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)

[Music]

[Music]

namonamaḥ etāvat paryantaṁ vayaṁ militvā kim tat etat sarvanāmapadānāṁ punaḥ janaka mitra iti akārāntapadānām ambā sahodarī iti ākāra īkāra padānāṁ ca rūpāṇi dṛṣṭavantaḥ| pañcamī vibhaktiparyantaṁ pūrvasmin pāṭhe dṛṣṭavantaḥ.

 so thus far we have looked at the pronouns kim tat etat as well as the nouns janaka mitra that end with a and ambā and sahodarī that end with ī and we have looked at these word forms until the fifth case in our previous lesson and aham āśāṁ karomi yat yūsmākam adhyayanasya athavā saṁskṛtādhyayanasya abhyāsaḥ samyak pracalati. so I sincerely hope that your practice thus far of Sanskrit is going on well - adya paśyāmaḥ kaḥ viṣayaḥ asti? iti so let's look at the topic of today's study so today is lecture number 17 and here we will look at the third person pronouns and nouns for the masculine neuter and feminine in the plural and this is the past part five for that series and the last part of the series as well. So it's the last part for the plural and here we will do an introduction to the sixth and seventh cases for the puṁliṅga or the masculine and napuṁsaka or the neuter words ending with akāra or the letter a and the strīliṅga the feminine words ending with ākāra the and īkāra in the bahuvacana of forms and this is always accompanied with a practice of dhāturūpa or verb conjugation as you can see there and we will also be focusing on building of your vocabulary. so let's do a quick recap of what we have seen thus far. so I have just given you the essential lessons of our previous lesson that is lecture number 16. so we were looking at the third fourth and fifth cases and what do we find there if you put it out on a table we see that in the masculine the kim becomes kaiḥ and the good news is that even for the neuter we have the same form which is kaiḥ and then for etat that becomes etaiḥ or taiḥ both for the masculine and the neuter with our endings and then for janaka it becomes janakaiḥ so and for mitra it is mitraiḥ so this is an easy case to remember because you have the same sounds across the band so kaiḥ, taiḥ, etaiḥ, janakaiḥ, mitraiḥ, how so it's the same it's the same vowels that are being used in the in the formation of those words and then let's see what happens to the feminine in this case and in the feminine we see that the kā becomes kābhiḥ so kā remains so the pronoun is kim but in the feminine and becomes kā and the extra part that is added in here is kābhiḥ and the corresponding response to that is tābhiḥ or etābhiḥ these, with these sorry and then you say mothers with these mothers or just the mothers will be ambābhiḥ and for sahodarī it'll be sahodarībhiḥ. So, what do we find here that there is a common suffix that is added here to indicate the instrumental for the feminine which is bhiḥ uttamam. Moving on, to the fourth case and as we can see that there is a band there across the fourth and the fifth cases which means that you have the same kind of word formations there. So, what happens we have the kim becomes kebhyaḥ or kaḥ in the masculine becomes kebhyaḥ in the neuter kim also becomes tebhyaḥ that for whom the dative tebhyaḥ for the masculine and tebhyaḥ for the neuter janaka becomes janakebhyaḥ janakebhyaḥ and for the neuter mitram mitrebhyaḥ uttamam. So, again the same sounds kebhyaḥ, tebhyaḥ etebhyaḥ, janakebhyaḥ, mitrebhyaḥ and let's see what happens to the feminine here. So, we have the kim of the feminine which is kā and you add on bhyaḥ again. So, kābhyaḥ, tābhyaḥ, etābhyaḥ, ambābhyaḥ and sahodarībhyaḥ uttamam. So, very easy to remember that just is one suffix that gets added on and for the masculine it is ke for the masculine and neuter it is ke for the feminine it is kā alright and let's see what happens in the 5th case so we'll just do it for the sake of doing the action correctly so kebhyaḥ prāpnoti for example tebhyaḥ prāpnoti tebhyaḥ or etebhyaḥ prāpnoti janakebhyaḥ prāpnoti and mitrebhyaḥ prāpnoti uttamam, prāpnoti to get and what happens to the feminine. So, see if you can close your eyes here and try and say the answer correctly. So, yes kābhyaḥ prāpnoti, tābhyaḥ prāpnoti, nearby etābhyaḥ prāpnoti, ambā ambābhyaḥ prāpnoti, and sahodarī sahodarībhyaḥ prāpnoti, uttamam. let's move on to looking at what has happened thus far from the beginning so what do we see here. So, I'd like you to observe this chart carefully and also pay attention to this this colour scheme that I've tried to put in there to facilitate your visual grasp of the grammar. So, while sounding it enables your being to hear the logic even a visual representation allows the eyes to pick up the logic of this grammar as well and as you can see it's very systematic and the visual picture here would enable

