

denotes mere action, (*bh¹va-v¹caka*) irrespective of any Person and Number. And, since they are used as adjectives. they have to agree syntactically with the substantive in Gender, Case and Number, as for instance, *neyam* agrees with *cittam*, while *kartavyaā* agrees with *sañcayaā*. These adjectival forms can be used in different Cases and Numbers, as would be needed so as to agree syntactically with those of the substantive concerned.

In the case of the forms like, *hara^a»yam*, *ucc¹ra^a»yam*, *smara^a»yam*, *tara^a»yam*, etc., the termination *-an»ya* is applied. Thus, *hara^a»yam* = *hĀ (har) + an»ya + am* / *ucc¹ra^a»yam* = *ut + car + an»ya + am*.

And, in the case of the forms like *geyam*, *dhyeyam*, *neyam* and *deyam*, the termination *-ya* is applied. Thus, *gai + ya + am* = *ge + ya + am* / *N» + ya + am* = *ne + ya + am* / *D¹ + ya + am* = *de + ya + am*.

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

bhĀtavat, *anusĀtavat*, *pa-hitavat*, *likhitavat*, *sak-itavat*, *dĪ-itavat*, etc., are formed, and their adjectival forms like *bhuktav¹n*, *bhĀktavantau*, *bhuktavantaā*, etc., are declined in various Cases and Numbers. Such a Past Participle, whether Active or Passive serves as an adjective of some noun or pronoun used as the subject of a sentence. Thus, they are the adjectives derived from verbal roots and denote sense of their the Past Tense.

We have noted that the base of the Past Passive Participle ends in *-ta*, while that of the Past Active Participle ends in *-tavat*. In the P^{1a}inian terminology, these terminations are mentioned as *-kta* and *-ktavatu*, respectively, and P^{1a}ini calls both these terminations jointly by the name *Ni-h¹*, and the words formed by affixing these terminations are known as *Kt¹nta* and *Ktavanta*, or jointly as *Ni-h¹nta*.

Since the Past Passive Participles are *a-k¹r¹nta*, they are declined like the *a-k¹r¹nta* nouns like *r¹ma*, and since the Past Active Participles are *ta-k¹r¹nta*, they are declined as *ta-k¹r¹nta* nouns like *bhavat*.

Now let us see, by way of specimens, the declension of the *ta-k¹r¹nta* noun *bhuktavat*, both in Masculine and Neuter:

Bhuktavat (M.)

Case	Sing.	Du.	Plu.
Pra./ Nom.	<i>bhuktav¹n</i>	<i>bhuktavatau</i>	<i>bhuktavantaā</i>
Sa, ./ Voc.	<i>bhuktavat</i>	<i>bhuktavatau</i>	<i>bhuktavantaā</i>
Dvi./ Acc	<i>bhuktavantam</i>	<i>bhuktavatau</i>	<i>bhuktavantaā</i>
TĀ./ Instr.	<i>bhuktavat¹</i>	<i>bhuktavadbhy¹m</i>	<i>bhuktavadbhiā</i>
Catu./ Dat.	<i>bhuktavate</i>	<i>bhuktavadbhy¹m</i>	<i>bhuktavadbhyaā</i>
Pañ./ Abl.	<i>bhuktavataā</i>	<i>bhuktavadbhy¹m</i>	<i>bhuktavadbhyaā</i>
ḷa-./ Gen.	<i>bhuktavataā</i>	<i>bhuktavatoā</i>	<i>bhuktavat¹m</i>
Sapt./ Loc.	<i>bhuktavati</i>	<i>bhuktavatoḥ</i>	<i>bhuktavatsu</i>

Bhuktavat (N.)

Case	Sing.	Du.	Plu.
Pra./ Nom.	bhuktavat	bhuktavat»	bhuktavanti
Sa, ./ Voc.	bhuktavat	bhuktavat»	bhuktavanti
Dvi./ Acc	bhuktavat	bhuktavat»	bhuktavanti
TĀ./ Instr.	<i>bhuktavat¹</i>	<i>bhuktavadbhy¹m</i>	<i>bhuktavadbhiā</i>
Catu./ Dat.	<i>bhuktavate</i>	<i>bhuktavadbhy¹m</i>	<i>bhuktavadbhyaā</i>
Pañ./ Abl.	<i>bhuktavataā</i>	<i>bhuktavadbhy¹m</i>	<i>bhuktavadbhyaā</i>
ḷa-./ Gen.	<i>bhuktavataā</i>	<i>bhuktavatoā</i>	<i>bhuktavat¹m</i>
Sapt./ Loc.	<i>bhuktavati</i>	<i>bhuktavatoḥ</i>	<i>bhuktavatsu</i>

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

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

Nidr¹nte bhagavataā smara^aa, , pr¹tar dev¹n¹m arcana, , s¹dhu-puru-ebhyaā pra^a1maā. pram¹debhyo vir¹maā, sarvasyopak¹raā, ḥlucir vyavah¹raā, sat-p¹tra-d¹ne ratiā, dharmak¹rye-u matir ityeva sat-puru^{-1a1}, sthitiā /

In the above sentence, the words in the Nominative, Genitive and Locative are used. By joining the phrase **ityeva** (=thus verily), with other parts of this sentence we can formulate eight separate sentences, e.g., **Nidr¹nte bhagavataā smara^aam ityeva sat-puru^{-1a1}, sthitiā / Pr¹tar dev¹n¹m arcanam ityeva sat-puru^{-1a1}, sthitiā /**

smara^aa, kartavyam=should be remembered. *Bhava-jalam*=water of the (ocean in the form of the cycle of) births. *Tara^ayam*= should be crossed over (by swimming).

Geya, gṛt¹-n¹ma-sahasra, dhyeya, ḥrpati-rōpam ajasram / Neyam, sajjana-sa; ge citta, deya, dṇa-jan¹ya ca vitta, //

Vocabulary: *Geyam*= should be sung. *Gṛt¹-n¹ma-sahasram* = the *Bhagavad-gṛt¹* and the *Vi^{-a}u-sahasra-n¹ma*. *Dhyeyam*= *dhy¹ na*, *kartavyam*= should be meditated upon. *Rōpam*= the handsome form. *Ajasram*= constantly. *Neyam* = should be led to. *Sa; ge*= in the vicinity. *Cittam*= mind. *Deyam*= *d¹na*, *kartavyam*= should be given, donated. *Dṇa-jana*=a poor person. *Vittam*=dhanam= money.

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

In the above verses, the usages, viz., *gantavyam, sth¹- tavyam, vaktavyam, d¹tavyam, bhoktavyam, kartavyaā, hara^ayam, uccara^ayam, smara^ayam, tara^ayam, geyam, dhyeyam, neyam and deyam*, are the forms of the Potential Participle. They are derived from the Sanskrit verbal roots, *gam, sth¹, vac, d¹, bhuj, kĀ, hĀ, ut+car, smĀ, tĀ, gai, dhyai, n*», and *d¹*, respectively.

It should be noted that these forms denote the sense, like *gacchet, ti-~het, ucy¹t, dey¹t, bhuñjet, kury¹t, haret, uccaret, smaret, tṛy¹t, gey¹t, dhy¹y¹t, nṛy¹t, dey¹t*, respectively, in the Potential Mood of the respective verbal roots. Here, in the above verses, since only the sense of the action is intended to be conveyed irrespective of any Person and Number, the form of the Potential Participle of the root are used. But, when the sense of the action denoted by the verbal root is to be conveyed with reference to particular Person and Number, the verbal forms in the Potential Mood, as shown above, are used.

Now. Let us understand the grammatical analysis of these verbal forms: *Gantavyam*= *gam+tavya+am / (m+t=nt)*. *Sth¹tavyam*=*sth¹+tavya+am /*Here, the termination *tavya* of the potential Participle is applied to the root.

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

Pañcbhiā janaiā millitv¹ saha gantavyam / Pañcbhiā puru-aiā ekibhōya saha sth¹tavyam / Pañcbhiā naraiā ekatrṃbhōya saha vaktavyam / Pañcbhiā m¹nu-aiā yad¹ etat sarva, saha kriyate tad¹ kim api duākha, na bhavati /

Vocabulary: *Pañcbhiā*=by five. *Saha*=together. *Ganta-vyam*= should go. *Janaiā*=puru-aiā=naraiā=m¹nu-aiā= per- sons. *Sth¹tavyam*= should stay. *Vaktavyam*= should speak.

D¹tavya, bhoktavya, sati vibhave sañcayo na kartavyaā / Pañyantu madhukar^{a1}, sañcitam artha, haranty anye //

Yad¹ vibhavaā samāddhi asti tad¹ d¹tasvya, d¹na, kara^aya, , bhoktavya, bhogaā kara^ayaā, kin-tu vāth¹ nirarthaka, sañcayaā sa;grahaā na kartavyaā / Pañyantu bhavantaā sarve jan¹ā / Madhukaryaā madhumak-ik¹ā madhu-pu-ake vāth¹ madhunaā sañcaya, kurvanti, yataā t¹ā tan-madhu na tu svaya, bhuñjanti, na ca kasmai-cid api yacchanti / Ata eva te⁻¹, puru⁻¹rthena sañcita, madhu-rōpm artha, dhana, vy¹dh¹ā lubdhak¹ā haranti /

Vocabulary: *D¹tavyam*=should be given away, donated. *Bhoktavyam*=should be enjoyed. *Sati vibhave*= when there is prosperity. *Sañcayaā*= hoard, accummulation. *Kartavyaā*=should be done. *Pa-yantu*= (you all) see, mark. *Madhukar^{a1}*, = of the honey-bees. *Haranti*= take away. *Anye*=others.

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

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

*Kasyacit kim api no hara^aya,
Marma-v¹kyam api noccara^ayam /
~rṃpateā pada-yuga, smara^aya,
Lṃlay¹ bhava-jala, tara^ayam //*

Kasya-cit= of any body. *Kim-api*= anything. *No*= not. *Hara^aya*= should not be taken away, stolen. *Marma-v¹kyam*= *marm¹-gh¹ta-janakam vacanam*=statement that hurts vitally. *Ucc¹ra^aya*= should be uttered. *~rṃpateā=Lak^m-pateā=Vi^{-a}oā*=of the Lord *Vi^{-a}u*. *Pada-yugam*=*Cara^aa-yugmam*=pair of feet. *Smara^aya*=

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

Coalescence: *Pr¹taā+dev¹n¹m+arcanam (ā+d=rd, m+a= ma) / Pran¹debhyaā+ vir¹maā (aā+v=ov / Sarvasya upak¹raā (a+u=o / ~uciā+vyavah¹raā (ā+v=rv) / Matīā+iti_eva / (ā+i=ri, i+e=ye) /*

Sōrya, vin¹ dina, na hi / Pu^aya, vin¹ sukha, na hi / Suputra, vin¹ kula, na hi / Guru, vin¹ vidy¹ na hi / Dana, vin¹ kṛtir na hi / Bhojana, vin¹ tāptir na hi / S¹hasa, vin¹ siddhir na hi / Udyama, vin¹ dhana, na hi / Kula-str, vina gāha, na hi / VĀ-0;I, vina subhik-a, na hi / Hādaya-ḥuddhi, vin¹ dharmo na hi / Jñ¹na, vin¹ muktir na hi /

In each of the above sentences, we find that the indeclinable *vin¹* has been used with the nouns in the Accusative Case, and there is another noun in the Nominative Case, while the verb, like *bhavati*, *asti*, or *vartate*, though not actually mentioned, is implied or understood.

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

Suvacanena maitri, indu-darḥanena samudraā, ḥĀ;g¹re^aa r¹gaā, vinayena gu^aā, d¹nena kṛtiā, udyamena ḥr^aā, satyena dharmā, abhy¹sena vidy¹ ny¹yena r¹jyam, aucityena mahattvam, aud¹rye^aa prabhutva, , kḥamay¹ tapaā, bhojanena ḥar^ara, , l¹bhena lobhaā, durvacanena kalahaā, n^aca-sa;gena duāḥlat¹, upek^{-a}y¹ ripuā, ku-umba-kalahena duākham, aḥaucena d¹ridryam, apathyena rogaā, asanto-e^aa tā^{-a}, vyasanena vi-ayaā vardhate //

Vocabulary: *Indu* = the Moon. *~Ā;g¹ra*= amorousness. *R¹ga*= attachment. *Vinaya* = modesty. *Ny¹ya*= justice. *Aucitya*= propriety. *Aud¹rya*= generosity. *Kam¹*= forgiveness. *Kalaha*= quarrel. *Duāḥlat¹*=proneness to evil behaviour. *Aḥauca*= impurity. *Apathya*= unwholesome (food or conduct). *Asanto-a*= dissatisfaction. *Vyasana*= addiction.. *Vi-aya*=sexual urge. *Vardhate* = Pre. 3rd Per. Sing. of the root *vĀdh* (=to grow, to increase, to augment).

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

Satpuru-aā paropak¹r¹y¹vatarati / Suvar^aa, par¹la^jk¹r¹ya t¹pa-t¹an¹dika, sahate / Aguruā para-saurabhy¹ya d¹ha, sahate / Karpūra, para-saugandhy¹ya mardana, sahate / Candana, para-t¹popaṅ¹ntaye ghar-a^aa, sahate / Kastūrik¹ para-patra-bha^jg^ḡ-k^āte kartana, sahate / T¹mbūla, para-ra^jg¹ya carva^aa, sahate / Dadhi par¹rtha, vilo^āana, sahate / Mañji-h¹ para-vastra-rañjan¹ya ku--ana-kha^aan¹ni sahate / Soryāā par¹rtham eva udgacchati, Jaladharaā paropak¹r¹yaiva var-ti / Sarit¹ā par¹rtham eva vahanti / V^āk-¹ā paropak¹r¹rtham eva phalanti /

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

Coalescence: paropak¹r¹ya+avatarati (a+a=1) / par¹rtham+eva (m+e=me) / paropak¹r¹ya+eva (a+e=ai)/

Vocabulary: Para= other. Upak¹ra= doing good, benevolence. Ala^jk¹ra = decoration. T¹pa= heat, grief. T¹ana+¹di= beating, and etc.. Sahate = 3rd Per. Sing. of the root sah (1. . 'to suffer'. Saurabhya= saugandhya=making fragrant, scenting. D¹ha= burning. Upaṅ¹nti = calming. Ghar-a^a= rubbing, friction. Mardana = pounding, messaging. Patra-bha^jg^ḡ = picture designs (drawn on various limbs for decoration). K^āte (ind.)= for the sake of. Kartana= cutting. Ra^jga = colouring. Vastra-rañjana= dying cloth. Carva^aa = Chewing. Vilo^āana= mathana= hurning. Ku--ana = beating, thrashing. Khan^āana= breaking, crushing. Udgacchati= 3rd Per. Sing. of the root ud+gam (gacch, 1 P.) 'to rise'. Var-ti = 3rd Per. Sing. of the root v^ā (1 P.) 'to rain'.

Tasm¹d¹tmanaā¹k¹ṣaā sambhūtaā / k¹ṣ¹d v¹yuā / V¹yor agniā / Agner¹paā / Adbhyaā pāthiv^ḡ / Pāthivy¹ā o-adhayaā / O-adhibhya annam / Ann¹t puru-aā / Sa v¹e-a puru-o 'nna-rasamayaā /

Hari (m.) = God Vi-a u

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

Sth¹au (m.) = God i va

	Sing.	Du.	Pl.
Pra./Nom.	sth ¹ auā	sth ¹ aḡ	sth ¹ avaā
Sa, ./Voc.	sth ¹ ao	sth ¹ aḡ	sth ¹ avaā
Dvi./Acc.	sth ¹ aum	sth ¹ aḡ	sth ¹ aḡn
T ^ā ./Instr.	sth ¹ aun ¹	sth ¹ aubhy ¹ m	sth ¹ ubhiā
Cat./Dat.	sth ¹ ave	sth ¹ aubhy ¹ m	sth ¹ ubhyaā
Pañ./Abl.	sth ¹ oa	sth ¹ aubhy ¹ m	sth ¹ ubhyaā
ḷa-./Gen.	sth ¹ oa	sth ¹ avoā	sth ¹ aḡn ¹ m
Sap./Loc.	sth ¹ au	sth ¹ avoā	sth ¹ au-u

Here, the apparent difference between the forms of these two nouns is that while in the case of *Hari* the final vowel *i* is replaced by its *gu^a* equivalent *e*, and being coalesced with the following vowel they are changed to *ay*. And, in the Gen. pl. the *n* changed to ^a. In the case of the noun *Sth¹au* the final vowel *u* is replaced by its *gu^a* equivalent *o*, and being coalesced with the following vowel they are changed to *av*.

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

**Pañchbhiā saha gantavya, sth¹tavya, pañchbhiā saha /
Pañchbhiā saha vaktavya, na duākha, pañchbhiā saha //**

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

Madhu (neu.) = honey.

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

On comparing these forms, we find that **the difference is much more in the forms of the Nominative, Vocative and the Accusative cases. The forms in the Instrumental are similar. The dual and plural forms of the Dative, Ablative, Genitive and the Locative cases, too, are similar.** But the singular forms of these four cases are slightly different from each other, as between *gurave* and *madhne*, *guroā* and *madhunaā*, *guro* and *madhuni*. From the point of view of grammatical analysis, **the final u of guru is replaced by its gu^a vowel o, before terminations of these cases** and it coalesces with them. Thus, *guru+e=guro+e*(Dat.)= *gur-av+e = gurave* / *guru+as* (Abl. & Gen.)= *guro+as=guro-s* (by elision of a) *guroā* / *guru+i=guro+i=gura* (*o>a*)+ *i* (*e>au*)=*gurau*. **But in the case the word madhu, the num-¹gama (i.e., n) is added before these cases terminations.** Thus, *madh+n+¹* (Instr.)=*madhun¹* / *madhu + n+e*(Dat.)=*madhune* / *madhu+n+as* (Abl.-Gen.) = *madhunaā* / *madhu+n+i=madhni*. This Pa^ainian analysis is for subtle logic of the grammatical understanding.

Now, let us compare and contrast the forms of the i-k¹r¹nta (mas.) nouns with those of the u-k¹r¹nta (mas.) nouns:

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

Vocabulary: ṣtmanaā= Abl. Sing. of ¹tman (m.) =from the Self. V¹yoā=Abl. Sing. of v¹yu (m.)= from the wind. Agneā=Abl. Sing. of agni (m.) = from the fire. Adbhyaā= Abl. Sing. of ap (f.)= from the waters. PĀthivy¹ā= Abl. Sing. of pĀthiv¹ (f.)= from the earth. O-adhibhyaā= Abl. Sing. of O-adhi (f.)= from the plants. Ann¹t = Abl. Sing. of anna (n.) = from grains. Rasa (m.)= juice.

Coalescence: Tasm¹t+ ¹tmanaā (-t+¹-=-d¹-) / ¹k¹ṛ¹t+ v¹yuā (t+v=dv) / In V¹yoā+agniā and Agneā+¹paā (oā+a=ora, eā+¹=er¹) / PĀthivy¹ā+o-adhayaā (**¹ā+o= ¹o**) / O-adhayaā+ annam (ā+a=a a) / Puru-aā + **anna-rasamaya** (ā+a=o') /

Sukhasya mōla, dharmā / Dharmasya mōlam arthā / Arthasya mōla, r¹jyam / R¹jyasya mōla indriya-jayaā / Indriya-jayasya mōla, vinayaā / Vinayasya mōla, vĀddhopasev¹ / VĀddhopasev¹y¹ mōla, vijñ¹nam / Vijñ¹nen¹tm¹na, samp¹dayet /

Coalescence: Mōlam+ arthā (-m+a=-ma-) / - mōlam+ indriya- (-mi-) / -sev¹y¹ā+ mōlam (-¹ā+m=-¹m-) / Vijñ¹nenā+ ¹tm¹nam+sam-(-a+¹=¹, am+sa=a, sa). -sev¹y¹ā+mōlam (¹ā+mō=¹mō) /

Vocabulary: Mōlam = Root, source, cause. VĀddhopasev¹y¹ā= Gen. Sing. of the compound noun vĀddhopasev¹ (f.)= Of the service to aged people. ṣtmanaā =Gen. Sing. of the noun ¹tman (m.)= Of the Self. Samp¹dayet= Causal Potential 3rd Per. Sing. of the root sam+pad (4 ṣ.)= One should accomplish.

Compounds: R¹jya-mōlam =r¹jyasya+mōlam /Indriya-jayaā = Indriy¹a¹, jayaā / VĀddhopasev¹ = vĀddhasya upasev¹ /

Nakula-sarpayoā, jala-vaiḥv¹narayoā, deva-daityayoā, s¹rameya-m¹rj¹rayoā, si, ha-gajayoā, vy¹ghra-gavoā, k¹ka-gh⁰kayoā, pa^aita-m⁰rkhayoā, pativrat¹-svairi^ayoā, sajjana-durjanayoā sahaja, vaira, bhavati /

Divasa-r¹tryoā, s⁰rya-khadyotayor, ha, sa-bakayor, hasti-gardhabhayoā, si, ha-ḥg¹layoā, r¹ja-ra_jkayoā, tath¹ samyaktva-mithy¹tayor mahad antara, bhavati /

In the sentences of both the above paragraphs, the Genitive Dual forms of the compound nouns are used, and, after every form in the dual in the first paragraph, the verbal phrase **sahaja, vaira, bhavati** is implied, while after those in the second paragraph, the verbal phrase **mahad antara, bhavati** is implied. On repeating these verbal phrases, respectively, in the sentences of the respective paragraphs, we can formulate as many independent sentences as there are dual forms, e.g., *Nakula-sarpayoā sahaja, vaira, bhavati / Divasa-r¹tryor mahad antara, bhavati /* (=There is a great difference between the day and the night.) and so on.

Coalescence: -r¹tryoā + mahat (-oā + ma = orma). Mahat + antaram (t + a = da).

Vocabulary: Nakula (m.) = mongoose. Sarpa (m.) = snake. Vaiḥv¹nara (m.) = fire. Daitya (m.) = demon. S¹rameya (m.) = dog. M¹rj¹ra (m.) = cat. Si, ha (m.) = lion. Gaja (m.) = hastin (m.) = elephant. Vy¹ghra (m.) = tiger. Gau (m.) = bull. K¹ka (m.) = crow. Gh⁰ka (m.) = owl. Pativrat¹ (f.) = chaste woman. Svairi^a (f.) = wanton, unchaste woman. Sahaja (mf.) = natural. Vaira (n.) = enmity. Khadyota (m.) = glow-worm. Ha, sa (m.) = swan. Baka

Compounds: *Nakula-sarpayoā = nakulaā ca sarpaā ca nakula-sarpau, tayoā / Jala-vaiḥv¹narayoā = Jala, ca vaiḥv¹naraā ca nakula-vaiḥv¹narau, tayoā / Vy¹ghra-gavoā = vy¹ghraā ca gauā ca vy¹ghra-gavau, tayoā / Pativrat¹-svairi^ayoā = Pativrat¹ ca svairi^a ca, tayoā / Divasa-r¹tryoā = divasaā ca r¹tr^a ca, tayoā / Samyaktva-mithy¹vayoā = samyaktva, ca mithy¹tva, ca, tayoā /, and so on.*

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

Here it should also be remembered that the forms of the popular neuter words like *ak-i* (=eye), *asthi* (=bone) and *sakthi* (=thigh) are also declined in accordance with those of the noun *dadhi*, e.g., in Instr. Sing. *ak^{-a}¹/asthn¹/sakthn¹*, in Dat. Sing. *ak^{-a}^e/asthne/ sakthne*, in Abl. and Gen. Du. *ak^{-a}^oā/asthnoā/ sakthnoā*, in Gen. Pl. *ak^{-a}¹m/asthn¹m/sakthn¹m*. Since this type of forms were popular in the usage in Sanskrit, P^{1a}ini justified them grammatically by showing them by way of the exception to the general rule.

The difference between the masculine and the neuter forms of the *i-k¹r¹nta* nouns is limited to those of the Nominative, Vocative and Accusative cases only. The Vocative Singular and those of all other cases are similarly declined, as for instance:

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

Now, let us compare and contrast the forms of the *u-k¹r¹nta* nouns **guru** (mas.) and **madhu** (neu.):

Guru (mas.) = preceptor/teacher.

	Sing.	Du.	Pl.
Pra./Nom.	guruā	gur ^o	guravaā
Sa, /Voc.	guro	gur ^o	guravaā
Dvi./Acc.	gurum	gur ^o	gur ^o n
TĀ./Instr.	guru ^a ¹	gurubhy ¹ m	gurubhiā
Cat./Dat.	gurave	gurubhy ¹ m	gurubhyaā
Pañ./Abl.	guroā	gurubhy ¹ m	gurubhyaā
ḥa./Gen.	guroā	gurvoā	gur ^o ^a ¹ m
Sap./Loc.	gurau	gurvoā	guru-u

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

Pati (mas.)

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

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

LESSON 11
(*Ek¹da¶laâ P¹-haâ*)

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

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

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

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

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

Vocabulary: *Vâth¹* (ind.)= useless. *¶-ara* = salty land. *Uptam* = that which is sowed. *Prek¹a¹yakam* = drama. *Badhira* = a deaf person. *Madyapa* = drunkard. *Par¹rthe*=for the sake of others. *Mara¹am* = death. *¶l¹ghya* = worthy, commendable. *D¹ridryam*= poverty. *KÅ¶at¹*= leanness, emaciation, slenderness. *Laghutvam*= smallness, littleness, levity. *Pathikopabhoga* = eating by the travelers. *¹o¹a*= being dried up.

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

kutsitaā, tasmai. १i-yaā = censurable disciple, student. Dhan¹hye=dhanena ¹hyaā, tasmin= (rich, wealthy). Madyapaā= madya, pibati iti asau. Sadupadeḥāā = samyak upadeḥāā = good advice. Par¹rthe = parasya arthe (=for the sake of). Pathikopabhoge = pathikaiā upabhogaā (= for use, enjoyment), tasmin.

New Forms: *Uptam=* Nom. Sing. of the neu. P.P.P. *upta* derived from the root *Vap* (1 U.) 'to sow, scatter, weave, cut, shave'. *Munaye=* Dat. Sing. of the *i-k¹r¹nta* noun *Muni* (m.). *Tapasi =* Loc. Sing. of the *sa-k¹r¹nta* noun *Tapas* (n.). *Sarasaā =* Gen. Sing. of the *sa-k¹r¹nta* noun *Saras* (n.).

Note: In the lessons so far we find that the forms of the ¹-*k¹r¹nta*, *i-k¹r¹nta*, *ᳵ-k¹r¹nta* and *u-k¹r¹nta* nouns, in masculine, feminine or neuter gender, such as *k-am¹* (fem.), *vidy¹* (fem.), *k᳚rti* (fem.), *duā᳚lat¹* (fem.), *muni* (mas.), *siddhi* (fem.), *᳚uddhi* (fem.), *tāpti* (fem.), *upa᳚nti* (fem.), *vā-I* (fem.), *mukti* (fem.), *kulastr* (fem.), *maitr* (fem.), *᳚r* (fem.), etc., have been used. Out of them we have seen the forms of the ¹-*k¹r¹nta* noun *Ram¹* (fem.) by way of specimen, in the 8th lesson. Please, recollect them.

Now, let us see and compare the forms the two *i-k¹r¹nta* nouns *Muni* (mas.) and *Pati* (mas.), by way of specimen

Muni (mas.)

