

Bh¹v¹rtha and **karm¹tha** : To derive an abstract noun or the one expressing similar behavior, from a noun or adjective the *taddhita* terminations **tva, tal (= t¹), imanic, -yañ, añ, vati** and **kan** are suffixed to it.

-tva or **-tal (= t¹)** – These *taddhita* terminations are suffixed to a noun or adjective to derive an abstract noun from it. When **-tva** is applied the derived abstract noun or adjective becomes a neuter one, and when **-tal > t¹** is applied the derived abstract noun or adjective becomes a feminine one. For instance: *go + tva = gotva = gotvam* (N.) = bullness. *go + tal > = go + t¹ = got¹* (F.) = cowness. *¶i¶u + tva = ¶i¶utva = ¶i¶utvam* (N.) = childhood. *¶i¶u + tal > ¶i¶u + t¹ = ¶i¶ut¹* (F.) = childhood.

Recite aloud the following verse and its explanation, trying to grasp their meanings:

Vidvata, ca nĀpatva, ca naiva tulye kad¹cana /

Sva-de¶e puñyat¹ r¹jñā sarvatra vidu-o hi s¹ //

Vidvatva, = vidu-aā bh¹vaā = vidvatt¹ (= learnedness, scholarship). *nĀpatva, = nĀpasya karma = nĀpat¹* (= kingship). *Ubhe kad¹pi tulye = tulanāye* (= comparable) *naiva* (= never) *bhavataā / Ki, k¹a^aam? R¹jñā puñyat¹ = puñyasya bh¹vaā = puñyatvam* (= respectability) *svad-de¶e eva bhavati / R¹j¹ tu svasya r¹jye eva puñyate / Kin-tu vidu-aā puñyat¹ tu sarvatra eva bhavati / Vidv¹n sarvatra eva pŃjyate /*
-imanic (= iman) – By applying the *taddhita* termination *imanic* abstract nouns are derived from the nouns and adjectives like, *pĀthu, mĀdu, mahat, pa-u, tanu, laghu, bahu, s¹dhu*, etc.,. When this termination is suffixed, the initial vowel changes to its corresponding semivowel when warranted, and the final vowel with the final consonant is elided. For instance: *pĀthu + imanic > pĀthu + iman > prath + iman = prathiman* = extensiveness. *laghu + imanic > laghu + iman > lagh + iman = laghiman* = smallness. *mahat + imanic > mahat > mah + iman = mahiman* (= greatness).

-yañ (= ya) – This *taddhita* termination is suffixed to the nouns like *nāla, ¶ukla*, etc., denoting color, and the qualitative nouns, like *dĀ^oha, kĀ¶a, vakra, ¶ukra*, etc., to derive abstract nouns from them. When the termination is applied, the initial vowel of the noun concerned undergoes the *vĀddhi*, and the final vowel is elided. And, the resultant

LESSON 20 (Vi, ¶aā P¹-haā)

P¹āini has set the system of the **1gama** (addition) and **1de¶a** (replacement) and with a view to explain logically the word forms as they were actually used in the Sanskrit language spoken in his times. He has analyzed the language as it actually was spoken then. He has not set up a new language. Patañjali, the author of the Great Commentary (*Mah¹-bh¹-ya*) on the *A-1dhy¹y* of P¹āini has specifically mentioned that one of five objectives, rather benefits, of composing this work of P¹āini was to master the Sanskrit language easily. And, those who grasp the system of the P¹āinian Grammar can read, and understand thoroughly, any of the innumerable works in Sanskrit. It for this reason that we are giving here the information about the P¹āinian terminology in these lessons, to enable the interested student of Sanskrit to master it, and equip himself thoroughly, with a provision that those not interested in it may skip over it.

Now, we continue here the topic of the Past Perfect (*Li-*) verbal forms. The 3rd Per. Sing. forms are mostly found to be used in Sanskrit literature. And, the Past Perfect forms of the verbal roots of the Tenth Class more popular; they are the ones in which the adjunct *am* is added to the verbal root, and then the Past Perfect forms of the roots *bhŃ, kĀ, or as* are suffixed to it. Let us look at the three types of the P.P. forms of a few verbal roots:

»k- (1 ३) = 'to see, observe'

	Sing.	Du.	Pl.
Pr.Pu.	{ »k- ¹ mbabhŃva	»k- ¹ mbabhŃvatuā	»k- ¹ mbabhvuā
(3 rd .Per.)	{ »k- ¹ ñcakre	»k- ¹ ñcakr ¹ te	»k- ¹ ñcakr ¹ re
Sing.)	{ »k- ¹ m ¹ sa	»k- ¹ m ¹ satuā	»k- ¹ m ¹ suā

cak¹s (2 P.) = 'to shine, look bright'

	Sing.	Du.	Pl.
Pr.Pu.	{ cak ¹ mbabhŃva	cak ¹ mbabhŃvatuā	cak ¹ mbabhŃvuā
(3 rd .Per.)	{ cak ¹ ñcakre	cak ¹ ñcakr ¹ te	cak ¹ ñcakr ¹ re
Sing.)	{ cak ¹ s ¹ m ¹ sa	cak ¹ s ¹ m ¹ satuā	cak ¹ s ¹ m ¹ suā

ga^a (10 U.)= 'to count. Calculate, consider'

	Sing.	Du.	Pl.
Pr.Pu. {	<i>ga^aay¹mbabhØva</i>	<i>ga^aay¹mbabhØvatuâ</i>	<i>ga^aay¹mbabhØvuâ</i>
(P. 3 rd {	<i>ga^aay¹cak¹ra</i>	<i>ga^aay¹ñcakratuâ</i>	<i>ga^aay¹ñcakruâ</i>
Per. {	<i>ga^aay¹m¹sa</i>	<i>ga^aay¹m¹satuâ</i>	<i>ga^aay¹m¹suâ</i>
Sing.)			

Pr.Pu. {	<i>ga^aay¹mbabhØve</i>	<i>ga^aay¹mbabhØv¹te</i>	<i>ga^aay¹mbabhØvire</i>
(. 3 rd {	<i>ga^aay¹ñcakre</i>	<i>ga^aay¹ñcakr¹te</i>	<i>ga^aay¹ñcakr¹re</i>
Per. {	<i>ga^aay¹m¹sa</i>	<i>ga^aay¹m¹satuâ</i>	<i>ga^aay¹m¹suâ</i>
Sing.			

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

**Sa bibhre-a pracuk-oda dantair o-ha, cakh¹da ca /
Pragop¹y¹ñcak¹r¹ "ñu yatnena paritâ puram //**

Sa r¹va^aâ bibhre-a cac¹la (=started) / Sa lo-h¹dⁿ (=the earthen clods. Etc.) pracuk-oda cØr^aitav¹n (=powdered, reduced to dust) / Sa dantâi o-ha, cakh¹da da-av¹n (=chewed, masticated) /

Sa purⁿ, laj k¹, paritâ sarvataâ (=on all sides) yatnena pray¹sena (=with due efforts) "ñu "ghra, (=quickly, forthwith) pragop¹y¹ñcak¹ra rak-itav¹n (=duly protected) ca /

**Laluâ kha^gg¹n mam¹rjuⁿ ca mam¹juⁿ ca paraⁿñvadh¹n /
Alañcakre sam¹lebhe vavase bubhuje pape //**

Bha-¹â (=soldiers) kha^gg¹n asⁿ (=swords) laluaⁿ g¹âhitavantaâ (=held, brandished), mam¹rjuâ viⁿddh¹n k¹âtavantaâ (=polished), paraⁿñvadh¹n paraⁿñm adho-bh¹g¹n (=the lower end portions of the battale-axes) mam¹juâ ¹odhitavantaâ (=sharpened)/ alaⁿcakre alaj k¹ât¹â bah¹bhuâ (=adorned themselves), sam¹lebhe sutar¹, anulepana, k¹âtavantaâ (=anointed themselves), vavase vastrair ¹cch¹dit¹â babh¹vuâ (=covered themselves with clothes) bubhuje bhuktavantaâ (=fed themselves), papau p¹tavantaâ (=drank)/

Verbal Forms: bibhre-a=bhØ- (5 P. 'to start' - bhØ-^aoti) P.P. 3rd. Per, Sing. Pra-cuk-oda=pra+k-ud (7 U. 'to pound, powder' -

kallolita (=having the waves, surging with joy. mØrchita=(one) who has swooned. pratibimbita= (that)which is reflected. dⁿk-ita = (one) who has been initiated.

-ini (= in) } These *taddhita* termination are suffixed to a-

--han (= ika)} k¹r¹n¹ta nouns to derive the *matvarth*ya nouns from them. The final vowel of the noun is elided on the application of the termination. For instance, dan^a®a+ini > da^a® + in = da^a®in (=one) having a stick, or staff. dhana+ -hak > dhan+ika= dhanika (=one) having, money, wealth.

-matup (mat/vat) – When it is sought to be derive a noun from the one denoting a thing, this *taddhita* termination is suffixed to express that one has that particular thing. For instance: go+matup > go+mat = gomati (=one) who has cows.

When this termination is suffixed to a noun having as its penultimate consonant *ma* or any of the four first ones of any of the five classes, the termination changes to **vatup** (=vat) For instance: vidy¹+matup > vidy¹+mat > vidy¹+vat = vidy¹vat (=one) possessing learning, a learned person. yaⁿlas+matup > yaⁿlas+mat > yaⁿlas+vat = yaⁿlasvat (=one) having fame, famous. dhana+matup > dhana+mat > dhana+vat = dhanavat=(one) having money, rich. Similarly, rØpavat =handsome, rasavat = juicy, tasty, delicious. vidutvat = ta[®]itvat = having lightning. -

Recite the following verses aloud along with their explanations, and memorize them to keep in mind the use of these *matvarth*ya terminations:

BhØma-nind¹-praⁿla, s¹su nitya-yoge 'tiⁿiyane /

Sambandhe 'sti-vivak¹-y¹, bhavanti matup-¹dayaâ //

BhØm¹rthe pu-kal¹rthe (=in the sense of 'very much, excessive') vivak-ite (=when it is sought to be conveyed) matu-¹dayaâ (= -matup, etc.) pratyay¹â bhavanti (=are applied)/ Nind¹rthe (=the sense of censure) vivak-ite matu-¹dayaâ pratyay¹â bhavanti / Nitya-yoge (=constant connection, concomitance) vivak-ite matu-¹dayaâ pratyay¹â bhavanti / Atiⁿiyane (=excessiveness) vivak-ite matu-¹dayaâ pratyay¹â bhavanti / Sambhandhe (=relation) vivak-ite matu-¹dayaâ pratyay¹â bhavanti / Asti (=existence, is possessed of, is having) vivak-ite matu-¹dayaâ pratyay¹â bhavanti /

$d^1\text{ṣarathi}$ = son of Daṣaratha . i.e., $R^1\text{ma}$. $\text{Dak-a+iñ} > d^1k\text{-i} = \text{dak-ya apatya}$, $\text{pum}^1n = d^1k\text{-i} = \text{son of Dak-a}$, i.e., $P^1\text{a}ini$.

-**ḥak** (=ay)- This termination is suffixed to the feminine nouns derived by the application of the *str*-pratyaya (like -*ī*). to derive the *apatyārtha* nouns from them. When it is suffixed, the first vowel in them it replaced by its *vĀddhi* equivalent, and the final vowel is elided and the adjunct *a* is added in the final position. For instance, $\text{vinat}^1 + \text{ḥak} > \text{vainat+ey+a} = \text{vinateya} = \text{vinat}^1y^1\text{ā apatya}$, $\text{pum}^1n = \text{son of Vinat}^1$, i.e. Garuḥa , eagle. $\text{Bhagin} + \text{ḥak} > \text{bh}^1\text{gin+ey+a} = \text{bh}^1\text{gineya} = \text{bhaginy}^1\text{ā apatya}$, $\text{pum}^1n = \text{son of sister}$, i.e., nephew.

-**Yat** (=ya) - This *taddhita* termination is suffixed to the nouns, like r^1jan , ṣvasura , to derive the *apatyārtha* nouns from them. When it is suffixed, the first vowel in them it replaced by its *vĀddhi* equivalent, and the final vowel is elided. For instance, $r^1jan+yat > r^1jan+ya = r^1janya = r^1jñā\text{ā apatya}$, $\text{pum}^1n = \text{son of a king}$, or one belonging to the royal family, a feudal king, a person of warrior class. $\text{ṣvasura+yat} > \text{ṣv}^1\text{sur+ya} = \text{ṣv}^1\text{surya} = \text{ṣvasurasya apatya}$, $\text{pum}^1n = \text{son of the father-in-law}$, i.e., wife's brother.

Matvarthṣya: To express the sense of 'belonging to, possessing, having', these terminations are suffixed. $P^1\text{a}ini$ has listed four such terminations, viz., **itac**, **ini**, **-han** and **matup**, which are all called *matvarthṣya*.

-**itac** (=ita) – By suffixing the *taddhita* terminator 'itac', *matvarthṣya* noun is derived from the nouns, like t^1rak^1 , pu-pa , mañjar , sṠtra , mṠtra , prac^1ra , vic^1ra , $\text{ku}^a\text{-mala}$, $\text{ka}^a\text{-aka}$, etc.. When the termination is applied, the last vowel of the noun is elided. For instance: $t^1rak^1+ita > t^1rak+ita = t^1rakita =$ (the sky) full of the stars. Similarly, $\text{pu-pita} =$ (a tree or plant or a creeper) having the flowers. $\text{sṠtrita} =$ (a literary work) comprising the aphorisms. $\text{prac}^1rita =$ (an ideology, or sermon) which has been propagated. $\text{vic}^1rita =$ (a philosophical concept) that is thought about. $\text{ka}^a\text{-kita} =$ (a plant) having the thorns. $\text{rom}^1ñcita =$ (a body) with hair standing on end, thrilled. $\text{pallavita} =$ (a tree or plant) having the leaves. $\text{kha}^a\text{-ita} =$ (something) that is broken. $\text{nindita} =$ (that) which is censured. $\text{bubhuk-ita} = \text{k-dhita} =$ (one) who is hungry. $\text{pip}^1sita =$ (one) who is thirsty. Similarly, *sukhita*, *duākhita*, *utka^a-hita*,

$\text{k-u}^a\text{atti/k-unte}$) P. P. 3rd Per Sing. $\text{cakh}^1da = \text{kh}^1d$ (1 P. 'to eat, masticate' – kh^1dati) P. P. 3rd Per. Sing. Pra-gop^1y^1 , $\text{cak}^1ra = \text{pra+gup}$ (1 P. 'to protect' – pragop^1yati) P.P. 3rd Per. Sing. $\text{laluā} = \text{ḷ}$ (9 U. 'to brandish' – $\text{ḷon}^1ti\text{-lun}^1te$) P.P. 3rd Per. Sing. $\text{mam}^1juā/\text{mam}^1rjuā = \text{m}^1j$ (2 P. 'to polish' – m^1r-i) P.P. 3rd Per. Sing. $\text{alañcakre} = \text{ala}$, + KĀ (8 U. 'to adorn' – $\text{alaj karoti-alaj kurute}$) P.P. Pass. 3rd Per. Sing. $\text{sam}^1lebhe = \text{sam} + \text{labh}$ (2 3. 'to anoint' – $\text{sam}^1labhate$) P.P. Pass. 3rd Per. Sing. $\text{vavase} =$ (2 3. 'to cover, clothe' - vaste) P.P. Pass. 3rd Per. Sing. $\text{bubhuje} = \text{bhuj}$ (7 U. 'to eat' – bhunakti-bhuj kte) P.P. Pass. 3rd Per. Sing. $\text{pape} = \text{p}^1$ (1 P. 'to drink' – pibati) P.P. Pass. 3rd Per. Sing.

In the second half of the second verse, we find the Past Perfect forms in the Passive Voice, too. These two verses have been quoted from the famous classical Sanskrit epic *Bha--i-k¹vyam*. Such forms have been deliberately used by the poets of the scholarly Sanskrit epics like the *Kir¹t¹rjunṣyam* of Bh^1ravi , the *ṣṣup¹lavadhā* of M^1gha , and the *Nai-adhṣyacaritam* of ṣrihar-a , to exhibit their profound grammatical knowledge. Such an exhibition of learning entertains the experts of Sanskrit grammar. We can also enjoy similarly if we dive deeper into the $P^1\text{a}inian$ system of Sanskrit grammar. This is akin to the knower of classical Indian music who alone can properly enjoy and appreciate the elaborately presented musical craftsmanship and skill of maestros like Pt. Ravishankar, Ustad Allauddinkhan, Pt. Jashraj, Pt. Hariprasad Chaurasiya, Vishva Mohan Bhatt, Zakr Hussein, and others.

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

ṣṣt¹mbara, (=the yellow silken lower garment) **ṣṣk-ya** (=having observed) **samudrāḥ vi^a-u**, **sva-kany¹**, **dadau** (=gave in marriage), **ṣṣaj kara**, **carm¹mbara**, (=having the tiger skin garment) **dā^a-v¹ sa ca vi-a**, **dadau /Bhagavati vasundhare ! dehi** (=give) **me vivaram** (=a cavern) / **Raviā sahasra-gu^aam ustra-u**, (=to give off, return) **rasam datte** (=accepts, takes up) / **Kleṣṣā phalena hi punar navat¹**, (=renovation, freshness) **vidhatte** (=takes over, bears) / **MṠha ! jahṣhi dhan¹gama-tā^am** (=the yearning for getting wealth) / **Buddhi-yukto iha sukĀta-du-kĀte ubhe jah¹ti** (=leaves off, gets free from) / **Sarva, ka^a-¹** (=the superior to all)

Dadatu dadatu g¹ṛ g¹limanto bhavantaā /
Vayam api tad-abh¹v¹d g¹li-d¹ne samarth¹ā //
(He p¹-hak¹ā ! Yadi p¹inṛya-paddhaty¹ ṣabda-viṣṭe-ama,
pa-hitv¹ bhavat¹, manasi nirvedaā sañj¹yate, tena k¹ra^aena
bhavanto yadi g¹ṛ, d¹tum icchatha, tad¹ bhavanto g¹limananto
g¹li-yulk¹ā santo vaṣṭyam asmabhya, g¹li-d¹na, kurvantu /
Vaya, tu asm¹ka, sak¹ṣe g¹ṛn¹m abh¹v¹t tasmin karma^ai a-
samarth¹ā / Kevala, jñ¹na-d¹ne eva samarth¹ā bhav¹ma iti
bh¹v¹rthaā /

Vocabulary: dadatu=do give. G¹li = abuse, abusive term.
 G¹limantaā=ones who possess (the stock of) abusive terms. Tad-
 abh¹v¹t=tasya abh¹bh¹t= g¹ly-abh¹v¹t =due to lack of that.

Verbal forms: dadatu=d¹ (3 U. 'to give, dad¹ti-datte) P.P.
 3rd Per. Pl.

The verbal roots of the **juhoty-¹di class** are reduplicated when the terminations of the any Tenses and Moods apply to them. The process of reduplication here is the same as has been shown in the case of the Past Perfect forms of the verbal roots of all classes. **A few selected 3rd Per. Sing. forms of a few verbal roots of the Juhoty¹di class are given below, in the serial order of the Lak¹ras, i.e., la-, li-, lu-. lĀt, lo-, la_j, li_j. lu_j, lĀ_j:** Now, from this list of every verbal root, select the forms of the same lak¹ra, and make nine lak¹ra-wise lists in each of them, from all these verbal roots, and mention the meaning of each of the forms along with them. For instance: (La-) dad¹ti-datte= gives. dadh¹ti-dhatte= bears, possesses. bibheti = fears. jah¹ti= deserts, leaves.

D¹ (3 U. 'to give, bestow') dad¹ti, datte / dadau, dade / d¹t¹, d¹t¹ / d¹syati d¹syate / dad¹tu, datt¹m / adad¹t, adatta / dady¹t, dadṭa / ad¹t, adita / ad¹syat, ad¹syata /

Dh¹ (3 U. 'to bear, possess') dadh¹ti, dhatte / dadhau, dadhe / dh¹t¹, dh¹t¹ / dh¹syati dh¹syate / dadh¹tu, dhatt¹m / adadh¹t, adhatta / dadhy¹t, dadhṭa / adh¹t, adhita / adh¹syat, adh¹syata /

Bh¹ (3 P. 'to fear, be afraid') bibheti / bibhay¹ñcak¹ra / bhet¹ / bhe-yati / bibhetu, bihit¹t, bibhṭ¹t / abibhet / bibhiy¹t, bibhy¹t / abhai-ṭ / abhe-yat /

H¹ (3 P. 'to leave, desert) jah¹ti / jahau / h¹t¹ / h¹syati / jah¹tu, jahit¹t, jahṭ¹t / ajah¹t / jahy¹t / ah¹sṭ / ah¹syat /

pada are suffixed to the base of the verbal forms the Sanskrit roots in Future Tense. For instance, gam(1.P) – gam+i+ya+at = gami-yat = (He) will be going). mud (1) mud > mod+i+ya+m¹na = modi-yam¹na > modi-yam¹a (=He) will be delighted.

In the previous chapter we have casually referred to the **Taddhita** usages. Now, we shall treat them in detail. We know that from a verbal root various Participles are derived to express the continuing action, the relation between to action, to motive or purpose, and while some of them are declined in Cases and Numbers like nouns or adjectives, others remain Indeclinable. Similarly, fresh nouns with added sense are derived from nouns, pronouns and adjectives. The termination helps to derive such forms is called the **Taddita-pratyaya**. P¹ini has treated all such terminations in detail in the section called the **Taddita-adhik¹ra** in his A-¹dhy¹y. These terminations are treated there, and here also, in accordance with the sense they express in addition to the original of the nouns, etc.

Apaty¹rtha: 'Apatya' means offspring or child, may be male (apatya, pum¹n) of feminine (apatya, str). The word 'gotra' (= family of three generations) is also used in connection with these terminations, and hence the sense denoted is expressed as gotr¹patya, pum¹n for a male offspring, and as gotr¹patya, str for the female offspring. P¹ini has listed four Taddita terminations, viz., a^a, iñ, ṣhak and yat as being apaty¹ty¹rthaka, i.e., expressing the sense of an offspring.

-a^a(=a)– This taddhita termination is suffixed to the i-k¹r¹ta nouns and adjectives, like aṣṭvapati, ṣatapati, dhanapati, ga^aapati, r¹-rapati, gĀhapati, paṣṭupati, dh¹nyapati, sabh¹pati, pr¹aapati, k-etrapati, etc., to derive the apaty¹rtha nouns from them. When it is suffixed, the first vowel in them it replaced by its vĀddhi equivalent, and the final vowel is elided. For instance, aṣṭvapati+a^a > ṣṭvapata = ṣṭvapateā apatya, pum¹n = son of aṣṭvapati.

-iñ (=i) – This taddhita termination is suffixed to the a-k¹r¹nta nouns, like daṣṭaratha, to derive the to derive the apaty¹rtha nouns from them. When it is suffixed, the first vowel in them it replaced by its vĀddhi equivalent, and the final vowel is elided. For instance, daṣṭaratha+iñ > d¹ṣṭarath+i= daṣṭarathasya apatya, puman=

In these verses, the verbs, like *¹nandit¹raā*, *pra-¹raā*, *to-¹*, *gant¹ra*, *samet¹*, *a*, *hit¹smahe* and *labdh¹he*, are the verbal forms in the Second Future Tense (LĀ-). They indicate the sense of near future action. Such verbal forms are found to have been used sometimes in the classical Sanskrit literature.

Let us see the terminations used in the formation of such verbal forms in the Second Future Tense (LĀ-):

Parasmai-pada			tmane-pada			
Sing.	Du.	Pl.	Sing.	Du.	Pl.	
Pr. Pu. (3 rd Per.)	<i>t¹</i>	<i>t¹rau</i>	<i>t¹raā</i>	<i>t¹</i>	<i>t¹rau</i>	<i>t¹raā</i>
M. Pu. (2 nd Per.)	<i>t¹si</i>	<i>t¹sthaā</i>	<i>t¹stha</i>	<i>t¹se</i>	<i>t¹s¹the</i>	<i>t¹dhve</i>
U. Pu. (1 st Per.)	<i>t¹smi</i>	<i>t¹svaā</i>	<i>t¹smaā</i>	<i>t¹he</i>	<i>t¹svahe</i>	<i>t¹smahe</i>

Now, let us see the conjugational forms of the verbal root *d¹* (3 P. 'to give, donate', *dad¹ti* - *datte*) the LĀ- :

Parasmai-pada			tmane-pada			
Sing.	Du.	Pl.	Sing.	Du.	Pl.	
Pr. Pu.	<i>d¹t¹</i>	<i>d¹t¹rau</i>	<i>d¹t¹raā</i>	<i>d¹t¹</i>	<i>d¹t¹rau</i>	<i>d¹t¹raā</i>
M. Pu.	<i>d¹t¹si</i>	<i>d¹t¹sthaā</i>	<i>d¹t¹stha</i>	<i>d¹t¹se</i>	<i>d¹t¹s¹the</i>	<i>d¹t¹dhve</i>
U. Pu.	<i>d¹t¹smi</i>	<i>d¹t¹svaā</i>	<i>d¹t¹smaā</i>	<i>d¹t¹he</i>	<i>d¹t¹svahe</i>	<i>d¹t¹smahe</i>

d¹t¹ = d¹syati = d¹t¹ = d¹syate = he will give, donate / *d¹t¹si = d¹syasi = d¹t¹se = d¹syase* = you will give, donate. It should be noted that both in the Parasmai-pada and the tmane-pada, the terminations of the Pr. Pu. (i.e., the 3rd Per.) are similar, and as a result the verbal forms in them are also similar. The forms in the rest of the persons and Numbers differ. Moreover, the forms of the *Ā-k¹r¹nta* noun *d¹tĀ* (M. 'giver, donor') also seem to be similar to the verbal forms of the root *d¹* (3 U.) in the Pr. Pu. Sing. Du. and Plural.

The terminations of *Lu-* or *LĀ-* are found to have been applied to the verbal forms in the Future Tense. But the Future Participles are also found to be used in Sanskrit sometimes. In these forms the terminations 'at' in the Parasmai-pada and the 'm¹na' in the tmane-

The verbal roots of the **Rudh¹di**, i.e., the 7th class, take the adjunct **᳚nam (=na)**, and since this adjunct ends in *m*, the surviving *na* is placed after the first vowel of the root, i.e., in the medial position, before the terminations of the Tenses and Moods apply to it. For instance: *rudh + ᳚nam > ru + na + dh / chid + ᳚nam > chi + na + d / Bhañj + ᳚nam > bha + na + ñj / bhuj + ᳚nam > bhu + na + j /*

Now, from this list of every verbal root, select the forms of the same lak¹ra, and make nine lak¹ra-wise lists in each of them, from all these verbal roots, and mention the meaning of each of the forms along with them. For instance: (La-) *dad¹ti-datte* = gives. *dadh¹ti-dhatte* = bears, possesses. *bibheti* = fears. *jah¹ti* = deserts, leaves.

A few selected 3rd Per. Sing. forms of a few verbal roots of the Rudh¹di class are given below, in the serial order of the Lak¹ras, i.e., la-, li-, lu-. lĀt, lo-, laj, lij. lu, lĀj :

Rudh (7 U. 'to obstruct, stop') *ru¹addhi, rundhe / rurodha, rurudhe / roddh¹, roddh¹ / rotsyati, rotsyate / ru¹addhu, runddh¹m / aru¹at – aru¹ad, arundha / rundhy¹t, rundh¹ta / arudhat, arauts¹t – arundha / arautsyat, arautsyata /*

Chid (7 U. 'to cut, cut asunder') *chinatti, chinte / chicheda, chichide / chett¹, chett¹ / chetsyati, chetsyate / chinattu, chint¹m /*

acchinat, acchinta / chindy¹t, chindeta / acchidat, achhaits¹t – acchitta / acchetsyat, acchetsyata /

Bhañj (7 U. 'to break, break to pieces) *bhanakti / babhañja / bhaj kt¹ / bhaj k-yati / bhanaktu – bhaj kt¹t / abhanak / bhañjy¹t / abh¹j k-¹t / abhaj k-yat /*

Bhuj (7 U. 'to eat, experience, feel') *bhunakti, bhuj kte / bubhoja, bubhuje / bhokt¹, bhokt¹ / bhok-yati, bhok-yate / bhunaktu -bhuj kt¹t, bhuj kt¹m / abhunak, abhuj kta / bhuñjy¹t, bhuñj¹ta / abh¹uk-¹t, abhukta / abhok-yat, abhok-yata /*

Now, from this list of every verbal root, select the forms of the same lak¹ra, and make nine lak¹ra-wise lists in each of them, from all these verbal roots, and mention the meaning of each of the forms along with them. For instance: (La-) *ru¹addhi, runddhe* = stops. *chinatti, chinte* = cuts. *Bhanakti* = breaks. *Bhunakti* = eats.

Now, read aloud the following sentences:

Candram¹ kasya na priyaâ? Ki, kad¹pi r¹jate rajan¹
candramasa, vin¹? Candramasaiva r¹trau prak¹ṣaâ / Candra-
mase jan¹â pra^aamanti caturthy¹, r¹trau / Candramasaâ
sravaty amâta, paur^aim¹sy¹m iti manyante jan¹â / Candra-
masaâ prak¹ṣaâ sarve¹m upak¹r¹yaiva, yath¹ sôryasya / can-
dramasi dâḥyate hari^ak¹raâ kala; kas tena ca ṣaḥ; ka ucyate /
Pôra-candrasya tejas¹ pay¹, si raupya-drava-rôp¹ai pratibh¹nti
/ Payas¹ saraâ vibh¹ti / sarasi kamal¹ni vikasanti / Samudrasya
payassu kallol¹â samudbhavanti / Tad-dâ¹-v¹ modate manaâ /

In the above sentences, the forms of the *sa-k¹r¹nta* (i.e., having *s* in the final position) nouns, viz., *candramas* (M.), *payas* (N.), *tejas* (N.), *saras* (N.), and *manas* (N.), are used. The forms of such nouns are given below to enable us to understand their meaning in different Cases and Numbers.

Vocabulary: Candram¹â = ṣaḥ; kaâ = vidhuâ = candraâ = 'the Moon' / Candramaâ = ṣaḥ; ka = vidho = candra = 'O Moon' / Candramasam = ṣaḥ; kam = vidhum = candram = 'towards the Moon' / Candramas¹ = ṣaḥ; kena = vidhun¹ = candre^a = 'by the Moon' / Candramase = ṣaḥ; k¹ya = vidhune = candr¹ya = 'to the Moon' / Candramasaâ = ṣaḥ; k¹t = vidhunaâ = candr¹t = 'from the Moon' / Candramasaâ = ṣaḥ; kasya = vidhunaâ = candrasya = 'of the Moon' / Candramasi = ṣaḥ; ke = vidhuni = candre = 'in the Moon' /

Candramas (M.) = 'the Moon'			Payas (N.) = 'water'		
Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom. cadram ¹ â	candramasau	candramasaâ	{ paraâ	payasi	pay ¹ , si
Voc. candramaâ	candramasau	candramasaâ	{ payaâ	payasi	pay ¹ , si
Acc. candramasam	candramasau	candramasaâ	{ payaâ	payasi	pay ¹ , si
Instr. candramas ¹	candramobhy ¹ m	candramobhiâ	payas ¹	payobhy ¹ m	payobhiâ
Dat. candramase	candramobhy ¹ m	candramobhyaâ	payase	payobhy ¹ m	payobhyaâ
Abl. candramasaâ	candramobhy ¹ m	candramobhyaâ	payasaâ	payobhy ¹ m	payobhyaâ
Gen. candramasaâ	candramasoâ	candramas ¹ m	payasaâ	pasayoâ	payas ¹ m
Loc. candramasi	candramasoâ	candramaâsu	payasi	pasayoâ	payaâsu

The feminine P. Perf. Participle in the *ṣ*-tmane-pada, like are formed by suffixing the feminine termination *ṣ* to the masculine forms, like *bubudh¹na*. e.g. *bubudh¹na + ṣ = bubudh¹n¹*. Being *ṣ-k¹r¹nta*, they are declined like the noun *Ram¹* (F.), etc.

The forms of the P. Perf. Participles, shown above, are generally found to be used in the scholarly classical epics, like the *Ki¹t¹rjunyam*, *ṣiḥup¹lavadhā*, *Nai-adh¹yacaritam*, and etc. Such forms can be understood from their usage in Sanskrit literature. The same applies to the forms of the nouns like, *do-an/dos* (=hand), *dat* (=tooth), *ni-* (=night), *pad* (=foot), *as¹aj* (=blood), *m¹s* (=month), *h¹ad* (=heart).

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

ṣandit¹ras tv¹, dâ¹-v¹ pra¹-raḥ ṣvayoâ ṣivam /
M¹taraâ saha maithily¹ to¹-ca bharataâ param //

(He Hanuman) m¹taraâ tv¹, dâ¹-v¹ ṣandit¹raâ = ṣandit¹-yanti = ṣandit¹â bhavi-yanti / Maithily¹ = j¹naky¹ = stay¹, saha = samam, ṣvayoâ = r¹ma-lak-ma^aayoâ, ṣiva, = kaly¹a, , pra¹-raâ = praḥṣayati-yanti = prak¹-yanti / Bharataḥ ca para, to¹-ca = santok-yti = santu¹-o bhavi-yati /

Gant¹raâ param¹, pr¹ti, paur¹â ṣrutv¹ vacas tava /
Jñ¹tvaitat sammukh¹naḥ ca samet¹ bharato dhruvam //

Paur¹â = n¹garika-jan¹â, tava vacaâ = vacana, = v¹a, , ṣrutv¹, param¹, = utk¹-ra, , pr¹ti, = prasannat¹, , gant¹raâ = gami-yanti / Etat = ida, , v¹nta, = v¹rt¹, , jñ¹tv¹ = viditv¹, bharataâ ca druta, = ṣghra, , sammukh¹naâ = abhimukhaâ san, dhruva, = avaḥya, = a-sa, ṣaya, , samet¹ = sam-¹gamiḥyati /

Gate tvayi path¹ 'nena vayam apy a, hit¹smâhe /

Labdh¹he 'ha, ṣruti, pr¹pte bhôyo bhavati sammukhe //

Anena path¹ = m¹rge^a, tvayi gate = y¹te sati = yad¹ tva gato bhavi-yati tad¹ (= after you have gone), vayam = r¹m¹dayaâ, api. a, hit¹smâhe = gami-y¹maâ / Bhôyaâ = punar api, tvayi sammukhe = abhimukhe = yad¹ tvam asm¹ka, puraâ (= before us), pr¹pte (= reached, arrived), aha, dh¹ati, = dhairyâ, = santo-a, , labdh¹he = lapsye (= will get) /

LESSON 21
Ekavi, ॥aâ P¹-haâ

The P. P. Perf. Parti. forms like *bubudhvas*, *jajñivas*, etc., being *sa-k¹r¹nta* masculine nouns, are declined like those of *vidvas*. When these forms are converted into feminine, they become *»-k¹r¹nta*. For instance, *jagmivas* > *jagmu-* (by change of *s* > *-*) = *jagmu-* / *tasthivas* + » > *tasthu-* + » = *tasthu-* / *nin»vas* + » > *ninyu-* + » = *ninyu-* / ॥u॥rØvas + » = ॥u॥rØ- + » = ॥u॥rØ- / being *»-k¹r¹nta* their forms are declined like those of *nad*. For instance: *jagmu-y¹â* / *tasthu-»m* / *ninyu॥bhyaâ* / *ninyu-»^a1m* / *su॥rØ-»-u* / The forms of *bubudh¹na*, etc., being *a-k¹r¹nta*, are declined like the noun *r¹ma*.

Now, let us see the declension of these *sa-k¹r¹nta* nouns, *jagmivas* (M.) and *tasthu-* (F.) by way of specimens:

jagmivas (M.) = 'one who had gone'

Case	Sing.	Du.	Pl.
1 st . Nom.	<i>jagmiv¹n</i>	<i>jagmiv¹, sau</i>	<i>jagmiv¹, saâ</i>
8 th Voc.	<i>jagmivan</i>	<i>jagmiv¹, sau</i>	<i>jagmiv¹, saâ</i>
2 nd Acc.	<i>jagmiv¹, sam</i>	<i>jagmiv¹, sau</i>	<i>jagmu-aâ</i>
3 rd Instr.	<i>jagmu-¹</i>	<i>jagmivadbhy¹m</i>	<i>jagmivadbhiâ</i>
4 th Dat.	<i>jagmu-e</i>	<i>jagmivadbhy¹m</i>	<i>jagmivadbhyaâ</i>
5 th Abl.	<i>jagmu-aâ</i>	<i>jagmivadbhy¹m</i>	<i>jagmivadbhyaâ</i>
6 th Gen.	<i>jagmu-aâ</i>	<i>jagmu-oâ</i>	<i>jagmu-¹m</i>
7 th Loc.	<i>jagmu-i</i>	<i>jagmu-oâ</i>	<i>jagmivatsu</i>

tasthu- (F.) = 'one who was standing'

Case	Sing.	Du.	Pl.
1 st . Nom.	<i>tasthu-</i>	<i>tasthu-yau</i>	<i>tasthu-yaâ</i>
8 th Voc.	<i>tasthu-i</i>	<i>tasthu-yau</i>	<i>tasthu-yaâ</i>
2 nd Acc.	<i>tasthu-»m</i>	<i>tasthu-yau</i>	<i>tasthu-yâ</i>
3 rd Instr.	<i>tasthu-y¹</i>	<i>tasthu-»bhy¹m</i>	<i>tasthu-»bhiâ</i>
4 th Dat.	<i>tasthu-yai</i>	<i>tasthu-»bhy¹m</i>	<i>tasthu-»bhyaâ</i>
5 th Abl.	<i>tasthu-y¹â</i>	<i>tasthu-»bhy¹m</i>	<i>tasthu-»bhyaâ</i>
6 th Gen.	<i>tasthu-y¹â</i>	<i>tasthu-yoâ</i>	<i>tasthu-»^a1m</i>
7 th Loc.	<i>tasthu-y¹m</i>	<i>tasthu-yoâ</i>	<i>tasthu-»-u</i>

<i>Manas</i> (N.) = 'mind'			<i>Tejas</i> (N.) = 'light'			
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom.	{ <i>manaâ</i>	<i>manas»</i>	<i>man¹, si</i>	<i>tejaâ</i>	<i>tejas»</i>	<i>tejas¹, si</i>
Voc.	{ <i>manaâ</i>	<i>manas»</i>	<i>man¹, si</i>	<i>tejaâ</i>	<i>tejas»</i>	<i>tejas¹, si</i>
Acc.	{ <i>manaâ</i>	<i>manas»</i>	<i>man¹, si</i>	<i>tejaâ</i>	<i>tejas»</i>	<i>tejas¹, si</i>

The forms of the other Cases and Numbers of both are similarly declined in accordance with the forms of *candramas* as given above.

