhijagi-e</i>	<i>adhijag<sup>1</sup>the</i>	<i>adhijagidhve</i>
U.Pu. <i>sa</i>	<i>sasiva</i>	<i>sasima</i>	<i>adhijage</i>	<i>adhijagivahe</i>	<i>adhijagimahe</i>

From the view point of the P<sup>1a</sup>inian system, the terminations <sup>a</sup>*al* etc., shown above are the *tib<sup>1</sup>deḥas* (= *tip* + <sup>1</sup>*deḥa*), i.e., the ones that replace the original terminations *tip* etc. As per the P<sup>1a</sup>inian procedure, first of all the *la-k<sup>1</sup>ra* is applied to the verbal root, and thereafter the *tib<sup>1</sup>deḥas* replace them. Thus, for instance, when the *tib<sup>1</sup>deḥas* are applied to the verbal root *bhŃ*, there comes in between the adjunct *vug<sup>1</sup>gama* (= *vuk* + <sup>1</sup>*gama*), of which only *v* survives, because the sounds *u* and *k* are elided since they are the *its*, i.e., symbolical. Then, the reduplication operates, in which the original root is called '*an-abhy<sup>1</sup>sa*' (=on-repeated), while the reduplicated part put first before the original root is called '*abhy<sup>1</sup>sa*'. Then the changes occur in the *abhy<sup>1</sup>sa*.

Now, let us examine from the point of view of **grammatical analysis** some of the verbal forms seen above: *babhŃva* = *bhŃ* + *ti* = *bhŃ* + *a* (by *tib<sup>1</sup>deḥa*) = (by reduplication) *bhŃ bhŃ* + *a* = *bha bha* = (by *jaḥ<sup>1</sup>deḥa*,

From the viewpoint of the **grammatical word formation**, of these verbal forms, the first syllable of the verbal root is duplicated. This process of duplication is technically called '**dvitva**' (= doubling) or '**abhy<sup>1</sup>sa**' (=reduplication). **The rules about it are as follows:** (1) First of all the whole root is repeated, as for instance, *pa-h pa-h*, in which the first '*pa-h*' part is called '*abhy<sup>1</sup>sa*'. (2) From it the first syllable '*pa*' of is retained, while the rest '*-h*' is elided; thus '*pa pa-h*' survives. (3) If there be a *mah<sup>1</sup>-pr<sup>1</sup>a* consonant (=the 2<sup>nd</sup> or 4<sup>th</sup> of the respective class) in the *abhy<sup>1</sup>sa*, it is replaced by the *alpa-pr<sup>1</sup>a* one (=the 1<sup>st</sup> or 3<sup>rd</sup> one of the respective class), for instance, *bh<sup>1</sup>- bh<sup>1</sup>- = bh<sup>1</sup> bh<sup>1</sup>- = b<sup>1</sup> bh<sup>1</sup>-*, *chid chid = chi chid = ci chid* / Thus, k, kh or k<sup>~</sup> changes to c, g to j, ch to c, dh to d, bh to b, and h to j. For instance, *krand > ca-krand*, *khan > ca-khan*, *gam > ja-gam*, *chad > ca-ched*, *dh<sup>1</sup>v > da-dh<sup>1</sup>v*, *bhram > ba-bhram*, and *h<sup>1</sup> > ja-h<sup>1</sup>*. (4) The long vowel in the *abhy<sup>1</sup>sa* is shortened, as for instance, *n» > ni-n»*. (5) The guttural consonant in the *abhy<sup>1</sup>sa* is replaced by the dental one, as for instance, *kh<sup>1</sup>d kh<sup>1</sup>d > kh<sup>1</sup> kh<sup>1</sup>a > kha kh<sup>1</sup>d > ca kh<sup>1</sup>d*, *gam gam > ga gam > ja gam*. (6) In the case of some verbal roots in which the vowel *a* occurs medially, it is replaced by *e*, except in the 1<sup>st</sup> and the 3<sup>rd</sup> Per. Sing., for instance, *ram > rem*. (7) After all these processes, the terminations of the Past Perfect Tense (*LĀ-*) are directly applied to verbal root without any *vikara<sup>a</sup>* intervening it.

On seeing the reduplication and the termination of the *LĀ-*, which are given below, one can immediately recognize the verbal form of the Past Perfect Tense:

Parasmai-pada			tmane-pada			
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr.Pu.	<sup>a</sup> al (=a)	atus	us	e	<sup>1</sup> te	ire
M.Pu.	thal (=tha)	athus	a	se	<sup>1</sup> the	dhve
U.Pu.	<sup>a</sup> al (=a)	va	ma	e	vahe	mahe

Let us see the Past Perfect forms of a few verbal roots, given below:

Parasmai-pada			tmanepada			
<i>likh</i> (6 P.) = 'to write'			<i>bh<sup>1</sup>-</i> (1 .) = 'to speak'			
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	<i>lilekh</i>	<i>lilikhatuā</i>	<i>lilikhuā</i>	<i>babh<sup>1</sup>-e</i>	<i>babh<sup>1</sup>-<sup>1</sup>te</i>	<i>babh<sup>1</sup>-ire</i>
M. Pu.	<i>lilekhitha</i>	<i>lilikhathuā</i>	<i>lilikha</i>	<i>babh<sup>1</sup>-i-e</i>	<i>babh<sup>1</sup>-<sup>1</sup>the</i>	<i>babh<sup>1</sup>-idhve</i>
U. Pu.	<i>lilekha</i>	<i>lilikhiva</i>	<i>lilikhima</i>	<i>babh<sup>1</sup>-e</i>	<i>babh<sup>1</sup>-ivahe</i>	<i>babh<sup>1</sup>-imaha</i>

