

**Intermediate Level of Spoken Sanskrit**  
**Prof. Anuradha Choudry**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology Kharagpur**

**Lecture-4**

**Revision and practice of vibhakti - declension forms: feminine words**

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]

hariḥ om sarvaṁ kuśalam kim? bhavataḥ bhavatyāḥ sanskr̥ta-adhyayanam athavā sanskr̥tādhyayanam samyak calati kim? gatavarge nutanaśabdānāṁ paricayaḥ abhabat. tasya abhyāsaḥ abhabat kim? tat avaśyaṁ karotu. So, happy to be back with you. I hope everything is going on well and I hope that your study of the Sanskrit language is progressing well that you are practising with the new vocabulary that was given to you in the previous week. In this week, we are going to look at the following lecture. So, it is the revision and practice of the vibhakti or the declension forms for the feminine words and the concepts that will be covered here are that we will do a revision of this strīlīṅga or the feminine words that are ending with the ākāra and the īkāra and in the ekavacanam or in the singular. so we had look at the masculine words in the singular ending with the akāra words and now we will look at the feminine with the ā and the ī which is something that we have already looked at but we will revise them a little further. Then we will do a revision of the simple dhāturūpa or verb conjugations in different tenses and finally I will try and add to your vocabulary of words ending with the ā and ī. So, moving on, let's do a conversation with Pijus and then we will analyze it. hariḥ om pīyūṣa kutra gacchati? namaste ārye ! aham atithiśālāṁ gacchāmi. bhavān kām atithiśālāṁ gacchati ? aham tām atithiśālāṁ gacchāmi. tatra kā asti? tatra ambā asti, sahodarī api asti. te mama kr̥te apekṣāṁ kurutaḥ yataḥ adya kolkātāṁ gacchāmaḥ. bhavān kayā kayā saha kolkātāṁ gamiṣyati? aham ambayā sahodaryā ca saha kolkātāṁ gamiṣyāmi. bhavantaḥ kathāṁ gamiṣyanti ? vyaṁ relayānena gatvā mahānadyāṁ naukayā gamiṣyāmaḥ. kolkātāyāḥ anyatra gacchanti kim? na, tatra eva bhavāmaḥ. tatra kimarthaṁ gacchati? aham ambāyai sahodaryai ca kimapi dātum icchāmi ataḥ tat kretuṁ gacchāmi. kasyāḥ api janmadinam asti kim? ām, śvaḥ ambāyāḥ paraśvaḥ sahodaryāḥ janmadinam asti. evaṁ vā. sahodaryāḥ janmadinam asti? ām, sahodaryāḥ janmadinam asti. kolkātāyāṁ anyat kim kariṣyanti? gaṅgānadyāṁ kiñcit bhramitvā dakṣiṇeśvaraṁ gatvā kālīdevyāḥ mandire pūjāṁ kṛtvā pratyāgamiṣyāmaḥ. uttamaḥ upāyaḥ. śubhayātrā astu. astu dhanyavādaḥ. So, I hope you were able to follow that dialogue between us. We try to stick to the different declensions and vibhakti forms of the words ending with ā like ambā and sahodarī with the ī ending. So let's look at the conversation once again and as you're going through it I'd like you to follow along try to understand by yourself, see if you can recollect the different vibhaktis that are being used and also to pay attention to the written form of these words. So the first is hariḥ om pīyūṣa because it's a masculine it's the vocative you see not pīyūṣaḥ, it's pīyūṣa. kutra gacchati? So the moment the question is kutra gacchati? You know that the destination is indicated which implies that it will be in the second case. so therefore namaste ārye, so the ārye here is to indicate the sambodhanam or the vocative so it's the eighth for the words ending in ā because it's āryā and when he's calling out he will say ārye. So, the ā turns into the e. So, durgā he durge uttamam. sitā he site, rādhā he rādhe uttamam. Let's move on. So, it idānīm atithiśālāṁ atithi is the guest and why atithi, tithi is a date and atithi is