Now, recite aloud the following verses:

Vidv¹n eva vij¹n¹ti vidvaj-jana-pari॥ramam /
Na hi vandhy¹ vij¹n¹ti gurv», prasava-vedan¹m //
Vidu-¹, vadan¹d v¹caâ sahas¹ y¹nti no bahiâ /
Y¹t¹॥ cen na par¹ñcanti dvirad¹n¹, rad¹ iva //
Satya, damo jñ¹nam ahi, sat¹ ca
Vidvat-pra^a1ma, ca su॥plat¹ ca /
Et¹ni yo dh¹rayat sa vidv¹n
Na kevala, yo pa-hati sa vidv¹n //

Vocabulary: *Vidv¹n* = *pa^aditaâ* = 'vidy¹v¹n' = scholar, learned, wise.' *Gurv»m* = *ka-hin¹m* = *ka-»amay»m* = 'heavy, difficult, painful.' *Vidu-¹m* = *pa^adit¹n¹m* = *vidy¹vat¹m* = 'of the scholars, of the learned men, of the wise ones.' *Y¹nti* = *gacchanti* = 'go'. *Bahiâ* = 'outside.' *Ced* = 'if at all.' *Par¹ñcanti* = 'go back, return.' *dviradaâ* = *dvau radau yasya saâ* = *gajaâ* = 'the one having two tusks, elephant.' *Radaâ* = 'tooth, tusk.' *Ahi, sat¹* = *ahi, s¹* = 'non-violence.'

In the above verses some of the forms of the *sa-k¹r¹nta* word 'vidvas' have been used. All the forms of the word are as follows:

Vidvas (M.)

Case	Sing.	Du.	Pl.	Case	Sing.	Du.	Pl.
Nom.	<i>vidv¹n</i>	<i>vidv¹, sau</i>	<i>vidv¹, saâ</i>	Dat.	<i>vidu-e</i>	<i>vidvadbhy¹m</i>	<i>vidvadbhyaâ</i>
Voc.	<i>vidv¹n</i>	<i>vidv¹, sau</i>	<i>vidv¹, saâ</i>	Abl.	<i>vidu-aâ</i>	<i>vidvadbhy¹m</i>	<i>vidvadbhyaâ</i>
Acc.	<i>vidv¹, sam</i>	<i>vidv¹, sau</i>	<i>vidu-aâ</i>	Gen.	<i>vidu-aâ</i>	<i>vidu-oâ</i>	<i>vidu-¹m</i>
Instr.	<i>vidu-¹</i>	<i>vidvadbhy¹m</i>	<i>vidvadbhiâ</i>	Loc.	<i>vidu-i</i>	<i>vidu-oâ</i>	<i>vidvatsu</i>

In these forms, those of the Acc. Pl. (*vidu-aâ*), Abl. Sing. (*vidu-aâ*) and Gen. Sing. (*vidu-aâ*), are similar. Their contextual meaning has to be inferred from their use in the sentence concerned. Similar is the case with the similar forms of the Inst. Du., Dat. Du. Abl. Du., and the Gen. Du. as well as Loc. Du. in the declensions of almost all the nouns

in Sanskrit. The particular point to be noted is that in the case of the noun *vidvas* the sound *s* changes to *v* in the Gen. and Loc. Du. and Gen. Pl.

In Sanskrit, sometimes we find the use of Past Perfect Participles also. For instance: *Svargam upeyu-o vṛtā vara^aya varam¹l¹-sahit¹ā dev¹; gan¹ā sam¹jagmu-ṛ adr¹k-uā* / Here, *upeyu-aā= ¹gat¹ā=* 'that had arrived, reached' / *sam¹jagmu-ṛā = sam¹gat¹ā =* 'that had arrived, reached' / *adr¹k-uā= apaḥḥyan=* saw.

We know that in the Past Perfect Tense (*Li- lak¹ra*), the forms having the terminations '-us' in the Parasmai-pada, e.g. *bubudhuā, jajñuā, tasthuā*, etc., and those having '-ire' in the ₂tmane-pada, e.g., *mamire, dadire, remire*, etc., are used. In these forms we should note that the base is like *bubudh-, jajñ-, tasth-, mam-, dad-, rem-*, etc.

When the termination *vas* in the Parasmai-pada, and ¹na in the ₂tmane-pada, is applied to this *Li- 3rd* Per. Pl. base of a verbal root, it becomes the P.P.Participle form of the root. And, in the case the root is *se-* or *ve-*, the additional *i* is affixed regularly or optionally, to the Parasmai-pada termination making it *ivas*. For instance, in the Parasmaipada: *budh – bubudh+vas= bubudhvas / jñ¹ – jig+i+vas= jajñivas / sth¹- tasth+i+vas = tasthivas / gai – jig+i+vas = jigivas / ji – jig+i+vas= jigivas / ni – nin+vas= ninvas / bh – nin+vas = ninvas / bibhay¹cak¹ā+vas= bibhay¹cak¹āvas / nu – nun+vas= nunvas / stu – tu-u+vas = tu-uvas / ṛu – ṛu+vas = ṛuvas / bh – bubh+vas / k¹ – cak¹ā+vas= cak¹āvas / t¹ – tit¹+vas= tit¹vas / na – ne+i+vas= neiva / pac – pec+i+vas = pecivas / Similarly, in the ₂tmane-pada, the termination ¹na is applied to the 3rd Per. Pl. base of the root, we get the P.P. Perfect Participle. For instance: *budh – bubudh+¹na = bubudh¹na / m¹ – mam+¹na = mam¹na / d¹ – dad+¹na = dad¹na / trai – tatr+¹na = tatr¹a / ci – cicy+¹na = cicy¹na, ciky+¹na = ciky¹na / adhi+i – adhi+jag+¹na = adhijag¹na / stu – tu-uv+¹na = tu-uv¹na / bh – babhr¹a = / st¹ – tastar+¹na = tastar¹a / ram – rem+¹na = rem¹a / In some of the latter forms the *n* is changed to ^a as per the rule of coalescence.**

Now, Some forms of the very notable mas., fem., and neu. nouns ending in consonants (*hal-anta*) are given below by way of specimens, so that we can recognize the those of other similar ones:

Noun Gndr.	N.Sg.	N. Pl.	Vc.Sg.	Ac. Pl.	Abl. Sg.	Gnt. Pl.	Lct.Sg.
<i>pu, s</i> (M.)	<i>pum¹n</i>	<i>puma, saā</i>	<i>puman</i>	<i>pu, saā</i>	<i>pu, saā</i>	<i>pu, s¹m</i>	<i>pu, si</i>
<i>gir</i> (F.)	<i>gā</i>	<i>giraā</i>	<i>gā</i>	<i>giraā</i>	<i>giraā</i>	<i>gir¹m</i>	<i>giri</i>
<i>ahan</i> (N.)	<i>ahaā</i>	<i>ah¹ni</i>	<i>ahar</i>	<i>ah¹ni</i>	<i>ahnaā</i>	<i>ahn¹m</i>	<i>ahni/ahani</i>
<i>arvan</i> (N.)	<i>arv¹</i>	<i>arantaā</i>	<i>arvan</i>	<i>arvataā</i>	<i>arvataā</i>	<i>arvart¹m</i>	<i>arvati</i>
<i>uḥḥan</i> (P.)	<i>uḥḥan¹</i>	<i>uḥḥanasaā</i>	<i>uḥḥanan</i>	<i>uḥḥan</i>	<i>uḥḥan</i>	<i>uḥḥan</i>	<i>uḥḥan</i>
<i>viḥḥav¹h</i> (P.)	<i>viḥḥav¹h</i>	<i>viḥḥav¹ā</i>	<i>viḥḥav¹-</i>	<i>viḥḥav¹h</i>	<i>viḥḥav¹h</i>	<i>viḥḥav¹m</i>	<i>viḥḥav¹hi</i>
<i>up¹nah</i> (F.)	<i>{up¹nah</i>	<i>up¹nahaā</i>	<i>{up¹nat</i>	<i>up¹nahaā</i>	<i>up¹nahaā</i>	<i>up¹nah¹m</i>	<i>up¹nahi</i>
	<i>{up¹nad</i>		<i>{up¹nad</i>				
<i>tur¹s¹h</i> (P.)	<i>tur¹-¹</i>	<i>tur¹s¹haā</i>	<i>tur¹-¹</i>	<i>tur¹s¹haā</i>	<i>turn¹haā</i>	<i>tur¹s¹h¹m</i>	<i>tur¹s¹hi</i>
<i>mahat</i> (P.)	<i>mah¹n</i>	<i>mah¹ntaā</i>	<i>mahan</i>	<i>mahataā</i>	<i>mahataā</i>	<i>mahat¹m</i>	<i>mahati</i>
<i>mahat</i> (N.)	<i>mahat</i>	<i>mah¹nti</i>	<i>mahat</i>	<i>mah¹nti</i>	<i>mahataā</i>	<i>mahat¹m</i>	<i>mahati</i>
<i>mahat</i> (F.)	<i>mahat</i>	<i>mahatyaā</i>	<i>mahati</i>	<i>mahat¹ā</i>	<i>mahat¹ā</i>	<i>mahat¹m</i>	<i>mahaty¹m</i>
<i>di</i> (F.)	<i>dik/dig</i>	<i>di¹ā</i>	<i>dik/dig</i>	<i>di¹ā</i>	<i>di¹ā</i>	<i>di¹m</i>	<i>di¹i</i>
<i>v¹c</i> (F.)	<i>v¹c/v¹g</i>	<i>v¹caā</i>	<i>v¹k/v¹g</i>	<i>v¹caā</i>	<i>v¹caā</i>	<i>v¹c¹m</i>	<i>v¹ci</i>

tills the earth with a plough.)/ (2) The word denoting time or path, for conveying the sense of success or fulfillment of an action, e.g., *M¹senā vy¹kara^aam adh^ṛtav¹n* (=He completed the study of Grammar in one month.)/ *Kro^ḷṇena pustaka, pa-hitav¹n* (= He read the book by the mile.) / (3) The word denoting the assistant or helper of the Subject, when the indeclinable words *samam, saha, s¹kam, sahitam, s¹rdham* denoting the sense of 'with', 'along with', 'accompanied by' is used in a sentence, e.g., *Lak-ama^aa^ā s^ṛt¹ ca r¹me^aa sama,* or *saha* or *s¹ka,* or *sahita,* or *s¹rdha, vana, jagmatu^ā* (= Lak-man and Sita went to forest with R¹m.)/ *Up¹dhy¹ya^ā ch¹tra^ī sama,* or *saha* or *s¹ka,* or *sahita,* or *s¹rdha, sn¹ti* (= The assistant teacher takes bath in company of the students.) (4) The words denoting physical handicap or defect, similarity or equality, reason or motive, e.g. *ak^{-a}1 k¹a^aā* (=blind in one eye) / *ḷiras¹ khav¹-a^ā* (=bald in head) / *kar^aena badhira^ā* (=deaf in the ear) / *p¹dena khañja^ā* (=lame in one foot)/ *Duryodhano bh^ṛmena tulya^ā* or *sama^ā* or *sad^āḷa^ā balav¹n n¹s^ṛt* (= Duryodhan was not equally strong as Bhim) / *Pu^ayena d^ā-a^ā hari^ā* (=God was visualized by merit) / *Adhyayanena vasati* (=he stays for studying) / *Dhana, pariḷrame^aa bhavati* (= Wealth is obtained by efforts)/ *Svare^aa r¹mabhadram anuharati* (=He is akin to Rambhadra in point of voice)/ *Bilva-pu-pe^aa rudra, yajate* (=He worships [~]iva with Bilva leaves).

Caturth^ṃ vibhakti (Dative Case): A noun, pronoun or an adjective is used in the Dative Case in the following syntactical situations in a sentence: (1) A thing to be given, or anybody with reference to whom something is done, e.g. *Daridr¹ya bhojana, dad¹ti* (=He offers food to a pauper.) / *Bhojan¹ya pa-hati* (He studies for food). (2) When the verbal root *ruc* (१ ु. = to like) is used as a verb in a sentence, the word denoting the thing one likes, e.g. *B¹lak¹ya modak¹ā rocante* (=A child likes the sweet balls.)/ *Rug^a1ya puru⁻¹ya bhojana, na rocate* (=A sick person does not like the food.) / (3) When the verbal root *dh^ā* (10 U. =to owe to) is used in a sentence, the word denoting the lender to whom one owes something, e.g. *Govindo r¹m¹ya lak-a, dh¹rayati*(=Govind owes one lakh rupees to Ram). / (4) The person who is the target of anger, betrayal, envy or malice, when the forms of

abstract noun is a neuter one. For instance: *d^āha+-yañ > d^āha+ya > d¹r^ṃh+ya= d¹r^ṃhya > d¹r^ṃhyam* (N.) = firmness, strength. *madhura+-yañ > madhura+ya > m¹dhur+ya=m¹dhurya =m¹dhryam* (N.)=sweetness.

Similarly, in the case of the qualitative nouns, e.g. *br¹hma^aa+-yañ > br¹hma^aa+ya > br¹hma^a+ya= br¹hma^aya= br¹hma^ayam* (N.)=brahminhood. *cora-+-yañ > cor-a+ya > caura+ya =cauryam* (N.)=theft. Likewise, from *dh^ṛrta > dhaurtyam* (N.) =fraud, cheating; *nipu^aa > naipu^ayam* (N.)= skill; *alas > ¹lasyam* (N.)=idleness.

añ (=a) – In the *i-k¹r¹nta* nouns or adjectives, if the initial vowel be short, the *taddhita* termination –añ is suffixed to them to derive abstract nouns from them. When the termination is applied the initial short vowel in the noun is replaced by its *v^ād^{dh}i* equivalent, and the final vowel is dropped. For instance: *ḷuci (=pure)+añ > ḷuci+a > ḷauc+a = ḷaucam* (N.)= purity. *Muni+añ > muni+a=maun+a = maunam* (N.)= silence, keeping quiet.

vati (=vat) – To express the sense of similarity of action, or a thing, the *taddhita* termination is suffixed to a noun or adjective to derive abstract nouns from them. No change occurs in the original word when this termination is applied to them. For instance: *br¹hma^aa+vati > br¹hma^aa+vat > br¹hma^aavat = br¹hma^aena tulaya*=like a Brahmin. *Br¹hma^aavat adh^ṛte=br¹hma^aena tulayam adh^ṛte = veda-p¹-ha, karoti* =studies, or recites, the Veda like a Brahmin. *Indrapratha+vati > indrapratha+vat > indraprathavat* = as in Indraprastha city (of gods). *Indraprathavat pray¹ge 'pi durga^ā* (=a fort) *asti / Ramesha+vati > ramesha+vat= rameshavat* = like that of Ramesha. *Rameshvat hareshasya vastr¹aⁱ vartante /*

-kan (=ka) – This *taddhita* termination is suffixed to a noun or adjective to derive a noun expressing the sense that somebody or some or picture or form is mistaken for something else. For instance: *aḷva+kan > aḷva+ka = aḷvaka*=one whose form resembles that of a horse. *putra+kan > putra+ka = putraka*= some tree or bird or animal adopted as one's own son.

Sam^Ṡh¹rthaka: The *taddhita* terminations **a^a (=a)** and **tal (=t¹)** are suffixed to a noun to derive a noun expressing the sense of a collection or a multitude.

-a^a (=a) – When this *taddhita* is applied to a noun denoting a bird or animal, the initial vowel of concerned noun is replaced by its *vĀddhi* equivalent and the final one is elided, and a neuter noun is derived. For instance: *baka+a^a > b¹k +a=b¹ka= b¹kam=* a flock of cranes. Similarly, *k¹kam* (from *k¹ka*) = a flock of crows; *m¹yōram* (from *mayōra*) = a flock of peacocks; *k¹potam* (from *kapota*) = a flock of pigeons; *v¹rkam* (from *vĀka*) = a horde of wolves.

tal (=t¹) – When this *taddhita* termination is suffixed to a noun a noun denoting a noun or adjective, a fresh feminine *gr¹ma+tal* one is derived expressing its collection or multitude. For instance: *gr¹ma+tal > gr¹ma+t¹ = gr¹mat¹* (F.). Similarly, (from *bandhu*) *bandhut¹* = a collection of relatives; (from *gaja*) *gajat¹* = a horde of elephants. (from *sah¹ya*) *sah¹yat¹* = a group of helpers.

Sambandh¹rthaka or **Vik¹r¹rthaka** – The terminations **a^a (=a)**, **-hak (=ika)**, **añ(=a)**, and **maya- (=maya)** are applied to derive a from a noun fresh noun expressing the sense of 'being related to' or 'belonging to'.

-a^a (=a) – This *taddhita* termination is suffixed to derive a neuter noun denoting 'being related to' or 'belonging to'. When this termination is applied, the initial vowel of the concerned noun is replaced by its *vĀddhi* equivalent, and its final vowel is elided. For instance: *deva+a^a > deva+a > daiv +a=daiva= daivam* (N.) = *devasya idam* = the one related to the gods, destiny; *gri-ma+a^a > gri-ma+a > grai-m+a= grai-ma= grai-mam* (N.) = the one belonging to the Summer Season; *niñ¹+a^a > niñ¹+a > naiñ¹+a= naiñ¹am* (N.) = that which belongs to the night.

Some nouns derived by this termination denote the source, also. For instance, *rajat+a^a > r¹jata > r¹jatam* (N.) = made of silver; *suvar^aa +a^a > sauvar^aam* (N.) = made of gold. *mayōra+a^a > m¹yōraā=mayōrasya vik¹raā* = created from the peacock, or *mayōrasya avayavaā* = a limb of peacock. Similarly, from *marka-a > m¹rka-aā=marka-asya vik¹raā* = generated from a ape, or *marka-asya avayavaā* = a limb of an ape.

--hak (=ika) - This *taddhita* termination is applied to derive the nouns denoting the sense of the source, i.e. 'being created from'. For instance: *prakĀti+a^a > pr¹kĀta= prakĀteā vik¹raā* = created from the Nature, a source. *mĀttik¹+ a^a > m¹rttika* = one created from

in the Accusative Case, e.g. *Aha, tv¹, pañy¹mi* (=I see you.) / (2) When the forms of the following verbal roots are used with the pre-fixes *adhi, anu, upa, ¹*, the word denoting the location of the action denoted by the verbal root is put in the Accusative Case. For instance: *adhi+ñ* (2 . =to lie down on) in *Candr¹p^oaā ñil¹pa--am adhiñiñye* (=Candrap^oa reclined down on a stone slab.) / *adhi+sth¹* (1 P. =to sit on) in *Dañarathaā gotrabido 'rdh¹sanam adhitasthau* (=Dañaratha sat on the half seat of the throne of Indra) / *adhi+¹s* (2 . = to sit on) in *Bhōpatiā si, h¹sanam adhy¹ste* (= King sits on a lion-seat) / *adhi+vas* or *upa+vas* or *anu+vas* or *¹+vas* (1 P. = to reside in) in *Hariā vaiku^a-ham adhvasati* or *upavasati* or *anuvāsati* or *¹vasati* (=Hari resides in Vaiku^a-ha) / But, when the verbal root *vas* with the prefix *upa* is used in the sense of 'fasting', the word denoting the location is not put in is Accusative, as in, *upa+vas* (1 P. = to fast, go without food) in *Bharataā vane upacasati* (=Bharat keeps a fast in the forest.) / (3) With the indeclinable words, like *antar¹* (=in between) and *antare^aa* (=about), the related words in the sentence are put in the Accusative Case, as in *Antar¹ tv¹, m¹, hariā* (=God is between you and me) / *R¹mam antare^aa na kiñcit j¹n¹mi* (=I do not know anything about R¹m) / (4) When the sense of some action being done, or happens, continuously upto a particular time, or distance, the word denoting the time duration, or the path, is put in the Accusative Case. For instance, *Catv¹ri va⁻¹aⁱ vedam adhijage* (=He studied Veda for four years.) / *Kroñla, ku-il¹ nad* (=The river is curved upto four miles.) / (5) When there is no Object denoting the path, and the action has to be completed physically, the Object of the action is put in the Accusative Case. For instance, *Narapati-hita-kart¹ dve-yat¹, y¹ti loke* (=A benefactor of a king is subjected to malignance in the world.) / *Vinay¹d y¹ti p¹trat¹m* (=One becomes worthy due to modesty.) /

TĀty¹ vibhakti (Instrumental Case): A noun pronoun or an adjective is used in the Instrumental Case in the following syntactical situations: (1) The word denoting instrument or means in a sentence of Active Voice, e.g., *Jñ¹n^o ntar-cak-u⁻¹ pañyati* (=A wise man sees through the intuitive eye.) / *KĀ-akaā halena bhōmi, kĀ-ati* (= A farmer

LESSON 23
(Trayo-vi, १lā P¹-haā)

Now, let us acquaint ourselves with the Cases in detail:

In the Sanskrit language, when a sentence is formulated, there would be different words in various Cases and at least one verb. The subject or the verb of the sentence can remain implied, i.e., not expressed. The usages of the Cases are found to be having the peculiarities of their own. They are noticed and collectively chalked down in the chapters known as **k¹raka** or the **vibhakti-artha**, i.e., syntax.

Pratham¹ vibhakti (Nominative Case): (1) Generally, a noun, pronoun or an adjective is put in the following syntactical situations in a sentence: The Subject of the sentence, e.g., *R¹maā gacchati* /; or (2) the sense of a mere word (*pr¹tipadika*) to which the terminations have not yet been applied, e.g., *r¹maā* (=the word '*r¹ma*') ; or (3) it may indicate the gender (*ḷiḡga*), e.g., *ta-āā*(M.) *ta-ā*(F.) *ta-am*(N.); or (4) the Number (*vacana*), e.g., *ekaā* (=one), *dvau* (=two), *bahavaā* (=three) ; or (5) the size (*ḷarim¹a*), e.g., *prastho vṛhiā* (=a galloon of rice). (6) In the Passive construction the Nominative Case indicates the Object of the sentence, as for instance in '*R¹me^aa r¹va^ao hataā*' (= *R¹va^aa* was killed by *R¹ma*).

Sambodhana vibhakti (Vocative Case): The forms of words in this Case are quite similar to those of the Nominative Case, except in the Singular, which are very slightly different, e.g. *r¹maā* (Nom.) – *r¹ma* (Voc. = O! *R¹ma*), *ram¹* (Nom.) – *rame* (Voc. = O! *Ram¹!*), *nadḷ* (Nom.)- *nadi* (Voc. = O! *River!*), *vidv¹n* (Nom.) – *vidvan* (Voc. = O! *Learned Man!*). In the declension tables we have therefore, put the forms of Vocative just after those of the Nominative. This Case conveys the sense of addressing, calling, when we accentuate the word in high pitch to draw the attention of the person we address.

Dvity¹ vibhakti (Accusative Case): (1) Generally, a noun, pronoun or an adjective denoting the Object of the sentence is put

earth, e.g. an earthen pot. *hala+ -hak* > *h¹likaā*=one related with the plough, a farmer. *ḷra+ -hak* > *sairika* = one related with the plough, a farmer.

-āñ (=a) - This *taddhita* termination is applied to the *u- k¹r¹nta* noun to derive a fresh noun denoting a limb. For instance: *devad¹ru+āñ* > *daivad¹ravam* (N.)= *devad¹roā avayavaā* =a limb of the pine tree, or pine wood.

-maya- (=maya) – This *taddhita* termination is applied, in the place of the termination *-a^a*, to a noun to derive a fresh noun denoting the source, i.e. made from, and a part of it. For instance: *aḷman+maya-* > *aḷmamayam* (N.)= *aḷmanaā vik¹raā*= made of stone, or *aḷmanaā avayavaā*= a part of stone, stony. Similarly, *bhasmayam*= made from ashes; *suvar^aamayam*= made of gold, golden.

But, the termination *-a^a* is applied, instead of *-maya-*, to the things devoting eatable or to be worn. For instance: *mudga+a^a* > *maudgam*(N.)= prepared from moong pulse; *k¹rp¹sam*= made from cotton.

LESSON 22
(Dv¹vi, १a¹ P¹-ha¹)

Now, recite aloud the following verses along with their explanations:

**NĀp^{1a1}, ca nar^{1a1}, ca kevala, tulyaya- mŌrtit¹ /
dhikya, tu k-am¹-dhairyam १-¹-d¹na, par¹krama¹ //**

*S¹m¹ny¹ā nar¹ā / Vi¹ṅi-¹ ca nĀp¹ā / tayoā mŌrtiā b¹hya-svarŌpa,
tulyam eva bhavati / tulya-mŌrteā bh¹vaā tulya-mŌrtit¹ (=similarity
of form or figure) / Kin-tu s¹m¹nyā-nar¹pek-ay¹ (= in comparison
to a common man) nĀpe-u (= in the protectors of people, i.e., kings),
k-am¹, १¹. d¹na, par¹krama¹ ity-ete-¹, gu^a 1 n¹m¹ dhikya, dĀ¹yate
/ ete gu^a 1 s te-u adhik¹ā bhavanti / Adhikasya bh¹vaā १ dhikyam
(=preponderance) /*

**Kitav¹ ya, pra¹ṅa, santi ya, pra¹ṅa, santi c¹ra^a 1 ā /
Ya, pra¹ṅa, santi bandhakyā sa p¹rtha puru-¹dhamaā //**

*He p¹rtha! (O Yudhi-ira!, or Arjuna! or Bhṛma!) Yasya puru-asya
kitav¹ā (= gamblers) = १a-h¹ā(=rogues) = dhŌrt¹ā (=cheaters),
pra¹ṅa, s¹, kurvanti saā puru¹ṅaā, puru-e-u adhamaā bhavati / Yasya
puru-asya, c¹ra^a 1 ā =bandi-jan¹ā (=bards, panegyrists) pra¹ṅa, s¹,
kurvanti saā puru¹ṅaā adhamaā bhavati / Yasya puru-asya,
bandhakyā=ve¹y¹ā =ga^aik¹ā (=harlots, courtesans, prostitutes),
pra¹ṅa, s¹, kurvanti saā puru¹ṅaā adhamaā bhavati /*

**Alpecchur dhrutim¹n pr¹jñā¹ cch¹yev¹nugataā sad¹ /
di-o na vikalpeta sa r¹ja-vasati, vaset //**

*Yo janaā alpecchuā (=having few wants) bhavati saā r¹ja-vasati,
(=in the residence of a king, in royal palace) vaset (=may stay)
sevaka-rŌpe^a (=as a servant) / T¹dĀ¹ṅaā puru-aā r¹ja-sev¹, d¹rgha-
k¹la-paryanta, kartu, १aknoti (= is able to serve a king for a long
time) / bahvecchu, jana, (=the person entertaining many desires),
r¹j¹ sev¹y¹ā (=from the service) ni-k¹sayati (=dismisses, lays off) /
Eva, saphala, r¹ja-sevaka, bhavitum (=for becoming) puru-e^a
dhĀtimat¹ (=possessing fortitude), prajñ¹vat¹ (=very intelligent,
shrewd), sad¹ anugatena (=following, going behind), bh¹vyā, =
bhavan¹ya, = bhavita- vyam (=should become). Api ca (=moreover)
yad¹ r¹j¹ kim-*

The following compounds are rather irregular or exceptional ones: a¹ṅvaā ca va^aav¹ ca = a¹ṅva-va^aavau (=horse and mare), ahaā ca r¹triā ca = a¹hor¹trau (= day and night), dyauā ca pĀthv¹ ca = dy¹v¹-pĀthivyau = divas-pĀthivyau = rodasyau = rodas¹ (= heaven and earth), j¹y¹ ca patiā ca = jampat¹ or dampat¹ or j¹y¹-pati (=couple). m¹t¹ ca pit¹ ca = m¹t¹-pitarau = m¹tar-pitarau (= mother and father), str¹ ca pum¹n ca str¹-pu, sau (=woman and man, i.e., man and woman), nakta, ca diva, ca = nakta, -divam (=night and day, i.e., day and night), ahani ca div¹ ca = ahar-divam (=day by day), ahani ca ni¹ṅy¹, ca = ahar-ni¹ṅam (= by day and night).

he mere coalescence the individual stray words retain their Case terminations, and come together independently. They do not have any mutual relation from the viewpoint of a coherent meaning. This is the difference between the coalesced words and the compounded words.

Dvandva-sam¹sa: It is of three types, viz., the *itaretara-dvandva*, the *sam¹h¹ra-dvandva*, and the *eka-¹le-a-devandva*.

(1) The **itaretara-dvandva-sam¹sa** being an *ubhaya-pada-pradh¹na* one, the word compounded in it possess equal importance, and each of the compounded words bears individual sense. Consequently, the termination at the end of the compound is in dual if only two words combine, and in plural if more than two words combine to form a compound. Thus, the compounds like *r¹ma-k¹ā^aau* (= *ramaā ca k¹ā^aā ca*), *str¹-puru-au* (= *str¹ ca puru-a ca*), and similarly *guru-¹li-yau*, *s¹t¹-r¹mau*, *m¹t¹-pitarau*, *pit¹-putrau*, *kukku-a-may¹ryau*, *nad¹-nada-palval¹ni*, *r¹ma-lak-ma^a-bharata-¹atru¹ghn¹ā*, are instances of the *itaretara-dvandva-sam¹sa*.

(2) In the **sam¹h¹ra-dvandva-sam¹sa**, the individual sense of the combining words do not bear independent importance, but their combined total (*sam¹h¹ra*) sense becomes prominent. For instance: *vadh¹-varam* (= *vadh¹ā ca varaā ca tayoā sam¹h¹raā* = a group of wife and husband), *p¹aⁱ-p¹dam* (= *p¹aⁱ ca p¹dau ca, te⁻¹, sam¹h¹raā* = a group of two hands and two feet), *ahi-nakulam* (= *ahiā ca nakulā ca tayoā sam¹h¹raā* = the group of a serpent and a mungoose, implying the sense of natural mutual enmity), *¹h¹ra-nidr¹-bhaya-maithunam* (= *¹h¹raā ca nidr¹ ca bhaya, ca maithuna, ca, te⁻¹, sam¹h¹raā* = the group of food, sleep, fear and sexual intercourse). Similarly, *v¹k-tvacam* (= group of speech and skin), *chatrop¹naham* (= a group of umbrella and shoes), *v¹k ca manaā ca v¹j¹-manas¹* (= a group of speech and mind), *ak⁻ⁱ ca bhruvau ca = ak⁻ⁱ-bhruvam*, are also instances of the *itaretara-dvandva-sam¹sa*.

(3) In the **eka-¹le-a-dvandva-sam¹sa**, two or more words of masculine, feminine or neuter gender combine together into a compound, but only one (*eka*) of them survives (*le-a*), while the rest of them are dropped in the compound. For instance, *r¹maā ca r¹m¹ca = ramau*, *m¹t¹ ca pit¹ ca = -pitarau* (=parents), *ha, saā ca ha, s¹ca = ha, sau*(=swans).

api¹ di¹l¹ati = ¹jñ¹, dad¹ti (= orders, commands) *tad¹, kury¹, na v¹ kury¹m iti vikalpa*, (=putting up excuses) = *may¹ etat kartum na p¹ryate* (=indicating optional inability that it may or may not be done) *na kury¹t / eva*, (=thus) *na kad¹pi vadet / R¹ja-sevakasya s¹phaly¹ya ete gu^aā atra dar¹jit¹ā* (=have been shown) /

Upakart¹ 'dhik¹rasthaā sv¹par¹dha, na manyate / Upak¹ra, dhvaj¹k¹ātya sarvan-ev¹valumpati //

Ya upak¹ra, karoti sa upak¹r¹ = upakart¹ (=one who obliges, helps, favors), *yo 'dhik¹re ti-hati so 'dhik¹rasthaā* (=one who holds authority, an officer holding superior position), *saā upakart¹ puru-aā yadi adhik¹rasthaā vartate tad¹ savasya apar¹dha, na manyate / yady api tena apar¹dhak¹ātya, k¹āta, bhavet* (=although he has committed an offence even then) *tath¹ 'pi sv¹tm¹nam apar¹dhina, na manyate, apar¹dhi-r¹ope^a svasya svk¹ra, na karoti* (= does not believe, or accept, himself to have become an offender or guilty). *Api ca*(= moreover), *upak¹ra, dhvaj¹k¹ātya dhvajavad unnata, sarve⁻¹, k¹āte sukkena dra-u, sulabha, yath¹ sy¹t tath¹ k¹ātv¹* (=having raised up like a flag so as to be noticeable by all), *upak¹ātya janasya* (= of the one obliged) *tasya sarvam eva dhana, , svam¹na, , ya¹lāā* (= all of his wealth, self-respect and fame), *avalumpati* (snatches, robs away).

Artha-n¹lā, manas-t¹pa, g¹āhe du¹carit¹ni ca / Vañcana, c¹pam¹na, ca matim¹n na prak¹lāyayet //

Yo janaā matim¹n = buddhi¹l¹ (=intelligent, wise) *asti tena praka-ana, na kartavya = svasya arthasya n¹lāā* (= loss of money, or one's desired objective) *praka-o na kartavyāā* (=should not expose, make open) / *Tena svasya manas-t¹paā* (=mental worry, pain) *na praka-an¹tam / Tena svasya g¹āhe j¹ta, du¹carita, du-am¹cara^aa*, (= misbehaviour, evil act) *na prak¹lān¹yam / Tena anyena k¹āta, svasya apam¹na, ca na prak¹lāyayam /*

Now, compare the following sentences:

B¹lāā adhyayana, kartum icchati /

B¹lāā adhyayana, cik¹r-ti /

R¹maā vana, gantum icchati /

R¹maā vana, jigami-ati /

In each of these two sets of sentences the predicates in the first ones seek to express a desire by using an infinitive and a verb. In the second ones, the verb itself expresses the desire. Such verbal usage in which the verb itself expresses a desire is known as *Desiderative usage*. P¹ini uses the term *san* for the termination applied for making the verb desiderative, and calls such a desiderative verb *sann-anta* (= *san+anta*), i.e. the one to which the termination *san* has been suffixed. The process of forming such desiderative usages is known as the *Sannanta-prakriy¹*.

In order to convert a verbal root to the Desiderative base we have to work out three procedures: (1) The root is reduplicated; (2) The termination *san* (= *-a*) is affixed before applying those of Tenses and Moods, e.g. *kĀ > cikir > cikir + -a = cikir-a*, *gam > jigam + sa > jigami-a* /; (3) After the formation of the *sannanta* base, the terminations of Tenses and Moods can be applied and the intended verbal form may be obtained, for instance, as follows.

kĀ - cakṛratio (=wants to do), *acikṛ-at* (=wanted to do), *cakṛ-ate* (=let him want to do), *cakṛ-¹*, *cak¹ra* (=had wanted to do), *cakṛ-it¹/cikṛ-i-yati* (=will want to do), *acikṛ-i-yat* (=would have wanted), *cakṛ-y¹t* (=may want to do), *cakṛ-yat* (=one wanting to do), *cakṛi-ita* (=that which is wanted to be done), *cakṛ-itavya* (=fit to be wanted to do), *cikṛ-itum* (=in order to want to do).

The *sannanta* word expresses the sense that a particular person wants to do something or a particular action is going to be done immediately. For instance, *kḶla*, *pipati-ati* (=the bank is about to collapse).

By suffixing the termination ¹ to the desiderative base of a verbal root, we get an desiderative abstract noun, e.g., *muc > mumuc + -a + ¹ = mumuc + -a + ¹ = mumuc-¹* (=desire to be liberated) / *jiĵñ¹ + sa + ¹ = jiĵñ¹s¹* (=desire to know) / *ṛ > ṛu -rḶ + -a + ¹ = ṛuṛḶ-¹* (=desire to serve) /

By suffixing the termination *u* to the desiderative base of a verbal root, we get a desiderative agent noun, e.g., *muc > mu muc + -a + u = mumuc + -a + u = mumuc-u* (=one desiring to be liberated), *cikṛ-u*=one desiring to do, *ṛuṛḶ-u*=one desiring to serve.

yogya, *kim-api vastu eva n¹sti*, *atah eva vyayasya abh¹vo vartate* / *Aha*, *pḶr^a-a-rḶpe^a nirdhano 'smi ity-arthaā* / *Ataā*, *he r¹jan* ! *mahya*, *bhḶmi-d¹na*, *dehi*, *yena mama*, *me patny¹ā ity-¹vayoā dampatyōā j¹van¹rtha*, *dh¹nya*, *mama dvayor gavoṽca j¹van¹rtha*, *gh¹sa*, *sulabha*, *bhaved iti bh¹v¹rthaā* /

Asmin ṽloke sam¹sasya mukhy¹n¹, *prak¹r¹a¹*, *n¹m¹ni k¹vya-vaicitryam ṽṽritya kavin¹ gumphit¹ni* / *Tad-yath - dvandva-sam¹saāubhaya-pada-pradh¹naā*, *dvigu-sam¹saā sa; khy¹-pḶrvaā*, *avyayi-bh¹va-sam¹saā pḶrva-pada-pradh¹naā*, *tat-puru-a-sam¹saā uttara-pada-pradh¹naā*, *karma-dh¹raya-sam¹sa upam¹m¹na-pḶvapado v¹ upam¹m¹nottara-pado v¹ viṽe-a^aobhaya-pado v¹*, *bahuvr^{hi}-sam¹saṽca anya-pada-pradh¹naā* / *Eva*, *sa*, *k-ep¹t sam¹saā -o^h ¹-a--prak¹rakaā* (=of six types) *bhavati* /

In the above verse we saw the names of all the six types of Sanskrit compound skillfully mentioned in a beautiful poetical context of an interesting story.

Now let us, acquaint ourselves with these types of the Sanskrit compounds, serially:

When in Sanskrit a word combines with other words to form a *sam¹sa*, the combining words remain in their original *pr¹tipadika*, i.e., the non-declined form bereft of any terminations. For instance: *ṽṽṽin+mukha*, *r¹jan+puru-a*, etc. Pronouns, too, remain so, e.g., *tat+sukh*, *ahan > ahas > ahar_niṽa*. But, *asmad > mat* and *yu-mat > tvat* in singular, e.g., *mama+putra > mat+putraā > mat-putraā*, *tava+pustakam > tvat+pustakam > tvat-pustakam*. The terminations (*pratyaya*) of the combining words (*pada*) are dropped, and the words are mutually coalesced when warranted. After the two words have combined, the compounded word (*sam¹sa*) is regarded as only one *pada*. Two or more such *s¹m¹sika-padas* can combine to form another bigger compound. The Case Termination is then suffixed to the whole compound. The type of the resulting compound depends upon the intention of the speaker to express a particular sense. The compound is not formed by merely coalescing the words, because in

subsidiary, because here, the propriety (*yath*¹) is more important than time (*k*¹/*la*). Hence, being **p̄rva-pada-pradh¹na**, this compound is called the **avyay¹bh¹va-sam¹sa**.

