

Intermediate Level of Spoken Sanskrit

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Lecture- 13: Third person pronouns and nouns (m/f) in the plural: Part 1

ā(A), ī(I), ū(U), ṛ(R^i), ṅ(~N), ñ(~n), ṭ(T), ḍ(D), ṇ(N), ś(sh), ṣ(Sh), ṁ(M), ḥ(H)

namaste saṁskṛtapriyāḥ, namaste saṁskṛta lovers yuṣmākaṁ saṁskṛtā adhyayanaṁ katham calati? how is your sanskrit studies going on samyek calati iti āśāṁ karomi going on well I hope etāvataḥ vayanāṁ militvā asmāḥ yuṣmad iti sarvanāmarūpāni dṛṣṭavantaḥ ekavacane dvivacane bahuvacane ca. So, etāvataḥ means together we have looked at the different forms of the asmāḥ and yuṣmad pronounce which are the first and second person pronouns in the singular the dual and the plural etāni rūpāni kiṁ yuṣmākaṁ mastake mukhe api santi add these poems also in your head and your mouth saṁskṛtasya mādhuryaṁ tasya sambhāṣaneṇa avagantuṁ śaknumaḥ. So, we can understand the sweetness of this language when we speak it ataḥ kṛpayā saṁskṛtaṁ vadantu paṭhantu ca. So, therefore please speak it and read it and more. So, yadā paṭhati tadā avāśyam ucaiḥ uktvā pathantu. So, when you are reading Sanskrit make sure that you're saying it allowed and reading it in this way you will ensure that the sounds of the Sanskrit enter your mouth and touch the deeper parts of your being evaṁ yadi karoti tahi saṁskṛtaṁ yuṣmākaṁ śarīram api śarīrasya sparśanam kariṣyati, gabhira-aṅgānāṁ sparśanaṁ api kariṣyati uttamam. So, let's move on to the lesson that is going to follow It's a lesson number 13 which is the third person pronouns and nouns in the plural and this is part 1 of many parts but will follow. So, in this particular lesson we will do an introduction of the puṁliṅga or the masculine words ending with the akāra letter a and strīliṅga or the feminine words ending with the ākāra or the ā letter and in some of the bahuvacanam forms of some of the vibhakti only for this lesson. So, we also do a practice of the dhāturūpa or the verb conjugations and finally they will always be a emphasis on the building of your vocabulary so let's do some practice here but what I would really like to do here is to invite you to apply as much as you can of these forms in your spoken things so when you're learning a singular learn the plural also along with the practices that we will do in this lesson so I wanted to also share with you that I will be approaching this particular topic in rather unconventional manner based on the way in which I have found similarities in the different forms and the similarities I will try and highlight them for you so that you can also use your analytical skills to be able to memorize those forms furthermore a lot of the words that we will be seeing your are taken from this particular book here which is the speak Sanskrit the easy way from the shri arovinde Sanskrit kāryālayā in punitary and this is a book that has been compiled and composed by my teacher Dr Narendra where he has put in a lot of effort to provide an extensive vocabulary for practice of many many words with the different forms and the application in the different vibhakti regard please another book that I would like to share with you is the functional Sanskrit it's communicative aspects also a book by Dr Narendra and this was his PhD work also but these are two texts that you can try and get hold of because you will have a lot of material to practice from so let's move on to the first case. So, kaḥ kiṁ karoti. So, kaḥ being very specifically a question on the agent but in the masculine. So, kaḥ kiṁ karoti becomes ke kiṁ kurvanti. So, we've looked at the first case in our previous course of the introduction to basic spoken