you to understand that this is the minimum I need to understand or I need to learn and I can apply it across different words. So, for example if I just have to do a quick view over this we have ke ete. So, the masculine I've put the masculine have club the masculine and the neuter together although it is different in the first and second cases okay. So, ke ete doesn't become janake it becomes janakāḥ and mitrāṇi is a unique form by itself there but what do we see janakāḥ goes with kāḥ tāḥ ambāḥ and then we have sahodaryaḥ which behaves differently again sahodarī becoming sahodaryaḥ and then we see that in the masculine it is kān ekān janakān so there, there is a rhyming across them and in the neuter the first and the second cases are the same and what is it kāni tāni mitrāṇi alright. So, if you want to remember the neuter remember just mitrāṇi and you know that the first and that the kām kim and tat will rhyme with it huh. So, in just in terms of your memorization it is really trying to find the essentials and then understand their multiple applications. Now what happens in the feminine good news it's the same as the first case but the the sahodarīḥ behaves very differently. So, that's the only one that you really need to remember as such sahodarī lengthen, there is a rule there for this feminine lengthen the vowel put the visarga so sahodarīḥ uttamam. Moving on, what do we find here we have we find that the masculine and neuter the same and we've just looked at that chart so I will not go into explaining it to you again but what I would like you to also note is that in the plural you have he janakāḥ which is the same as the first, one similarly ambāḥ is the first, mitrāṇi is the first. So, if you know the first case you basically know the vocative as well alright. So, having said that let's go on to some practice for today's lesson. So, exciting as we are nearing the end here. So, what do we have here we have kasya. So, in which cases kasya represent the sixth case or the genitive or the ṣaṣṭhīvibhaktiḥ for which gender isn't the case yes. So, it is for the masculine I'll write it here okay, it's for the masculine and the neuter okay kasya plural becomes keṣām and I've just given you a verb asti because it's easier to have an associate in association with it there all right. So, kasya I see whose is it so asti is an easy verb in that context. So, let's do the exercise tasya puruṣasya nāma vināyaḥ asti, kasya puruṣasya nāma vināyaḥ asti, tasya puruṣasya nāma vināyaḥ asti, now those men's names. So, teṣām puruṣāṇām nāmāni, So, now you can't say teṣām puruṣāṇām nāmāni which will mean those men's name you can't say that you have to put the names into plural. So, it'll have to go with nāmāni and what do you say then you can say differently. So, teṣām puruṣāṇām nāmāni vināyaḥ, rajeśaḥ, aśokāḥ, aśutoṣāḥ, pīyūṣaḥ, vibhāṅgśudā, sumandā the last of three who have been exceptionally helpful in making this set of NPTEL lessons ready for me and I'm very grateful to that and to them for that. So, teṣām puruṣāṇām nāmāni and you can give a list of the names and santi why santi because it is nāmāni santi, all right. Now let's move on to the next one which is the tasya mārgasya nāma. So, the name of that road is APJ ābdul kālām margaḥ for example street, margaḥ Street and the plural it'll be teṣām mārgāṇām nāmāni and then you can give the different names as per your own City and the important streets that are there but I would just like to point out one thing that here we have puruṣāṇām. So, here we have their ṇām there is the cerebral nasal here because of the cerebral sound that is preceding it and similarly if you will also have mārgaṣāṇām because of the vicinity of a cerebral sound in that area that will influence the kind of nasal you are using the general nasal is the simple dental nasal and I will show you that for the next word which is tasya viśvavidyālaya, vidyālaya School viśvavidyālaya you got it University tasya viśvavidyālayasya prasiddhiḥ let's take this one now how will match these two with this one so prasiddhiḥ is fame or another word for the same is yaśaḥ. So, both these words here actually mean fame yaśaḥ asti and so you would say tasya viśvavidyālayasya prasiddhiḥ asti, teṣām viśvavidyālayāṇām uttamam. So, viśvavidyālaya there's a landing of the vowel as you see in the previous case also and then you add the ṇām. So, you add the ṇām there which will be nām. So, you see here it is the dental n. So, teṣām viśvavidyālayāṇām prasiddhiḥ. So, here we haven't made it into a plural unlike nāmāni where it became a plural. So, here we are staying to the singular because fame is a singular concept here okay the single idea here so aprasiddhiḥ asti uttamam, and finally we have here krīḍaka will become tasya krīḍakasya prasiddhiḥ asti plural teṣām krīḍakāṇām prasiddhiḥ asti, uttamam. let's move on to the next one which is a napuṁsaka word or a neuter word mitra, tasya mitrasya and let's take the last option here which is gṛham sundaram asti. So, kim asti? gṛham asti, katham asti? sundaram asti, how is it? it's beautiful katham meaning how and then what do we see in the plural teṣām mitraṇām now you have an option in terms of your idea that you are trying to express so those friends the houses of those friends so you can either have the house of those friends in that case it will be teṣām mitraṇām gṛham sundaram asti, but if you want to say the houses of those friends are beautiful teṣām mitraṇām gṛhāṇi and what will it be there. So, gṛhāṇi we'll have to match with the adjective so it will become sundarani, sundarani and what will be the verb yes santi, why because it is what is beautiful the what are beautiful the houses are beautiful, astu? let's move on to the next one tasya nagarasya gṛhāṇi sundarani santi, uttamam, teṣām nagaraṇām gṛhāṇi sundarani santi, last one tasya rāṣṭrasya, rāṣṭra is the concept of nation and I would just like to mention here at this point that the concept of the nation is a and the concept of nationalism is a little different within the Indian context versus the context of the idea of nationalism and nation and the problematics around it in Europe and in the Western world. So, here when we talk of rāṣṭra it invokes more of a patriotic feeling which is very beautifully brought out in chānakya a book in the arthaśāstra. So, he talks about it very

