

Intermediate Level of Spoken Sanskrit

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Lecture 45: Summary and Conclusion

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 priyamitrāṇi tarhi adya yusmākaṁ saṁskṛtavargasya antimakakṣā asti. So, today is the last class of our Sanskrit course that we've been studying together and etāvātparyantam vayanā bhinnabhinna śabdānām rūpāṇi dhātunām rūpāṇi ca apaśyāma. So, we've looked at different word forms and verb forms together kincit upasargānām paricayaḥ abhavat sandhiḥ sandheḥ api paricayaḥ abhavat in we were introduced to the upasarga very briefly and also to the sandhi a little bit and adya vayanā asmākaṁ pāthyakramasya sankṣepena punaḥ smaraṇam karisyāmāḥ. So, we'll do a brief overview of the course content today. So, today's lecture which is lecture number 45 will be a summary and conclusion and in this there will be a summary of the course content I'll do a revision and practice of the dhāturūpas and I'll introduce to a verb conjugation table along with the song and then I'll do a practice of the śabdarūpa and also do an introduction of her noun declension songs in fact there'll be two small songs in that and then there'll be a building of the vocabulary. So, moving on to the dhāturūpasāraṇī song that. So, this particular song has been composed by my teacher dr. Narendra whom I fondly referred to as Narendra Arya. So, he has through his research try to evolve this soul where he's put together their different endings of the verbs. So, I'll take you through it slowly and I invite you to repeat after me adya śvaḥ ārya hyaḥ vidhipūrvakam, āmi āni am yam e ai e ya, āvaḥ āva āva eva he hai hi hi, yūyam tha ta dhve dhvam, yūyam tha ta dhve dhvam, tvaṁ si s se sva thās, āmi āni am yam e ai e ya, āvaḥ āva āva eva he hai hi hi, nti ntu n yuḥ te nte ntām nta ran, ti tu t saḥ te tām ta, yūyam tha ta dhve dhvam, yūyam tha ta dhve dhvam, tvaṁ si s se sva thās, and then tas tām tau ete etām eyātām, thas tam yuvām ethe ethām eyāthām, yūyam tha ta dhve dhvam, tvaṁ si s se sva thās, are together now me āmi āni am yam e ai e ya, āmi āni am yam e ai e ya, ever āvaḥ āva āva eva he hai hi hi, āvaḥ āva āva eva he hai hi hi. So, that was quite a funny song in itself let's move on I have the same song in another format if you would like to try and follow it according to the Devanagari script the transliteration is written just below it moving on. So, I'll introduce you to the table where this particular song gets explained. So, if the Seas try to summarize the verb forms for the ātmanepadī and the parasmaipadī verb endings evoke conjugations. So, this is how it says he says āmi āni am yam. So, before that I'll just take you to the song once. So, it says adya śvaḥ ārya hyaḥ vidhipūrvakam and that's what you find in the table here adya śvaḥ ārya hyaḥ vidhipūrvakam the different tenses and the moons. So, adya śvaḥ and the difference for the śvaḥ is that an iṣya gets added ārya is for the ājñā, śvaḥ is for the anadyatana-bhūta and you see that an earl gets added there and for the vidhi is a vidhi-liṅ that we've seen and there is an a that gets added for the main to the main verb. So, see it starts with āmi āni am yam. So, that's what you see here. So, adya aham gacchāmi, adya aham gacchāmi śvaḥ gamisyāmi, aham gacchāni kim, hyaḥ aham āgaccham, aham gaccheyam, astu? and then he has put aham in brackets. So, that because it's not mentioned explicitly in the song. So, e ai e ya. So, let's take the verb vartate. So, varte aham adya varte then ārya aham vartai and then śvaḥ avarte and then vidhipūrvakam avarteya, astu? So, not avarteya for the vidhi varteya moving on. So, similarly our āvaḥ āva āva eva he hai hi hi. So, we've seen because you're also familiar with dhāturūpa you will see that it will this particular form here will help you remember the verb endings for the parasmaipadī as well as for the ātmanepadī and for the vayanā it gets replaced with the āvam, āvaḥ will get replaced āmaḥ, uttamam and then yuyamtha, ta. So, yuyam gacchatha, adya gacchatha future and then gacchata is for the ājñā and then dhve dhvam. So, vartadhve will be for the adya yuyam vartadhve

and vartadhvam will be further will be further but ātmanepadī and then si s. So, si adya gacchasi and for the ājñā it is gacchas okay. So, nothing there and then again āgacchaḥ. So, that it becomes a visarga there and then se sva thās. astu? that could be further ātmanepadī and then nti ntu n yuḥ te. So, if you put that. So, this te is again he has included the pronoun but at the end there all right. So, if you look at the song you'll see it nti ntu n yuḥ te okay. So, the te is there and then nte ntām nta ran that's for the ātmanepadī and then ti tu t tas tām tau okay. So, we'll see there is ti tu t. So, that tu will go for the saḥ and then saḥ and then tas tām tau. So, the tau becomes tas. So, when we're saying tas the certain