sanskrit with but this will be a quick revision for you and also to give you a vocabulary on how the noun and the verbs are related very closely if you go to the root forms so here we see try and follow the cursor around you. So, saḥ or eṣaḥ I will be sticking to only one of them. So, saḥ gāyakaḥ gāyati, saḥ kiṃ karoti? saḥ gāyakaḥ gāyati or gāyakaḥ kiṃ karoti? gāyakaḥ gāyati plural te gāyakāḥ gāyanti uttamam next saḥ krīḍakaḥ krīḍati, te krīḍakāḥ krīḍanti, saḥ rakṣakaḥ rakṣati, te rakṣakāḥ rakṣanti, next saḥ vicāraḥ vicārayati, and I want you to notice that gāyakaḥ gāyati, krīḍakaḥ krīḍati, vicāraḥ vicārayati. So, there is a slight addition in these words that will follow here saḥ vicāraḥ vicārayati, te vicārakāḥ vicārayanti uttamam saḥ randhakaḥ randhayati, te randhakāḥ randhayanti, saḥ anuvādaḥ anuvādayati, te anuvādakāḥ anuvādayanti, See if you can print me if you can anticipate what will come saḥ nāyakaḥ nayati again the from changes a little bit nāyakaḥ nayati, te nāyakāḥ nayanti this world is an actor and it takes you so an actor transports us to different experiences of emotions etc and that's right nāyakāḥ takes us a long. So, te nāyakāḥ nayanti, saḥ pācakaḥ pacati, te pācakāḥ pacanti, saḥ citrakāraḥ We notice that the suffix added is no longer kaḥ kāraḥ and therefore the full form would be citraṃ karoti is citrakāraḥ, saḥ citrakāraḥ citraṃ karoti, te citrakārāḥ citraṃ kurvanti uttamam, saḥ patrakāraḥ patraṃ karoti like you have here te patrakārāḥ patraṃ kurvanti, saḥ tantrajñāḥ. So, what is this tantrajñāḥ the suffix jñāḥ one who knows jñāti. So, tantraṃ jñāti saḥ tantrajñāḥ the knower of the tantra or the technology is a technician or technologist technologist but technician here so tantraṃ jñāti, te tantrajñāḥ tantraṃ jñanti. So, jñāti becomes jñanti, saḥ śāstrajñāḥ, kiṃ jñāti? śāstraṃ jñāti, te śāstrajñāḥ śāstraṃ jñanti uttamam. So, A quick revision of that. So, we have saḥ gāyakaḥ, te gāyakāḥ, saḥ krīḍakaḥ te krīḍakāḥ, saḥ rakṣakaḥ te rakṣakāḥ, saḥ vicāraḥ te vicārakāḥ I really encourage you open while your mouth as you do the kāḥ make sure that you have the aspirated sound as well because that will bring clarity in your brain as it learns the sounds saḥ vicāraḥ te vicārakāḥ, saḥ randhakaḥ te randhakāḥ, saḥ nāyakaḥ te nāyakāḥ, saḥ pācakaḥ te pācakāḥ, saḥ citrakāraḥ te citrakārāḥ, saḥ patrakāraḥ te patrakārāḥ, saḥ tantrajñāḥ te tantrajñāḥ, saḥ śāstrajñāḥ te śāstrajñāḥ. So, one quick question one quick sentence that I will give you to translate I'd like you to say that those are players are playing well te krīḍakāḥ samyak krīḍanti uttamam. So, let's look at the verbs with in the feminine and the question that you ask there are kā kiṃ karoti? So, you see here we have kā kiṃ karoti and in the plural it becomes kāḥ kiṃ kurvanti okay. So, now let's look at the words. So, we have sā gāyikā gāyati. So, gāyakāḥ gāyati becomes gāyikā gāyati. So, sā gāyakāḥ gāyati and sā gāyikā gāyati here the ring of the verb in the word itself. So, we have gāyikā gāyati in the plural it becomes gāyikāḥ gāyanti the gāyakāḥ gāyati and in the plural sorry gāyakāḥ gāyanti becomes gāyikāḥ gāyanti and kāḥ gāyikā gāyati? tāḥ gāyikāḥ gāyanti, sā gāyikā gāyati, tāḥ gāyikāḥ gāyanti let's look at the next word krīḍikā, sā krīḍikā krīḍati becomes tāḥ krīḍikāḥ krīḍanti uttamam, sā rakṣikā rakṣati, tāḥ rakṣikāḥ rakṣanti uttamam, sā vicārikā vicārayati becomes tāḥ vicārikāḥ vicārayanti uttamam, sā randhikā randhayati becomes tāḥ randhikāḥ randhayanti uttamam, sā anuvādikā anuvādayati, tāḥ anuvādikāḥ anuvādayanti uttamam, sā sādḥikā sādḥayati, sādḥikā one Who is doing a lot of practices, sādḥayati to realizes, she realizes, sā sādḥikā sādḥayati, tāḥ sādḥikāḥ sādḥayanti uttamam, sā adhyāpikā adhyāpayati tāḥ adhyāpikāḥ adhyāpayanti uttamam, sā nāyikā, nāyikā is actresses. So, sā nāyikā nayati, tāḥ nāyikāḥ nayanti uttamam, sā pācikā pacati, tāḥ pācikāḥ pacanti, sā tantrajñā tantraṃ jñāti, tāḥ tantrajñāḥ tantraṃ jñanti uttamam, sā śāstrajñā śāstraṃ jñāti, tāḥ śāstrajñāḥ śāstraṃ jñanti uttamam. So, let's quick recap of that gāyikā gāyikāḥ, krīḍikā krīḍikāḥ, rakṣikā rakṣikāḥ, vicārikā vicārikāḥ, randhikā randhikāḥ, anuvādikā anuvādikāḥ, sādḥikā sādḥikāḥ, adhyāpikā adhyāpikāḥ, nāyikā nāyikāḥ, pācikā pācikāḥ, tantrajñā tantrajñāḥ, śāstrajñā śāstrajñāḥ okey. Let me try making giving you a sentence and seeing if you can make it. So, if you wanted to say those are translator translate lady translate as of course that would be tāḥ anuvādikāḥ anuvādayanti uttamam. Now let's move on I will go into the next case which is a sambodhanam or the vocative case and what do we find here. So, we find he gāyaka in the masculine it becomes he gāyakāḥ bahu kālānantaraṃ darśanam abhavat, bahu kāla anantaraṃ

