

Intermediate Level of Spoken Sanskrit

Prof. Anuradha Choudry

Department of Humanities and Social Sciences

Indian Institute of Technology Kharagpur

Lecture-18: Revision and Exercises_ third person pronouns and nouns (m_n_f) in the plural

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]

namaste saṁskṛtamitrāṇi. So, namaste dear Sanskrit friends. we've been looking at the different forms of the third-person pronouns and nouns in the plural in all the different cases and in today's lesson which is lecture number 18 we are going to be doing a revision with some exercises of the third-person pronouns and nouns for the masculine neuter and feminine in the plural. So, the content of today's class will be around this revision and exercises based on a conversation for the third-person pronouns and nouns in all the cases for the puṁliṅga or masculine and the napuṁsaka or napuṁsakaliṅga or neuter words ending with the akāra or the letter a, and strīliṅga or the feminine words ending with the ā letter and the ī, and in the we will look at these in the bahuvacanam or the plural forms and it will also be accompanied with the practice of dhāturūpa of verb conjugations and there will be as emphasis on learning of your learning new vocabulary. So, with these few words let's look at let's do a recap of the table of the different word forms. So, here we have the first one kim in the masculine singular was kaḥ and what happens in the plural here. So, we see it becomes ke, kān, kaiḥ, kebhyaḥ, kebhyaḥ, keṣām, keṣu which two were similar yes the fourth and the fifth kebhyaḥ, kebhyaḥ uttamam what happens to the tat or the etat will stick to the tat here. So, we have saḥ in the singular which becomes te how would you remember it yes so in the English the plural for third person is the they and that is the easiest way to remember this form so remember the plural for the third person is identical to the plural in English which is they but here the pronunciation is te. So, te and then how do you proceed you have a clue fall back on the kim which is ke, ke and then kān and then it will follow the same rhyme almost. So, there is a phonetic similarity between the two words. So, te, tān, taiḥ, tebhyaḥ, tebhyaḥ, teṣām, teṣu uttamam now let's look at a masculine word janakaḥ so janakaḥ becomes janakāḥ janakam becomes janakān so janakāḥ, janakān, janakaiḥ, janakebhyaḥ, janakebhyaḥ, janakānām, janakeṣu, he janakāḥ which ones are the similar ones here yes so like you can see the colour scheme that is there. So, you have the plural the first case and the eighth cases are similar and you have the fourth and the fifth are similar here now let's look at the word mitram and see what it does there. So, what happens before the mitram we look at the word we look at the pronoun kim in the neuter so we have kāni, kāni, kaiḥ, kebhyaḥ, kebhyaḥ, keṣām, keṣu, very easy you just need to remember the first two the first case and the second case what happens with tat becomes tāni, tāni, and their taiḥ, tebhyaḥ, tebhyaḥ, teṣām, teṣu, uttamam, what happens to the word mitra. So, mitrāṇi, mitrāṇi, mitraiḥ, mitraiḥ mitre sorry mitraiḥ, mitrebhyaḥ, mitrebhyaḥ, mitrāṇām, mitreṣu, he mitrāṇi, because it's the same as the first case uttamam. So, now we've seen that there is a similarity there and what you find here is that the main difference is that for the neuter the first two cases are the same but for the rest of it they seem to have the they seem to have similar forms let's move on to the feminine case and let's see what happens so we have kā becomes kāḥ and then kām becomes kāḥ. So, we have the first two cases which is the same like for the neuter word so kāḥ, kāḥ, kābhiḥ, and then kābhyaḥ, kābhyaḥ, kāṣām, kāṣu, and what do we notice here that here you have kābhyaḥ for the feminine for the masculine and neuter it was kebhyaḥ what is similar yes the bhyaḥ and it's the same for the dative and the ablative okay. So, kebhyaḥ kebhyaḥ and for the feminine kābhyaḥ kābhyaḥ uttamam. what are the additional similarities that you have you have the first second and in this case only the first and the second which are the same and then you have the fourth and the fifth that are the same and then you have the sixth which is kāṣām and in the seventh in the sixth masculine it was keṣām. So, slight variation of sound but you can identify the suffix here what happens in the seven case keṣu becomes kāṣu and as we have seen earlier it's because of the presence of the ā and the ī the a that basically results in these phonological changes that happen here what happens to tā becomes tāḥ, tāḥ, tābhiḥ, tābhyaḥ, tābhyaḥ, tāṣām, tāṣu, uttamam. let's move on to a word itself. So, let's look at the word ambā and what happens here ambāḥ, ambāḥ, ambābhiḥ, ambābhyaḥ, ambābhyaḥ, ambānām, tāṣām becomes ambānām and that's where you again notice that the pronouns do it a little differently and then nouns seem to be doing it a little differently. So, the pronouns were keṣām and kāṣām and

