Now, note the following Sanskrit verb-roots, and keep their meaning in mind so that you can use their forms in the sentences of the present tense:

Kath (P.)=to tell; kathayati.
Kai (P.)=to cough; kaiyati.
Kag (P.)=to jump; kacute.
Khan (U)=to dig; khanati/khanate.
Ga= (P.)=to count; gaaayati, Garj (P.)=to roar; garjati.
Gai (P.)=to sing; gati.
Car (P.)=to walk; carati.
Cha (P.)=to be born; chaayati.
Jàv (P.)=to be able; jàvat.
Tan (P.)=to hug; tanati/tanute.
Væ (P.)=to count; væyati.

Speech Sounds and Utterance

Sanskrit is pronounced accordingly as it is written, and no sound is dropped while uttering its written word, as is common practice on the contrary in the spoken modern Indian languages like the Gujarati and others. It is very important that while speaking Sanskrit all the syllables should be pronounced correctly, since normally the consonants when not marked with a slanting stroke under it which indicates the absence of the vowel 'a' normally included in it, and which has to be uttered clearly with it. The long vowels should be uttered as long, and the short ones as short very carefully. The vowel 'A' and 'O' being peculiar to Sanskrit, should be uttered properly. Similarly, one should learn the correct utterance of the three sibilants in view of their being changed as the dental, palatal or retroflex. The final 'a', of a word, whether changed as the Anusvāra or not, should be clearly uttered as a sort of the vibrations following the ringing of a bell. The Visarga, written like a colon (:), after a Sanskrit syllable is to be uttered correctly, since normally the consonants when not marked with an anusvāra, should be clearly pronounced as a sort of a hissing sound, in the process of leaving off the breath, almost like 'h', coloured by the preceding vowel. One may fruitfully and successfully learn the correct method of Sanskrit pronunciation from a Sanskrit scholar, preferably a South Indian, or a Maharashtrian.

Read the following words loudly:

<table>
<thead>
<tr>
<th>Sanskrit</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>annam</td>
<td>food</td>
</tr>
<tr>
<td>mraå</td>
<td>mango</td>
</tr>
<tr>
<td>ik-uå</td>
<td>sugarcane</td>
</tr>
<tr>
<td>ååå</td>
<td>God</td>
</tr>
<tr>
<td>u-råå</td>
<td>camel</td>
</tr>
<tr>
<td>Õrø¹</td>
<td>wool</td>
</tr>
<tr>
<td>Ak-åå</td>
<td>bear</td>
</tr>
<tr>
<td>kọptaå</td>
<td>prepared</td>
</tr>
<tr>
<td>ekaå</td>
<td>one</td>
</tr>
<tr>
<td>aïkyåm</td>
<td>unity</td>
</tr>
<tr>
<td>o-ååå</td>
<td>lip</td>
</tr>
<tr>
<td>au-ëyåm</td>
<td>heat</td>
</tr>
<tr>
<td>a, jha¬åå</td>
<td>ray</td>
</tr>
<tr>
<td>karaå</td>
<td>hand</td>
</tr>
<tr>
<td>kharaå</td>
<td>ass</td>
</tr>
<tr>
<td>gajaå</td>
<td>elephant</td>
</tr>
<tr>
<td>gha-åå</td>
<td>pitcher</td>
</tr>
<tr>
<td>uðaå</td>
<td>north</td>
</tr>
<tr>
<td>camØåå</td>
<td>army</td>
</tr>
<tr>
<td>chadiå</td>
<td>roof</td>
</tr>
<tr>
<td>jalå</td>
<td>water</td>
</tr>
<tr>
<td>jha-åå</td>
<td>fish</td>
</tr>
<tr>
<td>cañcuå</td>
<td>beak</td>
</tr>
<tr>
<td>-i-ibhaåå</td>
<td>sand-piper</td>
</tr>
<tr>
<td>å-ååå</td>
<td>rogue</td>
</tr>
<tr>
<td>gu-ååå</td>
<td>jaggery</td>
</tr>
<tr>
<td>dÅ©haåå</td>
<td>firm</td>
</tr>
<tr>
<td>pha²¹</td>
<td>hood</td>
</tr>
<tr>
<td>taruåå</td>
<td>tree</td>
</tr>
<tr>
<td>rathååå</td>
<td>chariot</td>
</tr>
<tr>
<td>dadhiåå</td>
<td>yoghurt, curds</td>
</tr>
<tr>
<td>dhanuåå</td>
<td>bow</td>
</tr>
<tr>
<td>naraåå</td>
<td>man</td>
</tr>
<tr>
<td>pañuåå</td>
<td>beast</td>
</tr>
<tr>
<td>phalam</td>
<td>fruit</td>
</tr>
<tr>
<td>bakaåå</td>
<td>crane</td>
</tr>
<tr>
<td>bha-ååå</td>
<td>soldier</td>
</tr>
<tr>
<td>manaåå</td>
<td>mind</td>
</tr>
</tbody>
</table>
| yavaåå       | bar-
memorizing a particular root and its meaning, one should also in
(bhavati) its present tense third person singular form, as for example bhØ = to become; ad (atti) = to eat; div (divyati) = to
gamble; bh¹¬ (bh¹¬ate) = to speak; kamp (kampate) =
trembles; ©» (©»yate) = flies. r¹j (r¹jate) = shines.

When the subject of an action is one, or two, or more than two, the verb is used in singular, dual and plural, respec-
tively. Similarly, when the subject of an action is in the first, sec-
ond or the third person, the verb too is used in those respective
persons. Traditionally, the manner of reciting the tables of the
verb forms is in the order of the third, second and the first per-
sons, with singular, dual and plural of each person. Thus in every
tense or mood, each root has nine forms, according to the per-
sons and numbers concerned.

Recite aloud the following tabulated verb forms,
keeping in mind the corresponding modification
in their meanings:

<table>
<thead>
<tr>
<th>Person</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>bhavati</td>
<td>bhavataå</td>
<td>bhavanti</td>
</tr>
<tr>
<td></td>
<td>(He) becomes.</td>
<td>(They both) become.</td>
<td>(They all) become.</td>
</tr>
<tr>
<td>2nd</td>
<td>bhavasi</td>
<td>bhavathaå</td>
<td>bhavtha</td>
</tr>
<tr>
<td></td>
<td>(Thou) becomest.</td>
<td>(You two) become.</td>
<td>(They all) become.</td>
</tr>
<tr>
<td>1st</td>
<td>bhav¹mi</td>
<td>bhav¹vaå</td>
<td>bhav¹maå</td>
</tr>
<tr>
<td></td>
<td>(I) become.</td>
<td>(We both) become.</td>
<td>(We all) become.</td>
</tr>
</tbody>
</table>

The root bhØ (1. p.) = to become.

The root bh¹¬ (1. ².) = to speak.

Adding a slanting stroke under its character indicates a
single consonant not followed by any vowel. More than one con-
sonant occurring one after another continuously can combine with
the help of a vowel, resulting in a conjunct consonant. For in-
stance, kta, ktva, kya, kra, kla, kva, k¬a, gga, gda, gdha, gna, gma,
and etc. When two or more consonants come together, their signs
coalesce into one unit by ligature in the Devan¹gar» script invari-
ably written with a horizontal frame over the first single sign,
and the other single vowel, making them a single syllable. In a
ligature the previous members of the conjunct consonants are
written under the last one, and all of them are followed by a
In the sixth root-class **Tud¹di** the vikarana affix -a- is added after the root and no modification takes place before the application of the terminations, as, for example in **tud+a+ti = tudati**.

In the seventh root-class **Rudh¹di** the vikarana affix -na- is added after the initial vowel of the root, before the application of the terminations, as for instance, in **ru+na+dh+ti = ruªa+d +dhi = ruªaddhi**, wherein the rules of consonantal coalescence have also operated.

In the eighth root-class **Tan¹di** the vikarana affix -u- is added and is replaced by its guªa in strong forms, as for example in **tan+u+ti = tan+o+ti = tanoti**.

In the ninth root-class **Kry¹di** the vikarana affix -n¹- is added after the initial vowel of the root, before the application of the terminations, as for instance in **kr»+n¹+ti = kriª¹+ti = kriª¹ti**, as per the rules of consonantal coalescence.

In the tenth root-class **Cur¹di** the vikarana affix aya- is added and is final or penultimate vowel replaced by its guªa, as for example in **cur+aya+ti = cor+aya+ti = corayati**.

Now, as regards the classification of the roots of all the root-classes as **Parasmai-pada**, i.e., transitive, or **tmane-pada**, i.e., intransitive, or **Ubbaya-pada**, i.e., both transitive as well as intransitive. This has been recorded by P¹ªini in his Dh¹tu-p¹­ha in the case of every root or a group of them in classwise list of the roots, as per the current linguistic usage during his days, and it has been generally held to be the standard classical norm. The termination applied to a root in the parasmai-pada and the tmane-pada modes are slightly different, while in the case of the ubbaya-pada mode both types of terminations are found to be applied to the concerned root alternatively.

In order to guess as to what root-class and which mode

**Lesson 1**

Read the following words aloud:

- **kÂ-ati** = pulls; **khanati** = digs; **galati** = drips; **ghu-ati** = resists; **calati** = walks; **spaṭati** = touches; **japati** = mutters; **jayati** = wins; **jvalati** = burns; **tapati** = gets hot; **difati** = shows; **dharati** = holds; **nayati** = leads; **pacati** = cooks; **patati** = falls; **phalati** = bears fruit; **badhn¹ti** = binds; **bhavati** = becomes; **milati** = meets; **yajati** = worship; **ra-ati** = crams; **likhati** = writes; **lagati** = adheres; **lu-hati** = wallows; **vadati** = speaks; **vasati** = resides; **vahati** = carries; **vîññati** = enters; **sa, sati** = tells; **sarati** = crows; **smarati** = remembers; **såjati** = creates; **harati** = takes away; **hasati** = laughs.

In these words, too, the sounds of the Sanskrit alphabet are illustrated serially. And, it should be noted that the last syllable in all these words is ‘-ti’. Now repeat these words loudly at least five times each along with their meanings, so that with each utterance the meaning thereof immediately dawns in the mind.

Each of the words, like karaå, kharaå, etc., in the first list connotes some thing, bird, beast, tree, direction, limb, and etc. Such words are the known as nouns, and are called **N¹ma** or **Sa'jñ¹** by P¹ªini.

Each of the words in the second list, like **kŬati, khanati** etc., connotes some action, like pulling, digging, and etc. and are known as verbs. Such words are called **¸khy¹ta** or **Kriy¹pada** in the P¹ªinian system.

When a noun is used as a subject along with a verb, denoting the performance of any action, it becomes a sentence, and is called **V¹kya** by P¹ªini. Since in Sanskrit the terminations applied to the verbs convey the person and the number too, the subject of a sentence may be just implied, and not actually used...
as such, as for instance calati and others in the list mentioned above. Even then it is considered to be a sentence with the subject understood.

Read the following sentences aloud along with their meanings:

Gantr» gacchati = A vehicle goes. Agre gacchati = It goes ahead. PÂ-he gacchati = It goes at the back. Uccaiå gacchati = It goes up. N-caia gacchati = It goes down. Manda', gacchati = It goes slowly. Šaghra, gacchati = It goes fast. Vakra', gacchati = It goes zigzag. Sarala, gacchati = It goes straight.

The words agre, pÂ-he, uccaiå, nicaiå, mandam, Šaghram, vakram and saralam used in the above sentences are such as are utilized in the Sanskrit language without any modification. Being indeclinable, they are known as Avyaya, i.e. non-modifying.

Read the following sentences aloud along with their meanings, and write them down in your notebook:


The words like Aham (= I), Tvam (= Thou), Saå or E¬aå (= he), S¹ or E± (= she), Tat or Etat (= it) and others are used in the same manner to speak about one’s own self, about the second person, i.e., the one present directly before us, and about a man, woman or a thing belonging to other than both of the above category, respectively. In English we call them the first person, the second person and the third person, respectively, with reference to the use of different forms of verb with them. Such words are called pronouns in English. In Sanskrit they are called Sarva-n¹ma, because they can be used in lieu of all the nouns.

Lesson 1

(8) Tan¹ di-ga³a = the eighth root-class beginning with the root tan.

(9) Kry¹ di-ga³a = the ninth root-class beginning with the root kry.

(10) Cur¹ di-ga³a = the tenth root-class beginning with the root cur.

Each of these ten root-classes has its own independent conjunctational affix (vikara³a-pratyaya) which is attached to it prior to the termination of the tense, mood, person and number while conjugating its different forms in accordance with the meaning of the root sought to be expressed.

The vikara³a affix of the first root-class Bhv¹di is -a-, which when applied replaces the final or penultimate vowel by its gu³a substitute. The gu³a substitute of the vowel i or » is e, of u or Ø is o, of Â is ar and of ô is al. Thus, when the vikara³a affix -a- of the first root-class applied to the root bhØ, the final Ø is replace by its gu³a modification -o, thus changing bhu into bho. Thus, e.g., bho+a+ti = bhav+a+ti = bhavati.

The second root-class Ad¹di has no vikara³a affix, and the terminations of tense, mood, person and number are affixed directly to the root, as for instance in ad+ti = at+ti = atti.

In the third root-class Jhuhoty¹di, the vikarana affix -a-is added after the root, the initial consonant of the root is duplicated and replaced, as for instance hØ+a+ti = hu+hu+a+ti = ju+hu+a+ti = ju+ho+a+ti + juhoti.

In the fourth root-class Div¹di the vikarana affix -ya-is added to the root before the terminations, as for instance in div+ya+ti = divyati.

In the fifth root-class Svi¹di the vikarana affix -nu- is added to the root before terminations, and the final vowel of the affix is replaced by its gu³a in strong forms, as for instance in su+nu+ti = su+no+ti = sunoti.
classes are, thus, known by the following names: the basis of the starting root of the respective class. These ten classes; and each class (=

The verbs in the above list have the si-endings, and they are used with “(You) are” denoting the second person, i.e., for speaking to the one other than our own self and present in front of us. This is the linguistic convention in Sanskrit. Formulate new sentences with the Sanskrit pronoun Tva (singular), by joining it with the verb forms in the above list, utter them aloud with their meanings, and write them down in your notebook e.g., Tva, kÅ-asi = You are tilling.

Formulate new sentences mentally, by using the pronouns Saå/E-aå, S¹/E-¹, and Tat along with all the verbs, like Kå-ati, and others having the ti-ending mentioned in a forthcoming sentences, e.g. Saå khanati (= He digs); E-aå calati (= He walks); S¹ pacati (=She cooks); E-¹ spÅ-lati (=She touches), Tat phalati = (It bears fruit), and utter them loudly keeping in mind their respective meaning. Note that since the pronouns mentioned at the beginning of this paragraph belong to the third person, only the verbs with ti-ending can be used with them. This is the convention for their correct usage in Sanskrit.

Pronounce the following verbs loudly along with their respective meaning:

kÅ-asi = (You) are tilling; khanasi = (You) are digging;
galasi = (You ) are dripping; ghu-asi = (You) are resisting;
calasi = (You) are walking; spÅ-lasi = (You) are touching; japasi = (You) are muttering; jayasi = (You) are winning; jvalasi = (You) are burning; tapasi = (You) are getting hot; di-tasi = (You) are showing; dharasi = (You) are holding; nayasi = (You) are falling; badhn²-si = (You) are binding; bhavasi = (You) are becoming; milasi = (You) are meeting; yajasi = (You) are sacrificing; ra-asi = (You) are cramming; likhasi = (You) are writing; lagasi = (You) are adhering; lu-hasi = (You) are wallowing; vadasi = (You) are speaking; vahasi = (You) are carrying; vasasi = (You) are residing; vÅ®asi = (You) are entering; sa, sasi = (You) are telling; sarasi = (You) are creeping; smarasi = (You) are remembering; śa-sasi = (You) are creating; hasasi = (You) are laughing; harasi = (You) are stealing or taking away.

Now, let us try to get deeper understanding about the Sanskrit verbs.

Ancient Sanskrit grammarians like P¹ªini have analyzed the Sanskrit verbs and separated their two or more components, as for instance: bhavati = bhØ (bho) + a + ti; divyati = div (d»v) + ya + ti; tudati = tud + a + ti; corayati = cur (cor) + aya + ti.

In this analysis the component bhØ-, div-, tud- or cur-is the dh⁵tu, i.e., root. The medial -a-, -ya-, -a- or -aya- are the gaªa-vikaraªa a,i.e., conjunctional affix of the root class. And, the component -ti is the pratyaya, i.e., conjunctival termination (here that of the third person singular). As a result of such an analysis P¹ªini has divided all the Sanskrit verbal roots into ten classes; and each class (= gaªa) is given the name of the on the basis of the starting root of the respective class. These ten classes are, thus, known by the following names:

1. Bhv³ di-gaªa a = bhØ+1 di+gaªa = the first root-class beginning with the root bhØ. Similarly,
2. Ad³ di-gaªa a = ad+1 di+gaªa = the second root-class beginning with the root ad.
3. Juhoty³ di-gaªa a = the third root-class beginning with the root juhoti (i.e. hØ with reduplication).
4. Div³ di-gaªa a = the fourth root-class beginning with the root div.
5. Sv³ di-gaªa a = the fifth root-class beginning with the root su.
6. Tud³ di-gaªa a = the sixth root-class beginning with the root tud.
7. Rudh³ di-gaªa a = the seventh root-class beginning

jug) jala, pibati. Manu-yaå kiyat-paryanta, (= how long) kr»ciati ? Y¹ vat (=as long as) b¹ l¹ a¹ t¹ vat (= so long). Våddaå janaå k-dûMå = (= what sort of / what kind of) bhavati ? Saå cint¹-magnaå (= engrossed in anxiety) bhavati. Yuva-janaå katha, (= how / what sort of) bhavati ? Yuva-janaå uts¹-ha-yuktaå (=full of enthusiasm) bhavati. So far we have learnt stray Sanskrit sentences that may be useful in casual conversation.

So far we have learnt about the Sanskrit verbs.

Ancient Sanskrit grammarians like P¹ªini have analyzed the Sanskrit verbs and separated their two or more components, as for instance: bhavati = bhØ (bho) + a + ti; divyati = div (d»v) + ya + ti; tudati = tud + a + ti; corayati = cur (cor) + aya + ti.

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5. Sv³ di-gaªa a = the fifth root-class beginning with the root su.
6. Tud³ di-gaªa a = the sixth root-class beginning with the root tud.
7. Rudh³ di-gaªa a = the seventh root-class beginning
Pronounce the following verbs loudly along with their respective meaning:

- k₂¹mi = (I) am tilling; kha¹mi = (I) am digging;
- gal¹mi = (I) am dropping; cal¹mi = (I) am walking; spa¹mi = (I) am touching;
- jap¹mi = (I) am muttering; jay¹mi = (I) am winning; jva¹mi = (I) am burning; tap¹mi = (I) am getting hot; di¶¹mi = (I) am showing; dhar¹mi = (I) am holding; nay¹mi = (I) am leading; rac¹mi = (I) am creating; pat¹mi = (I) am meeting; yaj¹mi = (I) am sacrificing; ra¹mi = (I) am crammering; lag¹mi = (I) am adhering; likh¹mi = (I) am writing; lu-h¹mi = (I) am wallowing; vad¹mi = (I) am speaking; vas¹mi = (I) am residing; vi¶¹mi = (I) am entering; śa, ś¹mi = (I) am telling; sar¹mi = (I) am creeping; smar¹mi = (I) am remembering; sah¹mi = (I) am tolerating; har¹mi = (I) am stealing or taking away.

In the above list only the verbs are mentioned and the subjects in the first person, i.e., āham, are implied or understood and not mentioned. Even then, in Sanskrit, they are practically the sentences. To make the subject specifically mentioned, one may use the pronoun āham and formulate the sentences by combining it with all the verbs in the above list, and utter them aloud recollecting their respective meanings. Thus, this pronoun is used with the verb having the mi-ending in Sanskrit when one speaks about one's own self, i.e., in the first person.

Thus, so far, we have come to know the singular forms of Sanskrit personal pronouns used with the third, second and the first persons, as also those of the Sanskrit verbs in the corresponding third, second and the first persons, respectively. It should be noted that for correct Sanskrit usage this linguistic convention that the subject and the verb in a Sanskrit sentence has to agree with one another in person and number, should always be duly observed.

In the Pāṇinian system, the basic form of a word without any termination is called Prakṛti in general, and that of a

In Sanskrit the pronouns kaâ (m.) = who/which (man), k¹ = who/which (woman) and Kim (n.) what/which being, and the indeclinable words kiyat = how much, kva = where, kutra = in which place, kutaâ = from where/why, kati = how many, kad¹ = when, convey the sense of inquiry or interrogation.

Read the following Sanskrit sentences aloud, keeping their meanings in mind:

Kaâ tvam = Who are you? Ki, vadasi = What do you speak? K¹ tvam = Who (women) are you? Kva gaçchasi = Where are you going? S¹ kutaâ 1gacchati = Where does she come from? Kati v¹dit¹å = How many strokes did (the clock) sound?/What time is it? Tva, kad¹ kr»©asi = At what time do you play? Kiyat mØlyam = What is the price?

Keep in mind the following Sanskrit indeclinable words:

- yaâ (m.) = which (man); y¹ = which (women/female); yad = which (thing/being); yatra = where/ in which place; tatra = there/in that place; y¹v¹at = as much; t¹v¹at = so much; yath¹ = just as/ in which manner; tath¹ = like that/in that manner; y¹dÅ = like which; t¹dÅ = like that/in that manner.

The following indeclinable Sanskrit words are used very often:

- api = also; atha = now, to start with; iti = that is all/finished/completed; iva = like/ similar to; eva = only/emphatic sense; ca = and; tu = but/however.