beautifully of what exactly is a nation and how should people work to collectively towards the development and well-being of a nation. So, getting back to the point grammar here tasya rāṣṭrasya gṛhāṇi sundarani santi in the plural teṣām rāṣṭraṇām gṛhāṇi sundarani santi uttamam. So, puruṣasya puruṣaṣāṇām, mārgasya mārgaṇām, viśvavidyālayasya viśvavidyālayāṇām, krīḍakāsya krīḍakāṇām, mitrasya mitraṇām, nagarasya nagaraṇām, rāṣṭrasya rāṣṭraṇām, okay. When I'm doing that it means that the tongue is rolling up every time and it's a great idea for you to be able to appreciate and depict these subtle differences of sound as well the the specialized speciality of Sanskrit is this phonetic precision which actually results in that kind of a different effect on the body itself. so try and see if you can bring that into your practice very early on in your study of Sanskrit and for those who have already been familiar with these sounds I would really encourage you to try and bring in these the appreciation of these subtle connotations there. so let's see what happens to the plural of the feminine in the sixth case. So, we have kasyāḥ in the singular and the plural becomes kāsām in the masculine we had kasyāḥ became keṣām so the e made the s into a ṣ and here because it is an ā it will remain as tasya kāsām asti. So, tasyaḥ gāyikāyāḥ nāma Lata Mangeshkar asti who's a join of Indian singing the plural becomes tāsām gāyikānām so the nām there of the gāyikānām. So, the rule generally is that you lengthen the vowel for the feminine words you lengthen the vowel and you put in the ṇām. So, gāyikā it's already long gāyikānām. So, gāyikānām nāmāni Lata Mangeshkar, Asha Bhosle, anuradha paudwal Celine Dion ca santi okay. nāmāni santi, moving on tasyaḥ bhāryāyāḥ that wife's nāma gītā asti, tāsām bhāryāṇām bhāryāṇām so it's not remain an ṇām to become bhāryāṇām nāmāni that's a cerebral another nāmāni gītā, sitā, gāyikā, rādhā, rādhikā ca santi. So, whatever wives who's ever wives names you want to put in you can add it there. next in fact what I would suggest you do is that you try to make sentences using the names of your friends wives or if your friends who just try and use their names and try to apply it in a real situation to really help you to retain the use of this grammar that you're learning. next tasyāḥ kavitāyāḥ will change the thing you learning proceed prasiddhiḥ or yaśaḥ which means fame. So, tasyāḥ kavitāyāḥ yaśaḥ prasiddhiḥ asti becomes tāsām kavitānām prasiddhiḥ or yaśaḥ asti why doesn't that become a plural because the poems those poems have fame, fame is a singular. So, the poems the the fame is. So, that is what and therefore it remains in this singular case there next let's do it with it etasyāḥ etasyāḥ āyurvaidyaśālāyāḥ prasiddhiḥ or yaśaḥ asti plural etāsām āyurvaidyaśālānām prasiddhiḥ or yaśaḥ asti, uttamam. let's move on, to the ī-kAra ending was and see what happens so tasyāḥ sahodaryāḥ gṛham sundaram asti, so that a sister's house is beautiful now you've got different possibilities here so you can say tasyāḥ many sisters. So, many sisters will be what was the rule keep the ending lengthen the ending and then add that ṇām so sahodari is already long sahodarī ṇām ha so because of the road that is there to become a cerebral sound so sahodarīṇām you can either say gṛhāṇi gṛham sundaram asti where all the sisters live in the same house so you would say tāsām sahodarīṇām gṛham sundaram asti but if they have many houses then tāsām sahodarīṇām gṛhāṇi and then it will become sundarānī and therefore it will be santi, tāsām sahodarīṇām gṛhāṇi sundarānī santi. let's say tasyāḥ nagaryāḥ gri gṛhāṇi because there are many houses in our town. So, tasyāḥ nagarīṇām nagaryāḥ gṛhāṇi sundaranī santi plural tāsām nagarīṇām gṛhāṇi sundaranī santi, uttamam. let's move on to the next one let's do it with etasyāḥ again with the purī, purī is again another synonym of nagarī or nagaram they're all synonymous. So, tasyāḥ purīyāḥ gṛhāṇi sundarānī santi becomes or let's do it with etasyāḥ, etasyāḥ purīyāḥ gṛhāṇi sundarānī santi plural etāsām naga purīṇām gṛhāṇi sundaranī santi, uttamam. So, let's do that quickly gāyikāyāḥ gāyikānām, bhāryāyāḥ bhāryānām, kavitāyāḥ kavitānām, āyurvaidyaśālāyāḥ āyurvaidyaśālānām, sahodaryāḥ sahodarīṇām, nagarī nagaryāḥ nagarīṇām, purīyāḥ purīṇām, it's a good thing to purīṇām it's a good thing to lay their emphasis on the long ī and therefore it will remain clearly marked in your brain or in your mind so what I'd like a like you to do now the gardens of those towns are beautiful how would you say that the gardens of those towns are beautiful so let's try doing that together the gardens would be udyānāni, udyānāni sundarānī, udyānāni sundarānī santi whose gardens are beautiful nagarī or purī either of them so we'll take nagarī so you would say nagarīṇām ha so nagarīṇām and which towns those towns. So, tāsām nagarīṇām udyānāni sundarānī santi, uttamam. So, I hope you are being able to figure all those things out let's move on to the next case which is a word I just wanted to it's the same case but I wanted to show you a comparative study between the masculine neuter and the feminine. So, we have kasya becoming keṣām and kasyāḥ becoming kāsām. So, we have etasya janakasya what will happen in the singular janakasya will become janakāṇām uttamam, sādhakasya sādhakāṇām, caritrasya caritrāṇām, pātrasya, though we are in the neuter for these two both these are the neuter it's important to know that a word is of the neuter because they might look the same for the other forms but the gender matters because the moment you are talking of the first case you will have to ask yourself is it caritrāḥ like the masculine or is a caritrānī and in this case it is caritrāmi. So, the knowledge of the gender is important. So, caritra caritra caritrasya caritrāṇām, pātrasya pātrāṇām, and then we can add here tasya kṛte sarvaṁ kārtuṁ śaknomi. I can do everything sarvaṁ tasya kṛte is also that we've looked at this before but the sixth takes well that the I'll write to their 6th case plus the kṛte means for that person for the sake of that person ready to do everything let's move on to the feminine and we see etasyāḥ gaveṣikāḥ in the singular yes kāḥ just write that for you again kāḥ in the plural keep the original gaveṣikā and then just