into visarga and then tām is gacchatām etc etc astu? and then we have ete etām eyātām. So, ete is for the vartamānakāla for the duel and etām we also for the ājñā and the duel and eyātām is for the vidhi-liṅ and then we have yuvām thas tam. So, thas becomes śvaḥ yuvām gacchathas and then gacchatam for the ājñā and then we have yuvām ethe ethām eyāthām that's for the yuvām he has put it in that column there astu? So, having done this now you will be in a better position to sing the song. So, let's do it together adya śvaḥ ārya hyaḥ vidhipūrvakam, āmi āni am yam ,e ai e ya, āvaḥ āva āva eva, he hai hi hi, yūyaṁ tha ta, dhve dhvam repeated yūyaṁ tha ta, dhve dhvam, tvam si s , se sva thās and then we repeat the refrain and then let's move on then nti ntu n yuḥ te, nte ntām nta ran. So, it's not. So, easy to pronounce but you can say together then ti tu t saḥ, te tām ta yūyaṁ tha ta dhve dhvam etc it goes on then tas tām tau, ete etām eyātām. So, the thing is basically when you look at the table you'll be able to figure them out and then thas tam yuvām , ethe ethām eyāthām and then yūyaṁ tha ta dhve dhvam and it gets repeated astu? So, let's move on I'd like to next introduce you to the śabdarūpasāraṇī. So, here I have tried to make a table and put everything in. So, let's have a look at it and then we will see some songs related to this. So, I've tried to put a table in front of you where you can see all the different word forms that we've learned thus far in this particular course in one place and. So, let's I'll take you down that together but only one thing is as you've noticed that it is only in Devanagari and that's because I'm sincerely hoping that you have already picked up the script and if not this is a very good excuse for you to do so, astu? let's go through it. So, the question is kaḥ kau ke and then saḥ eṣaḥ for the masculine etau and ete now I just want to mention that when I'm saying it etau ete, e is in bracket can be kept aside and you can also do tau and te astu? So, wherever there is this eṣaḥ or etau for the etau mainly it that forms you can also represent it and you can use it to represent the that forms as well okay. So, here we have janakaḥ, Janakau, janakāḥ singular dual and plural jñānī, jñāninau, jñāninaḥ, bhavān, bhavantau, bhavantaḥ, dātā, dātārau, dātāraḥ, pitā, pītarau, pītarāḥ, not pitārau. So, it's different a little bit guruḥ, guru guravaḥ, kaviḥ, kavī kavayaḥ, astu? and then what happens to the feminine kā, ke, kāḥ becomes sā, eṣā, ete, etāḥ and then ambā ambe, ambāḥ, bhavatī, bhavatau. So, I've used the bhavatī to indicate the words ending with the long e, bhavatau, bhavatyāḥ, sīmā, sīmānu, sīmānaḥ, sarita, saritau, saritaḥ, mātā, mātārau, just like the word pitā, mātārau, mātāraḥ, dhenuḥ, dhenū, dhenavaḥ, matiḥ, matī, matayaḥ, uttamam. let's go onto the neuter. So, kim, ke, kāni becomes etat, ete, etāni and what happens to the word form there mitram, mitre, mitrāṇi, nāma, nāmanī and namnī or namnī and nāmāni then bhavat, bhavatī, bhavanti, dhātṛ, dhātṛṇī, dhātṛṇi and finally madhu, madhunī, madhūni and we have vāri, vāriṇī, vāriṇi, astu? So, what you notice in the neuter is that in the second for the dual case like madhu. So, it becomes madhunī. So, the last nī is long and in the plural it becomes madhūni this is a characteristic feature of the new Turkish and then we have on the side we have a table for the the verb forms and there you will see that it is there in the vartamānakāla and in the bhaviṣyakāla for the ātmanepadī words and then for the parasmaipadī words. So, in the ātmanepadī words I have not elaborated on the bhaviṣya because it follows the same patterns as the vartamānakāla. So, let's do it together vartate, vartete okay. So, the vaṛ is common for all the words they vartete, vartante, vartese, vartethe, vartadhve, varte, vartāvahe, and vartāmahe, uttamam let's move on I have also included the madhyamaḥ puruṣaḥ forms as well as the uttamaḥ puruṣaḥ. So, that you have the entire thing with you. So, we have tvam, yuvām, yuyam and aham, āvām, vāyam which can also be used with the other nouns that we see on the table let's go on to the second case which can the question that accompanies can be either kutra or the other kāra questions that are there. So, kam, kau, kān for the muscular answer tam, tau, etau, etān and then Janakam, janakau, janakān, jñāninam jñāninau, jñāninaḥ, bhavantam, bhavantau, bhavantaḥ, bhavantaḥ be careful there dātāram dātārau, dātṛn, pītaram, pītarau, pīṛn, gurum, guru, gurun, kavim, kavī, kavīn what happens to the feminine. So, we have kām, ke, kāḥ, etām, ete, etāḥ and then ambām, ambe, ambāḥ, bhavatīm. So, I've used the word bhavatī to indicate the ī long ī, bhavatīm, bhavatau, bhavatīḥ, sīmā becomes sīmānam, sīmānu, sīmnaḥ and then we have saritam, saritau, saritaḥ, mātaram, mātārau, mātṛḥ. So, very often you know the second you can identify the route by doing the second case of the word. So, the moment you have mātaram you can be sure that this is not an ā ending word otherwise it would have been mātām. So, so the second case is very very helpful to identify the root form of the word the last one is dhenum, dhenū, dhenūḥ, and we have matim, matī and matīḥ uttamam, moving on to the napuṁsakaliṅga a kim, ke, kāni answer etat, ete, etāni and what happens to the words mitram, mitre, mitrāṇi, nām, nāmanī, nāmnī, nāmāni, orna bhavat becomes bhavatī and bhavanti like a verb but it's not dhātṛ becomes dhātṛṇī and dhātṛṇi and madhu, madhunī and madhūni, vāri, vāriṇī, and vāriṇi, uttamam let's look at the verb forms here for the parasmaipadī vartamānakāla, vadati, vadataḥ, vadanti, vadasi, vadathaḥ, vadatha, vadami, vadavaḥ, vadamaḥ, uttamam and let's move on with some of the look at the madhyamaḥ puruṣaḥ, uttamaḥ puruṣaḥ. So, it's tvām or tvā, yuvām or vām, and yuṣmān or vaḥ for aham it becomes mām or mā, āvām or nau and asmān or naḥ. So, let's go on to the next case which is the third case and the typical question accompanying it is the katham, kena, kābhyām or kaiḥ. So, that works for the puṁliṅga and then napuṁsakaliṅga that's why I haven't repeated it. So, tena, tābhyām, taiḥ and the same thing I have repeated for the pronouns there but let's do the puṁliṅga words. So, janakena, janakābhyām, janakaiḥ, jñāninā, jñānibhyām, jñānibhiḥ,