In the compound word *antarhita-dharm¹a¹m* = *antarhitaā dharmā ye¹, te, te¹m* (= of the ones whose sense of duty has been suppressed), consists of two *padas*, of which the former (*p̄rva*) denoting 'being suppressed', and the latter (*uttara*) denoting the 'sense of duty' (*dharmā*). But, both of them are subsidiary, because the compound denotes a person indicated by the two words, and is other (*anya*) than these two, and is the principal one. Hence, being **anya-pada-pradh¹na**, it is a **bahuvr¹hi-sam¹sa**.

In the compound word *sparṣa-do¹t* = *sparṣasya do-e^aa* (=due to the pollution of touch), of the two words *sparṣa* and *do-a*, the former (*p̄rva*) is subsidiary while the latter (*uttara*) is prominent because touch is but a type of pollution. Hence, being an **uttara-pada-pradh¹na**, it is called the **tatpuru-a-sam¹sa**. And, since the relation between the two words is of relation expressed by the Genitive Case as is clear in its *vigraha*, this compound is a *-a-h-* *tatpuru-a* type.

Now, recite aloud the following verse and its explanation, trying to grasp its sense:

**Dvando dvigur api c¹ham mad-gehe nityam avyay¹bh¹vaā /
Tat puru-a karma dh¹raya yen¹ha, sy¹m bahuvr¹hi //**

Pa^a@it¹ā pr¹yo (=generally) *nirdhan¹ā santi / Et¹dāṣṭā kaṣṭcid vidv¹n kasyacid r¹jñō r¹ja-sabh¹y¹, jag¹ma / Tatra ca r¹ja-samak-a, svasy¹kiñcanat¹, var^aayitu, ṣṭlokam ima, jagau / He puru-a ! he r¹jan ! karma bhōmi-d¹n¹tmaka, dh¹raya aj g¹kuru / Mahya, k¹cid bhōmiā d¹na-rōpe^a dehi, yena pari^ama-rōpe^a aha, bahuvr¹hiā prabhōta-dh¹nya-yuktaā (=one having profuse rice grains), sy¹, bhaveyam / Adhun¹ tu k¹dāṣṭo 'ham ? Dvandvaā str¹-puru-a-rōpa-vyakti-dvay¹tmakaā bhav¹mi / Mama ku-umbe aha, patir mama ca patn¹ ity eva, dv¹v eva bhav¹vaā ity-arthaā / Punaā k¹dāṣṭā ? Dviguā dvau g¹vau yasya saā, t¹dāṣṭā / Mama sam¹pe dvau dhenōr api staā / Tath¹ 'pi mama g¹he 'nyat ki, vartate ? Nityam avyay¹-bh¹vo vartate / Bh¹vaā astitvam / Vyayaā arthasya (=of things, money) apa-gamaā (=going away, being spent up) / Na vyayaā a-vyayaā / A-vyayasya-bh¹vaā = vyayasya a-bh¹vaā = a-vayy¹-bh¹vaā (=lack of being spent out) / Mama g¹he vyaya-*

Various desiderative forms of some verbal roots, given below by way of specimen, should be noted:

- grah* (9 U. = to catch, seize, hold, accept - *g¹h^ati - g¹h^ate*) -
jigh¹h¹ati - jigh¹h¹ate / jigh¹h¹ati¹ / jigh¹h¹uā /
- bhō* (1 P. = to be, become - *bhavati*) - *bubhō-ati / bubhō¹ /*
bubhō-uā /
- rud* (2 P. = to cry, weep - *roditi - rudati*) - *rurudi-ati / rurudi¹ /*
rurudi-uā
- n¹* (1 U. = to carry, take away - *nayati - nayate*) *nin¹-at - nin¹-ate*
/ nin¹-¹ / nin¹-uā /
- muc* (6 U. = to leave off, give up, desert - *muñcati - muñcate*) -
mumuk-ati / mumuk¹ / mumuk-uā /
- svap* (2 P. = to sleep - *svapiti*) - *su-upsati / su-ups¹ / su-upsuā /*
- labh* (1 P. = to get, obtain, acquire - *labhate*) - *lipsate / lips¹ /*
lipsuā /
- han* (2P. = to kill, hit - *hanti*) - *jigh¹, sati / jigh¹, s¹ / jigh¹, suā /*
jñ¹ (9 U. = to know - j¹n¹ti - j¹n¹te) - jijñ¹sati - jijñ¹s¹ / jijñ¹suā /
- vac* (2 P. = to speak, utter - *vakti*) - *vivak-ati / vivak¹ / vivak-uā /*
- stu* (2 U. = to praise, pray, eulogize - *stauti - stav¹ti*) *tu-ō-ati -*
tu-ō¹ / tu-ō-uā /
- ¹*rabh* (1 P. = to start, commence - ¹*rabhate*) ¹*ripsate / ¹rips¹ /*
¹*ripsuā /*
- ad* (2 P. = to eat - *atti*) - *jightsati / jights¹ / jightsuā /*
- dambh* (10 U. = to to inspire, send - *dambhayati - dambhayate*) -
dh¹psati - didambhi-ati / dh¹psate - didambhi-ate /
dhips¹ - didambhi¹ / dhipsuā - didambhi-uā /
- tan* (8U. = to spread - *tanoti - tanute*) - *tit¹, sati - tit¹, sate /*
titani-ati - titani-ate / titani¹ / titani-uā /
- pat* (1 P. to fall, fly - *patati*) *pitsati - pipati-ati / pipati¹ pipati-uā /*
- jñap* (10 U. = to to know, inform, convey, be pleased - *jñ¹payati -*
jñ¹payate) - *jñ¹psati - jñ¹psate / jijñapayati-ati - jijñap-*
payi-ate / jijñapayati¹ / jijñapayati-uā /
- prati+i* (2 P. = to know, experience - *pratiyati*) - *prati-i-ati /*
prati-i¹ / prati-i-uā /
- bhid* (7 U. = to break, pierce - *bhinatti - bhinte*) - *bibhitsati /*
bibhits¹ / bibhitsuā /
- tā* (1 P. = swim, float, surmount, cross over - *tarati*) - *tit¹r-ti /*

titari-ati / titari-¹ titari-uā /
 ११० (5 P. = to hear, listen, serve – ११^aoti) - ११०-ate / ११०-¹ /
 ११०-uā
 hve (1 U. = to call, invite – hvayati – hvayate) – juh0-ati / juh0-¹ /
 juh0-uā /
 adhi+i (2 ३. to know, study – adh^{te} - adhigacchati) – adhijig¹, -
 sate / adhijig¹, s¹ / adhijig¹, suā /

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

Yad¹ vai (=indeed) **de१ā-nagara-nigama-janapad¹n¹,**
pradh¹n¹ā (=ministers, leaders) **dharman ulla; ghya** (= having transgressed) **adharme^a praj¹,** **pravartayanti** (= prompt, activate) **tad¹ tad-¹१ritop¹१rit¹ā** (=their dependents and lower cadres) **paura-j¹napad¹ā** (= citizens and town-dwellers) **vyavah¹ropaj¹vina१** (= traders and craftsmen) **ca tam adhar- mam abhivardhayanti** (= promote, increase) / **Tataā so 'dharmaā prasabha,** (= forcibly) **dharmam antardhatte** (=suppresses) / **Tatas te 'ntarhita-dharmi^o** (= the ones whose sense of duty has been suppressed) **devat¹bhir api tyajyante** / **Te-¹m antarhita-dharm¹a¹m adharma-pradh¹n¹n¹m** (= of the ones in whom the lack of the sense of duty is prominent) **apakr¹nmta-devat¹n¹m** (= of the ones whom the gods have deserted) **Ātavaā vy¹p¹dyante** (=are severed) / **Tena yath¹-k¹la,** **devo na var-ati, vikĀta, v¹ var-ati** / **V¹t¹ na samyag abhiv¹nti** / **K-itiā** (=the earth, land) **v¹padyate** (=is spoiled), **salil¹ni upa१u-yanti** (= dry up) **o-adhayaā** (=plants, shrubs) **svabh¹va, parih¹ya** (=having left) **'padyante** (= acquire) **vikĀtim** (=perversion) / **tata** (=then, consequently) **spar१¹- bhyavah¹rya-do-e^a** (= due to the pollution of touch and food) **uddhva, sante** (= are uprooted, destroyed) **janapad¹ā** /

Asmin paricchede carak¹c¹rye^a caraka-sa, hit¹y¹m etad dar१ita, yad adharmasya pr¹baly¹t v¹t¹vara^ae dos¹ā pr¹durbhavanti, tena ca k¹ra^aena de१āā praj¹ca vin¹am १pnuvanti /

Just as there is a custom in English language, to use in a sentence a compound consisting of two or three words combined, e.g., 'match-box', 'house-wife', and etc., similarly, in the ancient Vedic

Sanskrit literature, too, the usage of compounds consisting of not more than three two or three words is to be found. But in the classical Sanskrit, we find compounds consisting of three and many more words, especially in the works of poets like Bh¹ravi, M¹gha, ṛ-¹har-a, and others. And, in the Prose Romances, like the *K¹dambar* of B¹a¹abha--a, the *Tilakamañjar* of dhanap¹la, and in the Champ0-k¹vyas we find very long compounds extending to several printed lines. This is the peculiarity of the Sanskrit language, and to grasp the meaning contained in such compound constructions, we need a thorough mastery in the structural process of the compounds.

According to the P¹inian system, a word like noun, pronoun or adjective, formed by declining it in various Cases through the *sup-pratyayas* is called the **sub-anta**, while a verb formed by conjugating the verbal root in various Tenses and Moods through the *ti-¹pratyayas* are called the **ti-¹anta**; and both are called by the common term **pada**.

The basic P¹inian principle for combining the *padas* into a compound is that they should be mutually related (*sam-artha*); and such a compound is called a '**sam¹sa**'. The process of separating the *padas* combined into a *sam¹sa* is called **vigraha**.

In the paragraph given above we find the words like *de१ā-nigama-jana-pad¹n¹m*, *paura-j¹napad¹ā*, *vyavah¹ropaj¹vinaā*, *antarhita-dharm¹a¹m*, *spar१¹bhyavah¹rado-¹t*. Each of them is a compound word (**ś¹m¹sika-pada**). In these compounds, the *padas* combined are mutually related. For instance, *de१āā ca nagara, ca nigamaā ca janapadaā ca* = *de१āā-nagara-nigama-janapad¹ā*, *te-¹m* = *de१āā-nagara-nigama-janapad¹n¹m* (= of the country, city, town and village). In this compound all the *padas* have equal status; none of them is subsidiary to another. Hence, this compound is **ubhaya-pada-pradh¹na**, rather *sarva-pada-pradh¹na*, which is technically called a **dvandva-sam¹sa**.

The compound word *yath¹-k¹lam* = *k¹lam anatikramya*, = without transgressing, i.e., in accordance with, i.e., at proper, time. In this *sam¹sa* there are two *padas*, out of which the former (*p0rva*) one, *yath¹* is principal (*pradh¹na*), while the latter *k¹la* is

Compounds: *Ik-u-rasa-siktaâ* = *ik-oâ rasaâ ik-u-rasaâ* (=sugarcane juice), *tena siktaâ* (=sprinkled by it) / *Dugdha-dhataâ* = *dugdhenâ dhautaâ* (=washed with milk) / *Su-pu-aâ* = *sitara*, *pu-aâ* (=tended very well) / *Aṅṅva-lḷḷm* = *aṅṅvasya lḷḷ*, *tḷḷm* (=the conduct of a horse) / *Gaja-sḷḷmyam* = *gajena sḷḷmyam* = *hastinḷḷ tulyatḷḷ*, *tḷḷm* (=comparison with an elephant) / *Gaj ga-jale* = *gaj gḷḷyaâ jala*, *tasmin* (=in the water of the river Ganges) / *svacch-cittaâ* = *svaccha*, *cittaâ yaya saâ* (=one whose mind is clean, clean-hearted) / *Su-dhautam* = *su-h yathḷḷ syḷḷt tathḷḷ dhautam* (=washed very well) / *Surḷḷ-bhḷḷam* = *surḷḷyḷḷâ bhḷḷam* (=a vessel of wine) / *Dur-janaâ* = *du-aâ janaâ* (=an evil person) / *Su-janaâ* = *su-hu janaâ* (=a good man) /

Vocabulary: *nimbaâ* = a Neem tree / *kḷḷkaâ* = a crow / *kharaâ* = a donkey, ass / *aṅṅvaâ* = a horse / *mayḷḷraâ* = a peacock / *gajaâ* = an elephant / *mḷḷrjḷḷraâ* = a cat / *surḷḷ* = wine, liquor /

Verbal Forms: *Ha*, *sḷḷyate* = *ha*, *sa iva ḷḷcarati* (=behaves like a swan) / *Drḷḷkḷḷyate* = *drḷḷkḷḷ iva ḷḷcatati* (=acts like the grape) / These are the verbal derivatives derived from the nouns *ha*, *sa* and *drḷḷkḷḷ*, conjugated in the *ḷḷtmane-pada* 3rd Per. Sing. Such verbal derivatives are always conjugated in this way.

Atmano mukha-do-e^aa badhyante ḷḷuka-sḷḷrikḷḷâ /

Bakḷḷs tatra na badhyante mauna, sarvḷḷrtha-sḷḷdhanam //

ḷḷukḷḷs ca sḷḷrikḷḷca ḷḷtmano mukha-do-e^aa (=due to the fault of their mouths) *pañjare-u* (= in the cages) *badhyante* (=are confined) / *Manu-yasya vḷḷcam iva vḷḷcam* (=speech) *uccḷḷray itu*, (=to utter)

the verbal roots *kâdh* (4 P. = to be angry), *druh* (4 P. = to betray), *ḷḷr-* (4 P. = to envy), and *Asḷḷy* (6 P. = to malign) are used in the sentence, e.g., *Svḷḷmḷḷ bhâḷḷtyḷḷya* (=towards the servant) *krudhyati* (=is angry) / *ḷḷa-haâ* (= a Rogue) *sarvebhyo* (=towards all) *druhyati* (betrays) / *Duryodhanâ bhḷḷmḷḷya* (=towards Bhim) *ḷḷr-yati* (=envies) / *Khalḷḷâ sajjanebhaâ* (=towards good men) *asḷḷyanti* (=maligns). But, when these verbal roots are used with the prefixes, their target words are put in the Accusative Case, e.g., *Pitḷḷ putra*, (=to the son) *sa*, *krudhyati* / (5) The person to whom the action is intended, when the verbal roots *ḷḷ+* *ḷḷ* (5 P. = to pledge) and *prati+* *ḷḷ* (5 P. = to promise) are used in the sentence, e.g. *Kâ^ao viprḷḷya gḷḷ*, *aḷḷ^aoti* (=pledges to give) – *pratiḷḷ^aoti* (=promises to give) / (6) When an abstract noun is used in the sense of infinitive (*tum-anta*) is used, e.g., *yḷḷgḷḷya* (= *ya-um* = for performing a sacrifice) *yḷḷti* / *ḷḷayanḷḷya* (= *sayitum* = to sleep) *icchati* / *Utthḷḷnḷḷya* (= *utthḷḷtum* = to get up) *yatate* / (7) When the verbal root *spâh* (10 P. = to like, long, covet) or a similar one, the thing that is liked, or for whom the action is intended, e.g., *Bḷḷ¹ pu-pḷḷya spâhayati* (= A girl has a liking for flowers) / *Dhanḷḷya yatate* (=He endeavors for money) / *ḷḷiḷḷuâ modakḷḷya roditi* (=The child cries for a sweet ball) / *ḷḷbhara^aya suvar^aam* (=Gold for ornaments) / *Phalebhyaâ* (= *phalḷḷni ḷḷnetum* = to bring fruits) *yḷḷti* / (8) When the indeclinable words *namaâ*, *svasti*, *svḷḷhḷḷ*, *svadhḷḷ*, *va-a-*, *alam* and *manye* and the roots *rḷḷdh* or *ḷḷk-* are used, the one to whom the sense of, or the action denoted by, the word is directed, e.g. *Nâsi*, *hḷḷya* (= *nâsi*, *ham anukulayitum* = to render Nrisimha favorable) *namaâ* / *Tasmai ḷḷr-gurave namaâ* (= Salutation to the honorable preceptor) / *Svasti bhavate* (= Wish you well) / *Agnaye svḷḷhḷḷ* (= Offering to the Fire-god) / Similarly, *Pitâbhyaâ svadhḷḷ* (= Water-offering to the Manes) / *Indrḷḷya va-a-* (=Sacrificial offering to Indra) / *Daityebhyo* (for the demons) *ala*, (is a match) *hariâ* (= Lord Vi^au) / *Tvḷḷ*, *tâ^aya* or *tâ^aa*, *manye* (=I consider you a straw) / *Gargaâ kâ^aya rḷḷdhyati* or *ḷḷk-ate* (=asks about the well-being).

Now, let us treat the next type of Sanskrit compounds:

Avyayḷḷbhḷḷva-samḷḷsa: In this type of the compound the first member is generally some prefix or an indeclinable, and the second one is some noun. The two or more words making such a compound

are the always used as an indeclinable in the Neuter Gender and Singular Number, consequently, it is called an *avayavābhava* compound. While explaining the compound by its *vigraha*, the expression 'yath¹ sy¹t tath¹' is used. Thus, for instance, *prati+dinam = pratidinam = dine dine yath¹ sy¹t tath¹* (= everyday) / Similarly, *pratidivasam, pratyaham /*

In the formation of this compound, if there is a final long vowel in the second or the last member, it is shortened, e.g. *upa+god¹=upagodam= god¹y¹ā sam¹pe yath¹ sy¹ tath¹* (=in the vicinity of the river God¹var¹) / *adhi+str¹=adhistri = str¹ā adhikātya* (=with regard to, or about, women) /; if there is final *e* or *ai*, and *o* or *au* it is replaced by *i*, or by *u*, respectively, e.g., *upa+go = upagu = goā samipa, yath¹ sy¹ tath¹* (=nearby the cow) ; if there is a final consonant an *a* is added to it, e.g., *adhi+¹tman=adhy¹mam=¹tmani iti* (=pertaining to the soul)/ *upa+s¹m¹=upas¹mam=s¹m¹m sam¹pe yath¹ sy¹ tath¹* (= near the border) / *anu+pathin=patham anusātya yath¹ sy¹ tath¹* (=in accordance with the path)/ similarly, *upasaradam, sumanasam, pratidivam, upadi¹am*; if the second member is *nad¹* or *giri*, the final vowel is replaced by *a*, e.g., *upa+nad¹=upanadam* or *upanadi = nady¹ā sam¹pe yath¹ sy¹ tath¹* (=nearby the river)/ Similarly, *adhigirim* or *adhigiri = gireā upari yath¹ sy¹ tath¹* (=on the mountain) / *Pratyak-am = samak-am = ak¹oā agre yath¹ sy¹ tath¹* = *ak¹oā sam¹pam yath¹ sy¹ tath¹* (=in front of, or near, the eyes)/ *anuv¹u = vi¹oā pa¹c¹t yath¹ sy¹ tath¹* (=following, or behind, Vishnu)/ *yath¹akti = aktim an-atikramya yath¹ sy¹ tath¹* (=in accordance with ones strength) / *anur¹pam=r¹opasya yogya, yath¹ sy¹ tath¹* (=befitting the beauty, in accordance with the form)/ *adhihari = harau iti* (=with regard to, or about, God).

Now, recite aloud the following verses with their explanations, trying to grasp their meanings:

*Vi¹vasya hetur amaraiā bahu g¹yase tva,
Vi¹va, bhare ¹iva-¹ive tri-gu¹ṅ¹tma-m¹ṛte /
Cid-vyomato ¹pi param¹, pratham¹, vadanti
Tv¹, yoginaā stuti-par¹ā pra¹idh¹na-dā-y¹ //*

= *bahu-nad¹kaā de¹ā* (= a country having many rivers) / Similarly, *saha vadh¹yena saā =sa-vadh¹kaā g¹hasthaā* (=a householder with his wife)/ *I¹vara-keartāka, jagat* (=the universe created by God / *Bahavaā da¹inaā yasy¹, s¹ = bahu-da¹ik¹ nagar¹* (=a city having profuse mendicants) / If the latter member of a *bahuv¹hi* compound is an ¹-k¹r¹nta feminine noun, the adjunct *ka* is added optionally at the end, e.g., *lak-miā bh¹ry¹ yasyasaā = lak-m¹-bh¹ry¹kaā = vi¹-uā* (=the one having the Goddess of Prosperity as His wife, i.e. Lord Vishnu)/ *Apagataā arthaā yasm¹t tat = apagat¹rthakam* = meaningless, useless) / Some *bahuv¹hi* compounds may be irregular, e.g., *obhanaā pr¹taā asya = su-pr¹taā* (=one having good morning)/ *obhana, div¹ asya=su-divaā*(=the one whose day is good) / *Ka¹-he k¹laā yasya saā = Ka¹-he-k¹laā = ¹ivaā* (= the one who has the poison in his throat, i.e., ¹iva).

‘a-h’ Vibhakti (Genitive Case): The six (or seven with the Vocative) Cases discussed above show the different relations of the subject with the verb in the sentence. But, to show the particular relations. like that of a master and his servant (*sv¹mi-sevaka-bh¹ba*), of a thing created with its creator (*janya-janaka-bh¹va*), of an effect and its cause (*k¹rya-k¹ra¹ja-bh¹va*), the Genitive Case is used. For instance, *R¹jñāā puru-aā = r¹ja-puru-aā* (=a royal person, a person of the king) / *R¹masya m¹t¹ = r¹ma-m¹t¹*, i.e., Kau¹laly¹. *Suvar¹asya gha-aā = suvar¹a-gha-aā* = a pitcher of gold. When the Genitive Case is used for denoting a cause or purpose, by using the word *hetu*, both the words are put in that Case, e.g. *tasya hetoā* (= for that reason) / *Kasya hetoā* =for what purpose?

Now, read aloud the following sentences:

Ik-u-rasa-sikto ¹pi nimbaā ki, dr¹k¹-yate ? Dugd¹-dauto ¹pi k¹kaā ki, ha, s¹yate ? Su-h¹opa- carito ¹pi kharaā kim a¹va-l¹, bibharti ? ¹Āj g¹rito ¹pi may¹raā ki, gaja-l¹, labhate ? Gaj g¹-jale sn¹to ¹pi m¹rj¹raā ki, svaccha-citto bhavati ? Sudhatam api sur¹-bh¹a, ki, pavitrat¹, y¹ti ? Tathaiva bahu sa, skāto ¹pi dur-janaā ki, su-jano bhavati ?

Coalescence: *-siktaā+api / Su-hu+upa-catitaā+api / ¹Āj g¹ritaā+api / Sn¹taā+api / Tath¹+eva / Sa, skātaā+api /*

gata-jṽvitaā (= one from whom life has gone out, i.e., departed, as in *kukkuraā*= *ḥv¹naā*=a dog) / (4) If the former member is a negative particle like *na*, it is called the *nañ-bahuvṛhi*; the negative particle *na* is generally replaced by *a* if the latter member begins with an initial consonant e.g., *na vidyam¹naā* (= *a-vidyam¹naā*), or *na asti, putraā yasya saā*=*a-putraā* (=one who has no sonless, childless) / Also, *na vidyate kula, yasya saā* = *na-kulaā* /; but if the latter member begins with an initial vowel, the *na* is replaced by *an*, e.g., *na vidyate*, or *na asti, abhil¹-aā yasya saā* = *an-abhil¹-aā* (=one who does not entertain any desire, desireless, detached) / (5) If the former member is *saha*, it is called a *saha-bahuvṛhi*, e.g., *saha putro yasya saā* or *saha putre^aa=sa-putraā* (=one having a son, like say *devadattaā*, the father Devadatt) / (6) If the former member is a prefix, a numerical adjective, or a word like *samṽpa, ¹sanna, a-dṀra, adhika*, etc., and the latter member is a numerical adjective, it is called the *sa, khy¹-bahuvṛhi*, e.g., *daḥḥ¹n¹, samṽpe ye santi te = upa-daḥḥ¹ā* (=the ones near, or about ten) / *Catur^a¹, samṽpe santi ye te = upa-catur¹ā* (=the ones near, or about, four) / *Dvau v¹ trayaā v¹ dvi-tr¹ā, deve v¹ tr^ai v¹ dvi-tr¹ā* (=two or three) / *Trayaā v¹ catv¹raā v¹ tri-catur¹ā* (=three or four) / *Dviā ¹vāt¹ā daḥḥ¹a = dvi-daḥḥ¹ā* (=two times ten= twenty) / *Vi, ḥlateā ¹sann¹ā = ¹sanna-vi, ḥ¹ā* (= about twenty) / *Tri, ḥlataā a-dṀr¹ā = a-dṀra-tri, ḥ¹ā* (=not far from thirty) / *Catv¹ri, ḥlataā adhik¹ā = adhika-catv¹ri, ḥ¹ā*(=more than forty) / Such compounds are always in Plural. (7) When two nouns denoting the directions comet together to form a compound denoting the corner direction (*vi-diḥḥ¹* or *upa-diḥḥ¹*), it is called the *dig-bahuvṛhi*, e.g., *dak-i^aasy¹ā pṀrvasy¹ā ca diḥḥ¹oā antar¹la, s¹ (dik) = dak-i^aa-pṀrv¹ dik* (= South-East direction) / Similarly, *uttara-pṀrv¹* (= North-East) /

If the *a* member of the *bahuvṛhi* compound is an adjective or a Past Passive Participle, it is put as the former member, e.g., *Mahan b¹hṀ yasya saā* = *mah¹-b¹huā* (=one having large arms) / *Priyaā gu^aa yasya saā* = *priya-gu^aā* (one who likes jaggery or treacle) / *Pṽta, jala, yena saā* = *pṽta-jalaā p¹nthaā* (=a traveler who has drunk water) / If the later member of the *bahuvṛhi* compound ends is *ṽk¹r¹nta, Ṁ-k¹r¹nta, Ā-k¹r¹nta*, or *in-anta*, an adjunct *ka* in the masculine, or *k¹* in the feminine gender is added in the *bahuvṛhi* compound, e.g., *bahavo nadyaā yasmin saā*

He Viḥḥ¹va, bhare! he ḥḥ¹iva-ḥ¹ive! he tri-gu^a¹tma-mṀrte! tvam amaraiā viḥḥ¹vasya hetuā iti bahu ḥḥ¹yase / Stuti-par¹ā yoginaā pra^ai-dh¹na-dĀ-y¹ tv¹, cid-vyomataā api param¹, pratham¹, vadanti ity anvayaā /

Viḥḥ¹vambhare = O! You who nourishes the universe! *ḥ¹iva-ḥḥ¹ive* = O! You who looks after the well-being of *ḥ¹iva*! *Tri-gu^a¹tma-mṀrte*= *trayo gu^a¹ā sattva-rajās-tamās-svarṀp¹ā svasya ¹tmanaā mṀrta, svarṀpa, yasy¹ā s¹, t¹dĀḥḥ¹* he *devi* =O! You who has the form of the three qualities (called *sattva, rajās* and *tamās*) or you who has manifested in the three forms of goddesses called *Mah¹k¹*! *Mah¹lak-mṽ Mah¹sarasvatṽ! Tva, viḥḥ¹vasya hetuā = jagataā k¹ra^aam, athav¹ viḥḥ¹vasyā viḥḥ¹sa, kartu, yogya, k¹ra^aam, iti* (=as) *bahu* (=highly,, very much) *ḥḥ¹yase*= *praḥḥ¹a- syase* (=are sung in prayers) / *Stuti-par¹ā* (=prone to praying) *yoginaā tv¹, pra^aidh¹na-dĀ-y¹* (=through their inner vision in the meditation) *cid-vyomataā* (=than the firmament of the consciousness), *param¹, (=beyond, higher) pratham¹, (=the first, prime) vadanti* (=say, declare) /

This verse has been composed in the *Vasanta-tilak¹ metre* having fourteen syllables in every quarter. It contains a prayer describing the greatness of the Goddess Durg¹. Now, by deleting the sixth, seventh and eighth syllables from each quarter, and replacing the long vowel in the last but one verse of the third one, a new verse composed in the *indra-vajr¹ meter* will emerge, as follows:

***Viḥḥ¹vasya hetur bahu ḥḥ¹yase tva,
Viḥḥ¹va, bhareḥḥ¹i- tri-gu^a¹tma-mṀrte /
Cid-vyomato ḥ¹pi parama, vadanti
Tv¹, yoginastu pra^aidh¹na-dĀ-y¹ //***

*He! Viḥḥ¹va, bhareḥḥ¹i- tri-gu^a¹tma-mṀrte = jagataā ḥḥ¹vary¹ā sv¹miny¹ā, tri-gu^a¹ = mah¹k¹!ḥ¹-mah¹lak-mṽ-mah¹sarasvatṽ ḥ¹ti tribhiā svarup¹ā, tri-gu^a¹ (=tripled = thrice multiplied), ¹tma-mṀrti svapr¹ka-ya, (=self-manifestation) *yasya saā t¹dĀḥḥ¹ā he ḥ¹iva! Tva, viḥḥ¹vasya hetuā = jagataā k¹ra^aam* (=cause of the universe), *athav¹ viḥḥ¹vasyā viḥḥ¹sa, kartu, yogya, k¹ra^aam* (= or a reliable source), *iti* (=as) *bahu* (=highly,, very much) *ḥḥ¹yase*= *praḥḥ¹asyase* (=are sung in prayers) / *Stuti-par¹ā* (=prone to praying) *yoginaā tv¹, pra^aidh¹na-dĀ-y¹* (=through their inner vision in the meditation) *cid-vyomataā**

(=than the firmament of the consciousness), *param*¹, (=beyond, higher) *pratham*¹, (=the first, prime) *vadanti* (=say, declare) /

This verse slightly modified verse contains the praise of Lord ~iva! This is one of the several beautiful wonders of the Sanskrit language!!

Some of the very interesting and often used *avyayabh*¹*va* compounds are given below : *anu-gaj gam*=*gaj g¹m anu¹ yatam* (=near, or extended near, the river Ganges)/ *Su-mudram* =*madr^{1a}*, *su-samAddhiã* (=excellent prosperity of the Madra people) / *Dur-yavanam* = *yavan¹ⁿ*, *du-t¹*, *vigat^{1v}*, *Addhiã* (=the past, or the wicked, glory of the Greeks) / *Praty-artham* =*artham arthan yath¹ sy^{1t} tath¹* (=for everybody, in every way) / *Sa-tã^aam*=*tã^aam api a-pari-tyajya yath¹ sy^{1t} tath¹*(= without leaving out even a blade of grass, i.e. totally without a residue) / *Sa-rajasm* = *rajaã api a-pari-tyajya yath¹ sy^{1t} tath¹*(= without leaving out even a grain of dust, i.e. completely without an iota) / *jaladhi* - *jaladheã* = *jaladheã¹rabhya* (= from the ocean, upto the ocean) / *Abhy-agni* – *praty-agni* = *agnim abhi* (=towards fire) - *agni*, *prati* (=in front of fire) / *P¹re-gaj gam* – *p¹re-gaj g¹t* = *gaj g¹yaã pare* (=on the opposite bank of the river Ganges) / *Madhye-gaj gam* = *gaj g¹yaã madhye* (=in the middle stream of the river Ganges) / *Bahir-gr¹mam* – *bahir-gr¹m¹t* = *gr¹m¹t bahiã* (=outside the village) / *Antar-gr¹mam* = *gr¹masya antaã madhye* (=inside the village) / *Ati-s^mmam* = *s^mm¹m ati-kramya* (=beyond the border) / *Y¹vad-avak¹am* = *y^{1v}n avak¹am yath¹ sy^{1t} tath¹* (=as per the empty space, in accordance with the empty accommodation, as per the convenience, as far as possible) / *Y¹vaj-j^vvam*=*y¹vat j^vvana*, *yath¹ sy^{1t} tath¹* =*j^vvan-paryantam* (=so far as one is alive, as long as one lives) / *Anu-jye--ham* =*jye--hasya anukramre^a* or *nup¹urve^a* (=serially from, or beginning with, the elder one,) / *Nirmak-ikam* =*mak-ik^{1a}m abh¹vaã yath¹ sy^{1t} tath¹* (=without the flies, i.e., interference, or obstruction) *Ati-himam* =*himasya atyayaã yath¹ sy^{1t} tath¹* (=after the Winter season is over) / *Ati- nidram* =*nidr¹m atikramya yath¹ sy^{1t} tath¹*= *nidr¹ samprati na yujyate* (=beyond the time of sleeping)/ The neuter form of some of the *bahuvr^{hi}* compounds are used adverbially, e.g., *bahu-vidham*=*bahavaã viddayaã* or

(=Lord Vishnu) / *Bahunad^{kaã}*=*bahvyaã nayaã yasmin saã* (= that in which there are many rivers) *de¹laã* / *Sapitãkaã* =*saha pit¹ yasya saã* (=the one having his father with him) *putraã* (=son) / If the substantive is in Feminine Gender, the compound would be in Feminine Gender with appropriate termination of that Gender suffixed to it, e.g., *bahudhn¹* = *bahu dhana*, *yasy^{1ã} s¹ str¹* (=the woman who has profuse wealth) / *Sabhartãk¹* or *sadhav¹*= *saha bhart¹* or *dhavaã yasy^{1ã} s¹ vadh¹ã* (=the wife who has her husband with her, i.e., one with living husband) / In accordance with the Gender of the substantive, which may be Masculine, Feminine, Neuter, and the latter member of the compound may be *vyañjan¹nta*, i.e., having a final consonant, and in any Gender, the compound would be of the Gender of the substantive only, and it would be declined in accordance with the final vowel or consonant and Gender of the compound. Thus, *sarala-man^{1ã}* (*puru-aã*), *sara-man¹* (*str¹*), *sarala-manaã* (*mitram*)/ This is the common practice of Sanskrit usage. There may be exceptions in it due to idiomatic usage, of which one can easily grasp the meaning by resorting to the dissolution (*vigraha*) of the compound. For instance, *komala*, *aj ga*, *yasya saã* = *komal^{1j} gaã* (*r¹maã*), but *komala*, *aj ga*, *yasy^{1ã} s¹* = *komal^{1j} g¹* or *komal^{1j} g¹* (*s^{1t}*) / Similarly, *candra-mukh¹* or *candramukh¹*, *su-ke¹* or *su-ke¹*, *kã¹dar¹* or *kã¹dar¹*, *kamal^{1k}* or *kamal^{1k}* / Moreover, *sam^{1naã} patiã yasy^{1ã} s¹* = *sapt¹* (=having a common or the same husband, a co-wife)/ *Sv^{1dh}naã patiã yasy^{1ã} s¹* = *sv^{1dh}napatik¹* (=one having an obedient or docile husband)/ *Mah¹ⁿ tm¹ yasya saã* = *mah¹tm¹* (*puru-aã*) / *Mah¹ⁿ tm¹ yasy^{1ã} s¹* = *mah¹tm¹* (*str¹*)/

The *bahuvr^{hi}* compound may be of several types: (1) If the former member (*p¹urva-pada*) and the latter one (*uttara-pada*) to be compounded are in the same Case, it is called the *sam¹ⁿdhikara^aa-bahuvr^{hi}* type, e.g., *vetam ambara*, *yasya saã* = *vet¹mbaraã* (=wearing white clothes). (2) If the two members to be compounded are in different Cases, it is called the *vy-adhikara^aa-bahuvr^{hi}*, e.g. *cakra*, *p^{1a}u yasya saã cakra-p^{1a}iã* = *vi-a^u* (=Lord Vishnu) / *Bh¹le candraã yasya saã*= *bh¹la-candraã* (=Ga^aapati, the son of Lord ~iva) / (3) If the former member is a Prefix (*upasarga*), it is called the *pr¹di-bahuvr^{hi}*, e.g., *vigata*, *j^vvita*, *yasya saã* = *vi-j^vvitaã* or (by adding some Past Pasive Participle like *gata* in dissolution) *vi-*

Vishnu) / Here, Lord Vishnu is neither 'yellow' nor the 'cloth', the word 'yellow' being the adjective of the noun 'cloth', while both of them when combined serve as an adjective of the third one who wears the yellow cloth. Similarly, *Mah¹ntau b¹h⁰ yasya saâ = mah¹b¹huâ* (=the one who has huge arms, i.e., Bh^{ma}) / *Meghan¹daâ = meghasya n¹daâ iva n¹daâ yasya saâ* (=the one whose resounding voice is like that of a thundering cloud = Indrajit, the son of R¹va^a) / *Kamalanayan¹ = kamale iva nayane yasy¹â s¹* (=the one whose two eyes are like two lotuses, i.e., Lak-m», the Goddess of Prosperity) / *A-k¹ra^aam = na vidyate k¹ra^a, yasya tat* (= that for which there is no cause, i.e., unwarranted) *rodanam* (=weeping) / *Bahuvr^{hi}â = bahavo vr^hayaâ yasya saâ* (=the one who has profuse rice) *g^hasthaâ* (=a householder) / A form of the pronoun *yad* is used in the dissolution (*vigraha*) of this compound. The Gender of this compound is determined in accordance with the substantive noun of which it is an adjective, e.g., *pr¹ptam* (N.) *udaka, ya, saâ* (M.) = *pr¹ptodakaâ* (=that to which the water has reached) *gr¹maâ* (=village) / Here, the two words forming the compound are in Neuter Gender, while the resulting compound is in the Masculine Gender. *U^hâ rathaâ yena saâ = ⁰harathaâ* (=the one who has been drawing the chariot) *A¹vaâ* (=a horse) / *Upah¹tabhojanaâ = upah¹ta, bhojana, yasmai saâ* (=the one to whom a meal is offered) *bhik-ukaâ* (=a monk, a beggar) / *Nirgat¹riâ = nirgataâ aria yasm¹t saâ* (=that from which the enemy has gone away) *de¹â* (=a country) / *Buddhidhanaâ = buddhiâ dhana, yasya saâ* (=the one who is rich in intelligence, i.e., a learned man) / *Tyaktaj¹vitaâ (naraâ) = tyakta, j¹vita, yena saâ* (= the one who has left his life) *naraâ* (=man), *Tyaktaj¹vit¹* (= the one who has left her life) *n¹r* (= woman), *Tyaktaj¹vitam* (= the one who has left its life) *b¹lakam* (=child) / Thus, if the substantive is of Masculine Gender, the termination *a* is suffixed to the compound to make it Masculine; if the substantive is of Feminine Gender, the termination *î* is suffixed to the compound to make it Feminine, and if the substantive is of Neuter Gender, the termination *am* is suffixed to the compound to make it Neuter. If the latter member of the compound is *î-k¹r¹nta*, being Feminine, and the substantive of which compound is to be an adjective is in Masculine, the final *î* of the latter member is replaced by *a*, making it Masculine, e.g., *lak-m»bh¹ryaâ = lak-m»bh¹ry¹ yasya saâ* (=the one whose wife is Lakshmi) *vi^auâ*

prak¹r¹âyasimin karma^ai yath¹ sy¹t tath¹ (=in many ways or of many types) / *Sa-kampam=kampena sahitam yasmin karma^ai yath¹ sy¹t tath¹* (=while shaking, tremblingly) / *Nirdayam =nirgat¹ day¹ yasmat karma^aâ yath¹ sy¹t tath¹* (= without mercy, mercilessly). But they are not called the *avyay»bh¹va* compounds.