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

and *bh᳚patau*. Here we find a slight diversion from the general rule. **In the Pa^ainian terminology, the general rule is called the *Utsarga* and the slight diversion from it, i.e. the option, as the *Apav¹da*.** Such and *apav¹da* is found in the forms from the *TĀy¹* to the *Saptam* *vibhaktis*.

Looking from the point of view of grammatical analysis, *Muni+¹* (Intr. Sing.) > *muni+ n+¹=munin¹* / Here the *nu¹gama* (i.e. *n*) is inserted before the case termination ¹. In *muni+e* (Dat. Sing.) > *mune+ e=munay+ e > munaye*, the final *i* vowel of noun *muni* has been replaced by its *gu^adeḥā* (i.e. *e*), and as per the rules of coalescence *e* followed by any vowel is replaced by *ay*. In *muni+as* (Abl. & Gen. Sing.) > *mune+s* (by *purva-r᳚pa ek¹deḥā e+a= e*) and then *s* replaced by *visarga* (:= *ā*) > *muneā* / In *muni+i* (Loc. Sing.) > *mune+i* (by *gu^adeḥā*) > *mune+au* (as per *sv¹di-sandhi*) > *muna+au =munau*. (The *gu^adeḥā* is due to the fact that in the Pa^ainian terminology, the terminations of the cases from Dative to Locative Singular, viz., *je, jas, jas, ji, are jit*, i.e. having a *j* as indicatory (*jit*) sound. But in the case of the forms of the noun *pati* (mas.), *pati+¹* > *pat-y+¹* (by *ya^a-¹deḥā*) = *paty¹*; *pati+as* > *paty+us* (replacement of *a-k¹ra* of the termination) > *patyūā* (by *u-k¹ra*, of *s* by *visarga*). In *pati+i* > *paty+i* > (by *ya^a-¹deḥā*) > *pate+au* (as per *sv¹di-sandhi*) > *paty+au =patyau*.

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

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

*~rutv¹ spĀ-ṛ-v¹ ca dĀ-ṛ-v¹ ca bhuktv¹ ghr¹tv¹ ca yo naraâ /
Na hĀ-yati gl¹yati v¹ sa vijñeyo jitendriyâ //*

Yo naraâ ṣrutv¹ (=having heard), na hĀ-yati (=is not delighted), na gl¹yati (= is not dejected, does not become cast down), v¹ (=or=nor), sa jitendriyâ vijñeyâ (= should be known as one who has conquered the senses, is self-restrained) /

In this same manner formulate new sentences by using the other usages, viz., spĀ-ṛ-v¹ (=having touched), dĀ-ṛ-v¹ (=having seen), bhuktv¹(=having eaten, enjoyed), ghr¹tv¹ (=having smelt).

Vocabulary: ~rutv¹ = ṣrava^a, kĀtv¹ / SpĀ-ṛ-tv¹ = sparṣa, kĀtv¹ / DĀ-ṛ-v¹ = darṣa, kĀtv¹ / Bhuktv¹ = bhoga, kĀtv¹, bhojana, kĀtv¹ / Ghr¹tv¹ = ghr^{1a}ana, kĀtv¹ / Vijñeyâ = vijñ¹yaâ, vijñ¹tavyâ, jñ¹tavyâ / Jitendriyâ = jit¹ni indriy^{1a}l yena saâ / HĀ-yati = har-a, pr¹pnoti / Gl¹yati = gl¹ni, pr¹pnoti /

Grammatical Forms: HĀ-yati = Pre. 3rd Per. Sing. of the verbal root hĀ- (4 P. 'to be delighted'). Gl¹yati = Pre. 3rd Per. Sing. of the verbal root glai (1 P. 'to be despondent'). Vijñeyâ = Nom. Sing. of the Pot. Part. vijñeya derived from the verbal root vi+jñ¹ (9 U. 'to know'), formed by suffixing the termination yat, because the root is prefixed by vi.

*M¹na, hitv¹ priyo nitya, k¹ma, jiv¹ sukh[»] bhavet /
Krodha, hitv¹ nir¹b¹dhas tĀ^a, jiv¹ na tapyate //*

(Manu-yaâ) m¹na, = garva, (= pride), hitv¹ = tyaktv¹ (=having given up) nitya, = sad¹-k¹lam (=for all times, for ever), priyâ=vallabhâ (=beloved, lovable), bhavet (would become)/

LESSON 12 (Dv¹daṣṭā p¹-haâ)

Now, when the forms of the Potential Participles ending in the terminations -aniyar and -yat, being denotative of mere action (bh¹va-v¹caka), they serve the same purpose as those ending in the termination -tavyat. And when these forms of the potential participles ending in the above two terminations and derived from the verbal roots, are used adjectival objects in the sentences in the passive voice (karma^al), they serve the purpose of the forms ending in the -tavya termination.

The difference between the terminations -tavyat and -tavya is based on that of the accentuation in the archaic Vedic Sanskrit usages in ancient Br¹hma^a works. In the classical Sanskrit, however, this difference has almost disappeared.

*Ajñ¹te-u na viṣvan[»]yam / N¹r[»]-u manro na praka-an[»]yaâ /
MØl¹nup¹lanena dhana, vyayan[»]yam / Virodhaâ prnmØlan[»]yaâ /
Mah¹jano na vañcan[»]yaâ / Guravo na khedan[»]y¹â / , vaṣyake
karma^al na pram¹daâ kara^a»yaâ / SØktam ukta, ripor api na
dØ-a^a»yam / Dhana, bh¹ry¹-putr¹dh[»]na, na vidh¹n[»]yam / Ka-ṛ-e-u
puru-a-vrata, na tyajan[»]yam / A-d¹na-tapaska, dina,
n¹tiv¹han[»]yam /*

Ajñ¹te-u = ye pØrva, na jñ¹t¹â te-u = About those who are unknown; Na vi-vasan[»]yam = vi-v¹saâ na kartavyâ = should not be trusted. N¹r[»]-u = n¹r[»]-jana-samak-a, =to a women, in front of the womanfolk. Mantraâ = rahasya-yukt¹ kath¹ = a secret matter. Na praka-an[»]yaâ = should not be revealed. MØl¹nup¹lanena = mØlasya = of the principal amount. Anup¹lanena = rak-a^a, kĀtv¹ = having preserved. Dhanam = wealth, property, money. Vyayan[»]yam = vyayaâ kartavyâ = should be spent. Virodhaâ = ṣatrubh¹vaâ = opposition, conflict. PronmØlan[»]yaâ = prakĀ-ṛ-a, yath¹ sy¹t tath¹ (= in the best way, by all means), unmØlan[»]yaâ = mØl¹t ucchedan[»]yaâ = should be rooted out). Mah¹janaâ = jan¹n¹, samud¹yaâ = people at large. Na vañcan[»]yaâ = vañcana, kartum na yogaâ = should not be deceived. Guravaâ = guru-jan¹â = elders, preceptors, teachers. Na kheda[»]y¹â =

kheda-yukt¹â na kara^ay¹â=should not be displeased, made sorrowful. *va¹lyake karma^al =yat karma ava¹lyâ, kartum योग्यम्, tasmin vi-aye* = in actions that are obligatory. *Pram¹daâ= ¹lasyam*= laziness. *Na kara^ayââ*=should not be done. *Suktam*=good saying, fair words. *Uktam*=spoken. *Ripoâ=†atru-janasya* = of the enemy. *Api*=even, also, too. *Na du-a^ayam=do†a-pôr^aam na mantavyam*= should not be taken as full of faults. *Bh¹ry¹-putr¹dh¹nam= bh¹ry¹y¹â (= patny¹â), putr^{1a}, ca adh¹na, yath¹ sy¹t tath¹* = so as to be under the possession of the wife and sons. *Na vidh¹n¹yam= vidh¹na-yukta, na kartavyam*= should not be legally stipulated. *Ka¹-e-u=kâcchre-u=p¹-d¹yaka-paristhiti-u*= in difficulties, adverse situations. *Vratam=niyamaâ*= a vow. *Na tyajan¹yam=ty¹gaâ na kartavyaâ* = should not be given up. *A-d¹na-tapaskam= d¹nena tapasyay¹ ca h¹nam*= without charity and penance. *Dinam= divasaâ* = day. *Na ati-v¹han¹yam= na vyatitavyam*= should not be passed.

Grammatical Analysis: *Vi-vasaniyam*= Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *vi+†vas* (2 P. 'to rely on, put faith in). *Praka-an¹yam*= Nom. Sing. (Neu.) of the Pot. Par. derived from the adjectival root *praka-a*. *Vyayan¹yam* = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *vyay* (10 U.' to expend, bestow). *Pronmôlan¹yââ*= Nom. Sing. (Mas.) of the Pot. Par. derived from the verbal root *pra+ut+môl* (10 U. 'to root out'). *Rañjan¹yââ*= Nom. Sing. (Mas.) of the Pot. Par. derived from the verbal root *rañj* (4 U. 'to dye, colour, be pleased, be devoted to, be in love with). *Khedan¹ya*= Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *khid* (4 U., 6 P., 7 U. 'to strike, afflict, be depressed, suffer pain, be miserable). *Kara^ayââ*= Nom. Sing. (Mas.) of the Pot. Par. derived from the verbal root *kâ* (8 U. 'to do'). *Dô-a^ayam* = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *du-* (4 P. 'to be wrong, impure') in Causal. *Vidh¹n¹yam*= Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *vi+dh¹* (3 U. 'to make, to stipulate). *Tyajan¹yam* = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root *tyaj* (1 P. 'to abandon, to give up). *Ativ¹han¹yam* = Nom. Sing. (Neu.) of the Pot. Par. derived from the verbal root = Nom. Sing. (Neu.) of the Caus. Pot. Par. derived from the verbal root *ati+vah* (1 U. 'to pass').

ancestors), *sv¹h¹* (=may a blessing rest on, hail! hail to!), *alam* (=enough, sufficient, adequate, equal to, competent, able), *va-a- / vau-a-* (= an exclamation uttered by the sacrificial priest at the end of the sacrificial verse), *asti* (= it is said, it was in ancient times, they say in olden days) *up¹, †u* (=lightly muttering), *mâ¹-¹* (=false, untrue), *mithy¹* (=false, useless, in vain, fake), *mudh¹* (=false, useless, in vain), *pur¹* (=formerly, in ancient times, in olden days), *mitha / mitho* (=together, mutually, reciprocally, alternately, to or from or with each other, privately, in secret), *pr¹yas* (= mostly, generally), *abh¹k¹-^aam* (= often, again and again), *s¹kam / s¹rdham* (= with, along with, simultaneously), *namas* = (salutation), *dhik* (=fie! shame! pshaw!), *atha* (=now, auspicious beginning), *¹m* (=yes, alright), *m¹ / m¹j* (=no, not, lest). These indeclinable words have been put under the sub-list called *†kâti-ga^aa* under the main list *Svar¹di-ga^aa*.

But, the following indeclinable words, viz., *ca* (=and), *v¹* (=or), *aha* (=Oh!), *h¹* (=O!), *eva* (= only, merely), *evam* (=thus, in this way, in this manner), *nônam* (= really, in fact, but), *†a¹†vat* (= often, from time to time), *yugapat* (=once), *bhôyas* (= often, over again), *cet* (=in case, if), *yatra* (=where), *tatra* (=there), *kvacit* (=somewhere), *hanta* (=alas!) *m¹j* (= no, not, lest), *nañ* (not), *y¹vat* (=as much), *t¹vat* (=that much), *†rau-a-*, *va-a-*, *vau-a-*, *svadh¹*, *sv¹h¹*, *tath¹-hi* (=for that reason, hence, to the same effect), *khalu* (=indeed), *kila* (=it is said), *atha*, *su¹-hu* (=well, good), *sma* (denoting the past tense) have been listed in the *Svar¹di-ga^aa* as corresponding to the prefix, case and vowel (*upasarga-vibhakti-svara-prati-rôpaka*). In the Third *K^{1a}a* of the *Amarako†a*, such indeclinable words have been listed in the verses 240 onwards, in the sub-class called '*N¹n¹rtha-varga*' under the main class '*Avyaya-varga*'*

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

* For those interested in the *Amarako†a*, the Edition published by the Nirnaya Sagar, Bombay (now Mumbai), with the Commentary by Bh¹nuj¹ D¹k-ita will be very useful, as it explains every word grammatically in the P^{1a}inian manner.

(=when, at which time), *tad*¹ (=at that time, then), *yadi* (=if, in case), *cet* (=if it be proposed that), *tarhi* (=in that case, then it follows that), etc., are grammatically known as the Indeclinable (*avyaya*) usages, because they are used without any declensional changes in the context of Gender, Case, Number. And, it is difficult to analyze them grammatically as to their underlying verbal root, noun, base, termination, etc., although as per the outlook of the P¹anin system, every verbal root or the nominal base takes some or other termination before they are used in the sentence, but when these are not found actually applied to it, it is technically taken as elided grammatically. Among such Indeclinable usages the Infinitive (*tum-anta*) words like *gantum*, are notable as quite different. Such Indeclinable usages were current since ancient times, although, it is almost impossible to trace their original source.

To draw our attention to, and remind us of, this fact, P¹anini has used the term '*Nip¹ta*', explained as *Nipatanti iti nip¹taā* / It means those words in the Sanskrit language that have been just in popular use since time immemorial, and their origin cannot be traced nor can they be grammatically analyzed. He has listed all such words in the *Svar¹di-ga^a* of his *Ga^a-p¹-ha*. Some of them are: *sva* (=heaven), *antar* (=in, inside), *pr¹tar* (= in the morning), *uccaiā* (= from above, aloud), *n¹caia* (=from under, below, in a low tone), *ṅanaia* (=slowly), *Āte* (=without) *yugapat* (=simultaneously), *r¹t* (= from a distance, near, immediately), *pĀthak* (-=separate, different), *hyas* (= yesterday), *ṅvas* (=tomorrow), *r¹trau* (=at night), *s¹yam* (= in the evening), *ciram* (=for a long time), *ṣat* (=little, slightly, partly), *jo-am* (=quiet, silent), *t¹-am* (= silently, quietly), *bahis* (=outside), *svayam* (=by one's self, of one's own accord, voluntarily), *vĀth¹* (=uselessly, in vain, fruitlessly), *naktam* (=at night). *nañ* (=negation, a negative particle), *hetau* = because of, for the reason that, by reason of), *-vat* (=endowed with, possessing, like), *tiras* (=hidden, out of sight), *antar¹* (=in the middle, in between), *antare^a* = without, in the absence of, in between, about), *sahas¹* (=suddenly), *vin¹* (=without, in the absence of), *n¹n¹* (= various, many), *svasti* (=well-being, fortune, luck, success, prosperity), *svadh¹* (=self-position, self-power, inherent power, be it offered to the spirits of the deceased

Saty¹n na pramaditavyam / Dharm¹n na pra-madi tavyam / Kuṅjal¹n na pra-maditavyam / Bhṛteā na pra-maditavyam / Sv¹dhy¹ya-pravacan¹bhy¹, na pra-maditavyam/ Deva-pitĀ-k¹ry¹bhy¹, na pra-maditavyam / Y¹ni y¹ny anavady¹ni karm¹ai t¹ni sevitavy¹ni, no itar¹ai / Y¹ny asm¹ka, su-carit¹ni t¹ni tvayop¹sy¹ni, no itar¹ai /

Saty¹t = *satya-p¹lan¹t* (=from Truth-speaking) *Na pra-maditavyam* = *pram¹daā na kartavyaā* = should not neglect, not be indifferent to, heedless about. *Dharm¹t* = *dharmasya p¹lan¹t* = from observing religious duty. *Kuṅjal¹t* = *maḡgal¹t* = *kaly¹ā¹t* = from the welfare. *Bhṛteā* = *aiṅvavy¹t* = well being, prosperity, fortune. *Sv¹dhy¹ya-pravacan¹bhy¹m* = *svasya dainikaā ṅ¹stra-p¹-haā sv¹dhy¹yaā, ṅ¹stra-vacan¹n¹, vivara^artham upadeṅāā pravacanam, t¹bhy¹m* = from the daily studies and oral exposition. *Deva-pitĀ-k¹ry¹bh¹m* = *deva-k¹rya, homaā, pitĀ-k¹rya, ṅ¹r¹ddha, pitĀ-tarpa^a, ca, t¹bhy¹m* = from the worship pf gods and of the manes. *An-avady¹ni* = *a-nindy¹ni* = *praṅast¹ni* = irreproachable, faultless. *Sevitavy¹ni* = should be pursued. *Itar¹ai* = *any¹ni* = others. *Su-carit¹ni* = *su-hu¹carā^ani* = good actions, conduct. *Up¹sy¹ni* = should be worshipped, respectfully followed.

Coalescence: *saty¹t+na, dharm¹+na, (t+n=nn) / Y¹ni+anavady¹ni (i+a=ya) / Y¹ni+asm¹kam (i+a=ya)*

Verbal Forms: *Pramaditavyam* = Nom. Sing. (Neu.) of the Pot. Par. of the verbal root *pra+mad* (4 P. 'to neglect, be indifferent to'). *Sevitavy¹ni* = Nom. Pl. (Neu.) of the Pot. Par. of the verbal root *sev* (1 ३. 'to pursue'). *Up¹sy¹ni* = Nom. Pl. (Neu.) of the Pot. Par. of the verbal root *up+¹s* (2 ३. 'to worship').

In the English syntactical construction the Case terminations are not suffixed to the nouns or adjectives, as for instance in 'to the black cat', 'from the black cat', 'of the black cat'. But in Sanskrit sentence construction the Case terminations are suffixed to both the substantives and the adjectives, as for instance, *Karm¹ai up¹sy¹ni /*

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

Yal-lij ga, yad-vacana, y¹ ca vibhaktir viñe-yasya /

Tal-lij ga, tad-vacana, s¹ ca vibhaktir viñe-a^aasya //

SanskĀta-v¹kya-racan¹y¹, viñe-ya, (substantive) yasmin (=in which) lij ge (=gender) bhavati, tasminn eva (=in that very) lij ge viñe-a^a, (=adjective) bhavati / yasmin vacane (=number) viñe-ya, bhavati, tasminn eva vacane viñe-a^a, (=adjective) bhavati / Yasya, (=in which) vibhaktau (=case) viñe-ya, (substantive) bhavati tasminn eva vibhaktau viñe-a^a, (=adjective) bhavati / Eva, -rØpe^a (=in this form) viñe-ya, sadaiva (=always) lij ga-vi-aye (in the matter of gender) vacana-vi-aye (=in the matter of number) vibhakti-vi-aye (=in the matter of case) ca vi-e-yam anusarati (=follows).

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

Nirdhano yady uccas tad¹ stambhaā / Yadi kharvas tad¹ v¹manaā / Yadi gauras tad¹ "ma-v¹t» / Yadi kĀ^aas tad¹ vanecara-bhillaā / Yady alp¹h¹ras tad¹ mandaā / Yadi bahv-¹h¹ras tad¹ k⁻¹ra-kĀt / Yady ¹ambar» tad¹ vi-aā / Yadi vinay» tad¹ bhik⁻¹c¹raā / Yadi mita-bh¹» tad¹ mØko mØrkhañ ca / Yadi v¹gm» tad¹ jalp¹kaā / Yadi ñam» tad¹ bh»ru raj kañ ca / Yadi pral¹p» ñØras tad¹ dh¹»-v¹hakaā / Ki, bahun¹ ? Nirdhanasya gu^a¹ api do⁻¹ ga^ayante / Evam eva sevakasy¹pi / Evam eva vadhØ-janasy¹pi /

Coalescence: *Yadi+uccaā (i+u=yu). Similarly, in Yadi+alp¹h¹raā (i+a=ya), yadi=¹ambar» / Here, there is ya^a-sandhi, i.e., the change of i to y when followed by a dissimilar vowel. Uccaā+tad¹ (ā+t=st)/ Similarly, in alp¹h¹raā+tad¹, kharvaā+tad¹, gauraā+tada, kĀ^aaā+tad¹, alp¹h¹raā+tad¹, bahv-¹h¹raā+tad¹, ñØraā+tad¹, (ā+t= st). Here, the visarga (:) is changed to s when followed by t. Tad¹+¹mav¹t» (¹+¹=¹”, merger of both, and elision of the sub-sequent ¹ shown by avagraha in the Devan¹gar», and double apostrophe in the Roman scripts). MØrkhaā+ ca (ā+c=ñc)/ Similarly, in raj kaā+ca / Here, the visarga (:) followed by c is changed to ñ. Gu^a¹ā+api (-¹ā+a- =⁻¹a-)/ Here, the visarga (:) receded by ¹ and followed by a is elided.*

Now, compare the words separated above with the same

+i+tum, and *grah+i+tum*. DĀñ > dra (by change of Ā to its gu^aa equivalent ra)+tum> -um (by change of ñ to - and t to -). Av+g¹h > gahi (by addition of the id-¹gama) +tum. Thus, we should note here that when the infinitive termination *tum* is applied, the following modifications take place in the verbal root, viz., the final short vowel is replaced by its corresponding gu^aa vowel, the id-¹gama (i.e. the vowel -i-) is added after it in case it is a set one, the short vowel is replaced by its corresponding long one, and as per the rules of internal coalescence of the changes of c to k, the of the dental consonants are replaced by its corresponding retroflex ones.

Now, understand: Since the tum-anta (Infinitive) usages are indeclinable, they no not undergo any changes of Tense, Case, Number, in relation with the Person and Number of the verb. And, since this -tum termination is the one included under the KĀd-anta group, they are also known by the term *Hetv-ārtha-kĀdanta*, or *Dh¹tu-s¹dhita hetu-v¹caka kĀrdant avyaya*, i.e an indeclinable derived from a verbal root and denoting the sense of purpose or intention.

In the P¹iniam system such words as do not undergo the modifications in accordance with the Tense, Person and Number, and are used in the same form, are known by the term 'Avyaya' (=that which does not change.) To remember this the following verse is popular in the tradition of the Sanskrit grammarians:

**SadĀñ, tri-u lij ge-u sarv¹su ca vibhakti-u /
Vacane-u ca sarve-u yan na vyeti tad avyayam //**

Tri-u lij nge-u yat, sadĀñam (=eka-rØpa, =sam¹na,), bhavati, sarv¹su ca vibhakti-u yat sadĀñ, bhavati, sarveñu ca vacane-u yat sadĀñ, bhavati, eva, lij ga-bhede 'pi, vibhakti-bhede 'pi, vacana-bhede 'pi yat pada, na vyeti (=vyaya, =pari-vartana, , na pr¹pnoti) tad pada, tasmad eva k¹ra^a¹t, avyayam (=avyaya-sañja,) kathyate ity-ārthaā /

In Sanskrit, the words, *ca* (=and), *iti* (=viz., that means), *eva* (=only, merely, itself), *api* (=also), *ataā* (=therefore, hence, for this reason), *tataā* (=thence, for that reason), *yath¹* (=just as, as for example, for instance), *tath¹* (=like that, in that way, moreover), *yad¹*

V¹manaâ¹ mra-phal¹ni grah¹itu, katha, ¶aknoti ? Andhaâ rÛpa, dra¹-u, katha, prabhavati ? Badhiro v¹a¹-nin¹da, ¶rotu, katha, p¹rayati ? Pa; guâ t¹rth¹ny avag¹hitu, katha, ¶aknoti ? P¹-¹aâ saulum¹rye sth¹tu, katha, prabhavati ? K¹kaâ ha, saiâ sama, sth¹tu, katha, p¹rayati ? MÛrkhaâ pa¹@ite-u sth¹tu, katha, ¶aknoti ?

Atra sarve-Ø v¹kya-u pra¶n¹â / Te¹, na-k¹r¹rtha, 'na ¶aknoti', 'na prabhavati', 'na p¹rayati' iti v¹ pratyuttara, spa¹-am eva / V¹manaâ=dwarf. mra-phal¹ni= mango fruits. Grah¹tum=in order to catch. Katham = how ? ¶aknoti= prabhavati=p¹rayati= is able to, is capable of. Andhaâ= blind person. RÛpam= a form, beauty. Dra¹-um = to see, is capable of seeing. Badhiraâ = deaf person. V¹a¹-nin¹dam= a resonant sound. ¶rotum= to hear, for hearing. Pa; guâ= lame person. T¹rth¹ni= holy river banks. Avag¹hitum= to take bath, for plunging into. P¹-¹aâ= stone. Saukum¹rye= in tender condition, Sth¹tum= to remain, in order to stay. K¹kaâ= crow. Ha, saiâ =(with) swans. Samam = in company of, (be) with. MÛrkhaâ= Fool, stupid person. Pa¹@ite-u = among the learned persons, scholars.

Now note: In the above verse and the sentences of the paragraph, since the termination tum is suffixed in the words upakartum, vaktum, kartum, n¹-ayitum, pras¹dhayitum, unnetum, dra¹-um, ¶rotum, avag¹hitum, and sth¹tum, they are called the tum-anta (=the indeclinable words ending in the termination tum) in the P¹-ianian system. They are the Infinitive forms denoting the sense of a cause or purpose, expressed by the expressions, 'in order to', 'for', 'to', in English.

Now, let us look at these infinitives from the view point of grammatical analysis: Upa+k¹ (>kar)+tum (here, the final vowel ¹ of the verbal root k¹ has been replaced by its gu¹a equivalent ar. Vac+tum (the final consonant c of the verbal root vac has been changed to k. N¹¶ay (causal of the verbal root na¶) +i +tum, the i¹gama has been added after the root before the termination. Ut+ni (>ne, by change of i to its gu¹a equivalent e)+tum, the coalescence t+n=nn. Similarly, pra+ s¹dhay (causal of the verbal root s¹dh)

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

Vocabulary: *Stambhaâ*= a pillar. *Kharvaâ*= dwarfish. *Gauraâ*= white. *ma-v¹t*= One suffering from constipation. *K¹aâ*= black. *Vane-cara-bhilla*= an aborigine living in the forest. *Alp¹-h¹raâ*= One eating less. *Mandaâ*= a dullard. *Bahv¹h¹raâ*= One eating much. *K¹rak¹ât*=malicious, gluttonous. *ambar*= ostetacious. *Vi-aâ*=a paramour. *Bhik¹c¹raâ*= One living on alms. *Mita-bh¹*=reserved in speech. *MÛkaâ*=dumb. *V¹gm*= loquacious. *Pral¹p*= One speaking incoherently. *am*= Tranquil. *Bh¹ruâ*=timid. *Dh¹-v¹hakaâ*= robber. *Vadh¹-janaâ*= the wifefolk.