Read aloud, mentally trying to grasp their meanings, the following sentences, in which the above pronouns and indeclinable words are utilized:

Kamal¹ni kutra vikasanti (=bloom)? Yatra jala, tatra sarovare (=in a lake). Gaj¹ â katha, (= how/in what manner) calanti? Gaj¹ â manda, (= slowly) calanti. Tva, kad¹ (= when/at what time) kh¹ dasi? Yad¹ (= when) bubhuk¬¹ (= hunger) b¹dhate (= troubles) t¹d¹ (= at that time/then). S¹ kiyat (= how much) jala, pibati? S¹ kala¹-pØr³a, (= jug-full / as would fill up a
son and number is called conjugation. The basic form of a verb shorn off is conjugational termination. These numbers are called Eka-vacana, Dvi-vacana, Bahu-

Recapitulation: In this lesson the readers are sought to be acquainted to the necessity of correct pronunciation of Sanskrit sounds, the formation of words by using them, the ligatures of one or more consonants for a syllable, some Sanskrit

Note the change in the forms of verb in singular and plural in the above sentences:

Vikasati, calati, dh¹vati, ¹ra­ati, pa­hati, likhati and patati are verbs in the above sentences, and are in third person singular forms having the -ti ending; while the forms in the third person plural have the -nti ending. gachchasi is in the second person singular having the -si ending; while the plural has the -tha ending. And gacch¹mi is in first person singular having the -mi ending; while the plural has the -maa ending in the above sentences. The basic form of a verb shorn off is conjunctional terminations is called Dh¹tu, by P¹r²ini, as for instance vi­kas, cal, vA¹ dh¹v, ¹ra­, gam (=gach), ¹gaccgh, pa-h, likh, pat are the roots (dh¹ tus); and the syllables vi- and ¹- prefixed in the case of some of them are the prepositions. The -ti and other endings are the parasmai-pada terminations of the respective persons and numbers in the present tense. This type of usage and modification of the roots in accordance with the relevant tense, person and number is called conjugation.

The reciprocative forms of some of them are the prepositions. The pronouns Tat in masculine has the form of Saâ in nominative singular, and Te in nominative plural; in feminine it has the form of S¹ in nominative singular, and of T¹ni in nominative plural. With the masculine nouns the case ending is -aâ in nominative singular, while it is -¹ in nominative plural. With the neuter nouns the case endings are -am in nominative singular, and -¹ni in nominative plural. The pronoun Tat in masculine has the form of Saâ in nominative singular, and Te in nominative plural; in feminine it has the form of S¹ in nominative singular, and of T¹ni in nominative plural.

Here, it should also be marked that in the non-declined base form (Pr¹tipadika), the masculine nouns Gaja, Ratha, VÂabha, and the neuter nouns Kamala, and Jala end in -a; they are known as Ak³r³nta. With the masculine nouns the case ending is -aâ in nominative singular, while it is -¹ in nominative plural. With the neuter nouns the case endings are -am in nominative singular, and -¹ni in nominative plural. The pronoun Tat in masculine has the form of Saâ in nominative singular, and Te in nominative plural; in feminine it has the form of S¹ in nominative singular, and of T¹ni in nominative plural.

bereft of any termination is called verb Pr¹tipadika, and that of a verb as such is called Dh¹tu (=root). The third, the second and the first persons are called the Pratham Puru¬a, the Madyama Puru¬a, and the Uttama Puru¬a, respectively, and the tables of the verbal forms are mentioned in the same order, as for instance, calati, calasi, cal³ni in singular number.

For one thing, for two things and for three and more things, the nouns and verbs in the corresponding singular, dual and plural number (vacana) are to be used in a Sanskrit sentence. These numbers are called Eka-vacana, Dvi-vacana, Bahu-

Read the following nouns with their meanings aloud, and note the ligatures of conjunct consonants in them:

cikkhaãã (k+k) = greasy; ùk-kaã (¬+k) = dry; taskaraã (s+k) = thief; udgamaã (d+g) = birth; valgi (l+g) = rein; uccaã (c+c) = high; ni³cayaã (c+c) = determination; tuccham (c+ch) = insignificant; kajjalam (j+j) = collyrium; abjam (b+j) = lotus;
ujjhitam (j=kh) = given up; y¹ñc¹ (ñ+c) = supplication; jn²nam (j+n) = knowledge; rukmam (k+m) = gold; v¹gm» (g+m) = orator; v¹ñc¹mayam (j=m) = literature; ku²malam (k+m) = bud;

-¹mukhaã (ⁿ+m) = K¹rtikeya; ¹ tm¹ (t+m) = Self; padmam (d+m) = lotus; űnmayuã (c+m / c+r) = beard-mustache; nakraã (k+r) = crocodile; t¹ghram (gh+r) = quickly; vajram (j+r) = thunderbolt; sravaã (s+r) = dripping; nair³yã (r+ã / t+y) = south-west direction; arkaã (r+k) = sun; durg¹ (r+g) = Goddess Durg¹; ùklimak (k+l) = white; ùkulam (l+k) = price; aj-kaã (i+k) = number; v¹ñch¹ (ñ+c) = yearning; da³ãã = stick / punishment; ambhuã (m+bh) = "iv"a; Lak-mã (k+m) = Goddess of Prosperity; Ørdhvim (r+dh+v) = upwards; par¹rdhyam (r+dh+y) = 1,00,000 million; k¹rtsnyam (r+t+s+n+y) = fullness, completeness, entirety.

Lesson 1
verb forms
of third person singular along with some common nouns and pronouns that can be used with each other to form simple common sentences, and a few words for gradually building up the Sanskrit vocabulary.

While English language, like most of modern European and Indian languages, have singular and plural numbers, Sanskrit has one more, viz., dual. The singular is used when one thing is the subject of the verb; the dual, when two things are its subject; and the plural, when three or more things are its subject.

Read the following Sanskrit sentences aloud:


Note the change in the forms of subject in singular and plural in the above sentences:

Gajaå (m.)= (One) elephant. Gaj¹å (m.)= (Many) elephants. Rathaa (m.)= (One) chariot. Rath¹å (m.)= (Many) chariots. Saå (m.)= He. Te (m.)= They. S¹ (f.)= She. T¹å (f.)= They/Those (women). Kamala (n.)= (One) lotus. Kamal¹ni (n.)= (Many) lotuses. Jalam (n.)= (one) water. Jal¹ni (n.)= (Many) waters. Tat (mfn.)= It. T¹ni (.n)= Those.

Here, it should also be marked that in the the non-declined base form (pr¹tipadika), the masculine nouns Gaja, Ratha, VÂ-abha, and the neuter nouns Kamala, and Jala end in -a ; they are known as Ak¹r¹nta. With the masculine nouns the
These are the forms of the roots BhØ (1 P.) and B¹¬(1)
in the Present Tense in the three Persons and three Numbers, and we can recognize the forms and grasp their corresponding meanings in accordance with the terminations affixed to them.

Now, with the help of the structural data provided in these two lessons, of course limited by the forms of the verbs and those of the nouns and pronouns, it will be a very interesting entertainment if you apply your mind in making a number of new sentences in accordance with your own imagination pertaining to your personal and social life.

When we learn about the verbal roots, along with their meanings and their Third Person singular form, or when we see them used in any Sanskrit sentence we can easily recognize their forms and in view of the context, and understand the meaning of the sentences.

The grammarians have adopted the method of analyzing the verbal and nominal forms of the words used in the sentences, by showing the components in them in the form of the original root, the changes that take place in it due to affixing the termination, such as, the replacement (e.g., a form) of any part of it, addition (e.g., a form) of any syllable in between as the medial element, as also the formations of the noun. pronoun, adjective, adverb, verbal derivatives, gerunds, participles, etc.

Now, read aloud the following two Sanskrit sentences in which the words are kept mutually uncoalesced:

A-krodhaå a-har¬ä a-ro¬ä a-lobhaå a-drohaå a-dambhaå satya-vacanam an-aty¹ saa a-pai¶unam an-asØy¹ sa, vibh¹ gaå ty¹ gaå m¹rdavam amaå damaa sarva-bhØte-u a-virodhaå yogåa ¹ryam anÅa, sat¹ tu¬iå iti sarva-dharm¹ b¹ m samaya-padiÄ ni / T¹ ni anuti¬hati yaa vidhin¹ t saa sarva-g¹ m¬ bhavati /

Let us understand the linguistic form of the words in these sentences:

Krodha, har¬a, ro¬a lobha droha dambha, aty¹ sa, sa, vibh¹ ga, ty¹ ga, ama, dama, virodha, and yoga are the masculine a-k¹r¹nta nouns; the initial a or an prefixed to them is a negative particle.

Samaya and vidhi are used both as masculine and neuter nouns.

AsØy¹, nÅa, sat¹ and tu¬i are feminine nouns.

Satya, sarva, are the adjectival nouns.

T¹ ni, yaå and saå are the pronouns.

Iti is an indeclinable word.

Anu-ti¬hati and bhavati are the verbs.

Most of the nouns in these sentences are in the Nominative case.
Now, utter the following Sanskrit nouns aloud, keeping in mind their respective meanings.

R²ma = R²ma (agent of an action). Puruṣ-ā = (many) men; to men

Balar¹m¹ma = to Balar¹ma. R¹k-ās² n = to the demons.

Arjunena = by Arjuna. Karau {= (two) hands.

Bharm¹ya = towards Bharna. (= O (two) hands!

Lak-¹ma³ t = from Lak-¹ma³ a. (= to (two) hands.

Da³garatha = of Da³garatha. Nar¹bhy¹m (= by (two) persons.

S¹kete = in (the city of) Ayodhya¹men.

Vane¬u = in the forests. Karavebhya¹m (= to Kauravas.

B¹layo¬u = of (two) children. (= from Kauracas.

Puri¬ai¬m = of (two) children.

For further practice, take every other word and imagine their other forms similar to the other words, and pronounce them aloud, as for instance; balar¹ma, balar¹ma, balar¹me³a, balar¹m¹ya, balar¹m¹t, balar¹masya, balar¹me, balar¹mau. Balar¹¹bhyam, balar¹mayoh, balar¹m¹å, balar¹m¹n, balar¹mai¬, balar¹mehbha¬, balar¹m¹³¹m, balar¹me¬u, and try to grasp the respective change in their meanings in accordance with the change of the forms.

P²ini knows the original form of a noun, pronoun or an adjective by the term pr¹tipadika. And, it is the basic tenet of Sanskrit grammar that every noun or adjective is ultimately derived from some verbal root that denotes some action. Its various functional relations with the verb in the sentence are called the vibhakti, i.e., the Case. In practical life, every action is done by some agent, has some object, is done through some instrument or limb, has some purpose and effect on somebody, calledu-man. There are two more sounds, viz., anuv²ra which resembles the ringing sound, and visarga resembling the letting of the breath with a sort of a hiss.

The first two sounds of each of the first five classes, viz., guttural and others are called ‘hard’ (a-gho-a), and the third, fourth and the fifth ones are called ‘soft’ (gho-a). In the case of the nasals the sound originating from the throat comes out through the nose. Although there is a slight difference from the point of view of oral effort in the utterance of the vowels ‘a’ (which is sa, vi²ta, i.e., contracted) and ‘i’ (which is viv²ta, i.e. open), they are considered to be homogeneous for the purpose of coalescence. In view of various internal oral effort involved the sounds are classified as unaspirate (alpa-pr¹g¹), aspirate (mah¹-pr¹g¹), accented (ud¹tta), unaccented (anudd¹tta) and circumflexed (svarita). Each of the vowel sound can be uttered with the above-mentioned types of internal efforts, and can be short (hrasva), long (d¹rg¹ha) or protracted (pluta).

For the purpose of coalescence, the sounds of the same class and involving the similar type of internal effort are called homogeneous (savar¹a), and they affect each other when they come together consecutively.

Now let us see some of the important rules of vowel coalescence in Sanskrit:

(1) When two short homogeneous vowels (e.g., a+a), or one of them short and another a long one e.g., a¹/¹+a, or two long vowels (e.g., ¹+a) occur consecutively they combine together in a word or a sentence they are replaced by their single long form (e.g., ¹). Thus, mur¹ + ari = mur¹ri; deva¹ + laya¹ = dev¹laya¹; vidy¹ + abhy¹sa² = vidy¹bhy¹sa²; vidy¹ + + laya¹ = vid¹laya¹; gatv¹ + ah¹m = gatv¹ham; ca¹ + gata¹ = c¹gata¹.

(2) Similar is the case the other vowels like i, u, Å and á Thus, i+i, i+i, i+i, i+i as for instance in rav¹+indra¹ = ravendra¹; kavi¹+var¹a¹ = kavivar¹a¹; mah¹ + indra¹ = mah¹endra¹; gaur¹+ var¹a¹ = gaur¹var¹a¹; with u+u, u+Ø,
various oral limbs, such as the front, middle and inner portions of tongue, lips, teeth, throat channel, etc., undergo some modifications like contracting and expanding, while letting out the air as it vibrates in the form of sounds due to the vibrating vocal chords. Ancient Vedic seers had closely studied this process scientifically and developed, as one of the six auxiliary Vedic disciplines (vedāṇa, ga), called Prātiśkhya, pertaining to the utterance of various sounds of the Sanskrit alphabet.

To explain all these Pāṇini has composed a subsidiary text called "Prātiśkhya," and has classified the sounds of the Sanskrit alphabet into various groups and named them in accordance with their place (sthāna) of utterance, and the oral effort (prayatna) involved, in the mouth, while uttering them.

Now, from the point of view of the place (sthāna) of utterance the original Sanskrit sounds are classified as follows:

- Guttural (kaṭha) : k, kh, g, gh, i, h, a, 1
- Palatal (ṭha) : c, ch, j, jh, n, y, ñ, l, »
- Lingual (mordhanya) : -, -h, ç, ñ, r, -Ā (short and long)
- Dental (dantya) : t, th, d, dh, n, l, s, δ
- Labial (auḥya) : p, ph, b, bh, m, y, u, ò
- Guttural-palatal (kaṭha-tḷa) : e, ai
- Guttural-Labial (kaṭha-ḥya) : o, au
- Dental-Labial (dantauḥya) : v
- Nasal (nṣikya or anuṣikya) : ị, ŋ, ñ, n, m
- Simple vowels : a 1 i/» u/ō ã 1
- Guṇa vowels : a 1 e, o, ar, al
- Vādhi vowels : 1 1 ai au 1 r 1

While uttering the vowel sounds (a, 1, etc.) the oral passage remains more or less open. But, since the oral passage is completely closed for a moment because the internal organs touch one another before letting out the sound of the consonants (k, kh, etc.), they are called 'stops' or spāṇa. In the case of the utterance of the semi-vowels (y, r, l,v) since the internal organs touch but very slightly, they are called ṭa-spatāṇa or antaṭa. And, since there emanates from the mouth a sort of a warm hiss while uttering the sibilants (ṭ  ṭ s, h), they are

Sanskrit language has seven Cases, viz.: (1) Nominative is called kartvä or prathaman. It is used for the subjects of verbs, and for predicate adjectives and nouns. (2) Accusative is called karma or dvitya. It is used for the direct objects of verbs, and also to express motion to a place. (3) Instrumental is called karaṇa or tātha. It is used to express instrumentality by which the action of the verb is accomplished. (4) Dative is called sampradāna or caturthā. It is used for the indirect object, expressed by "to" or "for the sake of." (5) Ablative is called apīdāna or pañcamā. It is used for expressing the sense of place from which the action takes place. (6) Genitive is called sabmanda or -a-hasya. It is used for the sense of possession or intimar relation expressed by "of". And, (7) Locative is called adhikaraṇa or saptamā. It is used for expressing the sense of a place in which a thing happens to be, or in which an action occurs. Out of these seven, the sixth, i.e., Genitive, is concerned with the relation between two or more nouns and not between a noun and verb. And, the first one, i.e., Nominative, with slight modification, serves as a means of addressing somebody and is called sambuddhi or sambodhana. This last function is expressed by means of its special style of pronunciation marked with particular accent on the a syllable of the nominal form concerned, or by the use of special Sanskrit words like bhoā or 0.

In a sentence the relation of the noun and the verb may be concerned about one, two or more individuals or things. Consequently, every Case has its forms in singular, dual or plural.

Thus, in all, every noun has 7 x 3 = 21 forms. And, adding the three more forms of the sambodhana function of the Nominative, it comes to 21 + 3 = 24 forms of every noun or
adjective. If we just mark the termination affixed at the end of the noun, we can easily recognize these forms, as belonging to a particular Case, like Nominative or others, and to a Number (vacana) whether singular or others, and immediately the concerned meaning dawns in the mind.

The terminations in the declension differ in the case of the noun in accordance with its final vowel or consonant, or its being masculine, feminine or neuter, and also in accordance with its being a pronoun. The Sanskrit grammarians have, therefore, classified the nouns in accordance with their final vowel or consonant, and called them accordingly, as for instance, 'Aj-anta (=ending in a vowel) and 'Hal-anta (=ending in a consonant). Among the Aj-antas, in accordance with the particular vowel occurring in its final position, the noun is called A-k¹r¹nta, _k¹r¹nta, l-k¹r¹nta, U-k¹r¹nta, etc., while those ending in a particular consonant are called, Ka-k¹r¹nta, Ga-k¹r¹nta, Ca-k¹r¹nta, _a-k¹r¹nta, Ta-k¹r¹nta, Pa-k¹r¹nta, Ha-k¹r¹nta, etc. Thus, the noun R¹nta is A-k¹r¹nta because it ends with the vowel sound 'a', the noun V²c is Ca-k¹r¹nta because it ends with the consonant sound 't' and so on.

As regards the gender of any noun, normally it follows the natural one pertaining to a living being, but there is no fixed rule about the inanimate things. Even then P¹ªini has composed a special work called the Amara-k¹r¹nta, a highly classified metrical Sanskrit dictionary, composed

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* It is interesting to know that P¹ªini has arranged the Sanskrit alphabet in a technical formation of fourteen `iva-sØtras as follows: (1) a i u a / (2) Àok / (3) e o i / (4) ai au c / (5) ha ya va ra / (6) la a / (7) ha ma a a na m / (8) jh bha a / (9) gha cha dha / (10) ja ba ga ca da / (11) kha pha cha -ha tha ca -a ta v / (12) ka pa y / (13) a a sar / (14) ha l / // In these aphorisms the last letter in each of them is a fake letter (called 'kit') just for the sake of a technical facility, and not to be considered as a part of the basic sounds of the alphabet. These last letters, viz., À, k, j, c, and others upto l, combine with any one of their preceding syllables included in the fourteen aphorisms, and form brief new aphorisms, such as 'ac' with the preceding initial 'a' of the 1st and the final 'c' of the 4th, to make a new aphorism 'ac' which includes all the Sanskrit vowels. Similarly, with initial 'ha' of the 5th combines with the final 't' of the 14th to form a new brief aphorism 'hal' which includes all the Sanskrit consonants. Here, in the la- forms of the root bhØ, before the applying the terminations ti and others, the adjunct (vikara-Ø) a is added just after the root, and as per the rules of the coalescence, the final vowel Ø in the root bhØ, being immediately followed by the vowel a, replaces the Ø by its gua vowel o, thus bhØ + a changes to bho + a, and then further, since as per the rules of the coalescence a + o becomes av + a, bho + a = bhav + a = bhava. Then the terminations are suffixed to this base bhava. In the first person (uttama puru-Ø) the adjunct a of the first root-group (gaØa) is replaced by its homogeneous long vowel Ô as its Ô deØa. Thus, bhØ + a = bho + a = bhav + a =bhav + Ô =bhavÔ, then by suffixing the terminations mi or vas or mas, we get the forms bhavÔ mi, bhavÔ vaÔ and bhavÔ maÔ, since the final consonant s of the termination changes to Ô. The root forms involve various grammatical operations like the changes called replacement Ô deØa) by the previous homogeneous vowel (pØrva-savarØa), that by the subsequent homogeneous vowel (para-savarØa), that by the homogeneous long vowel (dØrgØ deØa), that by a homogeneous diphthong sound forming a part of the coalescence connected with the case-terminations (sv²di-sandhi). Such an analysis of these root forms in the P¹ªini fashion helps us to understand the underlying grammatical processes.

An understanding of the process of grammatical analysis is helpful for grasping the internal structure of the language and mastering it thoroughly, so as to avoid linguistic aberrations. However, for day to day use as a medium of oral communication, the language is learnt from its daily usage by its regular speakers, and by copying them. It is a common experience that a child learns the mother tongue, and masters the skill of using it to various purposes like expressing different emotions, directly in this manner and never bothers about its grammar. One should, therefore take grammar as an additional intellectual tool, as a psychological entertainment, rather than a burden.

While uttering the sounds of any human language the
We can now have some idea as to the changes, such as assimilation of two vowels, replacement of \( k \) by \( g \), combining \( k + \) and etc., that occur when the rules of coalescence operate, resulting in various forms of the word concerned in various cases (vibhakti) and numbers (vacana).

Let us now analyze the verb forms and see how the terminations and other modifications operate in the case of a root of the first Bhv¹di class both in the parasmaipada and the ¹stmanepada, and in all the three persons (puru¬a) and numbers (vacana).