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

***Ahi-ripu-pati-k¹nt¹-t¹ta-sambaddha-k¹tn¹-
Hara-tanaya-nihantâ-pr¹a-d¹tâ-dhvajasya /
Sakhi-suta-suta-k¹nt¹-t¹ta-samp⁰jy-k¹nt¹-
Pitâ-¹irasi patant¹ j¹hnav¹ vaâ pun¹tu //***

Ahiâ sarpaâ / Tasya ripuâ garu^aâ / tasya patiâ vi^auâ / Tasya k¹nt¹ = patn¹ = lak-miâ / Tasy¹â t¹taâ = pit¹ = samudraâ / Saâ sambaddho yena saâ r¹maâ / Tasya k¹nt¹ j¹nak¹ / Tasya haraâ = hart¹ r¹va^aâ / Tasya nanayaâ = putraâ = indrajit / Tasya nihantâ = lak-ma^aâ / Tasya pr¹a-d¹t¹ han⁰m¹n / Saâ dhvaje yasya saâ, tasya = arjunasya, sakh¹ = mitra, = k¹â^a / Tasya sutaâ = putraâ = pradyumnaâ = madanaâ / Tasya sutaâ aniruddhaâ / Tasya k¹nt¹ u¹ / Tasy¹â t¹taâ = b¹a¹ suraâ / Tasya samp⁰jyaâ = i¹-a-devaâ = ¹ivaâ / Tasya k¹nt¹ p¹rvat¹ / Tasy¹â pit¹ = him¹layaâ / Tasya ¹irasi = mastake, patant¹ = j¹hnav¹ = bh¹g¹rath¹ = ga; g¹ / Naâ = asm¹n, pun¹tu = pavitr¹n karotu, ity-arthaâ / In this verse the poet, having a very strong sense of humor, has adopted a style of using very long compounds extending upto the end of the second quarter of the verse to express a simple prayer meaning: 'May the river Ganges purify us all !' To mention the name of the river Ganges, he has started with 'serpent' !! Thus, a serpent's enemy is the eagle. Eagle, being the vehicle, its master is Lord Vi^au. The wife of Vi^au is Lak-m». Her father was the ocean, according to Hindu mythology. Connected with the ocean is R¹ma. His wife is S¹t¹. The one who kidnapped her was R¹va^a. His son was Indrajit. He was killed by Lak-ma^a. His life was saved by Han⁰m¹n, when he swooned in the battle. The one, in whose banner Han⁰m¹n sat during the Mah¹bh¹rata War, was Arjuna. His friend was K¹â^a. His son was Pradyumna. His son was Aniruddha. His wife was U¹. Her father was B¹a¹ sura. His favorite deity was ¹iva. The one who descended from heaven on his head was the river Ganges ! So, may

this Ganges purify us all !! Here there are only two compounds!!!
And the references are to numerous stories of Hindu mythology.

Pañcam» vibhakti (=Ablative Case): A noun pronoun or an adjective is used in the Ablative Case in the following syntactical situations: (1) When something gets separated from another, the one that moves away is called *ap¹d¹na*; the word denoting an *ap¹d¹na*, i.e. the thing that got separated, is used in the Ablative Case in the sentence, e.g., *vĀk⁻¹t* (=from the tree) *par^a1ni patanti* / *R¹maā ayody¹yā* (=from the city of Ayodhy¹) *nir-gacchati* (=goes out). (2) When the words denoting hatred, stopping, leaving of, committing mistake, being afraid, to hide, expressing distance of location or time, etc., are used in the sentence, the word denoting the thing or person towards whom these are directed, e.g., *p¹p¹t jugupsate* (=Hates or dislikes sin.) / *Dh^r1ā ni¹icit¹rth¹t na viramanti* (=Men with fortitude do not desist from the things they determine to do.) / *Sv¹d^{hik}1r¹t pramattaā* (=Neglected the duty)/ *Caur¹t bibheti* (= Is afraid of the thief.)/ *Sarp¹t bhayam* (=afraid of snake) / *Mitraā p¹p¹t niv¹rayati* (=A friend prevents from sin.)/ *KĀ^{-a}ā matuā ni¹yate* (=Krishna hides himself from his mother)/ *Up¹d^h1yat adh¹te* (=Learns from the teacher)/ *K¹m¹t krodhaā prabhavati* (= From desire arises anger)/ *Himavataā ga¹ g¹ prabhavati* (=the Ganges originates from the Himalayas)/ *~vasur¹t* (= *~vasura*, *v¹k^{-ya}*) *jihreti* (=Gets shy of father-in-law) / *~san¹t* (= *~sane upavi¹ya* or *sthitv¹*) *prek^{-ate}* (=looks from the seat)/ *mama gĀh¹t pray¹gaā yojana-trayam asti* (=The city of Prayag is at a distance of three miles from my house.)/ *P⁰r^aim¹y¹ā kĀ^{-a}1^{-am}» a⁻asu divase-u* (=the eighth day of the dark fortnight is on the eighth day from the Full moon day)/ *Vardhan¹t rak^{-a}a*, *~reyaā* (=Protecting is better than increasing)/ *Maun¹t satya*, *vi¹li^{-yate}* (=Truth is superior to silence)/ *KĀ^{-a}1t bhinnaā, itaraā, anyaā* (=different from Krishna)/ *Van¹t ar¹t* (=distant from, or near to, the forest)/ *KĀ^{-a}1t Āte* (=without Krishna) / *Chaitr¹t p⁰rvaā ph¹lgunaā* (=The month of Phalgun is prior to that of Chaitra) / *Pr¹k* (=to the East), *pratyak* (=to the West), *dak⁻ⁱa¹* or *dak⁻ⁱa¹* (=to the South) *gr¹m¹t* (=from the village)/ *~ai¹lav¹t prabhĀti* (=since the childhood)/ *Tasmāt param* or *anantaram* (=after that) / *apa* or *pari hareā sa*, *s¹raā* (=God is beyond the transmigrating world)/ *~janmanaā* (=Since the birth) / *~mara^a1t* *svaikartavya*, *narah*

Bhojan¹nte=*bhojanasya ante* (=at the end of a meal), *v¹ri=jala*, =*jala-p¹na*, (= water-drinking, i.e. to drink water) *vi-a*, = *vi-a-tulya*, (= tantamount to poison, i.e. harmful) / *Bhojane* =*bhojanasya madhye* (=in the midst of a meal), *v¹ri paramam* = *ati¹layam* (=very much, highly), *amĀta*, = *amĀta-tulya*, (=comparable to nectar), *bhe-ajam* =*Au-adha-tulyam upak¹rakam* (=comparable to a medicine, i.e., beneficial) / *J^ra^e* = *yad¹ bhojana*, *ja-hare j^ra^a*, *bhavati tad¹* (=when digested, i.e., when the food is digested in the stomach) *v¹ri bala-prada*, = *~lakti-d¹yaka*, (=augmenting strength, i.e., conducive to health) *vartate* /

Din¹nte ca pibed dugdha, ni¹nte ca pibet payaā / Bhojan¹nte pibet takra, ki, vaidyasya prayojanam //

Din¹nte= *dinasya=divasasya ante* = *r¹trau ¹ayan¹t p⁰rvam* (=at the end of the day, i.e., at night just before going to bed), *dugdha*, (=milk), *pibet* (=should drink / *Ni¹nte* = *ni¹y¹ā ante*= *prabh¹te* (=at the end of the night, i.e., in the early morning), *payaā*= *jalam*= *v¹ri* (=water) *pibet* / *Bhojan¹nte* = *bhojanasya ante* (=at the end of a meal, i.e. after lunch or dinner), *takra*, (=butter-milk) *pibet* / *Yadi niyamita-r⁰pe^aa* (=as a rule, i.e., regularly) *etat traya*, (=these three) *kriyate* (= is done), *tataā* (=then), *vaidyasya* (=of a physician), *ki*, *prayojanam* (=what is the need of)? *kima-api prayojana*, *na vartate ity-athaā* (= it means, there is no need at all).

In these two verses, two sets of three very vital facts, according to the System of Indian Medicine (*1yur-veda*), have been presented in a very simple direct manner. (1) The first set is about our simple daily action of drinking water by us, informing us as to when we should drink water so that it conduces to our health, and when it is not so. Thus, water should be drunk in the midst of taking a meal, not just immediately before it, not just immediately after it, but definitely after about an hour or so when the food has been digested in the stomach! (2) The second set is about the use of milk, water and buttermilk. In a *bahu-vr¹hi-sam¹sa*, two are more nouns or adjectives join to form a compound word, which in its turn serves as an adjective of another word. For instance, *p¹tam* (=yellow) *ambaram* (=cloth) *yasya saā* = *p¹t¹mbaraā* (=the one whose garment is yellow), i.e. *Vi^{-a}u* (=God

LESSON 24
(Catv¹ri, ॥a̎ P¹-ha̎)

Recite aloud the following verses and their explanatory commentaries:

Aml¹na-paj kaj¹ m¹l¹ ka^a-he r¹masya s¹tay¹ /
Mudh¹ buh¹ bhramanty atra pratyak-e 'pi kriy¹pade //

S¹tay¹ r¹masya ka^a-he, aml¹na-paj kaj¹ = na ml¹n¹ni = na ml¹n¹ni = pratyagr¹ai = abhinav¹ni (=unfaded, fresh) paj kaj¹ni = paj ke j¹t¹ni = kamal¹ni (=the ones that are born in mud, i.e. lotuses) yasy¹, s¹, t¹dā¹ m¹l¹ (=such a garland) / Et¹vat-paryante (=upto this) v¹kye (=in the sentence), pratyak-e 'pi kriy¹pade sati = yady-api kriy¹-pada, (=although the verb) praty-k-a, vidyate (=is visible to the eyes, obvious), tath¹ 'pi (=even then), ap⁰r^aam iva (=as though incomplete), pratibh¹ti (=seems to be) / Tena k¹ra^aena (=because of it, due to that reason), atra v¹kye (=in this sentence), budh¹ā = pa^a@it¹ā (=wise men), mudh¹ = vin¹-k¹ra^a, (=uselessly, without any reason), bhramanti = bhr¹ntim anubhavanti (=are wandering, feeling deluded) / Ki, tat pratyak-a, kriy¹-padam? Pratyak-epi = prati-p⁰rvakasya k-¹ip-dh¹to (=of the verbal root prati+k-¹ip - 6 P. = to throw), karma^ai lu; i (=in the Passive Aorist), pratham-puru-e eka-vacane (=in the Third Person Singular) prati+ak-epi = pratyak-epi (=threw, made to put on) iti kriy¹pada, "pratyak-e 'pi' = pratyak-e + api, iti eva, nirdi¹ya (=having mentioned thus), kavin¹ (=by the poet), yukty¹ (=skillfully), gupta, sth¹pitam (=has been kept hidden) /

In this verse the poet has presented an interesting poetic style of *kriy¹-guptam* (=hidden verb) although the verb is presented visible in a slightly different way. Thus, the intended Aorist 3rd Per. Sing. form of the verb *pratyak-epi* (=prati+ak-epi), derived from the verbal root *prati+k-¹ip* has been hidden by presenting it skillfully as *pratyak-e 'pi* (=pratyak-e + api) in order to delude the ones learned in Sanskrit Grammar!

Bhojan¹nte vi-a, v¹ri bhojane c¹māta, param /
A-j^ra^e bhe-aja, v¹ri j^ra^e v¹ri bala-pradam //

parip¹layet (=Man should observe his duty upto the death)/ *Pradymnaā kĀ^a-^at¹ prati* (=Pradyumna representing Krishna)/ *Tilebhyaā prati-yacchati m¹-¹n* (=Returns black bins against sesame)/ *J¹@y¹t baddhaā* (=arrested due to foolishness)/ *Jñ¹n¹t muktaā* (=liberated due to knowledge)/ *Dh⁰m¹t vahnim¹n parvataā* (=The mountain is having fire as is inferred from the smoke on it)/

Saptam» vibhakti (Locative Case): A word denoting the support of an action is called the location or support (*adhi-kara^aa*), because it occurs in, on, over, or about it. This *adhi-kara^aa* is of three types, viz. *aupa¹lle-ika*, (=that which has the physical relation or material connection, *vai-ayika* (=having an mental connection pertaining to something, *abhi-vy¹paka* (=having the relation of pervading and being pervaded. (1) The noun pronoun or an adjective denoting any of these three types of location is thus used in the Locative Case in a sentence, e.g. *Kate¹ste* (=Sits on a mat.), *Mok-e icch¹ asti* (=Has a wish for liberation), *Tile-u tailam* (=the oil in sesame seeds). (2) The words denoting vicinity, distance, the time, or subject, e.g., *Gr¹masya antike* (=near the village)/ *Gr¹masya d⁰re* (=far from the village) / *h¹asya prathma-divase* (=on the first day of the month of Ashadh) / *ai¹lave bh¹yasta-vidy¹n¹m* (=of those who studied the branches of knowledge) / *Adh¹t¹ vy¹kara^ae* (=well-versed in Grammar) / (3) with the adjectives *s¹dhu* and *a-s¹dhu* when the thing referred to by them is to be marked out from the group, e.g., *S¹dhur m¹tari* (=good to the mother) / *A-s¹dhur m¹tule* (=bad to the mother's brother) / *Kavi-u k¹lid¹saā ॥re--haā* (=Among the poets K¹lid¹sa is the best). (4) In the traditional Sanskrit dictionary to indicate the usage of the word concerned, e.g., *B¹a⁰ bali-sute ॥are* (=The word 'b¹a^a' in the sense of 'the son of Bali', and 'an arrow'.). (5) With the words denoting behavior, or conduct, e.g., *Adya bhukt¹ aya, tryahne bhokt¹* (=This man would eat today and then on the third day.) / *Iha-sthaā aya, kro¹lle lak-ya, vidhyet* (=While standing here, he would pierce the target a mile away.) (6) With the words denoting desire, attachment or respect, e.g., *Nidr¹y¹, prasitaā* (=desiring to sleep)/

ryo 'smin vinayena vartat¹m (=May your good self treat him respectfully.) / *Sapatn¹-jane priya-sakhi-vĀtti, kuru* (=Do treat your co-wives as though they are your beloved friends.) / *Sva-yo-iti*

ratīā (=Love for one's own wife.)/ *Deve candragupte dāham anuraktā prakātyā* (=The subjects ate strongly attached to His Highness Chandragupta.) *Da^aā-nāty¹, n¹ty¹dāto 'bhōt* (=Was not having much respect for the science of polity.)/ *Na t¹pasa-kany¹y¹, mam¹bhil¹-aā* (= I am not yearning for the ascetic girl)/ (7) With the words showing a cause or effect. e.g., *daivam eva nā^a¹, vāddhau k-aye ca k¹ra^aam* (=Destiny is responsible for the rise or the fall of men.)/ (8) With the verb formed from the verbal root *yuj* or others having similar meaning, e.g. *K¹lyapaā śakuntal¹m¹ śrama-dharme niyu^j kte* (=Kashyap appoints Shakuntala to look after the obligations of the hermitage.)/ *Trailokyasy¹pi prabhutva, tasmin yujyate* (= He is worthy of the kingship of even all the three worlds.)/ *Upapannam etat tasmin r¹jar-au* (=This is but consistent with that royal seer.)/. (9) With the verbs formed from the verbal roots *k-īp, muc, as, pat*, e.g., *Māge-u śar¹n cik-epa* or *mumoca* (=Shot his arrows to the antelopes)/ *yogyā-sacive r¹ja-bharaā nyastaā* (=The burden of the regal administration was entrusted to the worthy minister.). (10) With the words *vy¹pāta, śakta, vyagra, tatpara, kuśala, nipu^a, ślau^aā*, e.g. *Gāha-karma^ai vy¹pāt¹ or śakt¹ or vyagr¹ or tatpar¹ gāhi^a* (=The house-wife engrossed/ intently occupied/ absorbed in the household work.) / *Ak-e-u kuku-aā or nipu^aā or ślau^aā* (= Expert or skilled or proficient in gambling.). (11) With the forms derived from the verbal root *apa+r¹dh*, or other ones denoting similar sense, e.g. *durv¹sasi apar¹ddh¹ śakuntal¹* (=Shakuntala offended Durv¹s¹). (12) When the sense of another action being started after one action is completed is sought to be conveyed, through the use of participle (*kād-anta*), e.g., *Sōrye asta, gate* (=yad¹ sōryāā asta, gataā tad¹) *gop¹ā gāham agacchan / R¹me vana, gate* (=yad¹ r¹maā vana, gataā tad¹) *daśarathaā pr¹a¹n taty¹ja* (=left vital breathes= died) / *Sureśe g¹yati* (=yad¹ sureśāā g¹yati tad¹) *sarve jahasuā* (=laughed)/ *Sarve-u śay¹ne-u* (=yad¹ sarve aśeta tad¹) *śy¹m¹ roditi* / Such usages where the participles are used in the Locative case as adjectives, the usage is known as *Sati saptam* or *Bh¹va-saptam* (=Locative Absolute).

The Cases *Pratham¹, Dvity¹, Tāty¹, Caturth¹, Pañcam* and *Saptam*, known technically as *Kart¹, Karma, Kara^a, Samprad¹na, Ap¹d¹na, Adhikara^a*, respectively, are called the *K¹raka-vibhaktis*,

because they are concerned with the relation of the subject with the verb in a sentence, while the *Sa-h* is called the *Sambandha-vibhakti*, because it is concerned with the relation of belonging between to nouns.

prefix (*upasarga*), and the latter member is some verb or a form derived from a verbal root, and the whole compound is used as an some noun or adjective, e.g., *su-taraā* (= very well) / *dur-jayaā* (=difficult to conquer) / *dur-labhaā* (= difficult to obtain) / Here, the latter member retains its original form, e.g., *jala-muc* (=one who releases water, i.e., a cloud), *gr¹ma-^a* (=leader of the village) / The an adjunct *t* (*tak¹r¹gama*) is added the final *i*, *u* or *Ā* of the latter member, e.g., *vi¹va+ji* > *vi¹va+jit* = *vi¹vajit* (=univer- sal conquerer) / *k¹rya+kĀ* > *k¹rya+kĀt* = *k¹ryakĀt* (= a worker, manager) / The final ¹ of the latter member is shortened to *a*, e.g., *dhand¹ā* > *dhandaā* / *puraāsar¹ā* > *puraāsaraā* / *guh¹ay¹ā* > *guh¹ayaā* / *jĀmbhak¹r¹ā* > *jĀmbhak¹raā* / The *-in* termination is suffixed, e.g., *paropak¹rin* > *paropak¹r*» (=one who helps others) / *madhu+p¹yin* > *madhup¹y*» (=one who drinks honey, a honey-bee, a drunkard) / The words *bhaj*, *jan*, *gam* *han*, and *kĀ* become *bh¹j*, *ja*, *ga*, *ghna*, and *kar*, respectively, in the latter member, e.g., *sukha+bh¹j* > *sukha-bh¹j*, *saro+jan* > *saroja*, *anu+gam* > *anu-ga*, *ġatru+han* = *ġatruhna*, *ġoka+kĀ* > *ġokakara* /

The following examples of the *Upapada-sam¹sa* should be noted: *k¹ma dogdhi* = *kama+duh* > *k¹ma-dhuk* (=the one who fulfills the wishes) / *v¹ra*, *s¹te* = *v¹ra+s¹* > *v¹ra-s¹ā* (=one who gives birth to a heroic child, a hero-mother), *svaya*, *bhavati* = *svayambh¹* > *svayam-bh¹ā* (=a self-born one, like Brahm¹, Vishnu and Mahesh) / *vi¹va*, *ġatati* = *vi¹va-jit* (=one who conquers the universe) / *p¹pa*, *karoti* = *p¹pa-kĀt* (=a sinner) / *dv¹ri ti-hati* = *dv¹ā-sthaā* (=a door-keeper) / *s¹ma g¹yati* = *s¹ma-gaā* (=a singer of the *S¹ma-veda*) / *guh¹y¹*, *ġete* = *guh¹-ġayaā* (=one who sleeps in the cave, lying in a cave) / *kumbha*, *karoti* = *kumbha-k¹ra* (=a potter) / *bh¹mi*, or *bhuva*, *p¹layati* = *bhumi-p¹laā* or *bh¹-p¹laā* (=protector of earth, a king) / *pare-¹m upak¹r*» = *paropak¹r*» (=obliging others) / *jale ġete* = *jala-ġ¹y*» (=one who sleeps in the waters, i.e., Lord Naraya^a, i.e. Vishnu) / *punaā ca punaā ca madhu* or *madya*, *pibati* = *madhu-p¹y*» or *madya-p¹y*» (= a drunkard) / *kula*, *d¹-ayati* = *kula-d¹-a^aā* (=one who stigmatizes the family) / *kula*, *bh¹-ayati* = *kula-bh¹-a^aā* (=one who adorns the family) / *ġirasi rohati* = *ġiroruhaā* (=hair on the head) / *sukha*, *bh¹ajati* = *sukha-bh¹k* (=enjoying happiness, happy) / *sarasi j¹yate* = *sarojam*

s¹marthya-r¹po(=in the form of the capacity) *yo gu^aas te⁻¹*, *sa eva bandjan¹ya nimitta*, *bhavati*(=becomes instrumental for) *iti etat-k¹ra^at¹ sa mukha-do-a* / *Bak¹s*, *tatra*= *tasmin do-e*, *a-vidyam¹ne sati* (=in the absence of that fault), *na badhyante* = *bandhana*, *na pr¹pnuvanti* (=are not subjected to confinement) / *Ata eva* (=that is why. from this) *etat t¹tparya*, (=this significance) *anum¹yate yat* (=is inferred that) *mauna*, *sarv¹tha-s¹dhana*, *vartate* (=silence conduces to success in every objective).

Compounds: *Mukha-do-e^aa* = *mukhasya do-aā*, *tena* / *~uka-s¹rik¹ā* = *ġuk¹ā ca s¹rik¹ā ca* / *Sarv¹rtha-s¹dhanam* = *sarve arth¹ā srvarth¹ā*, *te⁻¹*, *s¹dhanam* / ***Sth¹na-bhra-⁻¹ na ġobhante dant¹ā ke¹ġ¹ā nakh¹ā nar¹ā* / *Iti vijñ¹ya matim¹n sva-sth¹na*, *na pari-tyajet* //**

Compound: *Sth¹na-bhra-⁻¹ā* = *sth¹n¹t bhra-⁻¹ā* (=fallen from their proper place)/

***Ki*, *v¹sas¹ tatra vic¹ra^aya*,
V¹saā pradh¹na, *khalu yogyat¹y¹ā*
P¹t¹mbara, *v¹k-ya dadau sva-kany¹*,
Digambara, *v¹k-ya vi-a*, *samudraā* //**

Asmin ġloke ġobhana-vastra-paridh¹nasya (=of putting on excellent dress) *mahim¹* (=importance) *nir¹ōpitaā* (=has been described) / *Prathama-cara^ae pra¹ġnaā* (there is a question in the first quarter.) *V¹sas¹ tatra* = *vastra-paridh¹na-vi-aye* (=in the matter of dressing oneself) *ki*, *vic¹ra^aya* (=what is to be thought about) ? *Kim-ārtha*, *vic¹raā kartavyāā*? *Yatha yasmai rocate tath¹ vastra-paridh¹na*, *kartavyam iti bh¹vaā* / *Tatra uttaram dvit¹ya-cara^ae uttara*, *idam* (=there is this answer in the second quarter) *yat* (=that) *v¹saā yogyat¹y¹ā* (=in the matter of fitness) *pradh¹nam* (=chief consideration) / *TĀ¹ye caturthe ca carane ud¹hara^ani d¹yante* (=in the third and the fourth quarters illustrations are given) / *Samudraā p¹t¹mbara*, *v¹k-ya* = *dĀ⁻¹v¹*, *sva-kany¹*, *lak^{-m}*, *vi-^aave dadau* (=having seen the silken yellow garment, the ocean offered his daughter to Lord Vishnu), *kin-tu*=but) *digambara*, *v¹k-ya ġaj kar¹ya vi-a*, *dadau* (= having seen him naked, the ocean gave poison to Lord ~iva)/

Lesson 25
(Pañca-vi, ॥aâ P¹-haâ)

The **Tat-puru-a-sam¹sa**, has normally two members (*padas*), of which the first member is the adjective of the second one. But sometimes there may be only one *pada* also. *Tatpuru-a* compound can be of seven types, viz., *vibhakti-tatpuru-a*, *nañ-tatpuru-a*, *karmadh¹raya*, *dvigu*, *pr¹di-tatpuru-a*, *gati-tatpuru-a* and *upapada-tatpuru-a*. These types are based on the mutual relation of the two *padas* forming the compound.

When of the two *padas* of *tatpuru-a* compound, the former member (*purva-pada*) and the latter member (*uttara-pada*) have a mutual relation of some Case (*vibhakti*), except the *pratham¹*, it is called the *vibhakti-tatpuru-a* type. In accordance with this Case relation of the two constituent members, this compound can be of six sub-types, such as the *dvitya-tatpuru-a*, *tât¹y¹-tatpuru-a*, *caturth-tatpuru-a*, *pañcam-tatpuru-a*, *ṛa-ṛa-tatpuru-a*, and *saptam-tatpuru-a*, called so by joining the name of the Case with the name 'tatpuru-a'.

Dvity¹-tatpuru-a: In the *tatpuru-a* compound of this sub-type, the first member and the second one have the mutual relation of the Accusative Case (*dvity¹ vibhakti*), e.g., *kĀ¹-a*, ॥*ritaâ* = *kĀ¹-a-॥ritaâ* (=one who has taken recourse to Krishna) / *duâkham atâtaâ* = *duâk¹h¹tâtaâ* (= one who has gone beyond unhappiness) / *gr¹ma*, *gataâ* = *gr¹ma-gataâ* = (one who has gone to a village) / *naraka*, *patitaâ* = *naraka-patitaâ* (=one who has fallen into the hell) / *j¹vik¹*, *pr¹ptaâ* = *j¹vik¹-pr¹ptaâ* (=one who has obtained his living, i.e., salary) / *moham¹pannaâ* = *moh¹pannaâ* (=one who has been deluded, or swooned) / *sa*, *vatsara*, *v¹saâ* = *sa*, *vatsara-v¹saâ* (=staying for one year) / *muh¹ṛta*, *sukham* = *muh¹ṛta-sukham* (=happiness lasting for the duration of an hour and a half, i.e. momentary happiness).

Tât¹y¹-tatpuru-a: In the *tatpuru-a* compound of this sub-type, the first member and the second one have the mutual relation of the Instrumental Case (*tât¹y¹ vibhakti*), e.g., *matr¹sadĀ¹ṥaâ* = *matĀ¹sadĀ¹ṥaâ* (=resembling the mother) / *bhaginy¹samaâ* = *bhagin-*

favorable to pride, i.e., proud) / *sutar¹*, *nipu¹aâ* = *sunipu¹aâ* (=highly skillful) / *ni¹ṥcita*, ॥*reyaâ* = *niâ¹ṥreyasam* (=fixed well being, i.e., the final liberation) /

Gati-tatpuru-a-sam¹sa: In this type of the *tatpuru-a* compound, the former member is a prefix or some Indeclinable (*aviary*) word, and the latter member is some Indeclinable (*aviary*) participle derived from a verbal root, e.g., *Ṛr*» *kĀtv¹* = *Ṛr*»*kĀtya* (=having accepted) / *urar*» *kĀtv¹* = *ur*»*kĀtya* (=having agreed, sanctioned) / *pr¹duâ bh¹tv¹* = *pradurbh¹ṥya* (=having manifested) / Similarly, *ala*, *kĀtv¹* = *ala*, *kĀtya* (=having adorned or ornamented) / *tirobh¹ṥya* (=having disappeared) / *asta*, *gatyā* (=having set down, or gone down) / *a-satkĀtya* (=having not respected, disrespected, unwel- comed) / Here, in the above instances, since the Gerund (*ktv¹nta* = *ktv¹-anta*), i.e. the past participle showing relation between two actions, formed by suffixing the termination *tv¹*, has been preceded by a prefix, it is replaced by the termination *tya*, thus making it a *lyabanta* (=lap-anta). Sometimes, the latter member of the compound is a word derived from a verbal root, e.g., *puraâ+k¹raâ* = *purask¹raâ* (=the act of making one forward, i.e. promoting, rewarding) / Similarly, *satk¹raâ* (=welcoming, honoring) / *astamayaâ* (=setting) / *ala*, *kĀtiâ* (=adorning), etc. Sometimes the words known as the *cv*» forms, denoting the act of behaving like something else, is also used as the latter member of the compound, e.g. ॥*ukl*»-*kĀtya* = *na* ॥*uklam* > *a-॥uklam*, *a-॥ukla*, ॥*ukla*, *sampadyam¹na*, or *bh¹tv¹ yatha sy¹t tath¹ kĀtv¹* (=having made white, whitened) / *pavit¹»kĀtya* = *a-pavitra*, *pavitra*, *kĀtv¹ yath¹ sy¹t tath¹* = purified, made holy) / *~il*»*bh¹tv¹* = *a-॥il¹ ॥il¹ sampadyam¹n¹* or *bh¹tv¹ yatha sy¹t tath¹ kĀtv¹* (=having transformed into a stone) / Such a compound is formed by suffixing the forms of the verbal roots *kĀ* or *bh¹* as the latter member in the compound, and the final vowel of the former member is lengthened by *d*»*rgh¹deṥa*, e.g., *d¹sa+bh¹ṥya* > *d¹s*»*bh¹ṥya*, *tanu+kĀtya* > *tan¹»kĀtya*. the final *Ā* of the former member is replaced by *r*», e.g., *pit¹»kĀtya* / The final *n* or *s* of the former member is dropped, e.g., *bhasman+kĀtya* > *bhasm*»*kĀtya* / *unmanas+bh¹ṥya* > *unman*»*bh¹ṥya* /

Upapada-tatpuru-a-sa¹sa: In this type of *tatpuru-a* compound the former member is some Indeclinable (*avyaya*) or an

Lesson 26

('advi, ʃaā P¹-haā)

Pr¹di-vibhakti-tatpuru-a: In this type of the *tatpuru-a* compound the former member is some prefix and the latter member is some noun, and the two members have some mutual Case relation, e.g., *atir¹ntaā m¹l¹m = atim¹laā* (= better than the garland)/ *adhy¹rØh¹ā ratham = adhirath¹ā / Pragataā advam =pr¹dhvaā* (=gone very far off on the road) / *atir¹taā r¹trim = atir¹traā / upagataā antyam = up¹ntyaā* (=near to the last, last but one)/ *avakā-aā kokilay¹ = avakokilaā* (=attracted by the cuckoo) / *sannaddhaā arthena =samarthaā* (=well bound with the purpose, or objective, or money) / *pariml¹naā adhyayan¹ya* (= bored of studying) / *vigataā lak-a¹t = vilak-a¹aā* (=without characteristics, i.e., peculiar) / Similarly, *virØpa , vyarthaā*, etc. *nirgataā ¹nand¹t = nir¹nandaā* (=bereft of joy, joyless), *nirgalaā argal¹t* (=gone out of the bolt, i.e., beyond control) / *nirgataā kalaḡk¹t = ni-kalaḡkaā* (=free from blemish, immaculate, faultless,)/ *udgat¹ kØl¹t = utkØl¹* (=woman gone out of the family decorum, i.e., a wanton woman, or a river that has flooded beyond its banks)/ Similarly, *utpathaā* or *unm¹rgaā* (= the wrong path), etc. / *apagataā siddh¹nt¹t = apashiddh¹ntaā* (=bereft of any principles, wrong doctrine) / *apagataā arth¹t = ap¹rhaā* (=bereft of purpose, purposeless, useless) / *adhara, j¹nunaā = adhoj¹nu* (=lower than the knee) / *arthasya yogaā = yath¹rhaā* (=in keeping with the objective, i.e., proper) / *arha¹asya yogaā = yath¹rhaā* (=in keeping with the worthiness, i.e., worthy) / *su-hu bh¹-itam = subh¹-itam* (=well said, i.e., pithy saying) / *samyak pa-hitam =supa-hitam* (=well studied) / *pr¹rambhaā ahnaā = pr¹h¹aā* (=day-dawn, morning)/ *kØlam anugataā =anukØlaā* (=corresponding to the family or the river bank, i.e., convenient) / Similarly, *anurØpaā* (=corresponding to the form, i.e., similar, befitting) / *anvarthaā* (=corresponding to the purpose, i.e., true to the sense, appropriate) / *rathena virahitaā* (=bereft of a chariot) / *pak¹t bhinna* or *virahitaā = vipak-a* (=out of the favour, i.e., unfavourable, opposite) / *at raktaā = ¹raktaā* (=slightly red)

samaā (=likehis sister) / *ekena Ønaā = ekonaā* (=short by one, one less than) / *m¹sena pØrvaā = m¹sa-pØrvaā* (=previous, or elder by, one month) / *lava¹ena mi¹raā = lava¹a-mi¹raā* (=mixed with salt) / *ekena adhikaā = ek¹dhikam* (=more by one, one more)/ *hari¹ tr¹taā = hari-tr¹taā* (=saved by God) / *nakhena bhinnaā = nakha-bhinnaā* (=broken, or pierced, by finger-nails or claws)/ *jalena ¹rdraā = jal¹rdraā* (= moist with water) / *dadhn¹ odanaā = dadhyodanaā* (=rice with yogurt)/ *k¹re¹a odanaā = k¹rodanaā* (=rice with milk) / *gu¹ena dh¹n¹ = gu¹a-dh¹n¹* (=coriander seeds with jaggery /)

Caturth¹-tatpuru-a: In the *tatpuru-a* compound of this sub-type, the first member and the second one have the mutual relation of the Dative Case (*çaturth¹ vibhakti*), e.g., *dvij¹rtha, payaā = dvij¹rtha-payaā* (=milk meant for a Brahmin)/ Similarly, *dvij¹rtha-caruā* (=sacrificial food meant for Brahmin) / *dvij¹rtha-dak-ia¹* (=ceremonial gift for Brahmin) / In such a compound, a form of the pronoun *idam* has to be mentioned in lieu of the word *artha*, e.g. *dvij¹rtha, = dvij¹ya ayam* (=for Brahmin)/ *bhØtebhyaā baliā = bhØta-baliā* (=oblation meant for the goblins, or elements) / *netr¹bhya¹, sukham = netra-sukham* (= pleasing to the two eyes)/ *yajñ¹ya rak-itam = yajña-rak-itam* (=preserved for sacrifice)/ *gave hitam = go-hitam* (=beneficial to the cows) / *yØp¹ya d¹ru = yØpa-d¹ru* (=wood for sacrificial post) / *odan¹ya ¹¹layaā = odana-¹¹layaā*(=rice grains meant for making cooked rice)/ *ku¹al¹ya hira¹yam = ku¹ala-hira¹yam* (= gold meant for making ear-rings)/

Pañcam¹-tatpuru-a: In the *tatpuru-a* compound of this sub-type, the first member and the second one have the mutual relation of the Ablative Case (*pañcam¹ vibhakti*), e.g., *caur¹t bhayam = caura-bhayam* (=fear from a thief) / *vy¹ghr¹t bh¹taā = vy¹ghra-bh¹taā* (=afraid of a tiger) / *sukh¹t apetaā = sukh¹petaā*(=away from, i.e., bereft of, happiness= unhappy) / *gÅh¹t apo¹haā = gÅh¹po¹haā* (=kidnapped away from the house) / *hast¹t muktaā = hasta-muktaā* (=freed, or shot, from the hands)/ *svarg¹t patitaā = svarga-patitaā* (=fallen from heaven)/ *taraḡ¹t apa-trastaā = taraḡ¹patrastaā* (= distressed by the waves)/

।a-h»tatpuru-a: In the *tatpuru-a* compound of this sub-type, the first member and the second one have the mutual relation of the Genitive Case (*-a-h» vibhakti*), e.g., *bhojanasya vel¹ = bhojana-vel¹* (=time for taking food)/ *mØrkh^{1a1}, ¶latam = mØrkha-¶latam* (= a group of hundred fools)/ *tasya upari= tad-upari* (=above it, moreover)/ If the former member denotes the whole thing and the latter member denotes a part of it, the also such a compound is formed, but in its dissolution (*vigraha*) the member denoting the whole thing is put in the Genitive Case, e.g., *pØrva, k¹yasya= pØrva-k¹yaâ* (=upper, or former, or front, part of the body) / *ahnaâ pØrvam = pØrv¹h^aaâ* (= the former part of the day, i.e., morning)/ *ahnaâ madhyam = madhy¹hnaâ* (=midday, middle of the day, i.e., noon)/ *ahnaâ s¹yam = s¹y¹hnaâ* (= latter part of the day, i.e., evening)/ *sa, vatsara, mÂtasya = sa, vatsara-mÂtaâ* (=died before one year, one year since he expired) /

।Saptam»tatpuru-a: In the *tatpuru-a* compound of this sub-type, the first member and the second one have the mutual relation of the Locative Case (*¶saptam» vibhakti*), e.g., *avasare pr¹ptaâ = avasara-pr¹ptaâ* (=arrived on the occasion) / *si, h¹sane sthitaâ = si, h¹sana-sthitaâ* or *si, h¹sana-sthaâ* (=sitting on the royal throne) / *¹tape ¶lu-kaâ = ¹tapa-¶lu-kaâ* (=dried in the sunshine) / *ak-e-u ¶lau^aâ = ak-a-¶lau^aâ* (=skilled in gambling)/ *sabh¹y¹, pa^aitaâ = sabh¹-pa^aitaâ* (= court savant, wise man appointed as such in an assembly) / *¶¹stre-u prav^aâ = ¶¹stra-prav^aâ* (=proficient in scriptures, or sciences)/ *v¹ci pa-uâ = v¹k-pa-uâ* (=clever in speech) / *puru-e-u uttamaâ = puru-ottamaâ* (= the best among men, i.e., God) / *nÂ-u ¶re-haâ = nara-¶re-haâ* (=the best among men)/ *manuje-u ¶re-haâ = manuja-¶re-haâ* =best among the human beings) / *dvije-u-¶re-haâ = dvija-¶re-haâ* (=the best among the twice-born ones, i.e., the Brahmins, the birds)/

The following compounds are **irregular** (*a-niyamita*): *anyasya k¹rakaâ = anyat-k¹rakaâ* (=doing other things) / *udakasya kumbhaâ = udaka-kumbhaâ* (=a pitcher of water) / *udakasya dhiâ = uda-dhiâ* (=collection, or mass, of water, i.e., sea, or ocean)/ *gav¹m ak-i iva = gav¹k-aâ* (=an ellipsoid small window)/ *gav¹, ¶¹¶¹ = go¶¹¶¹* (=cowshed)/ *dinasya ardhm = din¹rdhm* or *ardha-dinam* (=half-day, midday) / *de¶asya madhyam = madhyade¶aâ* or *de¶a-*

adjective, e.g., *pragataâ ¹c¹ryaâ = pr¹c¹ryaâ / prakÂ-aâ v¹taâ = prav¹taâ / prakÂ-aâ adhv¹ = pr¹dhvaâ / kutsitaâ ¶abdaâ = ku¶abdaâ / apakÂ-aâ ¶abdaâ = apa¶abdaâ / viparâtaâ m¹rgaâ = vim¹rgaâ / vibhinnaâ de¶aâ = vide¶aâ / ati¶ayitaâ vegaâ = ativegaâ / pratikØlaâ yodhaâ = pratiyoshaâ / adhikaâ patiâ = adhipatiâ / adhikaâ r¹j¹ = adhir¹jaâ / adhi-¹Â daivatam = adhidaivatam, adhidevat¹ / The prefix in the former member is sometimes used as an Indeclinable, e.g., *prakar-e^aa ca^aâ = praca^aâ / prakÂ-a, tanuâ = pratanuâ / ati¶aya, kÂ-aâ = atikÂ¶aâ / ati¶ayena dØraâ = atidØraâ / ativadur¹paâ = sudur¹paâ* (=very much difficult to obtain) /*

he v̄ra ! ru-en api = tva, kevaala, kruddhaābhavasi tad¹ api (=even when you get angry only), t¹dĀḥena tvay¹, ariā = satruā (=enemy) samaā=sama-talaā=bhṛmau patitaā (=lying flat on the earth), kĀtaā (=has been rendered) /

The poet has tried to entertain the readers by using his poetic skill of using the compounds in such a way that the real meaning remains hidden until the compounds are not dissolved properly, and the apparent sense of the verse looks rather funny. Thus, apparently it looks as if, the verse is addressed to some person who is normally remains dejected, maintains himself by begging alms, and is ever subjected to disease, but due to his short-temperament, he has committed the rashness of making enmity with no less a God like ~iva! It is a sort of parody!! But, the really intended sense is the eulogy of Lord ~iva, who has gulped the deadly poison K¹kakṛ-a, lives on alms, never leaves the Himalyan mountains, and has, by mere anger, rendered K¹madeva, the god-of-love, flat, in the form of a heap of ashes, on earth! Such a mighty hero is Lord Shiva, that his mere anger is enough to lay down the enemy flat on the ground!!