someone who doesn't have a fixed date of arrival. So a guest was someone and atithi was someone who could turn up at your doorstep any time. All right and that's why atithi śālā like a lair means a place. So, atithiśālāṁ so that is the second uttamam. gacchāmi, next, bhavān kām feminine kām atithiśālāṁ gacchati? ūttaram aham tām so we are using the pronoun saḥ or sā in the feminine so second case is tām atithiśālāṁ gacchāmi? tatra kā asti? kā is the first one, tatra kā asti? Who is there? tatra mama ambā, so we see in the first case asti sahodarī ca asti. so in our previous lessons in our in the previous course, we had looked at this the usage of the ca and one of the things we had said is that if you have many words together then you can still ca asti but then that was because we were in a beginner stage but now that we are in the next level what we have to know is that when you have a single or if you have many things then the verb will become in the plural so ambā sahodaraḥ sahodarī ca santi or you will have to say ambā asti. sahodarī ca asti. If I didn't put the asti in the middle then it

would become ambā sahodarī ca dual case staḥ okay so it had if it was that would have become ambā sahodarī ca staḥ but we look at that when we look at the dual cases a little more and then te mama kṛte, again this is like the equivalent of the fourth using the ma apekṣā apekṣā is the word to wait apekṣām is the second. So what are they doing? The answer to what is in the object case and therefore in the second one or the accusative so a apekṣām kurutaḥ. So, I was just telling you about the dual. So, the te here is the dual feminine and therefore it connects with the verb kurutaḥ yataḥ because adya kolkata is the city so kolkata asti. kolkātām gacchāmaḥ. So it is the second one, okay. and then, bhavān kayā kayā with whom with whom, so that would be the third one saḥ the moment the saḥ is there you know it becomes the third case kolkātām gamiṣyati so although we've said with whom with whom because the subject is bhavān the verb will be bhaviṣ, gamiṣyati or the third person singular alright, now moving on. aham ambayā, ambā is the word and the other one will become ambayā sahodaryā ca saha kolkātām gamiṣyāmi, means so iṣyāmi is again in the future there. Then, bhavantaḥ katham gamiṣyanti? So, that's in the plural there. that so that is bhavantaḥ is actually the respect form of the you and therefore it is the second person respect, respect but then it becomes like third person, okay. and then vyaṁ relayānena so this is a masculine third person, I mean the third vibhakti gatvā after going that tataḥ mahānadyām which is the seventh one gaṅgāyām naukayā instrument gamiṣyāmaḥ okay. So, vyaṁ because it's vyaṁ you will have to say, sorry, you will have to say gamiṣyāmaḥ. All right. Is that clear now? Okay. I just mentioned that it's relayānena is the masculine but in fact it is the it's the neuter. That's the challenge the masculine and the neuter words are very are the same basically in their declensions and sometimes they can be a confusion. So, you have to know which one is which, all right. so relayānena gatvā tataḥ mahānadyām gaṅgāyām naukayā gamiṣyāmaḥ. Next one, kolkātāyāḥ from kolkata therefore it will be the fifth one ablative. anyatra gacchanti kim? So, are you going somewhere else? na tatra eva bhavāmaḥ. So, what is the subject if it is gacchanti? who's the subject? You got it harvantaḥ. So, although the subject is not mentioned you have to hold it in your mind okay. na tatra eva bhavāmaḥ. Subject vyaṁ in other languages it is not so easy to drop the subject but in