bhavatā, bhavadbhyām, bhavadbhiḥ, dātrā or pitrā because after the second one they take on the same forms. So, pitṛbhyām or dātrbhyām, dātrbhiḥ, guruṇā, kavīnā. So, we see that they start taking on similar forms and kavibhyām, and kavibhiḥ or gurubhyām or gurubhiḥ and then for the feminine it is kayā, kābhyām, kābhiḥ and what happens tayā, tābhyām, tābhiḥ let's look at the words ambā, ambayā, bhavatyā, ambābhyām. So, when it's only the bhyām it means that you take the original word and you add the bhyām to it. So, bhavatibhyām uttamam and bhavatibhiḥ or ambābhiḥ. So, that could also be put into green because it's a plural. So, you can do that I'll put it into the PPT for you then sīmnā and that becomes sīmnambhyām sīmnambhyām mind you it is sīmnambhyām and not sīmnāmbhyām. So, sīmnambhyām and sīmnabhiḥ then saritā, saridbhyām, saridbhiḥ and mātṛā, mātṛbhyām, mātṛbhiḥ, dhenvā or matyā and it becomes dhenubhyām and dhenubhiḥ, astu? let's go on to the next one which is tena, tābhyām and taiḥ for the napuṃsakaliṅga and what happens mitreṇa, mitrābhyām, mitraiḥ, nāmnā, nāmnabhyām, nāmnabhiḥ, bhavatā, bhavadbhyām, bhavadbhiḥ, dhātrā, dhātr becomes dhātrbhyām, dhātrbhiḥ and madhunā or vāriṇā same become vāribhyām or madhubhiḥ okay. So, have interchange there and it takes on those forms what happens to the anadyatana-bhūta. So, we see bit further ātmanepadī becomes avartata, avartetām, avartanta, avartathāḥ, avartethām, avartatdhvam, avartai, avartāvahi, avartāmahi uttamam let's move on to the next case which is the force case and just before we do that I'd like us also to look at the madhyamaḥ puruṣaḥ. So, what happens in that case tvayā becomes yuvābhyām and yuṣmābhiḥ, uttamam and mayā becomes āvābhyām and asmābhiḥ, uttamam moving on kimaṛtham why. So, what happens there kasmāi, kābhyām, kebhyaḥ and then answer is. So, why answer being tasmāi, tābhyām, tebhyaḥ for the puṃliṅga as well as the napuṃsakaliṅga for the puṃliṅga of forms janakāya, janakābhyām, janakebhyaḥ, jñānine, jñānabhyām, jñānibhyām okay the root being jñānī. So, jñānibhyām, jñānibhyaḥ, bhavate, bhavadbhyām, bhavadbhyaḥ. So, in this case I've put in the vadbhyām but it doesn't matter but you can even keep the vad out and just do the bhyām that way then you have dātre or pitre becomes pitṛbhyām or pitṛbhyaḥ and then we have gurave or kavi here which is also a little of an error there. So, I'll just show you what has been there's been a slight overlooking there. So, it's not kaviye but it is kavaye. So, just take other i there astu? So, becomes kavaye, kavibhyām and kavibhyaḥ and moving on to the strīliṅga padānī. So, what happens tasyai, tābhyām, tābhyaḥ become ambāyai or bhavatyai, ambābhyām and ambābhyaḥ, sīmne, sīmabhyām, and sīmabhyaḥ, sarite becomes saridbhyām and saridbhyaḥ, mātṛe, mātṛbhyām and mātṛbhyaḥ, dhenvai or dhenave, matyai or mataye matibhyām, matibhyaḥ, astu? So, let's look at that neuter words the neutral question answer the pronouns for the thought was similar to the puṃliṅga us who will not look at that let's go