in the nouns we have Janakānām. So, long getting off the vowel the last vowel Janakānām and here we have ambānām mitrānām alright. So, we see that the suffixes for the pronouns are the same and the suffixes for the the nouns are similar here okay are the same in fact huh so you just need to be aware the suffixes in their very root in the hardware of the language are the same but what we are talking about here is really to understand the application --all similarity the phonetic similarities so that it can help our memory capture and retain them more easily and what do we see in the last it was he ambāḥ. So, ambāḥ is the same as the first and the second cases what happens in the with the word ī. So, sahodarī or sahodarī becomes sahodaryāḥ and then it's unlike the word ambā the first and the second are the same and you can see it's the same for the pronouns as well but for sahodarī it does it differently and you have to pay attention to that. So, sahodarī sahodaryāḥ in the second case becomes sahodarīḥ alright. So, it's a landing of the bowel and of the visarga at the end. So, sahodarīḥ then sahodarībhiḥ, sahodarībhyāḥ, sahodarībhyāḥ, sahodarīṇām, sahodarīṇām, sahodarībhyāḥ, sahodarībhyāḥ, ah sahodarīṇām and sahodarīṣu uttamam. So, we have there you have janakeṣu, mitreṣu, sahodarīṣu. So, it's the presence of the e that changes the s into a ṣ where else do you find that kind of a change happening yes with saḥ becoming eṣaḥ alright. So, the dental s becomes the cerebral ṣ in the vicinity of the sound ī or e and here we have the finalist he sahodaryāḥ which is identical to the first case. Now what I would like you to do is really to pay attention to the visuals of this particular table here because there's a lot of effort that has gone into trying to help you identify what is the minimum that you need to remember for a maximum application across the different pronouns and nouns for the different genders all right. So, having done this let's move on to a certain exercise through the gone through a conversation with pīyūṣ which we will then study later on namaste pīyūṣa, namaste ārye, tava gr̥haṁ grāme asti na ? am avaśyam mama gr̥haṁ grāme asti, yuṣmākāṁ grāme kim kim asti ? asmākāṁ grāme vidyālayāḥ santi, mandirāṇi santi, nadyāḥ santi, tataḥ bhojanaśālāḥ santi. evaṁ vā, te tāni tāḥ vā kathāṁ santi? te vidyālayāḥ uttamāḥ santi, tāni mandirāṇi sundarāṇi santi, tāḥ bhojanaśālāḥ? tāḥ bhojanaśālāḥ svādiṣṭam bhojanam dadati, evaṁ vā, tāḥ nadyāḥ jalapūrṇāḥ santi, yuṣmākāṁ grāme kim kim pracalati pratidinam ? asmākāṁ grāme prātaḥ - bālakāḥ tān vidyālayān gacchanti, tāḥ mahilāḥ, kutra gacchanti mahilāḥ tāni mandirāṇi gacchanti, evaṁ vā, pācakāḥ tāḥ bhojanaśālāḥ gacchanti, pācakāḥ ye pākam kurvanti, ām pācakāḥ, astu, bhojanaśālāḥ gacchanti, astu, dhīvaraḥ tāḥ nadīḥ gacchanti, dhīvaraḥ matsyaṁ dharanti, astu? dhīvaraḥ gacchanti nadīḥ gacchanti uttamam, idānim te tāḥ ca kaiḥ kābhiḥ saha ca gacchanti ? te bālakāḥ taiḥ janakaiḥ saha tān vidyālayān gacchanti, tāḥ mahilāḥ tābhiḥ sahodarībhiḥ saha tāni mandirāṇi