after. So, kāla anantaram becomes kālānantaram darśanam abhavat. So, gāyakāḥ bahu kālānantaram darśanam abhavat oh singer senior after a long time next he krīḍaka bahu kālānantaram darśanam abhavat to become he krīḍakāḥ bahu kālānantaram darśanam abhavat now just for the sake of the practice and time what I will do is I will let you in your own time of practice utilize the second form the the second perfect but we just practice the up the cases here. So, he rakṣaka would become he rakṣakāḥ uttamam, he vicāraka he vicārakāḥ, he randhaka he cook becomes he randhakāḥ uttamam. So, he vicāraka api sarvaṁ kuśalam? I hope everything is fine. So, api sarvaṁ kuśalam? what is the verb here. So, the verb here is asti, api sarvaṁ kuśalam asti? it would come in there api sarvaṁ kuśalam asti? and you can also if you want to have an international question you can say api sarvaṁ asti kim but that's an alternative there. So, api sarvaṁ kuśalam asti? And randhaka, he randhakāḥ api sarvaṁ kuśalam asti? even enter the kitchen and we are there in the middle of a very preparation of a big meal. So, he randhakāḥ api sarvaṁ kuśalam asti? let's move on to the feminine and see what happens. So, he gāyikā becomes he gāyike, gāyikā become gāyike in the sambodhanam. So, gāyikā, he gāyike as you can see there. Now in the plural it becomes he gāyikāḥ that's everything about yes. So, gāyakā becomes gāyakāḥ, gāyikā becomes gāyikāḥ and that's the reason why I have mentioned both of them in the board to let you know that actually it is a similar form except for the markers of the gender as in gāyakāḥ and gāyikā your gāyakāḥ and gāyikāḥ uttamam. So, let's move on. So, he gāyikāḥ atra śīghram āgacchantu come here soon if you do that in a singular he gāyike atra śīghram āgacchatu in the plural he gāyikāḥ atra śīghram āgacchantu uttamam, he krīḍikā becomes he krīḍike atra śīghram āgacchatu plural he krīḍikāḥ atra śīghram āgacchantu uttamam, he rakṣikā, he rakṣike. So, rakṣikā rakṣike, he rakṣike sāvadhānam, sāvadhānam is a word that is sa plus avadhānam which means with care or which is a meaning carefully sāvadhānam śṛṇotu. So, listen with care, plural becomes rakṣikāḥ sāvadhānam śṛṇvantu okey śṛṇvantu. Next he vicārike sāvadhānam śṛṇotu in the plural he vicārikāḥ sāvadhānam śṛṇvantu uttamam, the last one he randhike sāvadhānam śṛṇotu, he randhikāḥ sāvadhānam śṛṇvantu all right and I just wanted to point on one thing that you have śṛṇotu in the plural becomes śṛṇvantu, karotu kurvantu. So, you have certain groups of works that take on the similar forms when they are conjugated and those groups are something that we've been looking at also in the lessons that will come. So, just a quick recap here. So, he gāyaka he gāyakāḥ, he krīḍika he krīḍikāḥ, he rakṣaka he rakṣakāḥ, he vicāraka he vicārakāḥ, he randhaka he randhakāḥ, he gāyike he gāyikāḥ, he krīḍike he krīḍikāḥ, he rakṣike he rakṣikāḥ, he vicārike he vicārikāḥ, he randhike he randhikāḥ uttamam. So, with these words we see that here we have the different forms of the vocative and what is the other thing that we need to remember that the first case and the vocative case usually take on the similar forms in the plural at least all right. So the next one is come or come which is the second case and we see that the masculine kāḥ becomes kaṁ paśyati in the plural kān paśyati Lets answer that saḥ tam gāyakam paśyati, saḥ tām gāyakān paśyati and we'll just take it in the plural loss of one the same sentence. So, te kaṁ paśyanti. So, it will become te tam gāyakam paśyanti. So, the green and green there is a color code there and te tām gāyakān paśyanti all right and let's also do that quickly with the other forms of the pronouns we have here just keeping this gāyakam and gāyakān that could be your practice all right. So, tvam tam gāyakam paśyasi, tvam tām gāyakān paśyasi, yuvām tam gāyakam paśyathaḥ, yuvām tām gāyakān paśyathaḥ, yūyam tam gāyakam paśyatha, yūyam tām gāyakān paśyatha uttamam and what happens when you do to the aham, aham tam gāyakam paśyāmi, aham tām gāyakān paśyāmi, āvām tam gāyakam paśyāvaḥ, āvām tām gāyakān paśyāvaḥ finally vayam tam gāyakam paśyāmaḥ, vayam tām gāyakān paśyāmaḥ. So we looked at the different world conjugations associated with the noun what we do now is just quickly go through the center one where I will give you the singular and I look forward to hearing your plural from itself tam gāyakam tām gāyakān, tam krīḍakam tām krīḍakān, tam rakṣakam tām rakṣakān, kān rakṣakān? tām rakṣakān similarities kān rakṣakān tām rakṣakān, tam vicārakam tām vicārakān, tam randhakam tām randhakān, tam anuvādakam tām anuvādakān, tam citrakāram