**Now, note :** In the above verse and sentences, the usages *agamayat*, *avedayat*, <sup>1</sup>flayat, *adhy<sup>1</sup>payat*, <sup>1</sup>sayat, *ak<sup>1</sup>rayat*, *p<sup>1</sup>-hayati*, *h<sup>1</sup>sayati*, *p<sup>1</sup>yayati*, *k<sup>1</sup>rayati*, *nartayati* are the verbs the causal sense of the respective roots. For converting a verb from the Active Voice to the Causal, the termination *aya* is applied to the root. In the P<sup>1</sup>ian system this termination is mentioned as <sup>a</sup>ic (=i, having the indicatory marks <sup>a</sup> and c attached to it), and the forms in which this termination is applied are technically known as <sup>a</sup>y-anta (<sup>a</sup>i-ended). Practically, this Causal termination *i* is replaced by *e* its *gu<sup>a</sup>* equivalent, which combines with the flap (=a) following it, thus forming the final form of the termination as *aya*. As we have seen above, the verbal roots of the Tenth Class take the termination *aya*, and the forms of this class in the Active Voice are, therefore, technically called <sup>a</sup>ij-anta (*nic*-ended). When the termination of *aya* is applied to the verbal root of any root-class, its in Causal is obtained, and then as per the intention of the user the terminations of the intended Tense or Mood, Person and Number are applied and the requisite form is ready for use in the sentence.

Now, let us see from viewpoint of **Grammatical Analysis:** *agamayat = a+gam+aya+t* / Here, the adjunct *a-* (known as *a<sup>o</sup>-<sup>1</sup>gama*) of the Imperfect Past Tense has been prefixed to, and the termination *aya* of the Causal has come after, the root *gam*, and the termination *t* of the Third Person (*Prathama Puru-a*) Singular has been applied at the end. Similarly, *avedayat = a+vid+aya+t = a+ved (gu<sup>a</sup><sup>1</sup>defla)+aya+t* / <sup>1</sup>flayat = a+afl+aya+t = <sup>1</sup>afl+aya+t / *ady<sup>1</sup>payat = adhi+a+i+apaya+t = adhy+a+e+apaya+t = adhya+apaya+t* / <sup>1</sup>sayat = a+as+aya+t = <sup>1</sup>as+aya+t / *ak<sup>1</sup>rayat = a+kĀ +aya+t = a+k<sup>1</sup>r (by vĀdhy<sup>1</sup>defla of Ā to <sup>1</sup>r) / p<sup>1</sup>-hayatu=pa-h (>p<sup>1</sup>-h)+aya+ti / h<sup>1</sup>sayati = has (>h<sup>1</sup>s)+aya+ti / p<sup>1</sup>yayati = pyai (>py<sup>1</sup>y by vĀdhy<sup>1</sup>defla of ai to <sup>1</sup>y)+aya+ti / k<sup>1</sup>rayati = kĀ +aya+ti = k<sup>1</sup>r (by vĀdhy<sup>1</sup>defla of Ā to <sup>1</sup>r) +aya+ti / nartayati = nĀt (>nart by gu<sup>a</sup><sup>1</sup>defla of Ā to ar)+aya+ti /*

While applying the termination *aya* of the Causal (and thus practically following the procedure of the Tenth Class) the other changes that take place in accordance with the procedure are the following: (1) The final vowel of the root is replaced by its vĀdhy<sup>1</sup>defla, e.g., *nai*

> n<sup>1</sup>y / bh<sup>0</sup> > bh<sup>1</sup>v / (2) The penultimate short vowel of most of the roots is replaced by its *drgh<sup>1</sup>deḥ*, i.e., long one, e.g., *pa-h* > *p<sup>1</sup>-h*; *nad* > *n<sup>1</sup>d* / (3) The penultimate short vowel of some of the roots is replaced by its *gu<sup>a</sup>1deḥ*, e.g., *bhid* > *bhed*; *mud* > *mod*; *kĀ-* > *kar-* / (4) The roots like *jan*, *gam*, and others being exceptions to this rule, no *drgh<sup>1</sup>deḥ* nor *gu<sup>a</sup>1deḥ* has taken place in its Causal forms like *janayati*, *gamayati*, etc. (5) *p* or *y* is added at the end of the verbal root ending in <sup>1</sup>, as for instance, *sth<sup>1</sup>+aya+ti= sth<sup>1</sup> p= +aya+ti = sth<sup>1</sup>payati* / *m<sup>1</sup>+aya+ti= m<sup>1</sup>+p+ aya+ti=m<sup>1</sup>payati* / *p<sup>1</sup>+ aya+ti= p<sup>1</sup>+y+aya+ti= p<sup>1</sup>yayati* /

In Sanskrit language, when the following verbal roots govern two objects, used in double Accusative, hence they are called *dvi-karmaka*: *duh* (2 U.)= 'to milk', *G<sup>1</sup>*, *dogdhi* - *dugdhe payaā* / *y<sup>1</sup>c* (1 U.)= 'to beg', *Bali*, *vasudh<sup>1</sup>*, *y<sup>1</sup>cati* - *y<sup>1</sup>cate* / *pac* (1 U.) *Ta<sup>a</sup>ul<sup>1</sup>n odana*, *pacati* - *pacate* / *da<sup>a</sup>* (10 U.) *Garg<sup>1</sup>n ḥata*, *da<sup>a</sup>ayati* - *da<sup>a</sup>ayate* / *rudh* (7 U.) 'to hold up', *G<sup>1</sup>*, *vrajam ava-ru<sup>a</sup>addhi* - *ava-runddhe* / *pracch* (6 P.) 'to ask', *M<sup>a</sup>avaka*, *panth<sup>1</sup>na*, *pĀcchati* / *ci* (5 U.) = 'to collect', *vĀk-am ava-cinoti* - *ava-cinute* - *phal<sup>1</sup>ni/ br<sup>0</sup>* (2 U.) 'to speak', *bravĀti* - *bĀṭe*, *ḥi-a*, *dharmā*, *brav<sup>1</sup>ti* - *br<sup>0</sup>te/ ḥis* (2 P.)= 'to advise', *ḥi-ya*, *dharmā*, *ḥisti* // *ji* (1 P.)= 'to win' *devadatta*, *ḥata*, *jayati* / *manth* (9 P.) = 'to churn, to agitate' *Sudh<sup>1</sup>*, *k<sup>r</sup>ra-nidhi*, *mathn<sup>1</sup>ti* / *mu-* (9 P.) = to rob, plunder' *devadatta*, *ḥata*, *mu-<sup>a</sup>ti* / *n* (1 U.)= 'to lead, carry off' *gr<sup>1</sup>mam aj<sup>1</sup>*, *nayati* - *nayate* / *hĀ* (1 U.)= 'to take, bar, carry, convey, fetch' *gr<sup>1</sup>mam aj<sup>1</sup>*, *harati* - *harate/ kĀ-* (1 P.)= 'to draw, pull, plough' *gr<sup>1</sup>mam aj<sup>1</sup>*, *kĀ-ati* / *vah* (1 U.) = 'to bear along, carry, flow' *gr<sup>1</sup>mam aj<sup>1</sup>*, *vahati* - *vahate* / These, and other verbal roots having similar sense, are *dvi-karmaka*, i.e., they govern two objects.