sanskrit we can often do it because the verb already indicates which subject which is the corresponding subject. So, I'll just write that also for you bhavantaḥ and vyaṁ alright, tatra kimarthaṁ so the moment you get a kimarthaṁ you know that it is the dative answer, uttamam. So, kimarthaṁ gacchanti aham ambā-ambāyai sahodarī-sahodaryai ca kimapi dātum, so dātum icchāmi the dative huh you can hear it in the word of, dātum dative always takes the force with it okay. So, dātum is to give and then ataḥ tat kretuṁ once again we see the kretuṁ which is to buy gacchāmi and why mi because the subject is aham all right. Moving on, kasyāḥ api janmadinam asti kim? Where I will also make that clearer for you a little bit yeah now kasyāḥ api janmadinam asti kim? kasyāḥ genitive kasyāḥ api janmadinam birthday asti kim? and then the answer to that ām, śvaḥ ambāyāḥ, ambā-ambāyāḥ which will be the sixth one genitive and sahodaryāḥ sahodarī-sahodaryāḥ janmadinam asti. kolkātāyāmī, saptam anyat kim kariṣyanti who's the subject? bhavantaḥ uttamam. How do you know that? Because of the anti. kim kariṣyanti? and giving that to you bhavantaḥ kim kariṣyanti? gaṅgānadyām so that's again the seventh ito'pi kiñcit bhramitvā after after bhramaṇam is to roam around okay, to wander around, naukayā third see naukā naukayā so we have ambā ambāyāḥ so that little dot at the end and the elongation of the are makes all the difference in the meaning ambāyāḥ means of my mother or it can even mean from my mother but naukayā means with the boat okay. eva dakṣiṇeśvaram gatvā after, kālīdevyāḥ the sixth, pūjām second, kṛtvā again after doing, pratyāgamiṣyāmaḥ so we will come back, the mahā indicates that it is the subject is vyaṁ. I'll just write that again for you, vyaṁ okay okay. Let's move on the answer is uttamaḥ upāyaḥ. uttamaḥ it's an objective to upāyaḥ and both are in the case. What's the verb that means uttamaḥ means excellent upāyaḥ idea and what's the verb there asti wait I'll do that for you again. The verb that is there is asti, uttamaḥ upāyaḥ asti and śubhayātrā astu. so śubhayātrā is again in the first one and astu is the imperative okay. astu dhanyavādaḥ. uttamam. so I think this kind of an analysis is helpful because now as you construct your sentences gradually you will have to start paying more attention about the connections of the words with each other and get the vibhakti correct. tarhi eṣaḥ bahu upayogāya bhavati| kāraṇam idānīm vibhaktisahitam vibhaktīnām parasparasambandhaḥ kaḥ? punaḥ vākye kasya vibhakteḥ prayogaḥ āvaśyakaḥ? iti vicāraḥ āvaśyakaḥ asti. So let's do some abhyāsaḥ to get some more practice about the application and by doing a revision as well as an application of the different cases for the feminine words. So, we have the first case which is kā and kā very specifically indicating the singular for the feminine question. So, kā kim karoti? What does she do? Answer so sā eṣā lekhikā, can you guess, likhati uttamam. so now we already are familiar in our from a previous lesson with the relationship of the root verb with the nouns that are formed by using those root words. So, let's go down this list and see if you can by ourselves also try to preempt what might be the corresponding word sorry verb. So, sā lekhikā likhati, samsthāpikā samsthāpayati uttamam. so samsthāpikā is a founder sthā meaning