tān citrakārān, tam patrakāra tān patrakārān, tam tantrajñam tān tantrajñān, tam śāstrajñam tān śāstrajñān uttamam. So, hope you have practice there now just to test it once I'd like you to say the two offers are looking at those singers yes āvām tān gāyakān paśyāmaḥ another one the two of us are looking at on many of us are looking at those scholars or nose of the sastra, vayam tān śāstrajñān paśyāmaḥ uttamam let's move on. So, what happens in the feminine case what we see here is that the kām becomes kāḥ which is the same as the feminine feminine first case in the plural okay. So, here we see this saḥ tām gāyikām paśyati becomes saḥ tāḥ gāyikāḥ paśyati. So, now because we've already done the practice with the different pronouns I'm just going to stick to the saḥ and go down this list here the saḥ tām krīḍikām paśyati, tāḥ krīḍikāḥ paśyati. So, now I'm even going to drop the two of them and they're just going to focus on the practice of the different words. So, tām krīḍikām becomes tāḥ krīḍikāḥ, tām rakṣikām tāḥ rakṣikāḥ, tām vicārikām tāḥ vicārikāḥ, tām randhikām tāḥ randhikāḥ, tām anuvādikām tāḥ anuvādikāḥ, tām nāyikām tāḥ nāyikāḥ, tām pācīkām tāḥ pācīkāḥ, tām tantrajñām tāḥ tantrajñāḥ, tām śāstrajñām tāḥ śāstrajñāḥ. So, let's make a sentence with that at you want to say I am talking to that translate I am talking to those translators so how do you go about it I am talking so who's the subject aham what is the verb talking to vadāmi Those translators tāḥ anuvādikāḥ, uttamam let's make that sentence aham tāḥ anuvādikāḥ vadāmi I'm talking to them astu? So, let's move on to the next one which is kutra gacchati? where are you going which also will take the accusative as it is the destination. So, saḥ patrālayam gacchati will become saḥ patrālayān gacchati I have purposely skipped the tam patrālayam to tān patrālayān you already familiar with that and you can incorporate that in your practice. So, for now we'll just do the word transformations in the different from singular to plural. So, bhojanālayam gacchati bhojanālayān gacchati, cikitsālayam gacchati cikitsālayān gacchati, sacivālayam gacchati sacivālayān gacchati, granthālayam gacchati granthālayān gacchati, uttamam Feminine Now what I would propose is that don't look at the don't look at the abode just close your eyes and see if you can hear the logic and reproduce it alright. So, let's see how easily you can succeed in that bhojanaśālām feminine śālām becomes bhojanaśālāḥ, pāṭhaśālām pāṭhaśālāḥ, vāṭikām vāṭikāḥ, sabhām sabhāḥ, uttamam and just the sentence for you. So, the two of you go to those two those post offices and to those schools make that sentence for me The two of you go to those post offices and to those schools So the two of you is yuvām and the verb is gacchathaḥ uttamam and those good for the masculine those post offices post offices patrālayāḥ plural patrālayān tān patrālayān and to those for those schools will be in this list that we have tāḥ pāṭhaśālāḥ gacchathaḥ let's pick that sentence yuvām tān patrālayān tāḥ pāṭhaśālāḥ ca gacchathaḥ, uttamam let's move on and just put that together here. So, let's see what we have. So, kaḥ. So, we're looking at the words ending with a in the masculine. So, kaḥ becomes ke, saḥ becomes te there's a similarity there janakaḥ becomes janakāḥ Let's see what happens in the doer in the accusative kam becomes kān, etam becomes etān, janakam janakān. So, kān, etān, janakān the rhyme out there And finally with the sambodhanam what we find here is janakāḥ is repeated in the vocative case also it is he janakāḥ let's want to the feminine words and here what do we see that it is kā becomes kāḥ sā becomes tāḥ and ambā becomes ambāḥ after all the same there what happens in the exit of kām becomes kāḥ, etām becomes etāḥ and ambām becomes ambāḥ. So, what do you notice here that the first and the second cases for feminine words ending with ā are the same for the plural in that context and we also see that the vocative also gets the identical forms he ambe in the singular but he ambāḥ. So, again if you can see this correlation of the similarities then it would reduce the extent of memorization that you need to do you can sort of remembers formulas and then it will be easy for you just to look inside of the now off the masculine and the feminine words put side by side and see how they what are the similarities what are the differences. So, we have ke becomes kāḥ, te becomes tāḥ and janakāḥ is similar to ambāḥ in the second case We have kān remains as kāḥ harder tān remains as tāḥ and janakān remains as ambāḥ there. So, see that there is a rhyming across in the second case for the plural of the masculine whereas for the feminine the first and second