**Now note** : When a form of a *dvi-karmaka* verbal root is utilized, two nouns are used in the Objective Case in the sentence; one of them is the principal and the other is subsidiary. For instance, *ḥr<sup>1</sup>-hariā ḥatr<sup>0</sup>n svargam agamayat* / Here in the Active Voice sentence the statement is about being sent to heaven (*svargam*) which is the destination, used as the Object in the Accusative Case. But since the construction is Causal with the verb *agamayat*, the original Object '*svargam*' of the Active Voice

*Atha prabh<sup>1</sup>te sa van<sup>1</sup>ya* (=for forest) *dhenu*, (=the cow) *mumoca* (=released) / *Sa-vats<sup>1</sup>*, *dhenu*, *pradak-<sup>1</sup>ākĀtya* (=having circumambulated) *sa nĀpaā puraā* (=forward) *yayau* (=started, went) / *Tasy<sup>1</sup>*, *sudak-<sup>1</sup>āy<sup>1</sup>*, *raghu-n<sup>1</sup>mn<sup>1</sup> suto jajñe* (=was born) / *Guru-dak-<sup>1</sup>ārth*» *kautso raghu*, (=to Raghu) *prapede* (=approached) / *Raghor v<sup>1</sup>ry<sup>1</sup>tiḥayena* (=due to superior valour) *vĀtrah<sup>1</sup>* (=Indra) *tuto-a* (=was satisfied) /

*Siddh<sup>1</sup>rthā pr<sup>1</sup>s<sup>1</sup>de* (=in the palace) *sukha*, *na lebhe* (=got, obtained) / *Sa hira<sup>a</sup>maya*, (=golden, made of gold) *syandanam*(=chariot) *<sup>1</sup>ruroha* (=mounted on, ascended on) / *ānaiā ḥanaiā* (=slowly and slowly) *ca sa r<sup>1</sup>ja-m<sup>1</sup>rga*, (=on the royal road) *prataste* (=started, went) / *Ta*, *dra-u*, (=in order to see, look at) *v<sup>1</sup>t<sup>1</sup>yane-u* (=in the windows) *vanit<sup>1</sup>n<sup>1</sup>*, (=of the damsels) *mukha-paj kaj<sup>1</sup>ni* (=lotus-like faces) *virejuā* (=shone out, looked beautiful) /

*Tasmin sa*, *yamin<sup>1</sup>*, (=of the celibates) *vane madhuā* (=the Spring season) *jajĀmbhe* (=blossomed, spread out) / *mra-mañjar<sup>1</sup>-sv<sup>1</sup>dena* (=due to the taste of the Mango buds) *mattaā kokilaā madhra*, (=sweetly) *cuk<sup>0</sup>ja* (=cooked) / *Um<sup>1</sup> pi vĀ-abha-dhvaj<sup>1</sup>ya* (=to <sup>1</sup>iva, having a bull as a banner symbol) *pra<sup>a</sup>an<sup>1</sup>ma* (=bowed down, saluted) / *Atha gaur<sup>1</sup> t<sup>1</sup>mra-ruc<sup>1</sup>* (=having the copper luster) *kare<sup>a</sup>a gir<sup>1</sup>ḥi<sup>1</sup>ya* (=to <sup>1</sup>iva, the Lord of the Himalayan mountain) *pu-kara-b<sup>1</sup>ja-m<sup>1</sup>l<sup>1</sup>*, (=a garland of lotus seeds) *upaninye* (=presented) / *Haraā tasy<sup>1</sup>ā mukhe dĀ-i*, *cak<sup>1</sup>ra* (=directed a gaze) / *Tataā k<sup>1</sup>madeva*, *dĀ-v<sup>1</sup>* (=having seen) *bhave-netra-janm<sup>1</sup>-vahniā* (=the fire generated from the eye of <sup>1</sup>iva) *madana*, *bhasm<sup>1</sup>vaḥe-a*, (=as a residue in the form of ashes) *cak<sup>1</sup>ra* (=made, rendered) / *ṅny<sup>1</sup> ḥail<sup>1</sup>t<sup>1</sup>maj<sup>1</sup>* (=P<sup>1</sup>rvat», the of the Himalayan mountain) *pitur bhavana*, *jag<sup>1</sup>ma* (=went away) /

In the above sentences we find the verbs like *babh<sup>0</sup>va*, *pari<sup>a</sup>in<sup>1</sup>ya*, *jagmatuā*, *cakruā*, *mumoca*, *prayayau*, *jajñe*, *prapede*, *tuto-a*, *lebhe*, *<sup>1</sup>ruroha*, *prataste*, *jajĀmbha*, *cuk<sup>0</sup>ja*, *pra<sup>a</sup>an<sup>1</sup>ma*, *upaninye*, *cak<sup>1</sup>ra*, *cakre* and *jag<sup>1</sup>ma*; they denote the sense of very far past events or actions, that occurred in ancient times. In Sanskrit such verbal forms are called **Parok-a-bh<sup>0</sup>ta-k<sup>1</sup>la**. *Parok-am* = *ak<sup>1</sup>-oā param* = that which is beyond are vision. Such verbal forms are found to be used in the ancient literature, like the Vedic *Sa*, *hit<sup>1</sup>s*, *the Br<sup>1</sup>ma<sup>a</sup>s*, *ra<sup>a</sup>yakas* and the *Upāni-ads*. In the P<sup>1</sup>inian system the *Parok-a-bh<sup>0</sup>ta-k<sup>1</sup>la*, or the Past Perfect Tense is known by the term *Li*.

instances the *â* has been changed to *r*, which has joined with the following consonant or vowel. *At<sup>1</sup>ayat+cara<sup>a</sup>ataâ* (*t+c=c+c=cc*).