establish and samsthāpikā one who establishes well so founder samsthāpikā samsthāpayati pūjikā you might have heard of pūja the worship, so pūjikā pūjayati, anveṣikā anveṣayati, the anveṣikā comes from anveṣanam which is to search or do research so anveṣikā is a researcher now let's look at words ending with the long ī so kalākārī and we've looked at this earlier in the lesson which was citrakāraḥ knowing that kāraḥ is a suffix to indicate one who does so kalākārī is the feminine kalākārī kalām karoti. would have been the natural verb there but I've tried to give you alternative ways of expressing the same thing so - darśayati taśyati to see darśayati is the nic to show it's the causative and of that it becomes pradarśayati means to display. So, the word for exhibition for example is pradarśanī. So, kalākārī kalām pradarśayati. yoginī yoge asti. Now, this is very important the word yogi means doesn't mean one who's on the way practicing, No. The word yogi means one who is established in yoga one who possesses yoga meaning complete alignment of the self. So, only if that alignment is there can one really call somebody a yogi otherwise one is actually a sādḥaka or a practitioner. so yogi becomes yoginī and that is because the root word of yogi is yogin okay, but these are things that we will look at later on for now with sufficient to know that yoginī is the feminine of yogi so yoginī yoge asti. next naṭī naṭī is an actor and actress or an actor naṭanam is to act to dance it's combination there karoti. jananī is one who gives birth, janma, so janma dadāti. abhinetrī is comes from the word abhinaya which means to act and again that one who transports us through the acting. So, abhinetrī abhinayaṁ karoti. nartakī, dancer, nṛtati. devī varān dadāti. vara is a boon, so varān is boons dadāti astu. So, let's move on to the next one which is the second case or the accusative and here we have kām milati the object of the meeting okay so kām milati and who's the subject of milati here? it can be saḥ sā or bhabān or bhavatī also either of them so kām milati tām lekhikām milati. Here, the the ones in green are all the plural corresponding to their associated pronouns, but for now we'll just stick to the singular here. So, kām milati tām lekhikām milati. tām pācīkām cook so pācīkā pācīkām, nāyikā nāyikām, kām nāyikām? tām nāyikām. nartakī nartakī nartakīm, so only the m gets added on to the sauce word so nartakī nartakīm milati, citrakārī citrakārīm milati, abhinetrī abhinetrīm milati, uttamam. so, tām abhinetrīm milati. now bhojana.. kutra gacchati? so, we know also the destination takes the accusative. So, let's see what happens here kutra gacchati? tām or etām let's use etām for a change etām bhojanaśālām gacchati, kām gacchati, etām pāṭhaśālām gacchati, garden vāṭikā so etām vāṭikām gacchati nadī nadīm gacchati kām nadīm? etām nadīm gacchati. purī means a town so purīm gacchati and poṇḍicerī is the name of a place in fact it's a very beautiful little town in the south of India so etām poṇḍicerī gacchati or etām poṇḍicerī gacchati. – so just a little practice, if i told you lekhikā lekhikām, citrakārī citrakārīm, vāṭikā vāṭikām, purī purīm, uttamam. So let's look at the third case or the instrumental or the tṛtīyā vibhakti. so here it is the generic question is katham how and the most specific one related to this vibhakti for this gender is kayā so kā becomes kayā so the ā drops and yā adds on and that's how the words ending with the are will specially form so let's see what happens here. So, kā gacchati or kayā gacchati and tayā dvicakrikā becomes dvicakrikayā gacchati. kayā gacchati tayā daivajñā becomes daivajñayā. so it ends with the daivajñā which can vary deceptively be mistaken to be already the instrumental case but no the word itself is daivajñā the knower of the fortune a lady and that in the third case becomes daivajñayā