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

As to the gender of a word in Sanskrit language in general, one has to learn it from usage. In order to give an analytical outlook in the matter, P¹ini and other Sanskrit grammarians subsequent to him have composed their works, called the *Li; g¹nu¶¹sanam*. But, Amarsi, ha had composed, at least 1500 years ago, a well-known work, named the *N¹ma-li; g¹nu¶¹sanam*, popularly known as **the Amara-ko¶a, comprising three K¹@as (=sections), which contains a collection of almost all the Sanskrit nouns and indeclinable words.** It is in the metrical form containing verses. In the Sanskrit P¹-ha¶¹as this *Amarako¶a*, in full or a part of it, is prescribed to the beginners, for memorizing even to day, along with the *abda-rÛp¹val*, the *Sam¹sa-cakram* and the *Dh¹tu-rÛp¹val*. The *Amarako¶a* starts with the following verse giving details of his arrangement:

Pr¹ya¶o rÛpa-bhedena s¹hacaryac ca kutracit /

Str¹-pu, -napusaka, jñeya, tad-vi¶e-avidheâ kvacit //

Pr¹ya¶aâ= s¹m¹nyataâ=generally. *RÛpa-bhedena*=vibhakti-rÛp¹, *bhedena*=through the difference of the case forms of the nouns. *S¹hacary¹t*=saha-pa-hit¹n¹, ¶abd¹n¹, sambandh¹t= through the relation of the words set in the neighborhood. *Kutra-cir* =kva-cit = somewhere. *Tad-vi¶e-a-vidheâ*= tasya li; gasya vi¶e-a-vidh¹n¹t= through the special mention of the particular gender. *Str¹-pu, -napu, sakam v¹*

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

**Svar-avyaya, svarga-n¹ka-tridiva-tridañ¹lay¹â /
Suraloko dyau-divau dve striy¹, kl̥be trivi-apam //**

Svar iti avyayam = svar is an indeclinable. Svarga, n¹ka, tridiva, tridañ¹laya, and sura-loka, these five words are masculine. Dyau and div are feminine, and trivi-apam is neuter. All these words are the synonyms meaning 'heaven'.

In Sanskrit, the feminine nouns are generally found to be ¹-k¹r¹nta, »-k¹r¹nta or Ø-k¹r¹nta, as for instance b¹l¹ = girl, nad̥ = river, vadh̥ = wife. The ¹-k¹r¹nta nouns may be masculine, feminine or neuter, e.g., nÂ = man, pitÂ = father, kartÂ = doer, agent, bhr¹tÂ = brother, devÂ = husband's younger brother, naptÂ = nephew, etc., are masculine, m¹tÂ = mother, svasÂ = sister, nan¹ndÂ = husband's sister, duhitÂ = daughter, etc., are feminine. KartÂ and others when used as adjectives to neuter nouns are to be declined in neuter.

Now, let us understand from the point of view of grammatical analysis: When the base of an ¹-k¹r¹nta masculine noun is converted into ¹-k¹r¹nta or »-k¹r¹nta, or by adding the termination ¹n to it, it becomes a feminine noun, as for instance: aja > aj¹, añva > añv¹, ¹rya > ¹ry¹, ¹tmaja > ¹tmaj¹, k¹raka > k¹rak¹, kurv¹a > kurv¹a¹, gandharva > gandharv¹, cinv¹na > cinv¹n¹, j¹yam¹na > j¹ya-m¹n¹, tanaya > tanay¹, d¹raka > d¹rik¹, b¹la > b¹l¹, mahattara > mahattar¹, mahattama > mahattam¹, vatsa > vats¹, sevaka > sevik¹ /

kumbhak¹ra > kumbhak¹r, gopa > gop, Gaura > gaur, taru^a > taru^a, > deva > dev, d̥ta > d̥t, nartaka > nartak, br¹hma^a > br¹hma^a, yavana > yavan, yuvan > yuvat, r¹jan > r¹jñ, indra > indr¹a, bhava > bhav¹n, m¹tula > m¹tul¹n, rudra > rudr¹a.

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

LESSON 13 (Trayodañ¹laâ p¹-haâ)

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

Case	Sing.	Du.	Pl.
Nom.	KartÂ	kartÂ ^a	kartÂ ^{ai}
Voc.	KartÂ	kartÂ ^a	kartÂ ^{ai}
Acc.	KartÂ	kartÂ ^a	kartÂ ^{ai}

Moreover, the optional Singular forms with the ^a-k¹ra in them are found in the Instrumental, Dative, Ablative, Genitive and Locative, as kartr¹ / kartÂ^{a1} (Instr.), kartre / kartÂ^{ae} (Dat.), kartuâ, kartÂ^{aâ} (Abl. Gen./ katari / kartÂ^{ai} (Loc.), and also kartroâ / kartÂ^{oâ} (Gen. Loc. Du.).

Now read aloud the following verses and the paragraph:

**Upakartu, priya, vaktu, kartu, sneham akÂtrima, /
Sajjan¹¹, svabh¹vo ya, kenenduâ ñiñir»kÂtaâ //**

Sajjan^{1n1m} = of good persons. Ayam = this very. Svabh¹vaâ = nature. Upakartum = upak¹ra, kartu, = of obliging, doing good. Priyam = lovingly, sweetly. Vaktum = of speaking. Sneham = love affection. A-kÂtrimam = natural, not artificial. Kena = by whom? Induâ = the Moon. ñiñir»kÂtaâ = ñitalaâ kÂtaâ = has been made cool.

N¹ñayitum eva n»caâ para-k¹rya, vetti na pras¹dhayitum /

P¹tayitum eva ñaktir v¹yor vÂk-a, na connetum //

N»caâ = evil person. Para-k¹ryam = parasya k¹ryam = works of others. N¹ñayitum = n¹ñ, kartum = of destroying. Eva = only. Vetti = j¹n¹ti = knows. Pras¹dhayitum = praka-e^aa saphala, kart, = to make fully successful. V¹yoâ = pavanasya = of the wind. ñaktiâ = s¹marthyam = power. VÂk¹n = p¹dap¹n = tarðn = trees. P¹tayitum = patana, k¹rayitum = to fell down, cause to fall. Eva = only, merely. Unnetum = Ørdhv¹n kartum = to raise up, make erect, lift up.

Coalescence: P¹tayitum + eva / N¹ñayitum + eva / P¹tayitum + eva (-m + e = me) / ñaktiâ + v¹yoâ (-â + v = -rv-) / V¹yoâ + vÂk-am (-â + v = -rv- / Ca + unnetum (-a + u = -o-).

<i>pitre</i>	<i>pitĀbhy¹m</i>	<i>pitĀbhyaā</i>	<i>m¹tre</i>	<i>m¹tĀbhy¹m</i>	<i>m¹tĀbhyaā</i>
<i>pituā</i>	<i>pitĀbhy¹m</i>	<i>pitĀbhyaā</i>	<i>m¹tuā</i>	<i>m¹tĀbhy¹m</i>	<i>m¹tĀbhyaā</i>
<i>pituā</i>	<i>pitroā</i>	<i>pitĀ^a1m</i>	<i>m¹tuā</i>	<i>m¹troā</i>	<i>m¹tĀ^a1m</i>
<i>pitari</i>	<i>pitroā</i>	<i>pitĀ-u</i>	<i>matari</i>	<i>m¹troā</i>	<i>m¹tĀ^a1m</i>

Now, note that the only difference between the forms of of the above two nouns is in Acc. Pl., e.g. *pitĀn/ m¹tĀh*, while all other forms are just parallel.

But, in the case of most of the *Ā-k¹r¹nta* nouns in both the Masculine and the Feminine, the medial *-a-* changes to *-¹-* in the Nom., Voc., and Acc., dual and plural. Thus, of *dh¹tu* (=destiny), *dh¹t¹rau* and *dh¹t¹raā*, of *ṣrotĀ* (=listener) *ṣrot¹rau* and *ṣrot¹raā*. of *gantĀ* (=the goer) *gant¹rau* and *gant¹raā*, of *p¹tĀ* (=protector) *p¹t¹rau* and *p¹t¹raā*, of *tr¹tĀ* (=saviour) *tr¹t¹rau* and *tr¹t¹raā*. of *k¹-atĀ* (=charioteer, driver) *k¹-att¹rau* and *k¹-att¹raā*, and so on. All other forms correspond to those of the noun *pitĀ* (m.) and *m¹tĀ* (f.).

to an *a-k¹r¹nta* masculine noun, as for example: *Up¹dhy¹ya* > *Up¹dhy¹y*» (=lady teacher), *Up¹dhy¹y¹n*» (= wife of *upadhy¹ya*), *k¹-atriya* > *k¹-atriy*» (=a woman of the *k¹-atriya* class), *k¹-atriy¹a*» (= wife of a *k¹-atriya*), *pr¹jñā* > *pr¹jñ¹*» (= a learned woman), *pr¹jñ*» (=wife of a learned man), *vai-ya* > *vaiṣy¹*» (=a woman of the *vaiṣya* class), *vai-y*» (=wife of a *vaiṣya*), *ṣṣṣdra* > *ṣṣṣdr¹*» (= a woman of the *ṣṣṣdra* caste), *ṣṣṣdr*» (=wife of a *ṣṣṣdra*). Similarly, *kartĀ* > *kartr*», *ca^aṣṣṣa* > *ca^aṣṣṣ¹* / *ca^aṣṣṣ*», *d¹tĀ* > *d¹tr*», *dhanavat* > *dhanavāt*», *pa-u* > *pa-v*», *bahu* > *bahv*», *ṣṣṣreyas* > *ṣṣṣreyas*», *sundara* > *sundar¹* / *sundar*».

Similarly, the present participles ending in *-t* are also converted into feminine by suffixing the *ṣṣṣ*, with the addition of the penultimate *n* to the original masculine base. Thus, *y¹t* > *y¹tṣṣṣ* / *y¹ntṣṣṣ*, *kathayat* > *kathayantṣṣṣ*, *kari-yat* > *kari-yantṣṣṣ*, *kurvat* > *Kurvātṣṣṣ* / *kurvanti*, *gacchat* > *gacchatṣṣṣ* / *gacchantṣṣṣ*, *gṣṣṣat* > *gṣṣṣātṣṣṣ* / *gṣṣṣantṣṣṣ*, *cinvat* > *cinvatṣṣṣ* / *cinvantṣṣṣ*, *jagmivas* > *jagmuṣṣṣ*, *naṣṣṣyat* > *naṣṣṣyatṣṣṣ* / *naṣṣṣyantṣṣṣ*, *ni-edivas* > *ne-eduṣṣṣ*, *y¹t* > *y¹tṣṣṣ* / *y¹ntṣṣṣ*. *viṣṣṣat* > *viṣṣṣātṣṣṣ* / *viṣṣṣantṣṣṣ*, *sat* > *satṣṣṣ*.

The feminine forms of the following words are quite different words, and not derived from them: *pitĀ* – *m¹tĀ*, *bhr¹tĀ* – *nara* – *n¹r*», *svasĀ* (=sister), *j¹m¹tĀ* (=son-in-law) – *snu¹* – *ṣṣṣ* (=daughter-in-law), *pum¹n* – *str*», *baka* – *bal¹k¹*, *ṣṣṣuka* – *s¹rik¹*, *ṣṣṣvaṣṣṣĀ* (=father-in-law), *ṣṣṣvaṣṣṣr*» (=mother-in-law), *vara* (=bridegroom) – *vadhṣṣṣ* (=bride).

We have already seen, in the ninth lesson, the declension of the *¹-k¹r¹nta* feminine nouns, of *ṣṣṣ-k¹r¹nta* masculine and feminine nouns.

Now, let us compare the declension of the forms of the *ṣṣṣ-k¹r¹nta* and *ṣṣṣ-k¹r¹nta* feminine nouns:

<u>Nadṣṣṣ</u> (f.) = river					
Sing.	Du.	Pl.	Sing.	Du.	Pl.
<i>nadṣṣṣ</i>	<i>nadyau</i>	<i>nadyaā</i>	<i>vadhṣṣṣā</i>	<i>vadhvau</i>	<i>vadhvaā</i>
<i>nadī</i>	<i>nadyau</i>	<i>nadyaā</i>	<i>vadhu</i>	<i>vadhvau</i>	<i>vadhvaā</i>
<i>nadmṣṣṣ</i>	<i>nadyau</i>	<i>nadṣṣṣā</i>	<i>vadhṣṣṣm</i>	<i>vadhvau</i>	<i>vadhṣṣṣā</i>
<i>nady¹</i>	<i>nadṣṣṣhyam</i>	<i>nadṣṣṣbhiā</i>	<i>vadhv¹</i>	<i>vadhṣṣṣbhy¹m</i>	<i>vadhṣṣṣbhiā</i>

<i>nadyai</i>	<i>nad»bhyam</i>	<i>nad»bhyaâ</i>	<i>vadhvai</i>	<i>vadh»bhy¹</i>	<i>vadh»bhyaâ</i>
<i>nady¹</i>	<i>nad»bhyam</i>	<i>nad»bhiâ</i>	<i>vadhv¹</i>	<i>vadh»bhy¹</i>	
<i>vadh»bhyaâ</i>					
<i>nady¹â</i>	<i>nadyoâ</i>	<i>nad»n¹m</i>	<i>vadhv¹â</i>	<i>vadhvoâ</i>	<i>vadh»n¹m</i>
<i>nady¹m</i>	<i>nadyoâ</i>	<i>nad»-u</i>	<i>vadhv¹m</i>	<i>vadhvoâ</i>	<i>vadh»-u</i>

Now, let us understand: On comparison of the forms of these two nouns, we note that while there is a *visarga* (:) at the end of the form of *vadh»* in the Nom. Sing., it is not to be found in the corresponding form of the word *nadi*. Then, wherever in the forms of *nad»* there is the change of -» by -y-, there is a change of -» by -v- in the corresponding forms of *vadh»*. In other respects, the forms of both these words are just similar, as for instance, the shortening of the final long vowel in Voc. Sing., viz., *nadi/vadhu*, similar forms in Nom. Voc. and Acc. Dual, viz., *nadyau/vadhvau*, a *visarga* (:) at the end in Acc. Pl., viz., *nad»â/vadh»â*. In Instr. Dat. Abl., Gen., and Loc. Sing., the respective terminations -¹, -ai, -¹â, -¹â, and -¹m are suffixed, e.g. *nad»+¹=nady¹*, *vadh»+¹=vadhv¹* / *nad»+ai=nadyai*, *vadh»+ai=vadhvai* / *nad»+¹â=nady¹â*, *vadh»+¹â=vadhv¹â*, again *nad»+¹â=nady¹â*, *vadh»+¹â=vadhv¹â*, *nad»+¹m=nady¹m*, *vadh»+¹m=vadhv¹m*. In Gen. Pl. there is an addition of the *num-¹gama* (-n-) before the termination -¹m, viz., *nad»+n-¹m=nad»n¹m*, *vadh»+n-¹m=vadh»n¹m*. Keeping these similarities in view, P¹»ini has used in his system the term *Nad»* as a sign for the feminine nouns ending in -» and -».

The declension of the »-k¹r¹nta feminine nouns, like *dev»*, *kaly¹a»*, *brahm¹a»*, *indr¹a»*, *»arv¹a»*, *mÂ»¹n»*, *bhav¹n»*, *sakh»*, *str»*, being of the *Nad»* type, follows that of the noun *nad»* as shown above, e.g.: *dev»*, *kaly¹a»*, *bhav¹n»*, etc., in Nom. Sing.; *devyau*, *kaly¹ayau*, *bhav¹nyau*, etc., in Nom. Voc., and Acc. Du.; *dev»â*, *kaly¹a»â*, *bhav¹n»â*, etc., in Acc. Pl.; *devy¹*, *kaly¹ay¹*, *bhav¹ny¹*, etc., in Instr. Sing.; *devyai*, *kaly¹ayai*, *bhav¹nyai*, etc., in Dat. Sing.; *devy¹â*, *kaly¹ay¹â*, *bhav¹ny¹â*, etc., in Abl. and Gen. Sing.; *dev»n¹m*, *kaly¹a»n¹m*, *bhav¹n»n¹m*, etc., in Gen. Pl.; and *devy¹m*, *kaly¹ay¹m*, *bhav¹n¹m*, etc., in Loc. Sing.

But, just as in the case of the »-k¹r¹nta feminine noun *vadhu*, there occurs a *visarga* (:) at the end in Nom. Sing. form, it also occurs

in the case of the similar feminine nouns, like *tantr»* (=lute), *tar»* (=boat), *lak-m»* (=goddess of prosperity), *dh»* (=intelligence), *pradh»* (=highly intelligent woman), *hr»* (=bashfulness), *»r»* (=glory, goddess of wealth). Thus, *tantr»â*, *tar»â*, *Lak-m»â*, *dh»â*, *pradh»â*, *hr»â*, *»r»â*, in Nom. Sing., and Acc. Pl. Here, from the P¹»inian point of view, the final *visarga* (:) is there since, there is the absence of the elision (*lop¹bh¹va*) of the termination *su* (=s) of the Nom. Sing., while it is elided in the Nom. Sing. forms in the case of the feminine nouns like *nad»* and others similar to it.

So far as the forms of others Cases are concerned, those of the »-k¹r¹nta feminine nouns shown in the above paragraph, they bear similarity with the corresponding forms of the noun *nad»*. For instance, *tantr»â* (=to the lutes), *tar»â* (=to the boats), *lak-m»â*, *hr»â*, *»r»â*, etc., in Acc. Pl. But in the case of *pradh»*, the form *pradhyaâ* is popular in usage. In Instr. Sing. While the forms are *tantry¹*, *tary¹*, *lak-my¹*, *pradhy¹* are popular, those of others are different, like *dhiy¹*, *hriy¹*, *»riy¹*, *su-dhiy¹* in Instr. Sing., *tantryai*, *taryai*, *lak-myai*, *pradhyai* in Dat. Sing. But, the forms of *dh»*, *hr»*, *str»*, the forms *dhiyai*, *hriyai*, *striyai* are popular. Similarly, while in the Abl. and Gen. Sing., the forms of the former nouns as *tantryai*, *taryai*, *lak-myai*, *pradhyai*, are popular, the forms of the latter nouns as *dhiy¹â*, *»riy¹â*, *»riy¹â*, *striy¹â* are popular in Abl. and Gen. Sing. While, the forms in the Loc. Sing. of the former nouns, as *tantry¹m*, *tary¹m*, *lak-my¹m*, *pradhy¹m* are popular, those of the latter nouns, as *dhiy¹m*, or *dhiyi*, *hriy¹m* or *hriyi*, *»riy¹m* or *»riyi*, *striy¹m* or *striyi* are popular. These are the exceptions, which should be carefully noted, so as to avoid confusion.

Now, compare and contrast the following forms in the declension of the two »-k¹r¹nta nouns, *pitÂ* (m.) and *m¹tÂ* (f.):

<u>PitÂ (m.) = father</u>			<u>M¹tÂ (f.) = mother</u>		
Sing.	Du.	Pl.	Sing.	Du.	Pl.
<i>pit¹</i>	<i>pitarau</i>	<i>pitaraâ</i>	<i>m¹t¹</i>	<i>m¹tarau</i>	<i>m¹taraâ</i>
<i>pitaâ</i>	<i>pitarau</i>	<i>pitaraâ</i>	<i>m¹taâ</i>	<i>m¹tarau</i>	<i>m¹taraâ</i>
<i>pitaram</i>	<i>pitarau</i>	<i>pitrÂn</i>	<i>m¹taram</i>	<i>m¹tarau</i>	<i>m¹tÂn</i>
<i>pitr¹</i>	<i>pitÂbhy¹m</i>	<i>pitÂbhiâ</i>	<i>m¹tr¹</i>	<i>m¹tÂbhy¹m</i>	<i>m¹tÂbhiâ</i>

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

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

The ordinal numbers in Sanskrit are: in Mas. and Neu. *prathama/ agrima/¹dima* (=first), in Fem. *pratham¹/ agrim¹/¹dim¹* (=first); in Mas. and Neu. *dvitya* (=third), in Fem. *dvity¹* (=third); in Mas. and Neu. *caturtha/turya/turya* (=fourth), in Fem. *caturth¹/ tury¹/ turya¹*. The ordinal numbers, for the fifth, seventh, eighth, ninth and tenth, are derived from the cardinals *pañcan*, *saptan*, *a-an*, *navan* and *da-an* by suffixing the termination *-ma*, but the final consonant *n* in them is deleted. Thus, *pañcama* (M., N.), *pañcamᵇ* (F.), *sapatama* (M., N.), *saptamᵇ* (F.), *a-ama* (M., N.), *a-amᵇ*, *navama* (M., N.), *daśama* (M., N. =tenth), *daśamᵇ* (F. =tenth), *ek¹daśa* (M., N. =eleventh) *ek¹daśᵇ* (F. =eleventh), *a-¹daśa* (M., N. =eighteenth), *a-¹daśᵇ* (F. =eighteenth). For converting the ordinal numbers, from *vi*, *atitama* into the ordinals their final *-ti* is dropped, or the terminations *-tama* (M.) *-tami* (F.) are suffixed to them, e.g., *vi*, *atitama* (M.= twentieth), *vi*, *atitama* (F.twentieth). For converting the ordinal numbers from *tri*, *atitama* into the ordinals, their final *-t* is dripped and the terminations *-tama* (M.) *-tami* (F.) are suffixed to them, e.g., *dv¹tri*, *atitama* (M., N.=thirty-second), *dv¹tri*, *atitama* (f.=thirty-second).

(*Naraā*) *k¹ma*, = *v¹ñch¹ā* (=desire), *jiv¹*=*vijaya*, *pr¹pya* (=having conquered), *sukhᵇ* (=sukha-yuktaā (= happy) *bhavet* / (*Janaā*) *krodha*, = *kopa*, (=anger) *hitv¹ nir¹b¹dhaā* (= *nirgat¹ā b¹dh¹ā yasya saā* (=one devoid of troubles) *bhavet* / (*M¹navana*) *tā-¹*, = *lips¹*, (=yearning) *jiv¹ na tapyate* = *dukhᵇ na karoti* or *bhavati* (= does not cause, suffer, pain).

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

A-kātv¹ para-sant¹pam a-gatv¹ khala-mandiram /

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

Para-sant¹pa, =*parasya kāte duākha*, (= unhappiness for others), *a-kātv¹* = *na utp¹dya* (=having not generated, done), *yat* = *yad vastu* (=whatever thing), *svalpam* = *sutar¹m stokam* (=very less), *pr¹pyate* = *labhyate* (=is obtained), *tad bahu* = *adhikam* (=very much), *mantavyam / Khala-mandiram* = *du-¹n¹*, *gāham* (= the place of the wicked ones. *A-gatv¹* = *gamana*, *na kātv¹* (=not having gone to) / *Sat¹m* = *sajjan¹n¹m* (of the good people, gentlemen), *m¹rgam* = *panth¹nam* (=the way, manner), *an-ullaḡ ghya* = *ullaḡ ghana*, *na kārtv¹* (=not having transgressed) /

In this verse the idea expressed by the phrase '*yat svalpam api vastu pr¹pyate tad bahu mantavyam*' is implied with all the phrases, viz., '*para-sant¹pam a-kātv¹*', '*khala-mandiram a-gatv¹*', and '*sat¹, m¹rgam an-ullaḡ ghya*', so that by repeating it with all of them we can formulate three independent sentences. Such a syntactical technique is often utilized in many other Sanskrit verses for verbal economy.

Verbal forms: *Kātv¹* = Gerund derived from the verbal root *kā* (8 U. 'to do, perform, cause, generate). *Gatv¹* = Gerund derived from the verbal root *gam* (1 P. > *gacch*, 'to go'). *Ullaḡ ghya*= Gerund derived from the verbal root *ut+laḡ gh* (1 P. 'to transgress').

Kudeḡam ¹s¹dya kuto ¹rtha-sañjayaā

Kuputram ¹s¹dya kuto jal¹ñjaliā /

Kugehinᵇ, pr¹pya gāhe kutaā sukha,

Kuḡi-yam adhy¹payataā kuto yaḡaā //

Ku- = A pronominal prefixed to a base implying deterioration, depreciation, deficiency, want, littleness, hindrance, reproach, contempt, guilt. *Ku-deḥam*=*du-a*, *deḥam*= *pratikḷa*, *sth¹nam* = bad country, place. *ṣ¹dya* = *pr¹pya* = *gatya* = having arrived at, reached. *Kutaā* = *kena prak¹re^aa* = wherefrom, how, in what way. *Artha-sañcayaā* = *dhanasya saḥ grahaā* = earning of money, accumulation of wealth. *Ku-putram* = *pratikḷa*, *putram* = *du-a*, *tanayam*= unworthy son. *Jal¹njaliā* = *jalasya añjaliā* = oblation of water (offered to diseased ancestors). *Ku-gehin^m* = *du-a*, *patn^m*= *pratikḷ¹*, *bh¹ryam* = bad wife, unworthy house-wife. *Sukham* = *bhadram* = *kaly¹a^m* = happiness, well-being. *Ku-ḥi-yam* = unworthy disciple, bad student. *Adhy¹payataā* = *adhyayana*, *k¹rayataā* = to one who teaches. *Yaḥā*= *k¹rtiā*= fame, reputation.

Coalescence: *Kutaā+artha-sañcayaā* / *kutaā+jal¹njali* / *Kutaā+yaḥā* /

Word-forms: *ṣ¹dya* = Gerund derived from the verbal root *ṣ¹+sad* (10 U. 'to reach, to arrive at'. *Pr¹pya* = Gerund derived from the verbal root *pra+¹p* (5 P. 'to pervade, obtain'). *Adhy¹payataā*= Gen. Sing. of the Pre. Participle *adhy¹payat*, derived from the verbal root *adhi+¹p* (5 P. 'to teach').

Prathama, ḥiraḥ chittv¹ paḥc¹d aḥ ga-cumbana, , keya, vidagdhat¹? Prathama, gāha, prajv¹lya paḥc¹t kuḥalat¹-praḥnaā, keya, vidagdhat¹? Pḥrva, pr¹a-hara^a, paḥc¹d anuḥlocana, keya, vidagdhat¹? Padbhy¹, mⁿn mardayitv¹ mukhe veda-pa-hana, , keya, vidagdhat¹?

Coalescence: *ḥiraā+ chittv¹* (*ā+ch=ḥ+ch*, change of *ā* to *ḥ*). *Paḥc¹t+anantaram* (*t+a= d+a*, change of the hard consonant *t* to its soft equivalent *d* of its class). *K¹+iyam* (*ṣ¹+l=e*)

Vocabulary: *Prathamam*= *ṣ¹dau* = at first, first of all. *ḥiraā* = *mastakam* = head. *Chittv¹* = *chedana*, *kātv¹* = having severed, cut off. *Paḥc¹t* = *anantaram* = *tataā param* = then, afterwards later on. *Aḥ ga-cumbanam*= *aḥ g¹n¹*, *cumbanam* = kissing the limbs. *K¹* = *k¹dāḥ¹* = what sort of. *Iyam*=this. *Vidagdhat¹*=*vidagdhasya bh¹vaā* = cleverness,

LESSON 15

(*Pañca-daḥā p¹-haā*)

For very big ten-fold cardinal numbers, like thousand and onwards, in Sanskrit, the famous Indian astronomer Bh¹skar¹c¹rya has given, in his mathematical work called *Ḥ¹vat*, the following numeral names: *sahasram* (=1,000), *daḥa-sahasram* or *ayutam* (=10,000), *lak-am* or *lak¹* (=1,00,000), *prayutam* (=10,00,000), *ko-i* (=1,00,00,000), *arbudam* (=10,00,00,000), *kharva* or *kharvam* (1.00.00.00.000), *ḥaḥ ku* (10,00,00,00,000), *jaladhi* (=1,00,00,00,00,000), *antyam* (=10, 00,00,00,00,000), and *par¹rdham* (=1,00,00,00,00,00,000).