In this verse there is an enjoyable play of questions and answers. The syllables in answer to the first question in the first half of the quarter, when inverted provides the answer to the question in the second half of the same quarter of this verse. Thus, the syllables of the word '*s<sup>1</sup>-dha-ve*' (=to a good man), the answer to the first question, when inverted becomes '*ve-dha-s<sup>1</sup>*' and provides the answer to the second question in the same quarter.

**Aho kenedĀḥ buddhir d<sup>1</sup>ru<sup>a</sup> tava nirmī<sup>1</sup> /  
Trigu<sup>a</sup> ṛṣyate buddhir na tu d<sup>1</sup>rumay<sup>»</sup> kvacit //**

*Atra ḥloke pṛvīrdhe vallabhaâ (=a lovin husband) ru-<sup>1</sup>y<sup>1</sup>â (=of the offended) priyatam<sup>1</sup>y<sup>1</sup>â (=of the loving wife) anumaya, kurvan (=while entreating) brṛte (=tells): Aho ! He ! priyatame ! Tava buddhir idĀḥ d<sup>1</sup>ru<sup>a</sup> bhaya<sub>j</sub> kar<sup>1</sup>, ka-hor<sup>1</sup> v<sup>1</sup>, kena nirmī<sup>1</sup> ? Eva, ka-hora-vacanena yad<sup>1</sup> priy<sup>1</sup> m<sup>1</sup>na, na muñcati, tad<sup>1</sup> priyatamaâ svasya praṇasyottara, svayam eva vadati yat (=that) buddhîâ tri-gu<sup>a</sup> sattva-rajasa-tama iti gu<sup>a</sup>-traya-svarūp<sup>1</sup> ṛṣyate/ s<sup>1</sup>; khya-ḥ<sup>1</sup>stre, vede v<sup>1</sup>, ki, -tu kvacit kutr<sup>1</sup>pi d<sup>1</sup>rumay<sup>»</sup> k<sup>1</sup>-ha-may<sup>»</sup> naiva ṛṣyate /*

This verse, too, contains an entertaining play of the questions and answers. A loving husband trying to get court his beloved, but offended, wife reconciled, is tired at last by her undaunted attitude, and exclaims as to who has created the terribly wooden mentality in her. And, as an after thought he reflects that this creation cannot be of the creator of the world, since the mind is not made of the wood ! Here, there is verbal play on the word '*d<sup>1</sup>ru<sup>a</sup>*'. When this word is taken as a Nom. Sing. of the feminine form of the adjective '*d<sup>1</sup>ru<sup>a</sup>*' it means 'terrible'; but when taken as an Instr. Sing. of the neuter noun '*d<sup>1</sup>ru*' (=wood), it means '(made) out of wood'.

**Now, read the following sentences aloud trying to understand their meanings:**

*Pur<sup>1</sup>* (=formerly) *ayody<sup>1</sup>-nagary<sup>1</sup>*, *dil<sup>»</sup>po n<sup>1</sup>ma r<sup>1</sup>j<sup>1</sup> babhūva* (= was there, happened to be) / *Sa sudak-i<sup>a</sup>*, *n<sup>1</sup>ma magadha-r<sup>1</sup>ja-putr<sup>»</sup>*, *pari<sup>a</sup>in<sup>1</sup>ya* (=married) / *Atha kad<sup>1</sup>cid* (=sometimes) *tau dampat<sup>»</sup>* (=couple) *vasi-h<sup>1</sup>ṛama*, *jagmatuâ* (=went) / *Munayas t<sup>1</sup>bhy<sup>1</sup>m arha<sup>a</sup>*, (=respectful welcome) *cakruâ* (=did) /

sentence, viz., '*ḥatravaâ svargam agacchan* / has become subsidiary in the Causal construction, and the Subject '*ḥatravaâ*' has become the principal Object used in the Accusative Case. Thus, in the Causal construction the verbal root '*gam*' (= 'to go) is *dvi-karmak* and conveys the sense of the root '*n*' (= 'to take, convey, carry').

**Now, read aloud the following sentences, trying to grasp their meaning:**

*Adhy<sup>1</sup>pakaâ ḥi-y<sup>1</sup>ya p<sup>1</sup>rito-ika*, (=prize) *yacchati* / *c<sup>1</sup>ryaâ adhy<sup>1</sup>pakena ḥi-y<sup>1</sup>ya p<sup>1</sup>rito-ika*, *d<sup>1</sup>payati* (=makes him give) / *B<sup>1</sup>laâ da<sup>a</sup>ena ghata*, *bhanakti* (=breaks) / *Kiḥoraâ b<sup>1</sup>lena da<sup>a</sup>ena ghata*, *bhañjayati* (=makes him break) / *Ch<sup>1</sup>traâ pustaka*, *vahati* (=carries) / *Guruâ ch<sup>1</sup>tre<sup>a</sup> pustaka*, *v<sup>1</sup>hayati* (=makes him carry) /

In these sentences the first one is in the Active construction, while the second one is in the Causal. In the Causal construction, the subject (in the Nominative Case) of the original Active construction is put in the Instrumental Case, while the words on the Objective, Instrumental and Dative in the original remain unchanged in the Causal one. But when the *dvi-karmaka* verbal roots are used the principal and subsidiary objects of the original sentence are put in the Accusative Case. For instance:

*Sudaâ* (= the cook) *anna*, *pacati* (=cooks) / *Sv<sup>1</sup>m<sup>»</sup> sūdena* *anna*, *p<sup>1</sup>cayati* (=makes him cook) / *Sv<sup>1</sup>min<sup>1</sup>* (=by the master) *sūdena* (=through the cook) *anna*, *p<sup>1</sup>cayate* (=is being cooked) / *b<sup>1</sup>laâ p<sup>1</sup>-haḥ<sup>1</sup>*, *gacchati* / *pit<sup>1</sup> b<sup>1</sup>la*, *p<sup>1</sup>-haḥ<sup>1</sup>*, *gamayati* / *pit<sup>1</sup> b<sup>1</sup>laâ p<sup>1</sup>-haḥ<sup>1</sup>*, *gamayate* / *tva-<sup>1</sup>vajra*, *karoti* / *dev<sup>1</sup>â tva-<sup>1</sup>ra*, - *tva-<sup>1</sup>r<sup>1</sup>* - *vajra*, *k<sup>1</sup>rayanti* / *devaiâ tva-<sup>1</sup>r<sup>1</sup>* *vajra*, *k<sup>1</sup>ryate* / *r<sup>1</sup>maâ caturdaḥḥa-sa*, *vatsara*, *vana*, *prati-<sup>1</sup>hati* (=starts

f In above sentences, every third one contains the Causal Passive construction, where the Causal Active construction is changed into the Causal Passive one by putting subject in the Instrumental Case and the verb in the passive form.

**Now, read aloud the following verses and their explanation:**

**Yasm<sup>1</sup>d viḥvam udeti yatra ramate yasmin punar lṅyate**  
**Bh<sup>1</sup>s<sup>1</sup> yasya jagad vibh<sup>1</sup>ti saha<sup>1</sup>j<sup>1</sup>nandojjvala, yan-mahaā /**  
**~<sup>1</sup>nta, ḥ<sup>1</sup>ḥ<sup>1</sup>vatam akriya, yam apunarbh<sup>1</sup>v<sup>1</sup>ya bhṛteḥvara,**  
**Dvaita-dhv<sup>1</sup>ntam ap<sup>1</sup>sya y<sup>1</sup>nti kĀtinaā prastaumi ta, pṛu-am //**

Ta, pṛu-a, param<sup>1</sup>tm<sup>1</sup>na, prastaumi prakĀ-a, stav<sup>1</sup>mi / ka, pṛu-am ? yasm<sup>1</sup>d viḥvam udeti, tam / punaā kam ? yatra viḥva, ramate, tam / punaā kam ? yasmin viḥva, punar lṅyate laya, pr<sup>1</sup>noti, tam / punaā kam ? yasya bh<sup>1</sup>s<sup>1</sup> prak<sup>1</sup>ḥena jagad vibh<sup>1</sup>ti prak<sup>1</sup>ḥat, tam / punaā kam ? yan-mahaā yasya mahaā tejaā saha<sup>1</sup>j<sup>1</sup>nandojjvala, saha<sup>1</sup>jena naisarge<sup>a</sup> nandena ujvala, vartate, tam / punaā kam ? ḥ<sup>1</sup>ḥ<sup>1</sup>ntam / punaā kam ? ḥ<sup>1</sup>ḥ<sup>1</sup>vastam / punaā kam ? a-kriya, kriy<sup>1</sup>-rahitam / punaā kam ? bhṛteḥvara, bhṛt<sup>1</sup>n<sup>1</sup>, sth<sup>1</sup>vara-rṇp<sup>1</sup>a<sup>1</sup>, ja<sup>1</sup>gama-rṇp<sup>1</sup>a<sup>1</sup>, ca pr<sup>1</sup>a<sup>1</sup>in<sup>1</sup>m ḥ<sup>1</sup>vara, sv<sup>1</sup>minam / punaā kam ? kĀtinaā dhany<sup>1</sup>ā j<sup>1</sup>v<sup>1</sup>ā dvaita-dhv<sup>1</sup>nta, bheda-buddhi-rṇpam andhak<sup>1</sup>ram ap<sup>1</sup>sya dṛra, k-iptv<sup>1</sup>, a-punar-bhav<sup>1</sup>ya punar-janma-rṇpa, sa, s<sup>1</sup>ra, niv<sup>1</sup>rayitu, ya, prati y<sup>1</sup>nti gacchanti, tam / et<sup>1</sup>-dĀḥa, (=such a one) viḥvasya-sĀ-i-s<sup>1</sup>thiti-sa, h<sup>1</sup>ra-k<sup>1</sup>ra<sup>a</sup>, jagad-udbh<sup>1</sup>saka, jyotiā-svarṇpa, , ḥ<sup>1</sup>nta, ḥ<sup>1</sup>ḥ<sup>1</sup>vatam a-kriya, bhṛta-n<sup>1</sup>tha, mok-a-gatibhṛta, puru-ottama, prastav<sup>1</sup>mi ity arthaā //

In this verse the nature of God has been depicted scientifically in majestic and sweetly poetic language, irrespective of any sectarian outlook, so that it may be acceptable to all religions.

**Coalescence** : Here in both the cases, yasm<sup>1</sup>t+viḥvam and jagat+vibh<sup>1</sup>ti, since the final t of the previous word has been followed by the soft consonant v, it is changed to d. In punaā+ bh<sup>1</sup>v<sup>1</sup>ya, since the visarga (:) is followed by a soft consonant bh, is changed to r.

**Vocabulary** : udeti = La-. (Pres.) Pra. Pu. (3<sup>rd</sup> Per.) Sing. of ud+i (2 P.) = 'to rise'. ramate = La-. (Pres.) Pra. Pu. (3<sup>rd</sup> Per.) Sing. of

(8) When more than one consonant occur at the end of a word due to application of the terminations, the first one survives, while the others are elided. For instance, suhĀd+s (Nom. Sing. termination) = suhĀd / hasan+t+s (as per the rules of coalescence pertaining to the declension of nouns) =hasan.