so even phonetically you have to pay a lot of attention and be very concentrated there. so kayā gacchati tayā daivajñayā gacchati. śraddhā śraddhayā gacchati means goes very carefully. kalākāryā kalākārī becomes kalākāryā uttamam. So, kayā gacchati tayā or etayā kalākāryā gacchati. putrī putryā gacchati. jāhnavī is the ganga jāhnavyā gacchati. uttamam. let's move on to the next case which is the fourth one and in this one we have the generic question is kimartham and the most specific one is kasyai so here we have kasyai dāsyati whom will you give and it'll be the tasyai anāthaśālā is the word it'll become anāthaśālāyai, so the whole word you add the yai to it anāthaśālāyai dāsyati, sampādikā sampādikāyai dāsyati, kasyai tasyai sampādikāyai dāsyati, jyeṣṭhā jyeṣṭhāyai dāsyati, and then lohakārī is one who's an iron make up but the lady there lohakārī will become lohakāryai dāsyati. yuvatī yuvatai dāsyati, kasyai yuvatai dāsyati? etasyai yuvatai dāsyati. uttamam. bhavatī bhavatyai dāsyati. alright. So, I thought I'll just give you one or two words here once, one or two for the third and one or two for the fourth so that you can hear the difference here. So, let's say I go with I go with the daughter how would you say I go with this daughter? So, I aham this daughter etayā putryā I go gacchāmi uttamam. one bits the next one but for the fourth case. So, I give my book to the to the editor so the word for editor here is sampādikā I give aham or I will give aham dāsyāmi to the editor aham sampādikāyai dāsyāmi kim dāsyāmi mama pustakam uttamam. So, let's move on to the next one which is kutaḥ and we see that kutaḥ is the generic question more specific one is kasyāḥ so kasyāḥ āgatavān āgatavātī from where did you come or masculine or feminine there. tasyāḥ vaidyaśālā is a doctor's place which is the hospital tasyāḥ vaidyaśālāyāḥ āgatavān āgrā tasyāḥ āgrāyāḥ āgatavān, yātrā tasyāḥ yātrāyāḥ āgatavān, nagarī tasyāḥ nagaryāḥ āgatavān. Let's do with etasyāḥ this time so dillī etasyāḥ dillyāḥ āgatavān and ṭalī etasyāḥ ṭalyāḥ

āgatavān or āgatavatī uttamam. Let's move on to the next one and what if you observe here is that the the word for mission is exactly the same so the fifth and the sixth cases have the same word there. so kasyāḥ asti? so vaidyaśālāyāḥ asti. so, etasyāḥ vaidyaśālāyāḥ asti. of whom kasya auśadham asti whose medicine or kasyāḥ auśadham asti whose medicine is this? etasyāḥ vaidyaśālāyāḥ auśadham asti. but I have not filled it in this so that you can then fill it up as you are learning the language and practicing with it with different kinds of words there. So, I've kept it I've only kept the skeleton here and what I'd like you to do is to like try and build the story around it. So, if you have etasyāḥ vaidyaśālāyāḥ asti. It is of this hospital then in your mind think of what all could be related to the hospital. ask a question and answer accordingly. Let's go āgrā so āgrāyāḥ asti. āgrāyāḥ kim prasiddham famous asti āgrāyāḥ Taj Mahal is of course their, piṭhā piṭhā is a sweet which is very famous in agra. So, āgrāyāḥ piṭhā asti uttamam. yātrā yātrāyāḥ asti, nagarī nagaryāḥ asti, dillī dillyāḥ asti, ṭalī ṭalyāḥ asti, uttamam. So this I think you are more less familiar with it because we've done quite a lot of practice around that but again try and make some words for yourself some sentence and see if you can translate them as well. Let's move onto the next one and this is the seventh case or the locator and here the question is kutra the being one of the generic questions and kasyām more specifically to the related to the word in the feminine here the pronoun in the feminine so kasyām bhaviṣyati? where will it be? tasyām sabhā, sabhā sabhāyām tasyām sabhāyām bhaviṣyati. kutra bhaviṣyati? tasyām peṭikāyām bhaviṣyati, kolkātā kolkātāyām bhaviṣyati, kūpī becomes kūpyām uttamam. so we'll do it with etasyām so kūpyām bhaviṣyati etasyām kūpyām bhaviṣyati, yoginī yoginyām bhaviṣyati, vārāṇasī vārāṇasīyām

