

**Intermediate Level of Spoken Sanskrit**  
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**Lecture-3**

**Revision and practice of vibhakti - declension forms\_ masculine words**

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

[Music]

[Music]

svāgatam in our previous two lessons we learned how to write the devanāgarī script now we will plunge into the actual learning of the language but we will start with a revision of what we have looked at in introduction to basic spoken Sanskrit. So this particular lecture the lecture number three will be a revision and practice of the vibhakti or the declension forms of the masculine words ending with the a. So, this course will be on revisiting of the vibhakti and their implications on our thinking and then we will do a revision of the pullinga words ending with the a-kāra in the ekavacanam or in the singular thing then we will do a revision of the simple dhāturūpa or the verb conjugations in different tenses and finally I will also emphasize on building your vocabulary. So let's move on a simple recap of what the declensions can do to our mind so the declensions in a very simple way are when the proposition the preposition is fused in with the nouns so for example you have for or to the boy in English in Sanskrit you would say bālakāya. So it gets fused into it so this allows a certain brevity of expression for example you see that the girl goes to school now if I have to put that in Sanskrit it will be bālikā, bā-li-kā. You can start following the writing as well as so bālikā vi-dyā-la-yaṁ gacchati, so bālikā vidyālayaṁ gacchati, bālikā here that indicates that it is a subject the girl vidyālayaṁ the yaṁ indicates the destination and gacchati goes so we see that one two three four five words have been compressed into three words and then the longer the sentences the more you find the brevity in the Sanskrit expression now what happens as a benefit of this declension form how does it affect our thinking so we see that words are self-contained in this sense with respect to others in a sentence now what I mean by that is when you say the boy goes to school versus bālakaḥ vidyālayaṁ gacchati or bālikā vidyālayaṁ gacchati when I tell you the word boy if I just wrote you the word boy you would have no idea about what that boy is doing in my thought but when I say bālakaḥ you know that it is a subject that he is the subject of my verb similarly if I told you school if I didn't tell you to school you would have no idea about what the school was doing in my head but the moment I say vidyālayam I know that it is the destination of my journey or it is the accusative form which would tend to indicate the destination and therefore there is a clarity in understanding the relationship of the different words in my thought by the mere usage of one word along with its vibhakti and finally what this can lead to in a subconscious manner is that it facilitates mental clarity in perceiving the world and creating and creativity in expression so what I when I say facilitates mental clarity in perceiving the world very subconsciously it requires the mind to start looking at relationships and things are not in their individual nature alone everything is in relationship to everything else and in order to express the world around in Sanskrit one has to have a clarity of how these different objects and people around us are interrelated so that I think helps build a subconscious clarity of mind and when I said creativity and expression what it allows us to do is to also mix the words in different orders I am NOT forced by a linear expression like if I say the boy goes to school I cannot say the goes boy school to - I have to stick to a certain format a certain linearity in thinking it happens as a consequence of using languages that have a very strict or fixed order of expression in Sanskrit because every word is independent in its expression you can turn the words around I mean you can put them in different orders and still it would mean the same thing but that allows a certain flexibility of the mind - emergence so I can say bālakaḥ vidyālayaṁ gacchati like we see there or vidyālayaṁ bālakaḥ gacchati or vidyālayaṁ gacchati bālakaḥ I can do all permutations and combinations and generally if there are no words of emphasis the meaning would be retained so it allows greater I would say creativity and flexibility for the mind so the declensions have these kind of effects on our mental composition now saying this let's move on with a certain some sambhāṣaṇm or conversation to highlight the different vibhaktis of the pullinga or masculine words ending with the akāra or a

So, I I'd like to invite Pijus (piyūṣa) and we'll do the conversation and then we'll analyze it together.

hariḥ om pīyūṣa! kaṁ paśyati? ko'pi gacchati kim?