(9) When s occurs after any vowel other than a, or after the consonants of the guttural k class, or after r, it becomes retroflex, i.e., ṣ. For instance, b<sup>1</sup>le+su (Loc. Pl. termination) = b<sup>1</sup>le+u = b<sup>1</sup>le-u / v<sup>1</sup>k+su = v<sup>1</sup>k+u = v<sup>1</sup>k-u / g<sup>1</sup>r+su = g<sup>1</sup>r+u = g<sup>1</sup>r-u / This, too, is as per the rules of coalescence pertaining to the declension of nouns.

(10) When a word having n finally is followed by one having t initially, the n is changed to ṅ, and s is added immediately after it, in between. For instance, t<sup>1</sup>n+t<sup>1</sup>n = t<sup>1</sup>, +s+t<sup>1</sup>n+t<sup>1</sup>, t<sup>1</sup>n / pr<sup>1</sup>a<sup>1</sup>n+ tyaktv<sup>1</sup> = pr<sup>1</sup>a<sup>1</sup>, +s+tyaktv<sup>1</sup> = pr<sup>1</sup>a<sup>1</sup>, +s+tyaktv<sup>1</sup> /

(11) The hard consonants occurring finally in a word become soft ones, optionally. For instance, marut or marud / v<sup>1</sup>k or v<sup>1</sup>g /

**Now, read aloud the following verses and their explanations, trying to grasp their meanings:**

**Kasmai yacchati sajjano bahu-dhana, sĀ-a, jagat kena v<sup>1</sup>**  
**~ambhor bh<sup>1</sup>ti ca k<sup>1</sup> gale yuvatibhir ve<sup>a</sup>y<sup>1</sup>, ca k<sup>1</sup> dh<sup>1</sup>ryate /**  
**Gauriḥā kam at<sup>1</sup>ayac cara<sup>a</sup>ataā k<sup>1</sup> rak-it<sup>1</sup> r<sup>1</sup>k-asai-**  
**R<sup>1</sup>rohad avarohataā kalayat<sup>1</sup>m eka, dvayor uttaram //**

Sajjanaā kasmai bahu-dhana, yacchati ? Ka-smai=s<sup>1</sup>dhave / Kena v<sup>1</sup> jagat sĀ-am ? Ke-na=brahma<sup>a</sup> = vedhas<sup>1</sup> / ~ambhoḥ ca gale k<sup>1</sup> bh<sup>1</sup>ti ? K<sup>1</sup>=k<sup>1</sup>lim<sup>1</sup> / Yuvatibhir ve<sup>a</sup>y<sup>1</sup>, ca k<sup>1</sup> dh<sup>1</sup>ryate ? m<sup>1</sup>lik<sup>1</sup> / Gauriḥā cara<sup>a</sup>ataā kam at<sup>1</sup>ayat ? k<sup>1</sup>lam / R<sup>1</sup>k-asai k<sup>1</sup> rak-it<sup>1</sup> ? la<sup>1</sup>k<sup>1</sup> / Asmin ḥ<sup>1</sup>loke pratyekasmi, ḥ<sup>1</sup> cara<sup>a</sup>e pṛv<sup>1</sup>rdha-gatasya praḥnasyottara, yasmin ḥ<sup>1</sup>abde var<sup>a</sup>n<sup>1</sup>m<sup>1</sup> rohataā labhyate, tasyaiva ḥ<sup>1</sup>abdasyavar<sup>a</sup>n<sup>1</sup>m, avarohataā=viparyaye<sup>a</sup>, tasminn eva cara<sup>a</sup>e uttar<sup>1</sup>rdha-gatasya praḥnasyottara, labhyate / Yath<sup>1</sup> prathama-cara<sup>a</sup>e, 's<sup>1</sup>dhave' - 'vedhas<sup>1</sup>' / Dvitya-cara<sup>a</sup>e. 'k<sup>1</sup>lim<sup>1</sup>' - 'm<sup>1</sup>lik<sup>1</sup>' / TĀya-cara<sup>a</sup>e, 'k<sup>1</sup>lam' - 'la, k<sup>1</sup>' /

**Coalescence:** ~ambhoā+bh<sup>1</sup>ti (ā+bh<sup>1</sup>= r+bh<sup>1</sup>= -rbh<sup>1</sup>-) / Yuvatibhiā +ve<sup>a</sup>yam (h+ve=r+ve= -rve-) / R<sup>1</sup>k-asaiā+rohad (ā+<sup>1</sup>=r+<sup>1</sup>= -r<sup>1</sup>-) / Dvayoā+uttaram (ā+u=r+u= -ru-) / In all these

preferences for particular sect. The idea suggested is that the external forms are of no importance, and consequently, the differences of opinion, as well as conflicts based on them, are unwarranted.

In Sanskrit language, as in many other modern spoken ones, their occur certain invariable changes when particular sounds come together as the final one of the preceding word and the initial one of the immediately following one; this change is known as 'coalescence'. This process is natural. We have seen it in connection with the coalescence of vowels and *visarga* (ः), occurring in the sentences or the compounds. In this lesson we would like to introduce ourselves with the coalescence of consonants. **The general rule of the consonantal coalescence is that the previous consonantal sound takes over the qualities of the one that follows it.** This process works in many ways, as shown below:

(1) (1) When a hard consonant follows a soft one, the latter becomes a hard one. For instance,  $tad+k^1laâ=tat+k^1laâ$  ( $d+k=t+k$ ) /  $suhÂd+samak-am=suhÂt+samak-am$  ( $d+s=t+s$ ) /  $v^1g+kalahaâ=v^1k+kalahaâ$  ( $g+k=k+k$ ) =  $v^1k-kalahaâ$  /

(1) (2) When a soft consonant follows a hard one, the latter becomes a soft one. For instance,  $dik+gajaâ=dig+gajaâ$  ( $k+g=g+g$ ) =  $dig-gajaâ$  /

(2) (3) When a nasal consonant follows a non-nasal one, the former changes to the nasal of its own group. For instance,  $cit+mayaâ=cin+mayaâ$  ( $t+m=n+m$ ;  $n$  being the nasal of the dental t-group)

(4) This tendency of taking over the qualities of the following consonant is seen in another way, too. For instance,  $ta^{\textcircled{t}}it+lat^1=ta^{\textcircled{t}}il+lat^1$  ( $t+l=l+l$ ) =  $ta^{\textcircled{t}}il-lat^1$ .