bhaviṣyati uttamam. May be we'll just one quick exercise on that so I'd like you to say the flower will be in the box. the flower will be in that box. so the flower puṣpam will be bhaviṣyati in that box so that is tasyām peṭikā peṭikāyām uttamam. So, tat puṣpaṁ tasyām peṭikāyām bhaviṣyati uttamam. so let's look at the final vocative case so here we have the word gāyikā and what happens to that he gāyike and you can imagine addressing her after a show is completed. So, you would say he gāyike api sarvaṁ kuśalam, then krīḍikā players who imagine after a tough match or something like that he krīḍike api sarvaṁ kuśalam, rakṣikā rakṣnam karoti. kim karoti? rakṣnam karoti. So, an emergency situation how would you address her in Sanskrit? he rakṣike atra śīghram āgacchatu. Next, the daughter you have something to give her to do. So, putrī what would you say? he putri atra śīghram āgacchatu. And, a young woman yuvatī you won't go out with her or do some action activity with her and you wanted to hurry up so he yuvati atra śīghram āgacchatu. So, what I'd like you to I want to encourage you to do here is to really try to put it in a context and that putting it in a context and applying Sanskrit will make it real for you and once it is real it is a better chance of staying in your system. so let's see what happens now we put it all together we'll do a quick recap of that so we have kā kām kayā so we are going to go down vertically there all right so we're gonna go down this vertically here so kā kām kayā kasyai kasyāḥ kasyāḥ kasyām uttamam. what happens to sā sā tām etayā or tayā tasyai tasyaḥ tasyaḥ tasyām uttamam. moving on to the word then ending with ā ambā ambām ambayā ambāyai ambāyāḥ ambāyāḥ ambāyām and he ambe and finally for the feminine ī-kāra one their, we have sahodarī so it becomes sahodarī sahodarīm sahodaryā sahodaryai sahodaryāḥ sahodaryāḥ sahodaryām he sahodari now let's look at a verse here we have namaste śārade devi kāśmīrapuravāsini | tvāmahaṁ prārthaye nityaṁ vidyādānaṁ ca dehi me || so here we have namaste whom śārada is the goddess sarasvatī but here we say śārade because we are saluting her so it becomes the vocative there so śārade devī is the normal word but devi because again it's an invocation kāśmīrapuravāsini becomes puravāsini tvāmahaṁ to you I prārthaye worship nityaṁ every day vidyādānaṁ so vidyā as you can see here again has a combination like that but that can also be written in that manner okay vidyādānaṁ ca dehi me, give me that okay. so let's just say that once more, namaste śārade devi kāśmīrapuravāsini | tvāmahaṁ prārthaye nityaṁ vidyādānaṁ ca dehi me || this is a verse that is often recited before we begin our studies to invoke the blessings of the goddess of knowledge it basically is a way to open up the mind and be in a receptive frame of mind. So, I thought I will tell you a story because after all this is also has a spoken Sanskrit course

