

Intermediate Level of Spoken Sanskrit
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Lecture 09 _ Introduction of the firstperson pronoun in the dual form_ Part 1

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. yuṣmābhiḥ saha punarmilānena mahān santośḥ abhabat. So, a great pleasure meeting with you again. In the classes so far, we have looked at the plural of the first and second persons in all the declensions and now we are familiar with I hope you've done the practice and that you're familiar with being able to apply these forms in your conversation at different levels. so, in our next lesson which is the less lecture no. 9, we are going to be looking at an introduction of the first person pronoun in the dual form and in this lesson we are going to do this introduction to the form of *asmat* which represents the first person pronoun and *yuṣmat* you pronoun. You are going to have an introduction to that as well in the *ḍvivacanam*, so, *ḍvivacanam* or in the dual form and but the focus in this particular lesson is on learning the *ḍvivacanam* or the dual form for the first person pronoun. now we will also then do a revision of the *dhāturūpa* because as we have been seeing that we are looking at some verbs which have a slightly different way of conjugation and we are going to practice some of that and following that we will also do a little practice with the causative form or the *ṇich* and then building off the vocabulary but here because the emphasis is really on learning the dual of the pronouns the first and second person pronouns the building did not focus that much on the building of vocabulary but new words are being added in every lesson. So, please make sure that you're integrating them in your own vocabulary okay. So, we've also been looking at some of the Sandhi forms, So, I've just very briefly introduced you to some of these phonetic combinations that we know as Sandhi that will be part of the literature study that we will be doing through the *subhāṣitas*, the *Gītā shlokas* etc. So, let's move on we'll have a conversation with *pīyūṣ* and we will be using the same conversation that we have been doing in the previous lessons with a change of the dual form for the pronouns here. So, let's have a look at it and see if you can follow along. *hariḥ om pīyūṣa! parīkṣā katham abhavat? eṣā kā?*

namaste ārye! parīkṣā samyak abhavat| eṣā mama sahapāṭhinī dolon asti|

uttamam, yuvām parīkṣāyāḥ param kutra gamiṣyathaḥ?

āvām parīkṣāyāḥ param sapta-divasīya-saṁskṛtabiram kartum saṁskṛtabhāratīm gamiṣyāvaḥ|

saṁskṛtaśibiram kutra bhaviṣyati?

tat beṅgālurunagare bhaviṣyati|

tadviṣaye yuvām kaḥ uktavān?

tadviṣaye āvayoḥ śikṣakaḥ āvām uktavān|

yuvābhyām saha yuvayoḥ pitarau api gamiṣyataḥ kim?

ām | āvābhyām saha āvayoḥ pitarau api saṁskṛtaśibiram gamiṣyataḥ|

saṁskṛtabhāratī saṁskṛtaśibirāya yuvābhyām kati rūpyakāṇi grhītavātī?

sā saṁsthā āvābhyām saptaśata-rūpyakāṇi kevalam grhītavātī|

śibirakāle te yuvābhyām sarvam dāsyanti kim?

ām, śibirakāle te āvābhyām bhojanam vāsam pustakam tathā prayojanīyam sarvam dāsyanti|

uttamam, yuvayoḥ kim saṁskṛtānurāgaḥ asti?

ām, avaśyam| āvayoḥ saṁskṛtānurāgaḥ bahu asti|

uttamam, dhanyavādaḥ, shubhamastu.