(5) The final c, ञ and j of the words become k, even if nothing follows them. For instance,  $v^1c=v^1k$  /  $di\textcircled{ñ}=dik$  /  $bhi-aj=bhi-ak$  /

(6) In a word when occurring medially, the n preceded by ण or र, irrespective of the intermediate vowel, becomes <sup>a</sup>. For instance,  $mar+anam=mar+a^aam=mar^aam$  /  $po\textcircled{r}+anam=po\textcircled{r}+a^aam=po\textcircled{r}a^aam$  /

(7) When in a word t is followed by ञ, the former becomes c and the latter ch. For instance,  $tat+\textcircled{ñ}abdaâ=tac+chabdaâ$  ( $t+\textcircled{ñ}=c+ch$ ) /  $mat+\textcircled{ñ}i\textcircled{ñ}uâ=mac+chi\textcircled{ñ}uâ=macchi\textcircled{ñ}uâ$  /

*ram* (रम) = 'to play, stand still, enjoy. *Lyate* = *La-*. (Pres.) **Passive** Pra. Pu. (3<sup>rd</sup> Per.) Sing. of *l* (9 P. *lin<sup>1</sup>ti*) = 'to adhere, melt'. *Vibh<sup>1</sup>ti* = *La-*. (Pres.) Pra. Pu. (3<sup>rd</sup> Per.) Sing. of *vi+bh<sup>1</sup>* (2 P.) = 'to shine, gleam forth'. *Y<sup>1</sup>nti* = *La-*. (Pres.) Pra. Pu. (3<sup>rd</sup> Per. *y<sup>1</sup>ti*) Pl. of *y<sup>1</sup>* (2 P.) 'to go'. *Prastaumi* = *La-*. (Pres.) Utt. Pu. (1<sup>st</sup> Per.) Sing. of *pra+stu* (2 U. *prastauti, prastav<sup>1</sup>ti, prastute, prastuv<sup>1</sup>te*) = 'to praise. Eulogize. *Ap<sup>1</sup>sya* = Gerund from *apa+as* (4. P. *ap<sup>1</sup>syati*).

**Compounds:** *sahaj<sup>1</sup>nandojjvalam=sahaja, ca<sup>1</sup>nanda, ca<sup>1</sup>ujjvala, ca<sup>1</sup>ak<sup>1</sup>ra-dvandva*. *akriyam=na kriyam* (a nañ-tatpuru-a sam<sup>1</sup>sa). *apunarbhav<sup>1</sup>ya=na punarbhav<sup>1</sup>ya* (Nañ-tatpuru-a sam<sup>1</sup>sa). *Dvaita-dhv<sup>1</sup>ntam=dvaitam eva dhv<sup>1</sup>ntam* (karma-dh<sup>1</sup>raya sam<sup>1</sup>sa).

**LESSON 19**  
(*Ekonvija P<sup>1</sup>-haā*)

*~akya, yan na viḥe-ato nigaditu prem<sup>a</sup>aiva yac cintita,  
MĀdvaḥ gṛ-vadanendu-ma<sup>a</sup>alam iva sv<sup>1</sup>nte vidhatte mudam /  
Yan mugdh<sup>1</sup>-nayan<sup>1</sup>nta-ce-itaṁ iv<sup>1</sup>dhyak-e 'pi no lak-ita,  
Tat tejo vinay<sup>1</sup>d amanda-hāday<sup>1</sup>nand<sup>1</sup>ya vand<sup>1</sup>mahe //*

*Tat tejaā vand<sup>1</sup>mahe / Kim artham ? a-manda-hāday<sup>1</sup>nand<sup>1</sup>ya = a-mandaā = na mandaā, arth<sup>1</sup>t bahu, yaā hādayasya<sup>1</sup> nandaā, tad-artham / Kasm<sup>1</sup>t k<sup>1</sup>ra<sup>a</sup>ṭ vad<sup>1</sup>mahe ? Vinay<sup>1</sup>t / KṛdĀḥ, tat tejaā ? Yat viḥe-ataā = viḥe-rōpe<sup>a</sup>, nigaditu, = v<sup>1</sup>y<sup>1</sup> var<sup>a</sup>ayitu, , na ḥakyam, arth<sup>1</sup>t a-var<sup>a</sup>yam asti / Punaā kṛdĀḥam ? Yat tejaā prem<sup>a</sup>1 eva, cintita, = cintana-vi-aya, , kĀta, sat, sv<sup>1</sup>nte = bhaktasya hādaye, mudam<sup>1</sup>nanda, vidhatte / Katham iva ? MĀdvaḥ gṛ-vadanendu-ma<sup>a</sup>alam iva / Iva = yath<sup>1</sup>, mĀdūni = snigdh<sup>1</sup>ni, aḥ g<sup>1</sup>ni avayav<sup>1</sup>ā, yasy<sup>1</sup>ā s<sup>1</sup>, tasy<sup>1</sup>ā indu-ma<sup>a</sup>alena = candra-ma<sup>a</sup>alena, adĀḥ, , vadana, = mukha, / Arth<sup>1</sup>t, yath<sup>1</sup> snigdh<sup>1</sup>vayava-ḥḥḥ<sup>1</sup>ā priy<sup>1</sup>y<sup>1</sup>ā candravat ma<sup>a</sup>1kĀti mukha, priyasya hādaye, mudam =<sup>1</sup>nandam, utp<sup>1</sup>dayati tath<sup>1</sup> / Punaā kṛdĀḥ, tat tejaā ? yat tejaā, adhyak-e = ak<sup>a</sup>oā purataā vartam<sup>1</sup>nam, api mugdh<sup>1</sup>y<sup>1</sup>ā nayanayoā ant<sup>1</sup>n<sup>1</sup>, = ka<sup>1</sup>k<sup>1</sup>a<sup>1</sup>, , ce-ita, = pravṛttiā / Ak<sup>a</sup>oā purataā vartam<sup>1</sup>nam api na lak-ita, bhavati tath<sup>1</sup> / A-var<sup>a</sup>an<sup>a</sup>ya, , bhakti-yukta-dhy<sup>1</sup>nena<sup>1</sup>nanda-janaka, , pratyak-a, sat api na dra-u, ḥakya, , tejomaya, param<sup>1</sup>tma-svarōpa, brahm<sup>1</sup>nanda-pr<sup>1</sup>ptaye vand<sup>1</sup>mahe ity arthaā /*