on to the word forms themselves. So, we are mitrāya, mitrābhyām, mitrebhyaḥ, nāma, nāmne, nāmnabhyām, nāmnabhyaḥ, uttamam, bhavate, bhavate, bhavadbhyām, bhavadbhyaḥ, dhātre become dhātre or dhātrṇe, dhātrbhyām, dhātrbhyaḥ, and madhu becomes madhune, vāri vāriṇe, vāribhyām, vāribhyaḥ, uttamam it's for one of the parasmaipadī were verb forms here. So, avadat, avadatām, avadan, avadaḥ, avadatam, avadata, avadam, avadāva and avadāma and I just like to remind you once of the kriyātipatti-lṛṅ which is a combination of the bhaviṣya and bhūta. So, in this case it would become avadatate, avatiṣyata sorry avartīṣyata the ending will have to be like the bhūtakāla. So, avartīṣyata. So, varṣīṣyate in the bhaviṣyakāla and the passing avartata. So, avartīṣyata and what happens to the parasmaipadī. So, it becomes avadiṣyat avadiṣyat because it is avadat okay. So, that is the kriyātipatti-lṛṅ for us and then let's look at the āsmat yuṣmat forms of the you yuṣmat āsmat forms in that order. So, it becomes tubhyam or te, yuvābhyām or vām, yuṣmabhyam or vaḥ and for the āsmat that is mahayam or me, āvābhyām or nau and asmabhyam or naḥ, uttamam. So, quite a lot in there take your time this is just to take you it's like a real run through what we have studied thus far let's look at the next viśeṣyaḥ. So, what do we see here. So, kutaḥ from where and kasmāt, kābhyām or kebhyaḥ in the puṃliṅga. So, tasmāt, tābhyām or tebhyaḥ and then janakāt, janakābhyām, janakebhyaḥ, jñāninaḥ, jñānibhyām, jñānibhyaḥ, bhavataḥ, bhavadbhyām, bhavadbhyaḥ, dātuḥ, pituḥ, dātrbhyām, dātrbhyaḥ. So, wherever required have also included the ending of the now in itself okay that guroḥ or kaveḥ becomes gurubhyām, gurubhyaḥ or kavibhyām, kavibhyaḥ and then what happens to the feminine it becomes the question is kasyāḥ, kābhyām, kābhyaḥ becomes tasyāḥ, tābhyām, tābhyaḥ and then the forms of the words at ambāyāḥ or bhavatyāḥ, ambābhyām, ambābhyaḥ, sīmnaḥ, sīmabhyām, sīmabhyaḥ, saritaḥ, saridbhyām, saridbhyaḥ, mātuḥ, mātṛbhyām, mātṛbhyaḥ, uttamam, dhenvāḥ or dhenōḥ become dhenubhyām and dhenubhyaḥ, matyāḥ or mateḥ become matibhyām, matibhyaḥ, uttamam. So, now I'm I hope that you're also keeping up with the pace and your being able to say it along with me what happens to the napuṃsakaliṅga word become mitrāt becomes mitrābhyām, mitrebhyaḥ, nāma becomes nāmnaḥ, nāmabhyām, nāmabhyaḥ, bhavataḥ becomes bhavadbhyām, bhavadbhyaḥ, uttamam, dhātr becomes dhātuḥ or dhātrṇḥ, dhātrbhyām, dhātrbhyaḥ, madhu becomes madhunaḥ or vāri becomes vāriṇaḥ vāribhyām, vāribhyaḥ, uttamam what happens to the vidhi-liṅ for the ātmanepadī. So, we have varṣeta, varṣeyātām, varṣeran, varṣethāḥ, varṣeyāthām, varṣedhvam, varṣeya, varṣevahi, and varṣemahi let's move on to the yuṣmad and asmad forms. So, it is tvat becomes yuvābhyām and yuṣmat as what mat becomes āvābhyām and asmāt, uttamam let's move on to the next case or the ṣaṣṭhī vibhakti here. So, it is the question being kasya that's the generic one but it can it will take on the gender. So, kasya becomes kayoḥ and keṣām