So, let's analyze the conversation that I've just had with pīyūṣ where we are focusing on the duel case on the duel forms of the first and second person. So, what happens here hariḥ om pīyūṣa! parīkṣā katham abhavat? eṣā kā, so, who's this namaste ārye! parīkṣā samyak abhavat| eṣā mama sahapāṭhinī dolon asti| so, I just like to mention a small diversion hear the words sahapāṭhinī is the feminine form of the word sahapāṭhī now although the words are sahapāṭhī ends with an ī along ī and we are used to identifying words that end with the long ī like nadī kūpī ghaṭī etc as feminine words this particular ending is a, this particular ending indicates a masculine word and how do you know that because the root form of the words sahapāṭhī is sahapāṭhin, it is an in ending word and that in ending word means somebody who possesses that pāṭha. So, sahapāṭhī is masculine the feminine of that. So, that's a masculine form the feminine of that is sahapāṭhinī ,So, whichever words you have that are like yogī yoginī sannyāsī sannyāsinī svāmī sāminī you know there that the root form of that particular word is an in ending word and it will take different forms than the words ending with an ī in the feminine. So, we have sahapāṭhinī dolon asti| next yūyaṁ we've already looked at those forms or in the dual case you yuvāṁ parīkṣāyāḥ paraṁ kutra gamiṣyathaḥ ? So, who gamiṣyatha - yūyaṁ gamiṣyatha but if it is yuvāṁ then it'll be yuvāṁ parīkṣāyāḥ paraṁ kutra gamiṣyathaḥ? and the also what is the case of yuvāṁ it is the first case for the second person in the dual okay. So, that's the dual there the dual case okay and therefore you have the yuvāṁ parīkṣāyāḥ paraṁ kutra gamiṣyathaḥ ? moving on vayaṁ plural but in this in the dual case it is āvāṁ, So, yuvāṁ and āvāṁ parīkṣāyāḥ paraṁ sapta-divasīya-saṁskṛtashiviraṁ kartuṁ saṁskṛtabhāratīṁ gamiṣyāmaḥ or gamiṣyāvaḥ, So, who gamiṣyāmaḥ if you ask are who are the subject of gamiṣyāmaḥ yes the answer is vayaṁ gamiṣyāmaḥ, So, if the subject is āvāṁ yuvāṁ and āvāṁ which is the first case for the first person in the dual what happens it becomes āvāṁ gamiṣyāvaḥ alright. So, āvāṁ parīkṣāyāḥ paraṁ sapta-divasīya-saṁskṛtashiviraṁ kartuṁ saṁskṛtabhāratīṁ gamiṣyāvaḥ uttamam. anantaram next saṁskṛtaśiviraṁ kutra bhaviṣyati? So, what I'd also like you to try and pay attention is the letter the writing of the Devanagari script here tat beṅgālurunagare bhaviṣyati| So, that will happen in Bangalore anantaram next tadviṣaye yuṣmān or vaḥ we've already seen that the second case now what happens in the dual case it becomes yuvāṁ or vāṁ kaḥ uktavān? So, yuṣmān is the second case for the second person plural and yuvāṁ is the second case for the second person duel. So, yuvāṁ kaḥ uktavān? and just one other note note here on the term uktavān, So, uktavān has k+ta okay k+ta, So, what we get there is a combination that is written with a half k or you can also have a kta like that, So, you have words like śakti that you might often see written in that manner śakti, So, that is kta alright. So, kaḥ uktavān? answer asmākaṁ or