gacchanti, evaṁ, te pācakāḥ taiḥ mitraiḥ saha tāḥ bhojanaśālāḥ gacchanti, te dhīvaraḥ tābhiḥ naukābhiḥ saha tāḥ nadīḥ gacchanti, evaṁ, idānim te tāḥ ca kimartham tat tat kāryam kurvanti? bālakāḥ tebhyaḥ pāṭhebhyaḥ tān vidyālayān gacchanti, evam evam, tāḥ mahilāḥ pūjābhyāḥ tābhyāḥ pūjābhyāḥ tān tāni mandirāṇi gacchanti, evam, pācakāḥ bhojanebhyāḥ tebhyaḥ bhojanebhyāḥ bhojanaśālāḥ gacchanti, dhīvaraḥ, dhīvaraḥ matsyaṁ dhartum, patibhyāḥ matsyaṁ dhartum tāḥ nadīḥ gacchanti, evam, dhīvaraḥ tābhyāḥ patnībhyāḥ matsyaṁ dhartum nadīḥ gacchanti? ām, evam, idānim te tāśca kutaḥ tat tat thānam gacchanti? bālakāḥ tebhyaḥ gr̥hebhyaḥ tān vidyālayān gacchanti, astu, mahilāḥ tābhyāḥ vāṭikābhyāḥ tāni mandirāṇi gacchanti, evam, pācakāḥ, pācakāḥ pācakāḥ tebhyaḥ āpanebhyaḥ evam tāḥ bhojanaśālāḥ gacchanti, dhīvaraḥ tābhyāḥ nagarībhyāḥ tāḥ nadīḥ gacchanti, uttamam, idānim te tāḥ ca keṣāṁ kāsāṁ vā vāhanena tat tat thānam gacchanti? bālakāḥ teṣāṁ janakānām vāhanaiḥ tān vidyālayān gacchanti, teṣāṁ janakānām vāhanena gacchanti? ām, astu vāhanaiḥ, vāhanaiḥ astu, tadanantaram mahilāḥ tāśāṁ sahodarīṇām vāhanaiḥ tāni mandirāṇi gacchanti, tarhi mahilāḥ tāśāṁ sahodarīṇām vāhanaiḥ tāni mandirāṇi gacchanti? ām, evam, ām, anantaram pācakāḥ teṣāṁ mitrānām vāhanaiḥ bhojanaśālāḥ gacchanti, astu, dhīvaraḥ saṁsthānām vāhanaiḥ tāḥ nadīḥ gacchanti, astu, bahu karyam chalatum grāme pratidinam, idānim dinasya ante teṣu tāsu vā santoṣaḥ asti v Ana vA? ām avaśyam eva, teṣu bālakeṣu jñānavardhanena santoṣaḥ bhavati, jñānava kutra teṣu bālakeṣu jñānavardhanena santoṣaḥ bhavati, punaḥ anyathā, tāsu mahilāsu bhaktyā santoṣaḥ bhavati, uttamam bhaktyā avaśyam santoṣaḥ bhavati, ām, tāsu bhojanaśālāsu svādiṣṭAni bhojanAni khāditvā mitreṣu atIva santoṣaḥ bhavati, astu, teṣu mitreṣu uttamam svādiṣṭam bhojanam khāditvā santoṣaḥ bhavati, ām avaśyam, tadanantaram matsyaṁ prāpya teṣu dhīvareṣu tāthA tAsu patnīsu atIva santoṣaḥ ānandaḥ ca bhavati, uttamam, he bālakāḥ! he mitrāṇi! he mahilāḥ! he patni he patnyāḥ! yuṣmākāṁ mahat bhāgyam asti, dhanyavādaḥ pīyūṣa, dhanyavādaḥ ārye. So, let's analyze the conversation and as we've seen that we had I had started the conversation by asking pīyūṣ, namaste pīyūṣa, tava gr̥haṁ grāme asti kim? So, I've kept that out and just gone on to the main content here. So, we have tava grāme kim asti? So, what I have done here is the first slide is all in the singular and then in the second slide I have done it with the plural but what I'd like you to do is to pause on the first slide and see if you can figure it out for yourself first and then you can go on to hearing the solution in the following slide. So, here for example tava grāme kim asti? would be tava in plural yuṣmākāṁ grāme kim would become a no sorry kim kim asti ? that stays and then the answer is mama grāme a plural asmākāṁ grāme vidyālayāḥ asti in the plural vidyālayāḥ santi and you go down that way. So, put a pause here and then I would like to move on with the the answer here. So, yuṣmākāṁ grāme kim kim asti? yuṣmākāṁ, asmākāṁ grāme vidyālayāḥ santi. So, this is in the first