Now, let us get acquainted with the rest of the types of the *tatpuru-a* compound:

Pr¹di-tatpur-a-sam¹sa has some of the prefixes (pra-¹di, i.e., the *upa-sargas*) as the former member of the compound. P¹āini has listed, in his *Ga^a-p¹-ha*, all the twenty-two *uapsaargas* in a *sṅtra* beginning with *pra*, and hence he refers to them *Pr¹di*, i.e., *pra*, etc. Hence this nomenclature of the compound. For instance, *ati-r¹traā* (=lasting beyond the night) / *vi-rṅpaā* (=bereft of beauty, ugly) / *anu-k¹laā* (=corresponding time) / While dissolving such compounds we have to add some such words., like *gata*, *kr¹nta* in the *vighraha-v¹kya* and make some adjective like *pra-gata* or *ati-kr¹nta* for the purpose, e.g., *ati-kr¹nt¹ ca r¹try¹ā iti ati-r¹raā* (*y¹gaā*) /

Pr¹di-karmadh¹raya: Some of the *pr¹di-tatpur-a* compounds are of the *karmadh¹raya* type, too. In such a compound, the former member is some prefix and the latter member is some

madhyam (=central part of a country, middle country) / *puru-asya¹yu-am* = *puru-¹yu-am* (=human life-span) / *bĀhat¹, patiā* = *bĀhaspatiā* (= Brihaspati, the preceptor of the gods) / *ma^aṅk¹n¹*, *saraā* = *ma^aṅka-saraā* (=a pond full of frogs) / *vanasya patiā* = *vanaspatiā* (=a large forest tree) / *viḥvasya mitram* = *viḥv¹mitraā* (=the seer named Vishvamitra) / *hĀdayasya ḥlokaā* = *hĀdaya-ḥlokaā* or *hĀchokaā* (=heart pain, heartfelt sorrow) / *ḥḥvare adhi* = *ḥḥvar¹dh¹naā* (=depending on God) / *r¹jñi adi* = *r¹j¹dh¹naā* (=depending on the king, subject to the scope of king) /

Now, recite aloud the following verses and their explanations, trying to grasp their meaning:

Kastṅr¹ j¹yate kasm¹ ko hanti kari^a, kulam /

Ki, kury¹t k¹taro yuddhe māg¹t si, ho pal¹yanam //

Antar¹po 'yam (=this is an internal dialogue), *prastutaā* (=has been presented) / *Asmin ḥloke prathama-dvit¹ya-tĀ¹ya-cara^ae-u* (=in the first, second and the third quarters), *praḥn¹ā* (=questions) *pradatt¹ā* (=have been given) / *Caturtha-cara^ae kram¹t* (=serially, i.e., one by one), *pratyekasya* (=of every) *praḥnasya uttara*, (=reply) *pradattam* / *Yath¹* (= For example, instance) – *māg¹t si, haā / pal¹yanam / Uttar¹ai tu eva, bhavanti / Kastṅr¹ kasm¹t j¹yate* (= wherefrom is the deer-musk created)? *māg¹t* (=from a deer, or antelope) / *kar^a1, kula, kaā hanti* (=who kills the horde of elephants)? *Si, haā* (=a lion) / *K¹taraā* (=a timid person) *yuddhe ki, kury¹t* (= what would he do)? *Pal¹yanam* (=running away, elopment) / The fun in this verse is in the apparent funny statement in the last quarter, which would mean: 'A lion flees from a deer!'

Ḥmantin¹-u k¹ ḥnt¹ r¹j¹ ko'dbhuta-gu^aottamaā /

Vidvadbhiā k¹ sad¹ vandy¹ atraivokta, na budhyate //

Ayam apy-antar¹paā / Asmin ḥloke prathama-dvit¹ya-tĀ¹ya-cara^ae-u (=in the first, second and the third quarters), *praḥn¹ā* (=questions) *pradatt¹ā* (=have been given) / *Caturtha-cara^ae kram¹t* (=serially, i.e., one by one), *pratyekasya* (=of every) *praḥnasya uttara*, (=reply) *pratyekasya cara^aasya* (=of every quarter) *dy-ak-aram anty¹k-ara, ca* (=the first and the last syllable) *melayitv¹* (=by combining) *pr¹pyate* (=is obtained) /

Kaã r¹j¹ adbhuta-gu^aottamaã = adbhut¹ã r¹carya-k¹rak¹ã gu^aã
 yasya santi saã, vartate (=exists, happens to be) ? r¹+maã = r¹maã
 (= Rama) / Vidvadbhiã sad¹ k¹ vandy¹? vi+dy¹ã = vidyaã
 (=learning, or sciences) /

Kaã kau ke ka, kau k¹n hasati ca

hasato hasanti hari^ak-y¹ã /

Adharaã pallavam a; ghrã ha, sau

kundasya korak¹n dant¹ã //

Antar¹po 'yam (=this is an internal dialogue), prastutaã
 (=has been presented) / Asmin ñloke prathama-dvit^{ya}—cara^aayoã
 (=in the first, and the second quarters), prañn¹ã (=questions)
 pradatt¹ã (=have been given) / Tãya-caturtha-cara^aayoã kram¹t
 (=serially, i.e., one by one), pratyekasya (=of every) prañnasya
 uttara, (=reply) pradattam / Tatra (=Thus), prañn¹ã uttar¹ai ca
 krame^a yath¹ (= the questions and the answers are, like this,
 respectively) – Kaã ka, hasati (=who laughs at whom)? Hari^a-
 k-y¹ã = hari^aasyaã ak-i^a iva ak-i^a yasy¹ã s¹, tasy¹ã (= of the
 deer-eyed woman, i.e., a beautiful damsel) adharaã pallava, hasati/
 Tasy¹ã kau kau hasataã (=her what two laugh at whom two)? Tasy¹ã
 ak-i^a a; ghrã ha, sau hasataã (=her two feet laugh at the swans) /
 Tasy¹ã ke k¹n hasanti (=her what limbs laugh at what things)?
 Tasy¹ã dant¹ã kundasya korak¹n hasanti (=her teeth laugh at the
 buds of the jasmine flower) /

Tatpru-a-sam¹sa: The **nañ-tatpuru-a** compound denotes
 the sense of negation, as expressed by **nañ** (=na) / In such a
 compound the first syllable is **a** (=na = not) where the word begins
 with a consonant, e.g., a-jñ¹nam = na jñ¹nam (=absence of
 knowledge, i.e., ignorance) / a-sandehaã = na sandehaã (=absence
 of doubt, doubtless) / a-krodhaã = na krodhaã (=absence of anger,
 i.e., patience) / na ñtiã = anñtiã (=absence of morality, i.e., immo-
 rality) / a-pa-aã = na pa-aã (=non-cloth, i.e., something else than
 cloth) / na sitaã = a-sitaã (=non-white, i.e., black) / na smãtv¹ = a-
 smãtv¹ (=having not remembered, i.e., forgotten) / But, where the
 word begins with a vowel, the negative particle **na** is replaced by **an**,
 e.g., na ¹rambhaã = an-¹rambhaã (=absence of beginning, i.e., non-
 beginning) / na udara, yasy¹ã s¹ = an-udar¹ (=one who has no

noun and long vowel, and to **antya**→k¹r¹dellã (i.e., →) of the final **a**,
 e.g., dvayoã gavoã sam¹h¹raã = dvi-gavam / ppañc¹n¹, va-¹n¹,
 sam¹h¹raã = pañca-va- / Sapt¹n¹, pad¹n¹, sam¹h¹raã = sapta-pad
 / Cat⁰r^a, s¹tr¹a¹, sam¹h¹ã = catuã-s⁰tr /
 But, tray¹a¹, bhuvan¹n¹, sam¹h¹raã = tribhuvanam / tray¹a¹,
 phal¹n¹, sam¹h¹raã = tri-phal¹ / catur^a, yug¹n¹, sam¹h¹raã =
 catur-yugam / pañc¹n¹, p¹tr¹a¹, sam¹h¹raã = pañca-p¹tram /
 Similarly, pañc¹;gam (an almanac, having five aspects), dvyahaã
 (= two days), tri-patham (=a junction of three roads), catuãñlam
 (= a place having four rooms), -a-karma (= the group of six religious
 rituals, viz., ñauca, mukha-m¹rjana, sn¹na, sandhy¹-vndana,
 sv¹dhy¹ya and vaiñva-deva).

Now, recite aloud the following verse along with its
 explanation, trying to grasp its meaning:

Vi-¹d» bhaik-am añn¹ti sad¹-roga, na muñcati /

Ru-en¹pi tvay¹ v»ra ñambhun¹riã sama-kãtaã //

Sam¹sa-guptam idam / Asmin ñloke am¹s¹ã gupta-r⁰pe^a (=in
 the hidden form) vartante / Prathama-dã-y¹ (= at first sight) tu
 (=however) et¹dãñã (=such) arthaã (=a sense) pratibh¹ti
 (=appears) yad (=that) vi-¹d» = ñok¹turaã = khinnaã (=sorrowful,
 dejected), bhaikñyam = bhik-ay¹ labdham annam (=the food
 obtained by begging alms) añn¹ti = kh¹dati (=eats) / Api ca
 (=moreover), sad¹-roga, =sarvad¹ lagna, (=permanent, chronic)
 roga, (=disease) na muñcati (=does not give up) / Kad¹pi sv¹sthya-
 yuktaã na bhavati (=is never cured, or never regains health) / tath¹pi
 (=even then) t¹dãñena tvay¹ ru-ena = yad¹ krodh-yuktaã bhavasi
 tad¹ (=when you get angry), ñambhun¹ samaã = ñambhu-sadãñã
 (=like ñivaã) ariã kãtaã (=made an enemy) / Kin-tu (=but),
 n¹ya, kaveã abhipretaã (=intended) arthaã / Yad¹ guptaã = nil¹ã
 (= hidden) sam¹s¹ã udgh¹-yante (=opened up) tad¹ arthaã et¹dãñã
 vartate / Tad-yath¹ (=for instance) – vi-¹d» =vi-a, k¹lak⁰-am
 (=deadly poison) atti (=eats, gulps) iti saã = ñivaã, iti tatpuru-a-
 sam¹saã / ~a-d¹ro'ga, na muñcati / D¹raiã saha vartate iti sa-d¹raã
 / ñivaã sad¹ ardha-n¹na-eñvara-r⁰pe^a vartate ity-arthaã / Saã a-
 ga, = na gacchati iti a-gaã = parvataã him¹laya-r⁰paã (=the
 mountain, i.e. the Him¹layas), na muñcati (=never deserts) / ñiva
 sadaiva him¹laye eva ni-vasati ity-arthaã / Et¹ã-ena ñambhun¹ tvay¹,

¶ka-priyaâ p¹rthivaâ=¶ka-p¹rthivaâ (=a king, or a person, who likes vegetables) / Similarly, deva-pujakaâ br¹hma^aâ = deva-br¹hma^aâ (=a Brahmin worshipping the deity) / ch¹y¹-pradh¹naâ taruâ = ch¹y¹-taruâ (=a shady tree)/ vi-a-mi¶ram annam= vi-¹nnam (=poisoned food)/ icch¹-k¹taâ bhogaâ = icch¹-bhogaâ (=the wished-for enjoyment) / agni-preritaâ rathaâ = agni-rathaâ (=the chariot driven by fire)/ abhijñ¹na-smât¹ ¶akuntal¹ = abhijñ¹na-¶akuntal¹ (=Shakuntala remembered by a token of recognition)/

The following karma-dh¹raya compounds are **irregular**, and are called **mayôra-vya**, **sak¹di-sam¹sa**, e.g., mayôraâ ca asau vya, sakaâ (=cunning) = mayôra-vyasakaâ / vi¶i--a, tejaâ = tejo-vi¶e-aâ (=extraordinary majesty) / vi¶i--aâ atithiâ = atithi-vi¶e-aâ (=special guest)/ vi¶i--aâ satk¹raâ = satk¹ra-vi¶e-aâ (=particular welcome)/ adhamaâ r¹j¹=r¹j¹dhamaâ (=bad king) /hatakaâ duryodhanaâ = duryodhana-hatakaâ (= wretched Duryodhan) / apasadaâ naraâ = nar¹pasadaâ (=a vile man)/t¹pase-a¶ ca asau kunjara¶ = kunjaraâ t¹pasaâ = t¹pasa-kunjaraâ (=an elephant, i.e., a mighty one among the ascetics = an excellent ascetic) / puru-a¶ ca asau n¹a¶ ca = puru-a-n¹gaâ (= a cobra, i.e., highly sensitive and dangerous man, or a notable man) / k¹takaâ putraâ = putra-k¹takaâ (=the one who has been taken as a son) / anyaâ r¹j¹ = r¹j¹ntaram (=another king) / anyat janma = janm¹ntaram (= another birth) / cid eva=cin-m¹tram (=consciousness only, pure consciousness) / na asti bhaya, kutaâ api asya =a-kutobhayaâ (=the one who has no fear from anywhere) / na asti kiñ-cana asya =a-kiñcana (=having nothing of his own, a fully utterly poor, indigent person) / One should remember that, generally, the Gender of the karmadh¹raya compound is the same as that of the latter member in it. If there is the word r¹tri or ahan, or one having a final long vowel, it is replaced by final a (a-k¹r¹ny¹de-a), making them r¹tra, aha, etc. This is called antya-hrasv¹de¶a, e.g., pôrva, r¹try¹â=pôrva-r¹tram (=fore-night)/madhy¹hnam(=midday, noon) /

Dvigu-sam¹sa: In the dvigu compound, the former member (pôrva-pada) is a numerical adjective (¶a_i khy¹-v¹caka-vi¶e-a^a), except eka, and the whole compound denotes a group or a collection of things. The latter member in it is subjected to antya-hrasv¹de¶a of the final

belly, i.e., a girl whose waist so thin as almost non-existent) / The following tatpuru-a compounds are **irregular**: na panth¹â =a-panth¹ or a-patham (=contrary to the proper path, i.e., bad way)/ na puman na str =na-pu, sakaâ (=an eunuch) / na mitram =a-mitram (=a non-friend, i.e., an enemy)/

Karma-dh¹raya-sam¹sa: In the karma-dh¹raya compound, of the two members, either the former or the latter one expresses the sense of comparison. In comparing one thing to another, the thing compared is called the upameya, e.g., mukham (=face), while the thing with which it is compared is called upam¹na, i.e., candraâ (=the Moon). The karmadh¹raya compound in which the former member denotes an upam¹na is called the upam¹na-pôrvapada-karmadh¹raya. e.g., Ghanaâ iva ¶y¹maâ = Ghana-¶y¹maâ (=dark like a cloud. i.e. Lord R¹ma or Lord Krishna)/ Candraâ iva sundaram = candra-sundaram (=beautiful like the Moon)/ vidyut iva cañcalam =vidyuc-cañcalam (=unsteady, or fleeting, like the lightning) / himaâ iva ¶i¶raâ = hima-¶i¶raâ (=cool like ice, ice-cold).

The karmadh¹raya compound in which the former member denotes an upameya is called the upameya-pôrvapada-karma-dh¹raya. e.g., puru-a vy¹ghraâ iva = puru-a-vy¹ghraâ (=tiger-like, i.e., cruel and rash man) / mukha, kamalam iva = mukha-kamalam (=lotus-like face)/ v¹lmik» eva kokilaâ = v¹lmik»-kokilaâ (=a cuckoo in the form of the seer V¹lm»ki) / kavit¹ eva ¶¹kh¹ = kavit¹-¶¹kh¹ (=a branch in the form of poetry)/ padam aravindam iva or padam eva aravindam = pad¹ravindam (=lotus-like foot, or lotus in the form of a foot) /

Now, recite aloud the following verses along with their explanations, trying to grasp their meanings:

Kar¹ravindena pad¹rvinda,

Mukh¹ravinde vinive¶ayantam/

Va-asya patrasya pu-e ¶ay¶na,

B¹la, mukunda, mans¹ smar¹mi //

Karaâ=hastaâ, eva aravinda, =kamalam, iti ka¹ravinda, = hasta-kamala, , tena (=by the lotus-like hand), pad¹rvinda, = cara^a-kamala, (=the lotus-like foot), mukharvinde=¹sya-kamale= (=in the lotus-like mouth), vi-ni-ve¶ayanta, = vi¶e-a-rôpe^a

sth¹payanta, (=putting specially or particularly), *b¹la*, =*ḥiḥu-svarōpa*, (=child or infant), *mukunda*, =*kĀ^aa*, (=to Krishna), *manas¹* (=by the mind, mentally), *smar¹mi* (= I remember).

***Kōjanta, r¹ma r¹meti madhura, madhur¹k-aram /
ruhya kavī¹-ḥi¹kha, vande v¹lm^ṃki-kokilam //***

Kavita-ḥi¹kh¹, = *kavī¹y¹ā*, *r¹m¹ya^aa-mah¹k¹vya-rōpasya vĀ-k-asya ḥi¹kh¹*, (= on the branch in the form of poetry, i.e., of the tree in the form of the great epic, the *R¹m¹ya^aam*), *aruhya*=*roha^aa*, *kĀtv¹* (=having ascended), *madhura*, =*madhura*, *yath¹sy¹t tath¹* (=sweetly), *madhur¹k-ara*, =*madhurāiā ak-araiā yath¹ sy¹t tath¹* (=with sweet words), *r¹ma r¹meti* = *he r¹ma! he r¹ma iti* (=like 'O R¹ma! O R¹ma!') *kōjanta*, =*kōjana*, *kurvanta*, (=cooing, warbling), *v¹lm^ṃki-kokila*, =*v¹l^ṃki-mahar-i-rōpa*, *kokila*, (=to the seer Valmiki in the form of a cuckoo), *vande*=*namaskaromi* (=I bow down, salute) /

The *karma-dh¹aya* compound, in which the former member is a qualifying adjective, is called the ***vif^ḥe^a-pōrva-pada-karma-dh¹raya***, e.g., *gambh^ṃraā* (=deeply resonant) *n¹daā* (=voice, sound) = *gambh^ṃra-n¹daā / uttamaā* (=best, topmost) *janaā* (=person) = *uttama-janaā / ghora*, (=dangerous) *vanam* (forest) = *ghoravanam* / While dissolving such a compound, it is customary to use a form of the pronoun *adas* (M.) with the substantive of the Masculine and Feminine Gender, and that of the pronoun *tad* (N.) with the substantive of the Neuter Gender, e.g., *uttamaā ca asau janaā = uttama-janaā / ghora, ca tad vanam = ghora-vanam /*

The *karma-dh¹aya* compound, in which the both the members are qualifying adjectives, is called the ***vif^ḥe^a-obhaya-pada-karmadh¹raya***, e.g., *ḥi¹ta, ca u^aa, ca = ḥi¹to^aam* (=cold and warm) / *ḥi¹uklaā ca kĀ^aaā ca = ḥi¹ukla-kĀ^aam* (=white and black, i.e., black and white) / *ḥi¹dau sn¹taā* (=bathed first) *paḥc¹t anuliptāā* (=then anointed) = *sn¹t¹nuliptāā / ḥi¹dau suptaā* (=asleep) *paḥcat utthitaā* (=awoke) = *suptotthitaā / kĀta, ca a-kĀta, ca = kĀt¹kĀtam* = (done and undone, or not properly done) /

Sometimes, when the sense of 'good' or 'bad' is to be conveyed, the prefix *su* (= *su-hu* or *ḥobhanam*=good, excellent) or *ku* (= *kutsitam*=bad) is put as the former member of a *karma-dh¹raya* compound., e.g., *su-huā* or *ḥobhanaā puru-aā* or *janaā = su-puru-aā* or *su-janaā* (=a good man) / *su-huā* or *ḥobhanaā m¹rgaā* or *panth¹* = *su-m¹rgaā* or *su-pathaā* (=a good path, excellent way) / *kutsitaā m¹rgaā* or *panth¹* = *ku-m¹rgaā* or *ku-pathaā* (=bad path, or evil way) / Sometimes, when the latter member (*uttara-pada*) has an initial vowel, or a semi-vowel, the prefix *ku* is replaced by *kat*, thus *ku+ aḥvaā > kat+aḥvaā > kad* (by coalescence) + *aḥvaā = kadaḥvaā* (= bad horse) / *ku+rathaā > kat+ rathaā > kad+rathaā=kadrathaā* (=a bad chariot) / *ku+ u^aam > kat+u^aam > kad+u^aam = kadu^aam or ko^aam* (=slightly hot, warm) / *ku+rōpam = kurōpam or kat+rōpam > kad+rōpam = kadrōpam* (=badly shaped, ugly) / In the case of *kutsitaā r¹j¹* or *kutsitaā sakh¹*, the prefix *ku* is replaced by *kim*, e.g., *ku+sakh¹ > kim+sakh¹ > ki, +sakh¹ = ki, sakh¹* (=bad friend) / *ku+r¹j¹ > kim+r¹j¹ > ki, +r¹j¹ = ki, r¹j¹* (=bad king) / Similarly, *su-dinam* (=good day) / *su-vacanam* (=good utterance, word) / *su-bh¹-itam* (=well spoken, good saying) / *su-jalam* (=good water) / *ku-jalam* (=bad water) /

If the former member of the compound denotes a direction or a number and the whole compound becomes an adjective of some noun, it is regarded as the *karma-dh¹raya*, e.g., *sapta ca te Ā-ayaā = saptar-ayaā* (=the seven Vedic seers, viz., Madhucchandas, Vishvamitra, Atri, Angirasa, Bhardvaj, Vamdev, Vasishtha, or the seven stars of the Great Bear, representing the seven sages, viz., Marichi, Atri, Angirasa, Pulastya, Pulaha, Kratu and Vasishtha) / *pañca ca te jan¹ā = pañca-jan¹ā* (=the five class of people, viz., Brahmin, Kshatriya, Vaishya, Shudra and Nishad) / *Uttaraā ca asau dhruvaā=uttara-dhruvaā* (=the North Pole, the north pole-star) /

When, in a *karma-d¹raya*, the former member is a compound, and the latter member is some noun, the last member of the former member, i.e., the middle member of the new compound, is dropped, and such a compound is called the ***madhyama-pada-lop^ṃ-sam¹sa***

$a^a + khañ (= 'k+»na) - yu-mad+a^a+khañ > yau-m+ 'ka +»na = yau-m'ka»na (=pertaining to you all) / tava+a^a+khañ > t'v+ak+»na = t'vak»na (=pertaining to you, your's) / asmad+a^a+khañ > 'sm+'k+»na = 'sm'k»na (=pertaining to us, ours') / mama+a^a+khañ > m'm+ak+ »na = m'mak»na (=pertaining to me, mine) /$

$-hañ (=ika) - m'sa+-hañ > m's+ika = m'sika (=belonging to a month, monthly) / s', vatsarika (=yearly, annual) / s'ya, -pr'tika (=pertaining to evening and morning) / pauna-punika (=repeatedly) /$

$-yu /-yul (=ana) - s'yam+-yu or -yul =s'yam+t+ana =s'yantanam (= of the evening) / cirantanam (=of a long time)/ pr'h^aetanam (=of the early morning) / pragetanam (=of the noon) / div'tanam (= of the day) / id'»ntanam (=of this time, of now)/ tad'»ntanam (=of that time) /$

$tarap (=tara) - kuflala+tarap > kuflala+tara = kuflala-tara (=more skillful of the two) / catura-tara (=more intelligent of the two) / vidvat-tara (=more learned of the two)/ dhani-tara (=more wealthy of the two) / guru-tara (= heavier of the two) / »yasun (=»yas) - laghu+»yasun > lagh+»yas =lagh»yas (=shorter, or lighter, of the two)/ pa-u+»yasu >pa-+»yas = pa-»yas (= cleverer of the two) / dhana+»yasun > dhana_»yas=dha»yas (wealthier of the two)/antika+»yasun > ned»y+»yas= ned»y+»yas (=nearer)/ alpa+»yasun > alp+»yas = alp»yas or kan»yas (=smaller of the two)/ yuvan+»yasun > yav+»yas = yav»yas (=younger of the two / hrasva+»yasun > hras+ »yas=hras»yas (=shorter of the two)/ k-ⁱpra+»yasun > k-ep +»yas= k-ep»yas = (speedier of the two)/ sth^ola+ »yasun > sthav+»yas = sthav»yas (= grosser of the two)/ d^ora+»yasun > dav+»yas = dav»yas (=nearer of the two)/ guru +»yasun > gar+»yas =gar»yas (=heavier of the two)/ vara+»yasun > var+»yas=var»yas (=better of the two)/ priya+»yasun > pre+ »yas > pre+yas = preyas (=dearer of the two)/ bahu+»yasun > ba, h+»yas= ba, h»yas (=more of the two)/ k^afla+»yasun > krafl+»yas= krafl»yas (=thinner of the two) / flreyas or jy'yas (=better of the two)/ var-»yas (=older in years, or age, of the two)/ stheyas (=steadier of the two)/ dra^oh»yas (=stronger, or more firm, of the two) / mrad»yas (=more tender of the two) / bh^oyas (=more of the two, again and again) /$

(= a lake-born one, i.e. lotus) / p^orva, j¹taâ =p^ova-jaâ (=previously born, elder, forefather) / anu j¹taâ = anu-jaâ (= born afterwards, younger) / anu gacchati = anu-gaâ (=one who goes after, follower, servant) / na gacchati = a-gaâ (the one who does not go, or move, i.e., a mountain) / v^atra, hanti = v^atra-han or v^atra-ghnaâ (=Indra, the one who killed the demon V^atra) / floka, dad¹ti=floka-daâ(=one who gives sorrow) / Similarly, har-a, karoti = har-a-karaâ (=one who gives joy) / artha, karoti (iti hetu asy¹) s¹ = arthakar» vidy¹ (=the learning that fetches money, commercial knowledge, purposeful knowledge) / priya, karoti asy¹â (iti fl^olam asya)= priya-karaâ (= a lover, a friend) / Vacana, karotiy¹ s¹ =vacana-kari (=obedient) / gaja iva gacchati s¹ = gaja-g¹min» (=walking like an elephant) / Similarly, kokila-bh¹-i^a» (=a woman speaking like a cuckoo)/ sukhen t^oryate s¹ = su-tar¹ nad» (=easily fordable river) / sukhen labhyate= su-labhaâ (=easily available) / duâkhen j^oyate =dur-jayaâ (=difficult to conquer) /

The following **upapada** compounds, being irregular, are noteworthy: lal¹-a, tapati = lal¹-a, -tapaâ (=scorching the forehead,

i.e., the Sun) / udara, bibharti =udara, -bharaâ (=one who cares only for feeling his belly with food) / r¹trau carati =r¹tr, -caraâ (=one who moves during the night, i.e., a goblin, devil, thief) / pa^aitam¹tm¹na, manyate =pa^adita, -manyaâ (=taking himself to be a savant)/ kula, ka-ati s¹= kula, -ka⁻¹ (=pulling down the banks, i.e. a stormy river) / priya, vadati s¹=priya, -vad¹(=sweet-speaking woman) / s^orya, na pafl^oyati s¹ =a-s^orya, -pafl^oy¹ (=a woman who never sees the Sun, i.e., living in the harem) / ard^h1¹ Åk =ardha-rc or ardha-rcam (=a semi Åc¹, i.e., the Vedic verse) / vi-^aoâ puram = vi-^au-puram (=the city of Vishnu)/ vimal¹ paâ yasmin tat = vimal¹pa, saraâ (=a lake having clean water) / r¹jyasya dh^oâ = r¹jaya-dhur¹ (= the yoke of kingdom) / svargasya panth¹â = svarga-pathaâ (=the path to heaven) /

Now, recite aloud the following verse and its explanation, trying to grasp its meaning:

Utsaraj ga-kalitoru-ka-¹r»-bh¹jir¹

uta bhaya; kara-bh¹1¹â /

**Santu p'yaka-ga^a jaya tais tva,
g¹m ago-har-abhil'va il'v» //**

Bh¹-¹-citram idam (=this is a word-picture) / Asmin ũloke vicitr¹ (=queer) ¹ũcarya-kar» (=wonderful) bh¹-¹ (=language) dĀũyate, yena(=so that) ũabd¹nam arth¹Ā (=the meanings of the words) jñ¹tum (=to know) ka-hina, pratibh¹ti (=are found to be difficult) / Atra arthaĀ, eva, prak¹re^aa(=in this manner) jñ¹yate(=is known) / He r¹jan iti(= 'O King!') adhy¹h¹ryam (=is implied) / Tava ity-api adhy¹h¹ryam (=your' is also implied) / p'yaka-ga^aĀ = sevaka-lok¹Ā (=mass of the servants) / K»dĀũĀ? utsara; ga-kalitoru-ka-¹r»-bh¹jit¹Ā / = uts¹hapŕ^ani, a; g¹ni ye-¹, te(=having their limbs full of enthusiasm), te-u kalit¹Ā=dĀũyam¹m¹n¹Ā (=displayed), ŐrvyaĀ = viũĀ (=broad), ka-¹ryaĀ laghu-kha^gg¹ni (=daggers), t¹bhiĀ bh¹jir¹Ā = ũobha-m¹n¹Ā (=shining) / Yad-v¹ (=or that), ut-sar¹ni = ati-mudit¹ni a; g¹ni, te-u kalit¹Ā = dĀũyam¹n¹Ā, ŐrvaĀ=vi-¹Ā, ka-¹Ā= kapola-pradeũĀ (=temples, i.e., either sides of the head) ye-¹, t¹dĀũĀ, ar»bh¹ = ar»^am ibh¹Ā gaj¹Ā, te-¹m ¹jiĀ=sa, gr¹maĀ, ta, ranti=dadati (= giving fight to the broad-templed elephants of the enemy in a battle), uta (=and), kidĀũĀ? Bhaya; karbh¹Ā=bhaya, kurvati ye t¹dĀũĀ, bh¹Ā=lal¹-a-pradeũĀ ye-¹, te, t¹dĀ-¹Ā (=having frightening foreheads) sevaka-jan¹Ā, iti yojyam (=should be construed thus), santu (=may they be) / TaiĀ (=through them), il¹vaĀ=il¹, pĀthv»m avati iti, asau= pĀthv»-rak-akaĀ (=one who protects the earth, i.e., the territory of the kingdom = the ruler), bhavasi ity-adhy¹h¹ryam / T¹dĀũĀ tva, , jaya = vijay» bhava (=may you be victorious) / Api ca(=moreover), tva, taiĀ, a-gohara, = gav¹, hara^a, yath¹ na sy¹t tath¹ = a-gohara, , (=in such a way that the cows are never kidnapped), yasya saĀ = a-goharaĀ (=one in whose kingdom the cows could never be kidnapped), t¹dĀũĀ prabalaĀ bhŕtv¹ ity-arthaĀ, tva, , il¹v» =kamadevasya jet¹ (=one who defeats the Cupid) bhŕtv¹ ity-adhy¹h¹rya (having become' is implied), g¹, = pĀthv», , jaya (= you conquer) /

There is in this verse, an amalgamation of the poetic skill of strange picturesque language, in which some of the words used seem to be of some other unknown language, because at first sight

chvi, and s¹ti. Let us discuss them in detail as follows:

a (=ya)– gr¹ma+ya=gr¹myaĀ(=a villager, a rustic) / hañ (=ina) – gr¹ma+khañ = gr¹ma+»n = gr¹m»^aĀ (=belonging to village) /

yat (=ya) – dyu+yat > div+ya = divyam (=belonging to heaven, divine) / pr¹c+yat > pr¹c+ya=pr¹cyam (=belonging to the former times, ancient) / ap¹c+yat > ap¹c+ ya > ap¹cyam (=pertaining to the south) / udac+yat > ud»c+ya = ud»cyam (pertaining to the north) / prat»c+yat > prat»c+ya =prat»cyam (=pertaining to the east) / sandhy¹+yat > s¹ndhy¹+ya = s¹ndhy¹yam (=pertaining to the evening) /

tyap (=tya)– am¹+tyap>am¹+tya=am¹tyaĀ(=minister) / iha+tyap > iha+tya = ihatyaĀ (=pertaining to here) / kva+tyap >kva+tya = kvatyaĀ(=pertaining to where) / nityaĀ (=pertaining to all times, permanent) / tatastyā = tatritya (=belonging to that place) / atratyaĀ (=belonging to this place / yatastyā (=belonging to where, which place) /

ha (=»ya) - ũĀ+cha > ũĀ+»ya > ũĀ+»ya = ũĀũyaĀ (=belonging to the school) / m¹Ā+cha > m¹Ā+»ya > m¹Ā+»ya = m¹ĀũyaĀ (=belonging to the garland) / tad+cha=tad+»ya = tad»ya (=belonging to him, his) / yad»ya (=whose) / yu-mad»ya (=belonging to you) / asmad»ya (=belonging to us) / bhavad»ya (=belonging to you) /

a^a (=a) – sandhi-vel¹+a^a=s¹ndhi-velam (=of the twilight time) / am¹v¹sy¹+a^a =am¹vasyam (=of the new moon night) / trayo-daũ» +a^a =tr¹yodaũam (=of the thirteenth day) / caturdaũ» +a^a=c¹turdaũam (=of the fourteenth day) / pŕr^a-m¹s»+ a^a=paur^aam¹sam (=of the full moon night) / prati-pad¹+a^a=pr¹ti-padam (=of the first day of a month) / hemanta+a^a=haimantam (=of the Fall season) / ũiũira+ a^a= ũaiũiram (=of the Winter season) / vasanta+a^a =v¹santam (=of the Spring season) / gr»ma+ a^a=grai-mam (=of the Summer season) /

a^a (=ka) – yu-mad+a^a > yau-m+ka = yau-m¹ka (=pertaining to you all) / tava+a^a > t¹v+aka = t¹vaka (=pertaining to you, your's) / asmad+a^a > ¹sm+ka = ¹sm¹ka (=pertaining to us, ours') / mama+a^a > m¹m+aka = m¹maka (=pertaining to me, mine) /

to, or from, us) / *ataâ* (=therefore, hence, for this reason) / *tataâ* (=due to that reason, from it, then) / *madhyataâ* (=from middle, or inside) / *parataâ* (=from behind) / *kutaâ* (=from where) / *sarvataâ* (=from everywhere, from all sides) / *itaâ* (=from here) / *ubhayataâ* (=from both sides) / *paritaâ* (=all around) / *abhitaâ* (=from nearby) / *tral* (=tra) - *tatra* (=there) / *yatra* (=where) / *bahutra* (=in many places) / *sarvatra* (=everywhere) / *ekatra* (=in one place, together) /,but, *iha* (=in this place, here) / *d¹* (=d¹) - *sarvad¹* (=at all times, ever) / *ekad¹* (=one upon a time) / *anyad¹* (=at another time) / *kad¹* (=when) / *yad¹* (=when) / *d¹n»m* (=d¹n»m) - *id¹n»m* (=now, at present) / *tad¹n»m* (=at that time, them) / *th¹l* (=th¹) - *yath¹* (=in which way, for instance, as for example) / *tath¹* (in that way, also, similarly) / But, *katham* (=how) / *ittham* (=thus, in this way) / *dh¹* (=dh¹) - *anekadh¹* (=in numerous ways, of many types) / *bahudh¹* (=in many ways, of many types) / *ast¹ti* (=ast¹t) - *parast¹t* (=in front of) / *adhast¹t* (=below, under) / *upari-¹t* (=on the upper side, over, above) / *anap* (=ena) - *dak-i^aena* (=to the south) / *uttare^aa* (=to the north) / *adhare^aa* (=downwards, under) / *põrve^aa* (=to the east) / *pañcimena* (=to the west) / *¹ti* (=t) - *pañc¹t* (=behind, at the back) / *uttar¹t* (=to, or from, the north) / *adhar¹t* (=from under) / *dak-i^at* (=to, or from, the south) / *kâtvauc* (=kâtvas) - *pañcakâtvaâ* (=five times) / *-a-kâtvaâ* (=six times) / *saptakâtvaâ* (=seven times) / *bahukâtvah* (=many times) / *suc* (=s) - *dviâ* (=twice), *triâ* (=thrice) / *catuâ* (=four times) / But, *eka+suc* > *eka + s =ekataâ* or *sakât* (=once) /

ai-ika: The terminations that are applied to denote the senses other than those listed above, are called *ñai-ika*, i.e., the rest of them, miscellaneous. They are *ya*, *khan*, *yat*, *tyap*, *cha*, *a^a*, *-hañ*, *-yul*, *tarap*, *tamap*, *iyasun*, *i-han*, *kalpap*, *deñya*, *deñyar*, *kan*,

the words like *utsara; ga*, *ka-¹r*, *p¹yaka*, *g¹ma*, *gohara*, *bhil¹va*, and *il¹v*» hardly seem to belong to Sanskrit proper, and the reader is rather deluded or confused! Then, as we go on dissolving the compounds and try to gather the meaning, we find that after all the language is definitely Sanskrit, and the verse proposes to convey the sense of a statement of blessing or good wishes to a ruler that, with his formidable forces comprising the frightfully hefty and enthusiastic soldiers armed with shining daggers and capable of fighting out the huge elephants in the army of his enemy in the battle, protect his property in the form of hoards of cows from being kidnapped by the enemies, defeat his enemies and come out victorious! The medieval Sanskrit poets, supported by local kings, used to compose such skillful poetic compositions containing mixture of various languages, to parade their mastery over the meters, scholarship, and poetic capability and thereby entertain the kings, and the scholars, as also the variety of courtiers in the royal assemblies, and gain the royal favor as poet laureate. We have presented in this book a few interesting specimens from their rich collection in the famous Sanskrit anthology, known by the title '*Subh¹-ita-ratna-bh¹g¹ra*', (i.e., a treasure of the gems in the form of pithy Sanskrit metrical sayings).*

Now, let us acquaint ourselves with the rest of the types of Sanskrit compounds:

Aluk-sam¹sa: As we have seen so far, when a compound is formed, the Case Termination of the former member (*poṛva-pada*) is dropped (*luk*), e.g., *r¹masya bh¹ry¹* > *r¹ma-bh¹ry¹* / But, it is seen that when some words combine into a compound as the former member, their Case Termination is not dropped (*a-luk*). In the P¹inian system this process of dropping the termination is known by the signs *lup*, *ñlu*, or *luk*, in different contexts. Thus, the compound in which the Case Termination of the *poṛva-pada* is not dropped, and remains unelided (*a-luk*) is called the **aluk-sam¹s**, e.g., *añjas¹ kâtam* > *añjas¹-kâtam* (=done honestly) / *ojas¹ kâtam* > *ojas¹-kâtam* (=done forcefully) / *pu, s¹ anujaâ* > *pu, s¹-anujaâ* > *pu, s¹-anujaâ* (=the one having an elder

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brother) / *janu-¹ andhaâ* > *janu-¹- ndhaâ* (=blind from the very birth) / *¹tman¹ pañcamaâ* > *¹tman¹- pañcamaâ* (=including himself and four others) / In all the above instances, the Instrumental Case Termination of the *pŕva-pada* has not been dropped, and has remained *a-luk*. In the examples, like *parasmai-padam*, *prasmai-bh¹⁻¹â*, *¹tmane-padam*, *¹tmane-bh¹⁻¹â*, etc., the Dative Case Termination of the *pŕva-pada* has remained undropped (*a-luk*). In the examples, like *dur¹d-¹gataâ*, *cakr¹n-muktaâ*, the Ablative Case Termination of the *pŕva-pada* has remained undropped (*a-luk*). In the examples, like *pañyato-haraâ* (=stealing in the very presence, i.e., a goldsmith or a robber) / *devan¹*, *-priyaâ* (=a fool), *d¹sy¹â-putraâ* (=an illegal son of a servant-maid, a rogue), the Genitive Case Termination of the *pŕva-pada* has remained undropped (*a-luk*). / In the examples, like *gehe-ñŕaâ* (=bold only in his house), *gehe-nard* (=shouting only in his residence), *kar^ae-japaâ* (=a slenderer, a back-biter, a spy), *yudhi-hiraâ* (=steadfast in a battle, the name of the eldest P^{1a}ava), *sarsi-jam* (=born in a lake, i.e., a lotus flower), *khe-caraâ* (=moving in the sky, i.e., a bird or a demi-god like a vidy¹dharma), the Locative Case Termination of the *pŕva-pada* has remained undropped (*a-luk*).