naḥ, So, asmākaṁ or naḥ is the sixth case for the first person in the plural asmākaṁ or naḥ or in the dual of āvayoḥ or nau, so, that's the sixth case for the first person in the dual śikṣakaḥ asmān asmān was we yuṣmān and asmān, So, that's the second case for the first person in the plural and the answer or naḥ and for the dual it is āvāṁ, So, does that ring a bell yes. So, āvāṁ is the same for the first and the second cases in the dual case. So, here we have āvāṁ is the second case for the first person in the dual now you just need to be very careful because the same word is being used and yet the implication the grammatic implications are different. So, you have to be careful and attentive in your mind or now uktavān, So, those are synonymous there now yuṣmābhiḥ / yuvābhyāṁ saha the moment you have saha you know that it is the third case for the second person plural yuṣmābhiḥ saha yuvābhyāṁ saha, So, yuvābhyāṁ is the third case for the second person duel yuvābhyāṁ saha yuṣmākaṁ, So, yuṣmākaṁ we have yuṣmākaṁ plural of that becoming another plural the second person plural is yuṣmākaṁ, So, that's the sixth case for the second person plural yuṣmākaṁ or vaḥ or in the dual yuvayoḥ or vāṁ, so, yuvayoḥ is the sixth case for the second person dual yuvayoḥ or vāṁ pitarau gamiṣyataḥ kim? So, do you recognize this au anywhere yes it's the same. So, the au generally tends to indicate the dual case. So, pitarau parents gamiṣyataḥ kim? uttaram or the answer āṁ | asmābhiḥ saha, how we had looked at yuṣmābhiḥ, So, we have the ring of the English asmābhiḥ, So, this is the third case for the first person plural and for the dual it is a yuvābhyāṁ and āvābhyāṁ, So, āvābhyāṁ is the third case for the first person in the dual āvābhyāṁ saha asmākaṁ sixth case for the first person plural the dual of that is sixth case for the first person dual. So, āvayoḥ pitarau, So, āvayoḥ we've also seen has the possibility of nau there are, So, that because I've already mentioned it I have not repeated it there. So, āvayoḥ pitarau api saṁskṛtaśibiraṁ gamiṣyataḥ| moving on saṁskṛtabhāratī saṁskṛtaśibirāya yuṣmat yuṣmat is from you which is the fifth case for the second person plural and for the dual it is yuvābhyāṁ, So, we've already seen it before uh yuvābhyāṁ saha and now we have yuvābhyāṁ from you. So, that is the fifth case for the second person in the dual kati rūpyakāṇi gr̥hītavati? uttamam sā saṁsthā yuṣmat becomes asmat, So, asmat as the fifth case first-person plural in the dual it is āvābhyāṁ, So, fifth case for this first person in the dual kevalaṁ saptaśata-rūpyakāṇi gr̥hītavati| moving on śibirakāle te yuṣmabhyaṁ or vaḥ yuṣmabhyaṁ was the fourth case for the second person plural or vaḥ either of them and for the two of you good news it is again yuvābhyāṁ, So, what do we get here fourth person second person dual yuvābhyāṁ or vāṁ sarvaṁ dāsyanti kim? will they give you everything? uttaram, āṁ | te asmabhyaṁ, So, yuṣmabhyaṁ becomes asmabhyaṁ or naḥ and in the dual case it becomes āvābhyāṁ or nau, So, let's write that down asmabhyaṁ is the fourth