ām, ekaḥ chātraḥ gacchati| ahaṁ taṁ chātraṁ paśyāmi|

bhavān kutra gacchati?

aham āpaṇaṁ gacchāmi|

kathaṁ tatra gacchati?

aham etena mārgena vāhanena ca āpaṇaṁ gacchāmi|

kena saha āpaṇaṁ gacchati?

ahaṁ tena chātreṇa saha āpaṇaṁ gacchāmi|

bhavān kimartham āpaṇaṁ gacchati?

ahaṁ madhuraṁ kretum āpaṇaṁ gacchāmi|

kasmai madhuraṁ dāsyati?

ahaṁ tasmai chātrāya madhuraṁ dāsyāmi|

bhavān janakasya kṛte kimapi na svīkariṣyati?

avaśyam| ahaṁ tasmai chātrāya madhuraṁ krītvā janakasya kṛte api madhuraṁ svīkariṣyāmi|

tasmāt āpaṇāt anyat kiṁ svīkariṣyati or kreṣyati?

tasmāt āpaṇāt ahaṁ pūrvameva sarvaṁ svīkrītavān| ataḥ tataḥ chātrāvāsaṁ gamiṣyāmi|

bhavān kasya chātrāvāsaṁ gamiṣyati?

ahaṁ tasya chātrasya chātrāvāsaṁ gamiṣyāmi|

o tasmīn chātrāvāse kiṁ kariṣyati?

bhavatī jānāti? yadā sarve janāḥ pṛcchanti – kasmin chātrāvāse uttamaṁ bhojanaṁ milati, tadā uttaraṁ bhavati  
yat tasmīneva chātrāvāse svādiṣṭhaṁ bhojanaṁ milati iti| ataḥ aham āpaṇataḥ madhuraṁ krītvā sāyamkāle tatra  
khādītum gamiṣyāmi|

evaṁ vā! uttamam! aho! samayaḥ abhavat|

astu ārye! punarmilāmaḥ| he chātra! tiṣṭhatu| ahaṁ gacchāmi| śīghram āgacchāmi|

astu.

astu.

So, in that previous dialogue, you saw how Pijus and I try to use words from the masculine or the pulling words in the ekavacanam and using the different vibhakti-s. So, I thought we will look at the whole dialogue once again but this time underlying the Grammatik as well as the written part of the conversation. So here we have, āryā, āryā that's the teacher and śiṣyaḥ is here Pijus (pīyūṣa). So, hariḥ om pīyūṣa! kaṁ paśyati? so the accusative or dvitīyā vibhakti. ko'pi gacchati kim? So, here you see with ko'pi, it is the ko'pi is the kaḥ api together ko'pi gacchati kim? ām ekaḥ chātraḥ gacchati| So, that's the first vibhakti. Next ahaṁ taṁ chātraṁ paśyāmi| So, that's the second here. Then bhavān kutra gacchati? Destination which is also in the second. aham āpaṇaṁ gacchāmi| Next kathaṁ tatra gacchati? the answer to kathaṁ is generally in the instrumental or the tritīyā vibhakti. aham etena mārgena vāhanena ca āpaṇaṁ gacchāmi okay. So, we see the third case there and then kena saha, with whom so that's the third kena saha āpaṇaṁ gacchati? ahaṁ tena chātreṇa saha ... so that's the three tena chātreṇa saha āpaṇaṁ gacchāmi| bhavān kimartham so the question kimartham normally needs the dative case so kimartham āpaṇaṁ gacchati? I'll no longer mark the āpaṇaṁ I can do it still is the second one so kimartham āpaṇaṁ gacchati? so he says ahaṁ madhuraṁ it's the object case so it's object madhuraṁ kretum we had learnt looked at the tumun forms in the introduction to basic Sanskrit so it means to buy okay so – to buy ahaṁ madhuraṁ kretum āpaṇaṁ gacchāmi| kasmai madhuraṁ dāsyati? the fourth and then ahaṁ tasmai chātrāya dāsyāmi| next bhavān janakasya that's the sixth one bhavān janakasya kṛte although it's the sixth one but this particular combination is with the it requires the dative janakasya kṛte kimapi na svīkariṣyati? and then and then