answer tasya, tayoh, teṣām. So, some places you will see there is an e and some places there is no but. So, wherever there isn't you know that that is the alternative form there and. So, we have janakasya, janakayoh, janakānām, jñāninaḥ, jñāniyoh, jñāninām, bhavataḥ, bhavatoḥ, bhavatām, dātā becomes dātuḥ, pitā pituḥ, pitroḥ, pitṛnām, guru to the landing of the vowel and the nām, guru guroḥ, guṛvoḥ, guruṇām, kaveḥ, kavyoḥ, kavīnām, uttamam moving on to the strīlīṅga. So, kasyāḥ becomes kayoḥ or kāśām answer this tasyāḥ, tayoh or tāsām what happens to the words ambāyāḥ, ambayoḥ, ambānām similarly bhavati, bhavatyāḥ, bhavatyoh, bhavatinām, sīmnaḥ, sīmnoḥ, sīmnām, uttamam sarit becomes saritaḥ, saritoḥ, saritām. So, there's no nām here there's a tām here. So, next one mātuḥ becomes mātroh, mātṛnām, dhenu becomes dhenvāḥ or dhenoh and dhenvoh for the duel and dhenūnām, mati, matyāḥ or mateḥ and matyoh and matīnām what happens to mitram from the neutral word. So, mitrasya, mitroh, mitrānām, uttamam, nāman, nāmnaḥ, nāmnoḥ, nāmnām, bhavataḥ, bhavatoḥ, bhavatām, dhāṭṛ dhātuḥ or dhāṭṛṇaḥ, dhātroḥ or dhāṭṛṇoh and dhāṭṛnām, madhu, madhunaḥ or madhunoḥ or madhūnām and finally a vāri becomes vāriṇaḥ, vāriṇoh, vāriṇām, astu? So, as you can see I'm really literally running through the different forms and spelling it out for articulating them for you. So, that it's easier for you to follow along okay especially if you're not too familiar with the Devnagari and here I will look at the asmat yuṣmat first. So, yuṣmat asmat. So, tava, te and yuvayoh, vām also yuṣmākam or vaḥ for asmat mama or me, āvayoh or nau and asmākam or naḥ let's look at what happens to the verb. So, the verb in the vidhi-liṅ we had already looked at the ātmanepadam but I'll do it once more because it's not. So, common. So, varteta, varteyātām. So, ete etām eyātām remember that then varteran, vartethāḥ, varteyāthām, vartedhvam, varteya, vartevahi, and vartemahi, uttamam parasmaipadī, vadet, vadetām, vadeuḥ, vadeḥ, vadetam, vadeta, vadeyam, vadeva, and vadema the last two cases. So, we have the seventh case and the common fresh questions are kutra or kadā. So, they're located there. So, what happens here kasmin, kayoh or keṣu in the plural and then tasmin, tayoh and teṣu answer for the masculine janake, janakeyoh, janakeṣu, jñānini, jñāninoḥ, jñāniṣu, bhavat becomes bhavati, bhavatoḥ, bhavatsu, dāṭṛ becomes dātari or pitā pitṛ. So, you see it's the same form there dātyoh and dāṭṛṣu or pitṛṣu, gurou, guruvoh, guruṣu, kavau kavyoh and kavīnām, astu? this is another small oversight over there as I can see. So, it won't be kavīnām there it'll be kavīṣu. astu? next we have here are the feminine. So, which is kasyām, kayoh or kāsu becomes tasyām, tayoh or tāsu and in the words itself ambāyām, ambayoḥ, ambāsu, bhavatyām, bhavatyoh, bhavatiṣu then sīmni, sīmani, sīmnoḥ, sīmsu. So, you really have to you have to be familiar with the words okay there is a certain degree of guesswork that you can do but for some words you have to know the forms let's move on sarit become sariti, saritoḥ, saritsu, mātṛe becomes mātroh, mātṛṣu, dhenu becomes dhenvām here nau or dhenvoh then you have dhenuṣu and for mati, matyām, matou or matyoh in the duel and matiṣu there astu? let's go on to the next one which is the napuṃsakalīṅga word and that becomes mitre, mitroh, mitreṣu, nāma becomes nāmni, nāmni, nāmnoḥ, nāmsu, bhavat becomes bhavati, bhavatoḥ, bhavatsu, dhātā, dhāṭṛ becomes dhātari, dhāṭṛṇi and dhātroḥ, dhāṭṛṇoh and dhāṭṛṣu, madhu, madhuni, madhunoḥ, madhuṣu or vāriṇi, vāriṇoh, vāriṣu, uttamam let's go on to the ājñā here and what happens to the ājñā. So, in the ātmanepadam it is vartatām, vartetām, vartantām, vartesva, vartethām, vartadhvam, vartai, vartāvahai, vartāmahai, astu? So, looking at also the you yuṣmatd asmad. So, what is it for in you tvayi in the two of yuvayoh in many of you yuṣmāsu in in me mayi two of us āvayoh many of us asmāsu, uttamam. So, we've done quite a lot till there already let's move on to the final one the vocative case and we know that it sort of takes more or less replicates the first case but not always so you still need to know where it does and where it doesn't. So, he janaka, he janakau, he janakāḥ, he jñānin. So, the first case here is jñāni but here for the samvodhaṇam it is jñānin, jñāninau, jñāninaḥ, bhavan, bhavantau, bhavan or bhavān becomes bhavan in the samvodhaṇam okay bhavantau and bhavantaḥ, dātā becomes dātaḥ. So, again it changes there dātārau, dātāraḥ, pitaḥ, pitā becomes pitaḥ, pitarau, pitarāḥ. So, we see that the changes really in the first sorry ekavacanam where it is very different other than that it seems to follow the first case and the vocative are similar guru becomes guroḥ, gurū, guravaḥ, kavi, kave, kavī, kavayaḥ, ambā. So, ambe, ambe the two of them on the same and ambāḥ, bhavatī becomes bhavati short bhavatau and bhavatyāḥ, sīman, he sīman, he sīmanau, and he sīmanaḥ and sarit become saritau, saritaḥ, mātāḥ become mātārau, mātāraḥ, dhenu becomes dhenū and dhenuvaḥ, matiḥ becomes mate, matī, matayaḥ let's go on to mitra. So, he mitra, mitre, he mitrāṇi, uttamam, nāma or he nāman becomes nāmanī or nāmni, nāmni, bhavat, bhavat, bhavatī, bhavanti, dhāṭṛ becomes he dhāṭṛ, dhātāḥ, he dhāṭṛṇi and he dhāṭṛṇi, madhu become madhu, he madhu, he madho, madhunī or madhūni and vāri, vāre become vāriṇi, vāriṇi, uttamam let's look at the lot there. So, what happens there you have vadatu, vadatām, vadantu, vada, vadatam, vadata, vadāni, vadāva, vadāma. So, this is all there for the this was for the parasmaipadī. So, having said this we've done a nice overview of all the word forms that we've looked at in this particular lesson having done this I would say let's move on I'll do a conversation with you we'll try and utilize many of these forms that we've seen here.