Mayŕa-vya, sak¹di-sam¹sa : When in some *karmadh¹raya* compounds, the component words are not in proper order, or when there is some other type of irregularity, such compounds have been listed in a separate class by P^{1a}ini, and it has been named as *mayŕa-vya, sak¹di* (=beginning with the 'mayŕa-vya, saka') from the first compound in the list, e.g., *vya, sakaâ mayŕaâ* > *mayŕa-vya, saka* (=a cunning peacock), *vya, sakaâ ca ch¹traâ ca* > *ch¹tra-vya, sakaâ* (=a cunning student) / *udak ca av¹k a* > *ucc¹vacam* (=higher and lower) / *niñcita, ca pracita, ca* > *niñca-praca*, (=determined, confirmed by experience) / *k¹, diñya, y¹mi aham iti cintayan pal¹yitaâ=k¹ndiñjikaâ* (=the one running away haphazardly) / *aho puru-aâ aham iti yasy¹, kriy¹y¹m abhidh¹yate s¹=¹hopuru-ik¹* (=self-praise, self-conceit, boasting), *aha, pŕvam iti yasy¹, kriy¹y¹, abhidh¹yate s¹=aham-ahamik¹* (=rivalry, competing spirit) / *y¹ Ācch¹=yad-Ācch¹* (=destiny, accident) / *yad bhavi-yati*

We shall now discuss the rest of them:

Parim^{1a1}rthaka and *Sa, khy¹rthaka*: The terminations of this type are: *vatup, m¹trac, a^a, [©]ati, tayap, and ayac* / They convey the sense of numbers and measurement.

vatup (= *yat*) – *yat+vatup > i+yat=iyat* (=this much)
kim + vatup =kiyat(=how much) /
m¹trac (= *m¹tra*) – *pañca+m¹trac*
 >*pañca+m¹tra=pañca-m¹tram* (=only five) / *ñama-m¹tram*
 (merely the peace of mind).

a^a (= *a*) – *puru-a+a^a > pauru-a+a =pauru-am* (=of the size of a man, pertaining to man, manliness, deed of valour) / *hastin+a^a > h¹stin+a=h¹stinam* (=of the size of an elephant, deep as can drown an elephant) /

©ati (= *ati*) – *kim+©ati > k+ati = kati* (=how many) /
tayap (= *taya*) – *dvi+tayap > dvi+taya = dvitayam* (=a group, or collection, of two) /

ayac (= *aya*) – *dvi+ayac > dv+aya = dvayam* (= a group of two) / *trayam* (=a gathering of three) / *catu-yatam* (=a collection of four) /

Hit¹rthaka: The terminations *cha* and *yat* are applied to convey the sense of 'beneficial to':

cha (= *ya*) – *vatsa+cha > vats + ya = vatsiya*
vatsiya = vatse- bhyaâ hitam (=beneficial to the calves) =
dugdham (=milk) /

yat (= *ya*) – *danta+yat > dant+ya = dantya*
 (=pertaining, or beneficial, to tooth) / *dantyaâ vyañjanaâ*
 (=dental consonant) / *danty¹ au-dhiâ* (=a medicinal plant beneficial to teeth) / *dantyam mañjanam = dantya-mañjanam*
 (=useful for cleaning the teeth) / *danta-mañjanam* (=tooth-paste) /

Kriy¹-viñe-a^{a1}rthaka: The terminations *tasil* denoting the sense of the Ablative Case, *tral, d¹* and *d¹n¹m* denoting time, *th¹l* and *dh¹* denoting type, *ast¹ti* denoting direction, *anam, ¹ti, kĀtvauc* and *suc* denoting repeated action, are applied to form various kinds of adverbs:

tasil (= *tas*) – *tvat+tasil > tvat+tas = tvattaâ* (=from you, due to you) / *yu-mattaâ* (=due to, or from, you) / *asmattaâ*
 (=due

the Parasmai-pada; and like (3rd Per.) *sta*, *s¹t¹m*, *sata*; (2nd Per.) *sth¹ā*, *s¹th¹m*, *dhvam*; (1st Per.) *si*, *svahi*, *smahi* in the *ṣ* tmanepada. For instance, of *kĀ* - (3rd Per.) *ak¹r-ṣt*, *ak¹r- ak¹r-*; (2nd Per.) *ak¹r-ṣā*, *ak¹r-ṣam*, *ak¹r-ṣa*; (1st Per.) *ak¹r-am*, *ak¹r-va*, *ak¹r-ma*; in the Parasmai-pada, and (3rd Per.) *akĀta*, *akĀat¹m*, *akĀata*; (2nd Per.) *akĀth¹ā*, *akĀ¹th¹m*, *akĀ¹ṣham*; (1st Per.) *akĀ-i*, *akĀ-vahi*, *akĀ-mahi* in the *ṣ* tmanepada. Similarly, of *ṣru* - *aṣrau-ṣt*, of *n* - *anai-ṣt*, of *jñ¹* - *ajñ¹sta*, of *masj* - *am¹*; *k-ṣt*, of *yaj* - *ay¹k-ṣt*, of *dah* - *adh¹k-ṣt*, of *-ama*, *sta*, of *ram* - *ara*, *sta*, of *daṣ* - *ad¹k-ṣt*, of *vas* - *av¹ts-ṣt*, of *pracch* - *apr¹k-ṣt*, of *han* - *avadh-ṣt*, and of *adh+i* - *adhyai-a* *adhyag-ṣt-a* /

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

Kumbhakar^aas tato 'garj'ḍ bha-¹, ṣ c¹ny¹n avṣĀtat /
Up¹ya, sta mah¹str¹aⁱ nirag¹c ca druta, puraā //

Tataā = r¹va^aa-v¹ky¹nantara, , kumbhakar^aā = r¹va^aasya madhyam¹nūjāā (=mid-brother), agarjṣt = garjitav¹n (=roared) / Saā any¹n = apar¹n, bha-¹n =yodh¹n= sainik¹n, ca avṣĀtat = nivartitav¹n (=made them return) / Saā mah¹str¹aⁱ = bĀhad-¹yudh¹ni (=great weapons), up¹ya, sta = gĀhtav¹n (=took) / Saā purah = laj¹k¹-nagary¹ā (= from the city of Lanka), nirag¹t=nirgataā=bahir gata (=went out) ca /

MṠrdhn¹ divam iv¹lekhṣt kha, vy¹pad vapu-oru^a1 /

P¹d¹bhy¹, k-¹m iv¹bhaisṣt dĀ-y¹ 'dh¹k-ad iva divaā //

(Kumbhakar^aā) mṠrdhn¹ = mastakena = ṣiras¹ (=with his head), ¹k¹ṣam (=the sky), alekhṣt= likhitav¹n (=scratched), iva (=as though) / saā ur^a1 = viṣ¹lena=mahat¹ (=broad, extensive), ṣar^are^a, kham=¹k¹ṣam (=the sky), vy¹pat =vy¹ptav¹n (=encompassed), iva / Saā p¹d¹bhy¹m = cara^a1bh¹m (=with two his feet) k-¹m¹m= pĀthv¹m (=the earth), abhaisit = vid¹ritav¹n = bhinnav¹n (= pierced, shattered) ive / Saā dĀ-y¹ = darṣ¹lena (=by his glance), dvi-aā= ṣatrṠn (=the enemies), adh¹k-ṣt=dagdhav¹n (=burnt down) ive /

Taddhita-pratyaya: We discussed some of the types of the *Taddhita* terminations previously in the twenty-first lesson.

tad bhavi -yati iti ¹ha yaā saā = yad-bhavi-yaā (= a fatalist, one depending on destiny) / aṣnṣta pibata iti eva, yatra abhidhṣyate tatra =eat-drink situation, attitude of personal physical joyfulness) /

Nitya-sam¹sa: Some compounds cannot be dissolves, and if one tries to do it, the sense would be changed, because all of its members could not be mentioned in the *vigraha*. Such a compound is called the *nitya-sam¹sa*, e.g. *kha-v¹rṠhaā* (=mean, indecent)/ It was a rule of discipline in ancient times that a student should sleep on the ground, even then if he breaks the rule by sleeping on a bedstead, or commits akin indiscipline, he is mentioned by such a compound. In *dvij¹ya aya*, =*dvij¹rtham* (*caruā*=cooked sacrificial food) the word 'artha' does not occur in the *vigraha*. All the *avyay-bh¹va* and some other compounds are included in this type. It can be called by attaching the term 'nitya' with the name of the type to which it belongs.

PĀsodar¹di-sam¹sa: When it cannot be explained as to how a particular compound is formed, even if it were of the *tatpru-a*, *bahuvr¹hi*, etc., it is said to belong to the *pru-oar¹di* type, and while explaining such a compound when it occurs in any verse or sentence in the literature, the Sanskrit commentators remark: '*pĀ-odar¹ditv¹t s¹dhu'* (=It is alright because it belongs to the *pru-oar¹di* type' !) / Some other examples of this type are as follows: *pĀ-ataā udara*, (=the belly full of drops of water, i.e., suffering from dropsy) or *pĀ-ataā udara*, *yasya saā = pru-odar¹m* (=one who suffers from dropsy) / *manasaā ṣ-i^aā = manṣ-i^aā* (=learned, or wise man) / *v¹r^a1*, *v¹hikaā = bal¹hakaā* (=cloud) / *gṠhaā ca asau¹tm¹ = gṠhotm¹* (=God) / *jṣvanasya mṠtaā = jṣmṠtaā* (=a sack of life, i.e., water = cloud) / *piṣitam¹c¹mati = piṣ¹caā* (=ghost, evil spirit) / *ṣm¹naā ṣerate atra = ṣmaṣ¹nam* (=the place where the dead bodies lie, i.e. cemetery) / *mahy¹, rauti = mayṠraā* (=peacock) / *hartu, manaā yasya = hartu-man¹ā* (=one wishing to take away) / *kartu, manaā yasya = kartu-man¹ā* (=one wishing to do) / *gantu, manaā yasya = gantu-man¹ā* (=one wishing to go away) / In such cases it is customary to attach the term '*pru-oar¹di*' to the name of the type the particular compound belongs.

Sup-sup-sam¹sa or Kevala-sam¹sa: The compounds that could not be included in any of the types of the *dvandva*, *tatpuru-a*, *bahuvr̥hi* and *avyay̥bh¹va*, have been separated in a different class called the *sup-sup-sam¹sa* or *kevala-sam¹sa*, e.g., *p̥rva*, *bh̥taā = bh̥ta-p̥rvaā* (=that existed in the past) / *p̥rvam adĀ--aā = adĀ--a-p̥rvaā* (=not seen previously) / *adya v¹ ſvaā v¹ = adya-ſvaā* (=today or tomorrow) / *p̥rva*, *kĀtaā = kĀta-p̥rvam* (=done formerly)/ Mostly, the former member in such compounds is some adverb, indeclinable or an *avyay̥bh¹va-sam¹sa*, and the latter member is some adjective, e.g., *janmanaā prabhĀti ſuddh¹n¹m = a-janma-suddh¹n¹m* (=of those who had been pure right from their very birth) / *vidhim an-atikramya yath¹ sy¹t tath¹ hutam agnau yaiā te¹m = yath¹-vidhi-hut¹gn¹n¹m* (=those who had performed sacrifice as per the procedure) / *nik¹ma-bh̥--a²aā* (=extremely dangerous)/

S¹pek-a-sam¹sa: ‘Sapek-a’ means ‘that which expects the other one’. Some compounds are such that they are related to some other word, which should have been a part of it, but in actual usage it is used with the compound as a separate word. Such a compound is called the *s¹pek-a-sam¹sa*, e.g., *deva-dattasya guru-kulam* / Here, although the word ‘guru’ is related with the word ‘deva-dattasya’, it has been compounded with the word ‘kula’ / In *dinasya purv¹rdha-par¹rdha-bhinn¹*, although the word ‘p̥rv¹rdh-par¹rdha’ is related to the word ‘dinasya’, it has not been compounded with it, and remains separate.

Some changes occur at the end of the compounds when the words constituting them come together to form them. All the rules about them are normally given in the chapters, called *sam¹s¹nta-prakara²a*, in the traditional Sanskrit works known as ‘vy¹kara²a’, such as, the *Siddh¹nta-kaumud*, *Prakriy¹-sarvasvam*, *Ākat¹yanavy¹kara²am*, *Jainendra-vy¹kara²am*, *K¹tantra-vy¹kara²am*, and others.

Now, recite aloud the following verses along with their explanations, trying to grasp their meanings

Te ‘bhyagur bhavana, tasya supta, caik-i-at¹tha tam / Vy¹h¹r-us tumul¹n ſabd¹n da²aiſc¹vadhi-ur drutam //

akhyat, apaptat, avocat, aſi-at, aſvat, ahvat / Now, let us see all the forms of *vac*, by way of specimen: (3rd Per.) *avocat, avocat¹m, avocan/* (2nd Per.) *avocaā, avocatam, avocata* / (1st Per.) *avocam, avoc¹va, avoc¹ma* / . And, in the *ṣ*tmāne-pada (3rd Per.) *avocata, avocet¹m, avocanta* / (2nd Per.) *avoath¹ā, avoceth¹m, avocadhvam* / (1st Per.) *avoce, avoc¹vahi, avoc¹mahi* /

Third Variety: Here also the terminations are the same as shown above, but the adjunct *caj* (=a) is added before the termination, consequently the first syllable (ek¹c=eka+ac) undergoes reduplication (*divtva-bhava*). The adjunct *caj*, instead of *cli*, is added before the termination in the case of all the roots of the Tenth (*cur¹di*) Class, any roots used in Causal (*preraka*), and the verbal roots *ſri* (=to serve), *dru* (=to run), *sru* (=to slip off), e.g., of *kath* (10 U.), in the Parasmai-pada (3rd Per.) *acakathat, acakathat¹m, acakathan/* (2nd Per.) *acakathaā, acakathat¹m, acakathata*, (1st Per.) *acakatham, acakath¹va, acakath¹ma* /, and in the *ṣ*tmāne-pada (3rd Per.) *acakathata, acakathet¹m, acakathanta/* (2nd Per.) *acakathath¹ā, acakathatheth¹m, acakathadhvam* (1st Per.) *acakathe, acakath¹vahi, acakath¹mahi* /; of *kam* (1 *ṣ*.=to desire, love - *k¹mayate*, in 3rd Per. Sing.) *acakamata* and *ac²kamata/*; of *ta²* (10 U.=to beat - *t¹ayati, t¹ayate*) *at²at / at²tadata* /; of *spĀh* (10 U.=to wish, covet - *spĀhayati, spĀhayate*) *apaspĀhat, apaspĀhata* /, of *ga²* (10 U.=to count - *ga²ayati, ga²ayate*) *ajaga²at, aj²ga²ata* /; of *cur* (10 U.=to steal - *corayati, corayate*) *ac²curat, ac²curata* / . In Causal, of *kĀ* (10 U.=to do - *karoti, kurute*) *ac²karat, ac²karata* / . Similarly, of *bh̥* - *ab²bhavat*; of *budh* - *ab²budhat*; of *hr̥* (3 P.=to blush) - *aj²hripat*; of *a-* (1 P.=to loiter) *-i-at*; of *ghr¹* (1 P. =to smell) *ajighrapat*; of *ſri* - *aſiſriyat, aſiſriyat*; of *dru* - *adudravata*; of *pa-h* - *ap²pa-hat*; of *pac* - *ap²pacat* /

Fourth Variety: Here, too, the same terminations are applied to the verbal roots, but the adjunct *sic* (=s), instead of the *cli*, is applied to them, and due to it the vowel in the root undergoes the *vĀddhi* modification, thus the terminations look like (3rd Per.) *-s²t, st¹m, suā*; (2nd Per.) *s²ā, stam, stā*; (1st Per.) *sam, sva, sma* in

of impotence!) / $m^1 g^1 \hat{a}$ ṣucam (=don't be sorrowful)/ Here, normally the forms would have been like, $a\text{-bh}\hat{0}t$, $a\text{-gama}\hat{a}$, $a\text{-g}^1 \hat{a}$ /. (4) After sic , the adjunct i ($id\text{-}^1gama$) is applied, as of sev in, $a+sev+i+t > a+sev+ṣ+t = asevṣt$ /. (5) After a , the termination jha (of 3rd Pers. Pl.) is replaced by $-ata$ in the ṣtmane-pada , as of edh , $edh+i+s+jha > edh+i+ṣ+ata = edhi\text{-}ata$ /. (6) In the case of the $^a y\text{-}anta$ verbal roots a , ṣri , dru and ṣru , used in the Active voice ($kartari\text{-}prayoga$), the adjunct cli is replaced by ca_j (=a); and even if the $v\hat{A}ddhi$ of the verbal base ($a_j ga$) has occurred due the $^a i$ termination, it is replaced by its $hrasv\text{-}^1 deṣa$, and if the $i\text{-}k^1 r^1 di$ termination is not to be applied, even the $^a i$ termination is elided, as of $kath$, $a\text{-}ca\text{-}kath+at = acakathat$ /. (7) If the verbal root is not yet reduplicated ($an\text{-}abhy^1 sa$), its first syllable ($ek^1 c = eka\text{-}ac$), i.e., the first consonant +the first vowel is reduplicated, as of kam in, $a+ca+kam+ata = acakamata$ / In this $la\text{-}k^1 ra$, the verbal root ad is replaced by $ghas$, han by $vadh$, and i by g^1 , which are their $dh^1 tv\text{-}^1 deṣas$, as of ad in $a\text{-}ghasat$, of han in $a\text{-}vadhṣt$, and of i in $a\text{-}g^1 t$ /

First Variety: Here, the terminations: (3rd Per.) t , $t^1 m$, $u\hat{a}$; (2nd Per.) s , tam , ta ; and (1st Per.) am , va , ma ; are applied, e.g., of d^1 in $ad^1 t$, $ad^1 t^1 m$, $adu\hat{a}$; $ad^1 \hat{a}$, $ad^1 tam$, $ad^1 ta$; $ad^1 m$, $ad^1 va$, $ad^1 ma$. Similarly, of $bh\hat{0}$ in $abh\hat{0}t$, of i in $ag^1 t$, of sth^1 in $asth^1 t$, of dh^1 in $adh^1 t$, of so in $as^1 t$ / From the viewpoint of grammatical analysis here the process is: $da+lu_j > a+d^1+ṣap+t > a+d^1+cli+t > a+d^1+ sic+t =$ (after the elision of sic) $= ad^1 t$ /

Second Variety: The same termination that used to be applied for conveying the sense of the action of yesterday ($ana\text{-}adyatana\text{-}bh\hat{0}ta\text{-}k^1 la$ or $hyastana\text{-}bh\hat{0}ta\text{-}k^1 la$) are applied in this variety, too. The roots in this variety mostly conjugated in the ṣtmane-pada , but the forms of the verbal roots $sam+\hat{A}$, khy^1 , vac and as with a prefix are conjugated in the ṣtmane-pada , too, e.g., $sam\text{-}^1 rata$ / $akhyata$ / The penultimate nasal of the verbal root is elided, e.g., of bha , ṣi in $abhraṣat$, of $skand$ in $askadat$ / The following verbal roots are replaced by their respective root-substitute ($dh^1 tv\text{-}^1 deṣa$), e.g., $as > asth$, $khy^1 > khya$, $pat > papt$, $vac > voc$, $\text{ṣi} > \text{ṣi}$, $\text{ṣi} > \text{ṣi}$, and $hve > h\hat{0}v$, e.g., $^1 sthat$,

$Te=r^1 k\text{-}as^1 \hat{a}$, $tasya=kumbha\text{-}kar^a asya$, $bhavana$, = $niketanam$ (=to the residence), $abhyagu\hat{a}= gat^1 \hat{a}$ (=went) / $Atha=gaman^1\text{-}nantaram$ (=after going, i.e., having reached, there), ta , = $kumbhakar^a$, = $tan\text{-}namna\hat{a}$ $r^1 va^a asya$ $bhr^1 taram$ (=Kumbha-kar^a, the brother of R¹va^a, the famous king of La; k¹), $supta$, = $nidr^1 a$, (=while he was asleep), $aik\text{-}i\text{-}ata= d\hat{A}\text{-}avanta\hat{a}$ (= saw), $tumul^1 n = mahata\hat{a} dhvan\text{-}n = ghora\text{-}\text{ṣabd}^1 n$ (=loud noises), $vy^1 h^1 r\text{-}u\hat{a}= vy^1 h\hat{A}tavanta\hat{a}= ucch^1 titavanta\hat{a}$ (=went on uttering), $da^a ai\hat{a} ca$ (=and with the sticks), $druta$, = ṣghra , (=immediately), $avadhi\text{-}u\hat{a} = prah\hat{A}tavanta\hat{a}= t^1 itavanta\hat{a}$ (=began to beat, thrash) /

Coalescence: $te+abhyagu\hat{a}+bhavanam / ca+aik\text{-}i\text{-}ata+ tha/ vy^1 h^1 r\text{-}u\hat{a}+tumul^1 n / da^a ai\hat{a}+ca+avadhi\text{-}u\hat{a}+drutam /$

Keṣṣin aluñci-us tasya gajin gitr-v acikraman /

ṣṭair abhya-ca, s toyair alitaiṣ c'py adambhi-uā //

$Te=r^1 k\text{-}as^1 \hat{a}$, $tasya= kumbhakar^a asya$, $keṣṣin$ (=hairs), $aluñci\text{-}u\hat{a} = utp^1\text{-}itavanta\hat{a}$ (=pulled off, drew out) / $Tasya g^1 tre\text{-}u = a_j ge\text{-}u$ (=on the limbs), $gaj^1 n = hasina\hat{a}$ (=elephants), $acikraman$ (=made to roam, or walk) / $\text{ṣṭai}\hat{a} = \text{ṣṭalai}\hat{a}$ (=cold), $toyai\hat{a}= jalai\hat{a}$ (=with water), $abhya\text{-}ican = abhi\text{-}iktavanta\hat{a}$ (=poured, bathed, made wet) / $Api ca$ (and, moreover), $al^1 tai\hat{a} = ulmukai\hat{a}$ (=with burning torches), $a\text{-}dambhi\text{-}u\hat{a} = dagdhavanta\hat{a} = scorched, \text{-}+burnt$ him).

Nakharair akarti-us tk-air ad^1; k-ur daṣanais tath^1 /

ṣṭair atautsuā ṣṭalaiṣ ca bherṣbhiṣ c' vṣvadan ṣubh^1 ā //

$Te(=rak\text{-}as^1 \hat{a})$, $t\hat{A}k\text{-}ai\hat{a} = niṣṭitai\hat{a}$ (=sharp, pointed), $nakhai\hat{a}= nakharai\hat{a}$ (=with the nails), ($kumbhakar^a am$) $akarti\text{-}u\hat{a} = chinnavanta\hat{a}$ (=scratched, breached), $tath^1 tk\text{-}ai\hat{a}$, $daṣanai\hat{a} = dantai\hat{a}$ (=by teeth), $ad^1; k\text{-}u\hat{a} = da\text{-}avanta\hat{a}$ (=gnawed, nibbled, took bites), $tk\text{-}ai\hat{a} \text{ṣṭalai}\hat{a} = bhallakai\hat{a}$ (=spears), $atautsu\hat{a} = p\text{-}itavanta\hat{a}$ (=pierced, gave pain), $\text{ṣubh}^1 \hat{a} = \text{ṣobhan}^1 \hat{a}= sundara\hat{a}$ (excellent), $bher\text{-}n = ^1 nak^1 n$ (=drums), $avṣvadan = v^1 ditavanta\hat{a}$ (=played upon) /

Coalescence: $nakhai\hat{a}+ akarti\text{-}u\hat{a} + tk\text{-}ai\hat{a} + ad^1; k\text{-}u\hat{a} + daṣanai\hat{a} + tath^1 / \text{ṣṭai}\hat{a}+atautsu\hat{a} / \text{ṣṭalai}\hat{a}+ca + / bheri\hat{a}+ca+avṣvadan /$

**Sa t¹n n¹j^ṃga^āat sarv¹n icchay¹ 'budha ca svayam /
Ab⁰budhata kasm¹n m¹m apr¹k^ṛt ca ni¹'car¹n //**

Sa^ā= kumbhakar^āa^ā, t¹n=p⁰rva-nirdi⁻1n (=above-mentioned), sarv¹n = sakal¹n prabodop¹y¹n (=all the means of awakening), na aj^ṃga^āat = na ga^āay¹m¹sa = na veditav¹n (=did not notice, or respond, took no account of), svayam = ¹tman¹=svecchay¹=(on his own account), abudha = aj¹gar^ṛt (=woke up, got up) / (tad¹) sa^ā r¹k-as¹n = ni¹'car¹n (=to the demons), apr¹k^ṛt = ap¹acchat=p¹ā-av¹n (=asked), kasm¹n = kena k¹ra^āena (=why, for what reason), m¹m (=me), ab⁰budhata = bodhitavanta (=awakened, made to wake up), iti evam (=thus)/

Coalescence: t¹n + na + aj^ṃga^āat / sarv¹n + icchay¹ + abudha / m¹m+apr¹k^ṛt+ca /

Now, note: These verses are from the *bha--i-k¹vyam* describing picturesquely the ways and means by which the servants of R¹va^ā tried to slowly awaken his brother Kumbhakar^āa from sleep at an odd time. But, while doing so the poet has skillfully incorporated in these verses the illustrative forms of the Aorist Past Tense, viz., *aik-i-ata*, *vy¹h¹r-uā*, *avadhi-uā*, *aluñci-uā*, *acikraman*, *abhya-ican*, *adambhi-uā*, *akarti-uā*, *ad¹k-uā*, *atautsuā*, *av^ṃvadan*, *aj^ṃga^āat*, *abudha*, *ab⁰budhata*, and *apr¹k^ṛt*.

LESSON 27 (Sapta-vi, 11^ā P¹-ha^ā)

Generally, since the verbal forms of *Lu_j* (= *adyatana-bh⁰ta-k¹la*), i.e., the Aorist, are found to be used in Sanskrit literature to express the sense of the past events of all the types, whether the recent one, or the near past or very far of one, it is known in common parlance known as the Common Past Tense (*s¹m¹nya-bh⁰ta-k¹la*). As we have seen in the case of the verbal forms in the *la-k¹ras*, like the *Li-* (= *parok-a-bh⁰ta-k¹la*) and the *Lu-* (= *hyastana-bh⁰ta-k¹la*), the verbal root takes the different terminations in it. In order to show its independent existence, we had previously mentioned it as the *adyatana-bh⁰ta-k¹la*.

Adyatana-bh⁰ta-k¹la (lu_j): This type of the Past Tense is found to be of seven varieties in Sanskrit, and in each one of them different terminations are found to be applied to the verbal roots. Of them, the first and the second varieties (excepting some verbal roots of the *tud¹di*, i.e., the sixth class) are Parasmai-pad^ṃ, while the rest of the varieties are Ubhaya-pad^ṃ. Generally, the usage of the *Lu_j-lak¹ra* is more found in the Vedic *Sa*, *hit¹s*, the *Br¹hma^āas*, the *ra^āyakas*, the *Upani-ads*, and in the classical works of poets like Bh¹ravi, M¹gha, *r^ṃ-har-a*, and others. The verbal forms of this Common Past Tense are multifarious and complicated.

According to the **P¹inian procedure** of the grammatical analysis, the following process is taken to have place in the formation of the verbal forms of the Sanskrit verbal roots in this type of the past tense: (1) The adjunct 11^ā (=a) is at first replaced by *cli* (=i) and then by *sic* (=s), as of 11^ā in, a+11^ā+i+cli+ata > a+11^ā+i+sic+ata > a+11^ā+i+s+ata > a+11^ā+i+ata / . (2) The final vowel of the verbal roots *bh⁰* and *s⁰* is not replaced by its the *gu^ā* equivalent, as of *bh⁰* in, a+bh⁰+t=abh⁰t, a+s⁰+s+at > a+s⁰+so+at > a+s⁰+av+at = as⁰-avat / . (3) When the *Lu_j-lak¹ra* is used with the indeclinables *m¹* and *sma*, the adjunct *a⁰-¹gama* (=a), normally prefixed in the Past Tense, is dropped, as in *m¹ bh⁰t* (=let it not be), *klaibya*, *m¹ sma gama^ā p¹rtha* (=O Arjuna! Don't get into a state

SUPPLEMENTARY STUDY

(Sv¹dh¹ya-p⁰rti)

We have acquainted ourselves, to an appreciable extent, with various kinds of the verbal forms. Now, we should look into some of the necessary details worth knowing about some very popular verbal forms of the verbal roots popular in the Sanskrit language.

Note the forms of the following verbal roots in 3rd Per. Sing., of Present (*la-*) and Imperfect (*la_j*) Tenses (*k¹la*) and the Imperative (*lo-*) and Potential (*li_j*) Moods (*artha*):

bh⁰ (1 P.= to be, exist) *bhavati, abhavat, bhavatu, bhavet / na¹* (4 P.=to be destroyed, cease to exist) *na¹yati, ana¹yat, na¹yatu. na¹yet / vi¹* (6 P.=to enter, get in) *vi¹ati, avi¹at, vi¹atu, vi¹et / kath* (10 P.=to speak, tell, state) *kathayati, akathayat, kathayatu, kathayet / labh* (1₂.= to get, acquire, attain) *labhate, alabhat, labhat¹m, labheta / yudh* (4₂.=to fight) *yudhyate, ayudhyata, yudhyat¹t, yudhyeta / mA* (6₂.=to die) *mriyate, amriyata, mriyat¹m, mriyeta / kath* (10₂.=to speak, tell, state) *kathayate, akathayatkathayat¹m, kathayeta /*

Since the verbal forms of the following verbal roots do not follow the rules of their respective class, and are conjugated differently, they have to known as irregular forms:

gup (1 P. =to protect) - *gopayati, agop¹yat, gop¹yatu, go¹yet / dh⁰p* (1 P. = to incense) - *dh⁰p¹yati, adh⁰p¹yat, dh⁰p¹yatu, dh⁰p¹yet / vicch* (6 P. = to go, move) - *dh⁰p¹yati, adh⁰p¹yat, dh⁰p¹yatu, dh⁰p¹yet /*

tamap(=*tama*) - *ku¹lala+tamap* = *ku¹lala-tama* (=most skillful of all) / *catura-tama* (=cleverest of all)/ *vidvat-tama* (=most learned of all) / *dhni-tama* (=wealthiest of all) / *mahat-tama* (=greatest of all) / *guru-tama* (=heaviest)/ *ladhu-tama* (=lightest)/

i¹-han (= *i¹-ha*) - *pa-u+i¹-han* > *pa-=i¹-ha* = *pa-i¹-ha* (=cleverest) / *lagi¹-ha* (=shortest, youngest) / *ghani¹-ha* (=closest, thickest) / *nedi¹-ha* (=nearest)/ *alpi¹-ha* (=smallest)/ *kani¹-ha* (=youngest)/ *yavi¹-ha* (=youngest)/ *hrasi¹-ha* (=shortest) / *k¹-pi¹-ha* (=speediest)/ *k¹-odi¹-ha* (=smallest) / *sthavi¹-ha* (=grossest)/ *davi¹-ha* (=most distant)/ *dr¹ghi¹-ha* (=longest)/ *gari¹-ha* (=heaviest)/ *vari¹-ha* (=greatest, best) / *pre¹-ha* (=dearest)/ *ba, hi¹-ha* (=most) / *kra¹li¹-ha* (=thinnest)/ *lre¹-ha* (=best)/ *jye¹-ha* (=eldest)/ *var¹-i¹-ha* (=oldest in age)/ *sthe¹-ha* (=steadiest) / *dra⁰hi¹-ha* (=most firm, strongest)/ *mradi¹-ha* (=most tender)/*bh⁰yi¹-ha* (=most, greatest extent)/

Now, read aloud the following verse and its explanation. Now, read aloud the following verse and its explanation, trying to grasp its meaning:

B¹hat-sah¹ya¹â k¹y¹nata, k¹-od¹y¹n api gacchati / Sambh⁰y¹m¹bodhim abhyeti mah¹-nady¹ nag¹pag¹â //

Sloko 'ya, m¹gha-kaveâ j¹i¹up¹la-vadh¹khe mah¹k¹vye (2. 100) *var¹tate / b¹hat-sah¹ya¹â =mah¹-sah¹yav¹n* (=one who has got great assistance), *k¹-od¹y¹n api*(=even if he may be the smallest, most insignificant, person), *k¹ry¹nta, -k¹ryasya anta,* (=the end of an action, the task) *gacchati* (=goes to, reaches) / *Tath¹ hi* (=as for instance), *ap¹, sam⁰haâ =¹paâ* (=mass of water), *tena gacchati iti ¹pag¹â* (=that which goes by it, i.e. the river), *nag¹pag¹â = nag¹n¹m ¹pag¹â= giri-nadyaâ* (=mountain rivers), *mah¹-nady¹ = ga¹g¹dikay¹ mahaty¹ nady¹* (=with big river, like the Ganges, etc.), *sambh⁰ya = militv¹* (=having met), *ambhodhi, = a, bhas¹, nidhi, =samudram* (=to the sea), *abhyeti =abhi-gacchati =pr¹p- noti* (=arrives at, reaches) /

Sometimes the sense of the indeclinable words, the verbal forms, and the superlative forms are augmented, or intensified, is expressed by suffixing the termination ¹m, e.g.,

kim + tama + 'm > *kim+tama+ 'm = kintam'm* (=which the best of them) / *pr'h^ae-tam'm* (= in the very early morning)/ *uccaistam'm* (=very much loudly, at the highest) / *jayatitam'm = vijayatetam'm* (=is the topmost among the victors, is supremely victorious)/

kalpap (=kalpa) - de'lyā (=de'lyā) - de'lyāyar (=de'lyā) - These three *taddhita* terminations denote the sense of 'about', 'almost', 'slightly less' and add it to the words when they are suffixed them, e.g., *vidvat-kalpaā = vidvad-de'lyāā = vidvad-de'lyāā* (=almost a scholar, slightly less learned) / *pañca-var-a-kalpaā = pañca-var-a-de'lyāā = pañca-var-a-de'lyāā* (=almost five years old)/ *yajati-kalpam = yajati-de'lyam = yajati-de'lyam* (=sacrifices to a slightly less extent /

kan (=ka) -putra+kan =putrakaā (=pitiable son) / bhik-ukaā (=the pitiable beggar) /

cvi (=») – When a thing takes over another form than what it had previously, the sense of this phenomenon is expressed by applying the *cvi* termination. This termination is suffixed along with the forms of the verbal roots *kĀ*, *bhŌ* or *as*. The termination is elided, but the final vowel *a* or *'* of the former member in the word is replaced by », e.g., *a-kĀ^aā = a-kĀ^aā* (=that which is not black) *kĀ^aā kriyate=kĀ^a+»+kriyate > kĀ^a»kriyate* (=is blackened, is rendered black) / *a-ga; g' ga; g' sy't = gan; g»sy't* (=the non-Ganges is taken to be the Ganges) / *»uch»bhavati* (=impure is purified) / *pa-Ōkaroti* (=a dull one is being taken as clever) /

s'ti (=s't) – When some thing is transformed into something like else, this sense is expressed by the *s'ti* termination, as by the *cvi*. e.g., *kĀtsnam (=entire) indhanam (=fuel) agniā (=fire) bhavati = indhanam agni-s'd bhavati = agn»bhavati* (= is reduced to fire) / *bhasma-s'd bhavati=bhasm»bhavati* (=is reduced to ashes) /

so that), *sva-janaā=svasya janaā* (=a relative), *»va-janaā =kukkuraā* (=a dog, dog-folk, a canine person) *m' bhŌt = na sy't* (=may not be), *sakala*, (= all, entire), *»akala*, (= a piece of broken earthen pot) *m' bhŌt, sakĀt =eka-v'ram* (=once, at one time), *»akĀt(=dung) m' bhŌt* / The idea is that if one does not study grammar it would be impossible for one to pronounce the Sanskrit words correctly, as is highly essential for a Sanskrit speaker, and instead, one would confuse, for instance, the dental sibilant consonant 's' in the words like *sva-janaā, sakalaam, sakĀt*, etc., with the alveolar sibilant '»', and, consequently, instead of using these words intended to convey the senses of 'a relative', 'entire', and 'once', one would per force convey the unintended senses of 'dog', 'a piece of broken earthen pot' and 'dung', due to the corrupt mispronunciation of those words by replacing their 'sa' by '»a'!