The cardinal numeral *eka* (=one) is normally used in the Singular number. But in some particular senses, it is used in Dual and Plural, too. As for instance, the usage of *eke* (=some people) is in use, along with the words like *anye* / *apare* (=others, other people), as in sentences like, *Eke ḥuā ḥtm¹ n¹sti*, *anye to asti iti* (=Some people say that there is no Self, while others say that it does exist). In the Dative, Ablative, and Locative, it is declined like a Pronoun in Masculine and Neuter, i.e., by the application of the terminations *smāi*, *sm¹t*, *sya*, *smiⁿ*, as for instance *ekasmāi*, *ekasm¹t*, *ekasya*, *ekasmiⁿ*, and in Feminine by that of the terminations *syai*, *sy¹ā*, *sy¹ā*, and *sy¹m*, as for instance *ekasyai*, *ekasy¹ā*, *ekasy¹ā*, *ekasy¹m*.

The cardinal numeral *dvi* (=two) is declined in the Dual Number only, as for instance, Nom. Du., *dvau* (M.), *dve* (F., N.), Instr., Dat., Abl. Du., *dv¹bhy¹m* (M., F., N.), Gen. Du., *dvayoā* (M., F., N.).

The cardinal numbers from *tri* (=three) to *nava-navatiā* (=ninety-nine) are declined in Plural only. Thus: of *tri* (=three), in Nom., Voice., Acc. Pl., *trayaā* (M.), *tisraā* (F.), *tr^ai* (N.); in Instr. Pl. *tribhiā* (M., N.), *tis¹bhiā* (F.); in Dat., Abl., *tribhyaā* (M. N.), *tis¹bhyaā* (F.); in Gen. *tray¹a¹m* (M., N.), *tis¹a¹m* (F.). The declension of the number *catur* (=four) is declined in Nom., Voc., as *catv¹raā* (M.), *catasraā* (F.) *catv¹ri* (N.), in Acc. as *caturaā* (M.), *catasraā* (F.), *catv¹ri* (N.), in Instr. *caturbhiā* (M., N.), *catas¹bhi* (F.).

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

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

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

Now, note: In the above verses and the paragraph we find that the usages like , *spā-v'*, *dā-v'*, *bhuktv'*, *ghr'tv'*, *hitv'*, *jitv'*, *kātv'*, *gatv'*, *chittv'*, *mardayitv'* that are used in them end with the termination *-tv'*. Since in the P¹inian system this termination is mentions as *-ktv'*, the word ending with this termination is called a *Ktv'nta*, i.e. a Gerund, which is an indeclinable word, and denotes an action that has preceded some other one that follows it. But, in the case of the verbal roots that have some Preposition attached to them, as in the case of the words like *'s'dya*, *anullaj ghya*, *pr'pya*, *prajv'lya*, *vidh'ya*, we find that the termination *-ya* is suffixed, because the verbal root from which they are derived have the Prepositions like *'-*, *an-*, *pra-*, *vi-* prefixed to them. In the P¹inian system this termination is mentions as *-lyap*, and hence the Gerunds ending in this terminastion are called *Lyabanta* (*lyap+anta*; *-p+a* = *-b+a* = *ba-*).

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

one, the first is expressed through a Gerund ending in $-tv^1$ or $-ya$ in accordance with the root used by itself or having a Preposition prefixed to it, instead of through a regular verb carrying terminations of the Person and Number concerned. Thus, since the Gerund shows the order of the two actions concerned, in popular Sanskrit parlance it is called the *Sambandhaka-bhōta-kāḍanta* or *Pōrva-k¹la-v¹caka-dh¹tu-s¹dhita-avyaya*, i.e. an Indeclinable derived from a verbal root and denoting an action that has occurred in the past.

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

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

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

Read aloud the following verses and the sentences paraphrasing them:

**Keyōr¹ na vibhō-ayanti puru-a, h¹r¹ na candrojjval¹
Na sn¹na, na vilepana, na kusuma, n¹la_j kĀt¹ mōrdhaj¹ā /
V¹ay ek¹ samalaj karoti puru-a, y¹ sa, skĀt¹ dh¹ryate
K¹ayante khalu bhō-a¹ni satata, v¹g-bhō-a²a, bhō-a²am //**

Keyōr¹ā puru-a, na vibhō-ayanti / Candrojjval¹ā h¹r¹ā puru-a, na vibhō-ayanti / Sn¹na, puru-a, na vibhō-ayati / (Here, the verb is in singular as it follows the subject in singular.) / Kusuma, na vibhō-ayati / Alaj kĀt¹ā mōrdhaj¹ā puru-a, na vibhō-ayanti / Y¹ sa, skĀt¹ v¹ay puru-e^a dh¹ryate s¹ ek¹ eva puru-a, samalaj karoti / Bhō-a¹ni khalu kayante / Kin-tu v¹g-bhō-a²a, satata, bhō-a²am bhavati /

Coalescence: *Keyur¹ā + na* . Similarly, in *h¹r¹ā + na / alaj kĀt¹ā + mōrdhaj¹ā* / (Here in all cases $-^1\bar{a} + n = -^1 n$, by elision of \bar{a} , because \bar{a} is preceded by $^1-$ and followed by a soft consonant).

of them) *duākh¹ni / Ye¹, sapta (=seven) priy¹ai sapta te¹, duākh¹ni / Ye¹, śapta (=six) priy¹ai sapta te¹, (= of them) duākh¹ni / Ye¹, ṛa- (=six) priy¹ai ṛa- te¹, duākh¹ni / Ye¹, pañca (=five) priy¹ai pañca te¹, duākh¹ni / Ye¹, catv¹ri (=four) priy¹ai carv¹ri te¹, duākh¹ni / Ye¹, tr¹ai (=six) priy¹ai tr¹ai te¹, duākh¹ni / Ye¹, dve (=two) priye dve- te¹, duākhe / Ye¹m eka, (=one) priyam eka, te¹, duākham / Ye¹m n¹sti priyam n¹sti te¹, duākham /*

In the sentences of the above paragraph, the neuter forms of the numeral adjectives, like *śatam, navati, aśti, saptati, ṛa-i, pañc¹śat, catv¹ri, śat, tri, śat, vi, śati, daśan, navan, a-an, saptan, ṛa, pañca, catur, tri, dvi, and eka*, expressing the numbers one hundred, and other tenfold numbers up to ten and from nine to one, respectively in the reverse order are used.

The base forms of the numbers from eleven to nineteen are as follows, respectively: *ek¹-daśan, dv¹-daśan, trayo-daśan, catur-daśan, pañca-daśan, ṛa-aśan, sapta-daśan, a-¹-daśan, nava-daśan / ekona-vi, śati / el¹nna-vi, śati* / Here we find that, for formulating the numbers from eleven to nineteen, the above-mentioned tenfold numbers are suffixed to the Sanskrit numerals, viz., *daśan*, etc., expressing primary numbers, viz., *eka*, etc., thus deriving *ek¹-daśan*, etc. It should be noted here that before prefixing the primary numbers to tenfold numbers like *vi, śati, tri, śat*, etc., the numbers *dvi* changes to *dv¹*, *tri* to *trayaā*, *ṛa* to *ṛa²*, and *a-an* to *a-¹*, as for instance in *dv¹-vi, śati* (=twenty-two), *trayas-tri, śati* (=thirty-three), *ṛa²-aśti* (eighty-six), *a-¹-śti* (=eighty-eight). In the case of the rest of the numbers, *dvi > dv¹*, *tri > trayaā*, and *ṛa² > ṛa²* (before the numbers, like *aśti, vi, śati, navati*, etc., beginning with vowel or soft consonants, like *a, v, n*, etc.), as for instance in, *a-¹-śti* (=eighty-eight), *trayo-vi, śati* (=twenty-three), *śa² > ṛa²-aśati* (=ninety-six), involving the retroflexion of $\bar{a} > \bar{a}$, and $n > \bar{a}$. And, *ṛa² > ṛa-* (before numbers like *catur, pañca*, etc., beginning with hard consonants, like *c, p*, etc.), as for instance in, *ṛa--catv¹ri, śat* (=forty-six), *ṛa--pañc¹śat* (=fifty-six).

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

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

Ye^{-1} , (=whose) $\bar{f}ata$, (=hundred) $priy^1ai \bar{f}ata$, te^{-1} ,
(= of them) $du\bar{a}kh^1ni$ / Ye^{-1} , $navati\bar{a}$ (=ninety) $priy^1ai$
 $navati\bar{a}$ te^{-1} , $du\bar{a}kh^1ni$ / Ye^{-1} , $a\bar{f}ti\bar{a}$ (=eighty) $priy^1ai a\bar{f}ti\bar{a}$
 te^{-1} , $du\bar{a}kh^1ni$ / Ye^{-1} , $sapatti\bar{a}$ (=seventy) $priy^1ai saptati\bar{a}$
 te^{-1} , $du\bar{a}kh^1ni$ / Ye^{-1} , (=whose) $\bar{a}-i\bar{a}$ (=sixty) $priy^1ai \bar{a}-i\bar{a}$
 te^{-1} , $du\bar{a}kh^1ni$ / Ye^{-1} , $pa\bar{n}c^1\bar{f}at$ (=fifty) $priy^1ai pa\bar{n}c^1\bar{f}at$
 te^{-1} , $du\bar{a}kh^1ni$ / Ye^{-1} , $catv^1ri$, $\bar{f}at$ (=forty) $priy^1ai$
 $catv^1ri$, $\bar{f}at$ te^{-1} , $du\bar{a}kh^1ni$ / Ye^{-1} , tri , $\bar{f}at$ (=thirty) $priy^1ai$
 tri , $\bar{f}at$ te^{-1} , $du\bar{a}kh^1ni$ / Ye^{-1} , vi , $\bar{f}ati\bar{a}$ (=twenty) $priy^1ai$
 vi , $\bar{f}ati\bar{a}$ te^{-1} , $du\bar{a}kh^1ni$ / Ye^{-1} , $da\bar{f}a$ (=ten) $priy^1ai da\bar{f}a$
 te^{-1} , $du\bar{a}kh^1ni$ / Ye^{-1} , (=whose) $nava$ (=nine) $priy^1ai nava$
 te^{-1} , $du\bar{a}kh^1ni$ / Ye^{-1} , $a-ta$ (=eight) $priy^1ai a-ta$ te^{-1} , (=

Vocabulary: $Key\theta ra\bar{a} = b^1hu-bh\theta-a^aam$ = armlet, bracelets worn on the upper arm. $Candrojjvala\bar{a} = Candravat ujjval^1\bar{a}$ $prak^1\bar{f}am^1n^1\bar{a}$ = glistening like the Moon. $Vilepanam = tvac^1y^1\bar{a}$ $rak-a^a$, $kartum upayuujyam^1n^1\bar{a}$ $lepana-pad^1rth^1\bar{a}$ = ointments, the lotions etc., used for applying to the skin for protection from cold, etc.

Word-forms: $Vibh\theta-ayanti$ = Pre. 3rd Per. Plu. of the root $vi+bh\theta-$ (10 U. 'to adorn'). $Samala; karoti$ = Pre. 3rd Per. Plu. of the root $sam+alam+k\bar{A}$ (8 U. 'to adorn'). $Aka; k\bar{A}t^1\bar{a}$ = Nom. Pl. of the Past Pas. Par. $ala; k\bar{A}ta$ (Mas.), derived from the root $alam+k\bar{A}$ (8 U.). Dh^1ryate = Pas. Pres. 3rd Per. Sing. of the root $dh\bar{A}$ (1 U. 'to hold'). $K\bar{y}ante$ = Pas. Pres. 3rd Per. Pl. of the root $k-i$ (1 P. 'to decay'). $Sa, sk\bar{A}t^1$ = Nom. Sing. of the Past Pas. Par. $sa, sk\bar{A}t^1$ (Fem.) derived from the root $sam+k\bar{A}$ (8 U. 'to adorn, polish'). Here, the final m in sam is changed to \bar{a} , because followed by the consonant k , and s is inserted traditionally between the preposition and the root, thus $sam + k\bar{A} = sa, +s+k\bar{A}+ta+^1$ (of Fem.).

LESSON 14
(Caturdaśā p¹-haā)

Daridrat¹ dhṛatay¹ vir¹jate
Kuvastrat¹ ũubhratay¹ vir¹jate /
Kadannat¹ co^{-a}atay¹ vir¹jate
KurŃpat¹ ũlatay¹ vir¹jate //

Vocabulary: *Daridrat¹* = *daridrasya bh¹vaā* = *nirdhanat¹* = poverty / *Dhṛatay¹* = *dhṛasya bh¹vaā*, *tay¹* = *dhairyē^a* = due to fortitude. *Ku-vastrat¹* = *kutsita*, *vastra*, *ku-vastra*, , *tasya bh¹vaā* = bad dress. *ũubhrat¹* = *ũubhrasya bh¹vaā*, *tay¹* = due to whiteness. *Kadannat¹* = *kutsitam anna*, , *tasya bh¹vaā* = bad food. *U^{-a}at¹* = *u^{-a}asya bh¹vaā*, *tay¹* = due to hotness. *KurŃpat¹* = *kutsita*, *rŃpa*, , *tasya bh¹vaā* = ugliness. *ũilatay¹* = *ũlasya bh¹vaā*, *tay¹* = due to being endowed with (good) character.

Word-forms: *Dhṛatay¹* = Instr. Sing. of the abstract noun *dhṛat¹* (Fem). *ũubhratay¹* = Instr. Sing. of the abstract noun *ũubhrat¹* (Fem.). *U^{-a}atay¹* = Instr. Sing. of the abstract noun *u^{-a}at¹* (Fem.). *ũilatay¹* = Instr. Sing. of the abstract noun *ũlat¹* (Fem).

Note: In this verse we find the use of the Instrumental Singular forms of the feminine *1-k¹r¹nta* abstract nouns.

In such words as *daridrat¹*, *dhṛat¹*, *kuvastrat¹*, *ũubhrat¹*, *kadannat¹*, *u^{-a}at¹*, *kurŃpat¹* and *ũlat¹* are derived from the adjectival nouns *daridra*, *dhṛa*, *kuvastra*, *ũubhra*, *kadanna*, *u^{-a}*, *kurŃpa* and *ũla*, and the termination *t¹* is suffixed to them to convert them to the feminine abstract nouns. The above adjectival nouns can be changed to the neuter abstract nouns by suffixing the termination *-tvam* also, as *daridratvam*, *dhṛatvam*, *kuvastratvam*, *ũubhratvam*, *kadannatvam*, *u^{-a}atvam*, *kurŃpatvam* and *ũlatvam*. Both the types of the abstract nouns are to found in the Sanskrit usage. These termination used for deriving the abstract nouns from the simple nouns are included under the type called **Taddhita-pratyayā**. *Taddhitaā* = *tebhyaā hit¹ā* / They are useful

ad¹syat (=God would have given me). *Yadi sṛt¹ k¹ñcana-māga*, *n¹k¹mayi-yata* (=If Sita would not have desired for the golden deer) *r¹va^aas t¹*, *n¹hari-yat* (*R¹va^a* would not have kidnapped her). *Yadi r¹va^aā sṛt¹*, *n¹pahari-yat* (=If *R¹va^a* would not have kidnapped *Sṛt¹*) *r¹mas ta*, *n¹hani-yat* (=R¹ma would not have killed him). *Yadi yudhi--hiro dyŃta*, *n¹krŃi-yat* (=If *Yudhi--ira* would not have played with dice) *tad¹ p^{1a}av¹ā vana*, *n¹gami-yan* (=then the *P^{1a}avas* would not have gone to the forest), *mah¹bh¹rata-yuddha*, *ca n¹bhavi-yat* (=and the *Mah¹bh¹rata War* would not have taken place). *Yadi kuntiā durv¹sasaā varad¹na*, *parŃkitu*, *sŃrya*, *n¹hv¹yi-yat* (=If *Kunti* had not invoked the Sun-god to test the boon of *Durv¹s¹*) *tad¹ kaum¹rye eva kar^aa*, *putra-rŃe^a n¹jani-yat* (=then she would not have given birth to *Kar^aa* as the son), *p^{1a}ava¹ā saha ca kar^aasya vaira*, *n¹jani-yat* (=the enmity of *Kar^aa* with the *P^{1a}avas* would not have arisen). *Yadi bhŃmaā r¹ja-sabh¹y¹*, *kaurav¹n prati svasya artha-d¹satva*, *n¹praka-ayi-yat* (=If *BhŃma* would not have declared in the royal assembly his monetary slavery to, i.e., economical dependence on, the *Kauravas*) *tad¹ duāũ¹sanaā sabh¹sad¹n¹*, *samak-a-a*, *draupady¹ũ cŃra-hara^aa*, *kartum n¹p¹rayi-yat* (=then *Duāũ¹sana* would not have been able to try snatching the garments of *Draupad* in the assembly in front of the members of the assembly).

In the above sentences the verbal forms, viz., *ay¹ci-yam*, *ad¹syat*, *ak¹mayi-yat*, *ahari-yat*, *ap¹hari-yat*, *ahani-yat*, *akrŃi-yat*, *agami-yan*, *abhavi-yat*, *1hv¹syat*, *apr¹psyat*, *ajani-yat*, *apraka-ayi-yat*, and *ap¹rayi-yat*, are all the Conditional ones, expressing the cause-effect relation between the two imagined actions. In the *P^{1a}inian* system, such verbal forms are known by the name of **LĀ_j-lak¹ra**.

Now, let us see from the point of view of grammatical analysis: In the Conditional verbal forms given above, we find that there an *ad¹gama* (i.e. the augment *a*), indicating the Past Tense, prefixed to the bare root, or between the preposition and the root if there is a preposition prefixed to a root, e.g., *bhŃ > a+bhŃ* / *But anu+bhŃ > anu+a+bhŃ* / Then, if the root is *Set*, the *id¹gama* (i.e. the augment *i*) is added

necessary). *Ti-hatu bhoā* (=O! Please, let it stop). *Smarati kila* (=Oh! Does he remember)? *Tath¹ kim-api n¹sti* (= There is nothing of that sort). *Katham asti bhav¹n* (=How are you, gentleman)? *M¹ vismaratu* (=Don't forget). *Anyac ca* (=And further, moreover). *Tad-anantaram* (=after that). *T¹vad eva kila* (=only that much)? *Mah¹n santo-aā* (=Highly satisfied). *Na tath¹* (=Not like that, not in that way, not thus). *m bhoā* (=Oh! Alright, yes please). *Evam eva* (=like that only, granted). *Ki, cirad darṣanam* (=why seen after a long time, why were you not seen for long)? *Bhavanta, kutr¹pi dĀ-av¹n* (=Have seen you somewhere). *Bhav¹n / bhavat» sammelane/ ṣibire/ k¹ry¹laye/mah¹vidy¹laye/ granth¹g¹re¹ gatav¹n, gatavat» v¹* (=Did you come to the conference/ camp/office/college/library)? *Tarhi kutra m¹, dĀ-av¹n/ dĀ-avat»* (=Then, where did you see me)? *Tarhi tatra eva m¹, dĀ-av¹n/ dĀ-avat»* (=Then, you saw me there itself)?

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

In English we have conditional usages like 'if this had been the case, ... it would have happened thus'. In such cases there is an involvement of the past action and the future one, though they have actually not happened at all. For expressing such a conditional sense, the forms utilized in Sanskrit are known as *Hetu-hetumad-bh¹va* (=the relation of cause and effect) or *Kriy¹-tipaty-artha* (=the sense of an action being overtaken, i.e. to imagine an action on the basis of another one before they have actually happened).

Now, read aloud the following sentences:

Yadi hi ay¹ci-yam (=if indeed I had asked for), *m¹m acyutaā*

in various types of grammatical functions.

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

From the viewpoint of grammatical analysis, while applying these *Taddhita* terminations, we have to understand that when a termination is *ñit* or *a^ait*, the first vowel in the verbal root or the nominal base to which it applies is replaced by its *vĀddhi* equivalent. For instance, in *diti + a^aya*, where *diti* comprises the letters *d-i-t-i*, since the termination is *a^ait*, the first vowel after *d* is replaced by its equivalent *vĀddhi* vowel *ai*, and the last vowel of the original nominal base *diti* is elided. Thus, *diti + a^aya = d-ai-t-i + ya = d-ai-t + ya = daitya* (=the demons, i.e., the ones who are the sons of *diti*). Similarly, in *r¹jan + matup*, since the termination *matup* is *pit*, and it begins with the letter *m*, the final consonant *n* of the base *r¹-j-a-n* is elided. Thus, *r¹jan + matup = r¹ja + mat (> vat) = r¹javat*.

Similarly, in the case of *¹tmā + ya*, since the termination *ya*, begins with a vowel *ya*, both the final consonant and the final vowel are elided, *¹-t-m-a-n + ya = ¹tm + ya = ¹tm^aya* (=that which belongs to the Self). In the case of *lava^aa + -hañ*, since the termination *-hañ* is both *-hit* and *ñit*, it is replaced by *ika*, and the initial vowel *a* of the base *lava^aa* is replaced by its equivalent *vĀddhi* vowel *i*, thus *lava^aa + -hañ = lava^aa > l¹va^aa + -hañ > ika = l¹va^a* (by elision of the final vowel) *+ ika = l¹va^aika* (=dealing in salt, or charming).

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

final vowel a) +yu (by elision of the initial indicatory l) = *nand + ana = nandana*, and *vasudeva + vūñ = v¹sudev* (by elision of the final vowel a) + *vu* (by elision of the final indicatory ñ) = *v¹sudeva + aka = v¹sudevaka*.

The initial *ph* in the termination is replaced by ¹yan, ⁰h by *eya*, *kh* by *»n*, *gh* by *»y*, and *ch* by *iy*. Thus, *nara + phak = n¹r + pha = n¹r + ¹yan* (placed before the final vowel) + *a = n¹r¹ya^a* (by changing *n* to ^a by coalescence because preceded by *r*). *Vinat¹ + ⁰hak = vainat + dha = Vainat + eya = vainateya* / *Kula + kha = kul + kh + a = kul »n + a = kul »na* / *Garga + cha + g¹rga + ch + a = g¹rga + »y + a = g¹rgeya* / *Katra + cha = ka-tr + ch + a = ka-tr + »ya = ka-triya* / From the point of view of grammatical analysis this process would seem to be rather difficult. But, in order to facilitate easiness and simplicity, P^{1a}ini has given very short aphorisms (ṣoṭras) which could be easily memorized and would enhance the power of thinking, remembering and analyzing.

The *Taddhita* terminations have been classified by the grammarians in accordance with the sense to be denoted by them, as *Apaty¹rtha*, *Matvarth¹ya*, *Bh¹v¹rtha* and *Karm¹rtha*, *Samṭh¹rtha*, *Sambhandh¹rtha* and *Vik¹r¹rthaka*, *Parim^{1a}rthaka* and *Sa, khy¹-nrtha*, *Hit¹rtha*, *Kriy¹-vi¹le-a^artha*, *ai-ika*, and *Prak¹r^aaka*. We shall go into them later on in lesson 21st and others.

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

Hariā om! (=Hello! How do you do?) / **Suprabh¹tam** (=Good morning.) / **ubhar¹triā** (= Good night.) / **Namaste** or **Namaskaraā** (=Salutation!) / **K-amyat¹m** (= Beg your pardon.) **Cint¹ m¹ 'stu** (=Don't worry. Does n't matter). **Kāpay¹** (= Please, If you don't mind). **gamyat¹m** (=Please! Come). **Su-sv¹gatam** =welcome!). **Punarmil¹maā** (=we shall meet again, see you again). **rman** (=Hello! gentleman!). **M¹nye** / **rye** (= Respected / Gentle Lady). **Bahusam¹nam** (=very well).

Bhavataā (M.) / *Bhavaty¹ā* (F.) *n¹ma kim* -(What is your good name)? *Mama* (=my) *n¹ma* _____ / *Aya, mama mitra,* (=friend) _____ *n¹ma* / *E-¹* (=this) *mama sakha* (girl friend). *Ete-¹,* *vi-aye* (=about them) *»rutav¹ aham* (=I have heard).

Bhav¹n (M.) / *Bhavat¹* (F.) *ki, karoti* (=what are you doing)? *Aham adhy¹pakaā* / *adhy¹pik¹* (=I am a teacher) *adhik¹r* (= officer.) / *cikitsakaā* (=a physician, doctor) / *tantrajñāā* (=technician) / *ga^aakaā* (=accountant) / *u-a^jkakaā* (=typist) / *nide¹akaā* (=director) / *pr¹dhy¹pakaā* (=professor) / *v¹cakiaā* (=reader) / *vy¹khy¹t¹* (=lecturer) / *sa, »odhana-sah¹yakaā* (=research assistant) / *granthap¹laā* (=librarian) / *k¹ryakaraā* (=peon) / *asmi* (=I am). *Aha,* (=I) *vidy¹laye* (=in a school) / *k¹ry¹laye* (= in the office) *rug^alaye* (in a hospital) / *yantr¹g¹re* (=in a factory) / *vitta-ko¹le* (=in a bank/ treasury), *ganaka-vibh¹ge* (= in accounts department) / *»la, -odhana-sa, sth¹y¹m* (=in a research institute) / *mah¹vidy¹laye* (=a college), *vi-vavidy¹laye* (=in a university) / *k¹rya, karomi* (=am working).

Bhav¹n / *bhavat¹* *kasy¹,* (= in which) *kak-y¹y¹,* (= in the standard) *pa-hati* (=are studying) ? *Aha, navana-kak-y¹y¹,* (=in the ninth standard) / *vinayana-prathana-var-e* (=first year arts) / *v^{1a}ijya-dvit¹ya-var-e* (=in second year commerce) / *vijñ¹na-tā¹ya-var-e* (=in third year science), *anusn¹taka-varge* (in post-graduate class) / *pa-h¹mi* (=am studying).