namaste ārye!

namaste pīyūṣa! asmākam saṃskṛtavarge ke ke vartante?

asmākaṃ saṃskṛtavarge

jñānavantaḥ pitarāḥ vartante | dayāvatyāḥ mātaraḥ vartante | bahavaḥ bhrātaraḥ api vartante |

astu |

bhavatī tān tāḥ ca kiṃ vadati?

aham tān janakān tān pitṛn, tāḥ mātṛ utā tāḥ ambāḥ śīsūn ca saṃskṛtaṃ vaktuṃ prerayāmi | astu | idānīm asmākaṃ vargasya aṣṭa saptāhāḥ abhavan | tatra bhavataḥ taiḥ saha kīdrśaḥ anubhavaḥ abhavat?

taiḥ chātraiḥ saha aham ānandena santoṣeṇa ca avarte |

uttamam | astu | idānīm aham tadarthaṃ vargaṃ ruciraṃ kartuṃ, aham vayaṃ militvā tebhyaḥ kathāḥ aśrāvayāva | subhāṣitāni apāthāyāva | naiva?

ām | avaśyam | śvaḥ asmākaṃ saṃskṛtavargasya antimaḥ kāryakramaḥ bhaviṣyati kim?

ām | tadarthaṃ tebhyaḥ chātrebhyaḥ vayaṃ kīdrśa-kāryakramān pratikṣituṃ śaknumaḥ?

tarhi śṛṇotu ārye | prathamatayā sarve saṃskṛtasya chātrāḥ asmākaṃ saṃskṛtasya chātrāḥ tatra varteran |

varteran utā bhaveyuh

bhaveyuh |

satyam | varteran |

vayaṃ tebhyaḥ pitṛbhyaḥ kathāḥ apekṣituṃ śaknumaḥ |

athavā teṣāṃ anubhava-kathanamapi |

anubhava-kathanamapi apekṣituṃ śaknumaḥ | mātṛbhyaḥ gītāni apekṣituṃ śaknumaḥ | bhrātrbhyaḥ nāṭakāni apekṣituṃ śaknumaḥ |

astu | astu, uttamam | tarhi teṣāṃ kṛte, teṣāṃ kṛte vayaṃ ito'pi kiṃ kartuṃ śaknumaḥ? ito'pi saṃskṛtaṃ pāṭhayituṃ kathaṃ śaknumaḥ vayaṃ?

saṃskṛtavardhanārthaṃ teṣu chātreṣu utsāhvardhanaṃ tu kartavyam prathame |

astu | tarhi yuṣmākaṃ utsāhvardhanārthaṃ vayaṃ ito'pi saṃskṛtaṃ dātuṃ prayatnaṃ kariṣyāmaḥ bhinna-bhinna-rītyā vayaṃ yathāśakyam vayaṃ dātuṃ śaknumaḥ | tena bhāratasya ujjīvanaṃ bhavatu | saṃskṛtasya ujjīvanaṃ bhavatu | viśvasya ujjīvanaṃ ca bhavatu- iti prārthayāmaḥ | śubhaṃ bhavatu |

śubhaṃ bhavatu |

So, I'd like to introduce you to two other songs by Narendra Arya on the śabdarūpānī where he has talked about the different endings for the ekavacanam and the bahuvacanam. So, again it's a little incomprehensible like the previous one but I would really recommend that you take up the book speak sons for the easy way and you will see how he utilizes it in the tables there. So, here it goes so it is:

aham tvam saḥ sā ayam iyam, ayam iyam is a replacement for etat. so that's the words that he has used we haven't looked at it too much really but you if you look at this you learn those forms as well so I'll say it and you repeat after me