<table>
<thead>
<tr>
<th>Root</th>
<th>BhØ (P.)</th>
<th>Vartam¹na-ka (Ia- ½)</th>
<th>Present Tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prathama</td>
<td>tip (= ti)</td>
<td>tas (= taå)</td>
<td>jhi (= anti)</td>
</tr>
<tr>
<td>Third</td>
<td>{ bhØ+a+ti }</td>
<td>bhØ+a+tas</td>
<td>bhØ+a+anti</td>
</tr>
<tr>
<td></td>
<td>{ bhØ+a+ti }</td>
<td>bhØ+a+tas</td>
<td>bhØ+a+anti</td>
</tr>
<tr>
<td></td>
<td>{ bhav+a+ti }</td>
<td>bhav+a+tas</td>
<td>bhav+a+anti</td>
</tr>
<tr>
<td></td>
<td>{ bhav+a+ti }</td>
<td>bhav+a+tas</td>
<td>bhav+a+anti</td>
</tr>
<tr>
<td>Madhyama</td>
<td>sip (= si)</td>
<td>thas (= thaå)</td>
<td>tha</td>
</tr>
<tr>
<td>Second</td>
<td>{ bhØ+a+si }</td>
<td>bhØ+a+thas</td>
<td>bhØ+a+tha</td>
</tr>
<tr>
<td></td>
<td>{ bhØ+a+si }</td>
<td>bhØ+a+thas</td>
<td>bhØ+a+tha</td>
</tr>
<tr>
<td></td>
<td>{ bhav+a+si }</td>
<td>bhav+a+thas</td>
<td>bhav+a+tha</td>
</tr>
<tr>
<td></td>
<td>{ bhav+a+si }</td>
<td>bhav+a+thas</td>
<td>bhav+a+tha</td>
</tr>
<tr>
<td>Uttama</td>
<td>mi (= 1 mi)</td>
<td>vas (= 1 vas)</td>
<td>mas (= 1 mas)</td>
</tr>
<tr>
<td>First</td>
<td>{ bhØ+a+1mi }</td>
<td>bhØ+a+vas</td>
<td>bhØ+a+1mas</td>
</tr>
<tr>
<td></td>
<td>{ bhØ+a+1mi }</td>
<td>bhØ+a+vas</td>
<td>bhØ+a+1mas</td>
</tr>
<tr>
<td></td>
<td>{ bhav+a+1m }</td>
<td>bhav+a+1vas</td>
<td>bhav+a+1mas</td>
</tr>
<tr>
<td></td>
<td>{ bhav+a+1m }</td>
<td>bhav+a+1vas</td>
<td>bhav+a+1mas</td>
</tr>
</tbody>
</table>

1 \(^{1}\) P¹ªini has sandwiched the first six vowels of his technically arranged alphabet between the letters ‘l ’ and ‘­ ’ or ‘¡ ’ to formulate the technical signs to indicate the various Sanskrit tenses and moods, thus: la- (Present Tense), li- (=Past Perfect Tense), lu- (First Future Tense), 1ª (Second Future Tense), le- (Vedic Subjunctive), lo- (Imperative Mood), li¹ (Aorist Tense), lii (Potential and Benidictive Moods), li³ (Imperfect Tense) and 1ª (Conditional Mood).

Lesson 3

more than fifteen centuries ago by Amarasi'ha. Of course, the modern Sanskrit-English Dictionaries by V. S. Apte and Monier-Williams, too, are most helpful.

Now, note that in the list of the original nouns, such as R¹ma, Balar¹ma, Arjuna, Kara, R¹k¬asa, Nara, etc., given at the beginning of this lessons were all Aj-anta and A-k¹r¹nta. And, in their different forms in different vibhaktis and vacanas, the termination at the end differed accordingly as per the intended meaning of the particular vibhakti and vacana.

For remembering the different forms of the a-k¹r¹nta word R¹ma, let us put all of them in a proper order, as follows:_____________________________________________________

<table>
<thead>
<tr>
<th>Vibhakti</th>
<th>Eka-vacana</th>
<th>Dvi-vacana</th>
<th>Bahu-vacana</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pratham¹</td>
<td>R¹maå</td>
<td>R¹mau</td>
<td>R¹m¹å</td>
</tr>
<tr>
<td>= Kart¹</td>
<td>Nom.</td>
<td>=R¹ma (Agent)</td>
<td>= (two) R¹mas</td>
</tr>
<tr>
<td>Sambodhana</td>
<td>(Bhoå)</td>
<td>(Bhoå)</td>
<td>Bhoå</td>
</tr>
<tr>
<td></td>
<td>= Voc.</td>
<td>= O R¹ma</td>
<td>= O (two) Ramas</td>
</tr>
<tr>
<td>Dvity¹</td>
<td>R¹m mam</td>
<td>Ramau</td>
<td>R¹m¹n</td>
</tr>
<tr>
<td>= Karma/Acc.</td>
<td>to R¹ma</td>
<td>to (two) Ramas</td>
<td>to (many) R¹mas</td>
</tr>
<tr>
<td>TÅt¹y¹</td>
<td>R¹m²a</td>
<td>R¹m² bhy² m</td>
<td>R¹m²ai⁴</td>
</tr>
<tr>
<td>= Kara²a/Instr.</td>
<td>by R¹ma</td>
<td>by (two) R¹mas</td>
<td>by (many) R¹mas</td>
</tr>
<tr>
<td>Carurth⁴</td>
<td>R¹m³ ya</td>
<td>R¹m³ bhy³ m</td>
<td>R¹m²bhyå</td>
</tr>
<tr>
<td>= Samprad¹na/Dat.</td>
<td>to R¹ma</td>
<td>to (two) Ramas</td>
<td>to (many) R¹mas</td>
</tr>
<tr>
<td>Pañcam⁴</td>
<td>R¹m⁴ t</td>
<td>R¹m⁴ bhy⁴ m</td>
<td>R¹m²bhyå</td>
</tr>
<tr>
<td>= Ap¹d¹na/Abl.</td>
<td>from R¹ma</td>
<td>From (two) Ramas</td>
<td>from (many) R¹mas</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1 ² P¹ªini has sandwiched the first six vowels of his technically arranged alphabet between the letters ‘l ’ and ‘­ ’ or ‘¡ ’ to formulate the technical signs to indicate the various Sanskrit tenses and moods, thus: la- (Present Tense), li- (=Past Perfect Tense), lu- (First Future Tense), 1ª (Second Future Tense), le- (Vedic Subjunctive), lo- (Imperative Mood), li¹ (Aorist Tense), lii (Potential and Benidictive Moods), li³ (Imperfect Tense) and 1ª (Conditional Mood).

Vidhy¹⁷ tu lii-lotau liu- liÅ liÅ ca bhavi-yati //
Here, it should be noted that the terminations suffixed at the end of each of the forms of the a-kṛ̤ta word R̤ma are serially as follows: (Pra.) s (=å); au, as (=aå); (Sa.) ā, m, au, as (=aå); (Dvi.) am, au, i; (TÅ) ena, bhya, alā; (Catu.) i, ya, bhya, ebhya; (Pa.) i, t, bhya, ebhya; (å=) sya, yoå, i, åm, (Sap.) i, yoå, e-u.

For the sake of memorizing, the singular forms of the word R̤ma, the following Sanskrit verse, embodying them serially, is most helpful, entertaining and convenient:

R̤mo r̤ja-maå̄lā sadā vijayate, r̤ma, rameya, bhaje  
R̤me maahatā nibhate nif̤̄ cara-caramed R̤ma ya tasmai namaah /  
R̤mān nāstī paratara paratāya tasmai namā  
R̤me åbhihate niçara-camah R̤manyā tasmai namaah //

Let us analyze this verse and understand the grammatical, literary and philosophical significance beautifully embodied in it. There are eight sentences in it: (1) R̤ja-maå̄lā r̤ma vijayate = R̤ma, the gem (i.e. best) among the kings, is victorious; (2) R̤ma, rameya, bhaje = I worship R̤ma, the master of Ramā (i.e., the Goddess of Wealth); (3) R̤me maahatā nibhate nif̤̄ cara-caramed R̤ma ya tasmai namaah /  
R̤mān nāstī paratara paratāya tasmai namā  
R̤me åbhihate niçara-camah R̤manyā tasmai namaah //

R̤m̤t paratara paratāya nāstī 
Aha'r̤ma' r̤m̤a' bhaje 
Sadā me cittalayā sadā bhavatu me bho r̤ma mām uddhara //

In the case of the nouns ending in consonant (hal-anta), these primary terminations apply as they are given. Thus, for instance, the noun Vīc (=speech) is declined as follows:

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nominative</td>
<td>Vīc (=s) = Vīk</td>
<td>Vīc + au = Vīcau</td>
<td>Vīc + as = Vīcañ</td>
</tr>
<tr>
<td>Vocative</td>
<td>Vīc + ā = Vīk</td>
<td>Vīc + au = Vīcau</td>
<td>Vīc + as = Vīcañ</td>
</tr>
<tr>
<td>Accusative</td>
<td>Vīc + m = Vīcam</td>
<td>Vīc + au = Vīcau</td>
<td>Vīc + as = Vīcañ</td>
</tr>
<tr>
<td>Instrumental</td>
<td>Vīc + i = Vīci</td>
<td>Vīc + bhya + m = Vīgbhya</td>
<td>Vīc + bhya = Vīgbhya</td>
</tr>
<tr>
<td>Dative</td>
<td>Vīc + a å = Vīce</td>
<td>Vīc + bhya + m = Vīgbhya</td>
<td>Vīc + bhya = Vīgbhya</td>
</tr>
<tr>
<td>Ablative</td>
<td>Vīc + e å = Vīcā</td>
<td>Vīc + bhya + m = Vīgbhya</td>
<td>Vīc + bhya = Vīgbhya</td>
</tr>
<tr>
<td>Genitive</td>
<td>Vīc + a å = Vīcā</td>
<td>Vīc + os = Vīcañ</td>
<td>Vīc + a å = Vīcā</td>
</tr>
<tr>
<td>Locative</td>
<td>Vīc + i = Vīci</td>
<td>Vīc + os = Vīcañ</td>
<td>Vīc + s = Vīk</td>
</tr>
</tbody>
</table>

In the last lesson we saw the ready-made forms of the a-kṛ̤ta masculine noun R̤ma. Now let us look into the components in them, by analyzing the pr̤tipadika, gama, the iñka and the termination elements therein.

The terminations applicable to nouns in general as mentioned by Pị̄ṭhāni are given below in bold type, and the modified ones as applied to the nouns, a-kṛ̤ta in particular, for their declension in various cases and numbers are as shown in the brackets:
Lesson 3

This verse thus embodies, and expresses, all these thoughts and feelings.

From the linguistic point of view, this verse incorporates serially all the singular forms of the Sanskrit noun R¹ma in all the cases, such as, r¹maå, r¹mam, r¹me, r¹meªa, r¹m¹ya, r¹m¹t, r¹masya, r¹me, (bhoå) r¹ma. Here the form of address is put last, although in the table of forms we put it between the Nominative and Accusative cases for convenience.

From the grammatical point of view, almost all the types of the Sanskrit syllabic coalescence are illustrated in this verse. P¹ªini calls the coalescence of more than one vowels or consonants by the name Sandhi, i.e., joint or juncture. While speaking in Sanskrit, when some sounds are to be uttered consecutively, they automatically get altered into their homogenous sounds due to the peculiar condition of the tongue and other oral organ of pronunciation in our mouth.

Now, let us see how different sounds have combined by sandhi process in the above verse:

(1) R¹maå + r¹ja-maªiå / = R¹mo r¹ja-maªiå / Here, the final visarga (ã, written like English colon (:), in the Devan¹gar» script) in the syllable maå is followed by t¹ of the following syllable t¹. The Sanskrit sound t¹, being a soft consonant, the immediately preceding sound ã is changed to, or rather replaced by, the vowel sound u, which further combines with the immediately preceding sound a in the syllable ‘ma’. Thus, (through the process of a+ã + r = a+u+r = o+r) maå changes to mo. Similarly, further in the sixth sentence the saå in the D¹saå + asmi has changed to so in D¹so ‘smi’.

(2) R¹jamaªiå sad¹ / Here, even though the final visarga (ã) in the final syllable ãiå of the previous word r¹jamaªiå, is followed by the initial sibilant s in the immediately following word sad¹, there is no change, because when a visarga is followed by a sibilant consonant (as in visarga+s = ::s), both have remained intact. Similarly, it has remained

sounds occurring at the end of a word coalesce with those occurring at the beginning of the immediately following next word during the process of continuous utterance, and consequently the both these final and initial sounds undergo changes due to the position of the oral organs of utterance, and in accordance with the consequent rules of coalescence of the Sanskrit language, as seen in the above instances. This type of the coalescence of individual words of a sentence is called external (b¹hya-sandhi). It will be much beneficial to utter aloud, and learn by heart, the following verse which gives in nut-shell the general rule regarding the internal and the external coalescence in Sanskrit:

Sa, hitaikapade nity¹, nity¹ dh¹tØpasargayoå / Nity¹ sam¹se, v¹`kye tu s¹ vivak=ante //

It means: Internal coalescence (sa, hit¹) is compulsory (nity¹) in the case of the grammatical components like ¹gama, ¹de¶a, pratyaya, and etc., combining for the formation an individual word form (Øpa-siddhi), in that of the preposition (Øpasaga), prefixed to root (dh¹tu) or a noun, etc. derived from it, and in that of the components of a compound word (sam¹sa). But in the case of the uttering a sentence (k¹ kya), the coalescence of the final and initial syllables of its individual words is voluntary, depending on the sweet will (vivak=) of the speaker.

It was a general rule in the case of the Sanskrit language that it was written in accordance with its actual pronunciation. And in the hand-written Sanskrit and Prakrit manuscripts, the writing was continuous irrespective of the breakdown of the individual words thereof; and the rules of actual utterance prevailed in the case of the written language, too. Hence the importance of the Sandhi of both the types. Moreover, in metrical compositions, too, since the Sandhi formed an integral part, it was essential to be conversant with all the important rules of coalescence, so as to be able to separate the words of a sentence and grasp the syntactical order of the words of a Sanskrit verse, and construe them to get the meaning.
remained intact. Similarly it has remained unchanged in Cittalayaśa ṣaḍā. So also in the word namaḥ, it is in tact because the visarga has occurred at the end of the quarter of the verse.

(3) R¹ma + rameṣa + bhaje / = R¹ma, rameṣa, bhaje / Here, the final m in both the first and the second words is changed to anusvāra ( ) placed on the previous syllables ma and ṣa, making them ma, and ṣa, respectively. Similarly, the final sounds m of the words par¹yaṣama and parataram have the changed to, in both of them. The rule is that when any initial consonant of a next word follows the final m of a precious word, the m sound is changed to an anusvāra which is put as a dot on the top of the previous Devanāgarī syllable.

(4) R¹meṣa a+ abhihaṭa = R¹meṣa abhihaṭa / Here, the final vowel a in the final syllable a of the previous word R¹meṣa is immediately followed by the initial vowel a of the word abhihaṭa. They are, therefore, coalesced into, and replaced by, the homogeneous single long vowel ą, which combines with the sound a and becomes aā. Similarly, in Na + asti = N¹sti, the short a+a has coalesced, and are replaced by the single long vowel ą.

(5) Ni¶ṣa cara-camOṣa ma+ r¹m¹ya = Ni¶ṣa carachamOṣam r¹m¹ya / Here, the final visarga (ā) has been immediately followed by the initial consonant r of the syllable r¹ of the next word r¹m¹ya. In the resulting coalescence, the previous sound ā has been elided, and hence it has ceased to be uttered, while the previous short vowel u has been replaced by its homogeneous long one, viz., ṣa, in camOṣa.

(6) R¹m¹t+ n¹sti = R¹m¹t n¹n¹sti / Here, the final sound t of the previous word r¹m¹t is immediately followed by the initial sound n of the syllable na of the next coalesced words n¹sti, thus affecting the previous sound t and changing it into a homogeneous sound, and replacing it by a similar sound n. Consequently t + n= n+n, thus replacing -tn¹ - by nn¹.

(7) D¹saṭ + asmi = Daso 'mi / Here, the final visarga (ā) sound in the final syllable saṭ of the previous word d¹saṭ has been immediately followed by the initial vowel sound a of the next word asmi. Consequently the visarga (ā) has changed, and is replaced by, the vowel sound u, which combines with the previous vowel sound a of the syllable sa, and coalesces as, and is replaced by, the vowel sound o, making it d¹so. Then, since the vowel sound o is followed by the vowel sound a, this a gets elided, and in order to remember this elision, a sign of an avagraha (S), much like the English letter ‘S’, is put in its place.

(8) Smi + aham = Smyaham / Here, the final vowel sound i of the syllable smi is immediately followed by the initial vowel sound a of the next word aham. Consequently, the sound i is coalesced, and replaced by, the homogeneous semi-vowel sound y, thus i + a = ya, and smi + a = smya.

(9) M¹m + uddhara = M¹muḍdhara / Here, the final consonant sound m of the previous word m¹m is immediately followed by the initial vowel sound u of the next word uddhara. Consequently, both the consonant m and the vowel u combine into a single syllable, thus m + u = mu.

It is to be noted that in the above nine instances of coalescence, we get the illustrations of almost all the chief types of coalescence, viz., the visarga-sandhi, the svara-sandhi, the vyañjana-sandhi.

The coalescence (sandhi) in Sanskrit is of two main types, viz., internal (ṅtara) and external (b¹hya). When we analyze a word grammatically we find that it is made up of the an original pratiṣṭhā or a dhvatu, and an gama is added to it, or an adesha replaces a part or whole of it, and a termination is affixed to it at the end for forming its desired form. In this process, some sounds occur together consecutively in such a way that while pronouncing them in a continuous utterance some changes automatically occur in them due to the position of the oral organs of utterance, and in accordance with the consequent rules of coalescence of the Sanskrit language, as seen in the above instances, before making them a single declined noun or adjective, or a conjugated verb. This type of coalescence is internal (ṅtara-sandhi).

Similarly, when we utter a Sanskrit sentence, some
LESSON 6
(\. a-\hâh p²-hâh)

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

Aha, r¹maå / Tva, lak-ma²aå / S¹ st² / R¹maå st¹ ca iti ¹vi, dampat» / Vaya, vanå, gachí:maå / Asm¹ka, nagar= ayoðhy¹ / vayoå pit¹ dafarathå / Mayi, iti r¹ me, st¹ snihyati / Tvayi, iti lak-ma²e, Òrmil³ snihyati / R¹me lak-ma²e ca, iti ¹vayoå, kauºaly¹i m²tÅ-sneha, dh¹rayati. Asm¹su kauºaly¹, sumitr¹, kalikey» ca matÅ-sneha, darºyanti / Mama, iti st¹y¹å, dafarathå Òvasura³ / Òrmil³, ma² Cav ca mama, iti st¹y¹å, svasvau nani²d²raå ca / Kauºaly¹ asm¹ka, tis³m tvaºrø / Vaya, dugdha, pib³maå, ¶ str³òi ca pa-h²maå //

Tva, r¹va³aå / Tava bh¹ry¹ mandodar» / Kumbhaka- kar=ºaå vibhaºaå ca te bh¹tara / YOºya, trayaå bh¹taraå / Yu-m¹ka, pit¹ pulastyaa / Tvayi r¹k=asa-kulasya netÅva, vartate / Tva, dak=³º-pathyå sarva-satt¹ dh¹maå vartase //

Aham = I (am). ¹vi m = we (both). Vayam = we (all). ¹vayoå = of us both. Mama = my, of me, mine. Asm¹kam = of us all. Mayi = in (i.e., towards) me. Asm¹su = in (i.e., towards) all of us. Tvam = thou, you. S¹ = she. Tava = your, of you. Yu-m¹ka = of you all. PitÅ = father. MatÅ = mother. SvåsÅ = sister. ²vaÅ = mother-in-law. ²vasura = fathe-in-law. Bh¹ry¹ = wife. Bh¹tÅ = brother. Nan=ndÅ = husband’s sister. NetÅ = leader. Dak=³º-påtha = South India. Satt¹ = power. ¶a = master, king. Adh=ma = king of kings, emperor.

Now, let us compare the different forms of the pronouns asmad and yu-md given below. It should be noted that, as in English language, in the Sanskrit language too, there is no form of Vocative ever used in the case of these two pronouns.

The meaning of these words are as follows: A-krodhaå = na krodhaå = absence of anger. A-har=å = na har=å = no rejoicing. A-ro=å = na ro=å = lack of fury. A-lobhaå = na lobhaå = non-greediness. A-drohå = na drohå = non-betrayal. A-dambhaå = na dambhaå = absence of hypocrisy. An-aty³saå – na aty³saå = non-surpassing. A-pai¼unam = na pai¼unam = non-wickedness. An-asOy³ = na asOy³ = absence of jealousy. Sa, -vibh¹gaå = samyak vibh¹gaå = proper distribution. , rvam = Åıt¹ = simplicity. Ty¹gaå = d¹nam = charity. M²ravam = mAt¹ = softness, `amaå= Òntiå = peace. Damaå= indiriy¹i, sa, yamå = Control of senses. Sarva-bhOte-u a-virodhaå = sarva-pr¹=inaå prati virodhasya abh¹vaå = lack of hostility towards all beings. Yogå = samatvam = equanimity. , ryam = sad¹c²ra-p²lanam = good conduct. AnM¹a, sat³i = nM¹a, sat¹y³å abh¹vaå = lack of hard-heartedness. Tu-=iå = santo=å = satisfaction. Iti = et³ni = these/ these. Sarva-dharma³=åm = of all the religions. Samaya-pad¹=ni = p³lan=²yiå niyam¹å = rules to be observed. T³ni = them. Anu-ti=ñati = p²layati = ¹carati = observes. Yaå = (he) who. Vidhin¹ = vidhi=³∂ravakam = in accordance with the procedure. Saå = he. Sarva-g¹m= ca = sarvatra vijay» = successful everywhere. Bhavati = becomes / is. Now, utter aloud, over again, the above two sentences, keeping in mind their meanings.

We have seen in the above explanations that in the words like a-krodhaå, an-asOy³, etc. the words na+krodhaå and na+asOy³ have combined and the initial na has been replaced by a- with a word beginning with a consonant, or an- with the word beginning with a vowel, and after the due coalescence a single word has been formed. Such a single formation resulting from a combination of two or more words is called a sam³sa (compound) or a s³m³sika=abda (compounded word) in Sanskrit.

Now, read aloud the following sentences, trying to understand their meanings:Tapåa krodhana vinaºyati / Sneho virahe³a vinaºyati / Vyavah¹ro ‘víma’sena
they are generally the same as are applied to the nouns in general, with a few exceptions. Thus, the termination affixed to the masculine and neuter pronouns is -smai in the Dative singular, -sm¹t in Ablative singular, and -sm¹n in the Locative singular. For instance, tasmai (= to that), tasmat (= from that), tasmin (= in that) are the Dat. Sing., Abl. Sing., and Loc. Sing. forms of the pronoun tad (Mas. and Neu.), respectively. In the same way tasyai (= to her), tasy¹å (= from her), and tasy¹m (= in her) are the Dat. Sing., Sing., Abl. Sing., and Loc. Sing. forms of the pronoun tad (Fem.), respectively. All other forms have just the same terminations as are affixed to the other nouns in their respective genders.
sant¹ nam = child, offspring. Daivm = luck. Param= superior to.