here we see we are also introducing the future okay so here we have ahaṁ chātrāya... avāśyam| ahaṁ chātrāya madhuraṁ krītvā that's another form which means after doing after doing janakasya kṛte again the sixth but together it is the fourth api madhuraṁ svīkariṣyāmi| and then tasmāt āpaṇāt fifth unknit anyat kiṁ kṛṣyati? tasmāt āpaṇāt ahaṁ pūrvameva krītavān| this is the equivalent of the past. ataḥ tataḥ this is the equivalent of the fifth case from there okay chātrāvāsaṁ destination gamiṣyāmi I will go. bhavān kasya the sixth one chātrāvāsaṁ so you see you have to have the idea very clear so asya chātrāvāsasya will be wrong so you have to say kasya chātrāvāsaṁ because chātrāvāsaṁ is the destination kasya means whose kasya chātrāvāsaṁ gamiṣyati? ahaṁ tasya chātrasya chātrāvāsaṁ gamiṣyāmi| moving on tasmin in the seventh one okay chātrāvāse kiṁ kariṣyati? bhavātī jānāti? yadā sarve janāḥ so this is the first plural first plural pṛcchanti also it combines with the plural kasmin the servants the question kasmin chātrāvāse uttamaṁ bhojanaṁ milati? uttamaṁ bhojanaṁ is the object here and therefore uttamaṁ bhojanaṁ milati tadā so here we have yadā and tadā that come together okay tadā uttaraṁ bhavati yet, yet here means that tasmin again seventh eva chātrāvāse svādiṣṭhaṁ bhojanaṁ milati get what you get tasty foods svādiṣṭhaṁ bhojanaṁ so this is the object and therefore in the accusative case milati iti ataḥ aham āpaṇataḥ this is the equivalent of the fifth āpaṇataḥ madhuraṁ krītvā sāyamkāle so when it's indicating the time again it will become the located or the saptamī vibhakti khādituṁ here we've seen with the tum to eat gamiṣyāmi then uttamam! aho! samayaḥ abhavat| so has happened abhavat what has happened so this is the past what has happened samayaḥ so this is in the first case or the nominative and then astu ārye! and he says punarmilāmaḥ| gacchāni so as you see gacchāni here is the request form which is an equivalent of the gacchāmi kim when you ask it in the question form and then finally he chātra! this together is the 8th he chātra! tiṣṭhatu| with respect ahaṁ śiḡhram āgacchāmi| uttamam. Think we've done a nice dissection of that one so let's do some practice but before we go on to the practice I wanted to share with you these two resource books the first being speak Sanskrit the easy way by my professor Dr. Narendra who did extensive work on trying to find words easy ways to depict the grammar of the Sanskrit language so this is a book which has a lot of vocabulary of daily use and if you want to practice spoken science well this is an excellent resource material I would also like to share with you his PhD thesis that got converted into a book form and this is called 'saṁskṛtasya vyāvahārikarārūpam' the functional Sanskrit its communicative aspects, aspect and this is another book that you can get from any store related to the Sri Aurobindo Ashram Trust, shabda there are other stores like that where you can get it and so these are something and even if you look on the Sri Aurobindo Sanskrit kāryālaya website you will get a lot of the information about these books I think so do have a look at them but excellent resource to practice with and with these few words let's move on to the abhyāsaḥ or the practice.

and in this one will first start with the masculine form. So we have the question is kaḥ kim karoti? who does what? so let's see how it has been presented. saḥ or esaḥ gāyakaḥ gāyati. So gāyakaḥ gāyati. the kaḥ as a suffix indicates one who does karoti iti okay. So, gāyakaḥ gāyati. kaḥ gāyati? saḥ or esaḥ gāyakaḥ gāyati. Next, saḥ krīḍakaḥ krīḍati. Try rakṣakaḥ rakṣati. kaḥ rakṣakaḥ? saḥ rakṣakaḥ or esaḥ rakṣakaḥ rakṣati. Moving on, saḥ vicāraḥ vicārayati. So, I'd like you to notice that before that we had a word which was rakṣakaḥ and the corresponding verbs was rakṣati here we have vicāraḥ and it becomes vicārayati all right there's a slight modification and an introduction of the year there. So, randhakaḥ randhayati. anuvādaḥ anuvādayati. nāyakaḥ, in the subject nayati so what do you mean the by the nāyakaḥ nayati to take us how does that happen he transports us. Lovely. pācakaḥ pacati. citrakāraḥ citraṁ karoti. patrakāraḥ patraṁ karoti. tantrajñāḥ tantraṁ jānāti. So jñā as a suffix for jānāti. śāstrajñāḥ śāstraṁ jānāti. So, let's look at the accusative or the second case or the dvitīyā vibhakti and see what happens now here there is a certain table and it will be helpful if I explained it to you. So, in the first column you have all the pronouns the different persons who will be doing the actions which are in the last column and the green colour code here is telling you about the plural that is there and corresponding to that band so the third person with a third person here the second person with the second person and there and the first person with the first person here, alright. The second column is about the second case of whichever case we are studying will normally be typically be in the second column, and then we have the nouns. So, the pronouns and the nouns corresponding to the case that we are studying so I'll take you through one of this quickly and then you can follow the same pattern for the other slides. So, kaṁ paśati answer saḥ taṁ gāyakaṁ paśati. taṁ krīḍakaṁ paśati. I will encourage you to do this action. Ok. saḥ taṁ rakṣakaṁ paśati. saḥ taṁ vicāraṁ paśati. Now let's do some plural there. So, we'll do te taṁ rakṣakaṁ paśanti. te taṁ anuvādaṁ paśanti. all right let's do it with tvam, so we have tvam etaṁ citrakāraṁ paśasi. tvam etaṁ patrakāraṁ paśasi. We will repeat the same ones with the ta, with the plural. So, yūyam etaṁ citrakāraṁ paśatha. yūyam etaṁ patrakāraṁ paśatha. and then with the