add them ṇām uttamam, ṇām sarvaṁ sambhavam asti, everything is possible for that researchers gaveṣikā is also a researcher like unveṣikā that people already seen at seen before saṁskṛtapriyā lover of sanskrit so saṁskṛtapriyāyāḥ becomes saṁskṛtapriyāṇām sarvaṁ sambhavam asti, dad I can assure you everything is possible for one who's deeply in love with Sanskrit and let's look at what happens to the ī-kāra ending words yuva uttamam. So, the tī the ī get cut off and you add the yāḥ so you were yuvatyāḥ so this gets cut off and you add them yāḥ there what will happen the plural it will be yuvatīnām. So, that that being the tī like at the so yuvatīnām kimapi asambhavaṁ nāsti, nothing is impossible for those young women. Next, buddhimatī intelligent woman. So, tasyāḥ buddhimatyāḥ kimapi asambhavaṁ nāsti, nothing is impossible, and tāsām buddhimatīnām kimapi asambhavaṁ nāsti, just a quick thing on the word asambhava so sambhava means possible and everything is possible and asambhava is impossible and we have done a double negative that. So, impossible is not. So, nothing is impossible which means that everything is possible. So, in terms of meaning they basically mean the same thing okay. but next do the next part which is kutra or kasmin and that is in the masculine or the neuter and what happens to that it becomes keṣu. So, tasmin puruṣe bahu sadguṇāḥ santi many good qualities plural teṣu puruṣeṣu bahu sadguṇāḥ santi, krīḍaka krīḍake becomes krīḍaṣeṣu uttamam and then you can add bahu sadguṇāḥ santi, mahāvidyālaya and we'll just add this here for the sake of it so vidyālaya school mahāvidyālaya college viśbavidyālaya university so mahāvidyālayae kecit durguṇāḥ kāścit nyūnatāḥ api na santi which means that there are some durguṇāḥ have bad qualities like sadguṇāḥ is good qualities durguṇāḥ is bad qualities and the word nyūnatāḥ here means shortcomings ok shortcomings api santi so there are some faults also all na santi so there are no kind no bad qualities or shortcomings there. Next, tasmin deśe will become teṣu deśeṣu uttamam. Next, mitram to tasmin mitre mahān snehaḥ is affection prītiḥ is also affection ok ca api and that becomes a mitre mitre becomes mitreṣu you snehaḥ and prītiḥ asti, but what I want you to notice that because snehaḥ is a masculine word it becomes mahān so this is a it's a masculine adjective and you have prītiḥ which is a feminine word and therefore it's adjective is mahatī.