**Coalescence:** In *yat+na* ( *t+na=n+na na=nna* by replacement of *t* by *n*) = *yan na* / In *yat+ci-* (=*t+c=c+c* by replacement of *t* by *c*) = *yac ci-* / In *yat+mu-* (=*t+m=n+m* by replacement of *t* by *n*) = *yan mu-* / In *prem<sup>a</sup>1+eva* (=*1+e=ai*) = *-<sup>a</sup>ai-*

**Word Forms:** *prem<sup>a</sup>1*=Instr. Sing of *preman* (Neu.)= love, affection. *vidhatte* = 3<sup>rd</sup> Per. Sing. of *vi+dh<sup>1</sup>* (3 U. *dadh<sup>1</sup>ti-dhatte*)= to do, generate. *vand<sup>1</sup>mahe* = 1<sup>st</sup> Per. Pl. of *vand* (2 ṽ. *vandate*)= to salute, bow down. *nigaditum*=Infinitive of *ni+gad* (1 P. *nigadati*).

**Compounds:** *mĀdvaḥ gṛ-vadanendu-ma<sup>a</sup>alam* = *indoā ma<sup>a</sup>alam* = *indu-ma<sup>a</sup>alam* (ḥa-*hi-tatpu.*) / *vadanam eva indu-ma<sup>a</sup>alam* = *vadanendu-ma<sup>a</sup>alam* (Karmdh<sup>1</sup>raya) / *mĀdu aḥ g<sup>1</sup>ni yasy<sup>1</sup>ā s<sup>1</sup> mĀdvaḥ gṛ* (Bahuv<sup>ḥ</sup>hi) / *mĀdvaḥ gy<sup>1</sup>ā vadanendu-ma<sup>a</sup>alam* (ḥa-*hi-tatpu.*)

It is noteworthy that there is in this verse a poetic depiction of the incomparable infinite joy obtained by the worshipful meditation on the inconceivable form of the God, and it is rendered more tasty by means of sweet illustrations.

*Vi<sup>a</sup>ur v<sup>1</sup> tripur<sup>1</sup>ntako bhavatu v<sup>1</sup>  
brahm<sup>1</sup> surendro 'thav<sup>1</sup>  
Bh<sup>1</sup>nur v<sup>1</sup> ḥaḥa-lak-a<sup>a</sup>o 'tha bhagav<sup>1</sup>n  
buddho 'tha siddho 'thav<sup>1</sup>/  
R<sup>1</sup>ga-dve-a-vi<sup>1</sup>rti-moha-rahitaā  
sattv<sup>1</sup>nukampodyato  
Yaā sarvaiā saha sa, skĀto gu<sup>a</sup>a-ga<sup>a</sup>ais  
tasmai namaā sarvad<sup>1</sup> //*

*R<sup>1</sup>ga-dve-a-vi<sup>1</sup>rti-moha-rahitaā=r<sup>1</sup>ga-deve-a-rōpe<sup>a</sup>a vi-amaya- duākha-mohena viḥnaā san, sattv<sup>1</sup>nukampodyataā = pr<sup>1</sup>ibhyaā anukamp<sup>1</sup>, kartum udyama-ḥḥaā san, yaā sarvaiā gu<sup>a</sup>a-samōhaiā saha sa, sk<sup>1</sup>ra-yuktaā bhavati, tasmai sarvad<sup>1</sup> namaā / Saā viḥuā bhavatu v<sup>1</sup>, tripur<sup>1</sup>ntakaā= ḥivaā bhavatu v<sup>1</sup>, brahm<sup>1</sup> = praj<sup>1</sup>patiā bhavatu v<sup>1</sup>, surendraā= sur<sup>1</sup>a<sup>1</sup>m indraādhīpatiā bhavatu v<sup>1</sup>, bh<sup>1</sup>nuā = sōryaā bhavatu v<sup>1</sup>, ḥaḥa-lak-a<sup>a</sup>ā = candraā bhavatu v<sup>1</sup>, bhagav<sup>1</sup>n buddhaā bhavatu v<sup>1</sup>, siddhaā jinaā bhavatu v<sup>1</sup>,/ Mama abhiniveḥaā na viḥi--a-svarōpa-yukta, param<sup>1</sup>tm<sup>1</sup>na, prati, kintu v<sup>1</sup>ta-r<sup>1</sup>ga-dve-a, day<sup>1</sup>ḥa, prati eva bhavati ity arthaā /*

**Coalescence:** In *vi<sup>a</sup>uā+v<sup>1</sup>* (=*ā+v=r+v* by replacement of *visarga* by *r*)= *-rv<sup>1</sup>* / In *surendraā+athav<sup>1</sup>* (=*-a+ā+a=-a+u+a=-o+a-=-o+'-=-o'* by elision of initial as indicated by *avagraha* in Deva-n<sup>1</sup>gar), or apostrophe in Roman). In *gu<sup>a</sup>aga<sup>a</sup>aiā+tasmai* (=*ā+t=s+t* by replacement of *ā* by *si*)= *-sta-* /

**Compounds:** *try<sup>1</sup>a<sup>1</sup>*, *pur<sup>1</sup>a<sup>1</sup>*, *sam<sup>1</sup>h<sup>1</sup>raā tripuram* (Dvigu), *tasya antakaā* (ḥa-*hi-tatpu.*)

In this verse, a sense of respect for the Supreme Soul has been expressed by emphasizing the abstract nature in the form of the excellent spiritual quality of compassion for all beings, and of rising above painfully poisonous passions like attachment, hatred and delusion, so as to be acceptable to all irrespective of their individual or personal