case for the first person plural and āvābhyam is the fourth case for the first person in the dual. āvābhyam vāsam bhojanam pustakam tathā prayojanīyam sarvaṁ dāsyanti| finally yuṣmāsu yuṣmāsu was uttaram of you remember that 7th case for the second person plural. So, yuṣmāsu in the dual case happens or what happens yuvayoḥ, So, we've already encountered yuvayoḥ before you remember it was yuvayoḥ pitarau, So, the sixth case had yuvayoḥ and here we find that the seventh case also has yuvayoḥ, So, we have seventh case for the second person in the dual kiṁ saṁkṛtānurāgaḥ asti? Sanskrit love there and the answer- avāśyam, asmāsu yuṣmāsu-asmāsu, So, seventh case for the first person plural all āvayoḥ, yuvayoḥ-āvayoḥ, āvayoḥ first person in the dual bahu saṁkṛtānurāgaḥ asti| So, in the conversation that we just looked at in detail we saw the different applications and usages of the dual form of the first and second persons are asmā and yuṣmā what I will do is now quickly put it out for you in a table. So, that you can see what is similar and what is different in that and then we will move on to the different practices of these forms. So, atra we have here vāyam becomes āvām asmān āvām or nau and here you see that the two forms are the same there and then we have asmābhiḥ āvābhyām asmābhyam also āvābhyām / nau asmāt also āvābhyām and then asmākam or āvayoḥ and asmāsu also becomes āvayoḥ and then we have it with the yūyam, So, yūyam become yuvām yuṣmān becomes yuvām yuṣmābhiḥ yuvābhyām yuṣmābhyam also yuvābhyām yuṣmāt yuvābhyām yuṣmākam or yuvayoḥ yuṣmāsu is yuvayoḥ, So, let's initiate the practice for this and I just do the practice in the following one, So, here we have we've seen that for the first and second cases. So, aham and mām both become āvām, So, I'll explain the table to you and you can practice it by yourself. So, aham somavāre vārtām paṭhāmi I study, now āvām somavāre vārtām paṭhāvaḥ the two of us okay and vāyam somavāre vārtām I've also left a gap there because I'd like you to fill it up. So, we put a dot there to indicate them vārtām paṭhāmaḥ uttamam. So, you can practice it with the dual case especially okay similarly you can do aham maṅgalavāre pustakam paṭhāmi or likhāmi and then with the dual it can be likhāvaḥ, So, āvām likhāvaḥ etc. So, I'd like you to practice that the verbs that we have is paṭhāmi paṭhāvaḥ paṭhāmaḥ likhāmi likhāvaḥ likhāmaḥ śrutavān past tense śrutavān ,So, masculine or feminine for aham śrutavāntau, So, let's do a case with that. So, āvām budhavāre samācārapatram or vārtām i'll stick to the vārtām, So, i'll just repeat that āvām budhavāre vārtām śrutavāntau, So, śrutavāntau means to masculine two people in the masculine and then two ladies if they were sitting and listening to the news vārtā here meaning the news. So, āvām there budhavāre vārtām śrutavāntau two people in the feminine all right got it and then of course with vāyam you have the plural day. So, i thought will also use this opportunity to just go down the weekdays here. So, somavāre maṅgalavāre budhavāre guruvāre or bṛhaspativāre II that's an alternative ah. So, this really is the same thing there okay now you can also add to this the second case and the second game case here is mām ito'pi pāṭhayatu, So, pāṭhatu or pāṭhami becomes pāṭhayatu, So, teach me or make me read. So, I'll read out that whole sentence together for you all right. So, aham somavāre vārtām pāṭhami aham somavāre vārtām pāṭhami mām ito'pi pāṭhayatu , So, I am studying the I'm here studying the news in the morning but please ito'pi some more make me read it some more alright. So, pāṭhayatu and with the plural it'll be pāṭhayantu great now let's do it with āvām, So, āvām somavāre vārtām paṭhāvaḥ or āvām / nau ito'pi pāṭhayatu ,So, aham paṭhāmi ito'pi pāṭhayatu this signifies that there is a subject somewhere here which can either mean bhavān or bhavatī bhavān or bhavatī okay. So, bhavān but a pāṭhayatu, So, please you teach me or bhavatī pāṭhayatu, alright. So, then it will make sense and similarly likhatī becomes lekhayatu make me read and the final one śrutavān or śṛnoti becomes śrāvayatu , So, make me hear and then you can practice it with the different forms there. So, I will be always I mean I will request you to always use the pause button at this stage and then just do a little practice before you proceed. So, that you're very familiar with the first with the dual case for the first and second cases of the first person pronoun. So, let's move on and what we have seen thus far in our practice is the first and second cases where we have the dual form of asmā as āvām and āvām or here āvām is also the nau and what we see there is that this is a form then now is often used in the mantra and that is what I would like to share with you next. So, the mantra that we are going to look at as part of this session is the śāntimantraḥ from the taittirīyopaniṣad and just because we have also been talking of Sundays you see the word here taittirīyopaniṣad, So, we have taittirīyopaniṣad, So, taittirīyopaniṣad is actually if you break it down sound in its sound components it is ya plus taittirīya plus upaniṣad and what is the ya composed of the ya can further be broken down into the semi vowel u plus the vowel a plus the u and one of the rules of Sandhi that we will look into more in detail later on is that a and u together become the o okay. So, how do we know that you remember when we were looking at the vowels I had told you that we had the vowels were on our fingers. So, a i u and when we were trying to go from a to u the sound in the middle was the o. So, o is the natural o is the natural combination phonetic combination between a and u. So, we have o. So, taittirīya upaniṣad becomes taittirīyopaniṣad alright. So, that was a part a small diversion into the Sandhi aspect of this language what we will look at now is the mantra and this is a very important mantra which is often chanted when any kind of study is begun. So, in this case when the teacher and the student comes together they chant this verse in order to open up their own receptivity to do the study that will follow. So, this mantra says om saha nāvavatu saha nau bhunaktu saha vīryam karavāvahai| tejasvināvadhītamastu mā vidviṣāvahai|| om śāntiḥ śāntiḥ śāntiḥ lovely.