aham. So, ahaṁ taṁ tantrajñam paśāmi. the last one with the vāyam, vāyam, with the near one, etaṁ śāstrajñam paśāmaḥ. So, just basically to associate the verbs with the different pronouns that we have here but feel free to mix and match in the right manner alright. the taṁ etaṁ whichever so that'll give you the practice of the different forms. So, to practice it a last time, So,

gāyakaḥ, gāyakam; krīḍakaḥ, krīḍakam; rakṣakaḥ, rakṣakam; vicārikaḥ, vicārikam; randhakaḥ, randhakam; anuvāḍakaḥ, anuvāḍakam; citrakāraḥ, citrakāram; patrakāraḥ, patrakāram; tantrajñāḥ, tantrajñam; śāstrajñāḥ, śāstrajñam; uttamam. let's move on to the next one which is also another use of the acquisitive but in terms of the destination and here I propose that we only stick to this saḥ to make the task easy. So, saḥ bhojanālayam gacchati. saḥ kutra gacchati? saḥ patrālayam gacchati. cikitsālaya cikitsālayam gacchati. sacivālaya sacivālayam gacchati. granthālaya, granthālayam gacchati. himālaya, himālayam gacchati. atithinilaya atithinilayam gacchati. uttamam. So, let's move on to the next case, the third or the instrumental or the ṭṛīyā vibhakti and what do you have the question that corresponds to this cases katham gamiṣyati? or kena gamiṣyati? and so here we have will stick to the saḥ so saḥ tena rathena gamiṣyati kena rathena? tena rathena gamiṣyati or katham gamiṣyati? rathena gamiṣyati or tena rathena gamiṣyati. aśva, saḥ tena aśvena gamiṣyati. uttamam. darśakaḥ, tena darśakena gamiṣyati. saḥāyaka, we will give the tena out, saḥāyakena gamiṣyati. sainika, sainikena gamiṣyati. yātrika, yātrikena gamiṣyati. yantrajña, yantrajñena gamiṣyati. vaijñānika, vaijñānikena gamiṣyati. kena vaijñānikena? tena or etena vaijñānikena gamiṣyati. kṛṣaka, kṛṣakena gamiṣyati. jyeṣṭha, jyeṣṭhena gamiṣyati. kaniṣṭha, kaniṣṭhena gamiṣyati. uttamam. Now, I'll give you one sentence to translate and let's see if you can get it right. So, we will go we will go with this scientist. all right let's see how you've done it. So, we is vāyam and the corresponding verb you have to automatically have it in place, this scientist, so, this that and this, so this and scientist this and you have to put the corresponding case with it so vāyam etena vaijñānikena gamiṣyāmaḥ and you can mix and match that gamiṣyāmaḥ vaijñānikena etena vāyam. It doesn't really change the meaning on the whole alright. Let's move on and here we see we have the next one for the dative or the the fourth case and the caturthī bhakti. So, what do we do here it the question corresponding to it is kimartham dāsyati? how will you give the corresponding pronoun with this is kasmai dāsyati? with giving it is always the dative. so what do we have here. saḥ tasmai ānandāya dāsyati. for joy santoṣa, tasmai santoṣāya dāsyati. viśvavidyālaya viśvavidyālaya becomes viśvavidyālayāya. Uttamam. dāsyati. gurukula, gurukuyāya dāsyati. kasmai gurukuyāya? Tasmai gurukuyāya. āśrama, āśramāya dāsyati. pāṭhaka, pāṭhakāya dāsyati. cālaka, cālakāya dāsyati. pālaka, pālakāya dāsyati. āpaṇika, āpaṇikāya dāsyati. yoga, yogāya dāsyati. kimartham jīvanam dāsyati? yogāya jīvanam dāsyati. for the sake of yoga, give the life, give their lives to yoga or for yoga. kāryālaya, kāryālayāya dāsyati. uttamam. So, let's do another sentence and see I'll give you a sentence to translate and let me see if you can do it correctly. So, you in the singular will give to that ashram. you will give to that ashram. all right got it. So, you is tvam corresponding verb dāsyasi and that is tasmai ashram then. Now, let's do that – tasmai āśramāya dāsyasi. uttamam. So, I hope you've got a hang of that. you have these slides the more you practice the more you will be familiar with the usage of the vibhaktis. going on to the next one which is the fifth case or the ablative and here the question that corresponds to this case is kutāḥ or kasmāt. kutāḥ is from where and kasmāt also is from home or from where. it can mean both. So, saḥ tasmāt vittakoṣāt āgatavān. kutāḥ āgatavān or āgatavatī? vittakoṣāt āgatavān or āgatavatī. So, we'll stick to our that let's do it sā to make a change there okay so sā and we'll use the form āgatavatī so sā kutāḥ āgatavatī? sā tasmāt vittakoṣāt āgatavatī. next yātrinivāsa, so sā tasmāt yātrinivāsāt āgatavatī. svadeśa, sā tasmāt svadeśāt āgatavatī. Then the next one is grāma, sā tasmāt grāmāt āgatavatī. prakoṣṭhāt, sā tasmāt prakoṣṭhāt āgatavatī. kasmāt prakoṣṭhāt? this room, so etasmāt prakoṣṭhāt uttamam.