Thus, this verse emphasizes, in a jocularly manner, the serious importance of correct pronunciation of Sanskrit words, because even a slightest modification in a single vowel or consonant in the pronunciation makes a world of difference in the sense conveyed. Correct utterance is a sure key to convey the intended sense of the words utilized by the speaker. It is found that often people use the Sanskrit words in the changed environment of the modern times when the modern Indian languages and local dialects thereof are prevalent in popular usage, and create humorous confusion, and then find fault with the ancient author. For instance, the famous statement of Lord Manu, viz., '*na str»sv'tantryam arhati*', which recommends that a woman should not be neglected and left to fend herself for protecting her womanhood, and it has been misinterpreted as restricting the independence of women! Thorough knowledge of the Sanskrit through the study of grammar would conduce to stop these unauthorized gestures.

This verse contains a rather sarcastic reference to the conventional sources of corruptions of the originally pure Sanskrit words, conveying thereby that when these same words are pronounced by these social professional groups in their practical usage, they are mispronounced and thus get corrupted! These social groups normally make use of the local vernacular dialects for their normal daily profession which require them to communicate with the local people of the inner rural parts of the various regions of the country, and consequently they have to use a language mixed with the Sanskrit, Prakrit, Apabhra, *ṣa* and modern dialectical words! These are the sources of linguistic modifications of the original Sanskrit words!! And, the task of the Sanskrit grammarian is to preserve the Sanskrit words in their original correct form!!! This is the reason why there have been Sanskrit Grammarians, like the eight predecessors of P¹*a*ini, P¹*a*ini himself, K¹*ty*¹*yana*, Patañjali, [~]*ka*-¹*yana*, Jinendra, Hemacandra, and others, in India from time to time in different ages.

Since one was required to have a thorough knowledge of the classical Sanskrit language, recognized the respectable learned (*ṣi*-*a*-*m*¹*nya*) people from ancient times for acquiring the knowledge of the Vedic and ancient Indian culture and civilization, as also to dive deep into the *R*¹*m*¹*ya*^a, the *Mah*¹*bh*¹*rata*, and the *pur*¹*as*, and the religious and philosophical literature, the study of grammar has been strongly recommended as a recognized short-cut to master this language, since it is no longer in popular parlance. To this end, some wise man has advised as follows in the verse given below:

Yady-api bahu n¹dh»e
tath¹ 'pi pa-ha putra vy¹kara^aam /
Sva-janaâ ṣva-jano m¹ bhøt
sakala, ṣakala, sakÂc-chakÂt //

He putra (O Son)! *yady-api* (=even if), *bahu na adh»e* = *tva*, *adhika*, *adhyayana*, *na karo-i* (=you may not study muchmore), *tath¹ api* (=even then) *vy¹kara^a*, *pa-ha* = *vy¹kara^aasya* *adhyayana*, *tu avaṣyam eva kuru* (=you do study the grammar) / *kim k¹ra^aam* = *kena hetun¹* (=why? What for? For what reason?) / *Yena* = *yena hetun¹* (=for this same reason that,

LESSON 28

(A-¹*vi*, *ṣaâ P¹-haâ*)

Prak»r^aaka: The remaining *taddhita* terminations, other than those used for expressing the senses listed above are classed as the *prak»r^aaka*, i.e., miscellaneous ones. The are: *a^a*, *yat*, *n̄ya*, *-hak*, *-hañ*, *^aa*, *vun̄*, etc. Let us discuss their usages in detail:

a^a - (1) = To express the sense that one thing is found in another, e.g., *srughne bhavaâ = srughna + a^a = sraughnaâ* (=one who is in the city named Srughna) / (2) To denote the sense that one stays in a particular place, e.g., *mathur¹y¹*, *niv¹saâ* (=residence) or *abhijanaâ* (=family, lineage) *yasya = m¹thuraâ* (=a resident of, or one born in, the city of Mathura) / (3) To show the country to which one belongs, e.g., *ṣib»n¹*, *vi-ayaâ* (=country) = *ṣaibyaâ* (=one belonging to the country named [~]ibi) / (4) To denote a thing that has come, or obtained, from a particular place or a person, e.g., *sraughn¹t¹gataâ = sraughnaâ* (=one who has come from the city of Srughna) / To denote that a particular thing has been dyed in a particular color, e.g., *ka-¹ya-m¹n̄ji--ham* (=a saffron cloth dyed in *maj»-ha*, i.e., the Indian madder) / To denote a food being cooked in a particular thing, e.g., *bhr¹--re sa*, *skÂt¹â yav¹â = bhr¹--r¹â* (=the barley baked in a kiln) / *payasi sa*, *skÂta*, *bhaktam* (=rice) = *p¹yasam* (=rice cooked in milk) / *payas¹ sa*, *skÂta*, = *p¹yasam* (=prepared from milk) / *dadhn¹ sa*, *skÂta*, = *d¹dhikam* (=made from yogurt) /

When the termination *a^a* is applied for denoting the following four senses, it is called **c¹tur-arthika**: (1) To denote that a thing located in a particular place, e.g., *udumbaraâ santi asmin deṣe = audumbaraâ* (=country having the fig tree called *udumbara*) / (2) To denote a thing made from, or by, a particular thing, or person, e.g., *ku-¹mbena nirvÂtt¹ = kauṣ¹mb»* (=a city made by Kuṣ¹m¹ba) / (3) To denote the domicile of a person, e.g., *ṣib»n¹*, *deṣaâ = ṣaibaâ* (=a native country of the people called [~]ibis) / (4) To denote that a particular thing or place is not far from another, e.g., *vidiṣ¹y¹â a-døra-bhava*, = *vaiddiṣam* (=a city not far from the city of Vidiṣ¹) / The termination *matup* is applied to the feminine nouns ending in the *i*, *», u* or *Ø*, to denote the above *c¹turthika* senses, e.g., *ik-umat»* (=name of a river, abounding in sugarcane plants) /

yat – This termination is applied to denote a limb of the body, and to the words *diḥ*, *varga*, *pṛga*, etc., e.g., *danta+yat* > *dant+ya* = *dantya* (=pertaining to tooth) / *mukha+yat* = *mukhya* (=pertaining to the mouth, or face, i.e., chief, principle, foremost) / *n¹sikya* (=pertaining to nose, nasal) / *diḥyaā* or *vargyaā puru-a* (=a person belonging to a particular direction or class / *pṛgyaā* or *pak-yaā r¹j¹* (= king belonging to a particular clan or side) / *rahasyaā mantraā* or *s¹k-yaā* (=a confidential deliberation or a witness) / *¹dyaā* (=first. foremost), *antyaā* (=last), *medhyaā* (=adorable), *yṛthyaā* (=of the group), *ny¹yyaā* (=just, lawful), *va*, *ḥyaā*(=parental, hereditary), *k¹lyāā* (=of the time), *jaghnyaā* (= mean, inferior) *puru-aā* / All these words are used as adjectives, and are put in the Case and Number in accordance with the subject which they qualify as an adjective. This termination denotes the sense of worthiness (*yogyat¹*) also, e.g., *da^a@yaā* (=fit to be punished) / *musalyaā* (=fit to wield a crowbar, or a mace) / *madhuparkyaā* (=worthy to be honored with the offering of *madhu-parka*) / *arghyaā* (=worthy to be honored with the offering of *argha*, respectable) / *medhya* (=adorable) / *vadhya* (=fit to be killed) / *guhya* (=fit to be hidden, secret) / *bh¹gya* (worthy of attainment, fortunate) / This termination denotes the sense of 'agreeable', e.g. *vaḥya*, *gataā* = *va¹yaā* (=controllable) / *dharm¹d anapetam* (=removed from dutifulness) / *pathyam* (=agreeable to health) / *athyam* (=conductive to earning) / *hādyāā* = *hādayasya priyaā* (=dear to the heart) / *karma^ayaā* = *karma^ai s¹dhuā* (=good at work, expert) /

ṇya – This termination is applied to some *avyay*»*bh¹va* compounds, e.g., *pari-mukhe bhavam* = *p¹rimuhyam* (=having faces all around) /

-hak (*ika*) – This termination is applied to denote the following the senses: (1) Source of income, e.g., *ḥulka-ḥ¹l¹y¹ā¹gataā* = *ḥulka-ḥ¹l¹+ -hak* > *ḥulka-ḥ¹l¹+ika* = *ḥaulka-ḥ¹likaā* (= earning by rental houses) / (2) Working by means of a particular thing, e.g., *ak-aīā dṛvyati* or *jayati* = *ak-a+ -hak* > *¹k+ika* = *¹k-ikaā* (= one who stakes, or wins, by means of dice, a gambler) / *abhray¹ khanati* = *abhri+ -hak* = *¹bhr+ika* = *¹bhrikaā* (=one who digs with a hoe) / *u[@]upena tarati* = *u[@]upa+ -hak* > *au[@]up+ika* = *au[@]upika* (=one who floats, or crosses over, by means of a boat, a sailor, a boatman) / *hastin¹ carati* = *hasti+ -hak* = *h¹st+ika* = *h¹stikaā* (= one moving on an elephant, an elephant-driver) / (3) Possessing a particular

good man, gentleman) / The field of the *u^a¹di* terminations is very extensive and complicated. Hence, we have given just a primary introduction to them, and illustrated only the first one out of the hundreds of them.

Now, recite aloud the following verses along with their explanations, trying to grasp their meanings:

Vaiy¹kara^aa-kir¹t¹d

**apa-ḥabda-mĀg¹ā kva y¹nti santrast¹ā /
Jyotir-na-a-vi-a-g¹yaka-
-bhi-ag-¹nana-gahvar^{1a}i yadi na syuā //**

This verse contains a question in the first *p¹da*, comprising the first two lines: *Vaiy¹kara^aa-kir¹t¹t* = *vaiy¹kara^aa-rṇp¹t* (=in the form of a grammarian), *kir¹t¹t* (=from the tribal hunts-man), *santrast¹ā* = *sutar¹*, *tr¹sit¹ā* (= extremely frightened), *apa-ḥabda-mĀg¹ā* = *apa a-s¹dhuā ḥabdaā* = *apa-ḥabdaā*, *sa eva mĀgāā hari^aāā iti* (= the corrupted words in the form of antelopes), *kva* = *kutra* = *kasmin pradeḥe* (=where, in which place), *y¹nti* = *gacchanti* = *pal¹yante* (=go, run away) / Thus, the question is: 'Where would the antelopes in the form of the corrupted words go when they are terrorized by the tribal huntsman in the form of a grammarian?'

The answer is given in the second *p¹da*, comprising the third and the fourth lines in the form of the supplementary question: *yadi* (=if), *na syuā* (=if there were not, if there did not exist, i.e., if they could not avail of) / *kim* (=what)? / *Jyotir-na-a-vi-a-g¹yaka-bhi-ag-¹nana-gahvar^{1a}i / gahvar^{1a}i = gamb^r^{1a}i andhak¹ra-pṛ^a¹ni sth¹nani* (=deep dark places, i.e., the caves, deep ravines) / *Ki*, *-rṇp^{1a}i* (=in which forms)? *¹nana-rṇp^{1a}i* = *mukha-rṇp^{1a}i* (=in the form of the mouths) / *Ke⁻¹m* (=of whom)? *Jyoti-* = *jyoti-*» (= astrologist) *ca*, *na-aā* (=an actor, dancer, rpe-dancer) *ca*, *vi-aā* (=a paramour, voluptuary, attendant of a harlot) *ca*, *g¹yakaā* (=a singer) *ca*, *bhi-ak* (=a physician) *ca*, *iti jyotir-na-a-vi-a-g¹yaka-bhi-ajaā*, *te⁻¹m ¹nan¹ni* = *mukh¹ni* (=mouths), *ta eva gahvar^{1a}i iti*, *tad-rṇp^{1a}igahvar^{1a}i* (=the caves in those forms) / Thus, the answer in the form of the supplementary counter question is: 'What, if there would not have existed the caves in the forms of the mouths of the astrologers, rope-dancers, paramours, singers, and physicians?'

as well as the *ya_j-lug-anta* forms of the verbal root *budh* in both the Active and the Passive Voice. Thus, (in *la-*) *bobudhyate* (=knows repeatedly, or intensively), (in *li-*) *bobudhyata* (=knew repeatedly, or intensively), (in *lu-*) *bobudhit¹* (=will know repeatedly, or intensively), (in *vidhi-li_j*) *bobudheta* (=may know repeatedly, or intensively), (in *᳚r-li_j*) *bobudhi-᳚-᳚a* (=May he become one who has known repeatedly, or intensively), (in *lu_j*) *abobudhi-᳚a* (=knew repeatedly, or intensively), (in *lā_j*) *abobudhi-᳚ata* (=if he would have known repeatedly, or intensively).

But, the forms of all these *la-k¹ras* are rarely found to be used in the Classical Sanskrit. Generally, they are found in the Present Tense only, e.g., *budh – bobudhyate / d¹ -ded᳚yate / jan – jañjanyate / d᳚p – ded᳚pyate / vĀt – var᳚vĀtyate / nĀt – narĀnĀtyate / pracch – par᳚pĀcchayate / grah – jar᳚gĀhyate / pat – pa᳚patyate / p¹ -pe᳚pyate / j᳚ - jej᳚yate / bh᳚ - bobh᳚yate / a- - a-¹-yate / kĀ – cek᳚yate / stu – to-᳚yate / pac – p¹pac᳚yate / Among these, the *ya_j-anta* forms of the following verbal roots denote the sense of crookedness or being censurable or despicable, e.g., *vraj – v¹vrajyate = ku-ila, vrajati* (=walks crookedly) / *lup – lolupyate = garhita, lumpati* (=cuts despicably) / *sad – s¹sadyate* (=is drowned reprehensibly) / *jap – jañjapyate* (=performs the *japa* indifferently, prattles, gabbles, grumbles) / *dah – dandahyate* (=burns reprehensibly) / *da, ᳚ - danda᳚yate* (=stings in a very bad manner) /*

U^a ¹di-pratyaya: P^{1a}ini has mentioned a class of some special terminations, in five or ten groups and listed them in the chapters, each one of them being called *p¹da*. Since the first one of them begins with the termination **u^a (=u)**, the whole class is called **U^a-¹di**, and the two such work comprising this whole list in five or ten *p¹das* is known as the **Pañca-p¹d᳚ U¹di-p¹-ha** or the **Da᳚᳚a-p¹d᳚ U^{1a} ¹di-p¹-ha**, respectively. Through these terminations P^{1a}ini has sought to offer the grammatical analysis of such Sanskrit words which could not be analyzed logically in by means of any other terminations prescribed by his rest of the grammatical rules (*s᳚᳚tras*). For instance, *karoti iti =kĀ+u^a > k¹r+u = k¹ru* (=sculpture) / *v¹ti iti = v¹+u^a > vai+u = v¹yu* (=wind) / *svadate = rocate* (=likes) = *svad+u^a > sv¹d+u = sv¹du* (=tasty) / *s¹dhnoti para-k¹ryan iti = s¹dh+u^a > s¹dh+u = s¹dhu* (=a

faculty, e.g., *asti para-lokaā iti matiā yasya saā = asti+-hak =¹st+ika =¹stikaā* (=theist) / *na asti para-lokaā iti matiā yasya saā = na+ asti+-hak = n¹st+ika = n¹stikaā* (=atheist) / *di-᳚am iti matiā yasya saā dai-᳚ikaā = di-᳚-a+-hak > dai-᳚+ikd* (=fatalist) / *ap᳚pa-bhak-᳚a^a, ᳚᳚lam asya = ap᳚pa+-hak > ¹p᳚p+ika = ¹p᳚pikaā* (=fond of eating sweet cake) / *kare niyuktaā =¹kara+-hak > ¹kar+ika = ¹k¹rikaā* (= treasurer) / (4) A thing embellished in a particular way, e.g., *tailena sa, skĀtam = taila+-hak > tail+ika = tailikam* (=a food fried in oil) / *ghĀta+ -hak > ghaĀt+ika = gh¹rtikam* (=a food cooked in ghee)/*marica+-hak=m¹ric+ika= m¹ricikam* (=a food with chili powder sprinkled in it) / (5) Having a particular color, e.g., *᳚k-᳚+ -hak > ᳚k-᳚+ika = ᳚k-᳚ikam* (=having the color of sealing wax) / *roca᳚+᳚-᳚ak > rauca᳚+ika = rauca᳚ikam* (= having the color of bezoars stone), *kardama+-᳚ak . K¹rdam+ika=k¹rdamikam* (=having the color of mud) /

-hañ (=ika) - This termination denotes the senses such as:(1) worthiness, e.g., *prastham arhati= prastha+-hañ > pr¹sth +ika = p¹sthikaā y¹cakaā* (= a beggar worthy of grains measuring a *prastha*) / *dro^aa+-hañ = drau^a+ika = drau^aikaā br¹hma^aaā* (= a Brahmin worthy of grains measuring a *dro^aa*) / *᳚veta-chatra + -hañ > ᳚veta-chatra+ika = ᳚vaita-cchatrika r¹j¹* (= a king worthy of while parasol) / (2) Purpose or intention, e.g., *indra_maha+-hañ > aindra-mah_ika = aindramahikaā* (=meant for the sacrifice to Indra) / (3) To the *Ā-k¹r¹nta* words, i.e., those ending in *Ā*, to indicate of relation, of study, or from birth, e.g., *bhr¹tĀ+-hañ > bhr¹tĀ+ika > bhr¹tĀ+ka = bhr¹tĀkam* (=relation of a brother) / *pitĀ+-hañ > pitĀ+ika > pitĀ+ka = pitĀk¹ vidy¹* (= learning inherited from father) /

^aa (=a)– To indicate the use of a particular weapon in a game, e.g., *da^aaā prahara^aam asy¹, kr[᳚]᳚y¹, s¹ = da^aa+^aa > d^{1a}a-a > d^{1a}a^a+¹ (F.) = d^{1a}a[᳚]1* (=a game of fighting with sticks)/ *mu-᳚iā prahara^aam asy¹, kr[᳚]᳚y¹, s¹ = mu-᳚+^aa > mau-᳚+^a > mau-᳚+¹ (F.) = mau-᳚¹1* (=boxing).

vuñ (=aka)- To indicate of relation of study, or from birth, e.g., *up¹dhy¹y¹d¹gat¹ = up¹dhy¹ya+vuñ > aup¹dhy¹y+aka > aup¹dhy¹yaka+¹ (F.) = aup¹dhy¹yak¹ vidy¹* (=branch learning inherited from the teacher) / *pit¹mah¹d¹gata, = pit¹maha+vuñ > pit¹mah+aka = pit¹maha¹ka, dhanam* (=wealth inherited from

the grandfather) / Both the *yat* and the *vuñ* terminations are applied in this sense, e.g., *pitĀ+yat* > *pitṛ+ya* = *pitṛyam* / *PitĀ+vuñ* > *paitĀ+aka* > *paitĀ+ka* = *paitĀka*, *riktham* (=property inherited from the father) /

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

Keḥava, patita, dĀ-v¹ dro^ao har-am up¹gataā /
Rudanti karav¹ā sarve h¹ ke-ava katha, gataā //

This verse presents a poetic puzzle. Its sense that we gather from it at first sight is like this: On seeing (*dĀ-v¹*) that Krishna (*keḥavam*) has fallen down (*patitam*), obviously, wounded on the battle field during the Mah¹bh¹rata War), Dro^a (*dro^aā* = the *guru* of the P^{1a}avas and the Kauravas) was delighted (*harḥam up¹gataā*). All (*sarve*) the Kauravas (*karav¹ā*) are weeping (*rudanti*), saying 'O Keḥava (*h¹ keḥva*) ! How having you passed away (*katha, gataā*)!' Now, as we know well, Krishna was never wounded, nor did he ever fall down, during the Mah¹bh¹rata War. And, Dro^a who revered Krishna would never believe, nor hope, of finding Krishna wounded and falling down, hence no chance of his being delighted !! And, if ever Krishna were to be wounded and tumbled down, the Kauravas would be happy, rather than unhappy and hence weeping !!! And, as we know, such an incident is nowhere recorded in the Mah¹bh¹rata. Hence the puzzle. Then, what is the real meaning ? It is as follows:

Ke = *jale* (= in the water), *ḥava*, = *mĀtaka*, = *mĀta-deha*, (= a dead body), *patita*, *dĀ-v¹* (=having seen fallen down), *dro^aā* = *kĀ^a-k¹kaā* (= a black crow), *har-am up¹gataā* (=was delighted) / *Sarve* (=all) *karav¹ā* = *ḥg¹ā* (=the jackals), *rudanti* (= are weeping, i.e., barking in an extended way out of disappointment) / *H¹* (= Oh! Alas!), *ke* (=in the water) *ḥava* = O dead body!), *katha, gataā* (=how have you gone away) ?'

~aj kara, patita, p¹rvatḥ har-a-nirbhar¹ /

Ruruduā pannag¹ā sarve h¹ h¹ ḥaj kara ḥaj kara //

Ayam api (=this also is), *kḠ-a-ḥlokaā* (=a puzzling verse)/ *tasya*

kṛy¹suā, gey¹t, smary¹sta, d¹sya, etc., are the verbal forms of Benedictive. Among them, the forms of the 3^d and the 2^d Persons denote the sense of blessing, while those in the 1st Person denote well wishing for one's own self, e.g., *bhavat¹*, *ḥubha*, *bhḠy¹t* (=May you attain welfare) / *dṛgh¹yu*→ *bhḠy¹sta* (=May you be a long-lived one, i.e., live long) / *dhavan putrav¹n¹yu-yav¹n bhḠy¹sam* (= May I become one endowed with wealth, son and long life) /

Sometimes, when the Sanskrit verbal roots are derived from the *pr¹tipakas*, i.e., nouns and adjectives, they are called the *n¹madh¹tu* (=nominative roots, or verbal nominatives), and the verbal forms are conjugated from them by adding the adjuncts *kyac* or *kyaj* (= *ya*) or *k¹myac* (= *paya*) and then applying the terminations of the Parasmai-pada or the ṡtmane-pada of the intended Tense or Mood, either in the Active, Passive or the Impersonal Voice. They denote the sense of 'behaving or acting like', 'to be like', 'to act like', or 'to wish for a particular' some one denoted by the noun or adjective from which the nominative roots are derived. For instance, from *kavi* – *kavayati* (=behaves like a poet) / from *pitĀ* – *pitrayati* (- acts like father) / *m¹l¹yate* (=acts like a garland) / from *kĀ^a-kĀ^a1yate* (=behaves like Krishna) / from *un-manas* – *unhan¹yate* (=gets disaffected) / from *ḥabda* – *ḥabd¹yate* (= makes noise, utters) / *duākh¹yate* (= becomes unhappy) /

Sometimes, the sense that a particular action is performed repeatedly, or excellently, is sought to be denoted the forms of the Frequentative (*paunaā-puny¹rthaka*) or **Intensive** (*atiḥay¹rthaka*) **Mood** are used. In the P^{1a}inian system they are called *yaj-anta* and *yaj-lug-ant*, respectively. The forms in which the termination *yaj* is applied are called *yaj-anta*, i.e., having the termination *yaj* at their end, and the forms in which the termination *yaj* is elided are called *yaj-lug-anta*, i.e., having the termination *yaj* elided at their end. The *yaj-anta* forms are conjugated only in the ṡtmane-pada, and they are popular in the Classical Sanskrit, while the *yaj-lug-anta* forms are conjugated in the Parasmai-pada only and are found mostly in the Vedic Sanskrit only. Both types of forms may be in the Active, Passive or the Impersonal Voice. By way of a specimen we illustrate both the *yaj-anta*

3rd Per. Sing., in the **Passive Voice** (*karma^ai-prayoga*) / We saw the usages like **pr¹ñā**, **sṛt** and **aspardhi-a** which are the **Aorist** verbal forms of 3rd Per. Sing., in the **Active Voice** (*kartari-prayoga*), of which we familiarized ourselves with the seven types. **In this way, all the Sanskrit verbal roots can be conjugated in the Active (kartari), Passive (karmani) and Impersonal (bh¹ve) Voices, and such forms are found used in Sanskrit literature. The grammatical analysis of the Passive Aorist 3rd Per. Sing. verbal forms is as follows:**
apa+h¹luj > *apa+a+h¹i* > *apa+a+h¹r* (by *v¹addhi* of *Ā*) + *i* = *ap¹h¹ri* / *chid+luj* > *a+chid+i* > *a+ched+i* + *acchedi* / *bhid+luj* > *a+bhid+i* > *a+bhed+i* = *abhedi* / *k-īp+luj* > *a+k-īp+s+ata* = *ak-īpsata* / Similarly, *bh⁰* or *as+luj* > *a+bh⁰+i* > *a+bh¹v+i* = *abhavi* / *adhi+i* + *luj* > *adhi+gam+luj* > *a+gam+i* = *ag¹mi* / *anu+i+luj* > *anu+a+i+i* > *anv+a+i+i* = *anvai-i* / *kath+luj* > *a+kath+i* > *a+k¹th+i* = *ak¹thi* / *kam+luj* > *a+kam+i* > *a+k¹m+i* = *ak¹mi* / *kamp+luj* > *a+kamp+i* = *akampi* / *pra+k¹+luj* > *pra+a+k¹+i* = *pr¹+i* / *kĀ+luj* > *a+kĀ+i* > *a+k¹r+i* = *ak¹ri* / *kr⁰+luj* > *a+kr⁰+i* > *akr⁰+i* / *k-ubh+luj* > *a+k-ubh+i* > *a+k-ubh+i* = *ak-ubhi* / *adhi+gam+luj* > *adhi+a+g¹m+i* = *adhy-ag¹mi* / *car+luj* > *a+car+i* > *a+c¹r+i* = *ac¹ri* / *chid+luj* > *a+chid+i* > *a+cched+i* = *acchedi* / *jalp+luj* > *a+jalp+i* = *ajalpi* / *ta⁰+luj* > *a+ta⁰+i* > *a+t¹+i* = *at¹+i* / *da^a+luj* > *a+da^a+i* = *ada^a+i* / *dai+luj* > *a+d¹y+i* = *ad¹yi* / *dh¹v+kuj* > *a+dh¹v+i* = *adh¹vi* / *n+luj* > *a+n+i* > *a+n¹y+i* = *an¹yi* /

Sometimes, when the verbal of the **lij-lak¹ra** are used in the **Benedictive Mood**, i.e., for denoting the sense of blessing (*1-ṛ-v¹da*) also, they are known as the verbal forms *ṛ-liñ*. Such forms are found to have the following terminations suffixed to them: In the Parasmai-pada, (3rd Per.) *y¹t*, *y¹st¹m*, *y¹suā* / (2nd Per.) *y¹ā*, *y¹stam*, *y¹sta* / (1st Per.) *y¹sam*, *y¹sva*, *y¹sma* / ; and in the *ṛ*-tmāne-pada (3rd Per.) *sṛ-a*, *sṛy¹st¹m*, *sṛan* / (2nd Per.) *sṛ-h¹ā*, *sṛy¹sth¹m*, *sṛdhvam* / (1st Per.) *sṛya*, *sṛvahi*, *sṛmahi* / For instance, of *kĀ*, in Parasmai-pada, (3rd Per.) *kriy¹t*, *kriy¹st¹m*, *kriy¹suā* / (2nd Per.) *kriy¹ā*, *kriy¹stam*, *kriy¹sta* / (1st Per.) *kriy¹sam*, *kriy¹sva*, *kriy¹sma* / and of *kĀ*, in the *ṛ*-tmāne-pada (3rd Per.) *kĀ-ṛ-a*, *kĀ-ṛy¹st¹m*, *kĀ-ṛan* / (2nd Per.) *kĀ-ṛ-h¹ā*, *kĀ-ṛy¹sth¹m*, *kĀ-ṛdhvam* / (1st Per.) *kĀ-ṛya*, *kĀ-ṛvahi*, *kĀ-ṛmahi* / Similarly, *bh⁰y¹sam*,

prathama-dĀ-v¹ (=at first glance, i.e., apparent), *labhyaā* (=that is to be obtained, i.e., gathered), *arthaā* (=meaning), *a-sambaddhaā* (=is incongruent) / *Sā evam* (=it is like this) / *~aj karam* = *ñivam* (=Lord Shiva), *patita*, *dĀ-v¹* (=having seen fallen down), *p¹rvat⁰* (= Um¹, the daughter of Mount Himalaya), *har-a-nirbhar¹* = *nitar¹*, *1nandena p⁰r^a* (=was highly full of joy) / *sarve pannag¹ā* (= all the snakes), *ruruduā* = *rodana*, *kĀtavantaā* (=were weeping) / *ha ha ñaj kara ñaj kara* (=Alas! alas! O Shankar! O Shankar!) / Now, this is impossible, because Lord Shankar, being invincible, can never fall down. So how can one see him having tumbled down? And, in case, suppose, this ever happened, how would Parvati, the beloved goddess wife of Lord Shankar, be ever delighted? She would rather weep and wail! And, why should the snakes, serving Lord Shiva as His the ornaments, would weep? On the contrary, they would be delighted to be liberated from their slavery, and free to bite anybody they liked, since it was impossible to bite the Lord! Hence the puzzle.

Now, the really intended sense of the poet is this: *Sa*, *-kara*, = *ñ¹nti-karara*, (=rendering peaceful, cooling, i.e., a sandal tree), *patita*, *dĀ-v¹* (=having found), *p¹rvat⁰* = *parvata-niv¹sin* *bhilla-str⁰* (=a woman of the mountain tribe), *har-a-nirbhar¹* (=was full of joy) / Because, she would be able to use the sandal wood, to make a paste from it and apply it to her body and get a soothing cool effect in the hot Summer season. But, *sarve pannag¹ā* (=all the snakes, that were residing in and on the Sandal tree), *ruruduā* (=began to cry and wail), because their residential Sandal tree was rooted out, and hence destroyed. They were wailing thus: *h¹ h¹* (=Alas! Alas!), *ñakara sa¹ kara* (= O the peace-giver Sandal tree! O the peace-giver Sandal tree) !

Now, we continue with the rest of the types of the *luj-lak¹ra*, i.e., the Aorist Pass Tense:

Fifth Variety: In this variety of the Aorist, too, the same terminations, as in the First Variety, are applied, but in the 3rd and the 2nd Per. Sing. the adjunct *i*- is added and the adjunct *sic* is dropped, while in all other Person and Numbers both the *i*- and the *sic* survive, and the *s* of the *sic* becomes *ṛ*, consequently, the terminations in the Parasmai-pada look, like (3rd Per.) *-ṛt*, *-i-at¹m*, *-i-uā* / (2nd Per.) *-iā*, *-i-am*, *-i-a* / (1st Per.) *-am* *-i-va*, *-i-ma* / and in the *ṛ*-tmāne-pada

like, (3rd Per.) / -a, -i-at¹m, -i-ata (2nd Per.) -i-h¹â, -i¹th¹m -idhvam / (1st Per.) -i-i, -i-vahi, -i-mahi / Thus, the conjugational forms would be: of the verbal root *vid* (2 P.) in (3rd Per.) *aved»t*, *avedi-at¹m*, *avedi-uâ* / (2nd Per.) *avediâ*, *avedi-am*, *avedi-a* / (1st Per.) *aved»am* *avei-va*, *avedi-ma* /, and of the verbal root *mud* (1 P.) in (3rd Per.) *amod»-a*, *amodi-at¹m*, *amodi-ata* / (2nd Per.) *amodi-h¹â*, *amodi-¹th¹m* *amodidhvam* / (1st Per.) *amodi-i*, *amodi-vahi*, *amodi-mahi* / Similarly, in 3rd Per. Sing.: of *√vi* (1 P.) – *a√vay»t*; of *stu* (2 U.) – *ast¹v»t*, *as¹v»-a*; of *v»* (5 U.) – *av¹r»t*, *avar»-a*; of *grah* (9 U.) *agrah»t*, *agrahi-a*; of *pa-h* (1 P.) *apa-h»t*, *ap¹-h»t*; of *√vas* (2 P.) *a√vas»t*; of *vât*(1 P.) *avarti-a* of *tan* (8 U.) *atan»t*, *at¹n»t* and *atani-a*, *atata* /

Sixth Variety: In this variety of the *lu_j lak¹ra* the forms are conjugated only in the Parasmai-pada, and the terminations applied are the same as in the Fifth Variety, but the adjunct *sak* and the *i⁰-¹gama* are added, so that the terminations look like: (3rd Per.) *s»t*, *si-¹m*, *si-uâ* / (2nd Per.) *s»â*, *si-am*, *si-a* / (1st Per.) *si-am*, *si-va*, *si-ma* / For instance: of the verbal root *y¹* (2 P.) in (3rd Per.) *ay¹s»t*, *ay¹si-¹m*, *ay¹si-uâ* / (2nd Per.) *ay¹s»â*, *ay¹si-am*, *ay¹si-a* / (1st Per.) *ay¹si-am*, *ay¹si-va*, *ay¹si-ma* / Similarly, the 3rd Per. Sing. of *jñ¹* (9 U.) *ajñ¹s»t*, of *gai* (1 P.) *ag¹s»t*, of *glai* (1 P.) *agl¹s»t*, of *nam* (1 P.) *ana*, *s»t*, of *pra+nam* (1 P.) *pr¹a*, *s»t*, of *vi+ram* (1 P.) *vyara*, *s»t* /

Seventh Variety: Here, the adjunct *ksa* (=sa), instead of the *cli*, is added, and the *gu^a* or *vâddhi* modifications do not occur. And, the terminations of the Imperfect with the *ksa* added to them, are applied to the verbal roots. The terminations, thus, look like: (3rd Per.) *-sat*, *-sat¹m*, *-san*; (2nd Per.) *-saâ*, *-satam*, *-sata*; (1st Per.) *-sam*, *-s¹va*, *-s¹ma* in the Parasmai-pada, and (3rd Per.) *-sata*, *-s¹t¹m*, *-santa*; (2nd Per.) *-sath¹â*, *-s¹th¹m*, *-sadhvam*; (1st Per.) *si*, *s¹vahi*, *s¹mahi* in the *ṣ*tmane-pada. For instance: of the root *di√* (6 U.) in (3rd Per.) *adik-at*, *adik-at¹m*, *adik-an*; (2nd Per.) *adik-aâ*, *adik-atam*, *adik-ata*; (1st Per.) *adik-am*, *adik-¹va*, *adik-¹ma* in the Parasmai-pada, and (3rd Per.) *-adik-ata*, *adik-¹t¹m*, *adik-anta*; (2nd Per.) *adik-ath¹â*, *adik-¹th¹m*, *adik-adhvam*; (1st Per.) *adik-i*, *adik-¹vahi*, *adik-¹mahi* in the *ṣ*tmane-pada. Similarly, in 3rd Per. Sing. of the root *duh* (2 U.)

All these forms belong to the Active Voice (*kartari prayoga*). More than one types of the *lu_j -lak¹ra* verbal forms derived from the verbal roots are found used in Sanskrit literature. The seven types of the Aorist verbal forms shown above are meant to demonstrate the richness of the language, and familiarize the reader to help him grasp the exact meaning of the usage by acquiring an insight into the their components, so as to provide him with a sure access to the unimaginably rich literary treasure. This analysis serves to also give the extraordinary grammatical genius of P¹âini who analyzed the language so minutely, before thousand of years in India.

Now, recite aloud the following verses, along with their explanations, trying to grasp their meanings:

**Santrast¹n¹m ap¹h¹ri sattva, ca vana-v¹sin¹m /
Acchedi lak-ma^aen¹sya kir-a, kavaca, tath¹ //**

Tena = kumbhakar^aena, *santrast¹n¹m* = *ati-bh¹t¹n¹m* (= of those that were highly afraid), *vana-v¹sin¹m* = *vane v¹saâ ye-¹*, *te-¹m v¹ra^a¹nam* (= of the forest-dwellers, i.e. monkeys), *sattva*, = *balam* (= strength, power), *ca ap¹h¹ri* = *apahâtam* (=was taken away, removed, eliminated) / *Lak-ma^aena* = *r¹masya anujena* (=by Lakshman, the younger brother of Rama), *asya* = *kumbhakar^aasya* (=of Kumbhakarna, the huge demon brother of Ravana), *k¹ri-am* = *muku-am* (= the diadem), *tath¹* = *tena prak¹re^a* (=similarly), *kavacam* = *varma* (=the armour), *acchedi* = *chinnam* (=pierced, split off) /

**Abhedi √arair dehaâ pr¹sa, s»t ta, ni√¹caraâ /
Aspardh»-a ca r¹me^a ten¹sy¹k-ipsate-avaâ //**

(*Lak-ma^aena*) *√araiâ* = *b¹aⁱâ* (=by means of the arrows), (*kumbhakar^aasya*) *deham* = *k¹yaâ* (=body), *abhedi* = *bhinnaâ* (=shattered) / *Ni√¹caraâ* = *r¹k-aâ* (=the demon, i.e., Kumbhakarna), *ta*, = *lak-ma^aam*, *pr¹√a*, *s»t* = *stutav¹n* (=praised, appreciated) / *Saâ* (=He), *r¹me^a* (=with Rama), *asparधि-a* = *yoddhu*, *spardh¹*, *kâtav¹n* (= competed to fight) *ca* / *R¹me^a*, *asya* = *kumbhakar^aasya* (=of, or for, or towards, Kumbhakarna), *i-avaâ* = *b¹a¹â*, *ak-ipsata* = *k-ipt¹â* (=directed, shot, threw away, scattered) /

learning Sanskrit. It answers to the urgent need in the present day tragic condition of educational environment, when Sanskrit is sought to be almost eliminated from the syllabi of the secondary school standards, and from the colleges. It would also serve as the source material for the content part of the students choosing Sanskrit as the special subject, or the Sanskrit method, for the Bachelor Degree in faculty of Arts, as well as in faculty of Education.