Ga¡g¹ p¹pa, Pa¶a t¹ pa, dainya, kalpa-tarus tath¹ / P¹ pa, t¹ pa, ca dainya, ca hanti s¹ dhu-sam¹ gamaaâ //

In this verse there are four sentences: Ga¡g¹ p¹pa, hanti / ~a¶o t¹ pa, / Tath¹ kalpa-tarus dainya, (hanti) / S¹ dhu-sam¹ gamaaâ p¹ pa, t¹ pa, ca dainya, ca (hanti) /

P¹ pam = p¹ takam = sin. ~a¶o = candraâ = Moon.
Dainya, = d¹nasya bh¹ vaâ = misery. Kalpa-taruâ= v¹ nch¹- p¹ raka, divya, vK-¥m = wish-fulfilling tree. S¹ dhu-sam¹ gamaaâ = sajjan¹ n¹, melanam = meeting with, or company of good persons. Hanti = n¹ layati = destroys. Kalpa- taruâ+tath¹ = kalpa-tarus tath¹ (å+t=s+t= -st).

Guªo bh§ayate rØpa, ¶ha, bhØ-ayate kulam / Siddhir bhØ-ayate vidy¹, bhogo bhØ-ayate dhanam // BhØ-ayate = bhØhayate = adorns, embellishes. Siddhir bhØ-ayate = siddhiâ+bhØ-ayate (å+bh=r+ bh = -rbhu-).

In English, when we use one noun, and want to use it again, we would be bored and look silly to use it again and again. In order to avoid it, we use different forms of different cases and numbers of the words like ‘he’, ‘she’, ‘it’, ‘this’, ‘that’ ‘which’, ‘what’, ‘I’, ‘you’, as the representatives of the concerned nouns. Similar is the practice in Sanskrit, too, and we use the words, like tad, etad, yad, yu-mad, asmad, adas, sarva, and such others. that are known as Sarva-n¹ma, i.e. pronoun. P¹lini has listed all such words in a single group, which begins with the word sarva. Hence, it is called Sarva-di-gaªa. And, since these words can be used by all, they are called sarva-n¹ma. The Sanskrit language utilizes the following pronouns: Tad = that; etad = this; yad = which; yu-mad = you; asmad = I; adas = that; kim = what; sarva = all; anya = other; itara = another; sva = self; para = highest, supreme.

Looking to the different forms of the pronouns in different cases and persons, we find that the terminations affixed to

Now, read aloud the following Sanskrit sentences, trying to guess their approximate meanings:

VÂ-ir jap¹-sum¹n¹', na sukh¹ yate / Candrodayaâ cakrav¹ k¹ n¹, na sukh¹ yate / Subhik-æ, dh¹ nya-sa¡ gr¹ hak¹ b¹, na sukh¹ yate / Garjitam arabh¹ b¹, na sukh¹ yate / Candana, virahi b¹, na sukh¹ yate / Var² prav¹ sik¹ n¹, na sukh¹ yate / MÅda¡ gaº abdo ‘k-rogi b¹, na sukh¹ yate / Induå svairi b¹ n¹, na sukh¹ yate / Udyotaº caur¹ b¹, na sukh¹ yate / D-paa pata¡ g¹ n¹, na sukh¹ yate / SØryaº kauf¹ n¹, na sukh¹ yate //

Now let us understand the forms of the words used in these sentences:

Masculine words: Candra/ Udaya/ cakrav¹ka/ ˜arabha/ Virahin/ Prav¹sika/ Rogin/ Indu/ Udyota/ Caura/ D-pa/ Pata¡ ga / SØrya /
Feminine words : jap¹/ VŬ­i/ Var²/ Svairi b¹
Neuter words: Suma/ Subhik-æ / Dh¹ nya/ Garjita/ Candana/ Ak²/
Indeclinable: Na/
Verbs: Sukh¹ yate (Atm. 3d Per, Sing. of a nominal verb from the noun sukhá).

Now, let us understand the individual words used in the above sentences:

VÂ-ir = var² = rains. jap¹-sum¹n¹', = jap¹-pu-p² b¹ = to the jap¹ flowers. It should be noted here that in all these sentences the genitive case is used in the sense of the objective case. Na = not. Sukh¹ yate = suka, dad¹ti = renders happy; makes feel comfortable Candrodayaâ = candrasya udayaâ = rise of the Moon; Moon-rise. Cakrav¹ kan¹, = Subhik-æ, = sutar¹, bhik= pr¹ yate (is obtained) yad¹ t¹ da¡ k¹ laâ dh¹ nya-samÅdhi-k¹ laâ = = time when food is profusely available. Dh¹ nya-sa¡ gr¹ hak¹ b¹, = ye dh¹ nya-sya sa¡ graha, kurvanti, te²m = to those who store grains. Garjitam = garjan² = roaring. arabh¹ b¹, = gaja-¶Øn¹m = of the young ones of elephants. Candana, = sandal. Virahi b¹ m = priya-jana-sa¡ ga-rahit² n¹ = to those who are separated from
Lesson 5

to form one sound, or from technical viewpoint both are replaced by a single sound. These sounds are e, o, ar and al. Pāṇini and other Sanskrit grammarians have called these sounds by the name Guṇa, and the coalescence in which these sounds replace the two combining sounds, as shown above, is called the Guṇa-sandhi. In it the replacing sound is technically an īdeñ, and hence it is called Guṇa-īdeñ. In the Pāṇinian terminology, this procedure is called pūrvaparayo eka guṇa-īdeñ, i.e., replacement of the two consecutive combining sounds by a single Guṇa sound.

Pāṇini calls the sounds ə, ai, au, ər and aḷ by the term Vāddhi. When a or ə is followed consecutively by a Guṇa or a Vāddhi sound, both are replaced by a single homogenous Vāddhi sound. Thus, a+ə / ə+ə / a+ai / ə+ai = ai. For instance: täva+eva = tavaiwa; täva+ai = tavaiwa. Similarly, a+ə / ə+ə / a+au / ə+au = au. For instance: jal+a+oghaa = jalaughaa; Mah+ə+adhia = Mahau-adhia; vara+autsukyam = Varautsukyam; vidya1+autsukyam = vidya1autsukyam.

The coalescence in which these sounds replace the two combining sounds, as shown above is called the Vāddhi-sandhi. In it the replacing sound is technically an ədeñ, and hence it is called Vāddhi-ədeñ. In the Pāṇinian terminology, this procedure is called pūrvaparayo eka Vāddhi-ədeñ, i.e., replacement of the two consecutive combining sounds by a single Vāddhi sound.

Now, recite the following verses aloud rhythmically

Keeping in mind their meanings:

Na hi vidya1-samo bandhur na ca vyś-dhi-samo ripuā //
Na ca patya-samā sneha na ca daivyā t param, balam //

This verse incorporates four sentences: Vidya1-samo bandhur na hi (asti) / Vyś-dhi-samo ripuā ca na (asti) / Apatya-samā snehaa ca na (asti) / Daivyā t para, balam ca na (asti) /


Now, read the above Sanskrit sentences aloud, keeping in mind their meanings.
—nr— a flower endure the (weight of the) foot of a bee? He saptapadapadni! yØya, vivihadhasa pr¹ a-bhø¹ ni bhavatha/ (Voc. Plu.) = O the steps of the Seven-step ceremony! You are the life-breath of marriage.

Here in the first sentence the word padam means sth¹ nam = niv¹ saå = place, residence; in the second one padam means cara¹ am = p¹ daå = foot; in the third one pad¹ ni = steps.

Now, in order to commit to memory, sing five times aloud rhythmically the Nominative, Vocative and Accusative cases of the a-k¹r¹nta noun r¹ma (m.) in all the three numbers each, then sing rhythmically five times the forms of the Instrumental, Dative and Ablative cases. Then, do so the forms of the Genitive and Locative cases. And, finally, sing five times rhythmically the forms of the Instru-

From the point of view of grammatical analysis. In the case terminations applied to the word dik the one affixed both in the Nominative and Vocative singular forms is elided. But in the case of the word jana, the termination s of the Nominative singular is changed into a visarga (:), as for instance, in the case of the noun jana. The modified forms in some of the cases are shown in bold types.

From the point of view of grammatical analysis, we should remember here that since the noun jana is a-k¹r¹nta, its final vowel a naturally combines with the initial vowel of the termination affixed to it, and sometimes it is elided, as in jana + au = jan + au = janau (Nom., Voc. and Acc. du.); sometimes it is lengthened, as in jana + bhy¹yam = jan¹ + bhy¹y = jan¹bhy¹y (Instr., Dat. and Abl. du.); sometimes it is coalesced with it, as in jana + i = jane (Loc. sing.). Sometimes, the termination is replaced by its terminal and then coalesced with it, as in jana + 1 = jana + ina = janena (Instr. sing.), jana + bhis = jana + ais = jania (Instr. Pl.); jana + e = jana + ya = jan¹ya (Dat. Sing.); jana + as = jana + t = jan¹t (Abl. sing.) jana + as = jana + sya = janasya (Gen. sing.); jana + os = jana + yos =
Janayoå (Gen. and Loc. sing.); jana + ³m = Jan¹ + n¹m = jan¹n¹m (Gen. pl.); and jana + su = jane + su = jane + ¬u = jane¬u (Loc. pl.).

Moreover, in the nouns, having the letters Å, r, or ¬ in them, e.g. r¹ma, the sound n in the terminations ina (Instr. Sing.) and n²m (Gen. pl.) changes into, or is replaced by, its homogeneous retroflex sound ³, making them e³a and å¹m, respectively; and the sound s in the termination su (Loc. pl.) is changed into, or replaced by, its homogeneous retroflex sound ¬, making it ¬u, as in jane¬u.

Excepting these changes in the terminations applied to the a-k¹r¹nta nouns, the rest of the terminations remain intact and are applied as such. In accordance with the intention of the speaker to express different senses, he utilizes the different forms of the concerned noun in different cases and numbers, and goes on expressing through them the corresponding sense by the use of those forms. It should be kept in mind that the meaning of the words in a sentence has to be understood with reference to their forms, the context, and the linguistic custom.

Now, sing the following verses aloud and rhythmically:
Tvam eva m¹t¹ ca pit¹ tvam eva
Tvam eva bandhu¶ ca sakh¹ tvam eva /
Tvam eva vidy¹ draviªa, tvam eva
Tvam eva sarva, mama deva-deva //

In this verse there are the following two instances of coalescence tvam+ eva = tvameva; bandhuå + ca =bandhu¶ca.

Deva-devaå = dev¹n¹, devåå = dev¹dhidevaå = the God among (all) the gods, the supreme deity. Here the form Devadeva (= O God!) is in the Vocative case, since God is addressed by it. Tvam = you. Eva= only. Mama = my, mine. M¹t¹ = mother. Pit¹ = father. Bandhuå = relative, Sakh¹ = friend, companion. Vidy¹ = learning, knowledge. Draviªa = dravyam = money, wealth. Sarvam = all in all, everything.

Kulam = kul¹nat¹ = being born in a good family. ³lam = c¹ritryam = character. Tekåå = tejasvit¹ = being bright, brilliance. Balam = ¶aktimattvam = strength, being strong. Gauram = gurut¹y¹bh¹vaå = greatness, sense of importance. Pratyayaåå = su-paricitatvam = being well-known, firm conviction, trust. Snehaåå = prema = priyat¹ = affection, love. D¹ridryeªa = nirñhanatvena = due to poverty. Vinaªyatî = gets destroyed, gets lost.

In the paragraphs and verses given in the lessons so far, we have seen numerous a-k¹r¹nta masculine and neuter nouns, such as vacana, ¹rjava, pratyaya, ¶¹la, rØpa, bhojana, taila, dºna, d¹ridrya, etc. In the various forms of the masculine and the neuter nouns the terminations differ from one only in the Nominative, Vocative and Accusative cases in singular, dual and plural numbers. In the rest of the cases and numbers, the forms of both the masculine and neuter nouns have the same terminations.

The forms that differ in terminations in Mas, and Neu. are as follows:

<table>
<thead>
<tr>
<th>Deva (Mas.)</th>
<th>Pada (Neu.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pra. devåå</td>
<td>devau</td>
</tr>
<tr>
<td>Sam. devau</td>
<td>dev¹n</td>
</tr>
<tr>
<td>Dvi. devau</td>
<td>dev¹ni</td>
</tr>
</tbody>
</table>

Looking to the case terminations of the Nominative, Vocative and Accusative applied to the neuter nouns, instead of s, o and as in masculine, there is am, » and ¹ni in neuter; respectively, while in Vocative Singular the termination in both is elided.

Since the forms are similar in both the Nominative and Accusative, we have to guess on basis of the context whether a particular form is used in which of the two cases. For instance, Vi¬ªoå pada, vaikuª-ham asti / (Nom. Sing.) = The place of Vi¬ªu is Vaikuª-ha. Pelava, ¶ro¬³-pa, bhramarasya pada, katha, sahate ? (Acc. Sing.) = How does the tender
gentlemanly behaviour. \( \text{रुतम} = \text{ज्ञनम} = \text{knowledge}. \) A-bahu-bh¹¬it¹ = na ati¶ya, vaktu, svabh¹vaå = lack of too much talkativeness; not being given to much talking. Yath¹¶akti = \( \text{अक्षत्म} \) anus»tya = in accordance with one's capacity. KÅtajñat¹ = upak¹ra-sc»k¹raå = gratefulness. A¬­au = a¬­a-sa'khy¹å = eight. Guª¹å = sadguª¹å = (good) qualities. D»payanti = prak¹¶rayanti = reveal, make illustrious.

Par¹kramaå c¹ = Par¹kramaå + c¹ (å + c = ¶ = c = ¶c).
C¹bahubh¹¬it¹ = ca + a-bahubh¹¬it¹ (a + a = ¹).
A¬­au is Nom. Sing. of the Cardinal number a¬­an.
Par¹kramaå is Nom. Sing. of the a-k¹r¹nta mas. noun.
Guª¹å is Nom. Plu. of the a-k¹r¹nta mas. noun.
Prajñ¹, a-bahu-bh¹¬it¹, kÅtajñat¹ are Nom. Sing. of the ¹-k¹r¹nta fem. nouns.
Kaulyam, ¶rutam, D¹nam are Nom. Sing of the neu. nouns.
Yath¹-¶akti = ¶aktim an-atikramya = in accordance with one's (financial) capacity. It is an indeclinable compound formed by combining the words yath¹ and ¶akti.
D»payanti is Causal 3rd Per. Plu. of the root d»p (4 P.).

Kula, \( \text{हला} \), ca satyañ ca prajñ¹ tejo dhåtir balam / Gaurava, pratayaa sneho d¹ridryaã vina¶yati //5//
Yad¹ manu-yaå nirdhanaå bhavati tad¹ tasya kula m¹t¹ di
guª¹å vin¹å, gcachanti (iti asya \( \text{अक्षत्म} \) a-k¹r¹nta feminine noun
Kula, \( \text{हला} \), satyam, balam are Nom. Sing. of a-k¹r¹nta neu. nouns.
Kulam, ¶lam, satyam, balam are Nom. Sing. of a-k¹r¹nta neu. nouns.

Tejaå is Nom. Sing. of the sa-k¹r¹nta neu. noun tejas.
D¹ridryaã is Instr. Sing. of the a-k¹r¹nta neu. abstract noun (d¹ridra = daridrasya bh¹vaå) from the noun daridra (=poor, pauper, a destitute person).
Vina¶yati is 3rd Per. Sing of the root vi+na¶ (4 P.).
Dhåtir balam = dhåtia + balam (\( \hat{a} + b = r+b = rb \)).

Now let us recognize the various grammatical forms of the words in the above verse:

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In a metrical composition like this, the poet has to adjust the words skillfully in accordance with the exigencies of the meter concerned. But to grasp its sense and significance we have to construe the verse by rearranging the words of the verse in proper order of its sentences. This process is called anvaya, i.e., the prose order. Thus, we have in this verse the following sentences: Bhôå devadeva! Tvam eva mama m¹t¹ (asi) / Tvam eva mama pit¹ (asi) / Tvameva mama bandhuå (asi) / Tvam eva mama sakhi (asi) / Tvam eva mama vidy¹ (asi) / Tvam eva mama dravi§am (asi)

Now let us recognize the various grammatical forms of the words in the above verse:

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This style of composition explaining a Sanskrit verse in Sanskrit by giving its synonyms in a prose order is called a \textit{ippa\textsuperscript{a}} (=commentary). But if only the synonyms are given in the order in which they occur in the verse, but it is called \textit{ippa\textsuperscript{a}}. In ancient and medieval handwritten manuscripts, such \textit{ippa\textsuperscript{a}} is found to be written in the form of notes in the margins.

\textbf{Dhātīa} = dhairyam = fortitude. \textit{K-\textsuperscript{a}m\textsuperscript{1}} = k-\textsuperscript{ntī} = forgiveness, forbearance. \textit{Damaā\textsuperscript{1}} = self-control. \textit{A-steyam} = cauryasya abh\textsuperscript{1}va\textsuperscript{a} = non-stealing. \textit{˜aucam} = \textit{ucit\textsuperscript{1}} = piety. \textit{Indriya-nigrahaā} = indriy\textsuperscript{1}\textsuperscript{1} = niyamanam = control over the senses. \textit{Dhā} = buddhi\textsuperscript{1} = Intellect. \textit{Vidy\textsuperscript{1}} = jñ\textsuperscript{1}na\textsuperscript{a} = knowledge, learning. \textit{Satym} = satya-v\textsuperscript{1}ditva\textsuperscript{1} = truthfulness. \textit{A-krodhaā} = krodhasya abh\textsuperscript{1}va\textsuperscript{a} = absence of anger. \textit{Iti etat} = thus this (group of above enumerated good qualities). \textit{Dharma-lak\textsuperscript{a}am} = dharma\textsuperscript{a}m = characteristics of dutiful conduct. The verb \textit{bhavati} is implied.

\textit{Damaā}, indriya-nigrahaā, a-krodhaā are the Nom. Sing. forms of the a-k\textsuperscript{1}r\textsuperscript{1}nta masculine nouns. \textit{Dhā} is the Nom. Sing. of the i-k\textsuperscript{1}r\textsuperscript{1}nta feminine noun. \textit{K-am\textsuperscript{1}} and \textit{vidy\textsuperscript{1}} are the Nom. Sing. of the i-k\textsuperscript{1}r\textsuperscript{1}nta feminine noun. \textit{A-steyam}, \textit{˜aucam}, satym, da\textit{\textsuperscript{ak}am}, dharma-lak\textsuperscript{a}am are the a-k\textsuperscript{1}r\textsuperscript{1}nta neuter nouns. 

\textit{Dharma-lak\textsuperscript{a}am} is a compound word (sam\textsuperscript{1}sa) of the \textit{a-h-taputra\textsuperscript{a}} type formed by combining the two words dharma and lak\textsuperscript{a}m making them one word.

The following instances of coalescence occurs in this verse: visarga (:) + k\textsuperscript{=} = visarga (:)+k\textsuperscript{=} (i.e., no change). Mo +a = -mo \textsuperscript{1} (avagraha). -M + i\textsuperscript{=} = -mi\textsuperscript{1}. -å + v\textsuperscript{1} = -rv\textsuperscript{1}. -M + a\textsuperscript{1} = -ma. -aå + d\textsuperscript{1} = -o d\textsuperscript{1}. -m + dh\textsuperscript{1} = -' dh\textsuperscript{1}. 

\textbf{A-au gu\textsuperscript{1}a \textit{puru\textsuperscript{a}, d\textit{payanti}} \\
\textbf{Prajñ\textsuperscript{1} ca kaulya\textsuperscript{1}, ca damaā \textit{fruta, ca} /} \\
\textbf{Par\textsuperscript{1} krama\textsuperscript{1} cī bahubhī \textit{itī, ca} \\
\textbf{D\textsuperscript{1} na, yath\textsuperscript{1} \textit{-aktī k\textit{tajñatī, ca} //} \\
\textbf{Prajñ\textsuperscript{1} ca, kaulya, ca, damaā (ca), \textit{fruta, ca, par\textsuperscript{1} krama\textsuperscript{1} ca, a-bahubhī \textit{itī, ca, yath\textsuperscript{1} \textit{-aktī dī na, (ca), k\textit{tajñatī ca (ity ete) a\textit{-au gu\textsuperscript{1}a \textit{puru\textsuperscript{a}, d\textit{payanti.}}} \\
\textbf{Prajñ\textsuperscript{1} = prak\textsuperscript{1}m\textsuperscript{1}, jñ\textsuperscript{1}na\textsuperscript{a} = wisdom. Kaulyam = kula\textsuperscript{1} \textit{Nātī = Character in keeping with birth in a good family;}}
Kurv¹ªa - Nom. Sing. of the Pre. Part. kurv¹ªa of the root kÅt (8 U.), 'to do'. "ay¹-naå - Nom. Sing. of the Pre. Part. ay¹-na of the root ay¹ (2 U.), 'to sleep'. Bhûñj¹-naå - Nom. Sing. of the Pre. Part. bhûñj¹-na of the root bhûñj (bhûñj) (7 U.), to eat, to consume, to enjoy. Dad¹-naå - Nom. Sing. of the Pre. Part. dad¹-na of the root d¹ (3 U.), 'to give'. J¹n²-naå - Nom. Sing. of the Pre. Part. j¹n²-na of the root j¹n² (9 U.), 'to know'. Bruv¹ªa - Nom. Sing. of the Pre. Part. bruv¹ªa of the root brØ (2 U.), 'to speak'. Vardham¹naå - Nom. Sing. of the Pre. Part. vardham¹na of the root vâdh (7 U.), 'to grow'. Bahu-vi-ay¹-n = baha-vâ vi-ay¹, t¹n; this is a compound word formed by the combination of the two words bahu (adj.) and vi-aya.