Now, let's I'll give you as usual another sentence to translate. So, can you tell me how you plural formal masculine, you plural formal masculine will or came from the village, came from that village, you formal masculine plural came from that village, all right. So, you formal plural in the masculine is bhavanth came so āgatavantāḥ and from that village tasmāt and village grāmāt . so, bhavanth tasmāt grāmāt āgatavantāḥ. You see how much of calculation the brain has to do to whole all those details in the mind and that is what basically helps this language speaking this language helps to waken up the brain cells and the mind in general and also bring a lot of clarity. So, let's move on to the next one which is kasya. So, kasya asti whose is it and this is the genitive or the sixth case which is the ṣaṣṭī bhakti.

So, what happens here tasya vittakoṣasya nāma kim asti? SBI asti the State Bank of India asti. So, tasya vittakoṣasya nāma SBI asti. kasya vittakoṣasya nāma? tasya vittakoṣasya nāma ... yātrinivāsasya kasya yātrinivāsasya? tasya yātrinivāsasya nāma Samarpan Guest House, for example. Next, svadeśasya, so we do

about, you will use smaraṇam here. So, kasya smaraṇam asti. Svadeśa, svadeśasya smaraṇam asti. grāma, grāmasya smaraṇam asti. kasya grāmasya? etasya grāmasya smaraṇam asti. prakoṣṭhaḥ varṇaḥ sunderaḥ, varṇaḥ - color, sundara- beautiful. So, and because it's masculine singular it goes with it. kasya varṇaḥ sunderaḥ asti? tasya prakoṣṭhasya varṇaḥ sunderaḥ asti. uttamam.