So, saha nāvavatu we have another Sundhi there nāvavatu is a composite of I will write it for you here okay. So, nāvavatu all right one and I will write it for you out here. So, that you can follow it. So, nāvavatu is a composite of nau plus avatu, So, nau avatu the au becomes āv plus a, so, it becomes āva and therefore you see nau avatu becomes nāvavatu see that. So, nāvavatu is actually if you break it down it is nau plus avatu, So, who are these two who need to be saha nāvavatu, avatu means to protect. So, it says saha together nāvavatu, So, protect us both together next saha nau bhunaktu bhunaktu means to nourish. So, nourishes – together. So, who's the together the teacher and the group of students. So, the group of students has one body and the teacher as the other body. So, protect us together nourish us together saha vīryam karavāvahai, So, vīryam is courage. So, let and karavāvahai let us act let the two bodies or the two parts act with courage. So, saha vīryam karavāvahai next tejasvināvadhītamastu, So, tejasvināvadhītam again gets split and we saw the nāva you remember. So, what does the nāva break into tejasvināu there's not much place there I will write it out for you here okay. So, this becomes, So, I will do this combination for you here. So, this is 2 So, I'll write it down for you there. So, it's tejasvināvadhītamastu okay that's the whole thing there. So, what do we have here we have tejasvināva and you remember this nāva you recognize the same combination and therefore what happens it is tejasvināu plus avadhītam, āvadhītam plus astu also becomes āvadhītamastu there okay. So, āvadhītamastu, So, you see tejasvināva tejasvināu avadhītamastu letter whatever study has happened by us okay. So, tejasvināu what tejas tejas means fiery brilliant. So, tejasvināu our this brilliance āvadhītam what we are studying astu made this study of us be brilliant mā vidviṣāvahai, vidviṣāvahai vidviṣ comes vidviṣ or have the idea of twoness. So, twoness when the idea of twosome becomes very very strong then it becomes a little there is a lot of animosity. So, it says let there not be this animosity we will be two people two bodies but let us work without any animosity between us. So, that whatever we are undertaking happens in the best way possible. So, I'd like to and then of course om śāntiḥ śāntiḥ śāntiḥ we see the śāntiḥ three times because there are the three levels of our being the physical Adhibhautaka, Adhidaivika- subtle and AdhyAtmika the spiritual. So, we'd say that śāntiḥ three times in order to bring peace in all these three levels of our being. So, that by the time we finished the śāntiḥ we are like an incarnation of peace the entire being has invoked peace for it. So, now we will just chant it I will śāntiḥ and I would also just like to mention that when you are chanting mantras then there are certain accents that are there. So, here it is saha nā top and it shows it means that the voice goes up saha nāvavatu saha nau sorry it starts saha nāvavatu saha nau bhunaktu saha vīryam saha vīryam karavāvahai| then tejasvināvadhītamastu mā vidvi mā vidvi ṣāvahai|| So, that is how we indicate the pronunciation the swara or the different intonations for the mantra. Then om śāntiḥ śāntiḥ śāntiḥ he that's how it is normally done okay. So, what I would propose is I will make you recite it after me and then I would just like to share the larger implication of this mantra that we practice. So,