In the above verses and their explanations, we find the forms of the Nominative Singular of the Present Participle (vartam¹-na-kÅdanta) spañat, jîghrat, hasat, m¹-nayat, pa-hat, jayat, j¹-grat, pañyat, añañat, gacchat, svapat, vásat, gāññat, umiññat, nimiññat, dh¹rayat, etc., and adh¹-y¹-na, sevam¹-na, lokam¹-na, kurv¹ªa, ñay¹-na, bhûñj¹-na, dad¹-na, j¹n²-na, bruv¹ªa, vardham¹na, etc., of the respective concerned Sanskrit verbal roots, shown above. Among them, the roots of the first group of them are of the parasmai-pada type, while those of the second one are of the tmane-pada type. Although these words are used to denote the sense of continuous action, they are not verbs. They are but the adjectives of some nouns or adverbial nouns. In such a situation, we sometimes utilize such constructions as, 'while touching', 'while smelling', 'while laughing', etc. This facility is available in Sanskrit, too. In order to express the sense of a complete action, we can use the verbal forms, and to express the sense of a continuous action, we can use the Present Participles of the concerned verbal roots. Such present participles are also known as the Verbal Derivative Adjective.

KÅdanta is a nominal word (pr¹-tipadika) in which a kÅ termination (pratyaya) has been suffixed to a Sanskrit verbal root, thus kÅ + anta = kÅ+anta / kÅ ante yasya tat badda-roªa, kÅdantam. The kÅ terminations are suffixed to formu-
Here, in the declension of the pronoun yu¬mad the forms tvi¹, te and te in the Sing., v³m, v³m and v³m in the Dual, and vaå, vaå and vaå, in the Plural of the Accusative, Dative and Genitive cases, respectively, are used optionally in lieu of the regular forms, though not in the beginning of a sentence or a verse.

In the previous lessons we have familiarized ourselves with the lengthening of homogeneous vowels (sa바a-d»rgha), of diphthonging, of heterogeneeous vowels (guªa-sandhi), and of long-diphthonging of heterogeneous (vÅddhi-sandhi) in the coalescence. Now, we shall do so about a few more types of coalescence.

In Sanskrit, when a heterogeneous vowel comes immediately after short or long i, u, Â or ã, they are seen to have been changed to, or replaced by, y, v, r, or l, respectively. This type of coalescence is known by the name Yaª-sandhi. \* The examples of the yaª-sandhi are as follows:

Yadi+api = yadyapi (i+a+ya) / iti+¹di = ity¹di (i+¹=y¹) / prati+ uttaraå = pratyuttaraå (i+u=yu) / prati+ekaå= pratyekaå /

Hetu+ arthaå = hetvarthaå (u+a=va) / guru+¹ de¶åå = gurv³ de¶aå (u=i=v) / s¹ dhuv¹ idam = s¹ dhvidam (u+i=v) / s¹ dhuv¹ odpam = s¹ dhvodonam (u+o=vo) / madhu+autsukyam= madhvau-tsukyam (u+au=vau) /

PitÅ+ a³ kaåå = pitra² kaåå (Å+ai = ra) / m³ tÅ+¹ j³n³ = matr³ - j³n³ (Å+¹ = ri) / bhartÅ+ ich³ = bhartrich³ (Å+i = ri) / nan³ Å³dy³ nam= nan³ ndrudy³ nam (Å+u = ru) / bhr³ Å³ odpam = bhr³ trodanam (Å+o=ro) / savsÅ+ aud³ ryam = svasraudd ryam (Å+au=rau) /

- ¹ kÅtiå = l¹ kÅtiå / ¹ idam = lidam / ¹ + dÅtaå = l¹ dÅtaå / ¹ + upari = lupari.

Lesson 6

Adhy¹ no bahØn granth¹ n sevam¹ no bahØn gurun / Lokam¹ no bahØn def¹ n bahujño j¹ yate naraå //

BahØn = many, numerous; granth¹ n = books; adhy¹ naå = one who studies; gurØn = teachers, preceptors; sevam¹ aå = one who serves; def¹ n = countries; lokam¹ naå = observing; naraå = man, person; bahujñaå = one who knows many things, versatile; j¹ yate = becomes.

Adhy¹ naå - Nom. Sing. of the Pre. Participle adhy¹ naå, derived from the root adhi+i (2 ¸.), 'to study'. Bahun, granth¹ n, gurØn, and def¹ n - Acc. Pl. of the nouns bahu (adj.), grantha, guru and defa, respectively. Sevam¹ naå = Nom. Sing. of the Pre. Participle sevam¹ naå, derived from the root sev (1 ¸.), 'to serve, to pursue, to enjoy'. Lokam¹ naå = Nom. Sing. of the Pre. Participle lokam¹ naå, derived from the root luk (1 ¸.), 'to look, observe. Bahujñaå = bahØn¹, pu-ka³ n¹, (= of many) vi-ay¹ b¹, (= of the subjects) j¹i³ t¹ vett¹ (= knower, one who knows). J¹ yate = La- (=Pre.) Pra. Pu. (=3rd Per.) Sing. of the root jan (4 ¸.), 'to be, to become, to be born.

Kurv³ b¹ = kÅtim amit¹, mita, ³ay¹ naå
Bhun¹j = no mita² amit¹, para, dad¹ naå /
J¹ n¹ no bahu-³ay¹ n mita, bru² b¹ åå
Utkar-å, bhuvå labhate sa vardham¹ naå //

Amit¹ = na mit¹ m = unmeasured, unlimited, many, numerous; kÅtim = karma = action; kurv³ b¹ = yaå karoti saå = one who does; mitam = measured, limited, less; ³ay¹ naå = yaå ¶ete = yaå ¶etanaå karoti saå = one who sleeps; bhun¹j = bhoga, kurv³ b¹ = yaå bhun¹j te saå = one who eats, enjoys; param = anyam = to others; dad¹ naå = yaå dad¹ ti saå = one who gives, donates; j¹i³ naå = yaå j¹i³ ti saå = one who knows; vi-ay¹ n = subjects, topics; bru² b¹ = yaå br¹v»ti saå = one who speaks; vardham¹ naå = yaå vardhate saå = one who grows, develops, matures. Saå = he, that one. (Naraå = man, person); Bhuvå = pÅthivy¹ m = on the earth, in the world; utkar-åm = ati¶ayam = high status, exalted position.; labhate = pr¹ pnoti = gets, obtains, achieves.

Påyan + tÅ®van = Påyan†Å®van (n+i= n). Similarly, Svapan + vasan = svapa†vasan (n+i= n). SpÅ®ban + jighran = spÅ®banjighran (n+j= n)), instances of para-savar:a coalescence; jighran + a†anan = Jighrann†anan (n+ a = naa). GAh- an + unmi-an (n+u = nnu). Unmi-an + nimi-an= unmi-anmi-an ( n+n =nn). Nimi-an + api = Nimi-annapi (n+a= nna), instances of reduplication, i.e., the addition of a nu@ gama in between, according to P¹@ini. Indriy:i + indriy:i-the-u = indriy:i + indriy:i-the-u (i+i=i), instance of lengthening of two short i vowels, i.e. savara-dvighha coalescence. Vartante + iti = Vartanta iti (e+i=a i), replacement of e by a, and then no further coalescence. Tyaktv:i + tma-uddhaye = tyaktv:i tma-uddhaye (i+i= i”). Lengthening of two short a vowels, i.e. savara-dvighha coalescence.

If, however, a heterogeneous vowel comes immediately after e or ai, the former changes to ay and the latter to ¹y. Similarly, if a heterogeneous vowel comes immediately after o or au, the former changes to av and the latter to ¹v. These ay, ¹y, av and ¹v have been briefly called ay¹di, i.e. ay and etc., by P¹@ini, and the coalescence resulting in them is called Ay¹di-sandhi. The instances of this type of coalescence are as follows:

Ne+anam= nayanam (e+a=ay) / nai+akaå = n¹ yakaå (ai+a=¹y) / hare+ iha = harayiha (e+i=ay) / Nriyai+udyataå = Nriy¹ yudyataå (ai+u=¹yu) /

Bho+anam = Bhavanam (o+a=ava) / vibho+ iha= vibhaviha (o+i=avi) / vi-⁹ o+e=vi-⁹ ave(o+e=ave) / pau+ akaå=p¹ vakaå (au+a=¹va)/ nau+ikaå=n¹ vikaå (au+i=¹vi)/

But, if after the final e or o is immediately followed by the short vowel a, then the a merges into the preceding vowel e or o. In other words, it adopts the form (³På) of the previous (³På) vowel, and in order to indicate that the a has dis appeared here, a sign of avagraha, looking like the Roman ‘a, is put in its place. In Roman transliteration it is shown by an apostrophe. This type of the coalescence is called the P³rva-r³pa-sandhi. The instances of this type are as follows:

Hare+atra=hare¹tra(e+a=³e') prabho+atra= prabho-³tra / (o+a=³o) loko+ ayam=³loko'yam / gop³lo+ aham= gop³ lo¹h'am /

Similarly, when the vowel a is immediately followed by e or o, the a being previous, adopts the form (³På) of, i.e., practically merges into, the following (para) e or o, but it its disappearance is not indicated by any sign like the avagraha. This type of coalescence is called the Para-³På-sandhi. The instances of this type of coalescence are as follows:
This richness was gradually lost in the Prakrits, Apabhraṣṭa, recent future continuous time of action (denoting to a future time generally or indefinitely, as also to a or i.e., or of the tomorrow and distant times (phrastic Future denoting a remote future time not of to-day, be indicated in its two different varieties: viz., First or Peri-
that of remote times (that of yesterday (its three different stages, viz., the past of today (Sanskrit. But in Sanskrit, the past can be indicated minutely in the past, present and future times, so also do the verb-forms in aṣvau = amṣaṣvau / late+asiñcat = late asiñcat / =dhenØ¹gacchataå / Am»+agnayaå = am»agnayaå / amØ+dhi

type of non-coalescence is practically known as
be operated, even if there is apparently a clear scope for it. 
ately after a
kept as it is, unchanged.
erate the rule, and leave the words uncoalesced or as they are. 
against this undesirable contingency it is customary not to op-
There is of course the scope for the
pragÅhya); and the Second or Simple Future, following the rules of coalescence are not to be operated, it becomes very difficult to guess as to which were there. This process is technically called PragÅhya, i.e. the word to be kept as it is, unchanged. Even if there occurs a word immediately after a pragÅhya word, the rules of coalescence are not to be operated, even if there is apparently a clear scope for it. This type of non-coalescence is practically known as pragÅhya-sandhi! The examples of it are as follows:

har»+1gatau = har»1gatau / dhenØ+1gachataå aØ = gacchataå / Am»+agnayaå = am»agnayaå / amØ+aνau = amØaνau / late+asiñcat = late asiñcat /

Just as in English verb-form can convey the sense of the past, present and future times, so also do the verb-forms in Sanskrit. But in Sanskrit, the past can be indicated minutely in its three different stages, viz., the past of today (adyatana-bhØta), that of yesterday (an-adyatana-bhØta or hyastana-bhØta) and that of remote times (parok»-bhØta). Similarly, the future can be indicated in its two different varieties: viz., First or Periphrastic Future denoting a remote future time not of to-day, i.e., or of the tomorrow and distant times (an-adyatana-bhavi-yat or ṣvastana-bhavi-yat); and the Second or Simple Future, denoting to a future time generally or indefinitely, as also to a recent future continuous time of action (adyatana-bhavi-yat).

This adduces to the richness of the Sanskrit language. This richness was gradually lost in the Prakrits, Apabhraṣṭa, etc.
and modern Indian languages that evolved from Sanskrit in course of time.

By way of specimen of the verb-forms of the anadyatana-bhavi-yat tense in Sanskrit, the following ones of the roots bhØ (1 P.) bh¹ (1 A.) may be noted:

\[
\begin{array}{cccc}
\text{Per.} & \text{Sing.} & \text{Du.} & \text{Pl.} \\
\text{bhavi-} & \text{bhavi-} & \text{bhavi-} & \\
\text{yati} & \text{yataa} & \text{yanti} & \\
3\text{rd} & \text{equals} & \text{They two} & \text{They all} \\
=\text{(He) will become} & =\text{(They two) will become} & =\text{(They all) will become} & \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Madh. Pu.} & \text{bhabhi-} & \text{bhabhi-} & \text{bhabhi-} \\
\text{yasi} & \text{yathaa} & \text{yathaa} & \\
2\text{nd} & \text{equals} & \text{You two} & \text{You all} \\
=\text{(you) will become} & =\text{(You two) will become} & =\text{(You all) will become} & \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Utta. Pu.} & \text{bh¹i-} & \text{bh¹i-} & \text{bh¹i-} \\
\text{y¹mi} & \text{y¹vaå} & \text{y¹maå} & \\
1\text{st} & \text{equals} & \text{We two} & \text{We all} \\
=\text{(I) shall become} & =\text{(We two) will become} & =\text{(We all) will become} & \\
\end{array}
\]

We have learnt in the Lesson 4 above (p.28, ft nt.) about the ten Lak¹ras of P¹ªini denoting various tenses and moods of the Sanskrit verb-forms. In the Sanskrit commentaries on the classical literary works like epics and poems, the explanation of the verb-forms have been given by mentioning the concerned Lak¹ra, as for instance the verb-form bhavati would be grammatically explained thus:

\[
\text{Bhavati iti bhØ-dh¹toå} \\
\text{la­i parasmaipade prathama-puru¬e eka-vacan¹nta' rØpam /}
\]

From the point of view of grammatical analysis, the terminations suffixed in the above-mentioned two sets of verb-forms are as follows:

---

SpŶan – Nom. Sing. of the Present Participle spŶat derived from the root spŶ (6. P.)=to touch. Jighran - Nom. Sing. of the Present Participle jighrat derived from the root ghr¹ (3 P.)= to smell. Hasan - Nom. Sing. of the Present Participle hasan derived from the root has (1 P.)=to smile, to laugh. M¹nayan - Nom. Sing. of the Present Participle m¹nayat derived from the root m¹n (1, 10 P.)= to honour, to respect.

SpŶan + api = sp»¶annapi (t + n = n + n = nn) / Jighran + api = jighrann api / Hasan + api = hasann api / M¹nayan + api = m¹nayann api / Here, since a follows the final n, the latter is duplicated, thus resulting in n+a=nna. From the P¹ªinian point of view, the adjunct nu-, known as nud¹gama, is added in between the n and a.

Pa-hato n¹sti mØrkhatva, japatn¹sti p¹takam / Maunin¹a kalaho n¹sti na bhaya, c¹sti j¹grataa // Pa-hataa = yaå pa-hati tasya = of the one who reads, i.e., studies. Na = not. Asti = has, exists. MØrkhatvam = buddhi-h¹naya bh¹vaå= foolishness, stupidity. Japat¹a = yaå japa, karoti tasya = of the one who mutters (holy mantras). P¹takam = p¹pam = sin. Maunin¹a = muneå bh¹vaå maunam = mØkat¹ = the state of a holy sage, keeping silent / yaå mØkat¹, p¹layati tasya= of the one who observes silence, keeps silent. Kalahaå = vighrahaå = quarrel, brawl, fight. Bhayam = bhØtiå = fear, fright. J¹grataa = yaå j¹garti tasya = to one who keeps awake, of one who is vigilant.

Parasmaipada

3rd Per. syati syartā syanti syate syete syante
2nd Per. syasi syathā syatha syase syethe syadhve
1st Per. syi mi syi vaā syi maā sye syi vahe syi mahe

When we analyze the above-mentioned forms of the roots bhō (1 P.) and bhī (1, , , e., an-adytana-bhavi-yat (=Second Future Tense), we find that in the parasmai-pada the form bhavi-yat breaks up into the following components: bhō+i+sy+a+ti (after the gua of the root vowel) bhō+i+ya+a+ti = (after the sandhi of o+i=av and conversion of s into s) bhav+i+ya+a+ti / Similarly, in the case of bhī+i-yate, the analysis is: bhī+i→i+sy+a+te = bhī+i→i+ya+a+te /

Just as in the la- (=Present Tense) parasmai-pada form of the root bhō in the Prathamā Puruṣa (Third Person) Singular, the adjunct (vikara) a is added before the concerned termination te, similarly, in the case of tmane-pada form of the root bhī too, it is added before the concerned termination te. But the particularly noteworthy point is the medial addition of i and sy sounds; they too are the gama or adjuncts. Of these two, the i is added to a set of particular Sanskrit roots that have been identified by Prāśaṇi as Set (=sa+i-), e., taking an additional i immediately after the root. The Sanskrit roots that do not take this i are called Ani- (=an+i-), e., not taking the

§ In future, if we want to go deeper in the Sanskrit Grammar, the following details would be very much useful. In his Dhū-pāha, i.e., the traditional list of the classified Sanskrit roots, Prāśaṇi has mentioned the roots along with their respective meaning, and in the beginning of the sub-divisions in the list he has given many details about peculiarities of the roots. For instance, bhō sattāyām udāttā parasmai-bhāi-ā / i.e., the root bhō meaning 'to be/become' has the accent vowel and takes the parasmai-pada terminations. Then, athaiddhi dayā kathyaṃdāi a-sti, tām-bhāi-ā-dā / i.e., now, the thirty-six roots beginning with edhā and ending with kaṭhā, take the tmane-pada terminations. Iyūdi tā āanudā tetaā / Up to this, (each of these roots) has the accent vowel, and their anubandha, i.e. the signatory consonantal element, is unaccented. In the Siddhā-ta-kauumudā= of Bha-oj-Dik-ta and in the Higher Sanskrit Grammar of M. R. Kale (pp.295-297) a few kārikā verses beginning with 'Oḍ-dā-antair-yauti,uk+kāu ..' etc are given in which the list of Se-, Ani- and Ve- is given.

Lesson 7

Dur = bad, difficult, e.g. durjanaā / durjayaā / durvyodhanaā /
Vi = opposite, different, special, e.g. viyojayati, vinśati / vidharmaā / vidvā / 
. = from all over, up to, a bit, e.g. 1chḍ dayati / 1samanta t / o-āam
Ni = in, under, e.g. nipaṭati / nīvā / nilayaā / nīgamaā /
Adhi = above, over, e.g. adhvasati / adhipatiā / adhāā / adhi-hā nam
Api = near, only, e.g. api dadvāt / api dadvānam / (at times the initial a is elided, as in, pidadvāt / pidadvānam
Ati = above, too much, e.g. atisāti / ativā-ā / atvā-ā nam
Su = good, fully, e.g. sucaritā / sukaā / subodhaā /
Ut = up, on, upwards, e.g., udgcchati / udhbhavaā / uṭhā āā /
Abhi = towards, near, e.g. abhigacchati / abhisāraā / abhimaṇyaā /
Prati = opposite from, contrary to, in the opposite way, e.g., pratigacchati / Pratyuttaraā / pratigacam / Prati
Pari = from all sides, fully, e.g., pari pūrayati / pari pūrayati / pariṇāvaā / pariṇāvaā
Upa = near, towards, beside, e.g., upāt / upanidhā / upakramaā / upasā, hā āā /

Sing aloud the following verses, and read aloud their explanatory sentences:

Spān api gajo hanti jighranai bhujā, gamaā / Hasann api nāpo hanti mā nayann api durjanaā //
Gajaā (=an elephant) spān (= by touching) api (=only) hanti (=kills). Bhujā, gamaā (= a serpent) jighra (= by smell-ing) api hanti / Nāpā = a king hasan (with a smile, smilingly) api hanti / Durjanaā (a wicked person) mā nayann (being respected, honoured) api hanti /
dh¹toå, pari-purvak¹t hÅ-dh¹toå, anukrameªa prah¹raå, ¹h¹raå, sa, h¹raå vih¹raå parihr¹raå iti n¹m¹ni sañj¹yante, i.e., when the prefixes pra, ¹, sam, vi and pari are prefixed, respectively, to the verbal-root hÅ, the words formed are: prah¹ra = a blow; ¹h¹ra = food, eatable; sa, h¹ra= killing; vih¹raå= moving about; parihr¹raå = avoidance.

The Sanskrit grammarians have listed the following 22 upasargas, viz., Pra, Par¹, Apa, Sam, Anu, Ava, Nis, Nir, Dus, Dur, Vi, , Ni, Adhi, Api, Ati, Su, Ut, Abhi, Prati, Pari, Upa / Upa = gauªa-rupeªa, sÅjyante iti upasarg¹å /, i.e., since these prefixes are attached (sarga) as subordinate (upa) elements to the words, they are called the upasarga, i.e., prefixes. By keeping in the mind their meanings, we can easily grasp, and trace, the changes in the meanings due to them in the original words. The list of the above upasargas, with their meanings is as follows:

- **Pra** = excellently, in very good way, e.g. pray¹ti / prahra-å / prakŬ­am /
- **Par¹** = in the reverse direction, e.g., par¹gacchati / par¹jayaå / par¹bhavaå /
- **Apa** = down, lower than, e.g., apay¹ti, apak¹raå / apam¹naå /
- **Sam** = together, in good manner, fully, e.g., sambhavati / sa, v¹daå / sa, gamaå / sa, śuddhiå /
- **Anu** = following, behind, together with, e.g., anugacchati / anut¹paå / anukaraªam /
- **Ava** = downwards, separate from, e.g., avataraati/ avagacchati / avat¹raå / avadh¹raå/am /
- **Nis** = from within, without, e.g., nissarati / nist¹raå / ni-k¹maå /
- **Nir** = out of, without, e.g. nirgacchati / nir¹h¹raå / nirañjanaå /
- **Dus** = bad, difficult, e.g., dustarati / dußmarati / du-k¹laå/

Additional i, and those roots that take it optionally are called **Vet** (=v¹+i-), i.e., either taking it or not taking it.