Bhavataā / bhavaty¹ā gr¹maā (=village, town) *ki, ? Mama gr¹maā / nagara, _____ iti n¹ma / Bhav¹n / bhavat¹ ku¹jalaā / ku¹jal¹* (=are in good health) *Iti ¹»se* (I hope that) ? **Bhavataā / bhavaty¹ā g¹he sarve ku¹jalinaā kim** (= Are all in good health in your house) ? **Kaā vi¹le-aā / Kaā sam¹c¹raā / K¹ v¹rt¹** (=What news)? **Bhav¹n eva kathayatu** (= Please you yourself say). **Bhav¹n / bhavat¹ kutaā ¹gacchati** (= Where do you come from)? **Aha, ¹»taā** (=From school) / **g¹hataā** (=From house) / **vipa^aitaā** (=From the market), **agacch¹mi** (=Am coming). **Bhav¹n / bhavat¹ kutra gacchati** (=Where do you go)? **Aha, k¹ry¹laya, gacch¹mi** (=I am going to office). **Yad bhavatu tad bhavatu** (= Let whatever happens happen). **Yad bhavet tat pa¹ly¹maā** (=We will see what happens). **Jñ¹ta, v¹** (=Did you come to know)? **Katham ¹»t** (=How were the things)? *Aj g¹kāta, kila* (=they say he has accepted after all). **Kati apek-it¹ni** (How much is/ many are/ expected)? **Adya eva** (= today only)? **Id¹nm eva** (=right now)? **gantavyam eva bhoā** (=you have to come without fail). **Tad-artha, v¹** (=Is it for him/ her)? **Tat kim api m¹ 'stu** (=Nothing of that sort, please). **Na d¹lyate** (= Is not seen). **Sam¹pta, v¹** (=Is it over)? **Tath¹ pi** (=Even then). **va-yaka, na ¹»t** (=It was not

uv¹ca):Keḥavaā/(Gop» uttarayati):~irasijai n¹ma ki, garv¹yase?(KĀ^{-a}a uv¹ca): Bhadre! Aham ḥauriā/(Gop» uttarayati): Pitā-gataiā guḥāā n¹ma ki, garv¹yase?(KĀ^{-a}a uv¹ca): He candra-mukhi ! Aha, cakr» / (Gop» uttarayati): (yadi tva, cakr», tarhi) nu me ku^a», dha-», dohin», ca prayacchasi /

Ittha, = anna prak¹re^aa, gop» praḥna, karoti, kĀ^{-a}aḥ ca pratyttara, dad¹ti / Kintu gop» tat-pratyuttarasya vipar»tam artha, gĀhitv¹ punaā praḥna, karoti / KĀ^{-a}aā punar api pratyuttara, dad¹ti / Punar api gop» tat-pratyuttarasya vipar»tam artha, gĀhitv¹ punaā praḥna, karoti /Eva, pratyekasmin pratyuttare punar api gopy¹ā praḥnaā samudbhavati / Kintu kĀ^{-a}aā praḥnasya samucitam antima, pratyuttara, d¹tu, na ḥaknoti / Ata eva gopy¹ jitaā san sa lajj¹-yuktaā bhavati / Eva, lajjita-svar»pasya ḥr»-kĀ^{-a}asya et¹dĀḥāā ḥl¹ḥḥāā hariā yu-m¹n p¹tu iti ḥabdiā stutiā kĀ¹ ḥloke 'smin //

Coalescence: Kaā+ tvam / Bho+niḥ / Sariā+ aham/ Gopa-vadhḥbhiā+uttaratay¹ / Hr»^aāā+hariā /

Vocabulary: Keḥavaā=kĀ^{-a}ā, keḥa-saundarya-yuktaā ca / ~irasijaiā=ḥirasi j¹taiā=keḥaiā=v¹laiā/ Garv¹yase=garva-yuktaā bhavasi=abhim¹na, karo-li / ~auriā= ḥḥrasya gotr¹patya, pum¹n, ḥḥrasya gu^aaiā yuktaā ca / Pitā-gataiā=pitari gatā=pitari vidyam¹nā, taiā / Cakr»=cakra-yukto vi^{-a}uā, cakra-yuktaā kumbhak¹raā ca / Ku^a»= ladhuā ku^a»ā / Gha-»=laghuā gha-āā / Dohin»= dugdha, dogdhum (=to draw milk) upayukta, (=useful) laghu bh¹»am (=small vessel). Hr»^aāā = lajj¹-yuktaā //

In this verse the following humorous dialogue between a cowherd damsel (gop») and KĀ^{-a}a has been depicted:

Gop» - Who are you, at night ?

KĀ^{-a}a – I am Keḥava.

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

KĀ^{-a}a – O Good Lady! I am ~aur».

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

KĀ^{-a}a - O Moon-faced Beauty! I am Cakr».

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

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

The a-k¹r¹nta cardinal numerals like prathama (M.), etc., are declined like the other a-k¹r¹nta nouns such as r¹ma, but in the Nom. Pl. both the forms pratham¹ā and prathame are used. The ¹-k¹r¹nta cardinal numerals, like pratham¹ (F.) are declined like the other ¹-k¹r¹nta nouns. The cardinal numerals dviḥya (M., N.), tātḥya (M., N.), etc., are declined like the other a-k¹r¹nta nouns, but in the Cases from Dat. to Locative, they are also declined like the adjectival nouns sarva, e.g., dviḥy¹ya / dviḥyasmai (M., N., in Dat.), dviḥy¹y¹ā / dviḥyasy¹ā (F., in Gen.), dviḥyasya (M., N., Gen.), dviḥye/ dviḥyasmīn (M., N., Loc.), dviḥy¹y¹m/dviḥyasy¹m (F., Loc.). The Fem. »-k¹r¹ta cardinal numeral adjectives, such as saptam» and etc., are declined like the Fem. »-k¹r¹ta nouns nad», e.g., saptamy¹ (F. =by the seventieth), a-amy¹ā (F. = of the eightieth), navaty¹m (F.= in the ninetieth).

The very big ordinal numbers are formulated by juxtaposing the word adhika or uttara between the numbers ḥata, sahasra, etc. in their orders, e.g., sapt¹ḥḥty-adhika-navaḥat¹dhika-sahasram or sapt¹ḥḥty-adhika, navaḥatottara, sahasram (=87+900+1000 =1987), try-adhika-dvi-sahasram or tryottara, dvi-sahasram (=3+ 2000=2003).

Another simple method is that of mentioning the tens and hundreds separately. Thus, the numbers from 111 to 159, 211 to 259, etc., can be expressed as ek¹daḥḥa, ḥatam (=111), nava-pañc¹ḥḥa, dvi-ḥḥatam (=259), vi, ḥḥa, tri-ḥḥatam (=320).

For expressing very big numbers, there is yet another easy method of just mentioning from right to left the digits of the concerned number, and suffix the word -saj khyak¹ā, -mit¹ā, e.g., nava-sapta-a-pañca-dvi-saj khyak¹ā / nava-sapta-a-pañca-dvi-mit¹ā (=25,679),

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

In ancient times, there was a custom of mentioning, particularly to express the years, the number of the very well known things whose collective numbers were popularly understood by all, such as *bhṛmi*, *indu* (=1) / *bhuja*, *pak-a*, *netra* (=2), *pura*, *loka*, *agni*, *gu^a* (=3) / *veda*, *samudra*, *yuga* (=4) / *i-u*, *bhṛta*, *v¹yu*, *pr^{1a}* (=5) / *aj ga*, *rasa*, *Ātu* (=6) *Ā-l*, *parvata*, *a¹va* (=7), *vasu*, *diggaja*, *sarpa*, *n¹ga* (=8) / *graha*, *nidhi*, *ratna* (=9) / *abhra*, *kha*, *ṣṭnya* (=0).

In the ancient works on Mathematics, the various functions like addition, subtraction, multiplication, division, etc., are expressed in the following manner: *Pañca-da¹abhiā sa*, *yojitesu pañcasu* (=when five are added to fifteen) *samav¹yaā* (=the total) *vi*, *ṣṭiā sampadyate* (= twenty is obtained.) / *ṣo^aabhyaā vīyojite-u -a-su* (=when six are subtracted from sixteen), *ava¹le-aā* (=the remainder) *da¹ā bhavati* (= becomes ten.) / *Sapta¹abhiā gu^aite- a-asu* (=when seven is multiplied by eight) *gu^aa-phala*, (=multiple) *-a--pañc¹ṣṭat bhavati* (=becomes fifty-six.) / *Navabhiā vibhakte-u tri-saptati-u* (=when seventy-three are divided by nine) *a-au bh¹ga-phala*, (=dividend eight) *-e-aā ca ekaā pr¹pyate* (=and the remainder one is obtained).

For expressing the function 'so many times', the following numerical adjectives are used in Sanskrit: *sakĀt* (=once), *dviā* (=twice), *triā* (=thrice), *catuā* (=four times, quadruple), *pañca-kĀtvaā* (=five times, fivefold), *-a--pañc¹ṣṭat-kĀtvaā* (=fifty-six times), *ṣṭata-kĀtvaā* (=hundred times, hundred-fold). Here it should be noted that the word '*kĀtvaā*' applied here, and not '*kĀtv¹*'.

When an action is performed repeatedly, the word expressing time is used in the Genitive, as for instance in: *Divasasya sakĀt* (=once in a day) / *Sapt¹hasya triā* (=thrice in a week) / *M¹sasya da¹ā-kĀtvaā* (=ten times in a month).

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

	Adas (M.) = that			Adas (F.) = that		
Case	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom.	<i>asau</i>	<i>amṠ</i>	<i>amṡ</i>	<i>asau</i>	<i>amṠ</i>	<i>amṠā</i>
Voc.	-	-	-	-	-	-
Acc.	<i>amum</i>	<i>amṠ</i>	<i>amṠn</i>	"	"	"
Instr.	<i>amun¹</i>	<i>amṠby¹m</i>	<i>amṡbhiā</i>	<i>amuy¹</i>	<i>amṠbhy¹m</i>	<i>amṠbhiā</i>
Dat.	<i>amu-mai</i>	"	<i>amṡbhyaā</i>	<i>amu-yai</i>	"	<i>amṠbhyaā</i>
Abl.	<i>amu-m¹t</i>	"	"	<i>amu-y¹ā</i>	"	"
Gen.	<i>amu-ya</i>	<i>amuyoā</i>	<i>amṡ-¹m</i>	"	<i>amuyoā</i>	<i>amṠ-¹m</i>
Loc.	<i>amu-min</i>	"	<i>amṡ-u</i>	<i>amu-y¹m</i>	"	<i>amu-u</i>

Looking to the above forms of *adas* (m.) with those of *adas* (f.) we find the **main differences** as follows: in Nom. Pl. *amṡ* (m.) – *amṠ* (f.), in Acc. Pl. *amṠn* (m.) – *amṠā* (f.), in Instr. Sing. *amun¹* (m.) – *amuy¹* (f.), in Dat. Sing. *amu-mai* (m.) – *amu-yai*, in Abl. Sing. *amu-m¹t* (m.) – *amu-y¹ā* (f.), Gen. Sing. *amu-ya* (m.) – *amu-y¹ā* (f.), in Loc. Sing. *amu-min* (m.) – *amu-y¹m*; in Instr. Pl. *amṡbhiā* (m.) – *amṠbhiā* (f.), in Dat. and Abl. Pl. *amṡbhyaā* (m.) – *amṠbhyaā* (f.), in Gen. Pl. *amṡ-¹m* (m.), Loc. Pl. *amṡ-u* (m.) – *amṠ-u* (f.). **This difference should be born in mind.**

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

	Idam (n.) = This (nearby)			Adas (n.) = This (more close by)		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Nom.	<i>idam</i>	<i>eme</i>	<i>im¹ni</i>	<i>adaā</i>	<i>amṠ</i>	<i>amṠni</i>
Acc.	"	"	"	"	"	"

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

*Kastva, bhoā niṣi keṣavaā ṣirasijaiā ki, n¹ma garv¹yase
Bhadre ṣaurir aha, gu^aaiā pitāgataiā putrasya ki, gauravam /
Cakr¹ candra-mukhi! prayacchasi nu me ku^a», gha-», dohinim
Itha, gopa-vadhṠbhir uttaratay¹ hr¹o hariā p¹tu vaā //*

*Asmin ṣloke gopy¹ saha kĀ-^aasya vinoda-pṠ-^aā praṣṇottara-
rṠpā sa, v¹daā nirṠpitah / (Gop¹ pĀcchati): Bhoā! Kaā tvam / (KĀ-^a*

**Idam astuu sannikāṅ-a, samṃpatara-varti caitado rōpam /
Adasas tu viprakāṅ-a, tad iti parok-e vij¹nṃy¹t //**

Sannikāṅ-a, (=nearby, adjacent) *vastu idamaā idam-sarva-n¹mnaā* (=of the pronoun *idam*) *rōpe^aa nirdiḥyate* (=is indicated); *samṃpatara-varti* (=located very nearby) *adhika-samṃpe vartam¹ne vastuni ca etadaā etad-sarvan¹mnaā rōpa, prayujyate*(=is used); *viprakāṅ-a*, (a distant) *vastu adasaā adas-sarvan¹mnaā rōpe^aa n nirdiḥyate / Parok-e*(=beyond the range of the eye-sight) *vastuni tat-sarvan¹mnaā prayogaā kriyate; et¹ni sarvan¹m¹ni prathama-puru-a-v¹cak¹ni santi //*

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

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

On comparing the mas. and fem., forms of the *idam* pronoun in different cases, we find the following difference: in the nom. and voc. sing. *ayam* (m.) – *iyam* (f.), in du. *imau* (m.)- *ime* (f.). in pl. *ime* (m.) – *im¹ā* (f.); in acc. sing. *imam* (m.) – *im¹m* (f.), in du. *imau* (m.) – *ime* (f.), in pl. *im¹n* (m.) – *im¹ā* (f.); in the inst. Sing. *anena* (m.) – *anay¹* (f.), in pl. *ebhiā* (m.) - *¹bhiā* (f.); in dat. sing. *asmai* (m.) – *asyai* (f.), in pl. *ebhyaā* (m.) - *¹bhyaā* (f.); in abl. sing. *asm¹t* (m.) – *asy¹ā* (f.); in gen. sing. *asya* (m.) – *asy¹ā* (f.), in pl. *e-¹m* (m.) - *¹s¹m* (f.); and in loc. sing. *asmin* (m.) – *asy¹m* (f.), and in pl. *e-u* (m.) - *¹su* (f.). The rest of the forms, viz. inst. Dat. and abl, du. and dat. and abl. pl., as also gen. and loc. du. forms are just similar; and there are no prevalent forms in vocative.

To express the sense of 'in so many ways' in Sanskrit, the termination *-dh¹* is suffixed, as for instance in: *dvidh¹ / dvedh¹* (=in two ways), *tridh¹ / tredh¹* (=in three ways), *caturdh¹* (=in four ways); similarly in *pañcadh¹* (=in five ways), *-a^odh¹ / -o^oh¹* (=in six ways), *saptadh¹, a-^oadh¹, navadh¹*, and etc.

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

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

Now, read aloud the following verses

and their explanation, trying to grasp their meaning:

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

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

Ekaā api suputraā (=ḥobhanaā putraā = sat-putraā) *vara, (ḥre-^ohaā) bhavati / Kuputra-ḥataiā* (=ḥata-saj khy¹kaiā kutsita-putraiā) *api ki, prayojanam ?* (=kim api prayojana, na bhavati ity arthaā /) *Ekaā candraā jagad-dṛpaā* (=dṛpa-rōpe^aa jagat prak¹-^oayati/) (*Ataā a-saj khy¹kaiā*) *nak-atraiā ki, prayojanam ?* (=kim api prayojana, na asti ity arthaā /)

**Udyamaā s¹hasa, dhairya, buddhiā ḥaktiā par¹kramaā /
ḥa^o et¹ni ca yatra syus tatra devaā sah¹ya-kāt //**

Udyamā (=udyogaā), *s¹hasa, (=s¹hasikat¹), dhairya, (=dhirat¹), Buddhiā* (=bidhimatt¹), *ḥaktiā* (=ḥaktimatt¹), *par¹kramaā* (=par¹-krama-sṛlat¹), *ity et¹ni -a^o vastōni* (=ete -a^o gu^aā) *yatra syuā* (= bhaveyuā \ = would exist), *tatra* (= tasy¹m avasth¹y¹,) *devaā* (=daiv-ḥaktiā =bh¹gya,) *sah¹ya-kāt* (=sah¹yak¹r» bhavati = sah¹ya, karoti) /

Bhavanti na hi p̄r^ani saptait¹ni kad¹cana /**KĀpa^ao 'gnir yamo bh̄paā payodhir udara, gĀham //**

KĀpa^aaā (=a miser), agniā (= fire), yamaā (= god of death), bh̄paā (=a ruler), payodhiā (=a sea), udara, (=belly), gĀha, (=a house, residence), et¹ni sapta kad¹cana (=kad¹cit api= kad¹pi=kasmin api k¹le = ever, at any time) p̄r^ani na hi bhavanti / KĀpa^aaā kad¹cana¹tm¹na, (=himself) p̄r^aa, (=dhanena p̄rita, = full of money = possessing sufficient wealth) na manyate (=does not consider) / Agniā kad¹pi santu^{-o} (= satisfied) na bhavati / Yamaā kad¹pi svasya k¹rya, p̄r^aa, kartu, (= to complete, finish), na -aknoti / Bh̄paā (=bh̄patiā= r¹j¹= ruler, king) kad¹pi svasya r¹jya, pary¹pta, (=sufficient, enough) na manyate / Payodhiā kad¹pi p̄r^aaā (=full) na bhavati / Uddara, v¹ra, v¹ram (=again and again) annena p̄ritam api (=even though filled with food) kad¹pi p̄r^aa, na bhavati / Gāhe yady api pu^{-ka}l¹ni vast̄ni bhavaeyuā tath¹pi gĀha, kad¹pi parip̄r^aa, na bhavati /

L¹layet pañca^{-va}-¹a¹ da^{-a} var⁻¹¹a¹ t¹āyet /**Pr¹pte tu -o^aā¹e var^{-e} putre mitravad¹ caret //**

Janm¹d (= janma-divas¹d = from the birth-day) ¹rabhya (=starting, beginning with) pañca^{-var}-a-paryanta, (=upto the age of five years) putra, l¹layet (= tasya l¹ana, kury¹t = should be fondled, caressed) ity arthaā / Tataā -a^{-h}¹d var⁻¹¹d ¹rabhya, da¹ā^{-var}-¹a¹i = pañca^{-da}ā^{-ama}-var^{-a}-paryanta, =upto the fifteenth year) t¹āyet / DĀ¹ha, manobala, , Ńi^{-a}-sammata¹ca¹c¹raā ityeva, -r̄pam uttama, Ńik^{-a}¹a, d¹tu, , yadi ava^{-yaka}, (=if necessary) tarhi (= tad¹, tasy¹m paristhity¹m = then, in that case, in such a situation) Ńik⁻¹-r̄pa, t¹ānam (=beating, thrashing, striking) api kury¹d ity arthaā / Kintu (= but), putre -o^aā¹e var^{-e} pr¹pte (=yad¹ putraā -o^aā¹e, var^{-a}, pr¹pnoti (= yad¹ putraā yuv¹vavasth¹y¹, pravī¹ati tad¹) tena saha (=with him) mitravad (=like a friend, in a friendly manner) ¹caret (=should behave, should be treated as) / Tad¹ (=at that time) tasya Ńik^{-a}¹r¹tha, t¹āna^{-r̄p}¹ da^a¹-vidh¹na^{-paddhati}ā (=the method of teaching through punishment, like beating, etc.) yadi prayujyate (=if adopted), tad¹ tasya svam¹na^{-bha}j¹ga, kĀtv¹ (=having hurt his self-

khanyat¹m - kh¹yat¹m / khanet - khaneta / khanyeta - kh¹yeta / khanat - khanam¹na, khanyam¹na - kh¹yam¹na / khanitavya, khanan¹ya, kheyā / kh¹ta / khanitum / khanitv¹, kh¹tv¹ / khani^{-yati} - khani^{-yate} / akhani^{-yat} - akhani^{-yata} //

Gam (1 P.)= To go -gacchati, gamyate/agacchat, agamyata / gacchatu, gamyat¹m /gacchet, gamyeta / gacchat, gamyam¹na / gantavya, gaman¹ya, gamya / gata / gantum /gatv¹ (¹gamya or ¹gatyā) / gami^{-yati} / agami^{-yat} //

Sam+gam (1. .) = To meet, to be united with – sa, gacchate, sa, gamyate / samagacchata, samagamyata / sa, gacchat¹m, sa, gamyat¹m / sa, gaccheta, sa, gamyeta / sa, gaccham¹na, sa, gamyam¹na / sa, gantavya, sa, gaman¹ya, sa, gamya / sa, gata / sa, gantum / sa, gamya, sa, gatyā /sa, ga, syate / samaga, syata //

Gal (1 P.) = To drip, trickle, distil; to vanish, perish, pass away – galati, galyate / agalat, agalyata / galatu, galyat¹m / galet, galyeta / galat, galyam¹na / galitavya, galan¹ya, galya / galita / galitum / galitv¹ / gali^{-yati} / agali^{-yata} //

Ava+g¹h (1 .) = To plunge into, bathe in; to go deep into, be absorbed in – avag¹hate, avag¹hyate / av¹g¹hata, av¹g¹hyata / avag¹hat¹m, avag¹hyat¹m / avag¹heta, avag¹hyeta / avag¹ham¹na, avag¹hyam¹na / avag¹hitavya, avag¹havya, avag¹hya / avag¹ha / avag¹hitum, avag¹hum / avag¹hya, vag¹hya / avag¹hi^{-yate} / av¹g¹hi^{-yata} //

Car (1 P.) = To move one's self, go walk, move, stir, roam about, wander – carati, caryate / acarat, acaryata / caret, caryeta/ carat, caryam¹a / caritavya, cara¹ya, carya, (¹c¹rya) / carita / caritum / caritv¹ / cari^{-yati} / acari^{-yat} //

Cal (1 P.) = To be moved, stir, tremble, quiver, be agitated, palpitate - calati, calyate / acalat, acalyata / calet, calyeta/ calat, calyam¹a / calitavya, cala¹ya, calya / calita / calitum / calitv¹ / cali^{-yati} / acali^{-yat} //

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

Pra+k¹ (1 ५.) = To appear, shine, to become visible, to become evident or manifest – *prak¹ate, prak¹iyata / pr¹k¹ata, pr¹k¹iyata / prak¹at¹m, prak¹iyat¹m / prak¹eta, prak¹iyeta / prak¹am¹na, prak¹iyam¹na / prak¹itavya, prak¹an¹ya, prak¹iya / prak¹ita / prak¹itum / prak¹iya / prak¹iyate / pr¹k¹iyate //*

Kup (4 P.) = To be angry, excited, agitated, moved – *kupyati, kupyate / akupyat, akupyata / kupyatu, kupyat¹m / kupyet, kupyeta / kupyat, kupyam¹na / kopitav ya, kopan¹ya, kupyat / kupita / kopitum / Kupitv¹ - kopitv¹ / kopi-yati / akopi-yat //*

KĀ (1 P.) = To draw, pull, plough – *kar-ati, kĀ-yate / akar-at, akĀ-yata / kar-atu, kĀ-yat¹m / kar-et, kĀ-yeta / kar-at, kĀ-am¹a / kar-itavya, kar-a²ya, kĀ-ya / kĀ-a / kar-um - kra-um / kĀ-v¹ / kark-yati - krak-yati / akark-yat - akrak-yat //*

KĀp – (6 ५.) = To mourn, lament, implore – *kĀpate, kĀpyate / akĀpata, akĀpyata / kĀpat¹m, kĀpyat¹m / kĀpeta, kĀpyeta / kĀpam¹na, kĀpyam¹na / kĀpitavya, kĀpa²ya, kĀpya / kĀp-yate / akĀpsyat //*
akĀpi-yata – akarpsyata //

Kṛp (1 ५.) = To be able to, fit for – *kalpate, kalpyate / akalpata, akalpyata / kalpat¹m, kalpyat¹m / kalpeta, kalpyeta / kalpam¹na, kalpyam¹na / kalpitavya – kalptavya, kalpan¹ya / kalpya / kṛpta / kalpitum – kalptum / kalpitv¹ - kalptv¹, (sa, kalpya) / kalpi-yate – kalpsyate / akalpi-yata - alalpsyata //*

Kṛ (1 P.) = To play, amuse oneself – *kr²ati, kr²yate / akr²at, akr²yata / kr²atu, kr²at¹m / kr²et, kr²yeta / kr²itavya, kr²an¹ya, kr²ya / kr²ita / kr²itum / kr²itv¹ / kr²l-yati / akr²l-yat //*

K-am (1 ५.) = To be patient or composed, suppress anger, endure, put up with, pardon, forgive anything – *k-amate, k-amyate / ak-amata, ak-amyata / k-ameta, k-amyeta / k-amam¹a, k-amyam¹a / k-amitavya - k-antavya, k-amyā / k-¹nta / k-amitum - k-antum / k-amitv¹ - k-¹ntv¹ / k-ami-yate - k-a, syate / ak-ami-yata - ak-a, syata //*

K-i (1 P.) = To destroy, corrupt, ruin, make an end of, kill, injure – *k-ayati, k-ayate / ak-ayat, ak-ayata / k-ayatu, k-ayt¹m / k-ayet, k-ayeta / k-ayat, k-ayam¹a / k-etavya, k-ayya, k-eya / k-ita / k-²a / k-itv¹ / k-e-yti / ak-e-yat //*

Khan (1 U.) = To dig – *khanati- khanate, khanyate - kh¹yate / Akhanat- akhanata, akhanyata - akh¹yata / khanatu - khanat¹m //*

respect) *ni-phal¹ bhavati* (=becomes fruitless, fails) / *Kintu yadi tasya buddhau* (in his intellect) *yatha sv²k¹rya, bhavati* (=becomes acceptable, convincing) *tath¹ mitravat upadi¹ya* (=having advised like a friend), *sa, sk¹r¹* (= good impressions, manners) *yadi sa, kr¹myante* (=are transmitted), *tad¹ s¹ ji-a²a-pra²l*» (=system of teaching, educational system), *saphal¹ bhavati* (=becomes fruitful, succeeds).

Asmin jloke(=in this verse), *vayo'nurōpa,* (= as per the age) *k²dĀa, parivartanam apek-yate* (=what sort of change is expected) *tad bhagavat¹ manun¹ praka-²kĀtam* (=has been revealed by Lord Manu) *sva-racit¹y¹, manu-smĀtau* (=in the *Manu-smĀti* composed by him)/

While speaking Sanskrit, there occurs by the very nature of its continuous pronunciation, certain changes in the final syllables of the preceding word and the initial ones of the immediately following word, due to their contiguous position. Such changes are called *Sa, hit¹*(=putting together, juxtaposition) or *Sandhi* (=coalescence). In the Sixth Lesson above, we have learnt about the *Ac-sandhi*, i.e., coalescence of vowels. We shall now know more about **the Visarga-sandhi, i.e., coalescence of the soft aspirate sound ā** (written as : after a *devan¹gar²* syllable in Sanskrit).