case plural okay. So, the first case for the masculine asmākaṃ grāme vidyālayāḥ santi then mandirāṇi santi mandirāṇi is first case plural for the napuMsakali~Nga or the neuter then bhojanaśālāḥ santi would be first case plural feminine with the A ending and then nadyaḥ santi first case plural feminine with the I ending okay. So, you have to be able to code it up moving on it was saḥ tat sā ca kathaṃ santi? and a conversation. So, again pause the button here and then we'll move on to the solution. So, te tāni tāsca kathaṃ santi? Answer, te vidyālayāḥ uttamāḥ santi. So, vidyālayāḥ uttamāḥ would so if you have this in the code here so uttamāḥ here just for now you can and the whole thing could be also in blue to indicate that it all goes together so uttamāḥ are important thing is that because it is a masculine plural and uttamāḥ is the adjective it will have to take on to the adjectives take on the the gender the number and vibhaktiḥ of the word that they're describing. So, te vidyālayāḥ again first it's the first case plural for the masculine and that's how you have that in the world tāni mandirāṇi. So, we see it is again the first plural for the neuter sundarāṇi thereby and then tāḥ bhojanaśālāḥ svādiṣṭam bhojanam. So, tāḥ bhojanaśālāḥ was second plural for the feminine āḥ bhojanaśālāḥ svādiṣṭam bhojanam. So, when I'm saying tāḥ is an āḥ we have to also know that this is in this case actually a pronoun here it's the pronoun okay. So, svādiṣṭam bhojanam dadāti becomes dadati and this is something that we have seen. So, you need to pay attention to that and finally tāḥ nadyaḥ jalapūrṇāḥ. So, we are going from ī to a endings. So, nadī becomes nadyaḥ and pūrṇāḥ pūrṇā will be pūrṇāḥ it will not become pūrṇāḥ because it's nadyaḥ doesn't mean it will be pūrṇāḥ because the root form of pūrṇa is pūrṇā. So, pūrṇāḥ. So, tāḥ nadyaḥ jalapūrṇāḥ santi, uttamam. let's move on tava grāme kiṃ kiṃ pracalati ? and so what are the different things that happen we've tried to use the second case here. So, see if you can answer it by ourselves, moving on here we have the answer. So, yuṣmākaṃ grāme kiṃ kiṃ pracalati ? asmākaṃ grāme prātaḥ - bālakāḥ tān vidyālayān. So, yes so this is the second case for the plural for the masculine mahilāḥ tāni mandirāṇi gacchanti, will be the second case plural for the neuter pācakāḥ tāḥ bhojanaśālāḥ gacchanti, will be the second plural for the feminine words ending with ā and then dhīvarāḥ tāḥ nadīḥ gacchanti, will be second per second case plural feminine with an ī ending all right. Now let's move on to see what happens next. So, the in the singular we have saḥ sā ca kena kayā ca saha gacchati ? with whom and therefore the instrumental uttamam, and then we go down the list it's all yours let's see the answer. So, te tāH kaiḥ kābhiH saha gacchanti ? with whom are they going. So, this is the third case plural for the masculine and it's a pronoun okay. kābhiH saha gacchanti ? and then bālakāḥ taiḥ janakaiḥ saha. So, this is the third plural for the masculine tān vidyālayān gacchanti. so, second plural masculine then mahilāḥ tābhiḥ sahodarībhiḥ. So, mahilāḥ, bālakāḥ we know that they are the first