So, vittakoṣaḥ-vittakoṣasya; yātrivāsaḥ-yātrivāśasya; svadeśaḥ-svadeśasya; grāmaḥ-grāmasya; prakoṣṭhaḥ-prakoṣṭhasya; uttamam. Let's move on to the next one and in the next one we have the use of the locative and the locative is usually associated with the question kutra asti or kutra bhaviṣyati. where will it be location-wise or kasmīn bhaviṣyati and the locative was the seventh case and as well as the, it is also the, it has the aṣṭamī vibhakti there okay. So, here we have saḥ tasmin pāṭhe bhaviṣyati. kutra bhaviṣyati? tasmin pāṭhe. saḥ tasmin mārga becomes mārge bhaviṣyati. vṛkṣaḥ- tasmin vṛkṣe bhaviṣyati. ākāśa- tasmin ākāśe bhaviṣyati. syūta- tasmin syūte bhaviṣyati. sāgara- tasmin sāgare bhaviṣyati. jaṅgala- tasmin jaṅgale bhaviṣyati. uttamam. One question for you as usual, so you (plural) will be in the forest. So, you (plural) will be in the forest. You (plural) yūyam. There is the word itself. will be in the forest- so, jaṅgale bhaviṣyatha. I did not specify that forest or this forest. So, just this would be enough. Supposing I wanted to add you will be in this forest then etasmin. say that yūyam etasmin jaṅgale bhaviṣyatha. uttamam and let's look at the last one or the vocative case or the 8th case and what do we see here we have 'he'. So, it's the sambodhanam. here so he gāyaka keeps the root form he gāyaka bahu kālāt anantaram darśanam abhavat. seeing you after a long time. krīḍaka-he krīḍaka. next rakṣaka- he rakṣaka sāvadhānam śṛṇotu. Here, we have sāvadhānam śṛṇotu listen carefully. So, can we do that once more? he rakṣaka sāvadhānam śṛṇotu. vicāraka- he vicāraka; randhaka- he randhaka; and you can use either of these sentences there. sāvadhānam I just thought I will also add here sāvadhānam means carefully. śṛṇotu is listen, alright. So, you can practice with these variations here. Now, let's do a quick recap or a revision of this of the third person pronouns and nouns in the singular with the masculine words ending with a. So, we have kaḥ or kaḥ, kam, kena, kasmai, kasmāt, kasya, kasmīn. uttamam. So, the word ending or rather the pronoun tat what happens saḥ tam, tena, tasmai, tasmāt, tasya, tasmin. uttamam. and then let's take the word janakaḥ what happens to janaka as a root in its different vibhakti forms. janakaḥ, janakam, janakena, janakāya, janakāt, janakasya, janake, he janaka. Let's move on there. There is a verse a śloka which uses all these eight cases and it goes like this:

rāmo rājamaṇiḥ sadā vijayate rāmaṁ rameśam bhaje  
rāmeṇābhihitā niśācaracamū rāmāya tasmai namaḥ|  
rāmānnāsti parāyaṇam parataram rāmasya dāso'smyaham  
rāme cittalayaḥ sadā bhavatu me he rāma māmuddhara ||

so the devotional invocation to Rāma and we see rāmo is a sandhi form of the word rāmaḥ and it's in the first case rājamaṇiḥ sadā rāmaṁ - to rāmaṁ rameśam bhaje. rāmeṇa- so this is rāmeṇa abhihitam becomes rāmeṇābhihitā so that's the third one niśācaracamū rāmāya tasmai namaḥ. rāmānnāsti is again a phonetics sandhi there of rāmāt + nāsti. So, rāmāt is the fifth. rāmasya dāso'smyaham rāme cittalayaḥ sadā bhavatu me he rāma is the vocative māmuddhara.

So, the meaning of this one is 'May Rāma (Nomivative), the jewel among the kings, always be victorious. I worship Rāma (Accusative), the lord of Lakṣmī. The armies of the demon Rāvaṇa were killed by Rāma (Instrumental). To that Rāma (Dative) I bow down. There is no better way than Rāma (Ablative). I am the servant of Rāma (Genitive). May my mind dwell in that Rāma (Locative). O Rāma! (Vocative) Do save me (from this worldly ocean).' is an associative meaning there. All right. So, these are the references that I have used. So, with that I'd close with a verse, I mean a quotation again from dr. Manmohan Singh in the conference world Sanskrit Conference he says that 'the Sanskrit language has also been the source of values and ideals that have sustained India through the ages'. So, once you know the script, once you know the grammar there's nothing that comes between you and this immense knowledge treasure-house that is there in Sanskrit literature. so punarmilāmaḥ. dhanyavādaḥ.