In the verses and the sentences of the prose passages given in the preceding lessons, we have learnt that the *Visarga* remains in tact if it is immediately preceded by the syllables *ka, kha, pa, pha,* or it occurs at the end of a sentence, as in: *KĀ-akaā kĀ-ati* (=A farmer tills)/ *Coraā khanati* (=A thief digs)/ *B¹laā pa¹iyati* (=A boy sees)/ *Yatnaā phalati* (=An effort succeeds)/

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

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

a, a sign of *Avagraha* (looking like the Roman *S* in the Devan¹gar characters, is put in its place. In English transliteration, this *Avagraha* is shown by the sign of an apostrophe: Thus, $-a+\hat{a}+a-$ = $-a+u+a-$ = $-o+$, as for instance in, $R^1ma-\hat{a}+a-sti$ = $r^1ma-u+a-sti$ = $ramo+a-sti$ = $ramo+'sti$ = $r^1mo'sti$ / $Sa-\hat{a}+ a-sti$ = $sa-u+a-sti$ = $so+a-sti$ = $so+'sti$ = $so'sti$ / $E-a\hat{a}+asti$ = $e-a+u+a-sti$ = $e-o+a-sti$ = $e-o+'sti$ = $e-o'sti$ /

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

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

A- (1 P.) = To wander – *a-ati, a-yate* / $^1\text{-at}$, $^1\text{-yata}$ / *a-atu. a-yat¹m / a-et, a-yeta / a-at, a-yam¹na / a-an^{ya}, a-itavya, ¹-ya / a-ita / a-ityam / a-l-yati / ¹-i-yat //*

Arh (1 P.) = To deserve – *arhati, arhyate* / $^1\text{-rhat}$, $^1\text{-rhyata}$ / *arhatu / ¹rhyat¹m / arhet, /¹rhyata / arhat, arhyam¹na / arhya, arha^aya, arhitavya / arhita / arhitum / arhitv¹ / arhi-yati / ¹rhi-yat //*

Av (1 P.) = To protect – *avati, avyate* / $^1\text{-vat}$, $^1\text{-vyata}$ / *avatu, avyat¹m / avet, avyeta / avat, avyam¹na / avya, avan^{ya}, avitavya / avita, \emptyset ta, avitum / avitv¹ / avi-yati / ¹vi-yat //*

$\text{ }_3\text{-}$ (1 $\text{ }_3\text{-}$) = To see – $\text{ }_3\text{-ate}$, $\text{ }_3\text{-yate}$ / *aik-ata, aik-yata* / $\text{ }_3\text{-at¹m}$, $\text{ }_3\text{-yat¹m}$ / $\text{ }_3\text{-eta}$, $\text{ }_3\text{-yeta}$ / $\text{ }_3\text{-am^{1a}a}$, $\text{ }_3\text{-yam^{1a}a}$ / $\text{ }_3\text{-itavya}$, $\text{ }_3\text{-a^aya}$, $\text{ }_3\text{-ya}$ / $\text{ }_3\text{-itum}$ / $\text{ }_3\text{-itv¹}$ / $\text{ }_3\text{-i-yate}$ / $\text{ }_3\text{-i-yata}$ //

Sam + \hat{A}dh (1 P.) = To prosper, please – *sam\hat{A}dhyati / sam\hat{A}dhyate / sam¹rdhyat / sam¹rdhyata / sam\hat{A}dhyatu, sam\hat{A}dhyat¹m / sam\hat{A}dhyeta / sam\hat{A}dhyet, sam\hat{A}dhyeta / sam\hat{A}dhyat, sam\hat{A}dhyam¹na / samardhitavya, samardhan^{ya}, sam\hat{A}dhya / sam\hat{A}ddha / samardhitum / sam\hat{A}dhya / samardhi-yati / sam¹rdhi-yat //*

Katth (1 $\text{ }_3\text{-}$) = To praise, boast – *katthate, katthyate* / *akatthat, akatthyata / katthat¹m, katthyat¹m / kattham¹na, katthyam¹na / katthitavya, katthan^{ya}, katthya / katthita / katthitum / katthitv¹ / katthi-yate / akatthi-yata //*

Kamp (1 $\text{ }_3\text{-}$) = To shake, tremble – *kampate, kampyate* / *akampata, akampyata / kempat¹m, kampyat¹m / kampaeta, kampyeta / Kampam¹na, kampyam¹na / kampilavya, kampa^{ny}ya, kampya / kampa / kampitum / kampitv¹ / kampi-yate / a kampi-yata //*

LESSON 16
(**o@a-aâ P¹-haâ**)

**Rephaâ svara-para, var^aa, dĀ-v¹ "rohati tac-ḥiraâ /
Puraâ stita, yad¹ paḥyad adhaâ saj kramate svaram //**

Yad¹ rephaâ ra-var^aaâ svara-paa, vyañjana-var^aa, paḥyati tad¹ ta-ḥiraâ tasya vyañjana-var^aasya ḥiraâ mastakm lekhaana-rekh¹y¹â upari¹ rohati / Yath¹ gaur»+atra=gaur-y-atra=gauryatra (this happens in the Devan¹gar», script, as in, + = + + = /, wherein the repha, i.e. the letter r, is converted into an inverted hook placed on the preceding letter; it does not happen in the Roman transliteration!). Atra reph¹t parataâ ya-k¹raâ / Ataâ rephaâ yak¹rasya ḥirasî r0@haâ / Kintu yad¹ rephaâ puraâ sthita, svara, paḥyati tad¹ adhaâ saj kramate / Atra reph¹t parataâ u-k¹raâ / Ataâ rephaâ lekhaana-rekh¹y¹â adhaâ sthitaâ / Ata eva uktm-

**Tumbik¹ tĀ^a-k¹-hañ ca taila, jala-sam¹game /
çrdhva-sth¹na, sam¹y¹nti reph¹a¹m »dĀḥ gatiâ //**

Yath¹ tumb»phala, (=pumpkin) jale pativ¹ jalasy upari¹ gacchati, yath¹ tĀ^a, (-blade of grass) jale pativ¹ jalasy upari¹ gacchati, yath¹ k¹-ha, (=log of wood) jale pativ¹ jalasy upari¹ gacchati, yath¹ taila, (=oil) jale pativ¹ jalasy upari¹ gacchati, tathaiva rephasya gatiâ gamana, p0rv¹k-araya upari bhavati deva-n¹gar»-lipy¹m ity arthaâ /

**Sai-a d¹ḥarath» r¹maâ sai-a r¹j¹ yudhi-hiraâ /
Sai-a kar^ao mah¹-ty¹g» sai-a bh»mo mah¹-balaâ //**

Atra, saâ + e-aâ = sa + e-a = sai-a / Ubhayatra (=in both the cases) visargasya lopaâ / Api ca tad-anantaram api vĀdhy-¹deḥaâ / E-¹ apav¹da-r0p¹ r0@h¹ sandhiâ / D¹ḥarath» = daḥarathasya apatyâ, (=child) pum¹n (=male) / Mah¹-balaâ = mah¹-balav¹n /

Now, follows a list of some verbal roots, along with their selected Third Person Singular forms, in both active and passive voice, of Present (*la-*), Aorist (*la_j*), Imperative (*lo-*), Potential (*li_j*), and of the bases of the Present Participle (*ḥatr-anta/ ḥ¹naj-anta*), the Potential Participle (*tavy¹nta/ an»yar-anta/ yad-anta*), the Past Passive Participle (*kt¹nta*), the infinitive (*tum-anta*), the Common Future (*Ī-*) and the Conditional (*Ī_j*), by way of specimen.

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

- (6) If the *Visarga* is p immediately o preceded by any vowel and is followed immediately by any hard consonant (i.e., the first and second consonants of the second, third and fourth groups, viz., c, ch, -, -h, t, th), the *Visarga* is replaced by the sibilant of the respective group (i.e., ḥ with c or ch, ḥ with - or -h, and s with t or th). For instance: *Bhi-maâ+ca=bhi-maḥ+ca= bhi-maḥ ca / Mallin¹thaâ+ikate = mallin¹thā-ikate = mallin¹thā-ikate / Tataâ+tataâ= tatas+tataâ=tatas tataâ / Similarly, when the *Visarga* is followed immediately by any of the three sibilants, it is replaced by the corresponding sibilant. For instance: *Manaâ+ ḥ¹ntiâ = manaḥ+ḥ¹ntiâ= manaḥ ḥ¹ntiâ / R¹maâ+ -a- -haâ= r¹ma- -a- -haâ= r¹ma- -a- -haâ / dehaâ+sukham = dehas+ sukham = dehas sukham /**
- (7) The sibilant s or r, occurring at the end of an individual word or a sentence, is replaced by a *Visarga*. For instance: *Yaḥas =ya-aâ / B¹las=b¹laâ / Punar=punaâ /*
- (8) The *Visarga* in the pronouns *Saâ* and *E-aâ* is generally elided. For instance: *Saâ+vĀk-aâ=sa vĀk-aâ / E-aâ+ḥiḥuâ= E-a ḥiḥuâ/ Saâ+e-aâ+gacchati= sai-a gacchati /*
- 9) If the *Visarga* is followed immediately r, the *Visarga* is elided, and the short vowel preceding the *Visarga* is lengthened. For instance: *Hariâ+r¹jate=har» r¹jate/ Nis+ravaâ= niâ+ravaâ= n»ravaâ / Punaâ+ramate =pun¹ ramate /*

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

**K¹kaâ kĀ^a-aâ pikaâ kĀ^a-aâ ko bhedaâ pika-k¹kayoâ /
Varanta-k¹le sampr¹pte k¹kaâ pikaâ k¹kaâ pikaâ //**

Atra sarve-u pade-u visarg¹t parataâ (=after) ka-k¹ro v¹ pa-k¹ro v¹ vartate / Ataâ sarvatra visargaâ svar0pe^aaiva yath¹-sthitaâ eva vartate/ Na ca tasya u-k¹rḥdeḥo, sa-k¹rḥdeḥo, reph¹deḥo, lopo v¹ sañj¹taâ /

K¹kaâ kĀ^a-a-var^aaâ / piko 'pi kĀ^a-a-var^aaâ / Eva, pika-k¹kau ev¹v api kĀ^a-a-var^aau / Atas tayor madhye bhedo pr¹yo na spa-ao dĀ-yaten / Kintu yad¹ vasanta-k¹laâ sam¹y¹ti tad¹ kevalaâ pika eva

madhuram kṛjana-sabda, karoti, na k¹kaâ / K¹kas tu k¹¹-k¹¹ iti karkaṣa, ravam eva karoti, na madhram / Eva, tayor bhedaâ spa--o bhavati / Atra k¹ko durjanasya pratṅkam nirdi--aâ / Pikaṣ tu sajjana-pratinidhi-rṇpe^aa nirdi--aâ / Asya ṣṣlokasy¹ya, bh¹v¹rthaâ / Sad-gu^a1n¹, praka-ana, kartu, yad¹ pr¹pyate 'vasaras tad¹, t¹dâṣṣn¹, gu^a1, svasminn abh¹v¹d durjanasya gu^aa-hṅnatva, , sadgu^a1n¹m abhivyakty¹ ca sajjan¹n¹, s¹dhutva, , sarvair jñ¹yate / Ayam artho 'tra dhvani-rṇpe^aa abhivyajyate (= is revealed in the form of a suggested meaning)/

**Eka-m¹tro bhaved dhrasvo dvi-m¹tro dṅrgħa ucyate /
Tri-m¹tras tu pluto jñeyo vyañjana, c¹rdha-m¹trakam //**

Sandhi-dâ-y¹ asmin ṣṣloke visargasya kvacid u-k¹r¹deṣṣo (as in – m¹traâ+bhavet, m¹traâ+dṅrgħaâ, plutaâ+jñeyaâ), kvacit tasya lopaâ (as in dṅrgħaâ + ucyate), kvacit ca tasya sa-k¹r¹deṣṣaâ (as in m¹traâ+tu) sandhi-rṇpe^aa pari^aataâ (=transformed) dâṣṣyate / Bhaved dhrasvaâ = bhavet+hrasvaâ (t+h=d+dha=ddha) / Atra ta-k¹rasya da-k¹r¹deṣṣaâ, ha-k¹rasya ca dha-k¹r¹deṣṣaâ /

Atha ṣṣlok¹rthaâ / Hrasvaâ svaraâ eka-m¹trikaâ (=possessing the time unit of one mora in pronouncing) bhavati / Dvi-m¹trikaâ =possessing the duration of two moras in pronouncing) svaraâ dṅrdgaâ ucyate/ Tri-m¹trikaâ (=possessing the duration of three moras in pronouncing) svaraâ tu plutaâ jñeyaâ /Thus, the short vowel is called Hrasva, the long. i.e., the one with the duration double than the short one, is called Dṅrgħa, and the one with the duration treble than the short one, is called Pluta.

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

**C¹-as tv ek¹, vaden m¹tr¹, dvi-m¹tra, v¹yaso vadet /
Tri-m¹tra, tu ṣṣikhṅ brṇy¹n nakulaṣ c¹rdha-m¹trakam //**

C¹-a-pak-iâ (= the Indian roller bird or blue jay) ek¹-m¹trika, dhvani, karoti (= makes a sound of one mora), v¹yasa-pak-iâ (= the

crow bird) dvi-m¹trika, dhvani, karoti (= makes a sound otwo moras), ṣṣikhṅ = ṣṣikh¹v¹n = mayṇra-pak-iâ (=the peacock bird) tri-m¹trika, dhvani, karoti (= makes a sound of three moras) / Eva, tray¹a¹, pak-ṅ^a1m ud¹haranaiâ hrasva-dṅrgħa-pluta-svar¹a¹m vividha, m¹tra-pram¹aam asmin ṣṣloke spa--a-rṅty¹ pradarṣṣitam / (

S ¹ dh (5 P.)= 'succeed, accomplish.'			A॥ (5 ॥)= 'to eat, enjoy.'			
Parasmaipada			tmanepada			
Sing.	Du.	Pl.	Sing.	Du.	Pl.	
Pr. Pu.	s ¹ dhnoti	s ¹ dhnutaâ	s ¹ dhnuvanti	a॥nute	a॥nuv ¹ te	a॥nuvate
M. Pu.	s ¹ dhno-i	s ¹ dhnuthaâ	s ¹ dhnutha	a॥nu-e	a॥nuv ¹ the	a॥nudhve
U. Pu.	s ¹ dhnomi	s ¹ dhnuvaâ	s ¹ dhnumaâ	a॥nuve	a॥nuvahe	a॥numahe

Tud¹di (=Sixth) Class : Before the terminations of Tenses and Moods are applied to them, the adjunct ॥ap applied to the roots of the is class is replaced by ॥a which is its ॥ab¹de॥a. For instance, tud+॥ap+ti = tud+॥a+ti = tud+a+ti = tudati / mĀ+॥ap+te = mĀ+ ॥a+te = mriy+a+te = mriyate /

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

Parasmaipada			tmanepada			
Sing.	Du.	Pl.	Sing.	Du.	Pl.	
Pr. Pu.	tudati	tudataâ	tudanti	vindate	vindete	vindate
M. Pu.	tudasi	tudathaâ	tudatha	vindase	vindethe	vindadhve
U. Pu.	tud ¹ mi	tud ¹ vaâ	tud ¹ maâ	vinde	vid ¹ vahe	vindamahe

Rudh¹di (=Seventh) Class : Before the terminations of Tenses and Moods are applied to them, the adjunct ॥ap is replaced by ॥nam (=na) which is its ॥ab¹de॥a. Since this ॥nam is mit, it is placed just before the final vowel of the root. For instance, rudh+॥ap+ti = rudh+॥nam+ti = ru+na+dh+ti = ru^aadh+ti = ru^aaaddhi / bhid₋+॥nam+te = bhi+n+d+te = bhin+d+te = bhinte/

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

Parasmaipada			tmanepada			
Sing.	Du.	Pl.	Sing.	Du.	Pl.	
Pr. Pu.	ru ^a addhi	rundhaâ	rundhanti	bhinte	bhnd ¹ te	bhindante
M. Pu.	ru ^a atsi	rundhaâ	rundha	bhintse	bhind ¹ the	bhindadhve
U. Pu.	ru ^a adhmi	rundhvaâ	rundhmaâ	bhinde	bhidvahe	bhindmahe

Tan¹di (Eighth) Class : Before the terminations of Tenses and Moods are applied to them, the adjunct ॥ap is replaced by u which is its ॥ab¹de॥a, and it is then replaced by o its gu^a¹de-a, because ॥ap is pit. For instance, tan+॥ap+ti = tan+u+ti = tan+o+to = tanoti / tan+॥ap+ttan+u+te = tanute /

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

**A-pado dĀra-g¹m[»] ca s¹k-aro na ca pa^aitaâ /
Amukhaâ sphu-a-vakt¹ ca yo j¹n¹ti sa pa^aitaâ //**

A-padaâ = pada-rahitaâ = (1) cara^aa-rahitaâ (=lame), (2) ॥abda-rahitaâ =(speechless) / S¹k-araâ = (1)ak-ara-jñ¹na-yuktaâ ॥ik-itaâ = educated, (2) likhitaâ ak॥arasiâ yuktaâ =(endowed with written syllables) / Amukhaâ = mukharahitaâ (= mouthless).

Asmin ॥loke prahelik¹ (=enigma, riddle) prastut¹ (=has been proposed) / Yaâ a-padaâ pada-rahitaâ bhavati, sa katha, dĀra-g¹m[»] dĀra, gantu, samarthaâ bhavati ? Arth¹t (=that means), naiva bhavati / That¹'pi kaâ »dĀ॥aâ vartate? Yaâ s¹k-araâ ak-ara-jñ¹na-yuktaâ, arth¹t ॥ik-itaâ vartate saâ avayyam eva pa^aitaâ bhavati / That¹'pi s¹k-araâ sann api katha, pa^aitaâ n¹sti ? Yaâ a-mukhaâ mukha-rahitaâ vartate saâ katha, sphu-a-vakt¹ spa--a, vaktu, samarthaâ bhavati ? Arth¹t. naiva bhavati / Tarhi (=then) kaâ et¹dĀ॥aâ ? Evam e-¹ prahelik¹ /

Asy¹â prahelik¹y¹â sam¹dh¹nam (= solution) ettha, (= in this way) bhavati / Apadaâ sann api lekhaâ (= a letter) dĀra-g¹m[»] bhavati (=goes far away). S¹k-araâ likhitaâ ak॥arasiâ yuktaâ sann api lekhaâ pa^aitaâ (= learned person) naiva vartate / Amukhaâ mukha-rahitaâ sann api lekhaâ sande॥a, spa--atay¹ kathayati jñ¹payati (=conveys). Eva, prak¹re^aa asy¹â prahelik¹y¹â satya, uttara, yaâ j¹n¹ti, sa eva pa^aitaâ kathayitu, yogyaâ ity arthaâ //

**Parvat¹gre ratho y¹ti bhĀmau ti--hati s¹rathiâ /
Calate v¹yu-vegana padam eka, na gacchati //**

E-¹'pi prahelik¹ / Asy¹â sam¹dh¹nam anvī-yat¹m (= find out). Yadi rathaâ parvatasya agra-bh¹ge gacchati, tad¹ tasya s¹rathiâ bhĀmau katha, ti--het ? Idam asambhavam / Yadi rathaâ v¹yu-vegana (= with the speed of the wind), ekam api pada, (=even a single step) katha, na gacchati ? Idam api asambhavam / Asy¹â sam¹dh¹nam ittha, / Kumbha-k¹rasya rathaâ, arthat ratha-cakra, , parvatasya a; guly¹â agre (=at the tip of the finger) calati, that¹'pi tasya ratha-cakrasya s¹rathiâ,

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

**A-pado dĀra-g¹m» ca s¹k-aro na ca pa^aitaā /
Amukhaā sphu-a-vakt¹ ca yo j¹n¹ti sa pa^aitaā //**

A-padaā = pada-rahitaā = (1) cara^a-rahitaā (=lame), (2) ¶abda-rahitaā =(speechless) / S¹k-araā = (1)ak-ara-jñ¹na-yuktaā ¶ik-itaā = educated, (2) likhitaā ak¶arasiā yuktaā =(endowed with written syllables) / Amukhaā = mukharahitaā (= mouthless).

Asmin ¶loke prahelik¹ (=enigma, riddle) prastut¹ (=has been proposed)/ Yaā a-padaā pada-rahitaā bhavati, sa katha, dĀra-g¹m» dĀra, gantu, samarthaā bhavati ? Arth¹t (=that means), naiva bhavati / That¹pi kaā »dĀ¶ā vartate? Yaā s¹k-araā ak-ara-jñ¹na-yuktaā, arth¹t ¶ik-itaā vartate saā ava¶yam eva pa^aitaā bhavati/ That¹pi s¹k-araā sann api katha, pa^aitaā n¹sti ? Yaā a-mukhaā mukha-rahitaā vartate saā katha, sphu-a-vakt¹ spa-a, vaktu, samarthaā bhavati ? Arth¹t. naiva bhavati / Tarhi (=then) kaā et¹dĀ¶ā ? Evam e⁻¹ prahelik¹ /

Asy¹ā prahelik¹y¹ā sam¹dh¹nam (= solution) ettha, (= in this way) bhavati /Apadaā sann api lekhaā (= a letter) dĀra-g¹m» bhavati (=goes far away). S¹k-araā likhitaā ak¶arasiā yuktaā sann api lekhaā pa^aitaā (= learned person) naiva vartate / Amukhaā mukha-rahitaā sann api lekhaā sande¶a, spa-atay¹ kathayati jñ¹payati (=conveys). Eva, prak¹re^a asy¹ā prahelik¹y¹ā satya, uttara, yaā j¹n¹ti, sa eva pa^aitaā kathayitu, yogyaā ity arthaā //

**Parvat¹gre ratho y¹ti bhĀmau ti--hati s¹rathiā /
Calate v¹yu-vegena padam eka, na gacchati //**

E⁻¹pi prahelik¹ / Asy¹ā sam¹dh¹nam anvi-yat¹m (= find out). Yadi rathaā parvatasya agra-bh¹ge gacchati, tad¹ tasya s¹rathiā bhĀmau katha, ti--het ? Idam asambhavam / Yadi rathaā v¹yu-vegena (= with the speed of the wind), ekam api pada, (=even a single step) katha, na gacchati ? Idam api asambhavam / Asy¹ā sam¹dh¹nam ittha, / Kumbha-k¹rasya rathaā, arthat ratha-cakra, , parvatasya a j guly¹ā agre (=at the tip of the finger) calati, that¹pi tasya ratha-cakrasya s¹rathiā,

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

Juhoty¹di (= Third) Class: When the adjunct ¶ap is applied to the roots of this class, the initial consonant is duplicated before the terminations of Tenses and Moods are applied to them. For instance, hu+ ¶ap+ti= huhu +a +ti = juhu +a +ti=juhoti / bhĀ+¶ap+te= bhĀbhĀ +a+te=bibhĀ+a+te=bibhĀte / There are specific rules of duplication of the initial consonant; we look into their details later on.

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

Div¹di (=Fourth) Class: Before the terminations of Tenses and Moods are applied to them, the adjunct ¶ap applied to the roots of this class is replaced by ¶yan (= ya) which is its ¶ab¹de¶a. For instance, div+¶ap+ti = div+¶yan+ti = div+ya+ti+ divyati / vid+¶ap+te= vid+¶yan+te= vid+ ya+te= vidyate /

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

Sv¹di (=Fifth) Class : Before the terminations of Tenses and Moods are applied to them, the adjunct ¶ap applied to the roots of this class is replaced by ¶inu (= nu) which is its ¶ab¹de¶a. For instance, su+¶ap+ti =su+¶inu+ti= su+nu+ti= su+no (by gu^aa)+ti=sunoti / a¶+¶ap+te= a¶+¶inu+te= a¶+nu+te=a¶nute/

LESSON 18
(A-¹da¹ā P¹-ha¹)

In order to introduce in briefly the P¹inian procedure in general, we had given the information about the adjuncts, i.e. the signs, of the ten verbal classes, and had shown as to which adjunct ultimately occurs in the concerned class.

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

Bhv¹di (=First) Class : To the roots of this class, the adjunct *ḥap* intervenes before the terminations of the Present Tense (La-) are applied to it. Since the adjunct *ḥap* is *pit* (i.e. having the *it*-sign *p*), it replaces the final or the last-but-one vowel by its *Gu^aa* equivalent¹ as for instance *bhḥ+ḥap+ti = bhḥ+a+ti = bhav+a+ti = bhavati / Mud +ḥap+te = mod+a+te = modate /*

BhĀ (1 P.) = 'to fill'. Parasmaipada			Mud (1 ā.) = 'to rejoice' ātmanepada		
Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu. bharati	bharataā	bharanti	modate	modete	modante
M. Pu. bharasi	bharathaā	bharatha	modase	modethe	modadhve
Ut. Pu. bhar¹mi	bhar¹vaā	bhar¹maā	mode	mod¹vahe	mod¹mahe

Ad¹di (= Second) Class: Although the adjunct *ḥap* is technically applied to the roots of this class, it is practically elided, and hence ultimately no adjunct seems to have been applied at all, and the terminations of Tenses and Moods seem to have been applied directly to the root when the verbal forms comes into being. For instance, *y¹+ḥap+ti = y¹+ti = y¹ti / ¹s+ḥap+te = ¹s+te = ¹ste /*

arth¹t c¹lakaā kumbhak¹raā (= potter), mĀd-bh¹a¹n¹, (=of the earthen utensils) nirm¹a-k¹le (=at the time of moulding), bhḥmau pĀthivy¹m ti--hati uipaviḥati /Yady api kumbhak¹rasya cakra, v¹yuvegena calate (=revolves), tath¹ pi ekam api pada, pada-m¹tram api m¹rga, na gacchati / 'Subh¹-ita-bh¹a¹g¹ra¹-n¹mni granthe et¹dĀ¹n¹m prahelik¹n¹, saj graho vartate, sa dĀ¹-avyo viḥe-a-jīn¹subhi /

In the Second Lesson above, we came to know about the division of the verbal roots into ten classes, their names, and the adjuncts (*vikara^aa*). From these classes, we noted that in the First (*Bhv¹di*), the Fourth (*Div¹di*), the Sixth (*Tud¹di*) class, and the Tenth (*Cur¹di*) class, the roots take the adjuncts, *a*, *ya*, *a*, and *aya*, and that certain modifications take place, before the intended final verbal form

is ready for use in a sentence. The base formed after the application of the adjunct to the root, is called *Aj ga*. In the case of the above four classes, the *Aj ga* ends in *a*, i.e. it is *a-k¹t¹nta*. Since there occurs no internal modifications in the roots of these classes, they are known as *A-vik¹r* (= non-modifying) classes.. For instance, *bhḥ+a = bho* (by *gu^aa*) + *a = bhava-* ; *div+ya = dṽv* (by lengthening) *dṽv+ya = dṽvya-* ; *tud+a = tuda-* ; *cur+aya = Cor* (by *gu^aa*) + *aya = coraya-* . All these are the verbal bases (*aj gas*). Then, after applying the terminations of various Tenses or Moods, in various Persons and Numbers, the intended verbal forms come into being ready for use in sentences. For instance, *bhava+ti = bhavati / dṽvya+tu = dṽvyatu / tuda+thaā = tudathaā / coraya+taā = corayataā /*

In the case of the rest of the classes, viz., the Second (*Ad¹di*), Third (*Juhoty¹di*), Fifth (*Sv¹di*), Seventh (*Rudh¹di*), Eighth (*Tan¹di*) and Ninth (*Kry¹di*), the *aj ga* never ends in *a*, i.e., it is not *a-k¹r¹nta*, and since due modifications take place in them, they are known as *Vik¹r-ga^aas*.

¹ Cf. *Subh¹-ita-bh¹a¹g¹ra*, edited by N¹r¹ya^aa R¹ma āc¹rya "K¹vya-brtha", enlarged edition, Nir^aaya-s¹gara Press, Mumbai (India), 1952.

LESSON 17 (Sapta-daḥḥā P¹-haā)

The terminations applying in the modificatory classes, viz., 2nd, 3rd, 5th, 7th, 8th, and 9th, of the Sanskrit verbal roots are divided into two sets: strong and weak. The base (*aj ga*), i.e., the root+class sign (= *dh¹tu+vikara^aa*), taking the strong (*khara*) terminations may be called the 'strong base', and that taking the weak (*mādu*) ones the 'weak base'.

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

When the Strong terminations are applied, the short vowel occurring in the final (*antya*) or the last-but-one (*up¹ntyā*) place of the base of the verbal root concerned is replaced by its corresponding *Gu^a* equivalent. For instance, *su+nu+ti = sunu+ti = suno+ti = sunoti*. Similarly, *suno-i*, *sunomi* / *asunot*, *asunoā*, *asunavam* / *sunav¹ni*, *sunav¹ma*, *sunav¹ma* / *sunavai*, *sunav¹vahai*, *sunav¹mahai* / Since the rest of the terminations are Weak, no change takes place in the short vowel occurring in final or the last-but-one place of the concerned verbal base. For instance, *sunu+vas = sunuvaā* / Similarly, *sunumaā* / *asunut¹m* / *sunut¹m* / *sunuy¹am*, and etc.