cases remain identical and just coming down to the vocated he janakāḥ he ambāḥ the same thing. So, if you can remember this kind of similar similarities it would be a great help. So, let's talk quick conversation here with pīyūṣa using these and I want you to pay attention and see if you can catch these applications in the conversation itself

hariḥ oṃ pīyūṣa! kān kāśca paśyasi?

ke'pi kāḥ api gacchanti vā?

namaste ārye | vargaḥ samāptaḥ | ataḥ te chātrāḥ tāḥ chātrāḥ ca prakoṣṭhāt nirgacchanti | ahaṃ tān chātrān tāḥ chātrāḥ ca paśyāmi |

astu | tvam kutra gacchasi?

ahaṃ kāñcana āpaṇān gatvā kāścana peṭikāḥ kreṣyāmi |

evam vā? uttamam | ahoḥ samayaḥ abhavat |

ām ārye | punarmilāḥ | te chātrāḥ! kṛpayā kiñcit tiṣṭhantu | ahamapi yuṣmābhiḥ saha āgacchāmi |

astu | śubhamastu | dhanyavādaḥ |

All right. So, let's do an analysis of the dialogue a quick one so here we have hariḥ oṃ pīyūṣa kān kāśca it is the actually kāḥ ca paśyasi. So, what is that? It is the

Second case for the plural for the masculine and the feminine. So, ke'pi kāḥ api gacchanti kim, ke'pi for your general knowledge is a combination of ke plus api and that makes it ke'pi. So, this is one of the kind of sandhi rules that we will be looking at more closely and systematically down the line. So, namaste ārye | vargaḥ samāptaḥ ataḥ te chātrāḥ tāḥ chātrāḥ weich cases that first case for the masculine and the feminine and we have the same here also that was the masculin and the feminine for the first case okay ca prakoṣṭhāt nirgacchanti

They are coming out ahaṃ tān chātrān tāḥ chātrāḥ ca paśyāmi.

So, you see here that is tān chātrān is the second for the masculine and it is the second for the feminine ca paśyāmi, tvam kutra gacchasi? ahaṃ kāñcana So, kāñcana this is another it is combination of kān plus cana So, this nasal takes on the same nasl of that group of the show which is a palatle. So, it becomes kāñcana kān is the second for the masculine plural. So, kāñcana āpaṇān second for the masculine plural and kāścana combination of kāḥ plus cana, cana there which will become cana which is kāścana or you can also write it like they have done it here with the show like this okay. So, kāścana peṭikāḥ boxes kreṣyāmi I will buy uttamam ahoḥ samayaḥ abhavat, ām ārye | punarmilāḥ | he chātrāḥ! and you see that he chātrāḥ can basically work. So, this was the feminine here and he chātrāḥ how can basically work for the masculant and the feminine for the vocative kiñcit tiṣṭhantu way to why ahamapi yuṣmābhiḥ saha āgacchāmi. So, lets looked at the Application what we have learnt of the plural in words from the gītā this particular ślokaḥ is from the second chapter and its the 14th bus Krishna starts his counselling towards this dejected Arjuna and his basically try to tell him that you know if you are stuck in the world of the wallet is when you will not be able to liberate yourself and

have a lot of vision of things so he says you have to give to bear to learn to end your and all these different sensory input certificate