So, it's a feminine adjective here okay feminine adjective, the word mahatī and you have mahān just like bhavān becomes bhavatī, mahān becomes mahatī alright. And tasya kārye so kārye mahān snehaḥ asti. So, kāryeṣu mahān snehaḥ asti. Next, tasya rāṣṭre mahān snehaḥ asti, rāṣṭreṣu snehaḥ or prītiḥ asti, alright. So, let's look at what happens in the feminine for the located or the seventh case and the saptamī vibhaktiḥ. So, we have the feminine which is kasyām in the singular in the plural it becomes kāsu. And tasyām gāyikāyām tāsu gāyikāsu and we've already looked at the third column which is talking about what about what is there in that so tāsu gāyikāsu bahu sadguṇāḥ santi or mahān snehaḥ asti etc etc okay. Now, let's move on to bhāryāyām become bhāryāsu, āyurvedaśālāyām āyurvedaśālāsu, next sahodarī becomes sahodaryām but in the bahuvacanam for the locator it becomes sahodarīṣu uttamam. And why is it not su because you have the difference with the ī that precedes the sounds through there so ī makes it ṣu and then we have nagaryām becomes nagarīṣu bahu sadguṇāḥ santi, many good qualities in that town purī purīṣu uttamam bahu sadguṇāḥ santi. So, let's go onto the next one and do a comparative study of the two of them. So, we have kasmin becomes keṣu and kasyām becomes kāsu. So, not very different again we've been saying that the masculine gets the e and the feminine remains with the ā. So, ke makes it into a ṣu and kā keeps it as a su so let's do a study there. So, here I've got to there's a color code that you can see so the black ones will go together and the Brown will form together so tasmin janake kṣamā asti, kṣamā is forgiveness also forgiveness and teṣu janakeṣu kṣamā asti. So, tasmin janake and janakeṣu uttamam. So, tasmin āśrame ādinaṁ kāryakramāḥ pracalanti, ādinaṁ means the whole day dinaṁ ādinaṁ, dinaṁ day ādinaṁ the whole day kāryakramāḥ programs pracalanti they go on okay. kāryakramāḥ is programs are the numbers whole day, pracalanti they go on there. So, here we have. So, caritre, tasmin caritre kṣamā asti becomes caritreṣu kṣamā asti, nagare ādinaṁ kāryakramāḥ pracalanti become nagareṣu uttamam, ambā ambāyām in the singular and the plural ambāsu like that. So, ambāsu kṣamā asti plural ambāsu kṣamā asti, kolkātāyām ādinaṁ kāryakramāḥ pracalanti, kolkā. So, this is a case where again you have to use your reasoning and this cannot become a plural. So, there is no plural for this okay but you have to be sure that you are aware of the sentence there. So, basically what my invitation here is not to do something just blindly but do it with full awareness just because a word exists it has to also mean mean something. So, grammatically correct sentence doesn't imply a correct meaning also so be aware on that nagar yuvatyām kṣamā asti, yuvatīṣu so tyām here and this becomes I'll close that there yuvatīṣu so yuvatīṣu kṣamā asti, nagaryām ādinaṁ kāryakramāḥ pracalanti and nagarīṣu. So, I just want to quickly point this out because here you have nagareṣu and that's because the original form is negara and here you have nagarī right the whole thing nagarīṣu and that's because the original form is within ī ending there all right. So, with these we have looked at all the forms of the third-person pronouns and nouns in the for the masculine neuter and the feminine words and what I'd like to do is to show you this table but I will only emphasize on the last two which is a ṣaṣṭhī and saptamī vibhaktiḥ that we have