Now, sing aloud the following verse, trying to grasp its meaning:

R¹tr¹r gami¬yati bhavi¬yati suprabh¬tam
Bh¹sv¹n ude¬yati hasi¬yati cakrav¹lam /
Ittha, vic¹ rayati ko¶a-gate direphe
H¹ hanta hanta nalini, gaja ujjah¹ra //

Now, read aloud the following explanation of the above verse, trying to grasp its meaning:

R¹tr¹ (the night) gami¬yati (will pass off) / Suprabh¹tam = suryodayasya pØrva' su¬­hu prak¹¶aå (the morning light), bhavi¬yati / bh¹ sv¹ n = tejasv» = bh¹nuå = sØryaå (=the Sun), ude¬yati = udaya' gami¬yati (=will rise) / Cakrav¹la' (=the circle of mountains), hasi¬yati prasanna' bhavi¬yati (=will laugh, will be glad) / Ittha, = eka, prak¹reªa (=in this manner) / ko¶a-gate = padma-ko¶e band»bhØte (=when stationed in the closedpetals of a lotus) / dvirephaå = dvau repau yasan¹mini saå t¹dÅpa = brahmaråa = the one in whose name brahmaråa there are two r vocables, i.e., the honey-bee. Vic¹ rayati = yad¹ vic¹ra, karoti tad¹= when (it) was thinking, then. H¹= Oh! / Hanta hanta = alas! alas! / Gajaå = hast» = elephant / Nalinim = n»la-kamalam = the blue lotus / Ujjah¹ra = uddhålåya aharat = udak-åpat = having uprooted took away /

Narrated in this verse is a simple tragic incident about a honey-bee that was busy drinking honey in a pericarp of a blue lotus, and forgot about the setting sun in the late evening when the petals of the lotus automatically close down. Consequently it was imprisoned in it. Then, it went on thinking in a hope that next morning with the sun arising the day will brighten up the circle of the mountains, and he will be freed. But, unfortunately, there came an elephant in the lotus pond, uprooted the lotus and took it away, thus ultimately killing the honey-bee imprisoned in it. But, herein the poet has tried to pack a
very serious philosophical message about the general worldly life-style of common human beings who are busy enjoying the worldly sensual pleasures, unmindful of the ultimate fate of dying, and remaining caught up in the cycle of births and deaths as infinite variety of living beings. Remaining engrossed in worldly sensual pleasures is but nescience, and there is no hope of ever getting liberated from it, until the Ultimate Reality is realized through the realization of the Self. The poet has chosen the mode of a parody to deliver his philosophical message effectively.

If you will sing aloud repeatedly the verses given by way of illustrations in this book, and consequently memorize them permanently, you will simultaneously enjoy the melodious linguistic nature of the Sanskrit language, the profound truths and the deep knowledge ingrained in them.

Now, let us look in the verse from the point of view of some grammatical peculiarities, viz., Ujjahⁱ ra= Ud+ hÅ (3 P.), ‘to uproot’, Li- (= Pluperfect), 3rd Per. Sing. H¹ and Hanta are the indeclinables. In r¹ triå+ gami-yati and bh¹ nuå ude-yati, the final â (i.e., the visarga) has been changed to r by coalescence. But in Gajaå+ ujjahⁱ ra, the â has been elided.

From the syntactic viewpoint, the usage ko-a-gate dvirephe vic¹rayati is an instance of Vocative Absolute (sati sapatam) in which all the nouns are put in the vocative case, and they denote the sense of yad¹ ... tad¹ (=when ..., then). Vicintanyati is the Voc. Sing. of the Present Participle vicintayat formulated from the root vi+cint (10 P.).

LESSON 7
(Saptamaå P¹-haå)

Now, sing again aloud, the verses in the last lesson, keeping in view their meaning.

It happens sometimes in the words that we find some letters prefixed to them, as for instance in, anu-bhava, ud-bhava, par¹-bhava, vi-bhava, and etc. Such usages are found in English also, as for instance, in the words like, un-able, dis-appear, mis-print, in which the prefixed elements un, dis and mis convey the sense opposite to that of the words able, appear and print. In Sanskrit such prefixed word-elements are called upasarga. These upasargas are prefixed not only to the verbs, but also to nouns, adjectives, adverbs, verbal derivatives, nominal verbs, and etc., as for instance in pra-bh¹tam, su-¶obhanam, Anu-bhavati, prati-bodhayati, anu-dinam, etc. The Sanskrit grammarians firmly believe that all nouns are originally derived from verbal roots, and, therefore, the upasargas are originally prefixed to the verbal-roots, and they modify their meanings. The following verse is popular in this context:

Upasargeªa dh¹tvartho bal¹d anyatra n»yate / Prah¹ra-¹h¹ra-sa'h¹ra-vih¹ra-parih¹ra-vat //

Read aloud this verse, its following explanation, and try to grasp its meaning:

Upasargeªa = by the prefix. Dh¹ tvarthaå = dh¹ toå arthaå = the meaning of the verbal-root. Bal¹t = bala-pØrvakam = forcibly. Anyatra = mØl¹rth¹t anye arthe = to the meaning other than the original. N»yate = pr¹pyate = is taken away, is conveyed, is denoted. Prah¹ra-¹h¹ra-sa'h¹ra-vih¹ra-parih¹ra-vat = yath¹ prah¹raå, ¹h¹raå, sa'-h¹raå vih¹raå pari-h¹raå / The verbal root hÅ means ‘to take away, to carry, to bear’. Now, pra-purvak¹t hÅ-dh¹toå, ¹-purvak¹t hÅ-dh¹toå, sa,-purvak¹t hÅ-dh¹toå, vi-purvak¹t hÅ-
Let us look into them from the viewpoint of grammatical analysis:

BhØ (1 P.) 'to be' - a+bho+a=bhav+a+t= abhavat / Y¹ (2 P.) 'to go' - a+y¹+a+t = ay¹t / Similarly, anu+y¹ 'to follow' - anu+a+y¹+a+t = anv+a+y¹+a+t = anvay¹t / VÆ (1 P.) 'to remain, to stay as' - a+vÆ+a+a+t = a+vart+a+a=t = avartata / Cint (10 U.) 'to think' - a+cint+a+y¹+a+t = acintay¹t / Vi+sê 'to send' - vi+a+sê+a+t = vsêat / Ud+sê (1 P.) 'to get up' - ud+a+sth¹+a+t = ud+a+ti+h+a+t = Udati+hat / Similarly, Pra+sth¹ (1 P.) 'to set out, start' - pra+a+sth¹+a+t = pra+a+ti+h+a+t = pr¹ti+hat / Prach (6 P.) 'to ask' - a+pracch+a+t = a+pÅcch+a+t = apÅcchat / KÅ (8 U.) 'to do' - a+kÅ+a+t = akÅt

In some of these verbal forms, there is a prefix before the root, while others do not have any prefix. And, in all of these forms, an adjunct a is added before the root or between the prefix and the root. Then the adjunct of the root-class has been added just after the root, and due changes of guªa etc., have taken place. **After that the termination of the past tense**, denoting the sense of the past, has been suffixed.

This type of the Past Tense is called La¡, i.e., Hyastana (= belonging to yesterday) or Anadyatana (= not belonging to today), i.e. Imperfect.

Let us see the forms of the roots nÅt and yudha in this Imperfect, by way of specimen:

**nÅt (4 P.) 'to dance'**

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<thead>
<tr>
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<tbody>
<tr>
<td>Pra.</td>
<td>anÅtyat</td>
<td>anÅtyat¹m</td>
<td>anÅtyan</td>
</tr>
<tr>
<td>3rd Per.</td>
<td>= (He) danced</td>
<td>= (They two) danced</td>
<td>= (they all)</td>
</tr>
<tr>
<td>Madh.</td>
<td>anÅtyaå</td>
<td>anÅtyatam</td>
<td>anÅtyata</td>
</tr>
<tr>
<td>2nd Per.</td>
<td>= (You) danced</td>
<td>= (You two) danced</td>
<td>= (You all) danced</td>
</tr>
<tr>
<td>Utta.</td>
<td>anÅtyam</td>
<td>anÅty¹va</td>
<td>anÅty¹ma</td>
</tr>
<tr>
<td>1st Per.</td>
<td>= (I) danced</td>
<td>= (We two) danced</td>
<td>= (we all) danced</td>
</tr>
</tbody>
</table>
Now, sing aloud the following verse, trying to grasp its meaning:

Kurv³ aã - Nom. Sing. of the Pre. Part. kurv³ a of the root kÅ (8 U.), 'to do'. ay³ naã - Nom. Sing. of the Pre. Part. ay³ na of the root µ (2 U.), 'to sleep'. Bhuñj³ naã - Nom. Sing. of the Pre. Part. bhuj³ na of the root bhuj (bhunj) (7 U.), 'to eat, to consume, to enjoy'. Dad³ naã - Nom. Sing. of the Pre. Part. dad³ na of the root d³ (3 U.), 'to give'. J¹n¹naã - Nom. Sing. of the Pre. Part. J¹n¹na of the root jën (9 U.), 'to know'. Bruv³ aã - Nom. Sing. of the Pre. Part. bruv³ a of the root brø (2 U.), 'to speak'. Vardham¹naã - Nom. Sing. of the Pre. Part. vardham¹na of the root vadh (7 U.), 'to grow'. Bahu-vi¬ay¹n = bahavaå vi¬ay¹å, t¹n; this is a compound word formed by the combination of the two words bahu (adj.) and vi¬ay.

In the above verses and their explanations, we find the forms of the Nominative Singular of the Present Participles (vartam¹na-kÅdanta) spåkat, jighrat, hasat, m¹nayat, pa¬hat, jayat, j¹grat, pa¬yat, a¬hat, gachat, svapat, vi¬sat, visÅJat, adh»at, unmi¬at, nimi¬at, devam¹na, lokam¹na, kurv³ aã, ay³ naã, bhøj³ naã, dad³ naã, j¹n¹naã, bruv³ aã, vardham¹naã, etc., of the respective concerned Sanskrit verbal roots, shown above. Among them, the roots of the first group of them are of the parasmaí-pada type, while those of the second one are of the ¹tmane-pada type. Although these words are used to denote the sense of continuous action, they are not verbs. They are but the adjectives of some nouns or pronouns or adverbial nouns. In such a situation, we sometimes utilize such constructions as 'while touching', 'while smelling', 'while laughing', and etc. This facility is available in Sanskrit, too. In order to express the sense of a complete action, we can use the Present Participles of the concerned verbal roots. Such present participles are also known as the Verbal Derivative Adjective (dh¹ tu¬s¹ dhita¬vi¬e¬a³ a).

The grammatical verbal forms used in the above verses are of the Lo-, i.e., the Imperative Mood. Tyaja = Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing., of the root chid (7 U., chinatti/chinte), 'to cut asunder. Bhaja = Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing., of the root bhaj (1 U., bhajati/bhajate), 'to act, to adopt'. Kuru = Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing., of the root kÅ (8 U., karoti/kurute), 'to do'. Smara = Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing., of the root små (1 P., smarati), 'to remember, to think upon, to long for. PÅcchasva = Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing., of the root prach (6 P., pÅcchasva), 'to ask, to seek for'. Similarly, apanaya (apa+n¹ 1 U., apanayati/apanayate, 'to lead away., rob, steal, take or drag away, remove), damaya (dam 4 P., d¹myati, to tame, control), tama (4 P., t¹myati, to calm down, put an end to, stop), raya (rø+ s¹dÅ A U., røåti/ røåte, 'to expand, extend, spread abroad, diffuse, t¹ røya (s¹dÅ A U., s¹dÅåti/stÅÅåte, 'to strew, scatter'), jahi (3 P. jah¹ti, 'to abandon, resign, let fall, omit), brøni (brøø 2 U., tain¹) are the Lo-. Madh. Pu., i.e., Imp. 2nd Per. Sing. forms of the
pra-vi-calanti / pra = prakarśa, vi = viruddha, yathā syā, tathā, calanti = calana, kurvanti = cara, kurvanti / Arthā, tatha na kurvanti / Ida, tā tparya, (= essence) / Dhairyavantaṁ
dhairyaṁ

Janāṁ nindā, stuti, lakṣmī-prāptī, lakṣmī-hāni, maraśasya nikaatā, maraśasya dūvatā, dūvā (= having seen, in view of), nyāya-yuktā mārgāṁ naiva bhavanti (= do not at all swerve from).

Yataṁ (=because), teṁ nyāya-niḥ-ninda-stuti-nirapekṣa, lakṣmī-prāptī-nirapekṣa, maraśa-samāpati-dūvatā-nirapekṣa, bhavati /

This verse reveals the nature of the persons steadfast in their justice-based way of life, which is not affected by the fear of the loss of fame, wealth, or even life itself.

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

Tyaja durjana-sa, sarga, bhaja sā-dhu-samāgamam /
Kuru puṣyam ao-rātra, smara nityam a-nityatā m //

Idam (=this is) asya 1 lokasya vivarām (=elaboration, explanation). Durjanena saha, sa, sargā sa, parkā, iti durjana-sa, sarga, ta, tyaja, tasya tyāga, kuru / Sā-dhunā sajjanena saha, samā-gamā, samyak melana, iti sā-dhu-sā-gamā, ta, bhaja kuru / Ahotra, divase rātrau ca, puṣya, paropakārtha, karma, kuru samā-cara / Nitya, pratidinm, anityatā, svasya dehasya 1yu-yasya, dhanasya bāndhavā, sukhasya, iti etat-sarvasya asthīyita, naśarabha, vā, smara smara, kuru //

Now sing aloud the following verses, formulate new sentences as shown below on the basis of this verse, write them in your notebook, and read them aloud:

Guṇa, pācchasva mā rūpa, pācchasva mā kulam /
Siddhi, pācchasva mā vidyā, bhoga, pācchasva mā dhanam //

Kādanta is a nominal word (prātipadika) in which a kā termination (prataya) has been suffixed to a Sanskrit verbal root, thus kā + anta = kād+anta / kā ante yasya tatārpa, kādantam / The kā terminations are suffixed to formulate the subjective, verbal or abstract nouns, and they denote the continuous action in the Present Tense. Similarly, the participles that denote the continuous action of the Past Tense are known as the Bhātā-kādanta, and those denoting the action of the Future Tense are known as the Bhavi-yat-kādanta.

In the Present Participle forms, spśat, jighrat, hasat, and etc., we find the termination at suffixed in them. This is because the roots, spśa, ghrā, has, etc., underlying in them are of the parasmai-pada type, while in the Present Participle forms, adhi+na, sev, lok, etc., underlying in them are of tmane-pada type. Since the first group of the Present Participles forms are ta-kāranta (=ending in the consonant t), their declension is found to be in accordance with that of the nouns ending in the consonant t. And, since the second group of the Present Participles forms are a-kāranta (=ending in the vowel a), their declension is found to be in accordance with that of the nouns ending in the vowel a.

In the Pāṇinian system, termination at of the Present Participle is mentioned as tatā and the termination na is mentioned as nac, and hence in the Pāṇinian parlance the Present Participle is called the tatānta (= tatā+anta, i.e., ending the termination tatā or najanta (= nac+anta, i.e., ending the termination nac).

Now, in the case of the roots belonging to the parasmai-pada type the termination tatā is suffixed to the aīga of the

-------------------------------------------------------------------------------------

• The term Aīga denotes the intermediate condition of the verbal root after the addition of the sign of the root-class (ga-prataya), but prior to the suffixing of the termination of a tense or a mood, for instance, bhā+ a = bhā+ a = bhava.
root. For instance, spañ + at = spañat, ghr¹ + at = jighra+at = jighrat, man+ at = m¹+n + ay+ at = m¹nayat. And, in the case of the roots belonging to the ¹tmane-pada type, the termination ¶¹nac is suffixed to the a³ ga. In the case of the roots belonging to the ¹tmane-pada type, the termination ¶¹nac is suffixed to the a³ ga. In the case of the roots belonging to the ¹tmane-pada type that have the hal-anta a³ ga, i.e., ending in a consonant, the termination ¹na is suffixed to them. For instance, adhi-²+¹na= adhi-²+¹na= adh²y+¹na= adh²y¹na. But, in the case of the roots belonging to the ¹tmane-pada type that have the ad-anta-a³ ga, i.e., ending in the vowel a, an additional muk adjunct (muk-¹gama= muk-¹gama, i.e., m) is prefixed to the termination ¹na, thus making it m+¹na=m¹na). For instance, sev+m¹na= sev-a+m¹na

The sentences in which such Present Participles are used, the construction is kartari, i.e. direct, with predomination of the subject, and the verb expressing the basic action construes with the subject in points of person and number in such cases, as for instance in, Amit¹, kår¹, kurv¹ªa, ṭay¹na, etc., the termination is ¹na, while in those, like sevam¹na, lokam¹na, etc., the termination is m¹na.

The root dhÅ (1 U.) dharati/dharate (=to hold) can be conjugated in the parasmai-pada by suffixing the terminations tu, t¹ m, antu (in 3º. Per.), -, tam, ta (in 2º. Per.), and ¹ ni, ¹ va, ¹ ma (in 1º. Per.), respectively, to its base dhar-ा. It can be conjugated in the ¹tmane-pada by suffixing the terminations t¹ m, it¹ m, ant² m (in 3º. Per.), swa, ith¹ m, dhvam (in 2º. Per.), and ai, ¹vahai, ¹mahai (in 1º. Per.), respectively. Now, imagine these forms accordingly and recite them aloud, like dharatu, dharati¹ m dharantu, etc.

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

Nindantu n-ti-nipu²b yadi v¹ stuvantu
Lak-m¹ sam¹ vïfatu gacchatu v¹ yathæ-am /
Adyaiva v¹ mara³am astu yug¹ ntare v¹
Ny² v¹ t pathãa pravicalanti pada, na dh¹r¹ å //

Asya ¶lokasya ayam arthaå / N-ti-nipu³b å = lokavâh¹re kuññ¹ å jan¹ å / Nindantu = nind¹, kurvantu / Yadi v¹ = atha v¹ (=or else) / Tebhyaå = N-ti-nipu³b ebhyaå, yadi rocate = ¹ nanda-d² yaka, pratibhi¹ ti, tad² stuvantu = stuti, kurvantu / Athav¹, lak-m¹ = ram¹ = sam³ddhi¹ = aìvarya', t¹saiy yathæ-a, = yena prak¹r²a aìcchitam bhavati tathi¹, sam¹ vïfatu / sa, = samya= su-hu-prak¹r²a aìc, vïfatu= pravicalantu / Arth¹t (=that means), sam³ddhi¹ yadi t¹saiy rocate tad¹, mama gãhe praîvaå, karotu / V¹ = athav¹ (= or), yadi t¹saiy na rocate tad¹, mama gãhe baliå gacchatu (= may get out). Mama, mara³a, = pr³³ a³-b³ gãå (= death), adya eva = asmin eva divase (= today itself, even today), bhavatu (= may occur, take place), athav¹, yug¹ ntare = dvit-ye kasmin cit trying aparasmai yuge (= in another age cycle), bhavatu / Eva, vic³ ra, kurvantaå, dh💰Å å, = dhairavyantaå puru³ å, ny² y² t = ny² y¹ yukt¹ t, pathãa = m² rãg¹ t, pada, = ekam api pad³ rpa³a, , na,

In English, we have the usages like ‘come’, ‘go’, ‘stand up’, ‘sit down’, ‘attention’, ‘stand at ease’, ‘double up’, ‘stop’, ‘bless you’, etc., to express the feelings like order, command, expectation, de•sit down’, ‘attention’, ‘stand at ease’, ‘double up’, ‘stop’, ‘bless you’,

In this lesson we have seen the usage of the verb used with it is customarily put in the Pra. Pur. (i.e. 3rd Per.). For instance, Bhav¹n (= your good self) gacchanti (=is going). Bhavantaå (=your good selves) sam¹ gacchanti (= are coming together) adya (=today). , y¹ntam (=to the visitor) vadati (=they tell) ¹ gacchantu (= please come), upavidtu (= please take your seat), sv¹ gatam (=welcome) iti (=thus, that)/

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<td>bhavatu</td>
<td>bhavat¹m</td>
<td>bhavantu</td>
</tr>
<tr>
<td>3rd</td>
<td>=let/ may (it)</td>
<td>=let/ may they (two)</td>
<td>=let/ may they (all)</td>
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<td>be/ become</td>
<td>be/ become</td>
<td>be/ become</td>
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<tr>
<td>Ma.</td>
<td>bhava</td>
<td>bhavatam</td>
<td>bhavata</td>
</tr>
<tr>
<td>2nd</td>
<td>=let thou / may (you)</td>
<td>=let/ may you (two)</td>
<td>=let/ may you (all)</td>
</tr>
<tr>
<td></td>
<td>be/ become</td>
<td>be/ become</td>
<td>be/ become</td>
</tr>
<tr>
<td>U.</td>
<td>bhav¹ni</td>
<td>bhav¹va</td>
<td>bhav¹ma</td>
</tr>
<tr>
<td>1st</td>
<td>=let me/ may (I)</td>
<td>=let us/ may we (two)</td>
<td>=let us/ may we (all)</td>
</tr>
<tr>
<td></td>
<td>be/ become</td>
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Kamp (1 , .) = to quiver, tremble

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</thead>
<tbody>
<tr>
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</tr>
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<td>=let/ may they (all)</td>
</tr>
<tr>
<td></td>
<td>quiver / tremble</td>
<td>quiver / tremble</td>
<td>quiver / tremble</td>
</tr>
</tbody>
</table>

Now, read aloud the following verse, understand its meaning and the special syntactical usages in it:

Gacchan pip¹liko y¹ ti yojan¹ n¹, yat¹ ny api / A-gacchan vainateyo pi padam eka, na gacchati // Pip¹lika = an ant This word is masculine in Sanskrit, while it may be feminine or even neuter in English. atam = hundred. Yojan¹ n¹, gacchantu (=your good selves) = they are coming Yojan¹n¹' (=about four or five hundred miles); this an idiomatic construction. Vainateya = an eagle, lit. the son of Vinat¹, a female eagle. This verse reveals one of the laws of success in life, and here, the moving ant represents an endeavoring active person, and the unmoving eagle represents an inactive idle one.