tarhi aham ekām kathāṁ vadiṣyāmi | bhavantaḥ samyak śṛṇvantu | ekaḥ bhikṣukaḥ āsīt | bhikṣukaḥ kim karoti? bhikṣāṭanaṁ karoti | saḥ pratidinaṁ grhaṁ grhaṁ gatvā bhikṣāyāḥ yācanaṁ karoti | bhikṣāyācanaṁ is asking for or begging for food. pratidinaṁ karoti sma | mandaṁ mandaṁ tasya kiñcit dhanasaṁgrahaḥ abhavat | kim abhavat? dhanasaṁgrahaḥ he collected some money dhanam saḥ ekasmin ghaṭe sthāpitavān kutra sthāpitavān? ekasmin ghaṭe sthāpitavān | anantaram saḥ cintitavān | aham kāśīnagaraṁ gamiṣyāmi | kutra gamiṣyati? kāśīnagaraṁ gamiṣyāmi | tatra viśvanāthasya darśanaṁ kariṣyāmi | kim kariṣyati? viśvanāthasya darśanaṁ karoṣyati | anantaram aham gaṅgāyām snānaṁ kṛtvā punaḥ grhaṁ āgacchāmi | kim cintitavān? gaṅgāyām snānaṁ

kṛtvā punaḥ gr̥ham āgacchati iti cintitavān | saḥ kāśīnagaram gacchati athavā kāśīm gacchati | kāśyām saḥ gaṅgātīram gacchati | kutra gacchati? gaṅgāyāḥ tīram gacchati | saḥ gaṅgāyām snānam kartum icchati sma | kim kartum icchati sma? gaṅgāyām snānam kartum icchati sma | kintu saḥ cintitavān aham yadi snānārtham gacchāmi | mama ghaṭam ko'pi corayiṣyati | kim cintitavān? aham yadi snānārtham gacchāmi ko'pi mama ghaṭam corayiṣyati iti | ataḥ aham gaṅgāyāḥ tīre saikate ekam śivaliṅgam kariṣyāmi | kim kariṣyati? śivaliṅgam kariṣyati | kintu tatpūrvam saḥ saikate khananam kṛtvā ghaṭam sthāpayitvā tasya upari ekam śivaliṅgam kṛtavān | kim kṛtavān? saikate khananam kṛtvā ghaṭam sthāpayitvā tasya upari śivaliṅgam kṛtavān | śivaliṅgam kṛtvā niḥsaṅkocam snānārtham gatavān | niḥsaṅkocam without any hesitation snānārtham gatavān | anyaḥ ekaḥ yātrikaḥ āgacchati | saḥ paśyati | ekaḥ janaḥ snānam karoti gaṅgātīre saikate ekam śivaliṅgam asti | saḥ cintayati | aho kāśīnagare ekaḥ sampradāyaḥ asti | gaṅgāyām snānapūrvam ekam śivaliṅgam āvaśyakam iti | athavā ekasya śivaliṅgasya racanā āvaśyakī iti | kim cintayati? kaḥ sampradāyaḥ? gaṅgāyām snānasya pūrvam ekasya śivaliṅgasya racanā āvaśyakī ataḥ yātrikaḥ ekam śivaliṅgam karoti snānārtham gacchati | anyaḥ yātrikaḥ āgacchati paśyati | janadvayam snānam karoti śivaliṅgadvayam asti | aho kāśīnagare ekaḥ sampradāyaḥ asti | snānapūrvam śivaliṅgasya racanā āvaśyakī iti | saḥ api śivaliṅgam karoti snānārtham gacchati | evam bahu janāḥ āgacchanti | ke āgacchanti? bahu janāḥ āgacchanti | pratyekaḥ śivaliṅgam karoti snānārtham gacchati | kim bhavati pratyekaḥ śivaliṅgam karoti snānārtham gacchati | bhikṣukaḥ snānam samāpya vahiḥ āgacchati | kim karoti? snānam samāpya vahiḥ āgacchati | saḥ cintayati snānam abhavat viśvanāthadarśanam abhavat idānīm aham ghaṭam svikṛtya gr̥ham gacchāmi iti | saḥ vahiḥ āgatya paśyati | gaṅgāyāḥ tīre atra śivaliṅgam tatra śivaliṅgam anyatra śivaliṅgam sarvatra śivaliṅgāni santi | tadā saḥ svamastake hastam datvā rodanam karoti | gaṅgāsaikataliṅgeṣu naṣṭam me tāmrahājanam | ityukte gaṅgāyāḥ saikateṣu, in the sands of the gaṅgā, mama ghaṭam naṣṭam athavā mama ghaṭaḥ naṣṭaḥ abhavat iti bahu duḥkhena saḥ gr̥ham gatavān | eṣā kathā uttamā kathā asti andhaparamparānyāyasya pradarśanārtham | So, this is an excellent story to depict the maxim that we had seen on the following of traditions blindly. astu | tarhi etayā kathayā vayam agre paśyāmaḥ | let's see what comes ahead so there's this beautiful quotation by Dr. Manmohan Singh where he says that 'Like the great civilization of India Sanskrit does not belong to any particular race sect or religion it represents a culture that is not narrow in sectarian but open tolerant and all embracing the open minded seers and thinkers who spelt out the vision and philosophy in the sacred Vedas and the Upanishads were able to balance the opposites in their life and in philosophy it is this spirit of liberalism and tolerance embedded in Sanskrit that we must inculcate in our present day life.'

So, here are some references that were used for the class punarmilāmaḥ. So, you had an opportunity to learn a few new words today and declensions. So, all the best for the practice. shubhamastu.