looked at today so we have keṣām, teṣām, janakānām, mitrāṇām, and in the feminine kāsām, etāsām or tāsām, ambānām, sahodarīṇām. So, you see it's the nām nām nām. So, that's what I've marked that whole band as being similar you know what you know the slight variation with the feminine you know the whole thing moving on to the seventh case here we have keṣu becomes teṣu, janakeṣu, mitreṣu, kāsu, tāsu, ambāsu and finally sahodarīṣu uttamam. So, with this we have the whole chart but I propose that we will in our next lesson look at the whole chart in greater detail have some conversations around it so that we can really do some solid practice in spoken as well as the analysis of grammar so let's do a practice of what we have learned this far thus far in a verse from the which is from the 10th chapter and it's the 10th verse so here Krishna tells Arjuna

teṣāṁ satatayuktānāṁ bhajatāṁ prītipūrvakam|

dadāmi buddhiyogaṁ taṁ yena māmupayānti te ॥

So, what does it mean can you identify what we have learned thus far here yes so we have teṣāṁ which is the sixth case plural satatayuktānāṁ and satatayuktānāṁ is also you recognize the nāṁ there and it is the sixth case bhajatāṁ, bhajatāṁ doesn't have nāṁ but it is still the sixth case plural because it has a root which ends with a consonant and therefore it becomes bhajatāṁ we are going to look at this in our following lessons. So, prītipūrvakam full of adoration, dadāmi to them I give buddhiyogaṁ this yoga understanding taṁ this yoga tena or yena by which māmupayānti up to me they will come te they will come on to me. So, to these who are thus in a constant union with me that is satatayuktānāṁ and adore me with an intense delight of love. bhajatāṁ prītipūrvakam pūrvakam. I give the yoga of understanding buddhiyogaṁ taṁ buddhiyogaṁ dadāmi by which they can come to me yena māmupayānti te. So, I will chant it and I'd like you to repeat after me

teṣāṁ satatayuktānāṁ bhajatāṁ prītipūrvakam|

dadāmi buddhiyogaṁ taṁ yena māmupayānti te ॥

alright. So, it's telling us a lot about what the gītā is indicating to us. So, the message of the gītā can be understood and can we can understand the the depth of the lesson in the gītā.

So, moving on to a quote by Sunita Williams who was an American astronaut or who is an American astronaut of Indian origin and she has the record for the longest spacewalk by any woman. So, when she went on one of her space trips she carried a copy of the gītā with her and this is what she had to say when she was asked about why she chose to carry this because you can take very few things with you when you are traveling in space when you're going into a spacecraft so this was one thing she carried and this is what she says those are spiritual things to reflect upon yourself life the world around you and see things the other way I thought it was quite appropriate so here are some references and with these words śubhaṁ bhūyāt te sadā wishing you a great study and a lot of practice punarmilāmaḥ.