om saha nāvavatu saha nau bhunaktu saha vīryam karavāvahai| tejasvināvadhītamastu mā vidviṣāvahai||

om śāntiḥ śāntiḥ śāntiḥ

all right. So, I'd like to do this once more and I suggest that you repeat along with me this time

om saha nāvavatu saha nau bhunaktu saha vīryam karavāvahai| tejasvināvadhītamastu mā vidviṣāvahai||

om śāntiḥ śāntiḥ śāntiḥ

So, just like to share with you that this particular mantra in my understanding is in fact one of the most comprehensive invocations for any collective work because the first thing it says protect us if we come together the most important thing is to have a safe environment otherwise it's not easy to engage our thought in something that is productive with constantly a worried that something is going to come upon us it is not possible to put our full energy into the production of something new. Next, saha nau bhunaktu nourishes once our environment is safe in every sense in terms of the climate the temperature the the environment itself then we need to have a mindscape that is positive and enthusiastic. So, nourish us together and what kind of nourishment and what do we do coming together saha vīryam karavāvahai let us do something together with courage because if you're coming together there is no point doing coming together to repeat what has already happened. So, if you've come together let us attempt to do something new and something new requires a certain courage. So, let us have let us find in us that courage to act together next tejasvināvadhītamastu now when people come together to do something you can do something which is degrading or uplifting dark or full of brilliance. So, here the invocation is very clear in the direction of this collective movement it says tejasvināvadhītamastu, So, let it be brilliant whatever we engage and collectively let it be brilliant tejasvināvadhītamastu, So, this period of study collective study that would be full of light and brilliance. So, that it shines forth and it illuminates our environment internally and externally and finally mā vidviṣāvahai let us not quarrel let us not have any animosity it doesn't mean that we cannot have differences but there should not be the quality of

animosity because if we are coming together on the same boat and we are rowing in different directions we are not going to get far substantially anywhere. So, if we want to get together get somewhere substantially together then let us not have any animosity let us collectively work towards a common goal. So, I think like I said this kind of a mantra is not just powerful for us when we are doing a study but it can be applicable really in any kind of a collective activity and most importantly it is like it thinks sahana over to protect us together. So, whom is it asking to protect us it's nothing iron you will protect each other it says protect us together. So, there is a underlying the entire Indian philosophy there is this idea that there are greater forces there is a greater reality that has an understanding of the best that is for us. So, let those higher energies protect us nourish give us the courage to do what we knew we are doing and also to illuminate whatever work we do and let that ensure that we have no animosity with us. So, it is at the same time a human a humble invocation to the forces for allowing us to be successful in our collective endeavour. So, with these words I would suggest that we just chanted a last time together and then we will close the session. So, let's do it

om saha nāvavatu saha nau bhunaktu saha vīryam karavāvahai| tejasvināvadhītamastu mā vidviṣāvahai||

om śāntiḥ śāntiḥ śāntiḥ

I would just like to add that the power of the mantra is that it is creative of experiences. So, the mere fact of reciting this mantra puts into motion certain vibratory frequencies around us that facilitate such activities to take place harmoniously. So, having said this let's look at the last quotation on the Upanishads where sri aurobindo the famous seer poet and philosopher he talks about the subject of the Upanishads. So, he says that the Upanishads are an orchestral movement of knowledge each of them once trained in a great choral harmony the knowledge of Brahman which is the universality of our existence and the knowledge of the world which is the multiplicity of our existence but the world interpreted not in the terms of its appearances as science but in the terms of its reality is the one grand and general subject of the Upanishads and this I think is something that this the study of Sanskrit in many ways will open up pathways for you to engage directly with you petitions and, So, kalyāṇamastu may well be me yours. So, having said this I'd like you to please take on the study we are beginning to see the Sandhis we will in our next lesson look at the other forms of the aspects in the remaining declensions. So, take on the study dhanyavādaḥ punarmilāmaḥ