In Sanskrit conversation, it is customary to address a person respectfully by using the Sanskrit pronoun Bhavat, and the verb used with it is customarily put in the Pra. Pur. (i.e. 3rd Per.). For instance, Bhav¹n (= your good self) gacchanti (=is going). Bhavantaå (=your good selves) sam¹ gacchanti (= are coming together) adya (=today). , y¹ntam (=to the visitor) vadati (=they tell) ¹ gacchantu (= please come), upavidtu (= please take your seat), sv¹ gatam (=welcome) iti (=thus, that)/

Now, sing aloud all the Sanskrit verses given in this lesson, keeping in mind their meanings.

In this lesson we have seen the usage of the ta-k¹t¹na words, i.e., those ending in t, such as, gacchat, bhavat, kurvat, and etc. Their declension is mostly similar to that of the other ta-k¹t¹nta Sanskrit nouns, except in a few cases of particular
words of that type. This dissimilarity should be carefully noted, as in the following two words:

<table>
<thead>
<tr>
<th>Case</th>
<th>Sing.</th>
<th>Du.</th>
<th>Pl.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pra.</td>
<td>maha$^1$</td>
<td>maha$^1$ ntau</td>
<td>maha$^1$ ntaa</td>
</tr>
<tr>
<td>Nom.</td>
<td>a great one</td>
<td>(two) great ones</td>
<td>(all) great ones</td>
</tr>
<tr>
<td>Sa.</td>
<td>mahan</td>
<td>maha$^1$ ntau</td>
<td>maha$^1$ ntaa</td>
</tr>
<tr>
<td>Voc.</td>
<td>O your good self</td>
<td>O (two) great ones</td>
<td>O (all) great ones</td>
</tr>
<tr>
<td>Dvi.</td>
<td>mah$^1$ ntaam</td>
<td>mah$^1$ ntau</td>
<td>mahataa</td>
</tr>
<tr>
<td>Acc.</td>
<td>towards</td>
<td>towards</td>
<td>towards</td>
</tr>
<tr>
<td>TÅ.</td>
<td>mahataa</td>
<td>mahady$^2$ m</td>
<td>mahaddhiia</td>
</tr>
<tr>
<td>Instr.</td>
<td>by a great one</td>
<td>by (two) great ones</td>
<td>by (all) great ones</td>
</tr>
<tr>
<td>Dat.</td>
<td>to a great one</td>
<td>to (two) great ones</td>
<td>to (all) great ones</td>
</tr>
<tr>
<td>Pañ.</td>
<td>mahataa</td>
<td>mahady$^2$ m</td>
<td>mahaddhyaa</td>
</tr>
<tr>
<td>Abl.</td>
<td>from a great one</td>
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<td>mahatoa</td>
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<td>mahatu</td>
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<td>mahatoa</td>
<td>mahatsu</td>
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</table>

-Mahat (m.) = big, great

Now, read aloud the following sentences understanding their meaning:

-Ko'ham asmi / Aha, manu-vo 'smi / Ki, n$^1$ ma tava?

-Da'jaratha iti mama n$^1$m$^1$sti / Kutrayo 'si? Gujaratryo 'smi / Ayam aparaa ko 'sti? Sa na-avaraa / Kuta $^1$gacchata yuv$^1$m? Bh$^1$gukacchata $^1$gacch$^1$va $^1$v$^2$m / Kayor nagarayor yuvayor vartam$^1$na-k$^1$le niv$^1$ sau sta? / vayo$^1$ s$^1$kara-va-odarayor ghau sta / Nanu param$^1$ rthataa ko 'si? Param$^1$rthatas tu n$^1$ha, manu-vo, na ca devo, n$^2$p$^1$ yak-o, gandharvo, naiva r$^1$k-asa, na br$^1$hma$^2$o, n$^2$p$^1$ k-atriyo, no vai$^1$yo, na ca ñdoro, na b$^1$lo, na yuv$^1$, n$^2$p$^1$ v$^2$dhho, no deho, na mano, nendriy$^1$ 'a i / Tad adhun$^2$kathya ko 'si param$^1$rthata / Param$^1$rthatas tu so 'ham / Nanu sa iti kim? $^1$Ar$^3$u / Sa ity para, brahma, param$^2$tm$^1$ / Aham iti c$^1$k-ara, brahma, ñduddha $^1$tmeti t$^1$vat/ Aha, brahm$^1$, 'smi// Tad utka, bhagavat$^1$ $^1$akar$^1$c$^1$rye$a$ yat - j'wo brahmaiva, n$^1$paraa /

-Ka$a$ = who? Aham = I. Manu-ya = a human being. Kim = what? N$^1$ma = name. Kutraya = belonging to which place?

Lesson 8

Like the sense of the verb forms of the English root 'to be' in the Present Tense, the same sense is expressed in Sanskrit through the verbal roots bhØ (1 P.), vØt (1 .), and as (2 P.). It should be noted that from among these, the initial $^a$ of the verb-forms of the root as, is sometimes elided in the Present Tense, as shown below:

-As (2 O) = bhØ (1 P.), to be, become'}

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<tr>
<td>TÅ.</td>
<td>bhavat$^1$</td>
<td>bhavady$^2$ m</td>
<td>bhavaddhiia</td>
</tr>
<tr>
<td>Instr.</td>
<td>by your good selves</td>
<td>by your good selves (two)</td>
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<tr>
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<td>bhavantaa</td>
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<tr>
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Lesson 8

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</table>

-As (2 O) = bhØ (1 P.), to be, become
Lesson 7

Sap.

bhavati               bhavatoå               bhavatsu

Loc.        in your good self     in your good selves (two)   in your good selves (all)

On comparing these forms, we should note that while in the singular, dual and plural of the Nominative, the dual and plural of the Vocative, and the singular and dual of the Accusative cases, the forms of the word **mahat** take the **d»rdh¹de¶a**, i.e., the lengthening of the final vowel, and addition of the **nu©¹gama**, i.e., the adjunct n, after it, making it **mah²n**. This does not happen in the forms of the word **bhavat** in similar cases and numbers, except in the case of the Nominative singular; but the elision of its termination s is common to both. In all other cases and numbers, the forms of both these words are declined similarly.

Now let us see the declension of the word **Ram¹** to learn systematically the various case forms of the **¹-k¹r¹ta** feminine nouns:

<table>
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<th>Du.</th>
<th>Pl.</th>
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<td><strong>rame</strong></td>
<td><strong>ram¹ å</strong></td>
</tr>
<tr>
<td>Nom.</td>
<td>= the Goddess</td>
<td>= (two) Goddesses</td>
<td>= (many) Goddesses</td>
</tr>
<tr>
<td></td>
<td>of wealth</td>
<td>of wealth</td>
<td>of wealth</td>
</tr>
<tr>
<td>Sa.</td>
<td><strong>rame</strong></td>
<td><strong>rame</strong></td>
<td><strong>ram¹ å</strong></td>
</tr>
<tr>
<td>Voc.</td>
<td>= O the Goddess</td>
<td>= O (two) Goddesses</td>
<td>= O (many) Goddesses</td>
</tr>
<tr>
<td></td>
<td>of wealth !</td>
<td>of wealth !</td>
<td>of wealth !</td>
</tr>
<tr>
<td>Dvi.</td>
<td><strong>ram¹ m</strong></td>
<td><strong>rame</strong></td>
<td><strong>ram¹ å</strong></td>
</tr>
<tr>
<td>Acc.</td>
<td>= to/towards the Goddess</td>
<td>= to/towards (two) Goddesses</td>
<td>= to/towards (many) Goddesses</td>
</tr>
<tr>
<td></td>
<td>of wealth</td>
<td>of wealth</td>
<td>of wealth</td>
</tr>
<tr>
<td>TÅ</td>
<td><strong>ramay¹</strong></td>
<td><strong>ram¹ bhy¹ m</strong></td>
<td><strong>ram¹ bhiå</strong></td>
</tr>
<tr>
<td>Instr.</td>
<td>= by the Goddess</td>
<td>= by (two) Goddesses</td>
<td>= by (many) Goddesses</td>
</tr>
<tr>
<td></td>
<td>of wealth</td>
<td>of wealth</td>
<td>of wealth</td>
</tr>
<tr>
<td>Catu.</td>
<td><strong>ram¹ yai</strong></td>
<td><strong>ram¹ bhy¹ m</strong></td>
<td><strong>ram¹ bhyå</strong></td>
</tr>
<tr>
<td>Dat.</td>
<td>= to the Goddess</td>
<td>= to (two) Goddesses</td>
<td>= to (many) Goddesses</td>
</tr>
<tr>
<td></td>
<td>of wealth</td>
<td>of wealth</td>
<td>of wealth</td>
</tr>
<tr>
<td>Pañ.</td>
<td><strong>ram¹ y¹ å</strong></td>
<td><strong>ram¹ bhy¹ m</strong></td>
<td><strong>ram¹ bhyå</strong></td>
</tr>
<tr>
<td>Abl.</td>
<td>= from the Goddess</td>
<td>= from (two) Goddesses</td>
<td>= from (many) Goddesses</td>
</tr>
<tr>
<td></td>
<td>of wealth</td>
<td>of wealth</td>
<td>of wealth</td>
</tr>
<tr>
<td>¹ a-</td>
<td><strong>ram¹ y¹ å</strong></td>
<td><strong>ramayoå</strong></td>
<td><strong>ram¹ g¹ m</strong></td>
</tr>
<tr>
<td>Gen.</td>
<td>= of the Goddess</td>
<td>= of (two) Goddesses</td>
<td>= of (many) Goddesses</td>
</tr>
<tr>
<td></td>
<td>of wealth</td>
<td>of wealth</td>
<td>of wealth</td>
</tr>
<tr>
<td>Sap.</td>
<td><strong>ram¹ y¹ m</strong></td>
<td><strong>ramayoå</strong></td>
<td><strong>ram¹ su</strong></td>
</tr>
<tr>
<td>Loc.</td>
<td>= in/ about the Goddess</td>
<td>= in/ about (two) Goddesses</td>
<td>= in/ about (many) Goddesses</td>
</tr>
</tbody>
</table>

Now, recite aloud one by one the forms of the other nouns **¹-k¹r¹nta** nouns like **bh¹», **vidya**, **kriy¹**, **nind¹**, **p»©¹**, **sev¹**, etc., that are declined in the same manner as those of the above forms of **ram¹**.
Lesons 8 (A¬¬amaå P¬¬-haåå)

Now, read aloud the following sentences, trying to understand their meaning:
Bhav¬¬½n gacchati / Bhavantu ¹ gacchataå / Bhavantaa ² yanti / Bhavanta, jan¬¬ê pracchanti / Bhavadhhiå b¬¬½ ndhav¬¬½ tu¬¬½ yanti / Bhavati sajjan¬¬½ snihyanti / Bhavat¬¬½, ya¬¬½ jagati

Now, read aloud the following sentences:
Bhav¬¬½n gami¬¬½-yati (=will go) / Bhavantu ¹ gami¬¬½-yataå (=will come) / Bhavantaa ² ro¬¬½-yanti (=will hear) / Bhavanta, jan¬¬ê prak¬¬½-yanti (= will ask) / Bhavadhhiå b¬¬½ ndhav¬¬½ tar¬¬½-pi¬¬½-yanti (=will become satisfied) / Bhavat¬¬½, ya¬¬½ jagati

Keeping this in view, read aloud over again these sentences in the above paragraph.

Just as a Present Participle is formed by suffixing the adjunct at, ¹ na or m¬¬½ na to the base (a; ga) of a Sanskrit verbal-root in the 3rd Per. Sing. form in the Present Tense, similarly, a Future Participle is formed by suffixing the same adjuncts to the base (a; ga) of a Sanskrit verbal-root in the 3rd Per. Sing. form in the Second Future Tense. As for instance:
Gam (1 P.) gami¬¬½-yati (base gami¬¬½-ya); Fut. Par. gami¬¬½-yat (m.) = (He) will be going; gami¬¬½-yant (f.) = (She) will be going; gami¬¬½-yat (n.) = (It) will be going.
BhØ (1 P.) bhavi¬¬½-yati (base bhavi¬¬½-ya); Fut. Par. bhavi¬¬½-yat (m.) = (He) will be becoming; bhavi¬¬½-yant (f.) = (She) will be becoming; bhavi¬¬½-yat (n.) = (It) will be becoming.
, +y¬¬½ (2 P.) ² y¬¬½ syati (base ² y¬¬½ sya); Fut. Par. ² y¬¬½ syat (m.) = (He) will be coming; ² y¬¬½ syant (f.) = (She) will be coming; ² y¬¬½ syat (n.) = (It) will be coming.
Prati+¬¬½+¬¬½ (1 , ) prak¬¬½-ki¬¬½-yate (base prak¬¬½-ki¬¬½-ya); Fut. Par. prak¬¬½-ki¬¬½-yam¬¬½ a (m.) = (He) will be waiting; prak¬¬½-ki¬¬½-yam¬¬½ a (n.) = (It) will be waiting.

The various case forms of the Future Participles which are ta¬¬½-r¬¬½ nta, i.e., ending in t, are declined in the same manner as those of the word bhavat, and of those which are a¬¬½-r¬¬½ nta, i.e., ending in a, are declined in the same manner as those of the word r¬¬½ ma.

Generally, the nouns that are ¹-k¬¬½nta, i.e., ending in -¹, for instance, ni¬¬½, m¬¬½ l¬¬½, ram¬¬½, ¶¬¬½ l¬¬½, are of feminine gender, with a few exceptions, like d¬¬½ r¬¬½ (m.) = wife. Such feminine nouns like ni¬¬½ are declined differently, and the difference should be carefully noted.

Now, read aloud the following sentences:
Bh¹rate vividh¹ni r¹jy¹ªi santi / R¹jye r¹jye jan¹n¹’ m¹tÅ-bh¹¬h¹ bhinn¹ asti / Sa’kÅta-bh¹¬¹ sakal¹su bh¹¬¹su atitar¹’ pr¹c»n¹ / Aha’ gØrjara-bh¹¬¹’ vad¹mi / Tvam ¹¡gla-bh¹¬¹y¹ vyavaharasi / GØrjara-bh¹¬¹ mama m¹tÅ-bh¹¬h¹ / Sa’kÅta-bh¹¬¹ mama m¹tÅ-bh¹¬h¹y¹å m¹t¹mah» / Tasy¹’ likhit¹å granth¹å asa’khy¹å / S¹ sakal¹n¹’ vidy¹n¹’ nidh¹nam / Vidy¹ n¹ma narasya gupta’ dhanam / Vidyay¹ vin¹ j»vita’ vyartham / Kriyay¹ vin¹ jñ¹na’ nirarthakam / Vidy¹-sahitaå api durjanaå bhaya¡karaå / Durjanasya j»vana’ paraip»©¹yai ca bhavati / Sajjanasya j»vana’ paraindyai vartate /

Note the new words and usages in the above sentences:
Bh¹rate = in India.
Vividh¹ni = various.
R¹jy¹ªi = States.
R¹jye r¹jye = in every State.
Jan¹n¹’ = of the people.
M¹tÅ-bh¹¬h¹ = mother tongue.
Bh¹¬¹su = among the languages.
Atitar¹’ = very much.
Pr¹c»n¹ = old, ancient.
GØrjara-bh¹¬¹ = Gujarati language.
Likhit¹å = written, composed.
Granth¹å = books, works.
Asa’ = uncountable, numerous.
Vidy¹-n¹’ = of the sciences, among the sciences.
Nidh¹nam = treasure.
Kriyay¹ = without action.
Nirarthakam = useless.
Durjanaå = wicked person.
Vidy¹-sahitaå
(Active Voice:) Saå (= He) ¶¹str¹ t =i (= scriptures) apa-hat (= studied).
(Passive Voice:) Tena (= By him) ¶¹str¹ t =i (= scriptures) apa-hyanta
 (= were studied). (Past Active Participle:) Saå (= He is) ¶¹str¹ t =i (= scriptures) pa-hitav¹n (= the one who has studied). A.V.:) Saå granth¹ n (= books) alikhat (= wrote, composed). (P.V.): Tena (= By him)
granth¹ n (= books) alikhyanta (= were written). Saå (= He is) granth¹ n (= books) likhitav¹ n (= the one who has written). Similarly, Saå vÅtta am
arak-at / Tenå vÅtta, rak-itam / Saå vÅtta, rak-itav¹ n /

Here we clearly find that in the Active Voice of a Sanskrit sentence the verb denoting the Past Tense agrees with the subject in Person and Number. Similarly, the Past Active Participle, too, agrees with the subject in Person and Number. And, as in the Passive Voice, the verb denoting the Past Tense agrees with the object in Person and Number. Similarly, the Past Active Participle, too, agrees with the object in Person and Number.

Now, let us analyze these Past Passive Participle forms:
Bhukti¹ n = bhuj-tavat+s = bhuj+tavat+t (by ‡rgh¹ defa, i.e. lengthening, of the medial vowel a) + n (i.e. num-¹gama) and elision of both the final t and the case termination s. Similarly, p³tav¹ n = pib >p+i tavat+s. N³tav¹ n = n+i tavat+s. Labdhav¹ n = labh+tavat+s = lab+i tavat+s = dÅ+ tavat+s = dÅ+ -avat (by retroflexive coalescence of A+ ¶¹t = A¹). SpÅ-av¹ n = spÅ+ tavat+s = spÅ- -avat (by retroflexive of A¹ ¶¹t = A¹) + s. BhÅ-tav¹ n = bhÅ+tavat+s. HÅ-tav¹ n = hÅ+tavat+s. AnusÅ-tav¹ n = anu-sÅ + tavat+s. PÅ-tav¹ n = pÅ+ tavat+s. BhÅ-tav¹ n = bhÅ+tavat+s. Bhitav¹ n = pa-hi+tavat+s. Likhitav¹ n = likh > likhi + tavat+s. Rak-itav¹ n = rak-itav+s = rak-itav¹t+s = dÅ+ tavat+s. DÅ+ tavat+s = dÅ+ -avat, p³tav¹ n = p½tav¹ = p½tavat+s = bhÅ-tavat, hÅ-tavat, labdhawat, kÅ-tavat, dÅ-avat, p½tavat, spÅ-avat, bhÅ-itavat, hÅ-itavat,

Now, let us note the following instances of the coalescence that have occurred in the above paragraph:

Vikramasi, haÅ+n¹ ma and DhërendraÅ+n¹ ma (aÅ+n= o+n) R¹+j¹ + abhayat (³+a = ³+t) / Kërtim¹ kar² ya (m¹=m² / R¹+japutraÅ+n¹ yº t (aÅ+a) / SevakaÅ+n avartata and NÅpaÅ+ acintayat (aÅ+a=o+’ ) /

Generally, in practical life every activity generates some result. Consequently, there are two aspects of a verb in a language: (1) action; and (2) result. For instance, in the action of ‘going’ the action is of putting steps one after another, and the result is reaching a place from one to another. Now, in the kriy¹-pada, i.e., the verb denoting an action that accrues the result to the doer itself, is called a-karmaka, i.e. intransitive, while the verb denoting an action of a doer the result of which accrues to somebody else is called sa-karmaka, i.e. transitive. Thus, for instance, in the sentence Rame¶aå+karnaÅ+n¹ma (= Mr. Ramesh is walking), the action of ‘walking’ accrues to the doer Ramesh who performs that action. But in the sentence Sure¶avë+ma, t¹+¹y¹vahi (= Mr. Suresh beats Ramesh), while the action of beating belongs to Suresh, the resulting pain of being beaten accrues to Ramesh. Hence, while the verb calati is intransitive, the verb t¹+¹y¹vahi is transitive. Sanskrit grammarians have thus divided the verbs into two types, called a-karmaka, i.e., the one having no object, and sa-karmaka, i.e., the one having an object.
Generally, in practical life every activity generates some result. Consequently, there are two aspects of a verb in a language: (1) action; and (2) result. For instance, in the action of 'going' the action is of putting steps one after another, and the result is reaching a place from one to another. Now, in the kriyā-pada, i.e., the verb, denoting an action that accrues the result to the doer itself, is called a-karmaka, i.e. intransitive, while the verb denoting an action of a doer the result of which accrues to somebody else is called sa-karmaka, i.e. transitive. Thus, for instance, in the sentence Rameśa calati (= Mr. Ramesh is walking), the action of 'walking' accrues to the doer Ramesh who performs that action. But in the sentence Sureśa rameśa' tathāyati (= Mr. Suresh beats Ramesh), while the action of beating belongs to Suresh, the resulting pain of being bitten accrues to Ramesh. Hence, while the verb calati is intransitive, the verb tathāyati is transitive. Sanskrit grammarians have thus divided the verbs into two types, called a-karmaka, i.e., the one having no object, and sa-karmaka, i.e., the one having an object.

Now, we must have noted that, while speaking in English, we often utilize such transitive usages like: 'An airplane strikes the tower', and 'The tower was struck by an airplane'. In essence, the action of striking occurred, but in the first usage the 'airplane' was the subject, while in the second one, it is the object. In the first usage the action has a direct relation with the verb, and hence it is called the 'direct sentence construction', while in the second one, the action has an indirect relation with the verb, and hence it is called the 'indirect sentence construction'. Similarly, in Sanskrit, too we have two types of sentence construction: the first type is called the kartavya cyā, i.e., expressing the subject directly, or, kartari, i.e., the direct speech; and the second type is the karma-vi cyā, i.e., expressing the object directly, or the karma-āli, i.e., the indirect speech. In both these constructions, the verb is always of the sa-karmaka type.

In the above verses the words bhuktavān, pātavān, nātavān, labdha-vān, kātavān, dhātavān, bhūtavān, bhātavān, anusātavān, pāhitavān, likhitavān, rakṣātavān, sañjñātavān, etc., express the sense of the Past Tense, and the parts like bhukt-, pāta-, nāta-, labdha-, kāta-, dhāt-, bhūta-, bhāta-, anusāt-, pāhita-, likhita-, rakṣā-, saññāta-, etc., are like the Past Passive Participles. These words, bhuktavān, etc., are the Past Active Participles. They act as nouns and agree with the subject of the sentence in which they are used, because in them the subject predominates and hence the Participle denoting the action follows the subject. These subtle semantic aspects will be clear on observing the following sentences:
But, what happens when the verb is of a-karmaka type? Since there is no transitive verb, it is the action that is denoted predominantly, and the verb expressing it is always used in the 3rd Person Singular. As for instance in the sentences like, 'It is being walked by me', 'It is being laughed at by me', and 'It is being sung by me'. In these sentence constructions, the verb has no relation with anybody else, but only with the word 'it' used in the 3rd Person Singular. Similarly, in Sanskrit, too, we have such a construction in the sentences like, *May¹ gamyate*, *May¹ hasyate*, *May¹ g»yate*, since, the action (*bh¹va*) of 'going' or 'laughing' or 'singing' predominates in such constructions, it is called *bh¹va-v¹cya*, i.e., expressing the action directly, or *bh¹ve*, i.e., impersonal.