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

root, it undergoes the following process: In the case of the Active (*kartari*) construction, an adjunct *ḥap* (= *a*) come in between the root and the termination of a Tense or a Mood. And, in the case of the Passive (*karma^ai*) construction, the adjunct *Yak* (= *ya*) comes in between. Then, in the case of different classes of the roots concerned, this adjunct *ḥap* is replaced by the corresponding sub-adjunct known as the *ḥab-¹deḥḥa*. Thus, in the case of the *Div¹di* class the sub-adjunct that replaces the *ḥap* is *ḥyan* (= *ya*), in *Sv¹di* class it is *ḥnu* (= *nu*), in *Tud¹di* class it is *ḥa* (= *a*), in *Rudh¹di* class it is *ḥnam* (= *na*), in *Tan¹di* class it is *u*, in *kry¹di* class it is *ḥn¹* (= *n¹*), and in *Cur¹di* class it is *^aic* (= *i*). Thus, it should be born in heart that the terminations of the Tenses or Moods can operate only after the sub-adjuncts intervene. This is the P¹^ainian grammatical viewpoint.

lava^aa-rahit¹ rasavat», k-am¹-rahita, tapaâ, vega-h»no gho-akaâ, na »lobhate /

Madah»naâ = madena h»naâ, gajaâ = hast», na »lobhate, »lobh¹, na dad¹ti / Lajj¹-h»n¹ = lajjay¹ rahit¹, kula-vadh⁰ = »lobhana-kulasya putra-vadh⁰, na »lobhate / N»ti-vikalaâ = n»tau n»ti-vi-aye, vikalaâ = p¹lana, svaya, kartum, praj¹, ca tat k¹rayitum a-samarthaâ, r¹j¹ na »lobhate / D¹na-h»naâ = a-d¹t¹ = aud¹rya-rahitaâ, n¹yakaâ = net¹, na »lobhate / Badhiraâ = e^aaâ = »rotum a-samarthaâ (=deaf) = satya, »rutv¹pi tan na »rutam iti vartayan = avajñ¹, kurvan, mantr» = am¹tyaâ, na »lobhate / Dur-vin»taâ = dur-vinaya-yuktaâ = a-vinay», »li-yaâ = vidy¹rth», na »lobhate / Dhvaja-rahita, = dhavena h»na, , deva-kula, = dev¹laya, , na »lobhate / »jya-rahita, = »jyena-h»na, = ghÂta vih»na, , bhojana, , na »lobhate / Lava^aa-rahit¹ = lava^aena vih»n¹, rasavat» = bhojana, (= cooked food), na »lobhate / K-am¹-rahita, = kamay¹-vih»na, , tapa»-cara^aa, = tapasy¹, na »lobhate / Vega-rahitaâ = vega dh¹vitum a-samarthaâ, gho-akaâ = a»vahaâ, na »lobhate /

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

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

Now, note: Out of the ten classes of the verbal roots with which we familiarized ourselves, since the original form of the roots belonging to the Bhv¹di (=first), Div¹di (=fourth), Tud¹di (=sixth) and the Cur¹di (=tenth) classes (ga^aa) undergo some changes, for instance, gam > gacch, d¹ > yacch, p¹ > pub, sth¹ > ti-h, e- > icch, when the terminations of Tenses and Moods are applied to them, they are known as the Vik¹r» or the vik¹raka ones.

But, since the verbal roots of the rest of the six classes, viz., Ad¹di (=second), Juhoty¹di (=third), Sv¹di (fifth), Rudh¹di (=seventh), Tan¹di (=eighth) and Kry¹di (=ninth), do not undergo any change whatsoever, they are known as A-vik¹r» or A-vik¹raka, i.e. unchanging.

According to the grammatical point of view of P¹a¹ini, when for use in a sentence a form comes into being from an original verbal

As per the P¹a¹inian process, when a verb form is to be processed, first of all the la-k¹ra is applied to the root, and the la-k¹ra is replaced by the tij terminations by way of an ¹de»la. For instance, bh⁰+la-. Now, as per the wish of the speaker to express the Present Tense, the la-k¹ra is replaced by the tip (= ti) termination by an ¹de»la, thus bh⁰+tip. The, since the intention is to use the Active Voice (kartari-prayoga), the adjunct (¹gama) »lap (=a) will come in, thus bh⁰+»lap+tip. Now, since both the »lap and tip are pit, the final vowel ⁰ of the root will be replaced by its Gu^aa equivalent o. Thus, bh⁰+»lap+tip= bh⁰+a+ti= bho+a+ti= bh+av (because o+a=av) +a+ti=bhavati. In the P¹a¹inian system, the verb-forms in which the four la-k¹ras, viz., the Present Tense (la-), the Imperative (lo-), the Imperfect Past (laj) and the Potential (lij), are applied are known as the S¹rva-dh¹tuka ones, while the verb-forms in the rest of the la-k¹rasi are known as the »rdha-dh¹tuka ones.

Now, let us observe carefully and familiarize us with the Present Tense Third Person (prathama puru-a) Singular forms of the verbal roots pa-h and p¹ in all the ten la-k¹ras, given by way of the specimens:

Lak ¹ ra	Verb form
La-	pa-hati / pibati
Li-	pap ¹ -ha / papau
Lu-	pa-hit¹ / p¹t¹
LĀ-	pa-hi-yati / p ¹ syati
Let	- / p ¹ sati
Lo-	pa-hatu / pibatu
Laj	apa-hat / apibat
Lij	pa-het / pibet
Lu _j	ap ¹ -h»t / ap ¹ t
LĀ _j	apa-hi-yat / ap ¹ syat

Herein, the Lak¹ras, viz., the Present (La-), the Imperative (Lo-), the Imperfect Past (Laj) and the Potential (Lij), in which the root 'p¹' is replaced by the ¹de»la 'pib' by way of its ¹de»la, they are of the S¹rvadh¹tuka type. The rest of the Lak¹ras, in which such a change has not occurred, are of the »rdhadh¹tuka type. The changes that occur in the verbal roots are shown in the brackets, as in, d¹ (yacch), p¹ (pib),

*sth*¹ (*ti-h*), *dĀ-* (*paḥly*), *gam* (*gacch*), *i-* (*icch*), *sic* (*si;c*), *sad* (*sid*), *yam* (*yacch*), *brØ* (*vac*), *kram* (*kr¹m*), *bhram* (*bhr¹m*), *-am* (*ḥ¹m*), *muc* (*mu;c*), *pracch* (*pĀcch*), *mĀ* (*mriy*), *jan* (*j¹*), *jñ¹* (*j¹n*), *kĀt* (*kĀnt*), *cak-* (*khy¹*), etc. This replacement in the place of the original verbal root (*dhtv-¹deḥ*) is known as the *khila-dh¹tu*, and similarly the replacement of the termination applied to different *Lak¹ras* is known as the *l-¹deḥ*.

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

Of the verbal roots that were given above, all belonged to the First, i.e., the *Bhv¹di*, Class, and with each of them their forms of Present (*La-*), Imperfect past (*Laj*), Imperative (*Lo-*), Potential (*Lij*), Aorist (*Lu_j*), Present Participle (*-atr-anta/-¹naj-anta*), Potential Participle (*Tavy¹nta/Anṣ¹yaranta/ Yadanta*), Past Passive participle or Gerund *ktv¹nta/Iyabanta*), Infinitive (*Tum-anta*), and Conditional (*LĀ_j*), both in Active (*Kartari*) and Passive (*Karma²i*) Voices, have been given.

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

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

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

Ad (2 P.)= 'to eat' – *atti*, *adyate* / *¹dat*, *¹dyata* / *attu*, *adyat¹m* / *ady¹t*, *adyeta* / *adat*, *adyam¹na* / *attavya*, *adanṣ¹ya*, *¹dya* /

sah¹ya, *ca*, *dad¹ti* / *Ida*, *sarva*, *militv¹*, *san-mitra-lak-a²a*, = *ḥlobhanasya mitrasya cihna*, , *bhavati iti*, *santaā* = *sajjan¹ā*, *pravadanti* = *prakar-e²a* *vadanti var²ayanti* /

Coalescence: *p¹p¹t+ niv¹rayati* / *San-mitra-lak-a²am+idam* /
Verbal Roots: *ni+vĀ* (10 U.) = to stop, to make avoid; *niv¹rayatri* – *niv¹rayate* / *yuj* (7 U.) = to join, unite, engage in; *yunakti* – *yu_jkte* / *guh* (1 U.) = to hide, conceal; *gḥhati* – *gḥhate* / *h¹* (3 P.) = to abandon; *jah¹ti* / *d¹* (3 U.) = to give; *dad¹ti* – *datte* / *pra+vad* (1 P.) = to speak, to declare; *pravadati* /

J¹ya, *dhiyo harati siṅcati v¹ci satya*,
Manonnati, *diḥḥati p¹pam ap¹karoti* /
Cetaā pras¹dayati dik-u tanoti kṛti,

Sat-sa_jgatiā kathaya kin na karoti pu, s¹m //

Sat-sa_jgatiā = *sajjan¹n¹*, *sa_jgaā*, *diyaā* = *buddheā*, *j¹ya*, = *ja²at¹*, , *harati* = *apa-nayati* / *Sajjanana-sa_jgaā v¹ci=v¹ay¹*, , *satya*, *siṅcati* = *satyasya siṅcana*, *karoti* / *Sat-sa_jgaā m¹nonnati*, = *m¹na*, *ca unnati*, *ca ubhayam eva*, *diḥḥati* = *darḥḥayati* / *Sajjanana-sa_jgatiā p¹pam ap¹karoti* = *dḥra*, *karoti* / *Sa_jgatiā cataā* = *citta*, , *pras¹dayati* = *prasanna*, *kurute* / *Sajjanana-sa_jgaā dik-u* = *diḥḥ¹su sarvatra*, *kṛti*, = *yaḥḥā*, *tanoti* = *vist¹rayati* / *He mitra! Kathaya* / *Sat-sa_jgatiā pu, s¹*, = *nar¹a¹*, *kĀte* (=for) *ki*, *na karoti* ? *Etat-sarvam eva karoti ity arthaā* /

Verbal Roots: *HĀ* (1 U.) = 'to take, bear, carry, convey, bring, offer, fetch, present, take away, carry off' – *harati* – *harate* / *Sic* (6 U.) = 'to pour out, discharge, emit, shed, infuse' / *siṅcati* – *siṅcate* / *Diḥḥ* (6 U.) = 'to point out, show, exhibit, bring forward, promote, effect, accomplish' – *diḥḥati* – *diḥḥate* / *Apa +¹kĀ* (8 U.) = 'to remove, drive away, cast off, reject, desist from' – *ap¹karoti* – *ap¹kurute* / *Pra +sad* (1 P.) = 'to settle down, grow clear and bright, become placid or tranquil, become clear' – *pras¹dayati* ; *Caus. pras¹dayati* / *Tan* (8 U.) = 'to spread, extend, be diffused, shine, stretch' – *tanoti* – *tanute* /

Mada-hṅno gajaā, lajj¹-hṅn¹ kula-vadhḥā, nṅti-vikalo r¹j¹, d¹na-hṅno n¹yakaā, badhiro mantrṅ, alasaā kum¹raā, dur-vinṅtaā ḥḥi-yaā, dhvaja-rahita, deva-kulam, ¹jaya-rahita, bhojana, ,

**Tamo dhunṅte kurute prakṣṣa,
 ṅama, vidhatte vinihanti kopam /
 Tanoti dharma, vidhunoti pṣpa,
 Jñṅna, na ki, ki, kurute narṅaṅm //**

Jñṅna, narṅaṅ, manasi tamaā dhunṅte (= shakes off) dṅr-karoti /
 Jñṅna, narṅaṅ, buddhau prakṣṣa, kurute / Jñṅna, narṅaṅ,
 hādaye ṣama, vidhatte karoti / Jñṅna, narṅaṅ, kopa, vini-
 hanti (= nṅayati) / Jñṅna, narṅaṅm ṅcaraṅe dharma, tanoti (=spreads)
 vistṅrayati / Jñṅna, narṅaṅ, manasi pṣpa, kartum icchṅ,
 vidhunoti (=disperses) nṅayati / Jñṅna, narṅaṅ, ki, ki, na kurute ? Sarvam
 eva kurute ity arthaā / Yat tv etan na kurute na taj jñṅna, , tattv ajñṅnam
 eva, na tu tattvṅnṅ, jñṅna, , viparṅta, jñṅna, , na tu vijñṅna, , na tu
 viṣṅi-a, jñṅnam /

Coalescence: tamaā+ dhunṅte / iti+arthaā /yat+tu / kartum
 +icchṅm / sarvam+eva /etat+na / tat+jñṅnam / tat+tu+ ajñṅnam+
 eva/

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

**Pṅpṅn nivṅrayati yojayate hitṅya
 Guhyṅni gṅhati guṅaṅn prakṅkaroti /
 ṅpad-gata, ca na jahṅti dadṅti kṅle
 San-mitra-lak-aṅam ida, pravadanti santaā //**

San-mitra =sobhanaā suhāda= su-suhāda (= a good friend),
 svasya mitram pṅpṅt (=pṅpa-karmṅt = duṅ-ad ṅcaraṅaṅt), nivṅrayati
 =apa-gamayati= dṅr-karoti /Sanmitra, sva-mitra, , hitṅya =tasya
 hita, kartu, , yojayati /Su-suhāda nija-mitrasya, guhyṅni = guptṅni
 =rahasyṅni (=secrets) rak-ati = gopayati (=hides, conceals) / Su-
 mitram nija-suhādaā, guṅaṅn sad-guṅaṅn, prakṅkaroti= prakṅ-ṅn karoti
 (=reveals, makes visible) / Sat-suhāda ṅpad-gata, = vipattau patita, ,
 sva-suhāda, na jahṅti = na tyajati (=does not desert) / Api ca san-
 mitra, svasya mitra, , kṅle = yadṅ ṅvaṅyaka, bhavet tadṅ, dhana,

jagdha / attum / jaghdhvṅ (prajaghdya) / atsyati / ṅtsyṅt /
 Abhi+artha (10 ṅ) = 'to praise, celebrate in song, to worship,
 reverence' – abhyarthayate, abhyarthayate / abhyarthayata, abhyarthayata
 / abhyarthayata abhyarthayata abhyarthayata abhyarthayata /
 abhyarthṅm, abhyarthayṅm / abhyarthayeta, abhyarthayeta /
 abhyarthamṅna, abhyarthayamṅna / abhyarthitavya abhyarthanṅya,
 abhyarthya / abhyarthita / abhyarthayitum / abhyartha /
 abhyarthayi-yate / abhyṅrthayi-yata /

I- (6 P.) = 'to desire, wish, long for, intend, endeavor to obtain,
 tendeeavor to make favorable' – icchatṅ, ṅyate /aicchat, ai-yata / icchatu,
 i-yatṅm / icchet, i-yeta / icchat, i-yamṅa /e-itavya, e-avya, e-aṅya,
 e-ya / i-a /e-itum, e-um / e-vṅ, e-itvṅ / e-i-yati / ai-i-yata /

Kath (10 U.) = 'to tell, relate, narrate, report, inform, speak
 about, declare, explain, announce – kathayati - kathayate, kathayate /
 akathayat - akathayata, akathayata, kathayatu – kathayatṅm,
 katyyatṅm / kathayet – kathayeta, kathayeta / kathayat – kathayamṅna,
 kathayamṅna / kathayitavya, kathanṅya, kṅthya / Kathita /kathayitum
 / kathayitvṅ / kathayi-yati - kathayi-yate / akathayi-yat - akathayi-
 yata /

Kup (4 P.) = 'to be moved or excited or agitated, be angry
 with, swell, heave or boil with rage or emotion' – kupyati, kupyate /
 akupyat, akupyata / kupyatu, kupyatṅm / kupyet, kupyata / kupyat,
 kupyamṅna, kopitavya, kopanṅya, kupyā / kupita / kopitum / kupitvṅ,
 kopitvṅ / kopyi-yati / akopayi-yat /

K-al (10 U.) = 'to wash, wash off, purify, cleanse, clean' –
 kṅlayati - kṅlayate, kṅlyate / akṅlayat - akṅlayata, akṅlyata /
 kṅlayatu - kṅlayatṅm, kṅlyatṅm / kṅlayet - kṅlayeta, kṅlyeta /
 kṅlayat - kṅlayamṅna. kṅlyamṅna / kṅlayitavya, kṅlanṅya, kṅyla
 / kṅlita / kṅlayitum / kṅlayitvṅ / kṅlayi-yati - kṅlayi-yate /
 akṅlayi-yat - akṅlayi-yata /

K-ip (6 U.) = 'to throw,, cast, send, despatch, move hastily
 (arms or legs), throw a glance, strike or hit, put or place anything on or
 in' – kṅipati - kṅipate, kṅipyate / akṅipat - akṅipata, akṅipyata / kṅipatu
 - kṅipatṅm, kṅipyatṅm / kṅipet - kṅipeta, kṅipyeta / kṅipamṅa,
 kṅipyamṅa / kṅepatavya, kṅepaṅya, kṅepya / kṅipta / kṅeptum / kṅiptvṅ
 / kṅepsyati - kṅesypate / akṅepsyat - akṅpsyata /

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

i.e., replacement of the *sagho-a mah¹-pr^{1a}* by the *a-gho-a mah¹-pr^{1a}* consonant, of *abhy¹sa*) *ba+bh⁰+a =ba+bhuv+a=ba bh⁰va/ lilekha =likh+ti=li likh+ a* (by *tib¹deḥa*)=*li lekh* (by *gu^adeḥa* of the root) *+a* (by *tib¹deḥa*)=*li le kha* / In the Parasmai-pada this *gu^adeḥa* occurs in the singular forms of all the three Persons. In the 2nd Per. Sing., e.g., *li likh+i+tha=lilikhitha*, and in the 1st Per. Du., and Pl., e.g., *li likh+i+tha=lilikhitha*, and in the 1st Per. Du., and Pl., e.g., *li likh+i+va=lilikhiva*, *li likh+i+ma=lilikhima*, the root takes the *i⁰d-¹gama*. In the forms of the root *pa-h*, the root takes the *vĀddhay-¹deḥa*, i.e., replacement of *a, e, o*, by *¹, ai, au*, respectively, e.g., *pa-h+ti=pa-h+a* (by *tib-¹deḥa*)=*pa pa-h* (by *dvitva*) *+a =p p¹-h* (by *vĀddhay-¹deḥa*) *+a =pap¹-ha*. But, in the forms other than those of the 3rd and the 1st Per., the elision of reduplication (*abhy¹sa- lopa*), replacement by *e* (*etv¹deḥa*) occurs. *Pa pa-h+anti=pa-h+a* (by *tib-¹deḥa*) = *pa+pa-h* (by *dvitva*) *+a =pe-h* (by *abhy¹sa-lopa* and *etv¹deḥa*) *+a =pe-h a =pe-ha* / Similarly, *pethuā / pa-h+si=pa-h+tha* (by *tib-¹deḥa*)=*pa pa-h+tha* (by *dvitva*) = *pe-h+i+tha* (by *abhy¹sa- etv¹deḥa-lopa* and *i⁰¹gama*) = *pe-h i tha =pe-hitha* / In the *ṣtmane-pada*, the termination *se* of 2nd Per. Sing. is retroflexed to *ṣ*, e.g., *cakĀ-e* / In the 1st Per. Sing. Du. And Pl. *ṣtmane-pada* forms of the root *kĀ*, the final *Ā* is replaced by the *reph¹deḥa*, i.e., *ra*, e.g., *kĀ+e=ca kĀ* (by *dvitva*) *+e=ca kr* (by *reph¹deḥa*) *+e=ca kr e =cakre* / Similarly, *cakr¹te, cakrire* / In the forms of the root *adhi+i*, the root is replaced by *jag*, its *dh¹tv¹deḥa*.

The replacement of the root by something is called the *dh¹tv¹deḥa*. In the roots of the *Ad¹di*, i.e., 2nd class, the root *as* is replaced *bh⁰*, its *dh¹tv¹deḥa*, and the forms of *bh⁰* are considered to be those of the root *as* in Past Perfect (*Li-*). In the *Li-* forms of the root *as* (4 P.) of the *Div¹di*, i.e., the 4th class, the reduplication of the first syllable *a* gives us *a a = ¹*, as per the coalescence.

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

	Parasmaipada			ṣtmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	tanute	tanutaā	tanvanti	kurute	kurutaā	kurvanti
M. Pu.	tano-i	tanuthaā	tanutha	kuru-e	kurv¹the	kurudhve
U. Pu.	tanomi	tanuvaā	tanumaā	kurve	kurvahe	kurmahe

Kry¹di (=Ninth) Class: Before the terminations of Tenses and Moods are applied to them, the adjunct *ḥap* is replaced by *ḥn¹* which is its *ḥab¹deḥa*, and before the *pit* terminations (i.e. in 1st, 2nd and 3rd Per. Sing.) it remains *n¹*, before the non-*pit* terminations with initial consonant it becomes *nṣ*, and before the non-*pit* terminations with initial vowel it becomes *n.¹* For instance, *krṣ+ḥap+ti=krṣ+ḥn¹+ti=krṣ+n¹+ti=krṣ+^a+ti=krṣ^a¹ti / krṣ+ḥap+ taāi = krṣ+ḥn¹+taā=krṣ+nṣ+taā=krṣ^ataā / krṣ+ḥap+ anti=krṣ+ḥn¹+anti =krṣ+n+anti=krṣ+^a+anti=krṣ^aanti / jñ¹ (=j¹)+ḥap+ te = j¹+ḥn¹+te = j¹+nṣ+te = j^{1a}ṣte /*

Krṣ (9 U.) = 'to buy, purchase' Jñ¹ (9 U.) = 'to know, understand'

	Parasmaipada			ṣtmanepada		
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	krṣ^a¹ti	krṣ^ataā	krṣ^aanti	jñ¹ṣte	jñ¹ṣte	jñ¹nate
M. Pu.	krṣ^a¹si	krṣ^aṣthaā	krṣ^aṣtha	jñ¹ṣ-e	jñ¹ṣ¹the	jñ¹nṣdhe
U. Pu.	krṣ^a¹mi	krṣ^aṣvaā	krṣ^aṣmaā	jñ¹ṣe	jñ¹ṣvahe	jñ¹nṣmahe

Cur¹di (= Tenth) Class: Before the terminations of Tenses and Moods are applied to them, the adjunct *^aic* is applied to it, but since it is not a *ḥab¹deḥa*, the adjunct *ḥap* is also applied to it after it, and because of it the final or the penultimate vowel of the verbal root is replaced by its *gu^aa* equivalent. For instance, *cur+^aic+ḥap+ti=cur+i+a+ti=cor+e* (by *gu^adeḥa*) *+a+ti=cor+ay* (by coalescence of *e+a*) *+ti =corayati / ni+mantr+nic+ḥap+te=ni+mantr+i+ a + te=ni+mantr+e+a+te+ ni+mantr+ay+te /* Hence, it is by way of simplification that the students are taught that the adjunct of the Tenth Class is *aya* !

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

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

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

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

(Footnotes)

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

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

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

~*i-yaā p¹-ha, pa-hati* (=learns) / ~*c¹ryaā p¹-ha, p¹-hayati* (=makes learn, teaches) / *Putraā hasati* (=laughs) / *M¹t¹ putra*, *h¹sayati* (=makes laugh) / *Gaj¹ā jala, pibanti* (=drink) / ~*dhora^aa* (=elephant driver) *gaj¹n jala, p¹yayati* (=makes drink) / *BhĀtyaā karma karoti* (=does) / ~*v¹m» bhĀty¹n karma k¹rayati* (=makes do) / *Mayuraā nĀtyati* (=dances) / *Meghaā mayura, nartayati* (=makes dance) /

<i>Pa-h</i> (1 P.) = 'to study, read'			<i>ram</i> (1 .) = 'to play, be pleased'		
Sing.			Sing.		
Du.			Du.		
Pl.			Pl.		
P.Pu. <i>pap¹-ha</i>	<i>pe-hatuā</i>	<i>pe-huā</i>	<i>reme</i>	<i>rem¹te</i>	<i>remire</i>
M.Pu. <i>pe-hitha</i>	<i>pe-hathuā</i>	<i>pe-ha</i>	<i>remi-e</i>	<i>rem¹the</i>	<i>remidhve</i>
U.Pu. <i>pap¹-h</i>	<i>pe-hiva</i>	<i>pe-hima</i>	<i>reme</i>	<i>remivahe</i>	<i>remimahe</i>

<i>kĀ</i> (8. U.) = 'to do, make'			<i>kĀ</i> (8. U.) = 'to do, make'		
Sing.			Sing.		
Du.			Du.		
Pl.			Pl.		
Pr.Pu. <i>cak¹ra</i>	<i>cakratuā</i>	<i>cakruā</i>	<i>cakre</i>	<i>cakr¹te</i>	<i>cakrire</i>
M.Pu. <i>cakartha</i>	<i>cakrathuā</i>	<i>cakra</i>	<i>cakr-e</i>	<i>cakr¹the</i>	<i>cakr^ohe</i>
U.Pu. <i>cak¹ra</i>	<i>cakĀva</i>	<i>cakĀma</i>	<i>cakre</i>	<i>cakrvahe</i>	<i>cakrmahe</i>

<i>BhŃ</i> (1 U.) = 'to be'			<i>BhŃ</i> (1 U.) = 'to be'		
Sing.			Sing.		
Du.			Du.		
Pl.			Pl.		
Pr.Pu. <i>babhŃva</i>	<i>babhŃtuā</i>	<i>babhŃvuā</i>	<i>babhŃve</i>	<i>babhŃv¹te</i>	<i>babhŃvire</i>
M.Pu. <i>babhŃvitha</i>	<i>babhŃvathuā</i>	<i>babhŃva</i>	<i>babhŃvithe</i>	<i>babhŃv¹the</i>	<i>babhŃvidhve</i>
U.Pu. <i>babhŃva</i>	<i>babhŃviva</i>	<i>babhŃvima</i>	<i>babhŃve</i>	<i>babhŃvivahe</i>	<i>babhŃvimahe</i>

<i>as</i> (4 P.) = 'to throw, hurl'			<i>adhi-i</i> (2 .) 'to study'		
Sing.			Sing.		
Du.			Du.		
Pl.			Pl.		
Pr.Pu. <i>sa</i>	<i>saatuā</i>	<i>suā</i>	<i>adhijage</i>	<i>adhij¹te</i>	<i>adhijagire</i>
M.Pu. <i>sitha</i>	<i>sathuā</i>	<i>sa</i>	<i>adhijagi-e</i>	<i>adhijag¹the</i>	<i>adhijagidhve</i>
U.Pu. <i>sa</i>	<i>sasiva</i>	<i>sasima</i>	<i>adhijage</i>	<i>adhijagivahe</i>	<i>adhijagimahe</i>

From the view point of the P^{1a}inian system, the terminations ^aal etc., shown above are the *tib¹deḥas* (= *tip* + ¹*deḥa*), i.e., the ones that replace the original terminations *tip* etc. As per the P^{1a}inian procedure, first of all the *la-k¹ra* is applied to the verbal root, and thereafter the *tib¹deḥas* replace them. Thus, for instance, when the *tib¹deḥas* are applied to the verbal root *bhŃ*, there comes in between the adjunct *vug¹gama* (= *vuk* + ¹*gama*), of which only *v* survives, because the sounds *u* and *k* are elided since they are the *its*, i.e., symbolical. Then, the reduplication operates, in which the original root is called '*an-abhy¹sa*' (=on-repeated), while the reduplicated part put first before the original root is called '*abhy¹sa*'. Then the changes occur in the *abhy¹sa*.