mātrāsparśāstu kaunteya śītoṣṇasukhaduḥkhadāḥ āgamāpāyino 'nityāstāmstitikṣasva bhārata. So, he says mātrāsparśāstu that can be broken up because there is a sandhi here and mātrāsparśāstu. So, this is sparśāḥ Plus tu, this is mātrāsparśāstu. So, this assure is the sandhi of the circle with that which the mātrāsparśāstu kaunteya, kaunteya is son of kunti. So, kunti kaunteya there is nomine this what we call the vridhhi of the vowel vridhhi means that increase so if you have basudeva is the father of Krishna if so you want to see the son of basudev will be vāsudeva, uttamam. Moving on śītoṣṇasukhaduḥkhadāḥ you reqagnize something there yes. So, sukhaduḥkhadāḥ spelling of plural. So, what are these different sensation that we have śītoṣṇa sukha duḥkhadāḥ give her the humming those that makers experience those that give us the experience of śītoṣṇa śītoṣṇa the store is actually Combination of śīta plus uṣṇa and here we wanted śīta plus uṣṇa will make it into the o. So, that is becomes o śītoṣṇa cold and hot śīta cold hot uṣṇa sukha pleasurable duḥkha nonpleasurable dāḥ giver of. So, these the material touches are of these nature then you said āgamāpāyino'nityā. So, this āgamāpāyino'nityā before so it is a combination of naḥ plus anityā āgamāpāyinaḥ there is going and coming that's transient anityā. So, this we have āgamāpāyinaḥ and not pāyinaḥ because the ending is a little different of that word and that is something that we will learn in our previous lessons we have touched upon this yogin or yogi so the root form and then it is in becomes aha nāḥ instead of nāḥ anityāḥ stāmstitikṣasva. So, we have combination there so this s is the same as the s in that so it would be anityāḥ plus stām also here we have stām plus stitikṣasva okey. So, here all these so there is one sandhi that is happening here there's one sandhi that is happening here āgamāpāyinaḥ already looked at that so which is i'll come up arena in the translation as well anityāḥ okay sorry i didn't do that for you in the transliteration and then it goes on and anityāḥ plus stām plus stitikṣasva. so we have āgamāpāyinaḥ transient anityāḥ it is impermanent tām anityāḥ their impermanent tām stitikṣasva tām those stitikṣasva these learn to endure, O Bharata. bhārata it is a vocative form to address arjuna again. So, lets repeat after me mātrāsparśāstu kaunteya śītoṣṇasukhaduḥkhadāḥ āgamāpāyino 'nityāstāmstitikṣasva bhārata. Allright Show the translation being The material touches, O son of Kunti, giving cold and heat, pleasure and pain, things transient which come and go, these learn to endure, O Bharata. So, now I will recite it and I like you to repeat after mātrāsparśāstu kaunteya śītoṣṇasukhaduḥkhadāḥ āgamāpāyino 'nityāstāmstitikṣasva bhārata. Uttamam. So, I want to mantion of breaking up the second part of this words if your posing in the middle soup āgamāpāyino 'nityā then stāmstitikṣasva bhārata but if you are doing all together then you would say again āgamāpāyino 'nityāstāmstitikṣasva bhārata alright. So, we have looked at this one and like we see always in this verses is that there is a lot more to retain and contemplate the pond beyond the grammar that is present in here so let's move want to the last part which is Quotation by sir William Jones who was an English biologist orientalist and the Jurassic and he was a great lover of Sanskrit and Indian culture in general so he as this to say about Sanskriti says that The Sanskrit language, whatever be its antiquity, is of a wonderful structure, more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs, and in the forms of grammar, than could possibly have been produced by accident; so strong, indeed, that no philologer could examine them all three, without believing them to have sprung from some common source, which, perhaps, no longer exists. So, there is a linguist and linguist about a mother source language which they call the pie on the proto Indo European which the believe is supposed to have given rise to Sanskrit on one side and Greek and Latin on the other side but I leave that for you to explore further it's one of the hypothesis hypothesis so let's move on to the section of the references and I just like to mention here that we have been taking the translations of the Gita from this book the message of the Gita by Sri Anil baran Roy and it's an interpretation based on Sri Aurobindo's understanding of the text. So, maṅgalamastu tarhi

bahuśabdānāṃ paricayaḥ abhavat | kṛpayā abhyāsaṃ karotu | avaśyaṃ saṃskṛtabhāṣā śīgrameva bhavataḥ saṃyame bhaviṣyati | or When I am saying saṃyama it will be in your control so I basically said that we learnt quite of you words here London quickly and practice them and your show to get the language in your grass soon. So, dhanyavādaḥ.