cases okay. So, I'm not following I'm not writing on that up for you. So, mahilāḥ tābhiḥ sahodarībhiḥ is the third plural feminine and ending with ī uttamam, sahodarībhiḥ saha tāni mandirāṇi and that is the second plural neuter gacchanti, pācakāḥ taiḥ mitraiḥ. So, the mitraiḥ neuter and therefore this is the third plural neuter saha tāḥ bhojanaśālāḥ, which is the second floral feminine and ending with ā uttamam, gacchanti, dhīvarāḥ tābhiḥ naukābhiḥ so naukā uttamam. So, this is the 3rd plural feminine within our ending. saH tāḥ nadīḥ gacchanti. so, tāḥ nadīḥ is the second plural feminine with the ī ending uttamam. let's go on. So, saḥ sā ca kimartham or kasmai kasyai tat tat karoti ? what is the reason why they do those respective actions and we have the answers in the singular. So, good luck to you on that moving on let's see the answers. So, we have te tāsca kimartham kebhyaḥ kābhyaśca so sandhi their kābhyaśca. So, this is the 4th. So, it's the detive fourth for the plural and masculine and it's a pronoun. So, masculine and feminine ok. So, masculine and neuter and the pronoun for that tat tat karoti ? they do those things. So, the answer is bālakāḥ tebhyaḥ pāṭhebhyaḥ, tebhyaḥ pāṭhebhyaḥ pāṭhaḥ is the masculine. So, you need to know what the masculine is whether it's a masculine or a neuter but here it would not matter masculine and neuter would both get pāṭhebhyaḥ either way but here it's a masculine. So, this is the fourth plural masculine 4th case plural masculine tān vidyālayān. So, we know that that's the second case that we have in all these sentences here then mahilāḥ tābhyaḥ pūjābhyaḥ. So, tāni mandirāṇi gacchanti tābhyaḥ pūjābhyaḥ fourth plural feminine and which orders a ending pūjābhyaḥ. So, tābhyaḥ pūjābhyaḥ tāni mandirāṇi gacchanti 2nd case again in the last part pācakāḥ tebhyaḥ bhojanebhyaḥ for those food items also bhojanam uttamam. So, that's important to know fourth case plural and it's the neuter tāḥ bhojanaśālāḥ gacchanti, second per second case again finally dhīvarāḥ tābhyaḥ patnībhyaḥ. So, which or what is it yes fourth case plural feminine and ending with ī, patnībhyaḥ matsyān dhartum. So, matsyān would be second plural and the masculine dhartum tāḥ nadīḥ I just write that out for you again because it's the second plural feminine and it is ending with ī nadīḥ gacchanti, uttamam. let's move on to the next one and here we have saḥ sā ca kutaḥ or kasmāt kasyāḥ gacchati ? So, from where I leave that for you to fill up by yourselves let's move on to doing it together. So, te tāsca kutaḥ/ kebhyaḥ kābhyaśca gacchanti? will become so kebhyaḥ kābhya who will be the first plural for the masculine and neuter and the feminine for the pronoun gacchanti? and then it becomes bālakāḥ tebhyaḥ gr̥hebhyaḥ tān vidyālayān gacchanti, tebhyaḥ gr̥hebhyaḥ will be fifth plural and is it the masculine or neuter gr̥ham and therefore it is the neuter it is important to know the gender because it will affect other cases so although it doesn't matter here but the gender is important to be unknown next mahilāḥ tābhyaḥ vāṭikābhyaḥ. So, the moment you hear it start with the tābhyaḥ you know that it is a feminine