Now, let us examine from the point of view of **grammatical analysis** some of the verbal forms seen above: *babhŃva* = *bhŃ* + *ti* = *bhŃ* + *a* (by *tib¹deḥa*) = (by reduplication) *bhŃ bhŃ* + *a* = *bha bha* = (by *jaṅ¹deḥa*,

From the viewpoint of the **grammatical word formation**, of these verbal forms, the first syllable of the verbal root is duplicated. This process of duplication is technically called '**dvitva**' (= doubling) or '**abhy¹sa**' (=reduplication). **The rules about it are as follows:** (1) First of all the whole root is repeated, as for instance, *pa-h pa-h*, in which the first '*pa-h*' part is called '*abhy¹sa*'. (2) From it the first syllable '*pa*' of is retained, while the rest '*-h*' is elided; thus '*pa pa-h*' survives. (3) If there be a *mah¹-pr¹a* consonant (=the 2nd or 4th of the respective class) in the *abhy¹sa*, it is replaced by the *alpa-pr¹a* one (=the 1st or 3rd one of the respective class), for instance, *bh¹- bh¹- = bh¹ bh¹- = b¹ bh¹-*, *chid chid = chi chid = ci chid* / Thus, k, kh or k[~] changes to c, g to j, ch to c, dh to d, bh to b, and h to j. For instance, *krand > ca-krand*, *khan > ca-khan*, *gam > ja-gam*, *chad > ca-ched*, *dh¹v > da-dh¹v*, *bhram > ba-bhram*, and *h¹ > ja-h¹*. (4) The long vowel in the *abhy¹sa* is shortened, as for instance, *n» > ni-n»*. (5) The guttural consonant in the *abhy¹sa* is replaced by the dental one, as for instance, *kh¹d kh¹d > kh¹ kh¹a > kha kh¹d > ca kh¹d*, *gam gam > ga gam > ja gam*. (6) In the case of some verbal roots in which the vowel *a* occurs medially, it is replaced by *e*, except in the 1st and the 3rd Per. Sing., for instance, *ram > rem*. (7) After all these processes, the terminations of the Past Perfect Tense (*LĀ-*) are directly applied to verbal root without any *vikara^a* intervening it.

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

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

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

Parasmai-pada			tmanepada			
<i>likh</i> (6 P.) = 'to write'			<i>bh¹-</i> (1 .) = 'to speak'			
	Sing.	Du.	Pl.	Sing.	Du.	Pl.
Pr. Pu.	<i>lilekh</i>	<i>lilikhatuā</i>	<i>lilikhuā</i>	<i>babh¹-e</i>	<i>babh¹-¹te</i>	<i>babh¹-ire</i>
M. Pu.	<i>lilekhitha</i>	<i>lilikhathuā</i>	<i>lilikha</i>	<i>babh¹-i-e</i>	<i>babh¹-¹the</i>	<i>babh¹-idhve</i>
U. Pu.	<i>lilekha</i>	<i>lilikhiva</i>	<i>lilikhima</i>	<i>babh¹-e</i>	<i>babh¹-ivahe</i>	<i>babh¹-imaha</i>

Now, note : In the above verse and sentences, the usages *agamayat*, *avedayat*, ¹flayat, *adhy¹payat*, ¹sayat, *ak¹rayat*, *p¹-hayati*, *h¹sayati*, *p¹yayati*, *k¹rayati*, *nartayati* are the verbs the causal sense of the respective roots. For converting a verb from the Active Voice to the Causal, the termination *aya* is applied to the root. In the P¹ian system this termination is mentioned as ^aic (=i, having the indicatory marks ^a and c attached to it), and the forms in which this termination is applied are technically known as ^ay-anta (^ai-ended). Practically, this Causal termination *i* is replaced by *e* its *gu^a* equivalent, which combines with the flap (=a) following it, thus forming the final form of the termination as *aya*. As we have seen above, the verbal roots of the Tenth Class take the termination *aya*, and the forms of this class in the Active Voice are, therefore, technically called ^aij-anta (*nic*-ended). When the termination of *aya* is applied to the verbal root of any root-class, its in Causal is obtained, and then as per the intention of the user the terminations of the intended Tense or Mood, Person and Number are applied and the requisite form is ready for use in the sentence.

Now, let us see from viewpoint of **Grammatical Analysis:** *agamayat = a+gam+aya+t* / Here, the adjunct *a-* (known as *a⁰-¹gama*) of the Imperfect Past Tense has been prefixed to, and the termination *aya* of the Causal has come after, the root *gam*, and the termination *t* of the Third Person (*Prathama Puru-a*) Singular has been applied at the end. Similarly, *avedayat = a+vid +aya+t = a+ved (gu^a¹defla)+aya+t* / ¹flayat = a+a¹fl+aya+t = ¹a¹fl+aya+t / *ady¹payat = adhi+a+i+apaya¹+t = adhy+a+e+apaya+t = adhya+ apaya+t* / *¹sayat = a+as+aya+t = ¹as+aya+t* / *ak¹rayat = a+kĀ + aya+t = a+k¹r (by vĀdhy¹defla of Ā to ¹r) / p¹-hayatu=pa-h (>p¹-h)+aya+ti* / *h¹sayati = has (>h¹s)+aya+ti* / *p¹yayati = pyai (>py¹y by vĀdhy¹defla of ai to ¹y)+aya+ti* / *k¹rayati = kĀ + aya+ti = k¹r (by vĀdhy¹defla of Ā to ¹r) +aya+ti* / *nartayati = nĀt (>nart by gu^a¹defla of Ā to ar)+aya+ti* /

While applying the termination *aya* of the Causal (and thus practically following the procedure of the Tenth Class) the other changes that take place in accordance with the procedure are the following: (1) The final vowel of the root is replaced by its *vĀdhy¹defla*, e.g., *nai*

> n¹y / bh⁰ > bh¹v / (2) The penultimate short vowel of most of the roots is replaced by its *drgh¹deḥ*, i.e., long one, e.g., *pa-h* > *p¹-h*; *nad* > *n¹d* / (3) The penultimate short vowel of some of the roots is replaced by its *gu^a1deḥ*, e.g., *bhid* > *bhed*; *mud* > *mod*; *kĀ-* > *kar-* / (4) The roots like *jan*, *gam*, and others being exceptions to this rule, no *drgh¹deḥ* nor *gu^a1deḥ* has taken place in its Causal forms like *janayati*, *gamayati*, etc. (5) *p* or *y* is added at the end of the verbal root ending in ¹, as for instance, *sth¹+aya+ti= sth¹ p= +aya+ti = sth¹payati* / *m¹+aya+ti= m¹+p+ aya+ti=m¹payati* / *p¹+ aya+ti= p¹+y+aya+ti= p¹yayati* /

In Sanskrit language, when the following verbal roots govern two objects, used in double Accusative, hence they are called *dvi-karmaka*: *duh* (2 U.)= 'to milk', *G¹*, *dogdhi* - *dugdhe payaā* / *y¹c* (1 U.)= 'to beg', *Bali*, *vasudh¹*, *y¹cati* - *y¹cate* / *pac* (1 U.) *Ta^aul¹n odana*, *pacati* - *pacate* / *da^a* (10 U.) *Garg¹n ḥata*, *da^aayati* - *da^aayate* / *rudh* (7 U.) 'to hold up', *G¹*, *vrajam ava-ru^aaddhi* - *avarunddhe* / *pracch* (6 P.) 'to ask', *M^aavaka*, *panth¹na*, *pĀcchati* / *ci* (5 U.) = 'to collect', *vĀk-am ava-cinoti* - *ava-cinute* - *phal¹ni/ br⁰* (2 U.) 'to speak', *bravĀti* - *bĀṭe*, *ḥi-a*, *dharmā*, *brav¹ti* - *br⁰te/ ḥi¹s* (2 P.)= 'to advise', *ḥi-ya*, *dharmā*, *ḥi¹sti* // *ji* (1 P.)= 'to win' *devadatta*, *ḥata*, *jayati* / *manth* (9 P.) = 'to churn, to agitate' *Sudh¹*, *k¹ra-nidhi*, *mathn¹ti* / *mu-* (9 P.) = to rob, plunder' *devadatta*, *ḥata*, *mu-^ati* / *n* (1 U.)= 'to lead, carry off' *gr¹mam aj¹*, *nayati* - *nayate* / *hĀ* (1 U.)= 'to take, bar, carry, convey, fetch' *gr¹mam aj¹*, *harati* - *harate* / *kĀ-* (1 P.)= 'to draw, pull, plough' *gr¹mam aj¹*, *kĀ-ati* / *vah* (1 U.) = 'to bear along, carry, flow' *gr¹mam aj¹*, *vahati* - *vahate* / These, and other verbal roots having similar sense, are *dvi-karmaka*, i.e., they govern two objects.

Now note : When a form of a *dvi-karmaka* verbal root is utilized, two nouns are used in the Objective Case in the sentence; one of them is the principal and the other is subsidiary. For instance, *ḥr¹-hariā ḥatr⁰n svargam agamayat* / Here in the Active Voice sentence the statement is about being sent to heaven (*svargam*) which is the destination, used as the Object in the Accusative Case. But since the construction is Causal with the verb *agamayat*, the original Object '*svargam*' of the Active Voice

Atha prabh¹te sa van¹ya (=for forest) *dhenu*, (=the cow) *mumoca* (=released) / *Sa-vats¹*, *dhenu*, *pradak-¹ākĀtya* (=having circumambulated) *sa nĀpaā puraā* (=forward) *yayau* (=started, went) / *Tasy¹*, *sudak-¹iy¹*, *raghu-n¹mn¹ suto jajñe* (=was born) / *Guru-dak-¹rth*» *kautso raghu*, (=to Raghu) *prapede* (=approached) / *Raghor v¹ry¹tiḥayena* (=due to superior valour) *vĀtrah¹* (=Indra) *tuto-a* (=was satisfied) /

Siddh¹rthā pr¹s¹de (=in the palace) *sukha*, *na lebhe* (=got, obtained) / *Sa hira^amaya*, (=golden, made of gold) *syandanam* (=chariot) *¹ruroha* (=mounted on, ascended on) / *ānaiā ḥanaiā* (=slowly and slowly) *ca sa r¹ja-m¹rga*, (=on the royal road) *pratasthe* (=started, went) / *Ta*, *dra-u*, (=in order to see, look at) *v¹tyane-u* (=in the windows) *vanit¹n¹*, (=of the damsels) *mukha-paj kaj¹ni* (=lotus-like faces) *virejuā* (=shone out, looked beautiful) /

Tasmin sa, yamin¹, (=of the celibates) *vane madhuā* (=the Spring season) *jajĀmbhe* (=blossomed, spread out) / *mra-mañjar¹sv¹dena* (=due to the taste of the Mango buds) *mattaā kokilaā madhra*, (=sweetly) *cuk⁰ja* (=cooked) / *Um¹ pi vĀ-abha-dhvaj¹ya* (=to ¹iva, having a bull as a banner symbol) *pra^aan¹ma* (=bowed down, saluted) / *Atha gaur¹ t¹mra-ruc¹* (=having the copper luster) *kare^aa gir¹ḥi¹ya* (=to ¹iva, the Lord of the Himalayan mountain) *pu-kara-b¹ja-m¹l¹*, (=a garland of lotus seeds) *upaninye* (=presented) / *Haraā tasy¹ā mukhe dĀ-i*, *cak¹ra* (=directed a gaze) / *Tataā k¹madeva*, *dĀ-v¹* (=having seen) *bhave-netra-janm¹-vahniā* (=the fire generated from the eye of ¹iva) *madana*, *bhasm¹vaḥe-a*, (=as a residue in the form of ashes) *cak¹ra* (=made, rendered) / *ṅny¹ ḥail¹t¹maj¹* (=P¹rvat, the of the Himalayan mountain) *pitur bhavana*, *jag¹ma* (=went away) /

In the above sentences we find the verbs like *babh⁰va*, *pari^ain¹ya*, *jagmatuā*, *cakruā*, *mumoca*, *prayayau*, *jajñe*, *prapede*, *tuto-a*, *lebhe*, *¹ruroha*, *pratasthe*, *jajĀmbha*, *cuk⁰ja*, *pra^aan¹ma*, *upaninye*, *cak¹ra*, *cakre* and *jag¹ma*; they denote the sense of very far past events or actions, that occurred in ancient times. In Sanskrit such verbal forms are called **Parok-a-bh⁰ta-k¹la**. *Parok-am* = *ak¹oā param* = that which is beyond are vision. Such verbal forms are found to be used in the ancient literature, like the Vedic *Sa*, *hit¹s*, the *Br¹ma^as*, *ra^ayakas* and the *Upani-ads*. In the P¹inian system the *Parok-a-bh⁰ta-k¹la*, or the Past Perfect Tense is known by the term *Li*.

instances the *â* has been changed to *r*, which has joined with the following consonant or vowel. *At¹ayat+cara^aataâ (t+c=c+c=cc)*.

In this verse there is an enjoyable play of questions and answers. The syllables in answer to the first question in the first half of the quarter, when inverted provides the answer to the question in the second half of the same quarter of this verse. Thus, the syllables of the word '*s¹-dha-ve*' (=to a good man), the answer to the first question, when inverted becomes '*ve-dha-s¹*' and provides the answer to the second question in the same quarter.

**Aho kenedĀḥ buddhir d¹ru^a tava nirmī¹ /
Trigu^a ṛṣyate buddhir na tu d¹rumay[»] kvacit //**

Atra ḥloke pṛvīrdhe vallabhaâ (=a lovin husband) ru-¹y¹â (=of the offended) priyatam¹y¹â (=of the loving wife) anumaya, kurvan (=while entreating) brṛte (=tells): Aho ! He ! priyatame ! Tava buddhir idĀḥ d¹ru^a bhaya_j kar¹, ka-hor¹ v¹, kena nirmī¹ ? Eva, ka-hora-vacanena yad¹ priy¹ m¹na, na muñcati, tad¹ priyatamaâ svasya praṇasyottara, svayam eva vadati yat (=that) buddhîâ tri-gu^a sattva-rajasa-tama iti gu^a-traya-svarṇp¹ ṛṣyate/ s¹; khya-ḥ¹stre, vede v¹, ki, -tu kvacit kutr¹pi d¹rumay[»] k¹-ha-may[»] naiva ṛṣyate /

This verse, too, contains an entertaining play of the questions and answers. A loving husband trying to get court his beloved, but offended, wife reconciled, is tired at last by her undaunted attitude, and exclaims as to who has created the terribly wooden mentality in her. And, as an after thought he reflects that this creation cannot be of the creator of the world, since the mind is not made of the wood ! Here, there is verbal play on the word '*d¹ru^a*'. When this word is taken as a Nom. Sing. of the feminine form of the adjective '*d¹ru^a*' it means 'terrible'; but when taken as an Instr. Sing. of the neuter noun '*d¹ru*' (=wood), it means '(made) out of wood'.

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

Pur¹ (=formerly) ayody¹-nagary¹, dil[»]po n¹ma r¹j¹ babhṛva (= was there, happened to be) / Sa sudak-i^a, n¹ma magadha-r¹ja-putr[»], pari^ain¹ya (=married) / Atha kad¹cid (=sometimes) tau dampat[»] (=couple) vasi-h¹ṛrama, jagmatuâ (=went) / Munayas t¹bhy¹m arha^a, (=respectful welcome) cakruâ (=did) /

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

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

Adhy¹pakaâ ḥi-y¹ya p¹rito-ika, (=prize) yacchati / c¹ryaâ adhy¹pakena ḥi-y¹ya p¹rito-ika, d¹payati (=makes him give) / B¹laâ da^aena ghata, bhanakti (=breaks) / Kiḥoraâ b¹lena da^aena ghata, bhañjayati (=makes him break) / Ch¹traâ pustaka, vahati (=carries) / Guruâ ch¹tre^a pustaka, v¹hayati (=makes him carry) /

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

Sudaâ (= the cook) anna, pacati (=cooks) / Sv¹m[»] sṛdena anna, p¹cayati (=makes him cook) / Sv¹min¹ (=by the master) sṛdena (=through the cook) anna, p¹cayate (=is being cooked) / b¹laâ p¹-haḥ¹, gacchati / pit¹ b¹la, p¹-haḥ¹, gamayati / pitr¹ b¹laâ p¹-haḥ¹, gamayate / tva-¹ vajra, karoti / dev¹â tva-¹ra, - tva-¹ - vajra, k¹rayanti / devaiâ tva-¹ vajra, k¹ryate / r¹maâ caturdaḥa-sa, vatsara, vana, prati-¹hati (=starts

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

Now, read aloud the following verses and their explanation:

Yasm¹d viḥvam udeti yatra ramate yasmin punar lṅyate
Bh¹s¹ yasya jagad vibh¹ti saha¹j¹nandojjvala, yan-mahaā /
~¹nta, ḥ¹ḥ¹vatam akriya, yam apunarbh¹v¹ya bhṛteḥ¹vara,
Dvaita-dhv¹ntam ap¹sya y¹nti kĀtinaā prastaumi ta, pṛu-am //

Ta, pṛu-a, param¹tm¹na, prastaumi prakĀ--a, stav¹mi / ka, pṛu-am ? yasm¹d viḥvam udeti, tam / punaā kam ? yatra viḥva, ramate, tam / punaā kam ? yasmin viḥva, punar lṅyate laya, pr¹noti, tam / punaā kam ? yasya bh¹s¹ prak¹ḥena jagad vibh¹ti prak¹ḥat, tam / punaā kam ? yan-mahaā yasya mahaā tejaā saha¹j¹nandojjvala, saha¹jena naisarge^a nandena ujvala, vartate, tam / punaā kam ? ḥ¹ḥ¹ntam / punaā kam ? ḥ¹ḥ¹vastam / punaā kam ? a-kriya, kriy¹-rahitam / punaā kam ? bhṛteḥ¹vara, bhṛt¹n¹, sth¹vara-rṇp¹a¹, ja¹gama-rṇp¹a¹, ca pr¹a¹in¹m ḥ¹vara, sv¹minam / punaā kam ? kĀtinaā dhany¹ā j¹v¹ā dvaita-dhv¹nta, bheda-buddhi-rṇpam andhak¹ram ap¹sya dṛra, k-iptv¹, a-punar-bhav¹ya punar-janma-rṇpa, sa, s¹ra, niv¹rayitu, ya, prati y¹nti gacchanti, tam / et¹-dĀḥa, (=such a one) viḥvasya-sĀ-i-s¹thiti-sa, h¹ra-k¹ra^a, jagad-udbh¹saka, jyotiā-svarṇpa, , ḥ¹nta, ḥ¹ḥ¹vatam a-kriya, bhṛta-n¹tha, mok-a-gatibhṛta, puru-ottama, prastav¹mi ity arthaā //

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

Coalescence : Here in both the cases, yasm¹t+viḥvam and jagat+vibh¹ti, since the final t of the previous word has been followed by the soft consonant v, it is changed to d. In punaā+ bh¹v¹ya, since the visarga (:) is followed by a soft consonant bh, is changed to r.

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

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

(9) When s occurs after any vowel other than a, or after the consonants of the guttural k class, or after r, it becomes retroflex, i.e., ṣ. For instance, b¹le+su (Loc. Pl. termination) = b¹le+u = b¹le-u / v¹k+su = v¹k+u = v¹k-u / g¹r+su = g¹r+u = g¹r-u / This, too, is as per the rules of coalescence pertaining to the declension of nouns.

(10) When a word having n finally is followed by one having t initially, the n is changed to ṅ, and s is added immediately after it, in between. For instance, t¹n+t¹n = t¹, +s+t¹n+t¹, t¹n / pr¹a¹n+ tyaktv¹ = pr¹a¹, +s+tyaktv¹ = pr¹a¹, +s+tyaktv¹ /

(11) The hard consonants occurring finally in a word become soft ones, optionally. For instance, marut or marud / v¹k or v¹g /

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

Kasmai yacchati sajjano bahu-dhana, sĀ-a, jagat kena v¹
~ambhor bh¹ti ca k¹ gale yuvatibhir ve^ay¹, ca k¹ dh¹ryate /
Gauriḥ¹ā kam at¹āyac cara^aataā k¹ rak-it¹ r¹k-asai-
R¹rohad avarohataā kalayat¹m eka, dvayor uttaram //

Sajjanaā kasmai bahu-dhana, yacchati ? Ka-smai=s¹dhave / Kena v¹ jagat sĀ-am ? Ke-na=brahma^a = vedhas¹ / ~ambhoḥ¹ ca gale k¹ bh¹ti ? K¹=k¹lim¹ / Yuvatibhir ve^ay¹, ca k¹ dh¹ryate ? m¹lik¹ / Gauriḥ¹ā cara^aataā kam at¹āyat ? k¹lam / R¹k-asai k¹ rak-it¹ ? la¹k¹ / Asmin ḥ¹loke pratyekasmi, ḥ¹ cara^ae pṛv¹rdha-gatasya praḥnasyottara, yasmin ḥ¹abde var^an¹m¹ rohataā labhyate, tasyaiva ḥ¹abdasyavar^an¹m, avarohataā=viparyaye^a, tasminn eva cara^ae uttar¹rdha-gatasya praḥnasyottara, labhyate / Yath¹ prathama-cara^ae, 's¹dhave' - 'vedhas¹' / Dvitya-cara^ae. 'k¹lim¹' - 'm¹lik¹' / TĀya-cara^ae, 'k¹lam' - 'la, k¹' /

Coalescence: ~ambhoā+bh¹ti (ā+bh¹= r+bh¹= -rbh¹-) / Yuvatibhiā +ve^ayam (h+ve=r+ve= -rve-) / R¹k-asaiā+rohad (ā+¹=r+¹= -r¹-) / Dvayoā+uttaram (ā+u=r+u= -ru-) / In all these

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

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

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

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

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

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

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

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

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

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

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

LESSON 19
(*Ekonvija P¹-haā*)

*~akya, yan na viḥe-ato nigaditu prem^aaiva yac cintita,
Mādvaj g^ṃ-vadanendu-ma^aalam iva sv¹nte vidhatte mudam /
Yan mugdh¹-nayan¹nta-ce-ita^m iv¹dhyak-e 'pi no lak-ita,
Tat tejo vinay¹d amanda-hāday¹nand¹ya vand¹mahe //*

Tat tejaā vand¹mahe / Kim artham ? a-manda-hāday¹nand¹ya = a-mandaā = na mandaā, arth¹t bahu, yaā hādayasya¹ nandaā, tad-artham / Kasm¹t k¹ra^a1t vad¹mahe ? Vinay¹t / K^ṃdāḥa, tat tejaā ? Yat viḥe-ataā = viḥe-r^ṃpe^aa, nigaditu, = v¹a^y1 var^aayitu, , na ḥakyam, arth¹t a-var^ayam asti / Punaā k^ṃdāḥam ? Yat tejaā prem^a1 eva, cintita, = cintana-vi-aya, , k^āta, sat, sv¹nte = bhaktasya hādaye, mudam¹nanda, vidhatte / Katham iva ? Mādvaj g^ṃ-vadanendu-ma^aalam iva / Iva = yath¹, māD^ṃni = snigdh¹ni, a_i g¹ni avayav¹ā, yasy¹ā s¹, tasy¹ā indu-ma^aalena = candra-ma^aalena, adāḥa, , vadana, = mukha, / Arth¹t, yath¹ snigdh¹vayava-ḥḥiny¹ā priy¹y¹ā candravat ma^a1k^āti mukha, priyasya hādaye, mudam = ¹nandam, utp¹dayati tath¹ / Punaā k^ṃdāḥa, tat tejaā ? yat tejaā, adhyak-e = ak^ṃoā purataā vartam¹nam, api mugdh¹y¹ā nayanayoā ant¹n¹, = ka¹k^ṃ1^a1, , ce-ita, = prav¹ttiā / Ak^ṃoā purataā vartam¹nam api na lak-ita, bhavati tath¹ / A-var^aan^ṃya, , bhakti-yukta-dhy¹nena¹nanda-janaka, , pratyak-a, sat api na dra-u, ḥakya, , tejomaya, param¹tma-svar^ṃpa, brahm¹nanda-pr¹ptaye vand¹mahe ity arthaā /

Coalescence: In yat+na (t+na=n+na na=nna by replacement of t by n) = yan na / In yat+ci- (=t+c=c+c by replacement of t by c) = yac ci- / In yat+mu- (t+m=n+m by replacement of t by n) = yan mu- / In prem^a1+eva (1+e=ai) = -^aai-/

Word Forms: prem^a1=Instr. Sing of preman (Neu.)= love, affection. vidhatte = 3rd Per. Sing. of vi+dh¹ (3 U. dadh¹ti-dhatte)= to do, generate. vand¹mahe = 1st Per. Pl. of vand (2 ṃ. vandate)= to salute, bow down. nigaditum=Infinitive of ni+gad (1 P. nigadati).

Compounds: mādvaj g^ṃ-vadanendu-ma^aalam = indoā ma^aalam = indu-ma^aalam (|a-^{hi}-tatpu.) / vadanam eva indu-ma^aalam = vadanendu-ma^aalam (Karmdh¹raya) / mādu a_i g¹ni yasy¹ā s¹ mādvaj g^ṃ (Bahuv^ṃhi) / mādvaj gy¹ā vadanendu-ma^aalam (|a-^{hi}-tatpu.)

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

*Vi^aur v¹ tripur¹ntako bhavatu v¹
brahm¹ surendro 'thav¹
Bh¹nur v¹ ḥaḥa-lak-a^o 'tha bhagav¹n
buddho 'tha siddho 'thav¹/
R¹ga-dve-a-vi-¹rti-moha-rahitaā
sattv¹nukampodyato
Yaā sarvaiā saha sa, sk^āto gu^aa-ga^aais
tasmai namaā sarvad¹ //*

R¹ga-dve-a-vi-¹rti-moha-rahitaā=r¹ga-deve-a-r^ṃpe^aa vi-amaya- duākha-mohena viḥnaā san, sattv¹nukampodyataā = pr¹aⁱbhyaā anukamp¹, kartum udyama-ḥḥaā san, yaā sarvaiā gu^aa-sam^ṃhaiā saha sa, sk¹ra-yuktaā bhavati, tasmai sarvad¹ namaā / Saā viḥuā bhavatu v¹, tripur¹ntakaā= ḥivaā bhavatu v¹, brahm¹ = praj¹patiā bhavatu v¹, surendraā= sur¹a¹m indraādh^ṃpatiā bhavatu v¹, bh¹nuā = s^ṃryaā bhavatu v¹, ḥaḥa-lak-a^aā = candraā bhavatu v¹, bhagav¹n buddhaā bhavatu v¹, siddhaā jinaā bhavatu v¹,/ Mama abhiniveḥaā na viḥi--a-svar^ṃpa-yukta, param¹tm¹na, prati, kintu v^ṃta-r¹ga-dve-a, day¹ḥa, prati eva bhavati ity arthaā /

Coalescence: In vi^auā+v¹ (ā+v=r+v by replacement of visarga by r)= -rv¹ / In surendraā+athav¹ (-a+ā+a=-a+u+a=-o+a-=-o+'-=-o'- by elision of initial as indicated by avagraha in Deva-n¹gar), or apostrophe in Roman). In gu^aaga^aaiā+tasmai (ā+t=s+t by replacement of ā by si)= -sta- /

Compounds: try¹a¹, pur¹a¹, sam¹h¹raā tripuram (Dvigu), tasya antakaā (|a-^{hi}-tatpu.)

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