At this juncture I offer by salutations to the veterans like Pandit Satavalekar at Kila Pardi, the Brihad Gujarat Parishad in Ahmedabad, and B.A.P.S. Swaminarayan saints in SARagpur who have devised their own individual methods of Self-study booklets. I undertook the task of trying my own hand at the behest of the Late Dr. Ishwarbhai Patel, the former Vice Chancellor of the Sardar Patel University, the Gujarat University and the Gujarat Agricultural University. Initially, these lessons were intended to be but a Sanskrit Correspondence Course, and then were brought out as a Gujarati publication of the Maharshi Veda Vijnan Academy, Ahmedabad, in 1986.

I hope his book, adopting a novel arrangement quite different from the prevalent Sanskrit *P¹-ham¹l's*, *P¹-h¹valis*, as also the *V¹kara^a*, and seeking to offer an easy and practical compact course for mastering Sanskrit fully, easily, and enabling the serious student to get acquainted with the basics of the P¹anin system, too. would serve its objective, with the divine grace of my revered *Gurudev* and God.

Ahmedabad,
25th October, 2003.

Narayan Kansara

- pa^a* (1 U. = to sell, play with dice, wager) - *pa^a1yati*, *apa^a1yat*,
pa^a1yatu, *pa^a1yet* /
pa^aate, *apa^aata*, *pa^aat¹m*, *pa^aeta* /
- pan* (6 U. = to praise, eulogize) - *pan¹yati*, *apan¹yat*, *pan¹yatu*, *pan¹yet* /
panet, *apanata*, *panat¹*, *paneta* /
- ghr¹* (1 P. = to smell) *jighrati*, *ajighrat*, *jighratu*, *jighret* /
- mn¹* (1 P. = to study, recite) - *manati*, *amanat*, *manatu*, *manet* /
- sĀ* (1 P. = to slip, slide, move) - *sarati*, *asarat*, *saratu*, *saret* /
- dh¹v* (1 P. = to run) - *dh¹vati* / *adh¹vat* / *dh¹vatu* / *dh¹vet* /
- yam* (1 P. = to control, restrain) - *yacchati* / *ayacchat* / *yacchatu* /
yacchet /
- ḡĀ* (1 ḡ. = to disintegrate) - *ḡryate* / *aḡryata* / *ḡryat¹m* / *ḡryeta* /
- gĀ* (6 P. = to gulp, swallow) - *girati* / *agirat* / *giratu* / *giret* /
- guh* (6 P. = to hide, conceal) - *gḡhati* / *agḡhat* / *gḡhatu* / *gḡhet* /
gḡhet / *agḡhata* / *gḡhat¹m* / *gḡheta* /
- sñj* (1 P. = to cling, stick) - *sañjati* / *asañjat* / *sañjatu* / *sañjet* /
- div* (4 P. = to wager, play dice) - *dḡvyati* / *adḡvyat* / *dḡvyatu* / *dḡvyet* /
- siv* (4 P. = to stitch) - *sḡvyati* / *asḡvyat* / *sḡvyatu* / *sḡvyet* /
- do* (4 P. = to cut, reap, harvest) - *dyati* / *adyat* / *dyatu* / *dyet* /
- cho* (4 P. = to cut, reap, harvest) - *chyati* / *achyat* / *chyatu* / *chyet* /
- ḡo* (4 P. = to sharpen) - *ḡyati* / *aḡyat* / *ḡyatu* / *ḡyet* /
- so* (4 P. = to end) - *syati* / *asyat* / *syatu* / *syet* /
- vyadh* (4 P. = to pierce, prick) - *vidhyati* / *avidhyat* / *vidhyatu* /
vidhyet /
- masj* (6 P. = to drown, sink) - *majjati* / *amajjat* / *majjatu* / *majjet* /
- sasj* (1 U. = to get ready) - *sajjati* / *asajjat* / *sajjatu* / *sajjet* /
sajjate / *asajjata* / *sajjat¹m* / *sajjeta* /
- lasj* (1 ḡ. = to blush, feel ashamed) - *lajjate* / *alajjata* / *lajjat¹m* /
lajjeta /
- lup* (6 U. = to disappear, to disintegrate) - *lumpati* / *alumpat* /
lumpatu / *lumpet* / *lumpate* / *alumpata* / *lumpat¹m* /
lumpeta /
- kam* (1 and 10 ḡ. = to wish, desire) - *k¹mayate* / *ak¹mayata* /
k¹mayat¹m / *k¹mayeta* /
- bhr¹ḡ* (1 ḡ. = to shine, flash,) - *bhl¹ḡate* / *abhl¹ḡat* / *bhl¹ḡat¹m* /
bhl¹ḡeta /
- (4 ḡ. = to glitter) - *bhl¹ḡyete* / *abhl¹ḡyata* / *bhl¹ḡyat¹m* /
bhl¹ḡyeta /

¹+cam (1 P.=to seep) - ¹c¹mati / ¹c¹mat / ¹c¹matu / ¹c¹met /
 dĀṅ (1 p.= to see) - paṅyati / apaṅyat / paṅyatu / paṅyēt /
 dhm¹ (1 P.=blow air into fire) - dhamati / adhamat / dhamatu /
 dhamet /
 jabh (1 ॐ.=to yawn, gape) - jambhate / ajambhata / jambhat¹m /
 jambheta /
 vid (6 U.=to get, obtain, achieve) - vindati / avindat / vindatu /
 vindet / vindate / avindata / vindat¹m / vindeta /
 bhrasj (6 U.= to bake) - bhrujjati / abhrujjat / bhrujjatu /
 bhrujjet / bhrujjate / abhrujjata / bhrujjat¹m /
 bhrujjeta /
 muc (6 U.= to leave, release) - muñcati / amuñcat / muñcatu /
 muñcet / muñcate / amuñcata / muñcat¹m /
 muñceta /
 sic (6 U.= to sprinkle, spray) - siñcati / asiñcat / siñcatu /
 siñcet / siñcet / asiñcata / siñcat¹m / siñceta /
 lip (6 U.= to daub, plaster) - limpati / alimpat / limpatu /
 limpet / limpate / alimpata / limpat¹m / limpeta /
 kĀt (6 P.= to cut, sever) - kĀntati / akĀntat / kĀntatu / kĀntet /
 i- (6 P.=to wish, desire) - icchati / icchat / icchatu / icchet /
 anu+i- (4 P.= to search) - anvī-yati / anvī-yat / anvī-yatu /
 anvī-yat /
 bhram (1 P.=to wander, loiter) - bhramati / abhramat / bhramatu
 / bhramet /
 bhram (4 P.= to wander, loiter) - bhr¹myati / abhr¹myat /
 bhr¹myatu / bhr¹myet /
 k-am (1 ॐ.= to forgive, tolerate) - k-amate / ak-amata /
 k-amat¹m / k-ameta /
 k-am (4 P.= to forgive, tolerate) - k-¹myati / ak-¹myat /
 k-¹myatu / k-¹myet /
 svañj (1 ॐ.=to embrace) - svajate / asvajata / svajat¹m / svajeta /
 rañj (1 U.=to stick, to color) - rajati / arajat / rajatu / rajet /
 rajate / arajata / rajat¹m / rajeta /
 rañj (4 U.= to stick, to color) - rajyati / arajyat / rajyatu /
 rajyet / rajyate / arajyata / rajyat¹m / rajyeta /
 kĀ (6 P.=) - kirati / akirat / kiratu / kiret /
 khid (6 P.=to be sorry, unhappy) - khindati / akhindat /
 khindatu / khindet /
 sad (1 and 6 P.= to break or sink down, be disappointed,) -
 sādati / asādāt / sādāt / sādēt /

Epilogue (Upasa, h¹raā)

By giving in book an introduction to the various units, though general but covering all the aspects, of the sentence in the Sanskrit language, we have composed, and planned the order of, these lessons in such a way that an individual wh

o really wishes to know, the one who wants to study, may learn the Sanskrit language, and can inculcate a habit of speaking in Sanskrit, and understanding it in Sanskrit itself.

The method of studying Sanskrit, set in accordance with the grammatical structure of the Western languages, had begun during the British rule, and it was adopted, with a few additions and alterations, by Bhandarkar and others for preparing the school text-books, and the same routine has been continuing up to date. On the other hand, in the traditional Sanskrit schools, known as the 'P¹-haṅṅ¹1¹', we have come down from the Siddh¹ta-kaumud» to its abridged version Madhya-kaumud» and still further abridged Laghu- kaumud». But, even these abridgements, too, are felt to be difficult to the prospective students and learners. As a result many students prefer to keep away, or drop down in the initial stages, from its study. This is a great national loss. In order to meet this crisis situation, we have chalked out a fresh sidewalk for the purpose, by avoiding the unnecessary aspects in these lessons.

The modern learners of Sanskrit remain quite ignorant of the tradition Indian method of learning Sanskrit, while it does not suit those who have learnt Sanskrit by the tradition Indian method to present the subject in the modern manner.

To get a strong grip, and profound grasp, on the linguistic structure Sanskrit, and to build up a firm foundation enabling the learner to make him a really learned Sanskrit scholar, have been the primary objectives of preparing this book. And, to that end, I have tried my best to providing the core material for the study, and teaching, of Sanskrit. It would be helpful to secondary school teachers, college students, and general readers interested in

kĀ (9 U.=to kill, be wounded), *jĀ* (9 U.= to wear out, waste, weaken, get old), *gĀ* (9 P.=to break, split), *vĀ* (9 U.=to choose, select) are conjugated in the same manner as those of the verbal root *kr*, e.g., *lin'ti*, *pun'ti*. *stĀ^ati*, *kĀ^ati*, *jĀ^ati*, *gĀ^ati*, *pĀ^ati*, *dĀ^ati*, *vĀ^ati*, and others. In them, the final long vowel is replaced by its equivalent short one. With the prefixes *sam* and *pra*, the verbal root *jñ'* becomes *ṣ* tmane-pada, e.g., *sañj'nṣte*, *praj'nṣte* /

The method of these lessons for learning Sanskrit language easily rather differs from the one adopted so far by the Western scholars, and following them, by the Indian scholars. In it we have kept the intention of offering a sort of a bridge between the old traditional technical method and the modern simplified one on the one hand, and of covering almost all the linguistic aspects of Sanskrit, on the other.

ni+sad (1 P.=to sit down) – *niṣṣdati* / *niṣṣdat* / *niṣṣdatu* / *niṣṣdet* /
jan (4 ṣ.=to be born, be produced, generated, to grow) – *j'yate* / *aj'yata* / *j'yat'm* / *j'yeta* /
nis+pad (4 ṣ.=) – *niṣṣadyate* / *nirapadyata* / *niṣṣadyat'm* / *niṣṣadyeta* /
jĀ (4 P.=to grow old, wear out) – *jṛyati* / *ajṛyat* / *jṛyatu* / *jṛyēt* /
kĀt (10 U.= to praise, celebrate) – *kṛtayati* / *akṛtayata* / *kṛtayatu* / *kṛtayet* / *kṛtayate* / *akṛtayata* / *kṛtayat'm* / *kṛtayeta* /
pr (10 U.= to entertain, please) – *prṛṣayati* / *aprṛṣayat* / *prṛṣayatu* / *prṛṣayēt* / *prṛṣayate* / *aprṛṣayata* / *prṛṣayat'm* / *prṛṣayeta* /
dhṛ (10 U.= to shake, quiver) – *dhunayati* / *adhunayat* / *dhunayatu* / *dhunayēt* / *dhunayate* / *adhunayata* / *dhunayat'm* / *dhunayeta* /
p¹ (1 P.= to drink) – *pibati* / *apibat* / *pibatu* / *pibēt* /
d¹ (1 P.=to give) – *yacchati* / *ayacchat* / *yacchatu* / *yacchet* /
mĀj (1 P.=to wipe, rub) – *m'rjati* / *am'rjat* / *m'rjatu* / *m'rjet* /

When preceded by a prefix (*upa-sarga*), the *pada* of the following verbal roots is changed from the Parasmai-pada to the *ṣ* tmane-pada, or vice versa: e.g., *kram* (1 P.=to walk, to step) – *kr'mati*, *akr'mat*, *kr'matu*, *kr'met* /

But,

upa+kram (1 P.=to begin, commence, start)- *upakr'mati*
up'kr'mat / *upakr'matu* / *upakr'met* /
upa+kram (1 ṣ.=to continue) – *upakramate* / *up'kramata* / *upakramatu* / *upakrameta* /
par¹+kram (1 ṣ.=to cross over, adventure)– *par'kramate* / *par'kramata* / *par'kramat'm* / *par'krameta* /
¹+*kram* (1 P.= to arise in the sky) - ¹*kramati* / ¹*kramat* / ¹*kramatu* / ¹*kramet* /
¹+*kram* (1 ṣ.=to attack, to arise) - ¹*kramet* / ¹*kramata* / ¹*kramat'm* / ¹*krameta* /
vi+kram (1 P.= to break, dissever) – *vikramati* / *vyakramat* / *vikramatu* / *vikramet* /
vi+kram (1 ṣ.= to walk) – *vikramate* / *vyakramta* / *vikramat'm* / *vikrameta* /

pra+kram (1 P. = to go) – prakr¹mati / pr¹kr¹mat / prakr¹matu / prakr¹met /
 pra+kram (1 ५. = to begin, commence) prakramate / pr¹kramata / prakramat¹m / prakrameta /
 kr^० (1 P.= to play, sport) – kr^०ati, akr^०at, kr^०atu, kr^०et /
 But,
 Anu+kr^० (1 ५. to play after) - / anukr^०ate / anvakr^०ata / anukr^०at¹m / anukr^०eta /
¹+kr^० (1 ५. to play fully) - ¹kr^०ate / ¹kr^०ata / ¹kr^०at¹m / ¹kr^०eta /
 pari+kr^० (1 ५. to play around) – parikr^०ate / paryaikr^०ata / parikr^०at¹m / parikr^०eta /
 sa, +kr^० (1 ५.) – to play together) / sa, kr^०ate / samakr^०ata / sa, kr^०at¹m / sa, kr^०eta /
 gam (1 P.= to go), but sam+gam (1 ५. to unite, meet) – sa, gacchate / samagacchata / sa, gacchat¹m / sa, gaccheta /
 ji (1 P.= to win), but vi+ji (1 ५. = to win) - vijayate / vyajayata / vijayat¹m / vijayaeta / par¹ji (=1 ५. = to defeat)- par¹jayate / par¹jayayata / par¹jayat¹m / par¹jayeta /
 n^० (1 P.= to take away, to lead) – ud+n^० (1 ५. = to raise up) – unnayate/ udanayata / unnayat¹m/ unnayeta / upa+n^० (1 ५. = to initiate) upanayate/ up¹nayata / upanayat¹m / upanayeta /
 vi+ni (=to educate, embellish) vinayate / vyanayata / vinayat¹m / vinayeta /
 yam (1 P.=to restrain), but upa-yam (1 ५. = to marry) – upayacchate / up¹yacchata / upayacchat¹m / upayaccheta /
 ram (1 ५. = to enjoy, like), but, viram (1 P. = to stop) – viramati / vyaramat / viramatu / viramet / upa+ram (1 p.= to end, to renounce) – uparamati / up¹ramat / uparamatu/ uparamet /
 vad (1 P.=to speak), but vi+vad (1 ५. = to dispute, quarrel) – vivadate / vyavadata / vivadat¹m / vivadeta / anu+vad (1 P.=to repeat, translate) – anuvadati / anvavadat / auvadatu / anuvadet / apa+vad (=to censure, blame) apavadati / ap¹vadat / apavadatu / apavadet /

kĀ (7 P.=to do) – kurmaā, kurvanti / akaravam, akarot / kuru, kurvantu / kury¹t /
 kĀ (7 ५.= to do) – kurmahe, kurvante / akurvi, akuruta / kuru-va kurv¹m / kurv^०ta /

Kry¹di-ga^a (Ninth Class): The verbal forms of the Present Tense (la-) 3rd Per. Sing., and Pl., Imperfect Past Tense (la_j) 2nd Per. Sing., and 3rd Per. Pl., Imperative (lo-) 1st Per. Sing., and 2nd Per. Sing., and Potential Mood (li_j) 3rd Per. Sing., of some of the verbal roots of this verbal root class are given below:

kr^० (9 P.=to buy, purchase) – kr^०maā, kr^०ti, kr^०anti / akr^०m, akr^०an / kr^०hi, kr^०antu / kr^०y¹t /
 kr^० (9 ५. = to buy, purchase) - kr^०mahe, kr^०te, kr^०ate / akr^०i, akr^०ata / kr^०va, kr^०at¹m / kr^०ta /
 grah (9 P.=to take, hold) - gĀh^amaā, gĀh^ati, gĀh^aanti / agĀh^am, agĀh^aan / gĀh^aa, gĀh^aantu / gĀh^ay¹t /
 grah (9 ५. = to take, hold) – gĀh^amahe, gĀh^ate, gĀh^aate / agĀh^ai, agĀh^aata / gĀh^ava, gĀh^aat¹m / gĀh^ata /
 jñ¹ (9 P.=to know, understand) – j¹nmaā j¹n¹ti, j¹nanti / aj¹n¹m, aj¹nan / j¹nhi, j¹nantu / j¹n^०y¹t /
 jñ¹ (9 ५. = to know, understand) – j¹nmahe, j¹n^०te, j¹nate / aj¹ni, aj¹nata / j¹nva, j¹nat¹m / j¹n^०ta /

The forms of verbal roots *manth* (9 P. = to churn), *bandh* (9 P. = to bind, attract, fashion), *granth* (9 P. = to put together, to bind, to compose), *stambh* (9 P. = to stop, obstruct, hold, support), *mu-* (9 P. = to carry away, steal), *k-ubh* (9 P.=to agitate, be in commotion), and others, are conjugated in the same way as those of the verbal root *grah*. Among them, if *r* or *ṛ* is found in them, the class adjunct *n* would be replaced by its retroflex equivalent ^a, as per the rules of coalescence, while the other sounds remain the same, except that the medial nasal is dropped, e.g., *mathn¹ti*, *badhn¹ti*, *grathn¹ti*, *stabhn¹ti*, *k-ubhn¹ti* / The Imperative (lo-) forms of these verbal roots are conjugated in the 2nd Per. Sing. vt adding the termination ¹na, e.g. *math¹na*, *grath¹na*, *badh¹na*, *stabh¹na*, *mu-¹a* /

Moreover, the forms of the verbal roots *ḷ* (9 P.=to stick, melt), *pṠ* (9 U.= to purify, sanctify), *stĀ* (9 U.= to spread, cover),

Tense (*la*) 2nd Per. Sing., and 3rd Per. Sing., Imperative (*lo-*) 2nd Per. Sing., and 1st Per. Pl., and Potential Mood (*li*) 3rd Per. Sing., of some of the verbal roots of this verbal root class are given below:
rudh (7 P.= to arrest, hold, obstruct, press) – *rundhmaâ*, *ru^aaddhi* / *aru^aaâ*, *aru^aat* or *aru^aad* / *runddhi*, *rundhatu* / *rundhy¹t* /
rudh (7 P.= to arrest, hold, obstruct, press) – *rundhmahe*, *rundhe* /
arunddh¹â, *arundha* / *runtsva*, *rundhat¹m* / *rundhy¹t* /
añj (7 P.= to apply collyrium to the eyes) – *añjmaâ*, *anakti* / *¹nak* or *¹nag* / *¹naña* / *a_jgdhi*, *añjatu* / *añjy¹t* /
bhuj (7 P.= to maintain, eat, enjoy) - *bhuñjmaâ*, *bhunakti* / *abhunak* or *abhunag* / *abhuñja* / *bhu_jgdhi*, *bhuñjatu* / *bhuñjy¹t* /
k-ud (7 P.= to dash, powder) – *k-undmaâ*, *k-u^aatti* / *ak-u^aat* or *ak-u^aad*, *ak-u^aaâ* / *k-unddhi*, *k-undantu* / *k-undy¹t* /
k-ud (7 P.= to dash, powder) – *k-undmahe*, *k-u^aatti* / *ak-untth¹â*, *ak-unta* / *k-untsva*, *k-undat¹m* / *k-undata* /
pi- (7 P.= to grind, crush) – *pi*, *-maâ*, *pina-i* / *apina-* or *apina^o*, *api*, *-a* / *pi*, *-y¹t* /
tÂ, *h* (7 P.= to wound, hurt) - *tÂ*, *hmaâ*, *tÂ^ae^ohi* / *atÂ^ae-* or *atÂ^ae^o*, *atÂ*, *ha* / *tÂ^aht*, *tÂ*, *hantu* / *tÂ*, *hy¹t* /
hi, *s* (7 P.= to kill, destroy) – *hi*, *smaâ*, *hinasti* / *ahinaâ*, *ahinat* or *ahinad*, *ahinaâ* / *hindhi*, *hi*, *santu* / *hi*, *sy¹t* /

Similarly, the verbal forms of *indh* (7 P.= to shine, burn) also are formed in the same manner as those of *rudh*, e.g., *indhmaâ*, *indh*, etc.

Tan¹di-ga^a (Eighth Class): The verbal forms of the Present Tense (*la-*) 1st Per. Pl., 3rd Per. Sing., Imperfect Past Tense (*la*) 1st Per. Sing., and 3rd Per. Pl., Imperative (*lo-*) 2nd Per. Sing., and 3rd Per. Pl., and Potential Mood (*li*) 3rd Per. Sing., of some of the verbal roots of this verbal root class are given below:
tan (7 P.= to spread, extend) – *tanumaâ* or *tanmaâ*, *tanvanti* / *atanavam*, *atanot* / *tanu*, *tanvantu* / *tanuy¹t* /
tan (7 P.= to spread, extend) – *tanumahe*, *tanvate* / *atanvi*, *atanuta* / *tanu-va*, *tanut¹m* / *tanvata* /

sth¹ (1 P.= to stand, stay), but *sam+sth¹* (1 P.= to stay together, united) – *santi-hate* / *samat-i-hata* / *santi-hat¹m* / *santi-heta* / *ava+sth¹* (1 P.= to be in a condition) – *avati-hate* / *av¹ti-hata* / *avati-hat¹m* / *avati-heta* /
pra+sth¹ (1 P.= proceed, to start) – *prati-hate* / *pr¹ti-hata* / *prati-hat¹m* / *prati-haeta* / *vi+sth¹* (1 P.= to oppose) – *viti-hate* / *vyati-hata* / *viti-hat¹m* / *viti-heta* / *vi+ava+sth¹* (1 P.= to systematize) *vyavati-hate* / *vyav¹ti-hata* / *vyavati-hat¹m* / *vyavati-heta* / Similarly, *samavati-hate* / *samprati-hate* / *sampraviti-hate* /
ud+sth¹ (=rise of power) - *utti-hate* / *up+sth¹* (= to worship) – *upati-hate* /
kÂ (6 P.= to scatter), but *apa+¹kÂ* (6 P.= to scatter away) – *apas+ kÂ* (6 P.= to dig for food, scratch, dig) – *apaskirate* / *ap¹skirata* / *apaskirat¹m* / *apaskireta* /
gÂ (6 P.= to speak), but *ava+gÂ* (=6 P.= to eat) - *avagirate* / *av¹girata* / *avagirat¹m* / *avagireta* / *sam+gÂ* (6 P.= to promise) *saj girate* / *samagirata* / *saj girat¹m* / *saj gireta* /
pracch (6 P.= to ask), but *¹pracch* (6 P.= to bid farewell) – *¹pÂcchate* / *¹pÂcchata* / *¹pÂcchat¹m* / *¹pÂccheta* /
hve (1 U.= to call, address), but *¹hve* (1 P.= to invite, send for)- *¹hvayati* / *¹hvayat* / *¹hvayatu* / *¹hvayet* / *¹hve* (1 P.= to challenge) - *¹hvayate* / *¹hvayata* / *¹hvayat¹m* / *¹hvayeta* /
nah (4 P.= bind, tighten), but *sam+nah* (4 P.= to girdle up loins) - *sannahyate* / *sannahyate* / *samanahyata* / *sannahyat¹m* / *sannahyeta* /
viñ (6 P.= to enter, stay), but *abhi+ni+viñ* (=to insist, to resort, to seek help) – *abhiniviñate* / *abhinyaviñata* / *abhiniviñat¹m* / *abhiniviñeta* /

According to the general rule, the verbal roots of the *Cur¹di-ga^a* (10th Class) are *Ubhaya-padâ*, but the verbal roots *tantr*, *mantr*, *cit*, *bharts*, *mÂg*, *dañ*, *vid*, *pr¹rth*, etc., are used in the *tmane-pada* only, e.g., *tantrayate* / *mantrayate* / *cetayate* / *bhartsayate* / *mÂgayate* / *da*, *ñayate* / *vedayate* / *pr¹rthayate* / and others.

Now, note some of the most various forms of popular verbal roots of the **Ad¹di-ga^a** (2nd Class), **juhoty¹di** (3rd Class), **Sv¹di** (5th Class), **Rudh¹di** (7th Class), **Tan¹di** (8th Class) and **Kry¹di** (9th Class), so that by recognizing them, it would be very easy to enter into, and enjoy the meaning of their usage in the literary works.

For, surely recognizing the forms of these roots, write down the forms of these roots again from the list given below, in the form of new lists of the forms in similar Tense and Mood, and write down the meaning of the respective verbal form against each of them, e.g., **y¹** (2 P.= to go) – **y¹ti** (=he goes), **y¹nti** (=they go), **ay¹t** (=he went), **ay¹â** (=you went), **ayuâ** (=you all went), **y¹ni** (=I go), **y¹hi** (=you go), **y¹y¹t** (=he may go). Prepare the lists, thus: **y¹ti, asti, ¹ste, ¹ete / y¹nti, santi, ¹ste, ¹erate, etc.**

Ad¹di-ga^a (2nd Class): The verbal forms of the Present Tense (**la-**) 3rd Per. Sing., and Pl., Imperfect Past Tense (**la_j**) 2nd Per. Sing., and 3rd Per. Pl., Imperative (**lo-**) 1st Per. Sing., and 2nd Per. Sing., and Potential Mood (**li_j**) 3rd Per. Sing., of some of the verbal roots of this verbal root class are given below:

as (2 P.= to be) – **asti, santi / ¹sâ, ¹san / as¹ni, adhi / sy¹t / adhi+as** (2 . = to attribute falsely) **adhyaste, adhisate / adhyasth¹â, adyasta / adhyasai, adhyasva / adhyasata / ¹s** (2 . =to sit) – **¹ste, ¹sate / ¹sth¹â, ¹sta / ¹ssai, ¹ssva / ¹sata / ¹ (2 . =to sleep) – **¹ete, ¹erate / a¹eth¹â, a¹errata / ¹ayai, ¹e-va / ¹ayata / **nu** (2 P.=to bow down, salute) – **nauti, nuvanti / anauâ, anuvan / nav¹ni, nuhi / nuy¹t / **stu** (2 . =to praise, eulogize) – **stauti or stav¹ti, stuvanti / astau or astav¹â, astuvan / stav¹ni, stuhi or stuv¹hi / stuy¹at / **brø** (2 P.=to speak, tell) – **brav¹ti or ¹ha, burvanti or ¹huâ / abrav¹â, abruvan / brava^ai, brøhi / bruy¹t / **sø** (2 . =to give birth, generate) – **søte, suvate / asøy¹â, asuvata / suvai, su-va / suv¹ta / **rud** (2 P.=to weep, wail) – **roditi, rudanti / arodaâ or arod¹â, arudan / rod¹ni, rudihi / rudy¹t /**************

d¹ (3 . = to give, offer, donate) – **dade, dadate / adatth¹â, adadata / dadai, datsva / dad¹ta / **dh¹** (3 P.= to bear, nourish, give) – **dadh¹mi, dadhate / adadh¹â, adadhuâ / dadh¹ni, dhehi / dadhy¹t / **dh¹** (3 . = to bear, nourish, give) – **dadhe, dadhate / adhatth¹â, adadhata / dadhai, dhatsva / dadh¹ta / **nij** (3 P.=to wash, sanctify, nourish) – **nenejmi, nenejati / anenek or aneneg, anenijuâ / nenij¹ni, nenegdhi / nenijy¹t / **hu** (3 P.=to offer in fire, sacrifice) – **juhomi, juhvati / ajuhhoâ, ajuhvuâ / juhav¹ni, juhudhi / juhuy¹t / **pÅ** (3 P.= to maintain, cross, abide by) – **piparmi, piprati / apipaâ, apiparuâ / pipar¹ai, pipÅhi / pipÅy¹t / **Å** (3 P.=to go, move) – **iyarmi, iyрати / aiyā, aiyaruâ / iyar¹ai, iyÅhi / iyÅy¹t /**************

Sv¹di-ga^a (Fifth Class): The verbal forms of the Present Tense (**la-**) 1st Per. Du., and 3rd Per. Pl., Imperfect Past Tense (**la_j**) Sing., and 3rd Per. Sing., Imperative (**lo-**) 2nd Per. Sing., and 3rd Per. Sing., and Potential Mood (**li_j**) 3rd Per. Sing., of some of the verbal roots of this verbal root class are given below:

ci (5 P.=to accumulate, gather) – **cinuvaâ or cinvaâ, cinvanti / acinavam, acinot / cinu, cinvantu / cinuy¹t / **ci** (5 . = to accumulate, gather) – **cinavahe or cinvahe, cinvate / acinvi, acinuta / cinu-va, cinvat¹m / cinv¹ta / **añ** (5 . =to gather, pervade, experience, enjoy) – **añnuvahe, aññuvate / ¹ñnuvi, ¹ñnuta / aññu-va, aññuvat¹m / aññuv¹ta / **¹p** (5 P.=to get, obtain, pervade) – **¹pnuva, ¹pnuvanti / ¹pnavam, ¹pnot / ¹pnuhi, ¹pnuvantu / ¹pnuy¹t / **ñru** (5 P.= to hear, cut asunder) – **ñ¹uvaâ or ñ¹avaâ, ñ¹avanti / añ¹avam, añ¹ot / ñ¹au, ñ¹avantu / ñ¹uy¹t / **kÅ** (5 P.= to kill, destroy) – **kÅ¹uvaâ or kÅ¹avaâ, kÅ¹vanti / akÅ¹avam, akÅ¹ot / kÅ¹u, kÅ¹avantu / kÅ¹uy¹t / **kÅ** (5 . = to kill, destroy) – **kÅ¹uvahe or kru¹vahe, kru¹vate / akru¹avi, akru¹uta / kru¹u-va, kru¹vat¹m / kru¹v¹ta /**************

Rudh¹di-ga^a (Seventh Class): The verbal forms of the Present Tense (**la-**) 1st Per. Pl., and 3rd Per. Sing., Imperfect Past

*daridr*¹ (2 P.=to become poor) – *daridr*¹*ti*, *daridrati* / *adaridr*¹*t*,
adaridruā / *daridrihi*, *daridrata* / *daridriy*¹*t* /
*j*¹*gā* (2 P.=to wake up) – *j*¹*gati*, *j*¹*grati* / *aj*¹*gā*, *aj*¹*garuā* /
*j*¹*gāhi*, *j*¹*gāta* / *j*¹*gāy*¹*t* /
vid (2 P.=to know) – *veti* or *veda*, *vidanti* or *viduā* / *avet* or *aved*,
aviduā / *viddhi* or *vida*, *kuru*, *vitta* or *vid*¹, *kuruta* / *vidy*¹*t*
/
sam+vid (2 P.=to recognize) - *sa*, *vide*, *sa*, *vidate* / *samavtta*,
samavedata / *sa*, *vetsva*, *sa*, *vedadhvam* / *sa*, *vedta* /
*cak*¹ (2 P.=to speak, tell) – *cak*¹*e*, *cak*¹*ate* / *aca*¹*-a*, *cak*¹*ata* / *cak*¹*-va*,
*cak*¹*hvam* / *cak*¹*ta* /

*dvi*¹ (2 P.=to hate, malign, spite) – *dve*¹*-i*, *dvi*¹*-anti* / *adve*¹ or *adve*¹,
*advi*¹*-at* or *advi*¹*-uā* / *dvi*¹*hi*, *dvi*¹*-a* / *dvi*¹*-y*¹*t* /

*Juhoty*¹*di-ga*¹*a* (3rd Class): The verbal forms of the Present Tense (*la-*) 1st, and 3rd Per. Sing., Imperfect Past Tense (*la_j*) 2nd Per. Sing., and 3rd Per. Pl., Imperative (*lo-*) 1st Per. Sing., and 2nd Per. Sing., and Potential Mood (*li_j*) 3rd Per. Sing., of some of the verbal roots of this verbal root class are given below:

bhā (3 P.=) – *bibharmi*, *bibhrati* / *abibhaā*, *abibharuā* / *bibhar*¹*ai*,
bibhruhi / *bibhruy*¹*t* /
bhā (3 P.= to bear, hold, nourish) – *bibhre*, *bibhrate* / *abibhruth*¹*ā*,
abibhrata / *bibharai* /, *bibhru*¹*-va* / *bibhr*¹*ta* /
*hr*¹ (3 P.=to be bashful, ashamed) - *jihremi*, *jihriyati* / *ajihriā*,
ajihreyuā / *jihriy*¹*ai*, *jihr*¹*hi* / *jihr*¹*y*¹*t* /
*m*¹ (3 P.=to measure) – *mime*, *mimate* / *amim*¹*th*¹*ā*, *amimata* /
mimai, *mim*¹*-va* / *mim*¹*ta* /
*h*¹ (3 P.= to leave off, desert, keep off, separate) - *jah*¹*mi* / *jahati*
/
*ajah*¹*ā*, *ajahuā* / *jah*¹*ni*, *jah*¹*hi* / *jahy*¹*t* /
*h*¹ (3 P.= to leave off, desert, keep off, separate) - *jihe*, *jihate* /
*ajih*¹*th*¹*ā*, *ajihata* / *jihai*, *jih*¹*-va* / *jih*¹*ta* /
*bh*¹ (3 P.=to be afraid, fear from, take fright of) - *bibhemi*,
bibhyati / *abibheā*, *abibhayuā* / *bibhay*¹*ni*, *bibhehi* or *bibh*¹*hi*
/
*bibhiy*¹*t* or *bibhy*¹*y*¹*t* /
*d*¹ (3 P.=to give, offer, donate) - *dad*¹*mi*, *dadate* / *adad*¹*ā*,
adaduā / *dad*¹*ni*, *dehi* / *dady*¹*t* /

i (2 P.=to go, move) – *eti*, *yanti* / *aiā*, ¹*yan* / *ay*¹*ni*, *ihi* / *iy*¹*t* /
adh+i (2 P.=to study, recite) – *adh*¹*te*, *adh*¹*yate* / *adhyaith*¹*ā*,
adhyaita / *adhyayai*, *adh*¹*-va* / *adh*¹*yata* /
*jak*¹ (2 P.=) – *jak*¹*-iti*, *jak*¹*-ati* / *ajak*¹*-ā*, *ajak*¹*-ā* or *ajak*¹*-uā* / *jak*¹*-ai*,
*jak*¹*-ihi* / *jak*¹*-y*¹*t* /
vas (2 P.=to wear cloth, dress) – *vaste*, *vasate* / *avasth*¹*ā*, *avasata*
/
vasai. *vassva* / *vas*¹*ta* /

ivas (2 P.=to breathe) - *ivasiti*, *ivasanti* / *avivasaā* or *avivasā*,
avivasan / *ivas*¹*ni*, *ivasih*¹ / *ivas*¹*y*¹*t* /
an (2 P.=to breathe) – *aniti*, *ananti* / ¹*naā* or ¹*naā*, ¹*nan* / *an*¹*ni*,
*an*¹*hi* / *an*¹*y*¹*t* /
svap (2 P.=to sleep) – *svapiti*, *svapanti* / *asvapaā* or *asvapā*,
asvapan / *svap*¹*ni*, *svap*¹*hi* / *svapy*¹*t* /
lih (2 P.=to lick, lap) – *le*¹*hi*, *lihanti* / *ale*¹ or *ale*¹, *alihan* /
*le*¹*hi*, *le*¹*ha* / *lihy*¹*t* /
duh (2 P.=to milk) – *dogdhi*, *duhanti* / *adhok* or *adhog*,
aduhan / *dugdhi*, *dugdha* / *duhy*¹*t* /
han (2 P.=to kill, destroy) – *hanti*, *ghnanti* / *ahan*, *aghn*¹*an* / *jahi*,
hata / *hany*¹*t* /
¹*han* (2 P.=to harm, strike) - ¹*hate*, ¹*ghnate* / ¹*hata*, ¹*ghnata* /
¹*hassva*, ¹*hadhvam* / ¹*gn*¹*ta* /
va (2 P.=to rule, master) - *va*¹*-e*, *va*¹*ate* / *ai*¹*-a*, *ai*¹*-ata* / *va*¹*-va*, *va*¹*-idhvam*,
*va*¹*ta* /
*va*¹ (2 P.=to praise, adore, worship) - *va*¹*-e*, *va*¹*ate* / *ai*¹*-a*, *ai*¹*ata* /
*va*¹*-va*, *va*¹*-idhvam* / *va*¹*ta* /
māj (2 P.=to wipe, polish) – *māj*¹*-i*, *mājanti* or *mājanti* / *am*¹*-r*
or
*am*¹*r*¹, *amājan* or *amājan* / *mā*¹*hi*, *mā*¹*-a* / *mājy*¹*t* /
*va*¹ (2 P.=to rule) - *va*¹*sti*, *va*¹*sati* / *av*¹*t* or *av*¹*d*, *av*¹*suā* / *va*¹*dhi*,
*va*¹*-a* / *va*¹*-y*¹*t* /
¹*va*¹ (2 P.=to bless, hope) - ¹*va*¹*ste*, ¹*va*¹*sate* / ¹*va*¹*sth*¹*ā*, ¹*va*¹*sata* /
¹*va*¹*sai*, ¹*va*¹*ssva* / ¹*va*¹*s*¹*ta* /
*pra+va*¹ (2 P.=to pray, request) – *pra*¹*va*¹*ste*, *pra*¹*va*¹*sate* / *pra*¹*va*¹*sth*¹*ā*,
*pra*¹*va*¹*sata* / *pra*¹*va*¹*sai*, *pra*¹*va*¹*ssva* / *pra*¹*va*¹*s*¹*ta* /
*cak*¹ (2 P.=to shine, dazzle) - *cak*¹*sti*, *cak*¹*sati* / *acak*¹*t* or
*acak*¹*d*, *acak*¹*suā* / *cak*¹*dhi* or *cak*¹*ddhi*, *cak*¹*sta* /
*cak*¹*sy*¹*t* /