word that it is describing. So, 5 case plural for the feminine and vāṭikābhyaḥ and therefore it is ending with them ā, tāni mandirāṇi gacchanti, that's a second case for the neuter would and then we have pācakāḥ tebhyaḥ āpaṇebhyaḥ tāḥ bhojanaśālāḥ gacchanti. So, tebhyaḥ āpaṇebhyaḥ yes it'll be plural and then is it a masculine or neuter āpaṇaḥ and therefore the masculine word. So, āpaṇebhyaḥ tāḥ bhojanaśālāḥ gacchanti and finally finally dhīvarāḥ tābhyaḥ nagarībhyaḥ so yes fifth case plural feminine and ending with an ī, tāḥ nadīḥ second case there gacchanti, uttamam, let's move on. So, we have saḥ sā ca kasya kasyāḥ vā vāhanena gacchati ? whose vehicle are they going by so we have kasya kasyāḥ vā which was the 6th case of the generator and you have it all in the singular there. So, good luck to figure it out. So, let's find a let's see what the answer is here. So, we have te tāsca and then we have keṣāṁ kāsāṁ which is the sixth plural masculine and neuter and the feminine for the pronoun kim. So, vāhanaiḥ gacchanti? whose vehicles are they going answers bālakāḥ teṣāṁ janakānām. So, the word is janakāḥ and therefore it's the masculine. So, this is the sixth plural for the masculine well vāhanaiḥ is the third plural for the neuter because it's vāhanaiḥ tān vidyālayān gacchanti, we've already studied that case let's move on to the next one mahilāḥ tāsāṁ sahodarīṇām. So, tāsāṁ the moment it starts with tāsāṁ versus tesāṁ we know that the tāsāṁ is a feminine. So, sixth plural feminine and then sahodarīṇām. So, it is a word ending with an ī, vāhanaiḥ tāni mandirāṇi gacchanti, pācakāḥ teṣāṁ mitrāṇām. So, the word is mitrā in the neuter and therefore it will be sixth plural and the neuter vāhanaiḥ tāḥ bhojanaśālāḥ gacchanti, and then we have the last one dhīvarāḥ tāsāṁ samsthānām. So, tāsāṁ once again indicative of the feminine there. So, 6th case plural feminine and samsthānām. So, it's akāra ending word that and we have vāhanaiḥ tāḥ nadīḥ gacchanti. So, let's see the next case and that's the penultimate one which is dinasya ante tasmin tasyāṁ vā santoṣaḥ asti kim ? are they satisfied. So, at the answers that we have there and we also have the 8th case that is there which is he bālaka he bālaka! he mitra! he mahile! and he patni! yuṣmākaṁ mahat bhāgyam asti. So, like you to figure out the ones for that let's go on to see what the answers are. So, here we have dinasya ante teṣu or tāsu vā santoṣaḥ asti kim ? so this is the 7th case for the plural and it is the masculine neuter and the feminine pronouns okay. Answer, ām| avaśyam| teṣu bālakeṣu. So, teṣu bālakeṣu is 7th plural and the masculine jñānavardhanaena with an increase of knowledge ānandaḥ bhavati they're happy. Next, tāsu mahilāsu. So, that is the seventh plural feminine and it's then ā ending, bhaktyā santoṣaḥ bhavati with bhakti they're full of contentment. Next, tāsu bhojanaśālāsu we've encountered this already so seventh case plural feminine ā, svādiṣṭam bhojanam khāditvā after eating very tasty food teṣu mitreṣu mitraṁ neuter and therefore this will be seventh plural neuter santoṣaḥ bhavati, uttamam. and finally teṣāṁ dhīvarāṇām of those teṣāṁ dhīvarāṇām was the 6th plural for the masculine tāsu patnīṣu of those fishermen in their wives tāsu patnīṣu. So, we have the seventh plural feminine and ending with them ī there matsyān yes tell me what that is second plural matsyāḥ. So, it is the masculine prāpya atīva ānandaḥ bhavati they are extremely happy getting the fish there finally he bālakāḥ yes it gives plural masculine he mitrāṇi that's where the difference becomes marked all this while they were the same forms but now you have this difference because of the difference in gender. So, this is 8th plural neuter he mahilāḥ yes 8th plural feminine ā and finally he patnyaḥ 8th plural feminine and ending with ī, yuṣmākaṁ mahat bhāgyam asti are very very fortunate. So, I hope that this conversation will really help you get a grip of the use of the different vibhaktiḥ for the third-person pronouns and nouns in the plural cases and what I would really like to emphasize is that learning up these cases for the words ending in ā and ī are very going to be very helpful to remember the forms for words that will follow for the words ending with other kinds of consonants and vowels. So, if you get a good grasp of this I would say maybe 3/4 or 2/3 of your efforts are completed in order to learn the different declensions of sanskrit words. So, really put an effort to learn this once and for all here let's move on to agitation to to gītāślokau which use some of the lessons that we have learnt till now and here these are two verses from the second chapter of the gītā where krishna's talking of the sthitapraj~na he's describing who is this person who is established in the self sthitapraj~na and these are one of two of my favorite ones which give a fantastic analysis of the process which results in a person's destruction. So, Krishna starts his he says,