aham tvam saḥ sā ayam iyam, ayam iyamaḥ | asmi asi |

mām tvām taṃ tām imam imām, am | pṛccha vada |

mayā tvayā tena tayā, ina yā nā | kiṃ kṛtam

mahyam tubhyam tasmai tasyai, āya yai ne | dehi namaḥ |

mat tvat tasmāt tasyāḥ, āt yāḥ naḥ| param vada|

mama tava tasya tasyāḥ, sya yāḥ naḥ| nāma vada|

mat tvat tasya tasyāḥ, uḥ eḥ oḥ| kim icchasi

mayi tvayi tasmin tasyām, o yām ni| jvalati agniḥ|

so again as you can see it's not very easy but you recognize a lot of words there so he basically says that if you do aham blakaH asmi. etc tvaM saH aH is symbolic of the word endings with the A we have seen our II they will take on those forms then in the second case what happens mAm vad mAm pR^icCha ask me or tell me and then tvām taḥ tāmimam imāmand then vada and then am is a generic one so guru gurum kavi kavim etc so um seems to be common in all of them then you have the third case where he says mayA so may AkiM kR^itam this is a form that we didn't really learn but it is the form of the karmavAcyam asking how did I do this okay how how was it done by me and the instrumental thing in that case so mayā tvayā tena tayā, ina yā nā| kim kṛtam what has been done by me and then it the inner is what bAlaka ena bAlakenaambA ambayA and then nAmuninA gurunA as we were looking at mahyaḥ tubhyaḥ tasmai tasyai,| dehi namaḥ|all these words you are familiar with they he nama so when you're using the dative dehi mahyaM dehi

tubhyaM namaH etc you used the dative and then āya yai neso āya you've seen is for the bAlaka bAlakAya ambA ambAyai and ne so ne becomes gurave otherwise it becomes like j~nAnine for example there. so from the fifth mat tvat tasmāt tasyāḥ āt yāḥ naḥ. So, from param vada. So, here in this case he says say after me okay and then āt we know palkā ambāyāḥ and naḥ jñāninaḥ etc. okay then we are then we have mama tava tasya tasyāḥ, sya yāḥ naḥ. So, mama tava nāma vada. So, it goes with nāma vada tava nāma vada and you can make many sentences using just the song alone sya yāḥ naḥ just like the fifth case there then again he does the fifth one he says mat tvat tasya tasyāḥ, uḥ eḥ oḥ. So, you recognize that yes. So, uḥ eḥ for the word like guru then it becomes guroḥ and then eḥ and then oḥ, astu? So, uḥ if the uḥ was pituḥ not forget over. So, much the oḥ is for the guroḥ etc and eḥ kaviḥ kaveḥ, uḥ pituḥ was like pituḥ, pituḥ becomes pitṛḥ astu? kim icchasi. So, what do you want from these people huh and then mayi tvayi tasmin tasyām, in me in you in him in him o yām ni. So, we if you look at the words again the table that we've done you will see that these are the recurring endings after the bhakti is there astu? and what he has put there is jvalati agniḥ means fire burns in me in us etc in me in you in the singular. let's move on to the next song which is the song for the plural so it goes this way and again I invite you to repeat after me

yūyaḥ vayaḥ te tāḥ ime imāḥ

yuṣmān asmān tān tāḥ imān imāḥ||

yuṣmābhiḥ asmābhiḥ taiḥ tābhiḥ ebhiḥ ābhiḥ

yuṣmabhyam asmabhyam tebhyaḥ tābhyaḥ ebhyaḥ ābhyaḥ||

yūyaḥ vayaḥ te tāḥ ime imāḥ

yuṣmat asmat tebhyaḥ tābhyaḥ ebhyaḥ ābhyaḥ

yuṣmākam asmākam teṣām tāsām eṣām āsām||

yūyaḥ vayaḥ te tāḥ ime imāḥ

yuṣmān asmān tān tāḥ imān imāḥ|| moving on

yuṣmāsu asmāsu teṣu tāsū eṣū āsū

aiḥ bhiḥ ebhyaḥ nām eṣū ām ca su||

yūyaḥ vayaḥ te tāḥ ime imāḥ

yuṣmān asmān tān tāḥ imān imāḥ||

okay so the end the tune got a little confused but I have given you the website here where Noreen Ravi has put up all his songs and all you can fall back on those to be able to listen to the original tune he's got some dancing and etc in that

house is very interesting basically again you see that they're all the plurals here and you tvaṁ tāḥ imāḥ that's for the words I am and yūyaṁ and then taiḥ tābhiḥ ebhiḥ ābhiḥ seen that. So, for the third bālakāi bālikābhiḥ and ebhiḥ ābhiḥ. So, these words get added on to the different word endings and similarly you have ebhyaḥ ābhyaḥ that come in. So, bhyaḥ is what we commonly find a for the masculine kind of were masculine neuter was ābhyaḥ for the feminine words generally there's no absolute rule there but this because he's try to do a summary of observation of patterns in the song similarly ebhyaḥ ābhyaḥ and here we have eṣāṁ āsāṁ four different words there and then we have eṣu and āsu and then we have different aiḥ bhiḥ ebhyaḥ nām. So, nām is the common one that we know and then we have eṣu and ām ca etc okay ca and su, su is also we get instead of the su, astu? So, yuṣmābhirasmābhistaistābhirebhirābhiḥ tebhyaḥ ebhyaḥ ābhyaḥ iti sandhim kṛtvā paṭhanīyam. okay so we need to do the Sandhi when you're singing that out there astu. so again I'll leave this for you to explore and try and figure it out for yourself again. with this let's do a song I thought this was a nice song to end this class with so it's a song from SanskritabhAratI, but I'll sing it and I invite you to repeat after

saṁskṛtena sambhāṣaṇaṁ kuru", jīvanasya parivartanaṁ kuru

yatra yatra gacchasi paśya tatra saṁskṛtaṁ

saṁskṛteḥ saṁrakṣaṇaṁ kuru" ||

saṁskṛtena sambhāṣaṇaṁ kuru", jīvanasya parivartanaṁ kuru|

jīvanasya lakṣyamasti kim?