Now, read aloud the following sentences, comparing them with one another, in view of their meanings:

*Aha' gacch¹mi/ May¹ gamyate/ ¸v¹m ¹gacch¹vaå / ¹v¹bhy¹m ¹gamyate / Vaya' ti¬­h¹maå / Asm¹bhiå sth»yate / Tva, bh¹-ase / Tva¥ bh¹-hydrate / Yu¥, hasatha / Yu¥ bhy¹, hasyate / YØya, caratha / Yu¬m¹ bhiå caryate / Saå gaccchati / S¹ gaccchati/ Tat gaccchati / Tena gamyate / Tay¹ gamyate / Tena gamyate / Tau ¹gacchathaa / Te ¹gacchathaa / Te ¹gacchathaa / T¹ bhy¹, ¹gamyate / T¹ bhy¹, ¹gamyate / T¹ bhy¹, ¹gamyate /

Now note: Since all these sentences are in the *Bh¹va-v¹cya* or *Bh¹ve*, i.e., intransitive indirect, type of construction, the verb (*bh¹va*) predominates in them. And, the subject of the original sentence in the direct construction is here put in the Instrumental Case, with its number remaining the same as in the original. But, the relation between the subject and the verb being lost in new construction, it ceases to agree with it, and it is put in the it is always put in the Prathama Puru¬ã, (=3rd Per.) Eka-vacana (=singular).

Now, read aloud the following sentences, while mentally comparing them and grasping their meanings:

*Aha, tv¹, pa¶y¹mi /=I am seeing you. May¹ två, dŶyase /
You are being seen by me. \( v_1^1, v_1^2, tv_1^1, \text{ smar}_1^1 \text{ va}_1^1 \) / = We (two) are remembering you. \( v_1^1 \text{ bhy}_1^1, \text{ tva}, \text{ smaryase} / = \text{ You are being remembered by (both of) us.} \) Vaya, \( v_1^1 \text{ rt}_1^1 \) \( \text{ ma}_1^1 \) / = We (all) are listening to the stories. Asm\(_1^1\) bhi\(_1^1\) \( v_1^1 \) \( \text{ rt}_1^1 \) \( \text{ yate} / = \text{ The story is being listened to by us (all).} \) Tva, \( pm\text{ alikha}_1^1 / = \text{ You wrote a letter.} \) Tvay\(_1^1\) \( pm\text{ alikhyata} / = \text{ A letter was written by you.} \) Yu\(_1^1\), jalam apibatha\(_1^1 \) / = You (two) drank the water. Yu\(_1^1\) bhy\(_1^1\), jalam a\( \text{ p\text{ yata}} / = \text{ Water was drunk by (both of) you.} \) Y\( \text{ y}^1, \text{ granthau} \) \( v_1^1 \text{ ci\text{-yatha}} / = \text{ You (all) will read the (two) books.} \) Yu\(_1^1\)-m\(_1^1\) bhi\(_1^1\) granthau \( v_1^1 \text{ ci\text{-yete}} / = \text{ The (two) books will be read by you (all).} \) Sa\(_1^1\), \( s_1^1, \text{ tat} \) \( v_1^1 \text{ ca}_1^1 \text{ ak}_1^1 \text{ n} \text{ kh}_1^1 \text{ dati} / = \text{ He, she, or it eats the gram grains.} \) Tena, tay\(_1^1\), tena \( v_1^1 \text{ ca}_1^1 \text{ ak}_1^1 \text{ \text{ ak}_1^1 \text{ \text{ k}_1^1 \text{ dyante} / \text{ The gram grains are being eaten by him, her, or it.} \text{ Tau, te, te} \text{ \text{ v}_1^1 \text{ v}_1^1 \text{ lya\text{- laya}, gacchata}_1^1 \text{ / = They (two boys/ two girls/ or two children) are going to school. T}1^1 \text{ bhy}_1^1, t1^1 \text{ bhy}_1^1, t1^1 \text{ bhy}_1^1, v_1^1 \text{ v}_1^1 \text{ lya\text{- laya gamyate} / = The school is being gone to by both (the boys, girls, or children).} \text{ Te, t1\text{ t1\text{- ni} v}_1^1 \text{ gt}_1^1 \text{ m apa\text{- han} / = They (all boys, girls, or children) studied the G\text{ t}1^1.} \text{ Tali\text{\_ t1\text{- bhia}, tali\text{ v}_1^1 \text{ gt}_1^1 \text{ apa\text{- hyata} / = The G\text{ t}1^1 was being studied by them (all the boys, girls, or children).} \)

**Now, note:** In all these sentences the first one is in the Kart\( \text{ A}_1^1 \text{ v}_1^1 \text{ cya}, or Kartari, i.e., direct sentence construction. In the next sentence it is converted into the Karma-v\( \text{ cya} or Karma\text{\_i, i.e., indirect sentence construction. In both these constructions, the sense intended to be conveyed is the same, but the difference is in the style of the sentence construction utilized for conveying it. In the Kart\( \text{ A}_1^1 \text{ v}_1^1 \text{ cya, or Kartari, since the subject predominates, it is put in the Nominative Case, and the verb agrees with it in Person and Number. But, in the Karma-v\( \text{ cya or Karma\text{\_i, since it is the object that predominates, the object is put in the Nominative Case, and the verb agrees with the object in Person and Number. Thus, with aham as the subject the verb is always in the Uttama Puru\text{-a Eka-vacana, i.e., 1\text{\_} Per. Singular, as in aha, pa\text{\_} mi; with 1 v\_ m it is in dual, as in 1 \text{\_} m pa\text{\_} va\text{\_}, and with vayam it is in plural, as in vaya, pa\text{\_} m ma\text{\_} / And, the object is always in the Accusative Case. But, when the same sentence is converted into the indirect construction, the object becomes prominent and is put in the Nominative Case, the subject of the original direct construction is put in**
usages. And, the intelligent listener or reader immediately grasps the sense. We should also develop such understanding. Such usages of the Past Passive Participles in lieu of the verbs, being easier, is more popular in Sanskrit.

**Easy technique of memorizing Sanskrit verses:**

If the Sanskrit verse is set to heart, it serves to enrich the treasure of understanding life, and provides a ready access to the treasure at the nick of time. For memorizing verses, ancient seers have developed a simple technique which enables the reciter to memorize such long works, like the Vedic Sa, hitis of the \( > \) gveda, the Yajurveda, the S\(^1\) mveda, the Atharvaveda, and various religious hymns like the \( > \) i-mahimna-stota, the Sapta-tati-ca\( ^9 \) \( @ \), the Vi\( \rightarrow \) u-sahasra-n\(^1\) ma, and numerous Subh\(^1\) \( \rightarrow \) tas.

In this process, one has to sing rhythmically the first quarter of the verse five times, then the second one in the same manner five times, then the first two quarters continuously five times. Similar technique is employed with the third and the fourth quarters. And, finally, all the four quarters of the verse are to be sung serially and rhythmically five times. This helps one to memorize the verse to such an extent that it sometimes occurs automatically to the mind even during sleep.

Now, read aloud over again the above sentences, with their meanings in view.

The verbs in the above sentences of indirect construction are: \( d\text{\( \rightarrow \) yase} \), smaryas, \( \text{\( \rightarrow \) o} \) yate, alikhyata, ap\( \rightarrow \) yata, \( v\text{\( \rightarrow \) i-sya} (=\text{\( \rightarrow \) ya}) \) ite, kh\(^1\) dyante, gamyate, apa-hyata. From the viewpoint of the grammatical analysis, their components are as follows:

\[
\begin{align*}
\text{D\( \rightarrow \) yase} & / \text{sm\( \rightarrow \) yas} / \text{\( \rightarrow \) o} \text{\( \rightarrow \) yate} / \text{ap\( \rightarrow \) yata} / \text{\( \rightarrow \) i} \text{\( \rightarrow \) yate} / \text{kh\( \rightarrow \) dyante} / \text{gamyate} / \text{apa-hyata}.
\end{align*}
\]

In this process, one has to sing rhythmically the first quarter of the verse five times, then the second one in the same manner five times, then the first two quarters continuously five times. Similar technique is employed with the third and the fourth quarters. And, finally, all the four quarters of the verse are to be sung serially and rhythmically five times. This helps one to memorize the verse to such an extent that it sometimes occurs automatically to the mind even during sleep.

When the kartari verb in Sanskrit is converted into a karma\( ^9 \) one, the following grammatical rules operate:

\[
\text{uf}
\]
(1) Irrespective of the root belonging to the parasmaipada or otherwise type, only the termination of the ¹tmane-pada are fixed to the roots, and only the sa-karmaka, i.e., the transitive, roots can be converted from the kartari into a karmåi one, e.g., \( ^1 \text{tmane-pada} \) > \( ^1 \text{tmane-pada} \) > ikhyate.

(2) The karmaåi adjunct ya comes up between the root and the termination of the Tense or Mood, and that of the root-class (gaªa) is applied to the root, e.g., likhati (Dir.) > likhyate.

(3) Due to the absence of the root-class adjunct, the root does not undergo any medial vowel modification.

(4) The final \( \text{i} \) of the root is changed to \( \text{ri} \), e.g., kÅ+ya+te > kri+ya+te= kriyate.

(5) If there be a conjunct consonant in the root before the final vowel \( \text{i} \) is replaced by its \( \text{guªa} \), e.g., smÅ+ya+te > smar+ya+te =smaryate.

(6) The final short vowel \( \text{i} \) or \( \text{u} \) is lengthened as \( » \) or \( Ø \), and the final long vowel \( \text{¹} \) is replaced by short \( \text{i} \), e.g., ji+ya+te > j»+ya+te+ j»yate; ¶ru+ya+te >¶rØ+ya+te=¶rØyate; d¹+ya+te > d»+ya+te= d»yate.

Now, read aloud the following verses, along with the sentences of their paraphrase:

Abhy¹s¹d dh¹ryate vidy¹ kula' ¶»lena dh¹ryate / Guªena jñ¹yate ¹ryaå kopo netreªa gamyate //

Vidy¹ abhy¹s¹d dh¹ryate / ¶jena dh¹ryate / Kula, ¶jena dh¹ryate / , ryaå ¶jena jñ¹yate / Kopaå netreªa gamyate /


Jñ¹yate - jñ¹ (9 U.) karmaåi Present Tense Pra. Pu.(=3rd Per.) Sing.

Gamyate - gam (1 P.) karmaåi Present Tense Pra. Pu.(=3rd Per.) Sing.

Viveko janyate yena sa, yamo yena p¹lyate /
Dharmaå prak¹lyate yena moho yena nihanyate //

Now, note: In the first quarter of the first verse, there are two sentences, viz., Bhogaå na bhukt¹å / Vayam eva bhukt¹å / Of these two, the word \( \text{may¹} \) in the first sentence, and \( \text{bhogaiå} \) in the second one, are implied, but not expressed. In this way, there is the facility in Sanskrit for keeping implied sometimes the subject, sometimes the object, and sometimes the verb in such linguistic
meaning of the Past. The sense denoted in it is merely that the action has been completed by the doer.

When such Past Passive Participles are utilized, the sentence is always in the Passive construction, because the object, rather than the subject, of the action predominates in it, and the participle agrees with the object in the case and Number.

Now, sing aloud the following verses, and read aloud their paraphrases:

Bhog¹ na bhukt¹ tayam eva bhukt¹
tap¹ na ta³ta, tayam eva ta³ta \-
K¹ lo na y¹ to tayam eva y¹ ta³ta
TÅ¹na jV³ta vayam eva jV³ta //

Bhogaå (=enjoyments) na bhukt¹ å (=were enjoyed), vayam eva (=we ourselves only) bhukt¹ å (=are consumed, victimized)/ Tapää (=austerity) na ta³ta (= was being painfully praticed), vayam eva ta³ta å (=have suffered). K¹laå (=time) na y¹taå (=passed), vayam eva y¹ ta³ta å (=have passed away)/ TÅ¹na jV³ta (=yearning, intense desire, thirst) na jV³ta (=have become worn out, decayed), vayam eva jV³ta å (= have perished, withered out).

Adhv¹ na kal¹ k¹cin na ca kiñçit kAta, ta³ta /
Datta, na kiñçit p¹ trebhya gata, ca madhura, vayaå //
K¹cita (=some, any) kal¹ (=fine art) na (=not) adhv¹ (=learned, mastered) / Kiñçit ta³ta na kAtam (=performed) / P¹ trebhyaå (=to the deserving ones) kiñçit na dattam (=was given). Madhuram (=sweet) vayaå (=age, lifespan) gatam (=passed off) /

Jit¹ sabh¹ vastravat¹ mi³j³ gomat¹ jit¹ /
Adhv¹ jito y¹ navat¹ sarva, n¹ navat¹ jitam //
Vastravati (=by one who was well-dressed) sabh¹ (=assembly, gathering) jit¹ (=was won over, conquered) / Gomati (=by one who possessed cows) mi³j³ = mi³m anV³tum j³ (=desire of eating sweet food) jit¹ / Y¹ navat¹ (=by one who owned a vehicle) adhv¹ (=road of journey) jitaå / n¹ navat¹ (=by one possessing character, a pious person) sarvam (=everything) jitam /

Yena vivekaå janyate, yena sa, yamaå p¹lyate, yena dharmaå prak¹ ñate, yena mohå nihanyate, yena, manaå niyamaye, yena rogaå niãYate, tad nirÇÇta-kalma-å, ñ straå, bhavya-jV³ n¹, (= bhavya-je³vhyå), deyam /

Janyate – jan (4, j¹-yate) karmaå, Pre. Tense, Pra. Pu. Ekå (=3rd Per.) Sing. = is born, generated. P¹lyate – p¹l (10 U., p¹layati/p¹layate) = karmaå, Pre. Tense, Pra. Pu. Ekå (=3rd Per.) Sing. is protected, maintained, sustained. observed. Prak¹ ñate – prak¹ ñate prak¹ ñate karmaå, Pre. Tense, Pra. Pu. Ekå (=3rd Per.) Sing. = is illumed, made visible, displayed, manifested, revealed. Nihanyate – ni+ han (2 P. nihanti) karmaå, Pre. Tense, Pra. Pu. Ekå (=3rd Per.) Sing. = is destroyed, removed, annihilated. Niyamaye – no+yam (1 P. niyachati) karmaå, Pre. Tense, Pra. Pu. Ekå (=3rd Per.) Sing. = is checked, controlled. Niyamaye = ni+ kÇ (6 P. nikanåta) karmaå, Pre. Tense, Pra. Pu. Ekå (=3rd Per.) Sing. = is cut, chopped off. Deyam – d¹ (3 U. dad¹ti, datte) Potential Participle, neu. Nom. Sing. = should be given. Bhavya-jiv¹ n¹m = bhavy¹ n¹, = e³h¹, = p³ya-³lin¹, (=of those who are suitable, proper, fit, auspicious righteous, fortunate. J =v³ n¹, (= of beings), since the Genitive Case is here utilized in the sense of the Dative Case, the sense intended is Bhavya-jv-je³vhyå (=to the beings that are suitable, proper, fit, auspicious righteous, fortunate. NirÇÇta-kama-am = ni³fe³+ a (=completely) dhÇÇan (=has been washed away) kalma-am = p¹l pa = kala, kam (= sin, blemish) yena saå (=one by whom).

Now, read aloud over again the above verses keeping in view their meanings.

Just as in the Present Tense we can use the Present Participle (vartm¹ na-ÇÇdanta), in the place of a verb in the active (kartari) construction, to express the sense of a continuing action, similarly, it is customary to use the Present Participle, in the place of a verb in the passive (karmaå) construction, to express the sense of a continuing action. And there is some facility in it, since in these Present Participles have the termination ¹ na or m³ na, which makes them a-k¹ r³nta, and they are declined like such other nouns. The
only difference here is that the medial adjunct ya- is added after the verbal root for their formation. When such Passive Present Participles are used, the sentence construction is Passive (karma³), because the subject predominates in it, and the verb agrees with it, in the Case and Number.

Now, read aloud the following sentences:

Bhāty¹ api ta eva, ye sampatīr apek-ay¹ vippattau sa-vi=t+a=, sevante, samunnanyam¹ n¹å = sutar¹ m avanamanti, ¹lapyam¹ n¹å na sam¹ n¹ l¹ p¹ j¹ yante, stōyam¹ n¹ na utsicyante, k-ipyam¹³ n¹ par¹ dha, gāh³ anti, ucyam¹ n¹ na prat-ya, bh¹-ante, pÅchya+yam¹ n¹ = priya-hita, vijñ¹ payanti, an¹ diřya⁺n¹ kurvantī, kÅtv¹ na jalpa+yanti, par¹ kramya na vikatthante, kathyam¹ n¹ api laj¹³ udvahanti, mah¹ have-u agrato dhvaja-bhØt¹ lak-yante, d¹ na-k² le pal¹ yam¹ n¹ pÅ-hato nil¹ yante, dhán¹ t sneha, bahu manyante, j²vit¹ puro mara³ am abhiv³ ñchanti, gāh¹ d api sv¹ mi-p¹ da-mØle sukha, ti=ñhanti /

Now read aloud the following explanation, while trying to grasp the sense thereof:

Te+ eva= only those. Bhāty¹ =api= the servants (worthy to be nourished) in fact. Here, Here, after every Passive Present Participle, the indeclinable api (=even though), and at the beginning of the sentence the predicate uttama= manyante (=are considered to be the best) is implied (adhy¹ h³ryam). Sampattē+ apek-aya (=in comparison with the wealth). Sa-vi=t+a= vi=ña+rope⁺a= particularly. Sam-un-namyam¹ n¹å = samyaq uccapade= sthi=pyme¹ n¹å = (properly promoted to higher positions). ¹lapyam¹ n¹å =ni¹la=p, kriyam¹³ = (being talked to, addressed). Sam¹ n¹ l¹ p¹ = sam¹ naa¹ l¹ pa= ye+, te (=those conversing on an equal level). Stōyam¹ n¹å = stuti, kriyam¹³ = (being praised). Ut-arcyant= utseka-yukt¹ bhavanti = garva-yukt¹ bhavanti (= become haughty, proudly). K-ipyam¹³ = ¹k-epa, kriyam¹³ = (being censured, scolded). Ucyam¹ n¹å = vacana, kriyam¹³ = (being spoken to). PÅchya+yam¹ n¹å = pra=ña, kriyam¹³ = =Being asked). An¹ diřya⁺m¹³ = ¹desa, na kriyam¹³ = =Not ordered. Kathya+yam¹ n¹å = kathana, kriyam¹³ = (being told, instructed). Pal¹ yam¹ n¹å = pal¹ yana, kriyam¹³ = (running away, going away). This sentence gives in a gist the essential qualities expected of an excellent servant.

Now, let us look at these passive Present Participle from the point of view of grammatical analysis:

Sam-un-namyam¹ n¹å = Passive Present Participle of the verbal root nam (1 P. namati) with the prefixes sam and ud = sam+ud+nam, ‘to a good rise, to give a good lift’ > sam-un-nam⁺ya+m¹ na = samun-namyam¹ na (mas.) - Nom. Pl. ¹lapyam¹ n¹å = Passive Present Participle of the verbal root lap (1 P. lapati) with the prefix ¹ > ¹lap ‘to speak’ > ¹-lap⁺ ya+m¹ na = ¹lapyam¹ na (mas.) - Nom. Pl. K-ipyam¹³ = Passive Present Participle of the verbal root k-ip (4 P. k-ipyati) ‘to throw, cast, scold’ > k-ip⁺ya+m¹³ a = k-ipyam¹³ a (mas.) - Nom. Pl. Ucyam¹ n¹ h = Passive Present Participle of the verbal root vac (2 P. vakti), ‘to speak, relate’ > vac (uc)⁺ya+m¹ na = ucyam¹ n¹ - Nom. Pl. PÅchya+yam¹ n¹ = Passive Present Participle of the verbal root prach (6 P. pÅchati) ‘to ask, inquire’ > pÅch⁺ya+m¹ na = pÅchya+yam¹ na (mas.) - Nom. Pl. An¹ diřya⁺m¹³ = Passive Present Participle of the verbal root di¶ (6 U. di¶ati/di¶ate) with the prefix 1¹ + di¶ ‘to order, instruct’ > ¹ + di¶⁺ya+m¹ na = ¥a+m¹ na; its negative > na ¹ di¶ya⁺m¹ na = an¹ + di¶ya⁺m¹ na - Nom. Pl. Kathya+yam¹ n¹ = Passive Present Participle of the verbal root kath (10 U. kathayati/kathayate) ‘to tell’ > kath⁺ya+m¹ na= kathya+yam¹ na - Nom. Pl. Pal¹ yam¹ n¹ = Passive Present Participle of the verbal root ay (1 .. ayate) with the prefix par¹⁺ ay = (pal¹ + ay) > pal¹ y’ ‘to go away, run off’ > pal¹ yam¹ na - Nom. Pl. Kriyam¹³ = Passive Present Participle of the verbal root kÅ (8 U. karoti/kurute) ‘to do’ > kÅ (kri)+ya+m¹ na = kryam¹³ a, Nom. Pl. In some of these cases the roots have undergone slight changes when followed by the adjuncts and tense terminations, and the consonant n in m¹ na has been changed to a when it is preceded by either k- or Åor r, as per the rules of coalescence.

Now, read aloud the above Sanskrit sentences, keeping in view their meanings.

It is customary in Sanskrit to use the Past Passive Participle, rather than the verbal root in the Past Tense, to express the