dhyāyato viṣayānpumsaḥ saṅgasteṣūpajāyate|

saṅgātsañjāyate kāmaḥ kāmātkrodho'bhijāyate||

krodhādbhavati sammohaḥ sammohātsmṛtīvibhramaḥ|

smṛtibhramśād buddhināśo buddhināśātpraṇaśyati||

So, that's the main phrase of these two verses which is buddhināśātpraṇaśyati, buddhināśāt is the fifth case in the singular. So, buddhināśāt by the destruction of the intelligence or the intellect praṇaśyati in the individual is perishes or is destroyed. So, how does it start so he says they are dhyāyato we mean by the dhyāyato remember we had talked about this oh here yes it is a visarga, dhyāyath that is by meditating on by continuously thinking contemplating on or dwelling upon viṣayān recognize that uttamam we Cheyenne a second plural and it's a masculine here pumsaḥ now

pumsaḥ might sound like a plural but it is not because it is the sixth case singular for the root word which is puṁnā which means an individual or a person. So, puṁnā becomes pumsaḥ. So, often individual who is dwelling constantly on the sense objects what happens saṅgaḥ, saṅgasteṣū. So, you bring a break it up here it is saṅgaḥ, saṅgasteṣū. I will break it up there it is actually saṅgaḥ. So, that s becomes a visarga saṅgasteṣūpajāyate do you recognize anything yes. So, we have teṣū. So, I will write that again for you teṣū + ūpajāyate so teṣū + ūpa becomes teṣūpajāyate. So, there's a lengthening of the vowel there huh. So, teṣūpajāyate teṣū in those things saṅgaḥ attachment is born ūpajāyate all right. then saṅgātsañjāyate now you see the whole word is a long one but you have to know where to break it and you break it here saṅgāt by attachment saṅgāt sañjāyate to what happens kāmaḥ desire and when that desire is not fulfilled kāmātkrodho'bhiḥjāyate. So, again you have to break it up there okay krodho krodho'bhiḥjāyate you recognize this yes so it is krodhāH + abhiḥjāyate and then it goes on okay. So, krodhāH abhi becomes krodho'bhi like so'ahum all right. So, krodho'bhiḥjāyate means anger is born. Next, krodhādbhavati. So, krodhādbhavati is we have a kind of a sandhi here but you'd recognize the krodhādbhavati will become so krodhād bhavati so ta + bha krodhādbhavati from anger there is sammohaḥ delusion of bewilderment sammohāt smṛtivibhramaḥ. So, the fifth case is important and then smṛtivibhramaḥ the memory is lost from this bewilderment there is loss of memory smṛtibhramśād from smṛtibhramśād buddhināsaḥ or buddhināśo which becomes buddhināsaḥ ok buddhināsaḥ. So, smṛtibhramśād from this loss of memory what happens the intelligence is corrupted ok. So, buddhināsaḥ and when that happens buddhināśāt praṇaśyati again we have a kind of a sandhi that happens here buddhināśāt praṇaśyati from the destruction of the intelligence the individual perishes okay. So, I'll just read out the translation in whom whose mind dwells on the sense on the objects of senses dhyāyato viṣayānpumsaḥ with absorbing interest that's dhyāyatāḥ attachment to them is formed saṅgasteṣūpajāyate from attachment desires arises desire saṅgātsañjāyate kāmaḥ kāmātkrodho'bhiḥjāyate from desire anger comes force anger leads to bewilderment krodhādbhavati sammohaḥ from bewilderment comes loss of memory sammohātsmṛtivibhramaḥ that the intelligence is destroyed smṛtibhramśād buddhināśo or buddhināsaḥ from the destruction from destruction of intelligence he perishes buddhināśātpraṇaśyati. So, I would just like to mention here before we chant it that there is therefore a huge recommendation in the Indian traditions that what you're thinking upon is very important because if you keep contemplating on something that concentrated contemplation or dwelling upon can either lead to your downfall or it can lead to your upliftment and when does it lead up to your upliftment when you're thinking of things that are higher than you that are more noble than you so that's why there was an invitation to think about the Guru or you know positive ideas because when you think of that there is an upliftment of the spirit that happens instead of buddhināsaḥ. So, let me say it chant it out and ask you to repeat after me dhyāyato viṣayānpumsaḥ saṅgasteṣūpajāyate, saṅgātsañjāyate kāmaḥ kāmātkrodho'bhiḥjāyate. krodhādbhavati sammohaḥ sammohātsmṛtivibhramaḥ, smṛtibhramśād buddhināsaḥ, smṛtibhramśād buddhināśo buddhināśātpraṇaśyati all right. I just like to mention that when we do it continuously then you would say smṛtibhramśād buddhināśo buddhināśātpraṇaśyati, but if you're pausing there you would say smṛtibhramśād buddhināsaḥ buddhināśātpraṇaśyati, uttamam, lot of food for thought in these two verses and like I said it came really understanding this verse these verses can help you lead lives in very sensible ways so let's move on to a the quotation by Rudolph Steiner who was an Austrian philosopher social reformer architect economist esotericist and an educationist in fact there are lots of these Steiner schools around the world where he introduced a very novel kind of pedagogy and it's interesting to see that even China was influenced had had contact with Indian thought and he was also inspired by it so he says that in gita as a sublime text he says in order to approach a creation as sublime as the bhagavad-gita with full understanding it is necessary to attune our soul to it. some references there. śubham bhūyāt te sadā and these with these words I will allow you to contemplate on these different dramatic forms that we have seen and also very importantly the verse that we have seen is can open up pathways to leading a much better life punarmilāmaḥ.