jīvanasya lakṣyameva saṁskṛtasya vardhanaṁ|

sphūrtirasti, tatra prītirastiḥ

sphūrtirasti, prītirastiḥ saṁskṛtasya vardhane |

jijīviṣāma saṁskṛtāya rakṣayāma saṁskṛtiṁ

samarpayāma saṁskṛtāya jīvanam"||

saṁskṛtena sambhāṣaṇaṁ kuru", jīvanasya parivartanaṁ kuru|

moving on.

jāgryāma vayaṁ prerayāma

jāgryāma prerayāma sarvahindusodarān

sampibāma vayaṁ pāyayāma

sampibāma pāyayāma saṁskṛtāmṛtaṁ sadā|

deśahitacintanaṁ vinā yasya jīvanam

vyarthamiva tasya garhyājīvanam" ||

saṁskṛtena sambhāṣaṇaṁ kuru", jīvanasya parivartanaṁ kuru|

aikyamastu acalabuddhirastu

aikyamastu acalāstu saṁskṛtābhīmāninām |

dhīratāstu naiva bhītirastu

dhīratāstvabhītirastu māstu udāsīnatā

māṭṛbhūmisevanam dīnadalitarakṣaṇam

saṁskṛtapracāra eva jīvanam

saṁskṛtena sambhāṣaṇaṁ kuru", jīvanasya parivartanaṁ kuru|

yatra yatra gacchasi paśya tatra saṁskṛtaṁ

saṁskṛteḥ saṁrakṣaṇaṁ kuru" ||

saṁskṛtena sambhāṣaṇaṁ kuru",

so just a brief overview that speak Sanskrit change your life wherever you go see Sanskrit protect this language what's the goal of life jīvanasya lakṣyameva saṁskṛtasya vardhanam it's very simple so you should be able to figure this out by now then sphūrtirasti there is energy there is pretty there is love a sphūrtirasti prītirastiḥ saṁskṛtasya vardhane. So, when you teach this there is a lot of love that grows jijīviṣāma saṁskṛtāya rakṣayāma saṁskṛtiṁ is with him we make sense with alive again and protect the culture samarpayāma saṁskṛtāya jīvanam will give her life for Sanskrit jāgryāma will awaken people vyaṁ prerayāma will encourage them jāgryāma prerayāma sarvahindusodarān. So, there are so this was a song meant for the Indian subcontinent but here the word Hindu is not in the strict fundamentalist sense here he knew your means all those with the open spirit who believed in so many other fundamental things of the the joys of existence etc etc so don't take the word Hindu very literally very religious sense here it's an invitation for all open-minded open spirited people to join sampibāma we are drink vyaṁ pāyayāma will make you drink sampibāma pāyayāma will drink and will make you drink saṁskṛtāmṛtaṁ sadā this immortal nectar of Sanskrit deśahitacintanaṁ that internal need to think about the well-being of the country vinā yasya jīvanam without which life itself is vyartham life is useless and that was that life is got him not with any much value aikyamastu let there be oneness acalabuddhirastu let there be a steady mind aikyamastu acalāstu saṁskṛtābhīmāninām now those who study sons with let them have this kind of a mind dhīratāstu let there be patience naiva bhītirastu. So, don't be afraid so this is a fantastic song because Sanskrit does require some courage at the end so people hold on don't be afraid dhīratāstvabhītirastu māstu udāsīnatā let there not be any discouragement or sorrow in Anita at any time mātṛbhūmisevanam so working for the upliftment of the nation of the motherland dīnalitarakṣaṇam and protection of the poor and the downtrodden saṁskṛtapracāra eva jīvanam. So, this is a real Sanskrit missionary song where it says the the spreading of Sanskrit is the goal of life astu? So, I love this tune and so I thought I'd share it out for you the many words that you can recognize practise the tune is very invigorating as well okay so with these few words I thought I'll end with this beautiful powerful quotation by the mother from the shermanoo ashram where she says what's the role of India and the future of the world and she says,

There must be a group forming a strong body of cohesive will with the spiritual knowledge to save India and the world. It is India that can bring truth in the world. By manifestation of the divine Will and Power alone India can preach her message to the world and not by imitating the materialism of the West. By following the divine Will India shall shine at the top of the spiritual mountain and show the way of truth and organise world unity.

so when she's saying she's talking about India here she's also talking referring to the fact that there is a lot of deep knowledge that is there in the subcontinent which is universal and for everybody to benefit from and grow as individuals as a collective as a better people in the in a better world so here are the references and like I told you there is a site a sriurobindo ashram sanskrit which is where you can find some of these songs that I have presented today along with the greater explanation there and then there is the the quotation etc you can find from here so finally saṁskṛtajīvanamastu vaḥ. saṁskṛtajīvanamastuis not just that let your life be full of Sanskrit but let it also be saṁskṛta as in cultured and cultivated and enriched so dhanyavādaḥ | saṁskṛtam avaśyaṁ vadantu | saṁskṛtajīvanam kurvantu |